

***Ed Hartman's
Adventures in Music Licensing & Scoring!***





ED HARTMAN MUSIC

BBC
BCDF PICTURES
BRAVO
CBS
CW
DISCOVERY
DREAMWORKS
E!
FOOD
FOX
HBO
HULU
MSNBC
MTV
NBC
NICKELODEON
NETFLIX
OVATION
PBS
SAMUEL GOLDWYN
SCIENCE
SYFY
TBS
TLC
TNT
TRAVEL
USA
WARNER BROS

December 2023 Vol. 11, No. 12

Announcements:

*** FB page about licensing: (Please like to get more info in between newsletters)**

Get Your Music in Film and TV: (please like!)

<https://www.facebook.com/edhartmanmusic>

*** 50% off my licensing class! - Good until midnight Dec 1, 2023 (see below).**

*** Welcome new readers!** Please feel free to [email](#) questions about music licensing (and scoring). I will answer you by email, and add your questions (anon.) in the next newsletter. (see below) If you have an idea for an article, please feel free to let me

know.

*** Ed's Medical Adventures...**

Confidential medical update: (Recent update: 11-16-23) I'm generally updating monthly. Watch my FB feed - friends only. I recommend contacting me via [email](#) to be friended on FB first.

<https://edhartmanmusic.com/ed-mm-updates>

([email](#) for PW - same as before. Please do not share without letting me know.)

*** Folks ask how they can support what I do:**

Ed Hartman Patreon Page: (This is a FREE newsletter. This is the closest thing I have to a subscription!) Is this newsletter worth at least \$1 to you? Honestly, this newsletter takes weeks to create! I'm not complaining, but it has been getting bigger. If you can support this newsletter, that would be wonderful!

<https://www.patreon.com/edhartman>

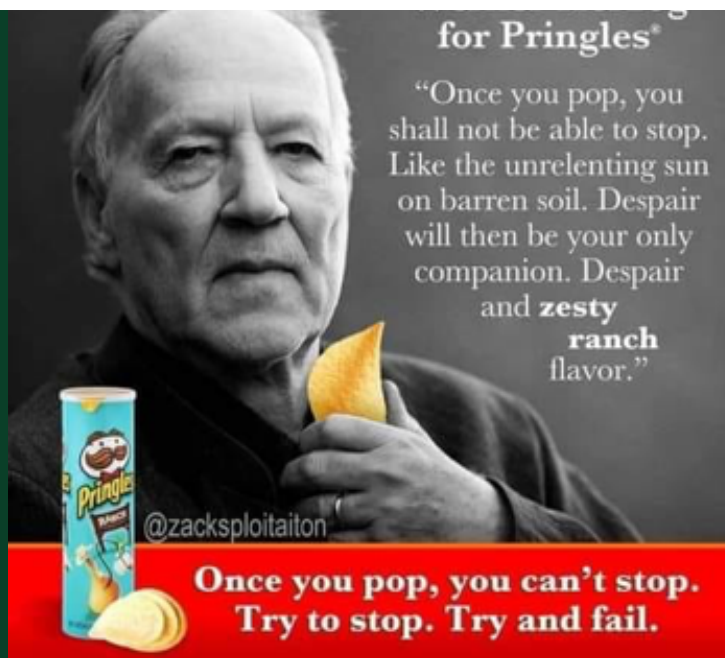
OR buy something from my website!

<https://edhartmanmusic.com/buy>

Memes of the month:



Werner Herzog



HOW COMPOSERS MODULATE

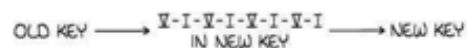
BACH



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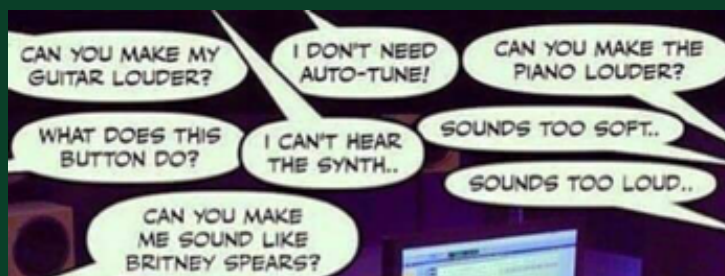


CHOPIN



SCHUBERT

new
~~old~~ KEY





BREAKING NEWS!!!

(Please share)

My music licensing class is 50% off until Dec 1, 2023 (11:59 pm EST). It's over 4 hours of content (you can go back and watch it).

