

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





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**January 2024 Vol. 12, No. 1**

*Announcements:*

Happy New Year! This issue marks the 12th year of this newsletter. I would have never guessed that I would be writing it for this long. I appreciate your support and hope I can continue putting it out for another year. It can get to be a pretty big job at times, and I have thought about releasing it quarterly (synchronized with major royalty payments, etc.). It depends on how many folks read it. Please let me know what you think. It helps when folks ask questions about licensing, too. That makes it a lot more fun, as well.

**\* 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: 12-9-23) 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:*



him with the same name. It was composed by Ennio Morricone

... ⚙️ ↩️ Reply ⬆️ 3.7k ⬇️

**Ted Shupe**  
several Youth Bluegrass Bands  
*Will work with you*

**Goal:** Learn how to play the banjo as a group and understand the process.

**Need:** Fiddle, Mandolin, Guitar, and a good teacher on their own Youth Band.

ers: Touring, Lagan, Nashville, Televised, red extended, nal Band, omational B, os Music A

in Shupe's Educational Banjo and Bluegrass Course

ide: Available on YouTube

beginning, Emotion

son:

**Do you want to learn to play the banjo?**



NO THANKS  
NO THANKS  
NO THANKS  
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NO THANKS

018  
ty Hall  
ity, Utah (2  
Linda Lindstrom  
801-466-5538  
lindabrom51@gmail.com  
and her website at www.lindabrom51.com

PREMIER PERFORMANCE AT THE ROYAL ALBERT HALL  
On 11 NOVEMBER at 11:11 PM

MUSIC COMPOSED BY  
**NIGEL TUFNEL**

Op. 11  
**LICK MY LOVE PUMP**  
A Trilogy in D Minor  
*Truly the saddest of all keys*

MUSIC PERFORMED BY  
The London Philharmonic Orchestra





**The Haydn Effect:** Child is witty and quick on his feet, quite often bringing a grin to the faces of those around him. Despite this he exhibits remarkable humility.

**The Bach Effect:** Child memorizes Scripture and says his prayers every day; may overwhelm listeners with his speech.

**The Handel Effect:** Much like the Bach Effect; in addition, the child may exhibit dramatic behavior.

**The Beethoven Effect:** Child develops a superiority complex and is prone to violent tantrums; is a perfectionist.

**The Liszt Effect:** Child speaks rapidly and extravagantly, but never really says anything important

**The Bruckner Effect:** Child speaks very slowly and repeats himself frequently. Gains a reputation for profundity.

**The Grieg Effect:** This child is quirky yet cheery. May be prone toward Norwegian folklore.

**The Wagner Effect:** Child becomes a megalomaniac. Speaks for six hours at a stretch.

**The Schoenberg Effect:** Child never repeats a word until he has used all the other words in his vocabulary. Sometimes talk backwards or upside-down. Eventually people stop listening to him. Child blames them for their inability to understand him.

**The Ives Effect:** Child develops a remarkable ability to carry on several separate conversations at once.

**The Stravinsky Effect:** Child is prone to savage, guttural and profane outbursts that lead to fighting and pandemonium in preschool.

**The Shostakovich Effect:** Child only expresses themselves in parent-approved ways.

**The Cage Effect:** Child says exactly nothing for 4 minutes and 33 seconds. Preferred by 9 out of 10 classroom teachers.

**The Glass Effect:** Child repeats one word over, and over, and over, and over....

*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:*

The opportunities have definitely picked up. With the strikes ending, there's a ton of production going on. I've been pitching tracks to different platforms. (see pitching: <https://edhartmanmusic.com/resources-for-composers-and-songwriters>) We'll see if anyone bites on anything.

