Bringing Music Supervisors Above the Line

by

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> If we step back and think about it, music is one of the most peculiar conventions in movies. No one questions that music should be a part of movies because we've all grown used to the idea that, in a movie, when two people kiss, we should hear music in the background. Or when the platoon attacks the beach, a symphony should provide the inspiration behind their assault. Of course, no one has a soundtrack accompanying their real lives. But in movies we not only accept this convention, we demand it. (Sound in Filmmaking)

Introduction

Music is increasingly a part of our daily environment. It accompanies nearly every action people take in their day to day activities. When it is at the forefront, it is something a consumer wants or seeks. They seek the radio, their Apple Music playlists, and attend live music events like concerts. In the digital age, music is increasingly in the background providing a soundscape at work, in school and at home which many times is not noticed consciously by those who "hear" it. Whether it is in the foreground or background, music is often used as a means of communication to achieve social or consumer goals. When watching television or scrolling through social media platforms like Snapchat or Instagram, people are subject to hearing music in ads that they do not seek, but the music adds value to the company that is advertising. Music catches the attention or elicits a desired emotion from the targeted audience, hopefully so the audience buys the product or service being advertised.

When it comes to music in film and television, it can add to a story and also, as in advertising, impact the response of the receiver. It is an added character that is expected to be present, a part of the story**.** When one thinks of James Cameron's epic film, *Titanic* (1997)*,* the three-hour movie about an unsinkable ship hitting an iceberg is paired with the strains of Celine Dion's "My Heart Will Go On."

Music is essential to the storyline in genres of film and television like horror and mysteries. Music is put to use by composers to alter reality or heighten impact. The looming sounds of a full orchestra have created suspense in horror movies from *Psycho* (1960) to *It* (2017). The staccato string music from *Psycho* is so iconic that those who have never seen the film can recognize it sonically. The music paired with the film itself heightens the senses of the audience, makes them feel tension and suspense, and keeps them attentive and immersed in the film. Music is often a key factor of jump scares and helps to drive the plot. Another key factor would be the instruments used. *Psycho* relied on a string ensemble, whereas *It* utilized the force of an entire orchestra as part of its sound effects including strings, woodwinds, piano, percussion, sound effects, and even whispers and screams. Comparing the music credits for *Psycho* and *It* are helpful in understanding the evolution of music's increasingly valued and complex role in film making (See Addendum 1, page 25). *Psycho* has a music department consisting of three individuals, two of them are uncredited. *It* which was produced almost 50 years later employed dozens of individuals in the music department both credited and uncredited including a music coordinator, music programmer, music supervisor, and even a synth coordinator.

Music supervisors are individuals who combine music with any type of visual media. Whether it be a film, television series, video game, or advertisement, there is a music supervisor responsible for making the decisions about what song works the best for the scene to produce the maximum desired effect. While they might have hundreds of thousands of options, only a few will make the cut.

To be "above the line" in the entertainment business in terms of a budget means that personnel and resources involved directly influence the creative process. Traditionally, film production roles above the line include the director, producers, actors, and screenwriters. Below the line in film and related media are the rest of the crew. Music supervision, camera work, craft

services, insurance, are among the many categories that fall below the line in film and television production.

This paper explores the evolution and current role of the music supervisor and the direct impact they have in film and television. The research and analysis here strive to raise awareness and appreciation of successful music supervision in film and television. It is intended for those who are looking for the job behind the scenes that makes film and television great. The roles, responsibilities, and resources will be outlined to give a better understanding of the position. Choosing the music in a film or television show is a difficult undertaking, and this paper aims to reveal the importance of the position of the music supervisor in modern day film and television.

A Brief History on Music in Film

Silent Films

Music relates to film and television in many different aspects. It brings many things to the table. Music can evoke a mood or a feeling, a time and place, and it can advance dialogue. As noted by writer Faisal from Work in Entertainment "Just by the way the music comes into the movie, one can properly discern the level of drama or genre or atmosphere or mood expected of such a movie or scene" (Work In Entertainment).

Early production companies understood that without music, there was a piece missing. It is hard enough for an actor to act on screen but imagine how hard it must be to convey emotion while being completely silent. Music brought the whole production together. It synced the actor to their performance, and then synced the audience to the film as one. If silent films were truly silent, with no music to help convey drama and emotion, there would have been a lack of audience engagement. When production companies began to realize how vital music was to the understanding and impact of their productions, they would send cue sheets when their films were

distributed. A cue sheet is a "a list of musical selections fitted to the individual film. The most sophisticated of them contained actual excerpts of music timed to fit each scene and cued to screen action to keep the accompanist on track" (Music in Silent Film).