<https://cart.musicproducersalliance.com/sync/>

Coupon code CYBERMONDAY

These discounts are created by the Music Producers Alliance. They're great to work with, and I appreciate the platform, very much! (There's an ongoing 25% friends off discount below if you miss this one.)

A Word From Our Sponsors, Dept.:

ONLINE Music Licensing Classes available: *(Please share class info and links)*

"How to Make Money Licensing Your Music to TV and Movies!"

This is the original class that has taught hundreds of people how to get their music into Film and Television.

This is a great intro to everything about music licensing. It is perfect for a beginner or anyone with experience. The class contains over 4 hours of content that you will have ongoing access to. The class is divided into short bite-sized videos and backup materials.

Direct link:

<https://cart.musicproducersalliance.com/sync>

25% OFF Discount Code: (\$147.75; Reg: \$197.00)

SAVE25ONSYNC

General Information:

General information:

<https://edhartmanmusic.com/music-licensing-lessons-and-classes>

OR:

This is now available to anyone, regardless of level. It can be a very targeted class for your particular situation.

One-on-One sessions (Zoom - you will be able to record - best with a computer - not phone or pad): \$100/hr; \$125/ 1.5 hrs./\$150 2 hrs. (Email to schedule)

I'll send you a ZOOM invite. Payable by PayPal or CC.

[Email](#) to get more information.

Additional Short 3-minute video about Music Licensing Lessons:



<https://youtu.be/pDBnvokbRr4>

Recent adventures in licensing/scoring:

I just sent a license to the local arts commission from the recent project “Mika’s Song.” I had to adjust the text a bit, to make sure the client (city) was correctly written, and allow publication of the license because it is a government function. The Arts Commission had their internal lawyer give me the new text for the document. The license allows sheet music to be available on the government website and anywhere else they want to put it. I would love to see it on a plaque next to the installation in the playground, so anyone can perform the melody (by number) on the chimes.

This was a great experience (see the video:

<https://youtu.be/eZ89dZBve4k?si=ZZFx3ng-5UegRoGJ>),

and it perfectly combined performance, teaching, and music licensing into one project. I’m not sure I’ve ever done that before. The amount of work to do this (in spite of the fact that it was nearly rained out!) was quite a bit. Looking at



the emails, paperwork, and contacts, I noticed the raw amount of tasks to do for just about anything. I doubt anyone in the music business is ready for the amount of things one has to do, beyond composing and playing music. In my folder on my computer, there are 23 subfolders for different people, organizations, etc. There are over 200 actual documents, emails, jpgs, audio files, etc. This isn't a huge amount compared to other things I have done, especially the films I am working on (10,000 items!) My computer and many hard drives have many, many GB of storage for all kinds of things going back to the first MAC in the 80s, not that I can open a lot of that. *(Layout and design have changed, not necessarily for the better. It's the same with notation software. Finale's great, yes, but not easy, especially for simple things. DMCS - Deluxe Music Construction Set by Electronic Arts, was a wonderful, simple program, perfect for fake charts, etc. For me, Pagemaker was the layout program of choice.)*

Anyway, my point is that once you start a business doing anything, you have to be prepared for the sheer quantity of things you will have to do. Making checklists, and organizing EVERYTHING you are working on is critical. You may need to get back to anything you have, no matter how old it is. I am amazed at how often I refer back to items from decades ago. Having good templates for contracts, social posts, and even your address that you can copy and paste to any email will seriously help you save time. Time is the real enemy. Streamlining your processes is the only way you will be able to be successful. You don't want to make anyone wait for anything whether it's the music or the paperwork. I had my new edited contract sent to the client within a few minutes of their response. You will always get high marks for quick service. I have turned around custom requests in less than an hour (that were used in a film!). Yes, there are times you want to take your time, whenever possible. With emails and calls, though, you should be incredibly fast and comprehensive with your communications. None of this is rocket science. If someone needs a better contract, they will tell you what it needs. You do not have to be a lawyer. Getting your client something to start will ensure that the client will take you seriously. Once that happens, the music is easy.

