



Ed Hartman's

Adventures in Music Licensing

June 2018 Vol. 6, No. 6

Announcements:

* **A bit of June Gloom has set up in the PNW. Generally, it's been a warm Spring.** How's your weather?

* **Welcome new readers!** Please email any questions about licensing. I am always happy to respond (and it will go into the next newsletter) Look deep into this newsletter. [There are some real gems of info here.](#)

* **I continue to meet individually with folks that have taken my licensing class, along with newbies.** The info is continually changing (as you can tell from this newsletter!) You are welcome to schedule a time to meet. I prefer to meet in Edmonds, in my studio. We can take a listen and analyze at your music for licensing potential. I have time most days, including weekends. Fridays are best. Phone and Skype are available for those people not in the Pacific NW.

* **The next music licensing class is in the fall (TBA).** Please share this with any musicians, bands, songwriters or composers you know in the Pacific Northwest. If you live outside of the Pacific NW, I am going to take my class on the road. Please email me, if you have any connections with music schools in your area. I can offer a combination morning Licensing Workshop, and afternoon Percussion Clinic! (<https://www.campusce.net/nscce/Course/Course.aspx?c=2117>).

* **If this newsletter has helped you, please check out my Patreon page.** <https://www.patreon.com/edhartman> Feel free to support the effort! Call it a voluntary subscription to this newsletter!

* **I would very much appreciate any testimonials you have about the class.** This feedback helps with promoting future classes. Please email me (see below).

Recent adventures in licensing:

* **On Friday, June 1, 2018, I went to the "Upstream Summit".** This huge music event, created by Paul Allen is the Pacific NW's version of SXSW. The "Summit" is a mini music business conference. It is in it's second year, and has already evolved a bit. Last year the Summit was at the WAMU Convention Center, in between the stadiums. At that event, it was a bit noisy with panel's next to each other. This year, probably due to size and noise issues, the event was moved to four separate spaces in Pioneer Square (where the music stages are, too). It took a bit of hunting to figure the spaces, but they were all within a block or so. Each was a fairly large meeting space, with stages, lights, PA, etc. There is an Upstream App, and it helped with scheduling and maps. Because parking was a bit more of a challenge (there was a discount lot for \$14 for the day), I took the Sounder Train right to Pioneer Square. It was great, and worked well with the schedule. The morning had a networking event in a Starbucks All Ages Club (next to a Starbucks, of course!). Lots of folks, FREE pastries, coffee and juice. (Worth the event admission!).

There were many events at three other spaces to choose from. I attended panels about contracts,

business, and licensing (there was a Music Supervisor on the panel!). I was able to meet with panelists afterwards and exchange contact information. (That is not always possible at these types of events). There were other panels on Music Community, Touring, Metadata, Home Studio Recording (not technical), and putting a band together, etc. A number of organizations had booths. I bopped around a bit from panel to panel, and caught parts of many of them. Overall, it was well produced, with plenty of seating. There were mics for all panelists, it was quiet, and the PA system was great. Each panel had 100-200 folks in attendance. Overall, I would guess there were at least 500 in attendance.

I did also attend the ending speaker, Krist Novoselic (Nirvana). He is exceptionally well-spoken, and has had an amazing career. I was able to meet him, along with Paul Allen, and even a local politician, Dow Constantine (introduced Krist) afterwards. I brought plenty of PR, and met with many musicians and music biz folks. For \$25, it was a deal. Well recommended for musicians, songwriters, composers, bands, music business agents, managers, etc.

A note about music networking. You really can't be a fly on the wall. You have to meet with everyone. Best advice, as others what they do. Don't focus on yourself. Offer advice and ideas. The point is simply to establish a relationship with other folks in your industry. Over time, everyone can help each other. You just have to give folks what they need.

* A few more \$ from some libraries floated in for small micro-licenses. Just keep submitting!

* I have been working on custom tracks for a number of clients, along with pitches to TAXI, Filmmusicnet, and Songtradr. Check out this spy track I did a few years ago. They were looking for some modern spy music. I also submitted some retro tracks, but this track did get shortlisted. Fingers crossed! PS: The original track was only a :30. I also submitted an alternative :60. A little copy and paste goes a long way. I tried to put the tracks back in Logic, but the audio was coming out differently. I wound up editing the track in Sound Studio, a simple mastering program. You can also add metadata, normalize, compress, etc.

My Spy:

<https://www.songtradr.com/user/catalog/master/edit/overview/1438302>

* Well, I created a track for a well-known library that is extremely challenging to get into. They took the track. I filled out all the paperwork, and received a contract for it. I just received an email saying they can't use it because it is too close to another track. The track was created in a specific composer's style/genre. On the positive side I guess it means I can sound a lot like that composer. This particular track does follow typical blues form, chords, boogie bass, etc. I have put the track elsewhere and really don't expect any issues. I do understand the abundance of caution these days. Things are blurry enough, nowadays.

Tales from the Tech-Side:

I mentioned last month about storing everything in other drives (small space on my Apple Mac Pro). I just moved my Logic samples to the drive. These video made it very easy! (watch BOTH!)

<https://www.youtube.com/watch?v=pkAKLkd190A>

watch this for the info about SymbolicLinker!!!

<https://www.youtube.com/watch?v=tsj2BWXJ8cc>

Questions from the Audience: (please email!)

