



ORCHESTRATION SONGWRITING & BUSINESS FOR FILM, TV & VIDEO GAMES

Handbook Vol. 1

ORCHESTRATION

SONGWRITING & BUSINESS

FOR FILM, TV & VIDEO GAMES

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MASTER ORCHESTRAL COMPOSITION WITH LIVE INSTRUMENTS AND SAMPLES

FROM *ORCHESTRATION 1*

BY BEN NEWHOUSE



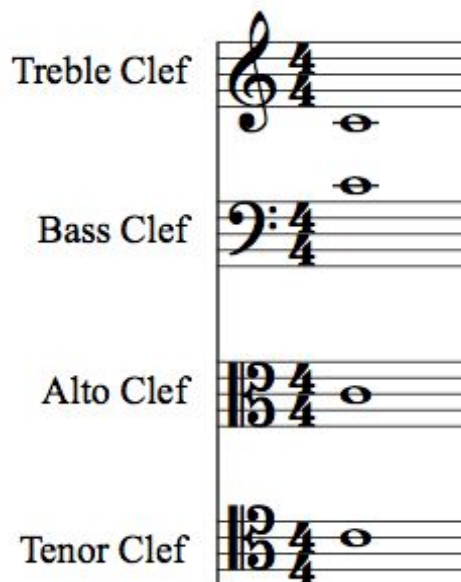
Ben Newhouse is the online course author and instructor of Berkleemusic's *Music Composition for Film and TV* as well as *Orchestration 1* and *Orchestration 2*. As an assistant professor at Berklee College of Music, he has taught music technology and production and authored the book, *Producing Music with Digital Performer*. Ben has worked as a music supervisor for stage productions, television, and films for ABC, FOX, MTV, and Disney.

Orchestration is a complex discipline requiring expertise in both music structure and technological know how. We're not just talking about string arrangements and samples. That's not even the tip of the iceberg. But fear not—all of the techniques and skills that I'll cover here can be implemented by any songwriter in the comfort of their own digital home studio.

There are a few considerations you need to make as to the makeup and the size of an orchestra. A small orchestra may only have four woodwinds, three brass, one to two percussionists, and

around 20 strings. A large orchestra, on the other hand, can have over 120 members. And growing one section of instruments requires the others to grow as well to maintain a sense of balance.

Consider the biggest family of instruments in the orchestral ensemble: the strings. The traditional string family consists of the violin, viola, cello, and double bass. The pitch note in every string instrument is determined by the length and thickness of the vibrating string, while the wooden body amplifies the resulting sound. Even



when writing for samples with the strings, their ranges should still be considered carefully. While it is possible to transpose a violin sample two octaves below its range, the result would no longer sound like a violin.

While the lower boundary of the violin range is very exact, the upper limit is very ambiguous. For orchestral writing, the generally accepted upper limit is the E two octaves above the treble clef. However, individual soloists can extend a fifth or more above this. The viola, slightly larger than the violin has a lower pitch range and a darker, more brooding even when playing in the same ranges. The viola is commonly used to play counterlines accompanying other melodies, fill in needed harmonic voices, and present its own melodic statements. The cello has a huge range, extending from the low end of the bass clef, through the tenor clef to the treble clef. Finally, the double bass rounds out the orchestral string family, providing harmonic foundation for the orchestra.

Each of the open strings on these instruments carry a lot of power when played, but lack vibrato and warmth. They are most commonly

used in double, triple and quadruple stops,—when the performer plays two, three, and four notes simultaneously. Double stops are the simplest to perform using an open string and one note on an adjacent string or—if not using an open string—can be used to create intervals of a third or sixth. Double-stops are rare in orchestral literature and should be used sparingly. That said, double stops (along with triple- and quadruple-stops) can be used to produce a loud and aggressive sound, and are quite effective on short, accented chords.

The string family is particularly versatile group of instruments that can be played in a variety of ways. Simply bowing the string will create a long, sustained note. Take care when using sampled sustained notes to note whether the note contains attack or release. String instruments can also play tremolos, staccato, pizzicato, crescendo and diminuendo (moving to and from a forte part, respectively), trilling, and runs.

But the string ensemble is still just one

“ ORCHESTRATION IS, IN MANY WAYS, ABOUT COLOR AND TONE. ”

Key	Sample Type
C1	Sustained Legato
C#1	Pizzicato
D1	Staccato
D#1	Diminuendo
E1	Crescendo
F1	Trill

element of the orchestra at large. Once the other instrumental families come into play, then more questions need to be asked. Typically, orchestral ideas are organized in terms of foreground, middleground, and background material. In this organization, the foreground material is a melody and the middleground is a countermelody. The background, in this case, will be whatever material is necessary to complete the harmonic and rhythmic structure.

Everything that I've mentioned here I've learned over years of experience as a composer. As long as I have been scoring and composing, I've thought on the question, "What makes great orchestral music?" Well, orchestration is a lot of things. It's emotionally challenging and engaging. Orchestral music, if it accompanies a visual work, serves a supplementary role. But it also serves to elevate. Orchestration is, in many ways, about color and tone. Suffice it to say, orchestration is hard to pin down. Instead, I think there are twelve basic traits that all great orchestral music possesses.

THE 12 BASIC TRAITS

- 1.** Great orchestral music is practical.
- 2.** Great orchestral music compositionally adjusts the musical ideas to suit the strengths of each instrument.
- 3.** Great orchestral music utilizes the vast dynamic range of the orchestra.
- 4.** Great orchestral music utilizes a wide variety of tone colors.
- 5.** Great orchestral music uses tone color to enhance the emotions of the music.
- 6.** Great orchestral music uses a wide variety of compositional structures.
- 7.** Great orchestral music balances simultaneous ideas in terms of projection power.
- 8.** Great orchestral music leads the listener to the melody which characteristics in addition to just volume.
- 9.** Great orchestral music creates a lot of music out of just a few ideas.
- 10.** Great orchestral music has a logical musical form.
- 11.** Great orchestral music has structural parallels between harmony, melody and key movements.
- 12.** In great orchestral music, all characteristics of the music (orchestration, harmony, counterpoint, etc.) are coordinated to create a single underlying emotional response.

