

Ed Hartman's Adventures in Music Licensing & Scoring!



April 2024 Vol. 12, No. 4

Announcements:

*** Happy Spring!**

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

*** Items for sale below.**

*** 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: 3-5-24) 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-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>

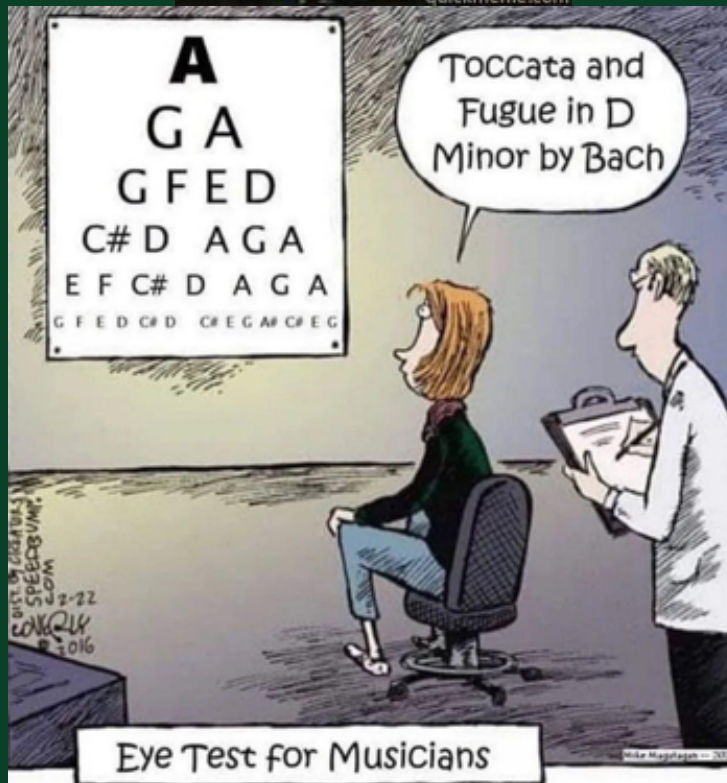
OR buy something from my website!

<https://edhartmanmusic.com/buy>

Memes of the month:



**WHENEVER YOU WRITE A
PARALLEL 5TH**



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:

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>

Ed Hartman Producing News:

If you have been following my adventures with Richard Lyford films, you may know that the journey started a long time ago with a couple of scenes (“Ritual of the Dead” and “The Scalpel”) on a Something Weird Halloween Video.





Thanks to film experts, in 2014 at the Classic Horror Film Board (<https://www.tapataalk.com/groups/monsterkidclassichorrorforum/two-1930s-amateur-monster-movies-from-monster-cras-t51463.html>) those scenes found their way to the Lyford family. (The family knew me through drum teaching) That led to "As the Earth Turns." I was given the Lyford film estate, I scored and produced all of those films in 2017. They are available on a DVD with "As the Earth Turns." That film is also on Amazon, etc.

FULL Backstory: <https://edhartmanmusic.com/backstory-to-as-the-earth-turns>)

I have been organizing Lyford's physical films recently. Most of the stock I have are films that he directed but didn't own (commercial and educational. I did put scenes in my short documentary, "It Gets in Your Blood" (also on the DVD [Email](#) for a link). These films will be going to Periscope Films. (<https://periscopefilm.com>) in LA. They will be rescanned at very high quality and the film stock will be protected for the future. As I was going through the stock for the final time, I found something I did not recognize. It was the first part of Richard Lyford's, The Scalpel! Somehow, it was missed amongst 40-odd film cans.

(Screenshots taken through a 16mm viewer)

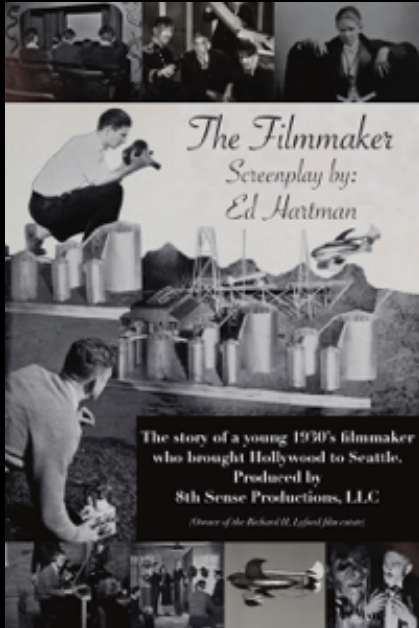


This is remarkable because as far as I can tell it lines right up with the last part of the film that I got from Something Weird, which by the way, was only a few miles from my house! Where SW found that film, who knows? The incredible part is how both of these parts have come together in my hands. The new footage is being scanned right now, and I hope to get it in a few weeks and score it. This will be somewhat challenging because I will need to match the score from the other section, which is the ending of the film.

