

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



**March 2024 Vol. 12, No. 3**

### *Announcements:*

\* *"With the coming of spring, I am calm again."* Gustav Mahler

\* **I am selling some small percussion.** (triangles, tambourines, shakers, cowbells, etc.) If you are interested, please [email](#) me. I am most interested in local buyers. More equipment is likely to become available, soon.





**\* 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>

**\* 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: 2-7-24) 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-mmm-updates>

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

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

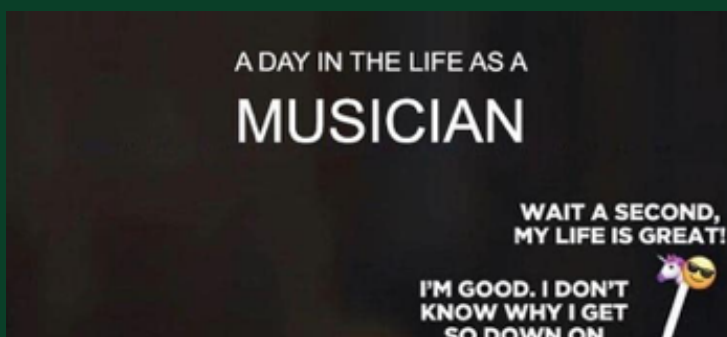
**Ed Hartman Patreon Page:** (This is a FREE newsletter. This is the closest thing I have to a subscription!) Is this newsletter worth at least \$1 to you? Honestly, this newsletter takes weeks to create! I'm not complaining, but it has been getting bigger. If you can support this newsletter, that would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

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

*OR buy something from my website!*

<https://edhartmanmusic.com/buy>

*Memes of the month:*







*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:*

<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:*

*Honey, Your Royalties are In, Dept:*

**BMI Day!** It was a very nice payout, this quarter. My track, **Football Funk** (<https://edhartmanmusic.com/track/2027879/football-funk>) track that was in Stranger Things received an "Annual AV Bonus" - that was quite substantial. It added around 50% more to my ENTIRE royalties for the quarter. The bonus is for popular TV and films. The same track was in The Blind Side, and it also received a much smaller bonus. Both placements continue to travel around the world and have been heard by hundreds of millions of people. Compared to the relatively tiny amount of people who have heard classical composers in history (hundreds to thousands at live concerts), you quickly realize the power of recorded music, especially when it is combined with media. (PS: I am NOT comparing myself to any of those great composers!)



**NEW PLACEMENT:** Sometimes the only way you discover a placement is through your PRO statement. When a library puts a track into a show for the backend only (no upfront, which is typical for reality shows), the track will be silently added to your catalog through "Cue Sheet" - the form that production companies use to list all of



form that production companies use to list all of the music (including the score) on the program or film. You really won't know about a placement unless the library tells you, or you see it on a screen.

### **Pink Shark Music**

(<https://www.pinksharkmusic.com/>) is an exclusive company that I was referred to a few years ago. I did a 5 track exclusive album of percussion tracks for them. They've had a few other placements, as well. An exclusive marching drumline track, "Driving the Drumline" was used in Buddy Games (CBS) S1E3 - "It's Prom Night, Baby!". It wasn't easy, but I did find it on the show (It's a whopping 8 seconds! It did pay a few bucks, though, and by gum, it's another placement! The show is based on the movie Buddy Games directed by Josh Duhamel. A guilty pleasure show of mine is "Las Vegas," featuring Duhamel. He's very likable. The show is a "survivor" style show with groups of regular folks (that are friends). They do games that you might have done at camp, upscaled to adults.

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A mystery possible placement on my statement is a Lithuanian film. "DOGDUGUN EV KADERINDIR 19 BOLUM" (<https://www.youtube.com/watch?v=MLndWeaKrl8>). It shows that my track "**Law and Disorder**" is in the film. I couldn't find it. It may be a mistake. It's only a few pennies. The YT does have nearly 4M+ views, so I might take another look. Another YT track from a placement still pays amazingly well over 10 years later through AdRev. That was a rather special situation, though (I've mentioned it before) The track doesn't really fit the soundtrack, but you never know. This is the track: <https://edhartmanmusic.com/track/2027746/law-and-disorder> If you can find it in the program, please let me know! You really have to be a bit of a detective in this business.