I'll leave you with some food for thought. When I was a student, one of my professors had a piece of advice for me that I think

holds up today. He told me, “Over the years I’ve heard a lot of theories come and go. And the one thing that has always remained true throughout each Johnny-come-lately phase is this: Great composers make a lot of music out of just a few ideas. I bet that will still be true when you’re as old as me—if you can make it.”

BEN NEWHOUSE’S ONLINE COURSES

ORCHESTRATION 1

Learn to write and apply traditional orchestration techniques to both sampled performances and live orchestral performances.

ORCHESTRATION 2: WRITING TECHNIQUES FOR FULL ORCHESTRATION

Learn advanced orchestration strategies and approaches to writing for full orchestra, including both a live orchestra and sampled MIDI mockups.

MUSIC COMPOSITION FOR FILM AND TV

Learn to write music in the style of big budget Hollywood films and TV programs. Analyze melody, harmony, counterpoint, tempo, rhythm, and orchestration in a variety of genres to gain a complete “recipe book” for writing for film and TV.

HOW TO COMPOSE FOR ANY SCENE— ON BOTH THE BIG AND SMALL SCREENS

FROM *SONGWRITING FOR FILM AND TV*

BY BRAD HAFIELD



Brad Hatfield is the author and instructor of the UPCEA award-winning online course, *Music Supervision*, as well as *Songwriting for Film and TV* for Berkleemusic. Brad is an Emmy-winning composer and one of Boston's most prolific and popular musicians. His musical compositions have been heard on movies such as *Borat*, *Mystic River*, and *Iron Man 2*. He was the co-composer for the FX Television series *Rescue Me*, starring Denis Leary.

It's not enough to say that songwriting for a visual medium comes with its own set of considerations and rules. "Sure," you may say. "I'm going to have to time my work for the picture, work with the director, and blah blah blah. Can we move on?" What you have to understand is that composition for any visual medium—be it film, TV, or video games—demand a lot from any songwriter. It's not enough that you're a good collaborator and that you have the right connections. And you can't just be a great composer in your own right, able to write a score strong enough to carry the entire work. It's all of that and so much more. But by perfecting your skills as a composer, knowing the players and how to work with them, and understanding your role and the expectations that are going to be demanded of you, you'll be able to succeed as a songwriter for film and TV.

Let's start off with a few considerations you need to make for your music as it works for any audiovisual project. The music will always be in service of what's on screen; the fundamental role of music in a work is to enhance the emotions that the audience is experiencing. This is the case across all visual mediums. There has also been a move away in recent years from prepared underscore to use of licensable songs across all visual media. These considerations apply to both film and television projects. The rules for video games are a bit different. While many games will call for memorable themes and underscore, the music will likely compete with loud sound effects that might be included as part of the gaming experience. These are common sense understandings and will vary a bit on a project by project basis.

So what are the expectations of the job? As a songwriter for visual media, you're often going to be writing "on demand," writing on assignment that will require quick turn around that fits the wants of those involved with the visual work. Consider these things to think about when you get a chance to talk directly with the people in search of a song for a project.

LISTEN FIRST, THEN ASK QUESTIONS.

When they first contact you, they will likely have ideas they want to get right out; this is your best chance to figure out what they really want.

IF YOU ARE CAPABLE OF RECORDING THE CONVERSATION, ASK FOR THEIR PERMISSION TO RECORD IT.

If you are capable of recording the conversation, ask for their permission to record it. That way you'll really be able capture everything and refer back to it while you're in the writing process. Consider using a computer application like iChat to record the conversation.

LOOK AT THE NEEDS FROM THEIR VIEW.

They may have already visualized how the song is going to work. Try to pick up on that.

DON'T WORRY ABOUT HOW YOU'RE GOING TO WRITE THE SONG YET; YOU MIGHT NEED A COLLABORATOR OR HELP TO FINISH IT.

Use this opportunity to get an accurate description of the client's needs.

As such, you'll often be required to compose something in the style of the temp track, or a placeholder song that can't be used for one reason or another. This isn't a soundalike composition, but the song you write may need to have the same lyrical content, groove, instrumentation, or energy as the temp track it's replacing.

When writing music with cinematic usages in mind, you have to understand that an editor will tinker with the audio so the song works best in the scene. You'll have to provide alternate mixes and takes, backing tracks, and supply stems to the editors in order to give them some flexibility while they work. Consider the image below as though it



were a scene in a movie. How many different sources is your music going to be competing with? Where is your music going to be coming from here? Using these techniques when producing your work will help an editor get great results, even if they're just working with your full mix.

1. Use of consistent tempo

2. Smart use of key changes
3. Orchestrative changes

If you're trying to achieve a steady tempo, don't be afraid to use click tracks. Bear in mind that playing to a click track is an acquired skill for many musicians and may be difficult for some players you record with. Also you wouldn't want to use a click track if you were trying to record something with a more rubato feel! Regarding key changes, sometimes the best modulation is no modulation! Most of the songs written for visual works don't need to have a key change. If you need to switch keys but don't have enough time to properly transition, a well placed drum fill can be used to fill the "dead air" in the space between unprepared modulation ("I Will Always Love You," anybody?). Finally, you can't utilize all normal orchestrative practices, considering editing issues. To keep things simple, orchestrate

your prechoruses and choruses in a similar fashion, allowing easy jumps from one to the next. Let orchestrative colors begin and end clearly instead of letting them bleed into one another. Editors will like working with people that make their jobs easier, after all.

The issues we just went over will come up all the time in composition and song writing for film, TV, and video games. But we've just barely scraped the surface. When you have a complete understanding of your role and the expectations collaborators will have of you, when you have a capable team of collaborators to help you deliver the final product, and you know the ins and outs of the business then you'll be on your way to making it in the world as a commercial songwriter. You can use all of the techniques we mentioned here to make yourself a more marketable songwriter. And the more marketable you are, the more work possibilities will present themselves to you.