How this entire adventure has affected me since 2017 is profound. Because of all of this, I got to know the Lyford family. They have been tremendously supportive throughout these projects. Because of other things that have also happened in the last few years, I can say that Richard Lyford's legacy has helped me in ways you cannot imagine. It was The Scalpel and Ritual of the Dead that started this. It's fitting that I am now able to close at least one more of those loops.

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



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>

Recent Adventures in Music Licensing & Scoring:

What Would You Do?



I received a notification of a payment for a placement from a music library. The placement seemed to be from last year. I did some digging and saw that I may have already been paid in the fall. Maybe it was another placement? That seemed unlikely because it was the same track and amount. I contacted the library and let them know. They checked it out, and it was an error on their part. I could have stayed silent and possibly kept the extra money. On top of that, the payment seemed low, considering what the all-in was. Usually, libraries pay 50-50. As it turns out, I forgot that this library went to a 75-25 (to me) split, so I received the smaller amount. (I believe they kept the 50-50 for their exclusive tracks.) 25% is very low for a library to pay. I've been with them for many years, though, and have received excellent placements and revenue. The library also came to a film music panel I put on at a local film event.

This kind of thing happens occasionally in life. It's always a test of your character. Free money sounds good at first. Once you start thinking about it, though, guilt creeps in. As a retail music store owner, I made mistakes that cost the store money. It always felt better to make sure everyone got what they wanted. Most of us are less ethical when it's you vs. a corporation. "They can afford it. They've been ripping me off for years." But, it's a slippery slope. Over the last few decades, I've been pretty consistent with this kind of thing. When someone drops something on the floor, I usually pick it up and make sure they get it back.

Regarding this experience, I believe that my honesty about it will have positive outcomes that outweigh the immediate cash I could have received. The person at the company knows what I did, and will probably keep that in their mind in the future. Maybe an opportunity will occur in the future and they will think of me in a positive way. Your relationship with your clients is the most important part of your business. People are people. How you handle yourself will always be the most important key to success. Forget the money. Money is momentary. Trust is forever.

Questions from the Audience...

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

A library is asking for samples of my work. But like many composers, I have a couple of genres that I'm particularly good at and focus on. So is it better to just choose one of those and submit my best work in that genre?

The best advice is to follow directions and get in the door. It's usually easier to show your range after you get to know someone in the organization. You can always try to contact them ahead, too. It may be possible to submit another genre later if your first try is rejected. They may get quite a bit of submissions, so this can take a while. Persistence is the key!

2) When submitting to an exclusive library is it ok to submit tracks that have been used in independent short films? I own all publishing, masters, and copyright - BUT, the tracks were composed for and used in independent short films. Does that affect their use by an exclusive library?

Regarding tracks that have been used in anything, I would NOT recommend submitting them to an exclusive library/publisher. Exclusive is just what it sounds like. They want complete control of the track, especially if it has been synced. Whether it's a short film or feature, that track is out there and is now non-exclusive. You can always make another similar one. Some exclusive libraries are exclusive just for sync. You may still be able to release them on Spotify, etc. IMO, I would not submit anything to any kind of exclusive that is anywhere else. I can seriously create conflicts. Keep in mind, that exclusives will generally take your publishing side. If you have already registered them to your PRO or Copyright, they will need to change those registrations to their name. New tracks that haven't been registered to anything, are much easier for a library to deal with.

I often use samples from Splice. Should I be concerned with this hurting my chances of getting synced?

I would look at the software's terms of service to see what it says.

<https://support.splice.com/en/articles/8652642-splice-sounds-licensing-faq>

Here's info from Crucial Music (one of my favorite non-exclusive libraries) regarding samples. They don't mention Splice. I don't use any of these kinds of samples, myself. I only use pre-cleared orchestral libraries, Logic samples, and occasionally some older free sf2 (sound font). They can be put in Logic's EX24. Most of the time, though they are not as good as other samples.

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

The bottom line is to ask libraries if it's OK. It probably is, as long as the samples are combined with other elements. I would avoid them if possible, and go with sounds built into your DAW, or better yet the real thing!

I'm always happy to be in the company of Mancini, Martin Denny, & Herbie Mann!
This is a great show with hip and very cool music.