Smashhaus (<https://smash.haus/>) is a platform for free and paid submissions to ops. Recently, I submitted a few Spanish Tango/Latin-style tracks. I did get an email saying they would forward them to the client. That's always a good thing to hear. Whether the tracks get the gig, who knows? At least they were shortlisted for the client. You never know where that can lead in the future. I will report if anything comes from it. **KEEP YOUR EYES OPEN AT ALL TIMES!**

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TAXI just had a \$200K request for a hip-hop track for anyone into it! That's about as big as it gets. It can be a cattle call, with 100s to 1000s of submissions. Those types of requests might appear on multiple platforms, as

well. KEEP YOUR EYES OPEN AT ALL TIMES!

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I pitched this track to a recent "1800s Saloon style piano music request: "Carnival Dance" <https://edhartmanmusic.com/track/2027819/carnival-dance> It's from a few years ago. It was used in a web series out of Vancouver, BC. I scored a number of episodes. I did speed up my track for this particular placement. [https://youtu.be/\\_wUnJAC7Bpw?](https://youtu.be/_wUnJAC7Bpw?) Calliope version: <https://edhartmanmusic.com/track/2027818/carnival-dance-full-calliope>

Orchestration version with real percussion, including xylophone: <https://edhartmanmusic.com/track/2027820/carnival-dance-orchestration>

It's all about servicing the client!

FYI: Originally, I found the web-series gig on FB (Vancouver Filmmakers Group) talking about needing a public domain piece (Carmina Burana). They thought they could use an orchestral version at no cost. First of all, Carmina Burana by Orff, is not public domain, so a publisher would need to be involved. Secondly, a record company would license the recording, and it would have been very expensive. I created "End Times" (<https://edhartmanmusic.com/track/2027683/end-times>) in about 90 minutes (Full orchestra and choir!). The client had cut the scene to the beginning of "O Fortuna", so I had to score it to picture, as well. The client's response was that I was "eerily fast." The actors in the episode can be found in TV commercials ("Schwab!")

"Sham Therapy:" <https://youtu.be/qNbl9YNecTE?si=-Bv6BID2lZsFueKI&t=146> (My track is at the end of the episode at 2:26)

*The moral of the story is that these pieces were created in 2018, and continue to be pitched. Your library can be used for decades in the future.*


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*Youtube adventures...*

Adrev(<https://fuga.com>) collects music of mine on OTHER people's channels, and I do make pretty good money due to one particular viral video. Previously, my YT channel was monetized by Google. For other channels with my music I use Adrev. They "whitelisted" my YT channel to allow YT to collect both the audio and visual elements of the videos (yes there are TWO separate monetization streams!) In other words, Google paid me for my channel, and Adrev for other channels with my music. When YT changed the minimums for channel monetization, including 1000 subs (which I have) and 4000/hours per

year of watch time (I do not have), my channel lost monetization. In the end, I really wasn't making that much with the channel anyway.

Now, after the change, when I upload my videos (with my tracks) a message appears that the video can't be monetized because Adrev has the tracks (which it does!). That's ironic because it's YT that stopped the monetization. Anyway (if you are still able to follow this) I was able to get Adrev (they are great with support!) to re-monetize the music from my channel (not the video). At least I can collect the music royalties. Ironically, the most watched video (200K views) is a drum-tuning video with NO music! At least I feel I may get something from my channel in the future. If I do achieve the watch time (unlikely), I can go back and get YT to monetize it again. Frankly, I have never been impressed with YT/Google from a money-making standpoint. They have always been a huge hassle. Their support is non-existent.



The image shows a YouTube video player interface. The video title is "THEME FOR ANOTHER TIME" in a stylized, outlined font. Below the title is the name "Ed Hartman" in a cursive script. A large red play button is centered over the video. In the bottom left corner, there is a logo for "Espresso Productions". In the bottom right corner, there is a logo for "ED HARTMAN MUSIC" featuring a keyboard. Below the video player, there is a black text box with white text.