BRAD HATFIELD'S ONLINE COURSES

SONGWRITING FOR FILM AND TV

Explore the techniques of writing music that will appeal specifically to music supervisors, editors, directors, and producers across any number of different genres.

MUSIC SUPERVISION

Learn the ins and outs of music supervision, from both the artist and the supervisor standpoint. Understand the tools used by production teams, and discover the creative approaches, negotiation techniques, and licensing practices essential for artists who are interested in generating income from film or TV placements or students who want a career in music

PREPARE YOUR MUSIC FOR ANY VISUAL PROJECT

FROM *FILM SCORING 101*

BY DONALD WILKINS



Donald Wilkins is the author of the online course [*Film Scoring 101*](#) for Berkleemusic. A graduate of Berklee College of Music and the current Chair of Berklee's Film Scoring Department, Donald has over 30 years of experience in scoring and supervising music for film/video productions. His professional credits include series for CBS (*Hometown*) and cable television (*Breaking Ground*). A dedicated mentor, Donald has fostered the careers of many successful Berklee alumni in the film and television industry.

Anyone who is scoring a film, commercial, TV show, or video game needs to understand they are writing functional music. There's a big distinction between the music that is meant to stand on its own and the music that is filling a support or supplementary role. Absolute music is self-sufficient and without stylistic limitations. Functional music, on the other hand, is what you'll hear in most films. It is music created to serve another purpose besides simply being music. It can be subtle accompaniment, sonic wallpaper, or the engine driving any given scene. Composers have to understand that the functional music that they write for a project is not going to be the star of the show.

So let's dive in. Spotting for music is a term you don't often hear mentioned in casual conversation but most composers agree that spotting is the most critical step

in the scoring process. In every film or video production, a decision needs to be made whether or not music will be used in the production. The determinations that arise from these questions are referred to as spotting. Typically, temp tracks will be used in every level of the production process, filling in and providing a framework of music expectations. These temp tracks have both streamlined and complicated the spotting process. After all, everyone is going to have an opinion about the music for a project and the temp track is going to help shape those opinions. It's necessary to have a working knowledge of film techniques and terminology. This will facilitate the communication between yourself and members of the production process who aren't as musically inclined.

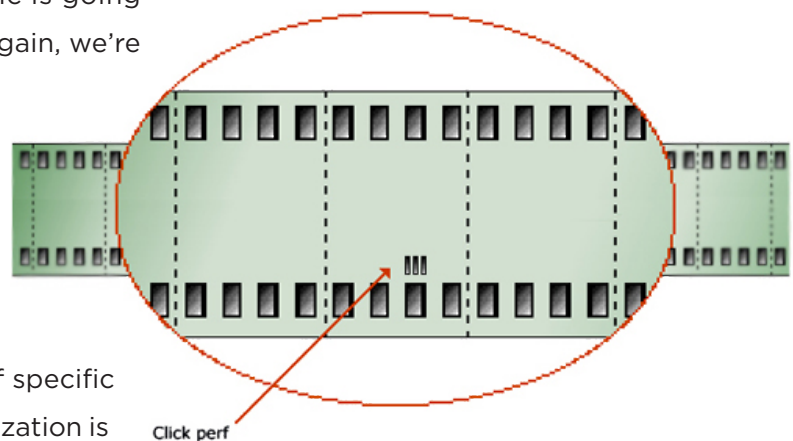
Composers will see the presentation of a scene before the audience. This rough

assemblage of shots that comprise this collection of scenes is referred to as a work print and this version of the project will lack the visual and sound enhancements that eventually follow. There are a number of abbreviations commonly used in the production process that are important to know. “CS” is short for “Close Shot”; “CU” for “Close Up”; “MLS” for “Medium Long Shot”; “LS” for “Long Shot”, and so on. A cut is the primary transition technique between scenes, but the Dissolve or “Diss”—the common overlapping of two scenes for a brief period—is a common method as well.

So you may have the terminology down, you still have to work on the technical. Synchronization is the most important consideration of how your music is going to work with a visual element. Again, we’re going to need to have a solid grasp on the terminology. Picture Cueing involves composing with a stopwatch for a more free-flowing quality, then later conducting the music to a video playback of specific scenes. This method of synchronization is supported by visual indicators, Streamers and Punches, that appear in the rough cut of the video. “Wild” timing isn’t as crazy as it sounds. This is a non-synchronous method that is common when there are no mechanical devices (click track/metronome or streamers/punches) that are used in the production of the music. But say you are using a metronome to help time your

synchronization. What’s the conversion from metronome to frame click tempo? The magic number to consider is 1440. This is the number of total film frames in 60 seconds. So 144 will be the mm tempo of a 10-frame click. But what frame click tempo is the same as mm 72? 20. You’ll reach this number by dividing 1440 by the mm tempo (in this case, 72). The math is pretty straightforward.

What about when music is being used as the engine for action, when a scene calls for the music to change in order to support developments in the story? These musical segues, or overlaps, can be created by sustaining the outgoing cue prior to the point of overlap and introduce new



material or by duplicating the orchestration or texture at the point of overlap. The former technique should be utilized when a seamless connection that feels like a continuation in music is desired. The latter helps give more dramatic emphasis when the outgoing cue hits on a desired visual point and the incoming cue starts from that

point and elaborates with fresh musical content. Both of these overlap techniques come with a few musical considerations. Duplication of the orchestration or texture requires compatibility between the two cues. Even if a non-tonal quality is occurring in the first cue, it needs to connect and blend with the second.