The pairing of music with film began with the start of film itself. The silent movie era lasted from the 1890s to the late 1920s in America. The true definition of a silent movie is a film without dialogue or synchronized music. When these films were screened for audiences, often a pianist or small ensemble would accompany the film playing live music in time with the film on screen. In the film industry, this is called photoplay music. Early on in the silent film era, music would be prepared differently for each film at a theater depending on available performers and other resources. In the 1920s, the popular New York City movie house the Capitol Theater had at least six people working under a music director to prepare a new score for each film they showed. Some of this staff would include composers and arrangers. As a result, you could see the same movie at the Capitol Theater in New York City, then at Carnegie Hall Cinema the day after, and the music and experience would be completely different.

The music director had many hats to wear during the era of silent films. They would have to prepare a score, hire musicians and conductors, and set a time and place for rehearsals. At the early stages of silent films, there would be a single piano player or very small orchestra that would accompany the film. Charlie Chaplin was among the early renaissance men who were pioneers in this new and popular medium. Not only did he write and direct his films, he also wrote his own original film music scores. Chaplin used his music to convey the comedy aspect of his films, using sound effects to match what was happening on screen to advance motivate laughter and help the audience become completely immersed with his creation. Chaplin said that "One happy thing about sound was that I could control the music, so I composed my own. I tried to compose elegant and romantic music to frame my comedies in

contrast to the tramp character, for elegant music gave my comedies an emotional dimension" (Chaplin & Music).

The Talkies

After silent movies, came the talkies. *The Jazz Singer,* released in 1927, was the first feature-length film to feature a pre-recorded (or synchronized) musical score and singing, as well as dialogue. The introduction of synchronized sound with a motion picture paved the way for music to be universal in films. Composers now had the opportunity to have their music heard in every cinema, rather than just their own. Advances in technology and transportation along with the growing appetite for American entertainment drove demand for movies across the country and the world. Instead of having cue sheets and improvisations from a live musician during the silent film era, now everyone could experience the same music in the same film performed the same way. This was truly the age of mass media.

The first production music library was opened in 1927, by Meyer de Wolfe. It is no coincidence that the library opened the same year as the first "Talkie". De Wolfe Music began in 1909, when Meyer de Wolfe would choose music to accompany silent movies. As the evolution of recorded sound began to advance, de Wolfe started to provide music for newsreels, movies, and commercials to meet demand for the growing film audience around the country, and Europe. Now in its second century of existence, De Wolfe Music is still among the better-known production music libraries. Its music has been featured in recent huge cinematic releases like *American Gangster*, and *Brokeback Mountain,* as well as hit television series, *Breaking Bad, Boardwalk Empire,* and *The Walking Dead.* The era of the Talkies revolutionized film by using sound and laid the groundwork for films to come.

Modern Day Films

As film and music progressed alike, there evolved a combination of scored original orchestral music performed and recorded live and licensed music from production music libraries or record labels. As technology began to evolve, films became better, more intricate, budgets grew bigger and more complex in response to these advancements. Films have become easier to produce, but the standards and audience expectations for state-of-the-art sound are always higher. A recent blockbuster film like *Guardians of the Galaxy Vol. 1* (2014) has many more credited personnel in the music department than *Gone with the Wind* (1939). The main difference between the two films is that many of those who worked on *Gone with the Wind* (1939) went uncredited, mostly those in the orchestra who helped perform the score. In the intervening 75 years, new positions under music production have been created including music clearance and legal services, midi takedown, supervising music copyist, music editor, and music score programmer. Over the same period, the position of music supervisor has developed in scope of responsibilities and visibility. The Guild of Music Supervisors was established in 2010 to "…promote the craft of music supervision for the mutual benefit of all media stakeholders in film, television, games, advertising, trailers, and emerging media" (Guild of Music Supervisors). Although music supervisors have been around for much longer than 2010, the Guild of Music Supervisors helped to put the position on the map.