My latest musical contribution: "Theme for Another Time."  
<https://youtu.be/uvMzpFBecHY> also:  
<https://edhartmanmusic.com/track/3647508/theme-for-another-time>  
BTW: This was inspired by an informal brief and contest on a FB



group: <https://www.facebook.com/groups/556877397821248> The group is full of incredibly talented composers. Even Hans Zimmer checks in occasionally! The brief was from Richard Kraft, a top Hollywood Agent. For me, the contest is unimportant. This was really good motivation for me to create a track like this. I thrive on making themes for film and TV sync. Developing a theme isn't that hard for me. Creating a bunch of orchestral variations is really another story, and so important with scoring. This particular brief required 7 versions of the theme, without changing key, tempo, etc. The only change is orchestration. I do love movie themes more than just about anything. A great theme defines a film and forever creates a time-stamp and ear-worm that is forever locked to the movie.

*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!!**





**Ed Hartman**  
**"AS THE EARTH TURNS"**  
Original Soundtrack Recording

**34 Best Score**



**EARTH TURNS**

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:

*Should I worry about the competition?*

No. Never. It's even more interesting when you teach. I've been teaching music for nearly 50 years, and music licensing for 20 years. Teachers potentially create their own competition. In the end, only a very small percentage of students get to college and/or professional performance. I've had a few, and have been very proud. In music licensing, I've had many students get involved in it, some of whom are more successful than me.

I've never considered competition of importance in any way, though. There are so many other things to be concerned with in your own life. You can only control what you do. The benefits of teaching continue to teach me about life. It's a huge reward that will outlive me in many ways. For me, it's always been the most important contribution in my life. For your own music, keep writing. There are unlimited opportunities everywhere for everyone. The better everyone else does, the better you will do. It's really about what you can do for others.

*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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### *Is it OK to use samples in my songs?*

If you are talking about samples that come with your DAW (Logic, Pro-Tools, etc.) or an orchestral or other type of plug-in (East-West, etc.) then those samples are fine for sync, etc. The license that comes with the software usually says it's OK to use for anything, as long as you don't try to sell something that is the original sound, with no modification (like a drum-loop by itself).

Samples that come from other people's music is generally not acceptable for sync. If you are releasing your music, you need to get permission from the publisher, as well.

Crucial Music has more info on their website regarding submissions.

[https://www.crucialmusic.com/page/artist\\_faq](https://www.crucialmusic.com/page/artist_faq)

This is the prompt that comes up when you upload a track to Songtradr (non-exclusive, you keep publishing): **I understand it is illegal to upload any recordings that contain uncleared samples, beats, or stems.**

My recommendation is to contact libraries if there is a question about where you are getting your samples.

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### *Should I submit to an exclusive library?*

Exclusives are very occasionally fine for me, especially if they are specific custom requests. If you do decide to submit, my recommendation is to try them out with a few tracks. If there is a large minimum (like a 10-track album) it's a bit more risky. It could take a month to create those tracks, especially if they are orchestral, or epic). Solo piano may be easy, on the other hand. It may take a few years for things to happen, too. You have to be prepared to forget about those tracks, which can be a bit frustrating.

In the end, if you are producing tracks every day, then it's just another piece of music to get out there. If a client (filmmaker, etc.) does want a track in the style that you have in an exclusive, you can either send them to the library (always a nice thing to do), or create something similar, or even more custom for the client. If you can create one, you can create two. I don't recommend stealing anything from the first one, but you might use the existing track as a template for sounds, BPM, mix and mastering info, etc. It can at least save you some time to make another one.

An exclusive library that has an agreement "in perpetuity," is not as attractive as an exclusive that has a 3-5 year reversion clause (where the publishing comes back to you). You might need to monitor the library because there can be an auto-renewal on the track.

Where I have been the most frustrated, is when I've done a custom track a request for an exclusive, and they took it, but the client didn't use it. Sometimes a company will say that they will take it on once it will become exclusive only if the client takes

will say that they will take it on spec - it will become exclusive only if the client takes it. The problem with companies that demand exclusivity is that the client might take months to make a decision. I see both ways it can work. In the end, I think it comes down to how much work it takes for you to create a track. I submitted a jazzy piano/bass/drum track to an exclusive years ago. Because I am a good improviser and can play all the instruments, I had it done in an hour! The track was used in a film, too!