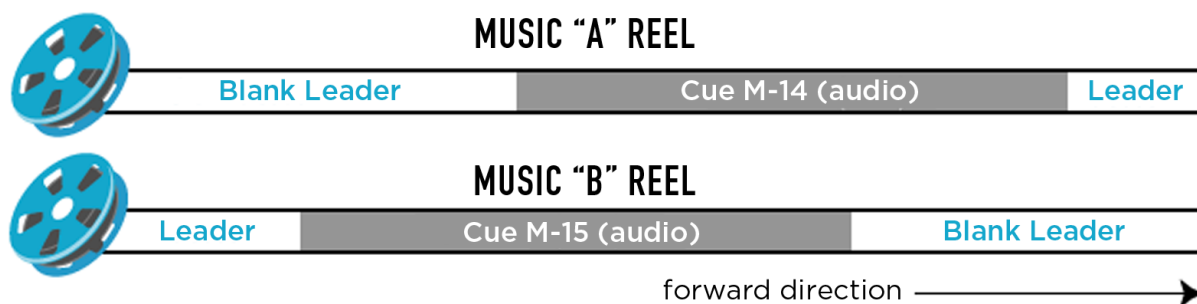
So these are just some of the basics of film scoring. Once you've got your technical knowledge down, the next step will be to break into the business. Starting out,

things can be rough. You'll have to price out your work (never a pleasant task!) and start out small, scoring student films and or other small projects. Be wary of people who will want you to work for free with the promise of future work. But bear in mind that any money you make starting out is less important than the experience and the screen credit you'll gain from the project. But as long as you keep yourself busy and continue to learn and build your experience, something good will result.

"A" AND "B" REEL CONCEPT

Traditional use of 35mm sound film reels with blank leader (fill) before or after each music cue.

Note the overlapping segments of music cues on separate "A" and "B" music reels (units).



DONALD WILKINS' ONLINE COURSE

FILM SCORING 101

Create original music to accompany a visual medium by learning fundamental to more advanced film scoring techniques.

VIDEO GAME SOUND DESIGN

FROM *INTRODUCTION TO GAME AUDIO*

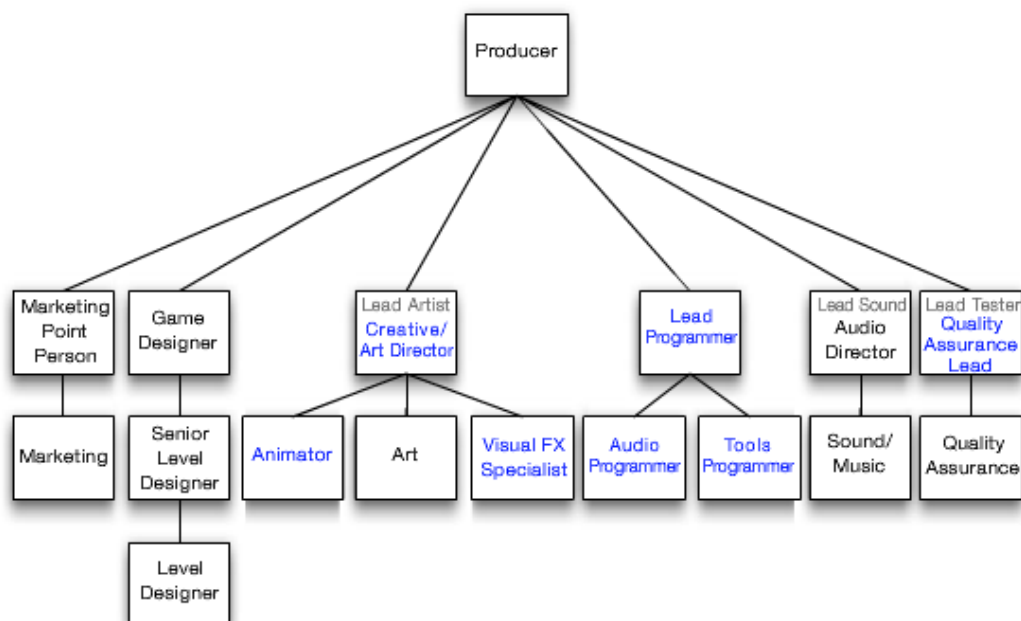
BY JEANINE COWEN



Jeanine Cowen is the author of the online course *Introduction to Game Audio* for Berkleemusic. A magna cum laude graduate from Berklee College of Music with a dual degree in Film Scoring and Music Production & Engineering, she is currently the Assistant Vice President of Curriculum at Berklee College of Music. Jeanine has been working as a composer, producer, and orchestrator since 1986 and has been involved with sound for games since the early 90s.

Game audio has enjoyed tremendous growth in the last decade. The current release of nex-gen console hardware in conjunction with advances in personal computers has allowed for more intricate and immersive audio soundtracks to be realized. Increases in quality in moderately priced home stereo

technology and surround sound systems have also contributed to elevating the audio aspect in the gaming experience. Despite (or maybe because of) this, employment opportunities in the industry are highly competitive. Individuals who work in game audio are not just musically and sonically

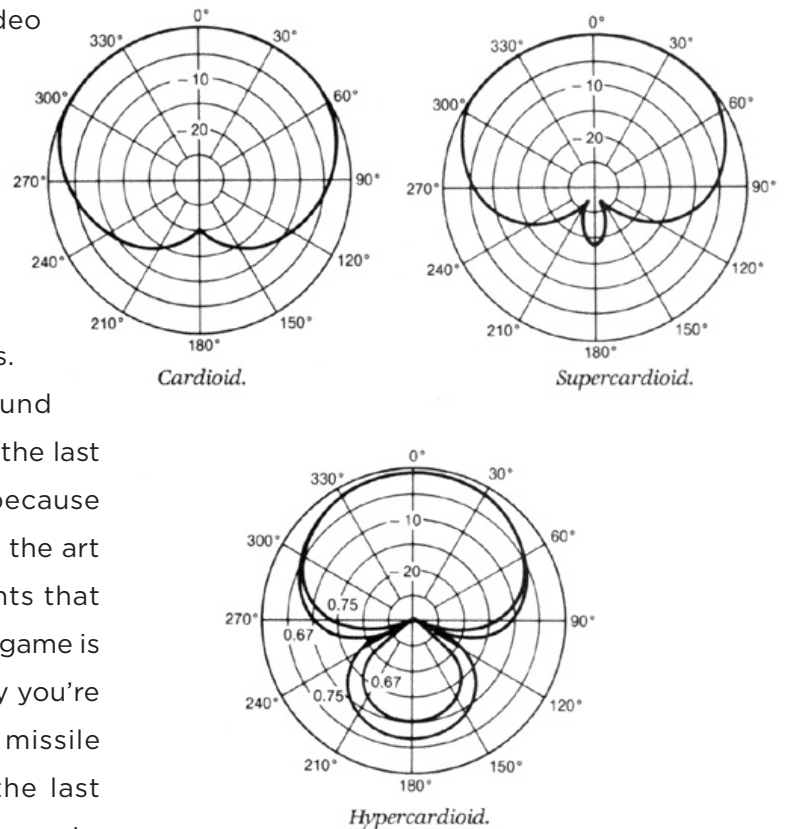


creative but can also manage and implement the complete sound requirements of a project.