I just pitched a solo drumset track, "Whipping Up Some Drums" from 2018 (<https://edhartmanmusic.com/track/3497733/whipping-up-some-drums>) It was originally recorded for another brief, and was inspired by the movie

“Whiplash” - great film. I can relate. There were professors at my college (Indiana University) that were pretty interesting. The only chair throwing was from Bobby Knight (RIP) the coach of the championship Basketball team my freshman year! Otherwise, the mind games of one particular professor (not mine) were intense. There was a report that before I arrived at that school, a student of his had jumped off a building. Indiana’s music school is still great (still in the top ten) and probably better, although it's crazy expensive. In my day, it was simply a “state school.” I was out of state, but it was very reasonable compared to private colleges. The years I was there did feature absolutely amazing musicians on the faculty, including David N. Baker (Jazz), Janos Starker (cello), Harvey Phillips (Tuba), and Joseph Gingold (violin). You couldn’t help but bump into these people in the halls. My percussion teacher, Richard Johnson, was African-American and started the percussion department as a grad student in the 1950s. When George Gaber (who played with Toscanini) arrived, he took over the department and my teacher was literally moved down the hall. My teacher was, in effect, Yoda before Yoda was a thing. Gaber was an incredible percussionist, but his communications with students were via notes on his door. I got a few of these (and I wasn't even one of his students!). I saw students nearly faint when they walked by. It was quite a contrast between them. You can’t make this stuff up. Decades before, my mother did her grad work there, in psychology, and worked under Kinsey (sex book!). BF Skinner was there too. Crazy stuff.

[https://en.wikipedia.org/wiki/List_of_Indiana_University_\(Bloomington\)_people](https://en.wikipedia.org/wiki/List_of_Indiana_University_(Bloomington)_people)

Speaking of legal stuff, I just went through my website and got rid of any logos and copywritten images (note the missing logos in this newsletter). A friend had to do this recently, as an "ambulance-chasing" legal firm went after him with a lawsuit for copyright infringement. I've been telling everyone to post their successes on your website for years, but with AI hunting millions of images all over the internet, you might rethink what you post and where. I don't see an issue on social media. In the end, those companies own their websites.

For your personal website though, anything you post on it can be considered something you do for profit. Anyway, at this point in my life, I just don't want to worry about that kind of thing. I've slowed down the hustle quite a bit, and feel good about what's out there. I also took off all archived versions of this newsletter on my website. I'm leaving out anything risky on these newsletters,

too. I'm not worried about memes but have taken off raw images from media. I do have all of those newsletters going back 11 years if anyone needs anything. I do regret losing the search on Google for old articles in those newsletters. I can find them on my own computer, but others will not. Be careful out there. AI will be used for good and evil!

Honey, Your Royalties are in, Dept:

BMI Quarterly payments came through. It was a bit lower than last quarter, but still very good, overall. Highlights were:

NBC's Grand Crew (<https://edhartmanmusic.com/track/2027593/bossa-de-casa>). Anything on network is much better than anywhere else.

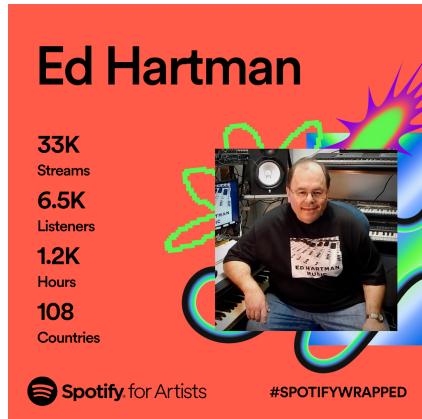
Lucifer (<https://edhartmanmusic.com/track/2027601/in-love-with-you-with-strings>) has been popping up in many places. HBO paid well.

Stranger Things (<https://edhartmanmusic.com/track/2027879/football-funk>) continues to march around the globe, too. To date, that placement has created more buzz than anything else with massive viewership.

Crucial Music just paid out quarterly royalties. No new placements, but the mechanicals collected from around the world, along with a good amount from FB added up to a reasonable paycheck. As predicted, *Stranger Things* led the pack (Football Funk <https://edhartmanmusic.com/track/2027879/football-funk>) followed by *Lucifer* (<https://edhartmanmusic.com/track/2027601/in-love-with-you-with-strings>). It ALL adds up. Crucial continues to be incredibly organized about collecting and paying out all kinds of income. They are a non-exclusive, retitle library. You can only submit 3 tracks every few months. I get around 25% of my tracks in (pretty good, actually), with 43 tracks in their catalog. I've submitted a few hundred tracks over a few decades. PS: In contrast, I get very little from the MLC in the US (a few bucks every few months)

The new Spotify threshold to collect royalties on your tracks is 1000 streams per track/year. This is similar to YT where they went from 1000 viewing hours to 4000 for monetization of a channel a year ago. I lost my monetization on my own channel, although the money wasn't that great to begin with. Spotify reports only 30% of tracks meet the new threshold. For Spotify, Since 2015 I've had around 350K total streams, but only 10 out of 135 tracks have over 1000 lifetime streams. I don't work at Spotify much. Sync is my focus (Comparatively, "Stranger Things" has billions of views!) The yearly

"wrapped" just came out:



I would guess that my top 3 or 4 tracks will meet the new annual threshold. CDBaby really only collects a few dollars for any of these sales to begin with. I don't think any musician will be happy about the change, though. The sum of all of those 100ths of a dollar adds up somewhere and will go to major artists or more likely Spotify, itself.