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**Songtradr** (<https://www.songtradr.com/>) This platform has sync, distribution, monetization, and many potential ways to make money with your music. Originally, it was free, but then it became subscription-based. Until recently you could still have a free account. The current cheapest account is "Lite" at \$19.95/yr. I've had good success with ST, and have the PRO account (49.95/yr). I am going to move to the Lite account this year, though. I haven't seen any new placements in the last six months, and the overall

income has been pretty low. I do get monetization income, especially TikTok (due to a few tracks in thousands of videos - although you only get paid for the placement, and not the views). I will watch to see if anything changes. It was easy to recommend Songtradr to newbies when it was free, and no-risk. Twenty bucks a year isn't a big risk, but I really wish they could have maintained the free subscription. I will watch the platform carefully if things change. I have 400+ tracks on it, so it does have a lot of invested time. NOTE: If you do want to stop or reduce your subscription from PRO to Lite, you have to email them. There is no way to do this on the website. I'm not really very happy about that either. Sure, they have a lot to do to make changes, I imagine, but it's not very clear how to do it. It is auto-renewed, too, so if you miss the window, you're in it for another year. Caveat Emptor!







SYNC CONFERENCE CALENDAR 2024		
JANUARY	FEBRUARY	MARCH
Drill Down, Level Up Music Ally Connect	Sync Summit Durango Songwriters Expo	Music Placement Conference SXSW Get Repped - 2indie Musexpo
APRIL	MAY	JUNE
AD Sync Summit	WUP IT UP	Hawaii Songwriting Festival ASCAP Experience Durango Film and TV
JULY	AUGUST	SEPTEMBER
	SYNC Con DIY Musician Conference Guild of Music Supervisor Conference	Durango Songwriters Expo Nashville Film Festival - Music Program Supetacular - 2indie
OCTOBER	NOVEMBER	DECEMBER
WUP IT UP Production Music Conference	TAXI Road Rally Shades of Sync - That Pitch	Sync Con
LOCATION		

Drill Down Level Up - Miramar Beach, Florida  
 Music Ally Connect - London, England  
 Sync Summit - Los Angeles, CA  
 Durango Songwriters Expo - Ventura, CA  
 Music Placement Conference - North Carolina  
 Musexpo - Burbank, CA  
 SXSW - Austin, Texas  
 Get Repped - ONLINE  
 AD Sync Summit - NYC  
 WUP IT UP - Chicago  
 Hawai'i Songwriting Festival - Hawaii  
 ASCAP Experience - Los Angeles, CA  
 Durango Songwriter's Expo TV & Film - Ventura, CA

Sync Con - Brooklyn, New York  
 CD Baby DIY Musician Conference - Austin, Texas  
 Guild of Music Supervisors Con - Los Angeles, CA  
 Durango Songwriter's Expo - Broomfield, Colorado  
 Nashville Film Fest - Music Program - Nashville, TN  
 Supetacular - Zindie - ONLINE  
 WUP IT UP - Los Angeles, CA  
 Mondo - NYC  
 Production Music Conference - Los Angeles, CA  
 Taxi Road Rally - Los Angeles  
 Shades of Sync - That Pitch - ONLINE  
 Sync Con - Brooklyn, New York

**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:**

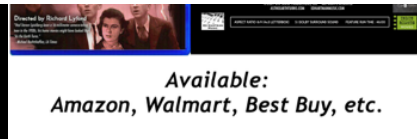
<https://edhartmanmusic.com/buy>



**34 Best Score**

**AS THE EARTH TURNS DVD/BLURAY!!**





**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:

### *The Circle of Disappearance*

I've been going through a lot of my stuff. It started with getting old tax files ready for recycling. 25 years of owning a music store created a LOT of paperwork! On top of that, there's a lot of music stuff. As a musician, I've recorded hundreds of cassettes, videos, film, and reel-to-reel tapes. They've been quietly sitting in various spaces at home. Many of these are the only versions of music from my lifetime. At some point, you realize that you are never going to listen to them ever again. What to do with them? Realistically, they have no great value. The quality of the recordings won't do for professional use. There are interesting recordings of concerts, too. I am contacting the University of Washington Music Library regarding a composers series I created in the early 80s because some of those performances are important documents, including a few pieces by **Alan Hovhaness**

([https://en.wikipedia.org/wiki/Alan\\_Hovhaness](https://en.wikipedia.org/wiki/Alan_Hovhaness)), a world-class composer. In that concert series, I was able to perform on two world premiere pieces. He was in attendance at the event, too. Hovhaness wrote more music than JS Bach, who has been regarded as probably the most prolific composer in history. I remember hearing that Hovhaness threw away a huge amount of his early work, too.