Music in Television

According to Mitchell Stevens, televisions became a staple of the American household after World War II, in 1949 With the rapid commercialization of and access to television sets came an explosion in demand for programming and, by default, an increase in demand for music associated with film entertainment. Now music could not only be featured in movies in the

cinema, but also right inside the homes of the average American family. In a world of face-to-face sales, television changed everything. "Television offered advertisers new techniques to promote their products. Moving, visual imagery accompanied by complex soundtracks replaced the frozen words and images of the printed page and the voice, sounds, and music of radio ads" (O'Barr).

There was now a need for music in commercials and television itself. Whether it be a creative original jingle or just the theme song or title sequence. Television opened up a range of work opportunities for composers, musicians, engineers and technologists in music.

In early television, there was not much of a need for additional music. For the hit American television series starring Lucille Ball, *I Love Lucy* (1951-1957), the music department was quite small. Wilbur Hatch was the music director and conductor. *I Love Lucy* was a comedy series that aired for 181 episodes, and the only music need they had was for the theme song, ending credits, and scenes of Lucy's husband Ricky Ricardo and his Latin band.

But television as a medium changed the music industry as a whole. Music was now widely used for branding products through advertisements and jingles. Music helps to make a brand more memorable and increases the likelihood a consumer will purchase a product, or at least keep it in the back of their mind. There is a very specific science to music marketing. Different keys and chord progressions provoke a different reaction from the potential consumer. In 1965, "I Wish I Was An Oscar Meyer Weiner" was used to sell hot dogs, and in 2009, fast-food restaurant Subway released their jingle for their "Five Dollar Foot Long". Between 1965 and 2009, there have been thousands of new jingles created to grab the attention of a consumer in those 44 years, and it still continues today.

Broadcast television and the more recent introduction of digital streaming services gives the music supervisor more content opportunities and creative challenges. They can now place

music in a 24-episode season, which is almost 24 hours' worth of television, where they can have a continuous story line and keep a cohesive soundtrack and sound throughout multiple seasons. On the other hand, a feature film is between 80 and 180 minutes or longer, over or under 2 hours. There is not as much room to fit all the songs a music supervisor may want in a film, but it also makes it all the more difficult to get the one that is perfect. The advancements in technology impacted the way films and television shows were produced in tremendous ways, and it is still transforming every day.

The Impact of Digital on Narrative Music

With the advances of digital tech in the 20th century, entertainment has progressively moved to online formats. Audience cultural preferences are driven by other factors shaping generational attitudes, values and expectations. The Baby Boomers and the Millennials are now the bulk of the population watching television, but they are divided. According to John McCoskey at TV Technology, "We found that most Baby Boomers still prefer a "traditional," quality-focused viewing experience. We also found that Millennials are more likely to value convenience over quality" (McCoskey). What this means is that people aged 18-34 prefer to watch television and movies at home on a streaming service rather than going to the movie theater or waiting a week for the next episode on cable. This change in watching habits has opened doors for streaming services to create their own content. Original movies and television shows by streaming services are considered digital developments:

> Having doubled its U.S. subscriber base in the past five years, Netflix passed a major milestone in the first quarter of 2017. For the first time, the popular video streaming platform has more subscribers than the largest cable pay-TV providers in the country. According to Leichtman Research Group, the country's largest cable TV providers, representing around 95% of the cable market, had 48.6 million subscribers at the end of March, while Netflix had 50.9 million customers on its home turf (Richter).

Many people single out the Home Box Office (HBO) series, *The Sopranos* (1999-2007) as the turning point in music on television. The creator of the show David Chase acted as a music supervisor by handpicking most of the songs himself, with the help of producer Martin Bruestle, and music editor Kathryn Dayak (Wawzenek). Although *The Sopranos* was not the first television show to use pre-existing songs, they were the first to do so that gained industry attention for this evolving practice.

In an interview about music supervision by Tim Grieving, music supervisor Thomas Golubić (*Breaking Bad,* 2008-2013) spoke about *The Sopranos* and its outstanding music supervision. "[It] was like a one-hour movie that you got in installments," he said. "And the fact that they did not use score, and that they used songs exclusively, I think was a real innovation, and I think that it opened up the door for a lot of other shows" (Grieving). The show used music to evoke feelings of the characters. It gave the audience a very intense relationship with the show. Early seasons of the series used music from "It Was a Very Good Year" by Frank Sinatra, to "State Trooper" by Bruce Springsteen, a New Jersey native, as well as the characters in the show. As discussed in website Ultimate Classic Rock, Bryan Wawzenek points out his favorite musical moments from *The Sopranos* (1999-2007):

> Only a few songs were given the honor of "bookending" a Sopranos episode – that is, being heard over both the opening and closing scenes. Otis Redding's anguished and patient "My Lover's Prayer," from 1966, was given such a prominent spot in "From Where to Eternity," in which Christopher lies in a coma after a (somewhat) botched hit. Regarding the song's use – which prompted hordes of fans to seek out Redding's work – then-Entertainment Weekly critic Ken Tucker wrote, "Redding's raw, ravaged voice serves as a metaphor for Christopher's agony" (Wawzenek).

