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Secondary Composition for the Screen



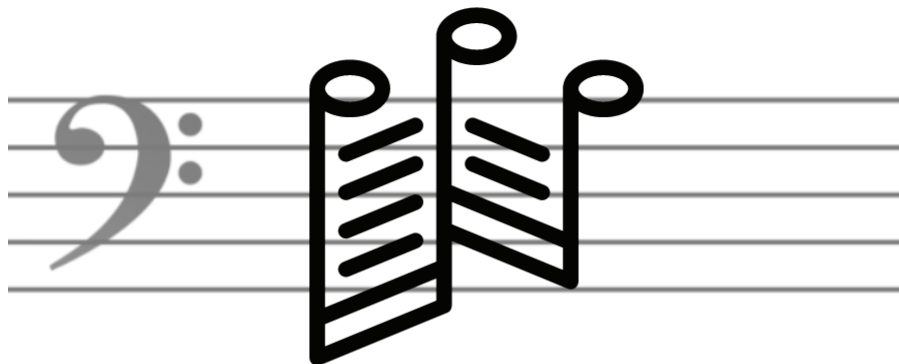
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Secondary Composition for the Screen

In any television and film production, music is an essential part of the final release. A lead composer is usually credited for scoring the production and often receives assistance from one or more “secondary” composers, whose contributions to the project may not be fully acknowledged on-screen. This case explores the relatively opaque industry phenomenon of secondary composing. Historical and contemporary examples of the practice are presented, as well as the rationale for composers to accept this work. Various forms of credit and compensation are further explored. The case concludes with a scenario involving an unseasoned secondary composer’s contract and responsibilities writing music for a primetime television show.



SECONDARY COMPOSITION

F O R T H E S C R E E N

This case study was prepared by Myles Boothroyd, Assistant Professor of Saxophone at the University of Wisconsin-Stevens Point, with guidance from Mark Watters. Eastman Case Studies are developed solely as the basis for class discussion. Cases are not intended to serve as endorsements or sources of primary data nor are they to serve as illustrations of effective or ineffective leadership or decision making.



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The Craft of Secondary Composing

The lengthy sequence of credits that concludes any major film features the scrolling names of sometimes hundreds of individuals who are recognized for their contribution to the finished motion picture. Among these names are those who developed the film score; in many cases, a single person is credited with writing the music. The credit rolls, however, often obscure the means by which music is composed for the screen. Audiences will scarcely notice the subtle distinctions between the various individual titles one can hold for film scoring, and yet a survey of crew roles for any media production reveals assorted terminology, from “composer” and “orchestrator” to “arranger” and “music supervisor.” There are even generic, catch-all turns of phrase to denote music crew members, such as “additional music by.” The breadth of titles hints at a common practice in the television and film industry: for many productions, the lead composer credited for the score has received assistance from one or more “secondary” composers whose contributions to the project are not fully acknowledged on-screen.

Secondary composing occurs when someone writes music for a film without receiving principal screen credit. In many cases, secondary composers are listed in the credits under a broad heading, or they may be grouped alongside other members of the music team, including the orchestrator, conductor, or recording engineer. The term “secondary composer,” therefore, does not mean that no credit is given, but rather that the nature of the screen credit shrouds the actual amount of composing the individual undertook. In many cases, secondary composers are awarded less visible publicity via “cue sheet” credit. Every film or television episode is given a cue sheet that serves as a summative guide to the music written for that project. This document contains a listing of every music track, or “cue,” for the film or episode, along with credits for the composers and publishers associated with each track. Crucially, the cue sheet indicates which performing rights society—such as Broadcast Music, Inc. (BMI)

or the American Society of Composers, Authors and Publishers (ASCAP)—controls the licensing for future broadcasts and distributes royalties due to the writer and publisher. The final column indicates the actual royalty distribution percentages, which ultimately determine how much each composer and publisher earns in perpetuity.

It is this latter component that makes cue sheet credit so vital for composers and their livelihoods. Royalties are collected for life, which means that a popular song or score can generate millions of dollars over the course of a composer’s career. And when films or television shows are released in another country, these broadcasts generate additional royalties that can amount to even greater sums of money. The factors that determine a given royalty amount are complex; for instance, a composer earns less for “instrumental background” music than for a “featured performance,” which occurs when a particular work is incorporated into the narrative of the film or episode. Yet even the royalties for instrumental background music—or “underscoring”—can be significant when compounded over many decades of broadcasting.