I've created a pretty massive library over the years. But the library really has no future, as far as I can tell. Now I face the same dilemma as Hovhaness. Some of the music is pretty good, too. It's just not practical to keep it around. What is the most disturbing about it, is the slow and purposeful disappearing act that we all go through. Anyone who creates things amasses a lot of stuff, inevitably. We start out with nothing and die with nothing. Maybe in the future, most things will be digital, and sit on servers somewhere. Of course, even digital is not forever. Physical media may actually outlast it. I'm preparing 16 and 35-mm films that I received from the

Lyford estate ("As the Earth Turns"). There's a cool company in LA that digitizes and distributes films. Most of the films I have are already digitized. This company will likely redo it to a higher standard. As educational and corporate films they will become potential stock footage in the future. I feel really good about getting them to this company. They are seriously saving film in a safe space for the future. I may actually make a few bucks on the licensing. I don't own the copyright to many of these films. Lyford was a director and producer. These "orphan" films don't always have copyrights, though. The physical media, itself has value. I may be able to receive ongoing royalties for film placements of the footage. Film libraries work similarly to music libraries.

As I mentioned, the slow and purposeful reduction of everything you own becomes a pretty big job. There's a lot of instruments, electronic equipment, and oh yeah, SHEET MUSIC! So many years of collecting, and copying music for concerts. I remember being happy that a few pieces wound up with a publisher because I knew they would outlast me. Ironically, that publisher was terrible with communications, and I finally gave up on them and got the copyrights back. I could spend thousands of hours scanning things. There's nothing as fun as that, right? Eek. So my dilemma is what to do with what?

Maybe, I'll find homes for some of these things. I remember having folks constantly dropping stuff off at my drum shop over the years. Many didn't want money but just wanted the equipment to have a new home. I get that.

The biggest psychological issue is watching your creations disappear. Some took quite a bit of effort and time to create. Throwing them away takes just a moment. My disappearance from the world will be as swift as most. I'm no Mozart. My teaching legacy will continue for a while, and that is nice to know. In the end, watching your things disappear is something you will have to contend with. My recommendation is to back things up now. At least, when anything you have to throw away in the future you will know that somewhere there is a copy. Whether even that copy will ever be seen or heard is another story. Life really isn't about any of this. It's always back to family and friends. The experience of it all is the thing. Stuff is stuff. Even the most astounding piece of music is a momentary experience. Savor that moment. "The Blue Danube" still gives me chills from the first few bars. I can thank Kubrick's 2001 for that. What a collaboration over time that was! My success composing for film and having music synced in media will hang in there for quite a while. That's something, anyway. Think about your parents. What do you remember about them? What are you going to do with all of THEIR stuff? That's another story...

*Questions from the Audience...*

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

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*What do you think of AI?*

I'm not afraid of AI. I am much more concerned about those who make it and use it.

I have used AI to create stems from my archived tracks (<https://www.audioshake.ai/>). When I write this answer AI corrects my text (and might take away my rather chaotic individual voice, too!)

AI has been around since technology, itself. The first invention that saved time and probably threw someone out of a job (farm equipment, even the wheel!) AI is all over your DAW. It's just not called that. AI was the first recording device (Phonograph). DAWs contain a massive amount of algorithmic programs that help record, mix, and master your music. All of those things still require humans to create the art. If the human is taken away from the creation, then what is left? Commerce, business, money?

At some point, if art isn't able to generate an income, what do artists do? A universal income would pay the bills. Then what? Why create? These are very intense times. I don't have the answers, but I do know that whatever happens, I will probably fight it until the end. We all have to keep upping our game, and simply become better than a machine. It's probably a losing battle, but the whole point of life is creation. The problem with AI is simply greed.