Streaming services are raising the bar for cable television, and even big-budget Hollywood films. According to Statista, at the end of 2011 there was 21.67 million Netflix subscribers, but by the third quarter of 2018 there is now 58.46 million subscribers. The

increasing preference for streaming content has resulted in a proliferation of different services trying to compete with original, branded programming. For example, Amazon Prime's *The Marvelous Mrs. Maisel* (2018-present), Hulu's *The Handmaid's Tale* (2017-present), and Netflix's *Stranger Things* (2016-present) are all original content from their perspective streaming service. These shows have never been aired on cable television, nor will they ever be. Even YouTube and Facebook are beginning to get into the original content business. These streaming giants started out with streaming popular television shows from cable channels like ABC, NBC, and Fox, but now they have the budget to create their own legacy that compares to that of what cable television used to be.

The Marvelous Mrs. Maisel won an Emmy Award (an American award for television excellence) for Outstanding Music Supervision in 2018. Music supervisors for the pilot episode that was nominated include Robin Urdang, and co-creators and executive producers Amy Sherman-Palladino, and Daniel Palladino. This series is based around a 1950's Jewish housewife who aspires to become a comedian. The music helps to set a time and place and accompany many scenes that involve dancing. Dan Palladino comments on the soundtrack saying that "Everything means something, whether it's lyrics or just the mood of the song…Amy and I write scripts musically. Our pace lends a musicality to the dialogue" (Ivie). Sherman-Palladino says "Music has always been a little like a character to us. I put certain touchstones and songs in the show because I wanted Amazon to understand the vibe of the scenes" (Ivie).

The technological revolution led to the music departments in film and television to expand. Now instead of just having one individual curate the whole musical score, there is a need for more experienced people to handle the moving parts.

Who Is Responsible for Music in Film?

There are many roles that are in a film's music department. There is the composer, who writes and scores the original motion picture soundtrack. There are the musicians in the orchestra who perform the music the composer has written. Another key player who works closely with the composer would be the orchestrator. Some films have more than one. The orchestrator helps the composers vision come to life. They are the composer's editor. They go through what the composer has written, and mix and match what instruments should do what, and then they transpose. The music coordinator is similar to a music supervisor in the way that they help find and place music in a production, but they have separate roles like budgeting, delivering cue sheets, and they deal with distribution of royalties for the music used. The music editor deals with editing the music placed. They are responsible for editing the sound quality so it will be as effective as possible when played on screen. Part of their job is to make sure everything synched works together. The music supervisor is a creative individual who makes some of the toughest decisions for a film or television show.

Who Decides?

A music supervisor is someone who methodically and creatively places music into any type of visual media, whether it be a film, television show, advertisement, or video game. Choosing music to be placed in visual media is not the only job of today's supervisors. They are also responsible for music licensing and clearing, which will be detailed in a later section. Music supervisors must have the legal right to use a certain song or piece of music in their visual media. Music supervisors must build a large network of people from producers, managers, lawyers, and musicians themselves, in order to do their job successfully. Music supervisors place production music and label music into their visual media.

Sources of Music in Film

In general, there are three sources for the wide variety of music accompanying film and other narrative content: Original, Production, and Independent/Label. Original music comes from a composer, which is usually orchestrated and tailored to the wants and needs of a production. Production music is pre-recorded music that is placed in a production library that can be pulled and licensed at the ease of the music supervisor. Independent/Label music belong under the same umbrella. An example of independent music would be from artists who do not belong to a major label, like Chance the Rapper and Macklemore. These artists have complete control and power over their music and belong to their own independent label. Music supervisors would have to contact these artists directly, or though their independent music label. Label music (RCA Records, Columbia, SONY) comes from signed artists around the world. Music supervisors can get into contact with labels for popular songs and artists from certain time periods. For example, if a music supervisor wanted a song that emulated the 1980s, they could contact the label who has the rights to Madonna or David Bowie's music. Although expensive, sometimes certain songs are irreplaceable. But there are many songs that can do the job just as well. These songs can be found in a production music library. Music supervisors can minimize the costs of production by seeking out a production music library replacement.