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*I am interested in becoming a music supervisor. What resources would you recommend?*

The first task is to learn everything you can about the world of sync (starting with my class!). Sups can come from music and business backgrounds. A little of both is probably the best combination. I have worked with music supervisors directly, and am friends with many of them. I can offer these ideas:

<https://syncsummit.com/> - This is an organization run by Mark Frieser. He is a sync agent and puts on a lot of free Zoom events with music supervisors. He probably knows more sups than anyone in the world, IMO. His website has a lot going on, and he puts on live events. It is for-profit, but Mark is tremendously generous to the community. If I were you, I would figure out any way to get involved in his programs. At the very least get on the mailing lists and participate in the free events.

I believe many sups get into the business through other positions within a studio, record company, or other media organization (overhead music, etc.) You can probably find their stories on websites, IMDB (Pro membership if possible). Many sups come from positions in music clearance. Music sups, these days, do a wide variety of clearance work beyond finding the music.

<https://www.guildofmusicsupervisors.com/> - There are many different levels to join this organization that brings together music sups. This would be essential if you want to get involved in the industry.

Many of these things may cost some money. So what. A music business degree would cost thousands more. Yes, there are folks out there that charge for services. That's not necessarily a sign of a scam. There are a lot more people involved in sync, now, and I've seen music supervisors start to cross the line a bit and start to charge for services to musicians. That's a potential slippery slope. Music libraries have also crossed over into music supervision, and include that service in their business model. Other platforms (Songtradr, Midiio, etc.) have free or paid services to connect musicians to clients directly. The classic music supervisor works in Hollywood and spends a lot of time with directors, producers, music editors, etc. One film can take a year to supervise. Those are the real working music supervisors that I know. They are pretty approachable. They know how to talk to both the suppliers and the clients. If you already have skills (legal, etc.) you have something

that you can barter with others. I recommend that you start all conversations with industry folks, with that in mind. The biggest recommendation to anyone needing anything, is to start by saying, "What can I do for you?" - Just an idea. (-and not a criticism of your email.)

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*What should I charge to a small business that wants a short music logo for branding? (\$500 for example)*

In the end, it's whatever the client can pay. You can always ask what their budget is. Personally, I try never to quote first (This is the same with a film director/production company). It's almost always lower than the client was thinking of. If they really don't have a budget, then you start high and negotiate. "I've been paid between \$500 and \$5000 for music. Usually, I get \$X, but I can do it for \$Y."

Some other things to think about:

- \* "Added value:" (Most businesses don't think about any of this.) What can you add to the request? Professional contracts, One-Stop, additional versions/edits, "step agreements" (if the branding goes national, etc.)

- \* *It can be exclusive, or not. Exclusivity usually costs a LOT more. For a short piece like this, it may not be an issue.*

- \* *There can be a time limit on usage (1, 3, 5 years, or perpetual), and where and how it can be used.*

- \* *You can customize a contract that is better than an RF library. (You might be able to find some on the web)*

- \* *There's probably no backend to it (advertising, regional, etc.), so whatever you get upfront is probably all there will be. Of course, if the brand went national (unlikely), who knows?*

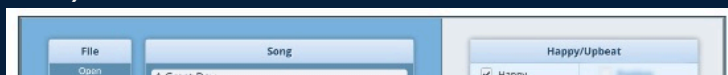
*If the bid is low, you can also give the client a price along with some free samples of their products, too!*

*Tales from the Tech-Side:*

*New Meta-Tag helper:*

<https://syncmoodtag.com/>

**\$5.99 Lifetime Access. (Discount code: EDLIC2024 (\$2 off! - Valid until Jan 31, 2024)**





I've known Casey for many years through TAXI and he has done a nice, simple app that helps figure out moods for your songs. You just go through some fields and check off the appropriate moods. The program creates a list (comma delimited) and can be exported to a .csv file. For my first track, I just uploaded it to Songtradr. The comma list was easy to add to the tags on the metadata page. It saved going to Merriam-Webster or a Thesaurus website to figure out the tags. Inexpensive, and easy. What more can you ask for?