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*How long should a track be? What about quantity vs. quality (audio vs. content)?  
How long should I take to create a track?*

Folks make tracks over the years. Sure, if you can create a TON of tracks you will probably be better off. In the end, I generally compose best (and almost always) because I go after a brief somewhere. I have a lot of problems simply coming up with music unless there are deadlines and limitations. If you look at all of the opportunities out there, you will start to create a lot more tracks, and they will have to be in a bit of a hurry because of deadlines. Track length can be part of the briefs, too. TAXI is great for this because nearly always they tell you pretty much what you need to do. I've missed important info on a brief, and then had it rejected because of the track length, etc. That doesn't mean the track is dead, though. Nearly ALL of my success is from second, third, and fifteenth chances. Once a track has been created (especially non-exclusively) it can usually go into a number of libraries. Songtradr, as you know, doesn't keep anything out. You can upload any track you want (see the other article in this newsletter about Songtradr).

Other libraries, like Crucial, may be extraordinarily picky. I'd be happy if they chose

25% of my tracks, and I have submitted 100s! You never know. There's almost always a place for a track, somewhere. As far as quality, I don't worry about it. At some point, you have to finish a track and be done with it. You can always sit on it for a day or two before a final mix. Personally, I'd rather go through the process of mixing a number of times. There are always things to fix. Eventually, I will give the track an OK. I usually register the track with BMI, fairly soon after I finish it. Even if I wanted to come back to it, that's OK. BMI doesn't take any tracks in. They just need the name, date, and length.

Once you start creating tracks, at whatever pace you want, many questions will be answered. I can answer these questions based on decades of experience. Before I did any of this, I had no idea how any of it worked. No one does until they start doing it. I think a good start is to try to create a track a week, to start. You should have enough time to be satisfied with the track. That will get you 50 tracks in a year. You may get additional opportunities in a week from a brief and may create more than that, too. There are ops everywhere, so it's not hard to get inspired. TAXI sends out their briefs every day for free (You have to be a member to submit, though). It will take time for anything to happen. You have to be extremely patient about this. The mantra developed by TAXI members has always been: WRITE SUBMIT FORGET REPEAT.

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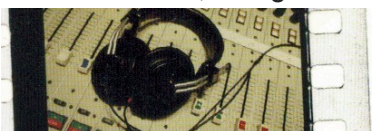
*When generating alternatives for songs, do you register each alternative in BMI or can you register the full version of the song once and have it apply to alternatives?*

I wouldn't register stems (groups of instruments, like strings, brass, etc.) or shorter cuts of the track (:60, 30, 15, stinger). I might register an instrumental version or something with major differences in arrangement from the original (Combo vs. Big Band). Retitle libraries will register whatever versions you supply them. In the end, it may not matter too much. If a track is placed, it might be a combination of versions that the editor uses. The cue sheet would likely just have the full track listed, with whatever length of it was used. A typical use of a vocal would be the full version with vocals, and then a bed or instrumental version put in, where there is dialogue. The vocal might come back afterward too. I wouldn't worry about any of this until it becomes an issue.

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*Do you have business cards for clients?*

I use postcards. Nobody keeps business cards, IMO. Postcards can be made in color pretty cheaply (front and back) and you can put pics, graphics, etc.) At film festivals, they will blend in with other film postcards, too. I put "composer for film, TV and Media. You can add genres, instrumentation, etc. There are local print shops that can do this, along with Vistaprint (<https://www.vistaprint.com/>), etc.



**Ed Hartman**  
Composer for Film.



## Composer & Producer TV & Media

Specializing in:

- Dynamic orchestral scores
- Wide range of percussion
- Jazz, Latin & World Music
- Music Licensing Education

**EdHartmanMusic.com**



## EdHartmanMusic.com

Ed Hartman's music has been placed in major films, television shows & other media:

- The Blind Side (Warner Bros. Pictures)
- Cold Light of Day (Summit Entertainment)
- Surviving Christmas (DreamWorks)
- Passions (NBC)
- Big Love (HBO)
- Coca-Cola Zero National Radio Ad (ESPN)
- Brooklyn Nine-Nine (FOX)
- Lucifer (FOX)
- Let's Make a Deal (CBS)
- HMTV News Network - India (Station ID)
- Freakonomics Podcast (WNYC Studios)

### Keeping Your Eyes Open Dept.:



Speaking of Vistaprint, I won a big contest through that company years ago ("Why I Love Vistaprint"). I made a video about using their products (in my drum store with a hi-8mm camera. Of course, I was able to score it! The prize was \$5000 in products! It kept our PR department (my wife, Candace) going for years!