<https://www.rollingstone.com/music/music-news/spotify-streaming-royalties-change-streaming-fraud-1234890236/amp/>

I received an email from Songtradr regarding a change in their Tiktok agreement. It also encompasses YouTube and some other things. I immediately replied to the email explaining that I use Advrev (very successfully) to collect my YT monetization. ST immediately emailed back to say that they could send me a *different* agreement that just monetizes TikTok, without the YT option. I have 3 or 4 tracks that have done very well and brought in some income over the last few years on TikTok. It's not life-changing, but OK, considering the lack of effort to get it. Many videos have used these tracks, and some have had 100s of thousands of views. This is great news. I was all set on finding another way to collect from TikTok. As big as ST is, it is good to see that they respond personally regarding these kinds of changes. They are becoming huge, and it will be interesting to see if they can keep it personal. I have communicated with the President of ST in the past, and he helped me get some tracks bulk uploaded. I signed the new agreement that maintains TikTok and leaves out YT and other blankets, Everything is good. Keep your eyes open!

Syncsummit (<https://syncsummit.com/>) with Mark Frieser held a free panel/listening session for the recent free ad submissions. There were over 1000 submissions, and 100 made the shortlist (not mine) (<https://share.bridge.audio/adsyncpsp/the-short-list-adsync-listening-session>). It was a wonderful opportunity to submit to music supervisors. Mark has been a great community leader with free stuff like this. You should sign up to get on the mailing list. There are many free Zoom events throughout the year. I've been on his panels, and they were exceptional.

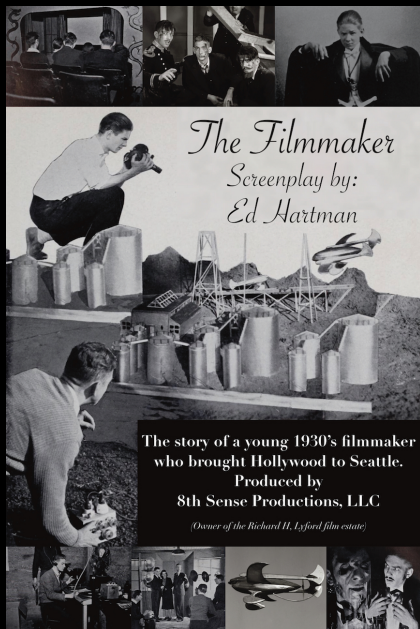
I'll report on the BMI sale in the new year. We will see if it has any negative repercussions for the artists and publishers. I believe that \$100M of the sale revenue will go to the artists/publishers, and also Google will be a minority investor. IHeart will get \$100M. There may be an overall reduction of royalties as the new company wants an additional 10-15% for overhead. BMI collects over \$1B/year in royalties. Tough times for big companies. ;)

<https://www.musicbusinessworldwide.com/3-observations-on-the-sale-of-bmi-and-googles-entrance-into-music-rights-management/>

Ed Hartman Producing News:

In development:

<https://edhartmanmusic.com/the-filmmaker-biopic-feature-film>



"As the Earth Turns"

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

"It Gets in Your Blood" (Richard Lyford Documentary)

<https://edhartmanmusic.com/it-gets-in-your-blood-richard-lyford-documentary-film>



Soundtrack:

<https://edhartmanmusic.com/buy>

AS THE EARTH TURNS DVD/BLURAY!!





34 Best Score



Available:
Amazon, Walmart, Best Buy, etc.

Awards/Nominations *"Congratulations on your achievements and a fantastic score. Continue making music that tells a story as much as the film itself. We hope to experience more of your work in the future."*

Global Independent Film Awards (Winner Gold Award, Best Score)

<https://edhartmanmusic.com/news/blog/update-upcoming-screenings-and-festivals-awards-list-as-the-earth-turns>

Why We Do it, Dept:

What is "authentic?"

I have spent my career creating music for a variety of people, organizations, companies, etc. I rarely write for myself. My "Mika's Song" project was a rare opportunity to create something I was truly inspired to do.

When I was young, I did write music for myself and then created opportunities for it. I did some very wild concerts with a variety of electronic, baroque, classical, and jazz music. They made little money but did connect me with dance companies, theatre, and other musicians. (I still have my Octave "Kitten"!)