Secondary composers who are listed on cue sheets are typically awarded royalties for the work they contribute, even if their names are not included in the on-screen credits. However, it is not uncommon for secondary composers to receive no official credit at all, and their names may be left off both the screen and the final cue sheet entirely. As in many industries, careers in film, television, and media scoring are built through a combination of hands-on experience and the connections that composers make with directors, producers, and musician colleagues. For emerging composers seeking to get a foot in the door, the experience of working alongside a credited

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lead composer can help them develop their craft and make inroads toward future credited projects of their own. Sometimes, this apprentice-like experience constitutes the only “payment” they receive, though numerous fee structures are also possible: some secondary composers are offered a flat fee for their work, while others are awarded temporary or partial royalties.

Given that the practice of secondary writing can take many forms, and the fact that it is still an opaque (albeit standard) practice in the film industry, it is no surprise that the terminology tends to mask—and fall short of describing—this musical tradition. Distinctions among credited composers, arrangers, and other contributors can be muddled, particularly given that the collaboration between lead composers and their staff is often fluid. An example of this interaction is illustrated by Maurice Jarre, who wrote the theme for a 1960s CBS Western series entitled *Cimarron Strip*. The published credits acknowledge Jarre as the lead composer, while collaborator Morton Stevens is recognized as the “music supervisor” for nine episodes. It is difficult to ascertain from these titles alone the extent to which Stevens was involved in the composition process. One composer working at CBS at the time recalled that Jarre composed the melody for the show’s main theme, while a separate orchestrator developed Jarre’s sketch into a more complete musical score for the series. The details surrounding this story are scarce, and if true, they capture the kind of flexible working arrangement common between a lead composer and their staff. Secondary composing today remains a concealed enterprise, and composers range from champions to critics of this ongoing practice. This study reviews the early history and modern examples of secondary composition while highlighting various perspectives on this convention from a range of industry professionals.

Secondary composition can take many forms and remains a relatively opaque industry practice.

Early Examples of Secondary Composition

Maurice Jarre is often cited in the discussion of secondary composition for classic films. He is acclaimed for his scores for *Lawrence of Arabia* (1962), *Dr. Zhivago* (1965), and *A Passage to India* (1984), each of which earned him an Academy Award for Best Original Score. Yet despite his receiving credit for these iconic works, it is also known that Jarre employed secondary composers to assist in the writing process. Gerard Schurmann, for example, was

hired as the orchestrator for *Lawrence of Arabia*, though this title does not fully encapsulate the amount of composing he took on for the project. Schurmann claimed that, rather than merely orchestrating and arranging thematic material, he contributed a substantial number of wind parts to the *Lawrence* soundtrack. He was paid well for his work, but because he was never listed

as a “co-composer” on the final cue sheet, he did not collect the kind of royalties that Jarre did as lead composer.

Jarre was, of course, a highly regarded composer at that time, and it is difficult to know the intricacies of his relationships with orchestrators and other staff. His contribution to *Lawrence* was indeed significant: he composed the primary melodic themes for the film, generating the vital blueprint for the final soundtrack. But according to Schurmann, Jarre did not consistently deliver complete works ready for studio recording. Instead, the lead composer’s notations were often sparse, requiring Schurmann to write substantial content in his role as orchestrator. For instance, while Jarre—a percussionist himself—submitted detailed percussion parts across five to six staves, the remainder of the music was allotted merely one or two staves, leaving only a skeleton for the orchestrator to develop into a finished product. Schurmann’s challenge in this case was not merely a creative one; he also faced the ethical dilemma of

composing music for a film while only retaining the credited title of “orchestrator.”

If this story is true, one reason that Jarre may have deployed a secondary composer is that he had limited experience composing in the large orchestral medium for which he had been asked to write; he might also have had a schedule that was too demanding to meet his deadline. Composers have historically relied on the support of others when working conditions impede their creative potential, either because the composer is unfamiliar with the musical style or because they must compose in a short window of time. Max Steiner, lead composer for *Gone with the Wind* (1939), famously struggled under the pressure of producer David Selznick, even though Steiner was an accomplished and capable composer. Selznick gave Steiner just twelve weeks to compose more than three hours of music, a task that virtually no one could hope to achieve. Steiner therefore relied on several colleagues to assist him in orchestrating thematic sketches or, in some cases, to write pieces of their own. In fact, two notable film composers, Hugo Friedhofer and Walter Scharf, came to Steiner’s aid and wrote several of the final cues for *Gone with the Wind*, fulfilling the role of secondary composers for Steiner’s final score.