*"SEATTLE'S ED HARTMAN SELECTED AS WINNER OF "WHY I LOVE VISTAPRINT" VIDEO CONTEST 2/11/2010 - Lexington, Mass. Drum Exchange Owner Takes Home \$5,000 in Marketing Products from Vistaprint Vistaprint USA,*

*Incorporated, a wholly-owned subsidiary of Vistaprint N.V. (Nasdaq: VPRT), the company that provides high-impact personalized products and services for small businesses and the home, today announced the winners of the "Why I Love Vistaprint" video contest. Ed Hartman, owner of the Drum Exchange in Seattle was selected as the winner of \$5,000 VistaBucks. The video-themed contest tasked Vistaprint's loyal customer base to come up with the best short video that explained or demonstrated why they love Vistaprint. The company received some tremendous examples of the type of customers that market themselves passionately each and every day across the country, but ultimately, Hartman's well-produced video shot around his musical shop stood out among the rest. "Mr. Hartman's video embodied everything that we were looking for in the contest and he did a great job of showing off his entrepreneurial spirit," said Vistaprint North America Chief Marketing Officer Trynka Shineman.*

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*"There's more than one way to get your music on TV, Dept.:*

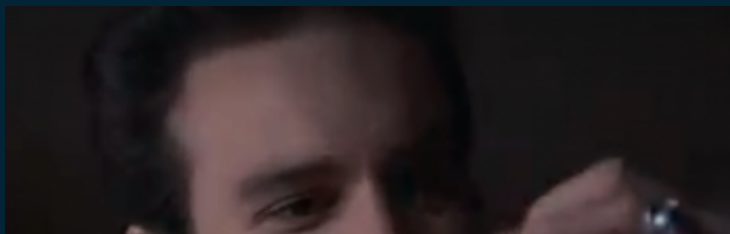
A favorite show of ours is Northern Exposure (you can binge it on Amazon) When I was running "The Drum Exchange," The show was filmed nearby in Roslyn, and the interiors were shot in Redmond, Washington. The Northern Exposure crew came in to get a prop for the show in the early 90s. They needed a pair of Spanish hand-held "castanets." I was probably the only percussion store in the Northwest that had the real thing at that time. I didn't have any for sale, but I did have a few extra pairs from my own collection. I gave them one. They are used in Season 3, Episode 20, "The Final Frontier" from 1992.

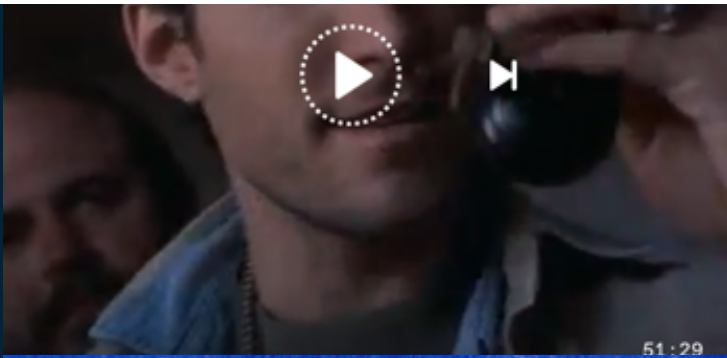
When the town finally opens up the mystery package, Chris pulls them from the box and plays them briefly. I'm guessing Castanets suggested the worldly travels of the box.

BTW: There was a lot of filming activity around Seattle in those days ("Twin Peaks"\*, "Sleepless in Seattle," etc.) The region is now trying to bring production back with more tax incentives and infrastructure. The show still has a wonderful vibe to it and seems somewhat timeless. There's very little technology in the show, too to date it much. Washington State is and always will be very atmospheric for media productions.

Episode with the castanets: (51:29)

<https://www.dailymotion.com/video/x6ic2il>





This is a blog from a few years ago that I wrote about film scoring vs. licensing. It was just re-featured on the Stage32 website (social media for film & TV folks).



<https://www.stage32.com/blog/music-licensing-vs-music-scoring-3642>

*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.*

*Looking for composers:*

<https://www.westonemusic.com/join-our-composer-community/>

*Job Opportunity:*

Music for Income is looking for a remote, full-time salesperson with knowledge of scoring. <https://www.musicforincome.com/>

[https://docs.google.com/forms/d/e/1FAIpQLSd-aVQy4dyUc03PNewnyp9dUFsKwnwiMjS0xa8HVAU8l6EUGA/viewform?usp=send\\_form](https://docs.google.com/forms/d/e/1FAIpQLSd-aVQy4dyUc03PNewnyp9dUFsKwnwiMjS0xa8HVAU8l6EUGA/viewform?usp=send_form)

With the Olympics coming this summer in France, a number of clients and companies have been looking for **French** music. You might contact companies you are working with about this, too!

