

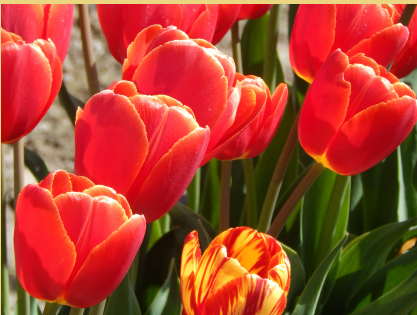
Ed Hartman's Adventures in Music Licensing & Scoring!



May 2024 Vol. 12, No. 5

Announcements:

* **Happy May Day!** Remember, like every living thing, you are unique on this planet.



*** 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: (NEW update: 5-1-24) 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:**

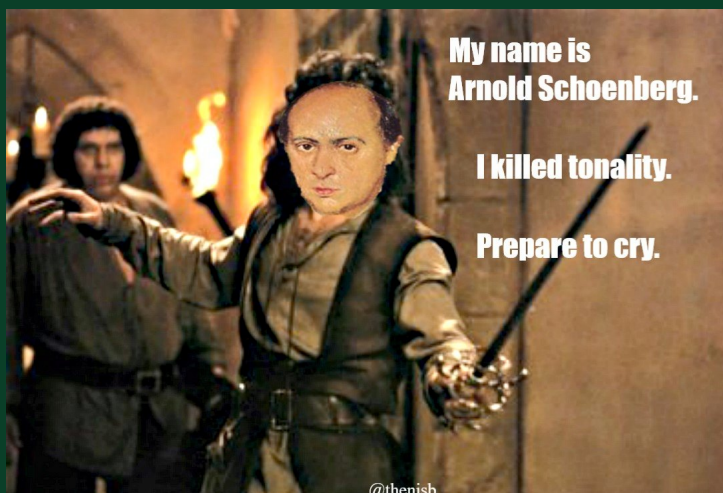
Ed Hartman Patreon Page: (This is a FREE newsletter. This is the closest thing I have to a subscription!) Is this newsletter worth at least \$1 to you? Honestly, this newsletter takes weeks to create! I'm not complaining, but it has been getting bigger. If you can support this newsletter, that would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

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

OR buy something from my website!

<https://edhartmanmusic.com/buy>

Memes of the month:



@thenjsb

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: (Note - new portal)

<https://cart.teknofonic.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>

Genre of the Month, Dept.:

"Vocalese" - Adding lyrics to preexisting instrumental solos. (compared to "Scat" which uses nonsense words as improvisational material - "Dowop Bap dee boo bap...")

Great Example (Great band!) The Manhattan Transfer - Birdland



https://youtu.be/vr2X-wO3_3M?si=qKrswsa9yozeZlz_

Ed Hartman Producing News:

I've been working on "The Scalpel" (see last month), a short film by Richard Lyford. with recently found additional footage. There are several steps needed to take a 16mm film from film stock to a finished commercially viable video project.



I needed to assemble a team...

The film was scanned locally, and I was given a .avi file by the scanning company. It was huge (60G for 11 minutes!). It doesn't open on a Mac, but I was able to use a free version of Davinci Resolve

(<https://www.blackmagicdesign.com/products/davinciresolve>) and create a .mov file.

That gave me something to work on. I did a basic test edit, including titles, color correction, etc. on Imovie. I unified it with the existing footage from 2019 (that had music) to see how the continuity is. Everything looked good, except the new footage is quite a bit grainier compared with the other part.

I did take all of this to my editor at Victory Studios in Seattle. After checking out the files, he thought that a better scanning company was needed to improve the visual

quality of the image. That other company in Seattle did some 35mm scans a few years ago and did an incredible job. They have state-of-the-art scanning equipment that scans one frame at a time. (*At this writing, I am waiting on the new scan.*) Once that is done, I'll be taking this back to my editor for editing both parts together, adding new titles, etc.