The Retro Cocktail Hour #983 (rebroadcast)
 March 2, 2024

[Listen to the show here!](#)

[View as Webpage](#)

Title	Artist	Album	Label
Voulez Vous Cha Cha Cha	Tito Rodriguez	West Side Beat	1962 Craft/Concord Musi
A Touch of Latin	Berry Lipman and his Orchestra	Orange Shower	Volcano 5104
Mambo Mania	Bert Kaempfert and his Orchestra	That Latin Feeling	Decca DL 74490
They Were Doin' the Mambo	Vaughn Monroe	Mambo in the Mainstream	Fantastic Voyage 063
Inspector Bongo	Jack Costanzo	Some Skin	2023 Sundazed Music / Modern Harmonic
Third Man Theme	Bobby Montez	Hollywood Themes In Cha Cha Cha	1959 GNP Crescendo Record Co., Inc.
Drum Safari	Dickie Harrell	Drums and More Drums	Capitol ST-1502
Jungle River Boat	Les Baxter & His Orchestra	Ritual of the Savage	Capitol T-288
Pagan Love Song	Bo Axelzon and his Exotic Orchestra	Tiki Twilight	Not on label
High Tide	Eddie Suzuki's New Hawaii	High Tide	Aloha Got Soul AGS-036
Rainforest	Ed Hartman	Wood and Metal Works	2012 Ed Hartman
Tiki	The Waitiki 7	New Sounds of Exotica	Pass Out 7002
Moon Over Maimi	The Variety Band	Soviet Easy Listening	Melodiya 60 00959

Listen:

<https://www.mixcloud.com/MartiniBunker/the-retro-cocktail-hour-983-march-25-2023/> (Track is at 34:35)

[Playlists:](#)

<https://www.retrococktail.org/playlists.html>

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://www.howlingmusic.com/contact> - Nashville-based Music Library looking for composers: (Not sure if this is excl or non. If you get more info, please let me know - thanks!) Impressive commercial placements (see the Work link)

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

<https://www.linkedin.com/company/howling-music>

<https://www.taxi.com/listings> -

Spanish Heavy Rock, Pop for direct placement (You keep 100% and publishing). Tons of daily briefs. You can get on their email list to see the briefs for free. It can be very motivating!

<https://smash.haus/>

20K all in! Original horror film that is getting ready to shoot later this month.

90s/Late 80s hip hop sound.

\$50-60K 60s all-in! 70s Psychedelic Rock.

<https://www.syncrmusic.com/> - \$90K all in. Regular briefs including Rap, Indie, Classical, Pop, Rock, Dance, Jazz, etc. Most require a paid membership, and some free submissions.

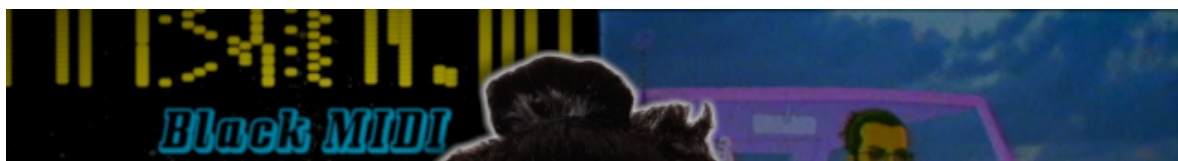
<https://nomamusic.com/music-briefs> (Very fast turnarounds, usually 1 day) -

Soundalikes: Aretha Franklin, Leiber & Stoller, Mamas & Papas, etc.

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>





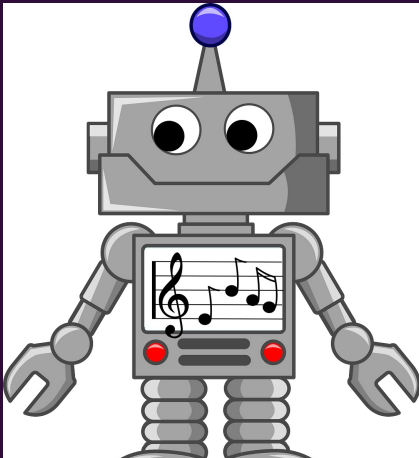
I am selling some more instruments!

Small percussion, Kitten Synthesizer, Amp, Snare Drum, Cymbals, Books, etc.

[Email](#) for pricelist and description.



Future Dystopian World, Dept:



(Recently received from a music library. It's good to see that they are wrestling with this rapidly-developing technology while keeping the artist in mind.)

"AI: We have defined AI and its traditional uses as well as generative uses.

We will support traditional AI models which are used to optimize tools that help artists and/or the industry, such as stem separation, similarity searching, mastering, building playlists, beat matching, etc.

We will consider use cases for generative AI and if it sees value for its artists, the Company will present the opportunity to our artists and you can opt-in or opt-out.

Each opportunity will be presented individually and artists will always be given the option to opt in or out."



I love this end-credit sequence from a 1995 film, "Two Much." It's an OK farce, but this Latin tune is off the charts. The pianist and composer is Michel Camilo. The drums and percussion are tremendous! What was so fun about it, is how a band got to play this music live, with the full production of Hollywood to film and record it.