<https://www.taxi.com/listings> - Tons of daily briefs. *Genre of the month:* **HYPERPOP** - High-energy, and feel like Pop music on steroids, with overtly distorted and smashed to oblivion with compressors and limiters.

<https://www.wearemdiio.com/mdiio> - Retro 80s, goth-rock.

<https://smash.haus/> - Nostalgic, story-driven, vintage French or Italian.

<https://www.songtradr.com/> - bass, tropical house, bluegrass.

<https://nomamusic.com/music-briefs> - Orchestral, jazz, songs about ghosts, monsters, sound-alikes, vintage recordings.

<https://musicsupervisor.com> has been looking for different kinds of tracks. They notify composers by email, although not everyone may get the notifications. They were recently looking for a marching band track. A friend, [Brad Rushing](#), let me know about the email. I usually get the notices, although I didn't get this one. Ironically, this library is the one that put my very successful marching track, Football Funk (<https://edhartmanmusic.com/track/2027879/football-funk>) in The Blind Side! I did email them directly about it, just in case it get missed. It did make me think about two other drumline tracks I created a few years ago, that weren't in this library. I just uploaded them and emailed the library as well. One email can trigger a whole lot of activity. **Keep your eyes open!**

*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>

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

Stu Phillips (b.1929) began arranging music at Eastman School of Music. In the 1950s, he founded Colpix Records and produced hits for James Darren, Nina Simone, and the Monkees. In the 60s and 70s, he started to write music for TV and films. His TV themes are iconic, including Battlestar Galactica, Knight Rider, and McCloud. He has scored tons of shows including The Monkees and The Amazing Spiderman, along with many films including, Buck Rogers in the 25th Century, Dead Heat on a Merry-Go-Round, and Beyond the Valley of the Dolls.

Stu and The

Monkees: <https://monkees.coolcherrycream.com/articles/1968/02/flip/my-first-impressions-of-the-monkees>



*Interview with Stu:*

<https://www.scifipulse.net/interview-composer-stu-phillips/>

Website: <https://www.stuwho.com/>

*"I really appreciate the enthusiasm of fans towards the efforts put forth by composers. It's wonderful to get the job to write the music, and even better when you get paid. But those things are nothing compared to knowing that people like all of you are enjoying the music we compose."*

*Stu Phillips*



Also:

Knight Rider!

*by Stu Phillips*

[https://www.youtube.com/watch?v=C00gX\\_5iAG8](https://www.youtube.com/watch?v=C00gX_5iAG8)





## Beyond the Valley of the Dolls (Main Title Sequence)

*by Stu Phillips*

*LINKS OF THE MONTH: (Caveat Emptor!)*

*24 Steps for Sync Success (SyncSummit):*

<https://syncsummit.com/24stepsforsyncsuccess/>

*15 Effective Strategies* Get your music noticed with these promotional strategies for independent musicians:

<https://www.discmakers.com/request/15-effective-strategies.aspx>

*Should I write music for Epidemic Sound?*

<https://blog.musicforincome.com/should-i-write-music-for-epidemic-sound/>

*ASCAP Doubles Down on Support for 'Direct Voluntary Licensing,' Right of Publicity Expansion in New Copyright Office AI Comments:*

<https://www.digitalmusicnews.com/2023/12/08/ascap-ai-usco-comments/>

*Sync in 2023: Opportunities, Challenges, etc.:*

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

*Keynote Interview, TAXI Road Rally 2023 Adam Taylor, CEO, APM*

<https://www.taxi.com/transmitter/2312/keynote-interview-adam-taylor-ceo-of-apm/>

*Pt 2:*

<https://www.taxi.com/transmitter/2401/keynote-interview-adam-taylor-ceo-apm/>

*UPCOMING EVENTS:*

*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:*

*"I frequently hear music in the heart of noise."*

*George Gershwin*

**WRITE/SUBMIT/FORGET/REPEAT**

Contact Information:

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