

# Table of Contents

## SECTION ONE: APPROACH

①	<b>AESTHETICS</b> .....	1
	• Through Your Eyes & Ears	
	• Dramatic Considerations In Everything	
	• Underscoring Emotion	
	• Finding The ‘Through Line’	
	• Making Your Music Unique	
②	<b>GETTING THE JOB, THE FIRST MEETING &amp; SPOTTING</b> .....	11
	• Finding Work	
	• Meeting The Director	
	• Effective Spotting	
	• Follow-Up Meetings	
③	<b>WRITING TECHNIQUES</b> .....	17
	• What To Play	
	• Form & Tempo	
	• Creating Pace	
	• Developing Thematic Ideas	
	• Main Title Themes	
	• Where To Start (Texture/Melody/Rhythm)	
	• Orchestration	
	• Leaving Room For Dialog	
④	<b>ORGANIZATION &amp; DEADLINES</b> .....	32
	• Knowing How Much You Can Do	
	• Planning Backwards & Predicting Schedules	
⑤	<b>BUDGETS</b> .....	38
	• Common Budget Mistakes	
	• How To Make A Budget	
	• Budget Examples	

⑥	<b>WITH AND WITHOUT A MUSIC EDITOR</b> .....	48
	• Paperwork	
	• Recording	
	• Delivery	
	• Temp Tracks	
⑦	<b>STAFF &amp; TALENT</b> .....	62
	• Musicians & Singers	
	• Notes On The Page	
	• Engineers, Programmers & Producers	
	• Assistants	
⑧	<b>PAPERWORK &amp; LEGAL STUFF</b> .....	72
	• Lawyers, Agents & Thieves	
	• Copyrights	
	• BMI, ASCAP & SESAC	
	• Publishing	
	• Licenses	

## SECTION TWO: TECHNOLOGY

⑨	<b>MIDI SYSTEMS</b> .....	93
	• Sequencers	
	• Synths & Samplers	
⑩	<b>TIME CODE &amp; CUEING SYSTEMS</b> .....	100
	• Time Code Format	
	• Speed vs. Format	
	• Why Drop Frame?	
	• Recording Time Code	
	• MIDI Time Code	
	• Cueing Systems	
⑪	<b>VIDEO SYSTEMS</b> .....	113
	• Video Tape Machines	
	• Video Machines & Time Code	
	• Random Access Video	

⑫	<b>MONITOR SYSTEMS</b> .....	124
	• Film Formats	
	• The Big Four	
	• Monitoring	
	• Monitor Volume Control	
	• Computer Monitoring	
	• Installations & Special Situations	
⑬	<b>MIXING</b> .....	135
	• Machines	
	• Levels	
	• The Fletcher Munson Curve & You!	
	• Mixing For Television	
	• Mixing For Dolby Stereo	
⑭	<b>DIGITAL SYSTEMS</b> .....	140
	• Master Clocks	
	• Cabling	
	• Counting Frequencies	
	• Digital Editing Systems	
	• Digital Sequencers	
⑮	<b>INTERFACING WITH OTHERS</b> .....	146
	• Overdubbing	
	• Documentation	
	• Mix Layout	
	• Other People's Monitors	
	• Booking & Cancelling Studios	

## SECTION THREE: APPENDIX

A	HYPOTHETICAL CUES & SITUATIONS .....	157
B	OTHER BOOKS OF INTEREST .....	158
C	COMPOSER'S AGENTS .....	159
D	USEFUL WEB SITES .....	161