So what goes into a video game audio project? The diagram on the left gives a basic overview of the kinds of personnel that will be involved in the creation of a video game. And as a sound designer for a game you'll be interacting with nearly every member of a team like this from very early on in the project. However game audio does not move at the same pace as the rest of the production elements. Most of the work that the sound designer will be doing will come in the last $\frac{1}{2}$ or last $\frac{1}{4}$ of the project. This is because the audio of a game is beholden to the art and animation, two design elements that will be changed and tweaked as the game is created. Think about it this way; say you're designing sound for a robot with missile launchers on each shoulder. At the last minute the Design team makes changes to said robot. Now instead of missile launchers it has lasers and it's twice the size that it was going to be originally. That example illustrates why game audio won't be coming first in the production process. If it did you would always be redoing your work, over and over again.

Creating original sound-design elements and signature sounds increases your ability to create a fresh, innovative, and unique sound experience. A big part of that is how you record your sounds. Now you don't

need to have a big, diverse microphone collection (though that would certainly be nice!) but you just need to understand how any mic you're using is affected by sound. The polar pattern of a mic describes how



it reacts to sound pressure changes from different angles, its directional sensitivity. An omnidirectional mic will respond to all sounds equally, regardless of direction. A bidirectional mic will respond to pressure changes only in the front or rear of the microphone. Cardioid or unidirectional mics have directional sensitivity along the front of the mic or on-axis. Shotgun mics (generally used on location) are considered ultra cardioid. The important thing to bear

in mind when choosing mics is that each is going to receive the sound differently. Do you want a lot of ambient noise from the room? Then you wouldn't want to use a shotgun mic, for example.

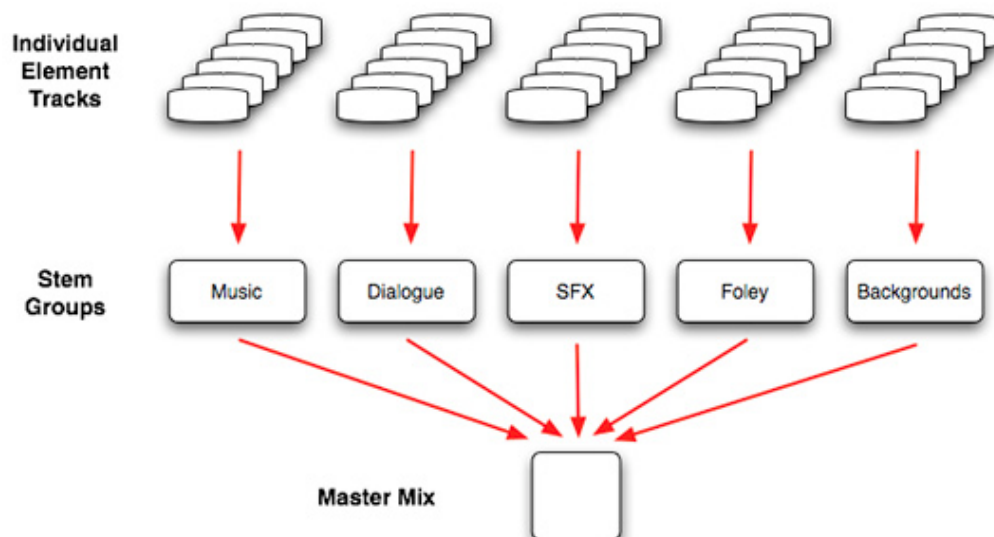
While the technical aspect of recording is fairly straightforward, there are some issues of aesthetics that we should address here. As the sound designer, it's critical to have a clear concept and plan for the use and function of sound within the structure of the game. There are two major theoretical approaches sound designers for film that can also be applied to gaming:

- realistic/literal vs. conjectural/commentary sound
- diegetic vs. non-diegetic sound

In short, diegetic and literal sounds are both representations of actual sound in a project. Imagine typical scene for a sports game; a soccer stadium cheering just

after a goal has been scored. The sound we hear is related to the images on the screen (diegetic) and the sound design team is attempting to make the environment as "real" as possible (literal). No matter what the project, the sound design team's job is to create a believable sonic space. That said, believable is not necessarily synonymous with true-to-life. This is where conjectural sounds come in. Sounds that don't really have a real-world sonic equivalent are referred to as nonliteral sounds. With nonliteral sounds you can attach unexpected sounds to visual elements seen onscreen or you can add sounds not specifically related to onscreen action visuals to change the player's perspective of the environment. The way these sounds provide clues to the player, the way they subtly move the action or the emotional energy of a game means they provide commentary or conjecture on any given scene or sequence.

Finally we'll touch on some of the



elements of the mix that you will work with as a sound designer. Today's console and computer games are all delivered in full surround sound. The industry standard during the production process is that the composer/sound designer delivers each track of a typical 5.1 surround setup as a separate, individually mixed track. In a full 5.1 surround set up, six individual speakers will be playing back six discrete tracks: L(ef), R(ight), C(enter), Ls (Left surround), Rs (Right surround), and LFE (Low Frequency Effects). When working with surround, the number one consideration is that you have independent control over all the discrete channels. This is because in a game environment there is much more happening than what we see on the screen. Every sound element will be complementing a companion visual element that will be coming from one of the three front speakers, the LCR group, and the rear LsRs group. How you utilize this arrangement is really up to you. There are no standards for how to treat surround speakers or how to integrate front to rear panning, front to opposite rear panning or even circular motion around the speakers. The opportunity exists for you, as

the surround mixer, to creatively adjust all the nonvisual-based sounds within that full speaker arrangement.