They were game-changers when I first arrived in Seattle, in 1979. I discovered arts commissions, and grants, along with gigs, casuals, teaching, producing concerts, etc. As I got older, and my lifestyle eventually evolved, I did less of that kind of work.



It was still pretty creative, at least from a performance point of view. My band did a variety of jazz, Latin, and world music. I could never get enough music to do. Rehearsals were sparse, but the musicians were tremendous. We relied on improv, so it was almost always fun. Finding musicians you really like is the first step. There is

nothing like it.

Eventually, in the early 2000s I got involved in sync. A holiday album, "Marimbells of

Eventually, in the early 2000s I got involved in sync. A holiday album, "Marmibells of Christmas" was used in a film ("Surviving Christmas" - still paying!). Even that project as commercial as it could be, was an incredible experience, and the music has stood up ever since. I made the arrangements on mallet instruments, so everything about it was unique to this day.



As technology improved and I got a Tascam digital recorder, I was finally about to create tracks that had a professional sound. I really didn't know what that meant, but music libraries liked them, so I figured I was on the right track! Many of those tracks have been best-sellers for sync, too. (<https://edhartmanmusic.com/track/2027879/football-funk>)

The ironic part of this is that most of the tracks I create have been inspired by a brief. Rarely did they get the gig, though. They did become part of a number of libraries. They always challenged me to do the best I could with the tools I had. Some were great, others not so much. I will say that they all seem to have my "sound." Any mallet tracks automatically have my signature on them and tend to stand out amongst all of the other electronic-sounding grooves that are out there. My heavy experience with baroque and classical music in my 20s has influenced my orchestral music. Any electronic music was initially generated from my HS and college electronic music studio experience going back to analog recording with tape recorders!

(<https://edhartmanmusic.com/1975-weird-experimental-archives>) The rest of my catalog includes jazz, Latin, world, and retro sounds that I picked up from my kooky band. I was never serious as a performer. I've always liked to combine styles. A samba version of "Ode to Joy"

(<https://edhartmanmusic.com/track/2027591/beethoven-s-samba>) and a thematic Mideastern version of Beethoven's 7th

(<https://edhartmanmusic.com/track/2266013/the-seventh-sin>) are highlights of really interesting mixes of style and arrangement.

Even though those pieces are not original, they are "authentic" to me. They are also tracks I can listen to infinitely. That is the definition of "authentic" in my mind. I can certainly come up with original music, and have over my career. Writing for libraries can be really liberating because you have to dig into yourself, and your musical history. You have to challenge yourself to create something that stands out but still has potential for use in media. I've released tracks originally for sync, and they've done OK. I don't really care much about distribution, anymore. Creating music for a wide variety of uses is as fun, as writing something original. Over the last year, with my health issues coloring my daily existence, I have done some pretty interesting tunes that were inspired by my situation. They have served their purpose, in that they have in some way, described what I am experiencing. They really are an extension of my private blog. My blog is as "authentic" as it gets. I'm deep into my

experiences, involved, and as entertaining as I can make it. It has given me a voice that I rarely use.

My recommendation is not to worry about being “authentic.” Let it evolve. Learn as much as you can about music, and challenge yourself as much as you can. Don’t limit yourself to style and instrumentation. Push yourself and one day, you may realize you have a “sound” after all. One of my favorite films is “The Glen Miller Story,” Yes, it’s very Hollywood, but Jimmy Stewart as Miller always talks about finding that “sound.” That piece of dialog has always resonated in my head. He really did find something. His band defined the 40s swing to the limit. My best tribute to that era, especially Benny Goodman/Gene Krupa is a track I wrote a few years ago, “Swinging in the Starlight”

(<https://edhartmanmusic.com/track/2027634/swinging-in-the-starlight>) It was inspired by Alexander Desplat's score for “The Secret Life of Pets.” Mine is not a perfect track. I did all of the parts, myself, and did the best I could. I still love the music. It’s got everything I like, including intense swing, orchestral elements, and a sense of whimsy. The video is below. I added PD films from the 30s and 40s. It was all done on iMovie. I hope you can find your own “sound.” Don’t worry about it. It will find you.



Swinging in the Starlight, Ed Hartman 2018.

Questions from the Audience...

(Please [email](#) me. I will try to answer quickly. Any questions I use in future newsletters will always be anon.

Should I get the extra "boost" service with a release using CD Baby

If your goal is sync, I would stay away from any extras that could be a conflict with a library. SoundExchange and MLC are free to sign up with and doable yourself. Making any money from either one is not guaranteed. I wouldn't pay anyone to do the registration. CDBaby will take a 9-15% commission on any royalties through SX or MLC. They may not amount to much, so you may never see whatever is there, especially with minimum payouts.