Thanks Casey!

Casey Huowitz <https://caseysongs.com/home>

*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/> - funky singer-songwriter top-line

<https://www.taxi.com/listings> Chinese, Broadway, Patriotic/Fife, and a ton more.

I'm not sure what's going on with **Mdiio** (<https://www.wearemdiio.com/mdiio>). Their ops page has disappeared. Over the last few months, the ops had really decreased. Hopefully, they are regrouping and are doing an overhaul of their business.

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

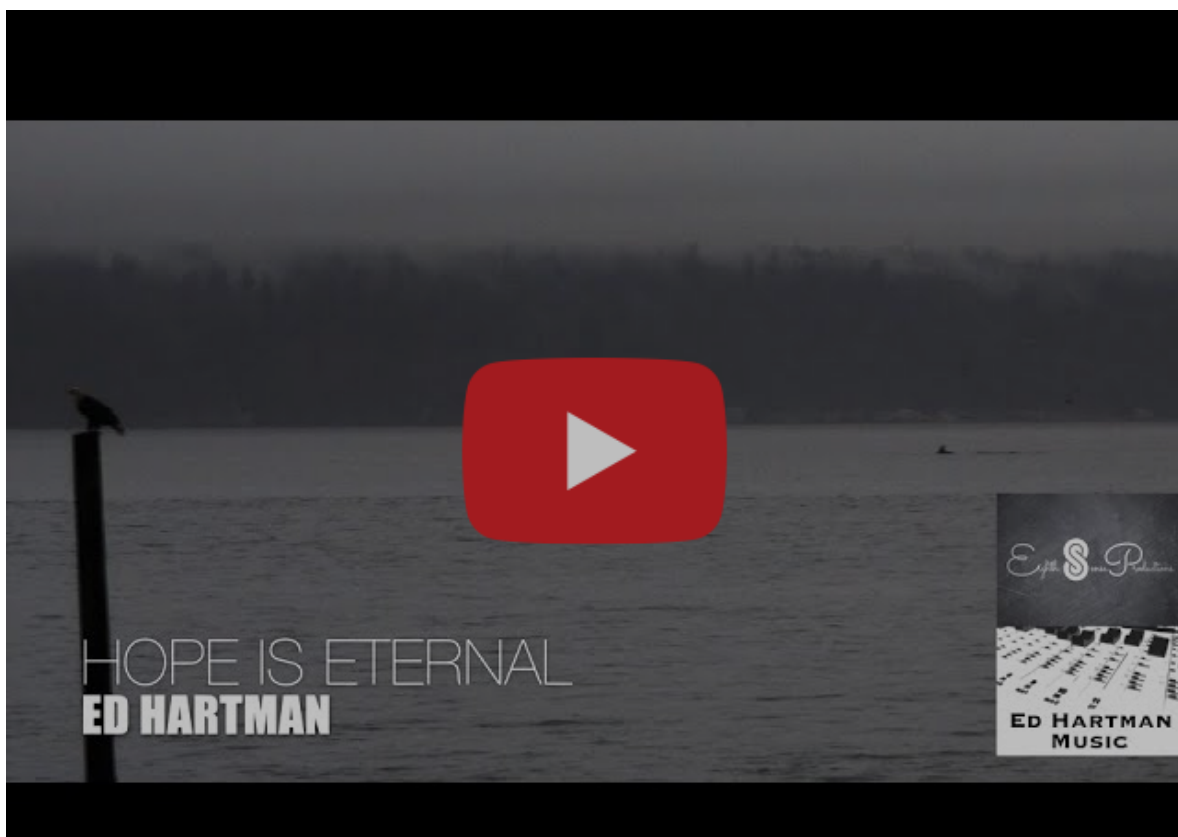
<https://edhartmanmusic.com/resources-for-composers-and-songwriters>





New music video from December 2023. I've done a series of these for the last few years. This piece, "Carol of the Bells" (PD) is from a CD, "Marimbells of Christmas" from 1992.