At the end of the day, game audio boils down to your expertise and professionalism. The efficient delivery of your assets is key to your success and continued employment in the game industry. As you begin your investigation of work within the industry you will want to prepare not only lists of possible employment opportunities but about your personal presentation to prospective employers. But fear not. The game industry needs many more qualified individuals whose passion is sound and music and have the ability to propel an interactive world's audio experience.

JEANINE COWEN'S ONLINE COURSE

INTRODUCTION TO GAME AUDIO

Gain a solid foundation of sound production and engineering skills that will prepare you to work at a game development company or as a freelance game audio professional.

LEARN YOUR RIGHTS AND GET YOUR ROYALTIES

FROM *MUSIC LICENSING*

BY SCOTT SELLWOOD



Scott Sellwood is the co-author and co-instructor of the online course [*Music Licensing*](#) for Berkleemusic. Well versed in the world of online music services, Scott was the senior vice president and senior counsel at RightsFlow, a leading licensing and royalty service provider that was acquired by Google in December 2011. In addition to his frequent speaking appearances at conferences and universities, Scott is also a member of the bands Drunken Barn Dance and Saturday Looks Good To Me.

Music Licensing is ubiquitous. There are artists making \$10,000 on Twitter in one night, reaching millions and millions of listeners on a daily basis, and are earning every cent that is owed to them in royalties and revenues. But only because they have an understanding the licensing game.

Recording agreements, public performances, distribution agreements, and film and TV soundtracks are all founded upon a licensing agreement. In today's entertainment industry, there are more ways to exploit your music than ever before. Yes, I said exploit. For any artist interested in reaching as a large an audience as possible and who want to make a living through their music, a sound licensing strategy is a necessity. Licensing may be a complex world to navigate—especially in the United States—but you can learn how to represent and monetize your own catalog of material.

For music licensing, you'll need to leave your inhibitions about selling out at the door. Let's take a look at textbook licensing success story, electronic artist Moby's album *Play*, released in 1999. Traditional avenues of promotion weren't working for the record during the release cycle. The album's blend of gospel and electronica initially found a home on mainstream radio and didn't serve to expand Moby's fanbase on its own. As a result, Moby and his team worked to make his songs available for use in a number of commercial opportunities, from commercials to TV shows and films. This unprecedented level of placement had the result of getting every single track on *Play* licensed for some commercial opportunity. While some might cry foul over the level of branding that Moby associated himself and his work with, he successfully challenged the notion that

artistry and brand association don't mix.

So what does a license do? A license allows the copyright holder (or licensor) to give another (the licensee) the ability to use the copyrighted work in a certain manner. A license, in other words, is a grant of rights. These rights can apply to one or both of the copyrights that are associated with every musical recording.

- The words and music of the underlying song are known as the music composition and it is owned by the songwriter or a music publisher.
- The copyright of the sound recording is known as the master. The master is an audible rendition of the composition. The copyright to the master is owned by whoever produced it, typically the artist or the record label they're associated with.

It's worth noting that the composition can be licensed by itself. For example, a cover version of a song will only require the licensing of the composition. However, the master cannot be licensed without also licensing the composition. As the master is an audible rendition of the composition, the music composition can be thought of as embedded within the master. Any kind of license, for the composition or the master or both can be used to generate some revenue.

This revenue can take many different shapes, from synchronization fees earned

from the placement of music in visual media to the performance royalties from performances of works on TV, radio, online streams or in venues. Indeed, performance royalties now account for nearly three-quarters of artists' revenues. This is thanks to the new performance opportunities that advances in technology have provided, such as online interactive streaming services.

A PUBLIC PERFORMANCE IS:

1. The performing of music directly (i.e. live musicians, choir) to an audience "where a substantial number of persons outside of a normal circle of a family and its social acquaintances is gathered."
2. The playing music via a device (i.e. boombox or MP3 player, DJ) in a venue where a substantial number of people are gathered.
3. The transmission of music to members of the public (i.e. radio broadcast, internet radio) whether the transmission can be received at the same time or at different times.

It's not enough to just get yourself and your songs registered with a PRO, though that is a hugely important step. In order to maximize the revenue that you can earn from performance royalties, make sure that all writing credits are in order. Bear in mind

that the money from royalties is going to be following the information. If you're the primary songwriter or only songwriter in your group, this means representing yourself as such. There's a certain administrative aspect to this. Registering cue sheets with PROs when commercial placement opportunities arise, for example, might not be sexy, but it could determine whether or not you're earning the performance royalties from those placements. You can request copies of the cue sheets and records like this from supervisors or producers of the projects you're working on.

I mentioned earlier that representing your own material is certainly possible. But many artists are understandably too busy to effectively exploit their own work. There are a number of different options that an artist can choose from for representation of their catalog. In-house staff can be brought on while artists turn to third party agents and online databases/storefronts. Each avenue has advantages and disadvantages. There's no perfect way of getting your music out to music supervisors and producers, the

decision makers as far as your music goes, given the various methods of access they have at their disposal. The core primary consideration of representation in any form is to be exclusive or not exclusive. Non-exclusive deals allow artists to pursue a number of avenues and potentially court direct offers from licensors. Exclusivity with the right agent or service, on the other hand, can provide placement opportunities that would otherwise be unavailable through direct offers.

I've said it before and I'll say it again: licensing is complex. Professionals that have been in the game for years can still find themselves learning every day in a constantly changing environment. But licensing has the power to get a defunct band with members that aren't talking to each other revenue on an ongoing basis. Learn how to register and manage your works and stay creative! You'll never know when the perfect opportunity will present itself.

SCOTT SELLWOOD'S ONLINE COURSE

MUSIC LICENSING

Learn how to make money through creative licensing of your music! In this course, you'll discover how to create new avenues for placement of your own music, identify current opportunities for your copyrights, and how to use online resources to introduce your music to music supervisors, ad creatives, video game producers, and more.