I will then score the first half of the film, and then bring the stems and individual parts to my engineer (who did the original music for the 2nd half). We will hopefully get the Pro-Tools project file from the original studio where the mastering for the 2nd half was done. From there, we will go to Bad Animals, in Seattle to do the Surround mix. They are in Victory Studios, and I might have additional files created for any future versions (including the creation of a DCP for theatrical presentation with other video assets). The cool part is that several new companies are involved, just like many were involved in the original project.

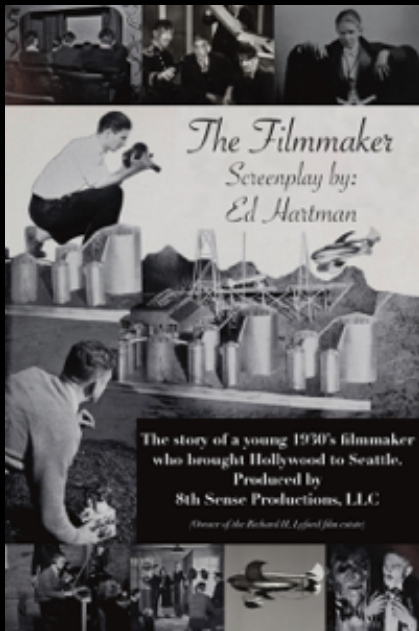
As you can see, there's a LOT to do and it will likely take a few months to complete. What happens to this film is unknown. If it does turn out well, like the other Lyford films, it might head to some festivals and beyond. This is all about film preservation, as well. These historic films are by a young filmmaker who did amazing things before he was 20 years old.

It's a wonderful gift to be able to do something like this. I wouldn't be able to take any of these films to this level of quality without the help of the Lyford family. I can't tell you how much these projects have changed my life. I encourage every composer to create as many video projects as possible. They can lead to unimaginable places. Trust me.

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

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>



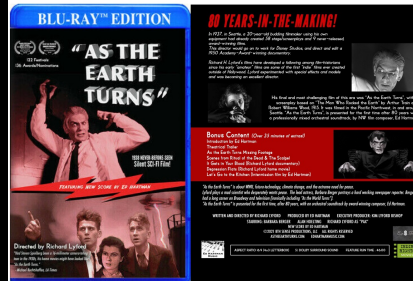
Soundtrack:

<https://edhartmanmusic.com/buy>



34 Best Score

AS THE EARTH TURNS DVD/BLURAY!!



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>

Recent Adventures in Music Licensing & Scoring:

I use Tunesat (<https://tunesat.com/tunesatportal/home>) to detect any placements on TV around the world. The free version allows uploads of 50 tracks. There are tricks. If the music is embedded deeply in the sound design, you might need to upload the actual soundtrack except with the track to detect it. It's not perfect and tracks can be detected on promos during other shows. It does occasionally yield some interesting results.

I discovered a track of mine, "Appassionata"

(<https://edhartmanmusic.com/track/2027588/appassionata>) on a show in Finland,

Marko and Irma (<https://www.imdb.com/title/tt25911004/>).





I did notice that another track was on the same network a few years ago, placed by HD Music, and checked with them. This track was part of a blanket deal (I did wonder why that payment was pretty good). No more upfronts are due, though. It's always good to get a placement, though! BTW: Jody Friedman runs HD Music Now (<https://www.hdmusicnow.com/>) and has a pretty involved educational program (<https://www.elitemusiccoaching.com/>). I've known him for many years and recommend anything he is involved in.

Honey, Your Royalties are in, Dept:

* Some low payments came in from the MLC (<https://www.themlc.com/>) These are mysterious "mechanicals" that come from Apple, Spotify, and many others. You can apply (FREE) as a master owner. I wouldn't expect much, unless you have a LOT of music on streaming platforms, etc.

* **I do receive some royalties from my film distributor, Indie Rights**

(<https://www.indierights.com/>) These royalties are for "As the Earth Turns" a film I scored and produced. (<https://edhartmanmusic.com/as-the-earth-turns>). The royalties started out strong and have diminished since the film's release. Promotion can help quite a bit. For me, it probably depends on the other related projects and how they do. There's an entire other world out there that most composers never see. The more you learn about it, the more successful you will be with both scoring and sync.