<https://edhartmanmusic.com/buy>



Video of Orcas in the Puget Sound!  
Music ("Hope is Eternal") is a track from:  
Moving Images - Cinematic Piano Music

<https://www.amazon.com/Moving-Images-Cinematic-Piano-Music/dp/B07H2PDQZL>

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

Dave Grusin

Born: 06/26/1932 Littleton, Colorado

8 Nominations, 1 Oscar®: The Milagro Beanfield War  
[1988] (Music—Original Score)

Additional Famous Scores Include The Graduate,  
Three Days of the Condor, Murder by Death, The Front, The  
Goodbye Girl, Heaven Can Wait, The Champ, ..And Justice  
for All, The Electric Horseman, Absence of Malice, Reds, On  
Golden Pond, The Goonies, The Fabulous Baker Boys, Havana, The Firm, Hope  
Floats

Director Collaborators Include: Bud Yorkin, Mike Nichols, Philip Kaufman, Peter  
Yates, Burt Lancaster, Robert Mulligan, Sydney Pollack, John G. Avildsen, Martin  
Ritt, Jonathan Kaplan, Herbert Ross, Warren Beatty, Franco Zeffirelli, Norman  
Jewison, Mark Rydell, Arthur Hiller, Richard Benjamin, Ulu Grosbard, Richard  
Donner, Elaine May, Robert Redford, Robert Towne, Steve Kloves, Brian De Palma,  
Lee Tamahori, Jay Roach



Dave is an incredible musician both as a performer and composer. He is prolific and  
versatile. His music has classical, jazz and world elements in it. Check him out!

ON FB: <https://www.facebook.com/DaveGrusinMusic/>

*"My first impression on how to score is usually the one with the most credibility. I  
might look for ten other things, but I almost always come back to the first one."*

*Dave Grusin*





Heaven Can Wait (1974 - Dave Grusin) This is a very fun score, with a nice jazzy/classical mix!



With all of the focus on Leonard Bernstein and Mahler ("Maestro"), I thought this might

be something to take a look at for the new year. I saw the Chicago Symphony under Solti play Berio's "Sinfonia" in the 1970s with the Swingle Singers. The third movement has Mahler's "Resurrection" Symphony in it, along with a whole lot of other stuff. The entire piece is a favorite of mine. The piece was dedicated to Bernstein, especially conducting Mahler, too. What an amazingly fun piece of music to listen to.

*My favorite quote: "A compulsory show!"*

Bernstein conducting with only his face! <https://youtu.be/FKHL7ldZAzU?si=zE1v3Lzf3Jj8J3FX>

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

*Paranoia article of the month:*

<https://www.musicbusinessworldwide.com/nmpa-generative-ai-is-the-greatest-risk-to-the-human-creative-class-that-has-ever-existed/>

*TikTok pushes further into streaming with new artist accounts*

<https://www.theverge.com/2023/11/30/23981397/tiktok-artist-accounts-music-streaming-spotify>

*3 Benefits of Using Metaphors in Your Lyrics*

<https://www.bmi.com/news/entry/3-benefits-of-using-metaphors-in-your-lyrics>

*Recording Formats Revisited (Home recording tips!)*

<https://www.bmi.com/news/entry/recording-formats-revisited>

*How do Music Supervisors find Music?*

[https://youtu.be/qnhHJ\\_Zg1dQ?si=67oa8XHCquryzgNP](https://youtu.be/qnhHJ_Zg1dQ?si=67oa8XHCquryzgNP)

(Sub to Ryan Svenson's YT channel. He's a music sup, himself, and puts out a lot of great FREE content ALL links to Ryan: <https://linktr.ee/musicbefore>)

*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.

**Recordinas:**

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:*

*"Music begins where the possibilities of language end."*

*Jean Sibelius*

*(An even more interesting quote, when you think about film composing!)*

**WRITE/SUBMIT/FORGET/REPEAT**

Contact Information:

**Contact Information**

***Ed Hartman***

***edhartmanmusic.com***

***<https://twitter.com/edhartman>***

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