HOW TO NAVIGATE THE LUCRATIVE WORLD OF SONG PLACEMENTS

FROM *MUSIC SUPERVISION*

BY BRAD HATFIELD



Brad Hatfield is the author and instructor of the UPCEA award-winning online course, *Music Supervision*, as well as *Songwriting for Film and TV*, for Berkleemusic. Brad is an Emmy-winning composer and one of Boston's most prolific and popular musicians. His musical compositions have been heard on movies such as *Borat*, *Mystic River*, and *Iron Man 2*. He was the co-composer for the FX Television series *Rescue Me*, starring Denis Leary.

Combining music with visuals and other media is one of the strongest and vibrant segments of the music industry today. The thing is, *anybody* can be a music supervisor at some point during the production process. What I mean is that it's an aspect of the production job that both music and non-music people are going to be involved in at one time or another. TV producers might be forced to find something quickly as a replacement spot or a music editor might need to supply a track for a scene, for example. It's an important job in both a financial and creative sense.

In other words, knowing how to operate as a music supervisor is going to greatly increase your attractiveness as a music professional. It's a benefit for songwriters to know how to work with a potential music supervisor as it will level the creative playing field. Publishers would do well to

understand the budgetary and creative concerns of supervisors to better improve their writer's chances of placement.

There's a lot to consider when you start formulating what music might work for a scene or project. What you're looking to accomplish with any project is the creation of a unified feeling. Let's consider the movie *Borat*. That film is a great example of character-driven music supervision. In that film, the gypsy style tunes follow the titular character as he travels across the United States. Borat's infatuation with Pam Anderson's character in *Baywatch* is signaled with "Ederlezi", a traditional Eastern European folk song. Once this track is played in a montage sequence early in the film, the audience only needs to hear a motive before we are immediately drawn into the character's thoughts. The audience and their knowledge is always the top

consideration for any placement.

Knowing how music works with visual content is certainly important in music supervision. But to get music placed on any audiovisual content, you'll need to understand the ins and outs of licenses. A master/synchronization and performance license is the license that you will encounter the most as a music supervisor. There are a few steps that you need to complete before you can reach the completed, executable music license. Due diligence is necessary here; between researching the various rights holders and fee negotiation, the process can become complex very quickly.

STEP 1: Establish correct contact information for rights holders.

STEP 2: Prepare license request

STEP 3: Send license request/proposal

STEP 4: Negotiate fees

Many aspects of the licensing process are customizable, from the type of license that it is (master use, sync or performance license, or a combination of both) and the duration of the license to the territories that the work will be distributed in and whether the work will be credited. Many licensing contracts consist of standard or boilerplate language that will stay the same for the majority of uses. There are some variations

to the basic contracts used in the song placement process. Blanket master/sync licenses are typically used by networks, allowing them to use a track over the entire network whenever they want without issuing a new license or pay additional fees for the use. Mechanical licenses are going to be used when a song is made available for purchase separate from the visual media it was used in.

There's a great deal of crossover between the worlds of music supervision for films and TV. Music supervision for video games, on the other hand, comes with its own production hierarchy. In this world, the game publisher operates not unlike a book publisher. They oversee the content of the game as well as the marketing, market research, manufacturing, and advertising of the final product. What was once simply "bleeps and bloops" have transformed into fully produced audio tracks featuring anything from rock, hip-hop, and electronica, to scores featuring a full orchestra. One unique aspect of video game music is that the music in the work rarely comes to an actual end, instead cross-faded with the next cue. Another unique quality of scored music for video games is the ability to reduce the number of stems that the gamer might be hearing at any point. This would be the equivalent of a bandleader asking certain instrumentalists to lay out during the score. But what about the money and the exposure? As a composer, you could earn a fixed amount for every game unit

Milestone 1:	Upon signing of agreement	Date	\$15,000
Milestone 2:	Complete audio for levels 1-3	Date	\$10,000
Milestone 3:	Complete audio for levels 4-6	Date	\$10,000
Milestone 4:	Complete audio for levels 7-9	Date	\$10,000
Milestone 5:	Upon completion and approval of composition	Date	\$25,000
		Total:	\$70,000

sold, a fixed amount once a certain number of copies are sold, or a one-time fee once sales hit a landmark amount. The level of exposure for video game song placements is unparalleled, with the songs in video games played more frequently and with a greater connection with a captive listener than any other medium—especially top 40 radio!

The new uses in video games illustrates the point that the amount of mixed media experiences have exploded in recent years.

This demand, fueled by new technology, has created the need a new position: the music supervisor. Even if you're not interested in pursuing a career in supervision, chances are that you're going to be working in that position occasionally over the course of your career. Understanding the role of a music supervisor will broaden your career horizons as a music professional, expanding your both your artistic and financial sense.

BRAD HATFIELD'S ONLINE COURSES

MUSIC SUPERVISION

Learn the ins and outs of music supervision, from both the artist and the supervisor standpoint. Understand the tools used by production teams, and discover the creative approaches, negotiation techniques, and licensing practices essential for artists who are interested in generating income from film or TV placements or students who want a career in music licensing.

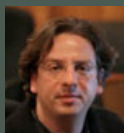
SONGWRITING FOR FILM AND TV

Explore the techniques of writing music that will appeal specifically to music supervisors, editors, directors, and producers across any number of different genres.

GREAT VIDEO CONTENT

FROM *MUSIC VIDEO EDITING WITH FINAL CUT PRO*

BY MEHDI HASSINE



Mehdi Hassine is the author and instructor of the online course *Music Video Editing with Final Cut Pro* for Berkleemusic. Mehdi has ten years of training experience as a certified Pro Tools instructor. His experience includes trailer mixing and sound editing on *Heima*, a documentary for the Icelandic band Sigur Rós, as well as credits as an editor and mixer on national television commercials and films. In addition to his career as a performing and recording bass player, Hassine is currently producing a variety of independent artists in the Los Angeles area.

“THERE IS BUT ONE ART, TO OMIT.”

—Robert Louis Stevenson

Over time the marriage of quality musical content with equally compelling visual elements has become more and more important. Music videos have kickstarted the careers of numerous artists and bands in recent years. Visual content has expanded the potential audience for many musicians, helping many independent make music their careers now more than ever before.