Modern Examples of Secondary Composing

The topic of secondary writing remains in the underground of the motion picture industry, even when films like *Gone with the Wind* demonstrate the long history of the practice. However, some composers have begun to speak with greater transparency about the mutually supportive relationship between lead composers and secondary writers. Now virtually a household name, Hans Zimmer is one of today’s busiest composers, crafting scores for such blockbuster films as *The Lion King* (1994), *Gladiator* (2000), the *Pirates*

of the Caribbean series (2003–2011), and *The Dark Knight* trilogy (2005–2012). His commitments make it almost impossible for him to compose every note

of every score for which he serves as principal composer, and Zimmer has been open about his work with secondary writers. In a forum post from 2003, Zimmer explained that he considers himself the chief architect of a score and that his role is one of curating each film’s musical “Big Idea”—the thematic framework underpinning larger orchestrations. He never conceals

his collaborators and readily acknowledges their contributions to his soundtracks.

As the leader of a musical team, however, Zimmer also shoulders the responsibility for the quality of the final product. In the scope of his projects, therefore, not everyone who collaborates with Zimmer will receive screen credit. This does not mean that his assistants work in secret. Jon Burlingame, one of the nation’s leading film and television music journalists, believes that any perceptions of exploitation in Zimmer’s studio are misleading and inaccurate. Rather than concealing a team of “ghostwriters,” Zimmer gives ample cue sheet credit for his numerous assistants and collaborators. Moreover, his secondary composers earn valuable industry experience. Zimmer’s staff have the opportunity to “learn and explore. Ultimately, that time, that apprenticeship in filmmaking . . . is going to be as valuable to advance their craft and their career as a credit.” Zimmer alludes to an often-overlooked aspect of film composing: the responsibility of the lead composer to produce a score that successfully enhances the film and that meets the demands of the filmmakers. Principal composers carry the burden of translating a director and producer’s vision into music; secondary composers rarely have such interactions with filmmakers or the pressure that comes with serving in a lead role.

Composers have historically relied on the support of others when working conditions impede their creative potential.

Secondary composers do not carry the burden of translating a director and producer's vision into music.

While Zimmer's studio is uniquely large within the film industry, the practice of working with a team of composers, orchestrators, and arrangers is not unusual. Secondary composers are commonplace

for high-budget films, and even smaller projects frequently involve multiple musical collaborators. This arrangement is not as exploitative as it may seem, since a lead composer's assistants are typically paid well and often receive cue sheet credit if they make

substantial contributions. Still, non-credited work is widespread; one composer explained that uncredited screen composers can be found in virtually every corner of the film and television industries.

How do working relationships in secondary composition emerge? Shoghi Hayes, the composer of numerous award-winning short films, says that many lead composers generate an outline for the score, an audio demo of how the music should sound, and an overall structure for the cue. This is then sent to orchestrators or digital programmers—orchestrators who work with sound samples, rather than notation—to develop in greater detail. Hayes explains that this collaborative process is especially common for lead composers who may not be proficient writing in a particular musical style. “I don’t think it’s a bad thing [to rely on orchestrators], because you have to think about the industry. There are a lot of different facets involved in the production of music. Your job as a lead composer is to play to your strong suit.”

In such fluid and collaborative working environments, it can be difficult to define the distinctions between composers, orchestrators, and arrangers. Many orchestrators view their job as one of translating someone else's vision into a score fit for studio recording, even if that task involves modifying preexisting ideas or adding supporting material.

Jon Burlingame points out that, in most cases, orchestrators and arrangers work exclusively with material that has already been written. But what if an orchestrator receives a fragmentary sketch that requires further development? According to Burlingame, “If you are creating original material for a film, you should get credit,” and such arrangements should be negotiated in the contract up front. Burlingame, who also teaches at the University of Southern California Thornton School of Music, is often approached by former students who have been asked to write screen music for no credit. His advice? Renegotiate the contract or discuss alternative forms of compensation. Still, he acknowledges the risk of damaging an otherwise valuable working relationship by demanding additional remuneration. Whether a composer should take that chance “is ultimately a personal decision,” he says.

Outsiders to the film industry may find the ubiquity of secondary composition surprising, but this is likely a result of Hollywood trends that keep the practice under wraps. Film and video game composer Seth Wright tells of a colleague who, in that composer's own estimation, wrote seventy percent of the music for a particular network television show. “I was told that he could never talk about the fact that he had worked on the project or had written for the project,” recalls Wright. “It was enough for me to freak out a little bit.” Concerns about secretive negotiations and nondisclosure agreements are part of the reason that Wright was drawn to video game composition, where such clandestine working relationships are scarcer. The consensus among screen composers is that secondary composition is covert but pervasive. Secondary composers for television and film often receive cue sheet credit that will never be seen by theatergoers, while others work behind the scenes in exchange for a one-time buyout. Hans Zimmer may be open about his collaborators, but his candor is the exception in an industry where secondary composers work largely in secret.