What is production music? "A simple definition would be "recorded music licensed to customers for use in film, television, radio and other media" (Warner-Chappell Production Music). In an age of rapid-fire productions and decreased budgets, Production Music has filled a musical void for producers, story-tellers, ad agencies and more" (Warner-Chappell Production Music). Production music libraries have tens of thousands of songs ready to be synched into film and television. With the rising importance of production music, music supervisors and directors can still get exactly what they want without having to commission an original score.

Choosing the Music

Why would a director decide to commission a music supervisor (production music) rather than a composer (original score) for a film or series?

One important factor that contributes to music selection in film production is budget. "The first thing you do is a budget, and you need to know how many instruments, how much studio time, synthesizer mockups, engineer fees, mixing time. It's so much more than just composing. After you factor in all those costs, the studio goes insane, and then it's up to the director to say "This is what I need (musically). (Variety, Phil Gallo)" There is a lot of more moving parts when it comes to an original score, and a lot more people who have to get paid.

Though more expensive on average, there is a significant artistic advantage in engaging a composer to create an original score that can be tailored exactly to the needs of the film. The tempo can be matched, as it was in *King Kong (1933),* and you can have a film that is completely original from script to sound:

> Notable points on the "King Kong" score include the way music "catches" much of the action on screen – mimicking aurally what is seen visually – and more importantly the way music adds another dimension to the film by revealing the emotions of the character, particularly Kong himself. The score was also paced very accurately to match the tempo of the film. (Golden Sound)

World renowned director Alfred Hitchcock used original scores in his films. "His music for "*Psycho* (1960)" demonstrates the excellence with which he matched a score to a film: Hitchcock having made a black and white film, Herrmann decided to create a "black and white sound," using only the string section of the orchestra. (Golden Sound)" Original scores allow for complete creative control over a film.

An example of a film franchise that uses both original scores and synched music is the Marvel Cinematic Universe (MCU). Within MCU there are dozens of films and television shows. Each film has its own unique score, but they have a need for a music supervisor as well.

The advantage of having an original score is that the music is specifically tailored to that specific scene. Whether it is a big action scene with that needs emphasis, or an emotional scene between characters, the original score helps convey the specific feeling they need at a specific moment. A Marvel movie would not work without an original score, or without pre-existing music as well. When there is a big entrance by Iron Man, the theater erupts in classic rock music by AC/DC. When a classic song is played in any movie, it gives the audience a different feeling. It heightens their attention and gives them a better connection to the film and the scene as a whole. An original score is incredibly important for big blockbuster films, but MCU fans seek the musical soundtrack that embodies the culture of the film. These moves are so visual and cinematic that if the music did not perfectly match what was on screen in term of time and suspense, the films would not be as successful or cohesive. These original scores may work perfectly for big action films, but the majority of today's music in television and films are pre-existing works.

An original score may not fit the needs of a film being produced. For action and horror films an original score is almost necessary, whereas a completely original score is rarely a musical driver for a comedy or a romance movie. For example, could you imagine Joseph Gordon Levitt's character in the 2009 film *(500) Days of Summer* dancing through Los Angeles to any other song than "You Make My Dreams Come True" by Daryl Hall & John Oates? In these types of movies, the music can take over, whether it be label or production music. Romantic comedies have the tendency to go over the top, in the best way possible. The movies themselves are about love, lust, breakups, friendships, families, and marriage, all in one 90-minute movie. The use of pre-recorded and popular music helps to drive the story line and keep it grounded and realistic. Music supervisors can still get the same effect from pre-existing songs pulled from libraries, labels, and from independent artists alike.

Music Selection Process

The music selection process is different from project to project. At first the music supervisor must be in touch with the director to understand their musical vision and figure out how they can best bring it to life. The budget must also be considered. It is recommended to spend 10-15% of the film or television budget as a whole on music (NeoSounds). For example, if a feature film has a total budget of $100 million, between $10 and $15 million can be expected to be spent on music alone.