<https://youtu.be/78d6vUCrdaM?si=YmMT9DR1OQ-Chbhw&t=74>

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

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

Mike Post



If you have ever watched TV, you have heard his music! This was an era of TV that had minute-long (or more) theme songs, along with full credits at the end of the show. Some of these shows are still on. Many are still in syndication.

Law & Order: Special Victims Unit, Law & Order Criminal Intent, Law & Order, NYPD Blue, The Rockford Files, Magnum PI, Hill Street Blues, L.A. Law, The A-Team, Wiseguy, Hunter, The Commish, Quantum Leap, Doogie Howser MD, Blossom, Hooperman, The White Shadow, Hardcastle & McCormick, Byrds of Paradise, News Radio, Silk Stalkings and Renegade. Theme songs from *The Rockford Files, The Greatest American Hero, Hill Street Blues, and L.A. Law.*

Mike won his FIRST Grammy for his arrangement of Mason Williams' "Classical Gas."

<https://mike-post.com/>

on FB!

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



Theme by Mike Post.



Arranged by Mike Post. Incredible!

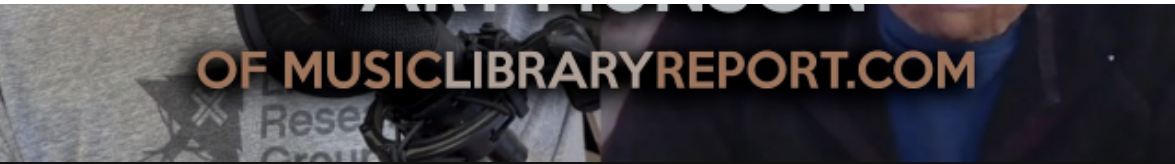
Interview with Mike about the piece:

<https://youtu.be/UVJ-I5sSiG0?si=5c9OgkseFMfTVTQD>

Live version with Glen Campbell:

<https://youtu.be/V4Ga67EDrKI?si=tYyJdKFC56KVSoSw>





OF MUSICLIBRARYREPORT.COM

Both of these folks know a LOT about Sync!

LINKS OF THE MONTH: (Caveat Emptor!)

Free list of recording studios:

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

Free Music Theory Handbook:

<https://cloud.info.berklee.edu/bol-music-theory>

Audiosparx Magazine:

<https://musica.radiosparx.com/flip-book/296098/1011286/page/72>

Percussion Primer (Studio Tips):

<https://www.bmi.com/news/entry/percussion-primer>

These Songs & Recordings are now in the Public Domain and Free to use:

<https://www.hypebot.com/hypebot/2024/01/these-songs-and-recordings-are-now-free-to-use-public-domain-day-2024.html>

UPCOMING EVENTS: (See calendar below)

PNW Scoring Institute - FREE Masters of Music Zoom Intro

4-6-24, 1pm (PST)

<https://www.pnwfilmmusic.com/info-session>

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/>

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

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

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, THIS TIME, 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>

SYNC CONFERENCE CALENDAR 2024



<p>JANUARY</p> <p>Drill Down, Level Up</p> <p>Music Ally Connect</p>	<p>FEBRUARY</p> <p>Sync Summit</p> <p>Durango Songwriters Expo</p>	<p>MARCH</p> <p>Music Placement Conference</p> <p>SXSW</p> <p>Get Repped - 2indie</p> <p>Musexpo</p>
<p>APRIL</p> <p>AD Sync Summit</p>	<p>MAY</p> <p>WUP IT UP</p>	<p>JUNE</p> <p>Hawaii Songwriting Festival</p> <p>ASCAP Experience</p> <p>Durango Film and TV</p>
<p>JULY</p>	<p>AUGUST</p>	<p>SEPTEMBER</p>

	SYNC Con DIY Musician Conference Guild of Music Supervisor Conference	Durango Songwriters Expo Nashville Film Festival - Music Program Supetacular - 2indie
OCTOBER WUP IT UP Production Music Conference	NOVEMBER TAXI Road Rally Shades of Sync - That Pitch	DECEMBER 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 - 2indie - 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
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Classic Quote:

"I was raised in the record business, and to me having a hit song was the goal. That was everything, When I sort of fell into this business of being a composer for TV, all I was trying to do was write a 45-second, 1-minute hit record."

Mike Post

WRITE/SUBMIT/FORGET/REPEAT

Contact Information:

Contact Information

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edhartmanmusic.com

<https://twitter.com/edhartman>

<https://www.facebook.com/ed.hartman1>

<https://www.youtube.com/user/edhartman1>
<https://www.instagram.com/edhartmanmusic>

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