Reasons for Secondary Composition

The need for hiring secondary composers has historically resulted from lead composers' limited capacity as well as from the time constraints imposed by production schedules. That challenge is compounded by today's freelance market in which many composers must take on numerous projects to earn a living. As Jon Burlingame puts it, "Movie music is less of an art and more of an act of commerce." The short timeline offered for most projects is especially complicated by the fact that adding music is generally one of the last steps in the editing process. Modern digital editing technology has made it so that films can be modified until just a few days before release. During last-minute alterations, composers frequently receive requests from directors to revise the score at a rate hardly manageable for a single person.

As noted earlier, there are also circumstances where a lead composer may have sufficient time to complete a project but has limited experience writing in the musical idiom of the score in question. One of the most extreme examples of this occurred in the 1930s, when Charlie Chaplin wrote the orchestral soundtrack for *City Lights* (1931). While Chaplin is credited for composing this score and the music for all of his subsequent films, he had no formal training in composition or notation. He could not read or write music and therefore relied on secondary composers to translate his ideas—typically sung or improvised at the piano—into a complete score.

Chaplin's lack of formal experience is atypical for most lead composers, yet in the decades that followed, many composers found themselves facing the daunting task of writing music in an unfamiliar style. Composer, pianist, and conductor André

Previn described this phenomenon during the mid-twentieth century: "All of us were expected to be total chameleons. 'I want this to sound like . . .' Fill in the name of your preference: Ravel, Tchaikovsky, Strauss, Count Basie, a Broadway pit; that was an instruction we all heard, many times during working hours, and we were expected to nod submissively, go away, and

produce the musical goods." The assumption that a composer can write successfully in any musical idiom—particularly on short notice—is unrealistic, which is why many film composers are typecast for their signature genres. (For example, Previn, as a "crossover" composer, gravitated toward musicals and comedies, earning more than forty Grammy

nominations for both his classical and jazz albums.) As composers develop areas of expertise, they may call on one another for assistance with less familiar genres. In 1950, Hungarian-American composer Miklós Rózsa was hired to write a big-band jazz score for the noir film *The Asphalt Jungle*. Rózsa had already won two Oscars for his scores to *Spellbound* (1945) and *A Double Life* (1947), and he had a reputation for crafting grand soundtracks for historical dramas such as *The Four Feathers* (1939) and *The Thief of Bagdad* (1940). According to his fellow composer Previn, the noir-inspired music required for *The Asphalt Jungle* was outside Rózsa's wheelhouse. Rózsa turned to Previn for assistance, asking his colleague to help compose portions of the jazz-inspired soundtrack.

Secondary writing is not always a last resort for composers faced with the pressure of deadlines or with the challenge of an unfamiliar musical style; it is also a means through which fledgling composers gain valuable experience in the field. Working closely with the lead composer, secondary writers can develop the skills and network connections that lead to future careers as principal composers. While some assistants may work only as administrative

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interns—adding stems to a score, for instance, or coordinating technology for recording sessions—others are given the opportunity to compose small portions of an actual soundtrack. In some cases, secondary composers submit their ideas to the lead composer for feedback and reworking, simulating the relationship between principal composers and filmmakers. Such collaborations lead to meaningful hands-on experience for apprentice composers, which is valuable regardless of whether they are ultimately credited on-screen or on the cue sheet.

One film composer who attributes this kind of experience to the launch of his career is Alexander Janko, well known for his BMI award-winning soundtrack to *My Big Fat Greek Wedding* (2002). After Janko graduated with a music degree from Princeton in 1991, he met Alan Silvestri, who had written the scores for the *Back to the Future* trilogy (1985–1990) and would later earn an Oscar nomination for his soundtrack to *Forrest Gump* (1994). Silvestri mentored Janko for the next two years, asking Janko to compose sample cues in exchange for constructive feedback; both composers compared their musical decisions and discussed what was best for the current project. Janko then proceeded to apprentice with famed composer David Newman, assisting him with scores over the next six years while cultivating industry knowledge and music writing skills under his mentorship (Newman gave cue sheet credit to Janko for his 1997 score to *Anastasia*). Janko recognizes both mentors for jump-starting his career in what was and still is a highly competitive field.

Secondary writers can develop the skills and network connections that lead to future careers as principal composers.

for a film or television episode. As mentioned, these sheets indicate which composers are responsible for writing each piece of music in a soundtrack and serve as the official record for royalties to be paid to composers and publishers. In some cases, secondary composers may be listed on the cue sheet and assigned a percentage of royalties commensurate with their work. Matthew Margeson, who composed the original score to *Rocketman* (2019), frequently deploys this royalty-based system. He always acknowledges the contributions of secondary composers, and the amount of music his assistants write directly correlates to the royalty percentages they receive.