How long does it take to make money in licensing?

I taught in a music store in the 80s and 90s, and eventually opened The Drum Exchange in 1992. John Avinger, who owned his own music store, next to me, always referred to music retail, as "Making money, slow."

Music Licensing is a very slow process. It is similar to investment. Your tracks are your stocks. The libraries and publishers are the brokers. Over a long time, you can get a return on your music. It is not get rich quick by any means, though. My licensing classes are not very expensive comparatively, but money is money. I get emails from folks that don't have much money. You need to keep your priorities clear. You have to pay rent, etc. You need regular income to stay afloat. That should be your priority. If you are stable, then doing licensing makes sense.

You need a studio and a lot of tracks. Any kind of track can have a market, although some types of music are not necessarily in demand for film and TV. Experimental tracks can occur in independent films, but usually by the score composer. You can learn to score films, but you will need a way to sync your music to the scene. You also need to network with filmmakers. I have many recommendations about this. Keep in mind, that independent film does not pay very well. Big-time Hollywood composers are amazingly well-trained and/or experienced, and there is a very small amount of them that make a serious living scoring films. Anything is possible, but scoring is a long road, too. A former drum student and friend of mine, David Boman, moved to LA six or seven years ago and has a film score in a major release right now. He has worked very hard at it.

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

What Happens Later

<https://www.imdb.com/title/tt19890316/>

Licensing is generally easier than scoring from a creation standpoint. You make tracks and then find a market. You can write for briefs, and that can also generate new tracks. The tracks do need to be of a certain kind of genre, style, instrumentation, etc. Even when you nail it, it has to fit the scene, and you have no control over that. Libraries hedge your bets, so you can put a ton of music in them, and wait for a placement. That can take years, and usually, only a few of your tracks will likely get placed. (80/20 rule). Therefore, a LOT of tracks will help.

All of these things need money. You should have a website (can be free). You may need a bit of software (editing, meta, etc.) - but nothing expensive. You may have expenses to get into a PRO (BMI/ASCAP). Having a business license can help, too. Everything adds up. You are creating a business. That takes capital. It is an investment in money and music. Also, your tracks cannot contain any samples from other sources. Everything has to be completely created by you. You can use samples from a DAW or plug-in (like an orchestra, etc.) Of course, you can always create new tracks that are OK for licensing.

Whether music licensing stays viable in the future, I can't say. There will always be a demand for music in media. You have to have your music ready, both in quality and with business in mind (meta, etc.)

Who's looking for what, Dept.: (Note: Not vetted. Listings may have expired. This is just to give you an idea of demand. I check companies daily. Caveat Emptor! - Please let me know about your results)

<https://thatpitch.com/> - singer/songwriter, country

<https://www.scorekeepersmusic.com/> - original Christmas

<https://www.taxi.com/listings> Modern and Traditional Abu Dhabi Intros, African, Covers, Bollywood, Spaghetti-Western, Cuban Percussion, all kinds of Pop, etc.

Some platforms have fees to submit. No guarantees for placements. Caveat Emptor! For more places to pitch, please go to:

<https://edhartmanmusic.com/resources-for-composers-and-songwriters>

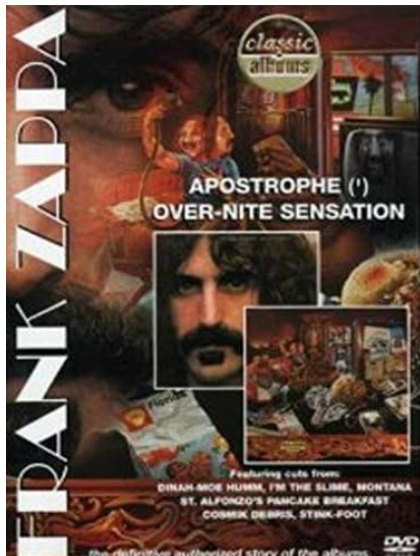


Now and Then NEW Beatles song! I recommend watching the 12-minute video, above before listening to the song. It's really quite amazing. We all use tools like this now, so you will appreciate the effort that was made. I believe Paul and everyone involved were quite sincere in creating something as "authentic" as possible using John's original demo tapes. I've attempted to rescue cassette recordings. Just getting rid of the noise is a huge challenge, let alone isolating individual stems!

The song, itself:

<https://www.youtube.com/watch?v=AW55J2zE3N4>

As some of you know, I am a serious Zappa fan. He was truly a genius. If you want to find out more about him, there are a number of documentaries



about him and his music. I just watched this one on Amazon. It's also on Pluto. It has some great interviews with the musicians and family.