* **Songtradr did pay some more TikTok revenue.** It's not much. It did start out higher and has diminished. TikTok only pays for the initial placement of a track on a video. There is no additional backend. There should be, considering those videos can have millions of views. If this was Youtube, I would be making quite a bit of money!

* **Audiosparx** (<https://www.audiosparx.com>) **also continues with some consistent smaller payments.** The amount is mostly from overhead music (Radiosparx). Of interest, my Christmas song, The Lights of Christmas (<https://edhartmanmusic.com/track/2027962/the-lights-of-christmas>) had 14K plays (those are stores, cafes, etc.) It's not big money, but it all helps. Audiosparx does

pay 40% to composers, which is lower than many libraries. I have about 100 tracks and haven't uploaded anything in years, because of new policies about monetization, etc. I had decent success early on, but it's settled down quite a bit. Some friends do make good money on overhead radioplay to this day.

Questions from the Audience...

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

Does registering compositions for sync libraries with Sound Exchange and Songtrust conflict with the publishing aspects of a non-exclusive or exclusive licensing agreement?

Sound Exchange (<https://www.soundexchange.com/>) collects mechanicals for feature performers and master owners. It is for non-interactive digital radio like SiriusXM. It is generally not a conflict with non-exclusive sync libraries, although I would NOT recommend registering tracks with Sound Exchange that are with any publishing or exclusive company, though.

Songtrust (<https://www.songtrust.com/>) is a rights management company that can have conflicts with both exclusive and non-exclusive libraries and publishers. I would also stay away from any company that manages rights including Cdbaby monetization or Pro options. I do use CdBaby for regular distribution but do NOT Opt-In either of those options.

An example of this: Crucial music, for instance, is a non-exclusive retitle but does collect occasional mechanical overseas royalties on your behalf. They mention this on their website.

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

What meta is best to put in your tracks?

Regarding meta:

<https://syncsummit.com/metadatatcommandments/>

Adding meta to tracks: I recommend creating a basic database of your tracks first. Then you can use that info for meta in tracks and when you have to upload tracks on various platforms, libraries, etc. It saves you time if you have this info already added, so you can copy and paste.

You will also be able to FIND your own music. It may not be a big deal right now, but when you have 100s of tracks, it can get a lot to keep track of. Believe me! It also allows you to find your tracks through keywords, etc.

Having an individual folder for all versions of a track makes them easy to find (and copy to other backup drives). You can drag all tracks from that folder to Metadatics to check meta at the same time before sending it out.

Basic meta on a track should include items #1 through #5 : (see above for where to put it) Add your contact info (email, website, phone, PRO membership (IPI# is optional) in the comments section.

[This is a FREE guide on where to put it:](#) (It may set a new standard. Note new fields for contact info, etc.)

<https://syncsummit.com/metadatasg/>

Personal Library Information

1. *Song Title*
2. *Composer(s)*
3. *Artist(s)*
4. *Publisher (yours or ?)*
5. *Genre (jazz, rock, Latin, World, Ethnic – type, etc.)*
6. *Album Release/Year*
7. *Public Domain-Composer/Original Title*
8. *Length*
9. *Format (wav, aif, mp3...sample rate, bit rate)*
10. *Other versions (15,30,60, instrumental, other arrangements)*
11. *Short Description*
12. *Keywords*
13. *Sub-Genre (jazz, rock, Latin, World, Ethnic – type, etc.)*
14. *Instrumentation (Guitar, Strings, Brass, Perc, drums, etc.)*
15. *Moods (Aggressive, Passive, Mellow, Serene, etc.)*
16. *Styles (1960s, Dramatic, Religious, Trailer)*
17. *Style-Country (Brazil, Indonesia, etc.)*

Composers Catalogue (<http://www.composercatalog.com/>) is a tool that creates a similar database, too. You can check out the free trial version to get ideas, as well.

If a channel owner puts out a video with no music on it, and then they want to use one of my tracks, does the channel owner lose any of their royalties on the video? In other words, does my music take any royalties away from the channel income or are they completely separate royalties? I've had this question from channel owners.