The standard program for many producers at both the amateur and professional level is Apple’s Final Cut Pro. Knowing how to effectively use this software will allow anyone to create high-quality content on their own. However, one of the most important steps in creating

your video happens before you even open Final Cut Pro. As a creator you need to establish a method of organizing your media. This is referred to as your workflow; all of the elements, tasks, tools, methods, and resources involved in the process of completing your project from start to finish. To accomplish this I highly recommend getting an external hard drive for audio and video content. Without a dedicated drive your hard drive can become overburdened processing too many tasks, leading to sluggish or choppy performance. There are a few other technical considerations to make when looking for a dedicated drive for your video:

- Your drive should be at least 7200 RPM.

- Your drive should have at least one Firewire 800 port. Thunderbolt is a newer, faster alternative to Firewire, and is also acceptable if your computer is equipped for it.

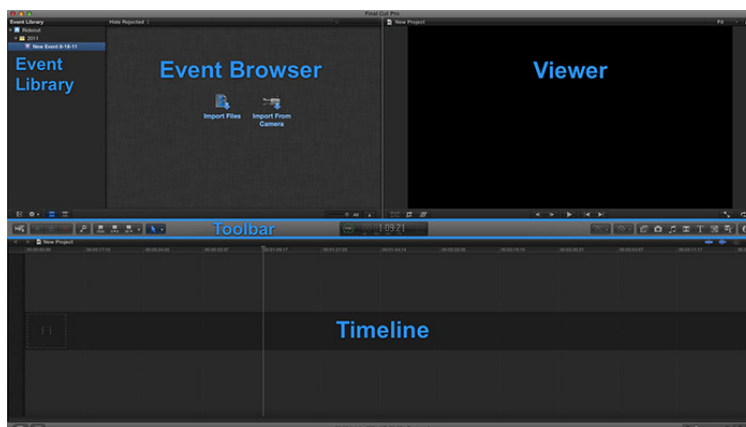
Now let's take a look at the layout of Final Cut Pro X, the software's current release. The Event Library allows you to organize all of the media that you are going to use for your project. Media in the Event Library is organized into events, which are essentially folders. Clicking on an event in the Event Library will display the contained media in the Event Browser. The Timeline below displays a horizontal arrangement of your clips as a finished project. The Viewer will preview content selected in either the Event Browser or the Timeline. Finally, the Toolbar allows for quick access to some of the most common tools and features that you will need when creating your project.

Now that we have an understanding of how everything is going to work, let's move to some basic editing. You can assemble and modify your music video project using

edit types that allow you to insert, append, overwrite, and replace footage within your project.

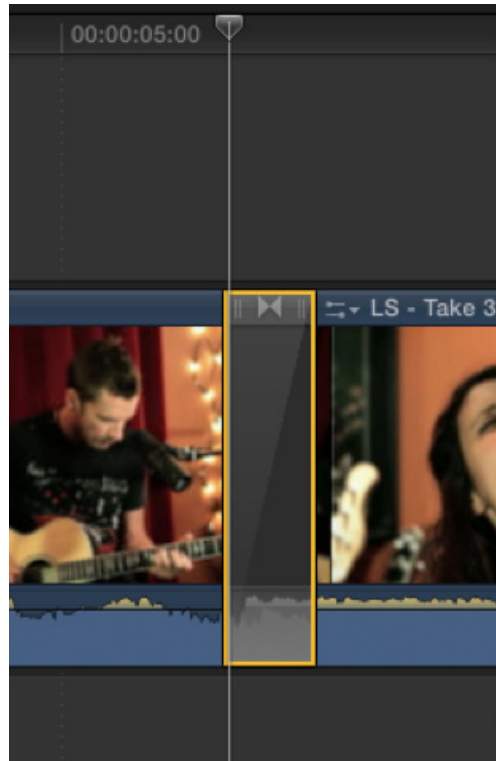
1. Insert edits automatically shift all content that follows in the timeline by the duration of the clip.
2. Append edits are insert edits that will automatically attach your selection to the very end of your current storyline. Note that Insert and Append edits both affect the overall duration of your video so they can throw off the visual sync of your project if you're not using them carefully.
3. Overwrite edits will lay the incoming clip over any media at the designated edit point, leaving the overall duration of the video unaffected.
4. Replace edits allow us to perform a variation on an overwrite edit to replace a previously added clip of footage in the timeline.

These edits can be made through a few different ways. Dragging and dropping into place is an intuitive exercise but you'll want to use the Playhead and the Skimmer markers more often than not. The Playhead, indicated



visually by a small, gray arrow and line running vertically through the timeline, shows where the playback for your program will start. The Skimmer, a vertical pink line, acts as the default position for playback when it is on and lets you preview material in other parts of the production.

Straight edits are going to be your bread and butter. But there are times when cuts like these will be undesirable. We may want to make use of transition effects when a straight cut would create an undesirable visual jump, you're transitioning to a completely different time or part of the story, or two shots happen to create a very appealing third image when superimposed. To apply a transition effect, select the clip or clip boundary where you want to add the transition. From here, hitting Command+T will automatically apply a cross dissolve



effect. There's also a pretty good variety of possible transition effects found in the Transitions Browser. Audio transitions work in the same fashion though Final Cut does not have a built-in library of audio transitions to choose from.

These are just some of the more basic concepts involved with editing in Final Cut Pro. Every piece of footage tells a very distinct story

and the decision about what to keep and what to cut is as important as where in your program it belongs. The ability to create compelling video content isn't just limited to music video making musicians. The best way to enter into a music conversation is to create and share great content, whether you're a blogger, audio engineer, musician, or educator. So why limit the ways you can communicate?

MEHDI HASSINE'S ONLINE COURSE

MUSIC VIDEO EDITING WITH FINAL CUT PRO

Learn all the steps and tools necessary to create a high-quality audiovisual experience, including how to assemble, enhance, and maximize the use of video, audio, and graphic content.

ONLINE COURSES IN ORCHESTRATION, SONGWRITING, AND BUSINESS FOR FILM, TV & VIDEO GAMES

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