Is there any issue with also registering with Harry Fox? I was sent a link to this form from Spotify, I assume neither "Music Reports" nor this link are exclusive publishing administration agreements? (BG)

My only experience with Harry Fox was when I needed to paid upfront to do a cover of a song on a album. (LPI) It was a limited run, so I paid a certain amount based on the amount of albums I produced. If my music were being covered by someone else, I would probably use Harry Fox to arrange a mechanical license. This is no to be confused with sync licensing. Sync licensing is where your actual track is being added ("synced") with video, film, media, etc. You are giving the producer of the new creation license rights to use it. A "mechanical" license is for someone to make a new version of your music. SESAC bought Rumblefish and Harry Fox. Rumblefish does sync licensing and collects contentID for Youtube, etc.

Here's an info page on Crucial's website:

https://www.crucialmusic.com/page/music_101

I know that with digital sales, "mechanicals" are now in play. How, I am really not sure. Anyone want to chime in?

Do you know anything about "Music Reports"? (BG)

"Music Reports" - I really don't know much about them. They seem to also be collecting revenue from a variety of sources. It seems because of the wide variety of royalty income, companies are trying to be in place to go to collect this income. My guess is, unless you are a large company they are not worth pursuing, and may have consequences with music libraries. I just don't have enough information, as this stuff is very new.

When do I send "Cue Sheets" to clients? And this allows me to collect royalties or what is it for? And I only send them to the actual client, not to the library, correct? (Doesn't the library ensure we get our royalties?) (BG)

The cue sheet is generated by the production company or music library, typically. In this case, Audiosparx let's me hold on to my publishing. That means I get to chase down the publishing royalties, if it is something for broadcast (TV, etc.) Audiosparx emails me the cue sheet, and I get it to the client, and need to make sure they forward it to my PRO.

Most of the time with libraries, they will take care of cue sheets (and keep publishing, including reissues). Even a library needs the production company to get the cue sheet to BMI or ASCAP. Both of those orgs have cue sheet templates you can get. Here's BMI's info (downloads here, too)

https://www.bmi.com/creators/detail/what_is_a_cue_sheet

In the end, you rarely will create a cue sheet. It is a list of all the music on a program or film. It is the responsibility of the production company to produce, and forward to a PRO. Say, if a music supervisor put a track in a show or film, they would make sure to create a cue sheet of all the music in the production. I always ask for a copy for my records. I might even check with my PRO to make sure it was submitted.

If you are scoring a film, it is a good idea to get a cue sheet, though. Most directors don't know how it works. In fact, it reminded me, I need to get a cue sheet filed for the film I just scored. Each short cue of music will be labeled. The idea is it sets up the timing of each "cue" or track. It's unlikely that this film will ever get on broadcast TV, but you never know. I keep my publishing with most low budget scores, so I will get all of the backend. With scoring of big budget movies, the production company will probably want publishing. It is then in their best interest to get the cue sheet to the PRO, because they will get part of the backend.

Here's a response from MusicSupervisor.com regarding their "PRO" membership (I've never done it). They are a library, and you don't have to pay anything to have your music in the library. This is an excellent library that lets you keep all of your publishing (for ethical reasons! – very rare these days!)

- 1) Priority Song Approval: We get hundreds of songs uploaded every week; each one listened to by our staff. Pro Member tracks are approved first -- usually within a day.
- 2) Licensing Lounge: Includes detailed reports -- Listen to the songs being pitched at this moment. Hear most active songs and new tracks being approved.
- 3) Licensing Overview: Charts show searches and license by genre, projects by type and month, and daily activity.
- 4) Your Licensing Activity: Your most active artists and songs, yearly overview, detailed breakdown of each song/track activity (date, listen, for what kind of project). Also a
- 5) Retail store activity overview and breakdown including earnings.

Keep the questions & comments coming, and I will answer as best as possible. (I may use them in my newsletters, anonymously)

LINKS OF THE MONTH:

Ed Hartman Music SWAG! <https://edhartmanmusic.threadless.com/> - Check out my latest: <https://edhartmanmusic.threadless.com/designs/write-repeat-forget-i-forgot>

New video on Youtube, below. I put together a montage of TV theme music from my library. It was a lot of fun. Check it out! <https://youtu.be/mfM2NIPFlok>

Tech Links:

EQ Theory For Beginners: Part 2

<https://youtu.be/NbwF-F4Yu3A>

BIZ:

This guy is AMAZING! Subscribe to his channel. Christian Henson Music

<https://youtu.be/plXSMMEb-zU>

Syncntank!

<https://www.synchblog.com/>

Get help building your REEL:

<https://reelcrafter.com/>

Ed Hartman Consultation

I am always available for one-on-one consultation, in person or via phone or Skype (call or email to set up)

One hour: \$70.00

Two hours: \$120.00

Groups: contact for price

I will be happy to critique your music, make recommendations for marketing, suggest libraries to put you music in, help figure out studio configurations (although I am not a heavy tech person. I can recommend people, though), and give you general career advice. If you are interested, please call or email.

Joke/Quote of the week:

"If I should ever die, God forbid, let this be my epitaph:

THE ONLY PROOF HE NEEDED FOR THE EXISTENCE OF GOD WAS MUSIC."

"Virtually every writer I know would rather be a musician."

"Those who believe in telekinetics, raise my hand."

Kurt Vonnegut

WRITE/SUBMIT/FORGET/REPEAT

Contact Information:

Ed Hartman

Phone: (206) 634-1142

Email:

edrums@aol.com

edhartmanmusic@gmail.com

edhartmanmusic.com

twitter.com/edhartman

facebook.com/ed.hartman1

youtube.com/user/edhartman1

instagram.com/edhartmanmusic

patreon.com/edhartman

imdb.com/name/nm3047539/

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