Watching Dweezil deconstruct his father's tracks on a mixing board is enlightening. He pulls up sounds that were never included in the final mixes and shows how every track on the music is necessary. There is no fluff. Zappa recorded everything, and his band was like being in the Marines. There were no drugs or anything to keep the musicians from being fully focused on his incredibly demanding music. As good as his

players were, they were constantly challenged to their limits in the studio and on tour. The video is under an hour and well worth the watch. You can watch it

here, for free!

Classic Albums: Frank Zappa - Apostrophe (') Over-Nite Sensation 2007

<https://pluto.tv/en/on-demand/movies/classic-albums-frank-zappas-apostrophe-over-nite-sensation-1-1/details>



Apostrophe (Zappa) Full album. Listen to this with good headphones! There's lots of stereo bouncing back and forth for a true audio experience.

Composer of the Month: (Info from [FSM](#), [IMDB](#), etc.)

Hugo Montenegro (1925-1981)

I was listening to my favorite radio program, Retro-Cocktail Hour (<https://www.retrococktail.org/>) when a wild jazz version of In the Hall of the Mountain King popped up, arranged by Montenegro (https://youtu.be/7tb_DmpTBCc?si=fNE2ZXHAFDVvleUy). I've played Mountain King on marimba as a duet! The radio program is full of Tiki music, kitchy 1950s-60s music from film, etc. It reminded me of this



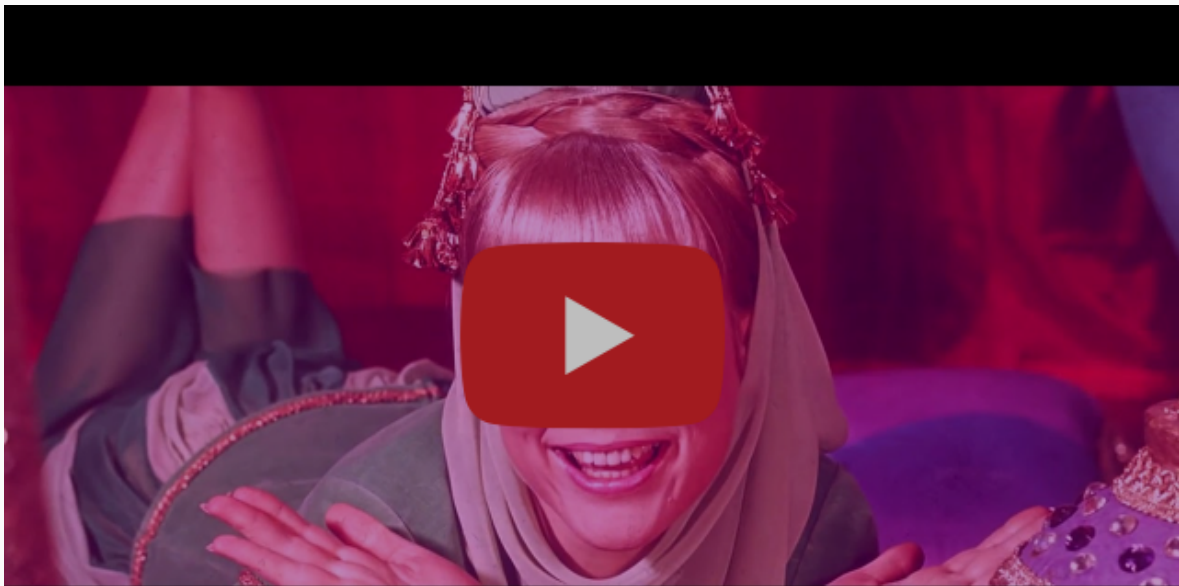
composer from TV and film fame. He's a master arranger, too. He didn't do a huge amount of movie scores, but did a lot of TV, including iconic shows! Montenegro did a ton of additional music for many shows, along with many releases of arrangements of iconic music, especially "The Good, the Bad, and the Ugly." Many themes people remember were probably his versions on 45's and albums. He even got involved in space pop in the 70s! (Moog Power: <https://youtu.be/STFf3UZRwQs?si=S5rNcJVIQ36mWGdC>)

Films: Viva Max, Charro, The Ambushers, The Wrecking Crew, The Outcasts, etc.