YES. YT is kind of an all-or-nothing system as of now. If you claim a user video with your music, it stops the channel from receiving revenue, and the claim with your music then receives all revenue. In this case, you can collect all revenue and split it with the channel owner if you'd like, or vice versa. I was recently looking into this with very successful YT channels. At this point, it's really not an option, unless you just want to promote your music. Unless your last name is Swift. Use your own title

just want to promote your music. Unless your last name is SWIFT, I'm not sure it's gonna be worth it, though!

I have finally started making submissions to Taxi listings, but only received returns so far. I am taking the feedback as cheap (i.e. \$5) education and working to incorporate it in the future. One comment was that it was overproduced. What does that mean?

Regarding TAXI, over the years, a majority of my submissions were rejected, which is typical with everyone you submit to, library or otherwise. That's just the nature of it. Every track is judged differently by different clients. Libraries, in general, are more open because they want to fill their catalogs with genres and styles. They have to guess what the production companies might want. Their submissions are also rejected a majority of the time. At least with TAXI, someone is definitely listening to your tracks. If the submission is direct to a producer or director, it can be very lucrative, and you might be able to keep your publishing. This can be the most difficult placement to get, though. The track has to PERFECTLY fit the scene. Keep in mind, in the licensing game, getting YOUR music in media is not what's important to the client. They need to find music for THEIR project. If your music fits, it's a win/win.

Regarding over-produced, I can't say. It might be that it sounds too much like a "library" track. That can be too generic and not "authentic" enough. Those things are really hard to explain. Your music may be too quantized and perfect. Real musicians create looser music. It's gotta sync together as a band, but there is generally ebb and flow to the music, especially older styles before click tracks were used. If you are creating a track, compare it with a released recording. See what's different. Typically, it's a matter of sampled sounds vs. real players. Production can mean too much reverb, too many sounds, etc.

What I can say, is that nearly all of my successes were from 2nd, 3rd...19th chances. Don't give up on any track. You can make other versions, but I wouldn't try to second-guess anything. If you like the track, leave it. Reviews, especially from TAXI are best when they say, the piano doesn't seem like a good enough sample. For me, they have occasionally said that about my vibes, which are real! I advise, in general, to move on, and continue to pitch your tracks to as many places as possible. If this listing was exclusive, you can pitch it anywhere, including non-exclusive(although you might want to wait a month if it's still in play). There's no perfect plan for this. Keep in mind, even with tons of tracks, only a few of your tracks are going to get a majority of your placements (80-20 rule!). Get the tracks out. Get motivated by TAXI and other listings. Contact libraries directly with a few tracks. Always send links. You can use <https://account.box.com/> (FREE - I use it) or <https://www.disco.ac/> (Monthly fee, but very popular). Make sure any downloadable tracks have METAI!!!

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.taxi.com/listings> - Spaghetti Western music. I went after this one with a track from a few years ago. This has gotten some usage over the years. "The Good, the Bad, the Pretty" <https://edhartmanmusic.com/track/3115547/the-good-the-bad-and-the-pretty> - The track was forwarded to the client (Non-excl) Positive comments, too. Whoo-hoo! I will update next month, if possible. I believe I originally did this track on my Tascam (pre-DAW) and then updated it with better samples.



<https://smash.haus/> Sneaker commercial (\$50-60K). Tongue and Cheek music for PBS Doc. Also, some \$100K ads have recently appeared. The want intros with the lyric songs.

<https://www.syncrmusic.com/> - Recently had a \$100K Sports Sync Indie Pop, Rock, etc. (deadline was 4-16-24) Also \$30K Whiskey campaign.

<https://nomamusic.com/music-briefs> Tons of 60s, 70s Pop, R&B.

Rather weird request of the month:

Songtradr's (<https://www.songtradr.com/>) requests have mostly disappeared lately. A few very low-budget ones showed up, including an urgent YT request (\$10!) looking for music in the style of the Backstreet Boys. The genre was listed as "easy listening" and "classical." When I looked, there had been 94 submissions. These briefs can be confusing, to say the least.