In an interview with Jonathan McHugh of J2 Films, McHugh was asked about how he decides on the perfect song for a perfect moment in his music selection process. He answered with "The key is just trying a lot of options and find something that brings the right combination of the emotions or actions that moves the scene forward" (McHugh). The ultimate goal of the music supervisor is to progress the plot without removing attention from the film or television show itself.

The selection of music is a delicate process requiring not only the ability to choose the right music but also considering how that music should be delivered and when. Bad music supervision could lead to distracting from the audience's immersion into the film or television show. HBO's top series *Game of Thrones* (2011-2019) has cameos from athletes, pop stars, and bands alike. In Season 7, Episode 1 of *Game of Thrones* (2011-2019), singer-songwriter and pop star Ed Sheeran made a cameo, where he sang a song "Hands of Gold" written by George RR Martin, the author of *A Song of Ice and Fire*, the book series which *Game of Thrones* (2011-2019) was adapted. Many felt that this decision drew attention away from the plot and removed the viewers from the context and the world of the show. The audience's attention shifted from the show's storyline, to Ed Sheeran as a celebrity musician rather than as his role in this top—rated series.

In an interview with Buck Damon (*Dumplin',* 2018*; The Proposal*, 2009*)* he mentioned the timeline of choosing music for a film, and the factors that go into it. "[The music selection] depends on how music intensive the films are. I can work for 2 1/2 + years on one film or 5 - 6 months depending on the project" (Damon). Among day-to-day duties of being a music supervisor is getting the music you want licensed.

Licensing Music for Television and Film

To obtain a piece of pre-recorded music cleared for synchronization, there are a few steps music supervisors need to take. Licenses from music creators, publishers and other license owners in order to hold the rights to a particular song for an agreed upon use. According to Todd Brabec, Executive VP of Membership at ASCAP (American Society of Composers, Authors and Publishers):

> When a producer wants to use an existing song in a network television program or weekly series, permission must, with few exceptions, be secured from the music publisher who owns the song. The producer or music supervisor of the show will decide what song they want to use in the program and the scene in which it will appear, how the song will be used (e.g., background vocal or instrumental, sung by a character on camera, over the opening or ending credits), and the media needed (e.g., free television, pay television, subscription television, pay-per-view, or basic cable). (Brabec)

Film Independent outlines some difficulties that can be encountered in licensing a song for use in film and television: "The most important thing to know is that there are two rights to every song. There is the person who wrote the song (who holds the publisher rights, aka "sync" rights) and the person who recorded it (who holds the "master" rights). To use this piece of music you need permission from both entities" (A Filmmaker's Guide to Music Licensing). If a song involves multiple creators, like many popular songs today, the music supervisor would have to get permission from each performer and writer separately. If one writer disagrees, then the song

cannot be synced. For example, if a music supervisor wanted to license Taylor Swift's massive pop anthem "Shake It Off," one must get approval from Swift herself as the performer, Swift once again as a co-writer, and her other co-writers Max Martin and Shellback.

The fees for licensing music depend on multiple factors. One of the biggest factors is the potential viewership. The more views a film or television show gets the price of the song will go up. When very popular songs do get licensed, they can cost the production a lot of money. For example, on the *Tonight Show* in 2010, host Conan O'Brien introduced special guest and comedian Adam Sandler to the Rolling Stones 1965 song "(I Can't Get No) Satisfaction" to the tune of half a million dollars. Beatles song "Tomorrow Never Knows" was played for a few seconds in an episode of AMC's *Mad Men* (2007-2015) adding $250,000 to the show's budget.

There are many artists whose works are next to impossible to license. Among these are songs by Led Zeppelin, Kanye West, Jay Z, and Beyoncé. However, production libraries like Manhattan Production Music, Warner-Chappell, and APM Music offer an incredible array of substitutes of these artists with production music that sounds similar to them.

So You Want To Be a Music Supervisor?

Like any other job on the market, to be a music supervisor one must have a vast knowledge of music. Not just popular music during their time period, but music from the past as well. An understanding of the setting (time and place) to be able to evoke it properly through aural means is essential to film and other narratives. For example, by understanding what popular music from the 1920s sounds like, you'll know what artist to look for, or might have a few favorites already in your back pocket. Familiarize yourself with past techniques, and how music changes the mood. In an interview with Zach Cowie for Careers in Music, the music supervisor for Netlfix's *Master of None* (2015-2017) gave advice for the aspiring music

supervisor to study as much music as possible. "I was talking to another writer earlier today and he used the analogy of picking music as being like painting: the more music you know of, the more colors you have to work with. Because this job really isn't about your favorite music, it's about serving the scene in the best way possible" (Become a Music Supervisor).