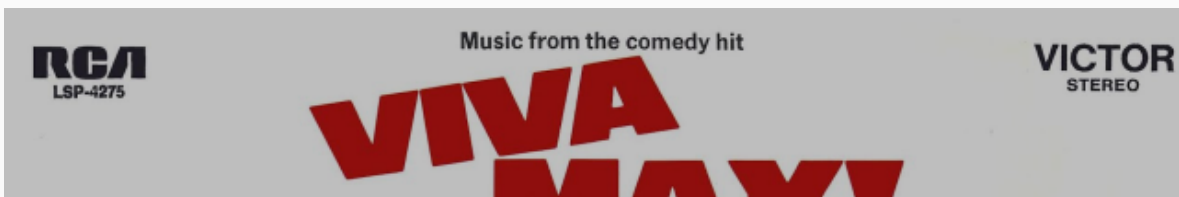
TV: The Partridge Family, Mission: Impossible, I Dream of Jeannie, Here Come the Brides ("Seattle" theme!), Man From Uncle, etc.

https://en.wikipedia.org/wiki/Hugo_Montenegro

<https://fromthevaults-boppinbob.blogspot.com/2015/09/hugo-montenegro-born-2-september-1925.html>



I Dream of Jeannie by Hugo Montenegro





Viva Max - guilty pleasure!

LINKS OF THE MONTH: (Caveat Emptor!)

50% OFF Music Library Report (Sale ends 12-15-23)

(Great resource about music libraries!)

[MusiclibraryReport.com](https://musiclibraryreport.com) - Code **HOLLY2023**

Sync in 2023

<https://www.synchtank.com/blog/sync-licensing-in-2023-opportunities-challenges/>

AI vs. Music

<https://www.theverge.com/23938498/golnar-khosrowshahi-reservoir-media-ai-music-copyright-publishing-decoder-interview>

Charted: 50 Years of Music Industry Revenues, by Format

<https://www.visualcapitalist.com/music-industry-revenues-by-format/>

UPCOMING EVENTS:

Sync Con (LA Dec 2023)

<https://synccon.com/>

FREE Legal Clinic! 12-18-12-22, 2023)

Copyright, Trademark, Publicity Rights, Licensing, Fair Use, Business Formation, Contract Review

<https://www.thewla.org/wla-law-artist-request-form>

PNWFS Film Scoring Open House & Info Session - Dec 9, 2023

<https://www.pnwfilmmusic.co>

ASCAP Experience continues (FREE)

<https://ascapexperience.com/faq-press>

MusicCares: (financial help for musicians - personal/addiction)

<https://www.musicares.org/get-help>

MUSEXPO: "United Nations of Music," March 17-20 in Burbank, CA

<https://www.musexpo.net/musexpoLA24/registration.php>

Production Notices:

<https://productionbulletin.com/weekly-reports/>

Music Connection: (free articles, lots of free giveaway stuff from contests)

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

Syncsummit - FREE occasional chats about music licensing, music supervisors, etc.!

Meetings with Music Supervisors (\$\$)

<http://syncsummit.com/synccafesignup/>

TAXI Rally (Annual for members) - Early November

<https://www.taxi.com/taxi-road-rally/>

Learn about filmmaking! (Free)

<https://studentfilmmakers.network/event/823/master-the-art-of-filmmaking-live-webinars-schedule>

Meet Music Supervisors in person! (\$\$)

<https://www.narip.com/naripevents/>

Pacific NW Film Institute:

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

TAXI TV!

<https://www.youtube.com/channel/UCuZpYuUC9yC8UGd0T6xcbUg>

That Pitch (Free videos):

<https://www.youtube.com/@thatpitch>

ClintMusic (Free videos):

<https://www.youtube.com/@clintmusic1>

Regular Articles/Events:

<https://www.synchtank.com/blog/>

Ed's Website:

<http://edhartmanmusic.com> - (Studio information, music, bio, links, calendar, etc.)

FREE listening. Lots of music for soundtracks, movies, TV, commercials, etc.

Recordings:

Recordings/Sheet Music:

<https://edhartmanmusic.com/buy>

Shameless self-promotion Dept:

T-Shirts, Cups, Towels, Posters and SWAG!

Check em out!

<https://edhartmanmusic.threadless.com/>



Once again, with feeling...

Ed Hartman Patreon Page: (This is a FREE newsletter. This is the closest thing I have to a subscription!) Is this newsletter worth at least \$1 to you? Honestly, this newsletter takes many DAYS to create! I'm not complaining, but it has been getting bigger. If you can support this newsletter, that would be wonderful!

<https://www.patreon.com/edhartman>

Classic Quote:
"Works of art make rules; rules do not make works of art."
Claude Debussy

WRITE/SUBMIT/FORGET/REPEAT

Contact Information:

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