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>

SUN SONG



EDHARTMANMUSIC.COM
8TH SENSE PRODUCTIONS, LLC

Missed the Eclipse? This is from 2023.

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:

Red Lobster Uses AI to Write 30 Songs About Cheddar Bay Biscuits

"There's nothing like those Cheddar Bay Biscuits, butter and cheese they'll make you

exclaim!" it sings.

<https://spotlight.designrush.com/news/red-lobster-drops-30-music-tracks-made-by-ai>

Can you say, "boycott?"

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

Howard Shore

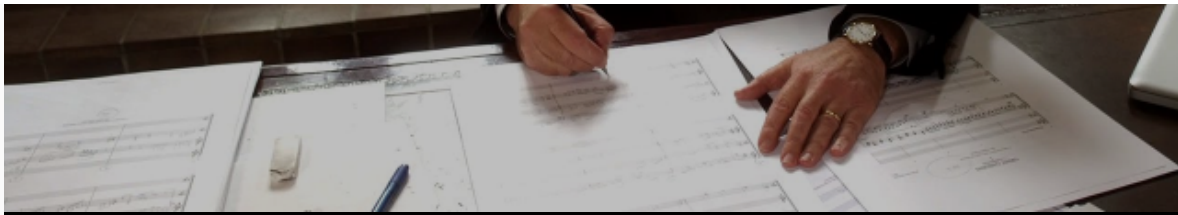


Howard Shore is one of the most successful film composers in history. He went from being one of the original creators of Saturday Night Live (The show itself - based on a summer camp experience with Lorne Michaels in his teens!) to scoring Peter Jackson's iconic Lord of the Rings. Wow. That is some kind of range! In between those experiences, Shore has created music for **The Fly, Big, Ed Wood, Naked Lunch, Philadelphia, The Silence of the Lambs, Gangs of New York**, and many more.

He's been nominated and won dozens of Academy Awards, among many other awards in his career. Shore is a dedicated conductor and has written an Opera (The Fly), Song Cycles, concertos, and a Mass.

<https://howardshore.com/>





Short film about Howard Shore.



LINKS OF THE MONTH: (Caveat Emptor!)

Mike Post releases new Bluegrass and Blues album:

<https://variety.com/2024/music/news/law-and-order-composer-mike-post-new-bluegrass-and-blues-album-1235950558/>

Eimear Noone on conducting, composing, and the unifying power of video game music:

<https://composer.spitfireaudio.com/en/articles/eimear-noone-on-conducting-composing-and-the-unifying-power-of-video-game-music>

Don't Be a Sync Greener: Networking Dos and Don'ts:

Don't be a Sync Creeper: Networking Do's and Don'ts:
<https://www.elitemusiccoaching.com/blog/sync-creeper>

UPCOMING EVENTS: (See calendar below)

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





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	Sync Con - Brooklyn, New York
Music Ally Connect - London, England	CD Baby DIY Musician Conference - Austin, Texas
Sync Summit - Los Angeles, CA	Guild of Music Supervisors Con - Los Angeles, CA
Durango Songwriters Expo - Ventura, CA	Durango Songwriter's Expo - Broomfield, Colorado
Music Placement Conference - North Carolina	Nashville Film Fest - Music Program - Nashville, TN
Musexpo - Burbank, CA	Supetacular - 2indie - ONLINE
SXSW - Austin, Texas	WUP IT UP - Los Angeles, CA
Get Repped - ONLINE	Mondo - NYC
AD Sync Summit - NYC	Production Music Conference - Los Angeles, CA
WUP IT UP - Chicago	Taxi Road Rally - Los Angeles
Hawai'i Songwriting Festival - Hawaii	Shades of Sync - That Pitch - ONLINE
ASCAP Experience - Los Angeles, CA	Sync Con - Brooklyn, New York
Durango Songwriter's Expo TV & Film - Ventura, CA	

Classic Quote:

"Film music really is about point of view and you can shift it wherever you want really depending on how you look at it."

Howard Shore

WRITE/SUBMIT/FORGET/REPEAT



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