Experience in film and television is needed as well. A music supervisor needs to know their way around a script, working hand in hand with directors and producers to get their music vision perfect. There is a lot of steps that need to be followed in order to get a song signed off to be in any type of media in the first place, so a music supervisor must be personable, have plenty of connections, and be both a great communicator and negotiator. Cowie states that being flexible is a big part of a music supervisors' skill. The process can change from day to day and being able to adapt to certain conditions is something that is extremely important. Another trait Cowie states is one must be self-managed. As a music supervisor, one must be able to handle all of their projects on their own while meeting their deadlines. Cowie also mentions that there are a lot of individuals fighting for these jobs, so if one slips there is someone waiting to take their place.

Maggie Phillips is the music supervisor for Netflix's *The Umbrella Academy* (2019), *TBS' People of Earth* (2016-2017), HBO's *Room 104* (2017), Hulu's *The Handmaids Tale* (2017-present) and *The Act* (2019) and the 2016 film, *Moonlight,* which won an Oscar for Best Picture. In an interview with Justin Sanders a journalist at Creative Future, music supervisor Phillips is optimistic about those who aspire to careers involving music in film or television. In response to a question about why she thinks that music supervisors are having a moment in the spotlight in recent years, Phillips says: "Mostly, I think it's happening because television itself is having a moment. There are so many excellent television shows out there, and the more excellent

programs there are, the more excellent music there needs to be" (Sanders). With the increase of television outlets, there is an increased need for music.

The process of being a music supervisor is not as glorious as it sounds. It takes research, paperwork, clearing master licenses, managing relationships and staying up to date with changing technologies as well as trends impacting the film and music industries. On the choice of what song to pick itself, Phillips says:

> Finding a perfect song for a perfect moment takes a lot of research and a lot of listening. You don't just pick it out of thin air. For every song that you hear on a TV show – I'm talking about the bigger moments like montages and end titles, not background music – you're talking 20 to 40 hours of listening to [find it]. I might listen to hundreds of songs for one spot, to find one that feels effortless and perfect.

Although to be a music supervisor you must be creative and innovative, it is a very small part of the job. Working with a budget, getting music cleared, and keeping viable relationships with "the producers, the directors, the editors, the showrunner, and sometimes even the actors and the writers… all the people you license the music from like the publishing houses and the labels" (Sanders).

Music supervisors face challenges every day. Impossible to meet deadlines, the possibility of not being granted the legal rights to a song for synchronization and having to clear your music choices with the director and several producers. Damon comments on the challenge of being a music supervisor saying that "Everyone has an opinion about music, and it is very subjective music within film. Sometimes not everyone on a project will have the same tastes [like] directors, producers, [and] studio heads" (Damon). Getting on the same page with everyone on a project can be tough. A challenge noted by music supervisor Jonathan McHugh is it can be hard way to make a living. Music supervision is a time-consuming job, and music supervisors are paid a flat fee from project to project, depending on the products budget, and the

intensity of the music needed throughout. If a project only needs music in one or two scenes, music supervisors will not be paid as much as if the project needs music throughout. Although there is no required college degree or certification needed to be a music supervisor, it still requires experience and years of hard work.

Becoming a music supervisor does not happen quickly. Many of the positions are monopolized by people who have been in the industry for decades and do their job well. In order to break into the industry, one must first make their way up through the ranks. A good starting spot would be an internship at a production music library or as a music licenser. If Cowie were to do it all again, he says he would intern at a publishing company. "If you want to get into supervision, that's one of the strongest first moves you can make: spending time at a Publisher's and understanding the back end of this and how it works" (Become a Music Supervisor). By doing this, one will have an understanding of the business side of music supervision, which is very desirable to potential employers.

As music has evolved and changed through the years, so has film and television. Music is essential to the impact of modern story telling across multiple media platforms. Effective supervision understands a musical score as an additional character involved in the plot of a film or show or a way to add depth to individual cast members or a story line. There are many moving parts when it comes to music supervision. You must be creative, clever, and dedicated. Music is the backbone of every film and television show, and therefore, so is the music supervisor.

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ADDENDUM 1

Psycho (1960) Music Department	*It* (2017) Music Department
Music by: Bernard Hermann • Israel Baker, musician: violin solo (uncredited) • Bernard Herrmann, conductor (uncredited) / orchestrator (uncredited)	Music by: Benjamin Wallfisch • Antonio Andrade, synth programmer • Celeste Chada, score coordinator • Vincent Cirilli, pro tools operator • Jessica Dolinger, music clearance • Hillary Holmes, music coordinator • Joel Iwataki, score recorder and mixer • David J. Krystal, orchestrator (as David Krystal) • Alex Lu, synth programmer • Larry Mah, pro tools operator • Lise Richardson, music editor (as Lisé Richardson) • Max Sandler, synth programmer • Dana Sano, music supervisor • Nate Underkuffler, assistant music editor • Booker White, music preparation • Tim Williams, conductor • Sean Barrett, assistant orchestrator (uncredited) • Nicholas J. Cazares, music preparation (uncredited) • Benjamin Hoff, assistant orchestrator (uncredited) • Alfredo Pasquel, score mix assistant (uncredited) • Brett Pierce, additional music editor (uncredited) • Jasper Randall, vocal contractor (uncredited) • Jamie Thierman, assistant orchestrator (uncredited)

ADDENDUM 2

Gone with the Wind (1939) Music Department	*Guardians of the Galaxy Vol. 1* (2014) Music Departmenr
Music by: Max Steiner, Musical Score ● Louis Forbes, assistant musical director (as Lou Forbes) ● Leo Arnaud, orchestrator (uncredited) ● William Axt, composer: stock music (uncredited) ● R.H. Bassett, orchestrator (uncredited) ● George Bassman, orchestrator (uncredited) ● Dudley Chambers, vocal arranger (uncredited) ● Cecil Copping, orchestrator (uncredited) ● Maurice De Packh, orchestrator (uncredited) ● Adolph Deutsch, composer: additional music (uncredited) / orchestrator (uncredited) ● Hugo Friedhofer, composer: additional music (uncredited) / orchestrator (uncredited) ● Stuart Frye, music editor (uncredited) ● Bernhard Kaun, orchestrator (uncredited) ● Arthur Kay, orchestrator (uncredited) ● Albert Hay Malotte, orchestrator (uncredited)	**Music by: Tyler Bates** ● Lola Bates: soloist: piano ● Nick Baxter: additional score mixer ● Christine Bergren: music clearance and legal services ● Daniel Bhattacharya: violinist ● Nathan Boler: midi takedown ● Rachel Bolt: viola ● Gustavo Borner: scoring mixer ● Serge Courtois: music mixer assistant ● Ann De Renais: choir ● Ross DeRoche: supervising music copyist ● Neal Desby: orchestrator ● Steve Durkee: supervising music editor ● Daniel Dávila: score mix assistant engineer ● Margaret Gardner: music coordinator ● Isobel Griffiths: orchestral contractor ● Darrell Hall: music editor ● Dieter Hartmann: composer: additional music ● Joanne Higginbottom: music score programmer ● Lewis Jones: pro tools recordist ● Matt Jones: score assistant engineer ● Dave Jordan: music supervisor ● Will Kaplan: music editor

● Earl B. Mounce, music mixer (uncredited) ● Joseph Nussbaum, composer: additional music (uncredited) / orchestrator (uncredited) ● Darol Rice, orchestrator (uncredited) ● Heinz Roemheld, composer: additional music (uncredited) / orchestrator (uncredited) ● Max Steiner, conductor (uncredited) ● Franz Waxman, composer: stock music (uncredited)	● Paul Kimber: musician ● Drew Krassowski: orchestrator ● Mitchell Leib: executive in charge of soundtracks ● Roger Linley: musician: double bass ● Steve Mair: musician: double bass ● Dorina Markoff-McNulty: musician ● Lewis Meyer: orchestrator ● Justin Moshkevich: additional score mixer ● Kurt Oldman: music programmer / score production coordinator ● Mark Petrie: composer: trailer music ● Tom Player: composer: trailer music ● Shie Rozow: programming ● Andy Rumschlag: music mixer assistant ● Edward Trybek: orchestrator ● Nan Vernon: solo vocalist ● Nashia Wachsman: assistant music editor ● Tim Williams: composer: additional music / conductor / orchestrator