The recent proliferation of entertainment streaming services has introduced new financial challenges for lead composers,

however. Royalties gained through platforms like Netflix are typically a fraction of those for theater and television broadcasts, prompting many composers to be less generous with the royalties they share with assistants. According to an anonymous source, “royalties are where the money is” and account for “at least half” of the income a composer will make from any given project. As the amount paid out for each streamed download is squeezed, lead composers are becoming less likely to allocate cue sheet credit to their staff.

This reality may be one reason that secondary composers are frequently paid a flat fee for their work as an alternative to receiving cue sheet credit. The fee-for-service arrangement can be a blessing when it limits the amount of material that a secondary composer must contribute, since many young composers do not have the experience of writing substantial amounts of music under a looming deadline. At other times, it can lead to financial and even legal disputes, particularly when a secondary composer is not listed on a cue sheet for a successful film or television show. In

Credit and Compensation

While the reasons for hiring secondary composers tend to fall into consistent categories such as capacity, expertise, deadlines, and mentorship, the financial impact on secondary composers deserves additional consideration. The traditional means of allocating formal credit to composers is through the cue sheet

such cases, the composer will miss out on receiving royalties that would have amounted to a significant sum. Even if royalty considerations are set aside, flat fees can be problematic when there are no safeguards protecting a secondary composer's time investment. Seth Wright recalls one such scenario in the early part of his career: "At the end of a project that I worked on, there was a week where I slept two hours a night on the floor in my studio and I would get up in the morning and work again for twenty-two hours. And I did that for a week. . . . I hear stories of people doing this for months, for no credit, for less than minimum wage."

Why do composers subject themselves to such grueling working conditions? Many see it as a necessary step for breaking into the profession.

For fledgling composers, enduring punishing workloads is simply part of the experience of creating meaningful connections in an acutely competitive field. "The film business is a business of relationships, more than anything else," explains Jon Burlingame. One composer confides that she once found herself in a position where secondary composition gave her a clear foot in the door of the industry, and yet because she was writing music for no credit, she could not identify the project on her résumé. "My résumé was filtering through that person [the lead composer] to those other doors—to those other people. . . . There's a lot of gatekeeping that can happen in that way. Someone can own someone else's career because you're not allowed to say that stuff out loud."

While the ethical considerations of secondary composition are murky, most composers agree that financial stability is a viable concern. Los Angeles-based composer, orchestrator, and arranger Max Berlin points out that, "at the end of the day, the only connections that are really worth it are the ones that are going to help you do what you want to do." By that metric, working as a secondary composer may

be the pathway to a sustainable career, particularly given that few Hollywood film directors are likely to hire a lead composer with no significant film credits on their résumé. Yet others emphasize that connections hardly matter if you cannot pay the bills. Seth Wright says that there is no "correct" pathway toward success in film scoring. "For some, working in a composition 'sweatshop' for a few years is an acceptable price of entry," he notes. He also describes an "undercurrent" of Hollywood composers who will "work for free"

to develop their craft and build connections. In such an environment, many composers may be willing to sacrifice official credit in exchange for a reliable income from creating original music.

It is worth highlighting the artistic advantages of secondary composition. Secondary composers—like lead composers—contribute a substantial amount of content to film scores, which means they spend their days honing the craft that brought them to the profession in the first place. "I think that ghostwriting is composing music. I think doing it makes you a better composer," explains Max Berlin. The risk is that these experiences do not necessarily lead to higher-profile opportunities. Berlin believes that working for someone else "is a great way to get experience, but it is not going to put you on that path of eventually getting hired for being you."

Berlin is not the only composer who acknowledges the creative benefits of secondary writing. One composer who once did uncredited work found these early experiences to be vital opportunities to improve his skill set. "That's valuable to me in that I can spend my working hours practicing composition. That is a benefit to me, and I need money to pay bills." Yet like Berlin, he wonders whether accepting noncredited work is ultimately worth the effort. Would he do it again? "It's hard to say. I'm still at an early point in my career where I don't know what's going to get me from where I am

Secondary composers are frequently paid a flat fee for their work as an alternative to receiving cue sheet credit.

now to the next tier.” What his testimony reveals is that there is no assured path to success in the film music industry. “I still have a lot of questions about this as a career,” he explains. “I have so many questions about how to get from where I am to where I imagine myself in five or ten years.”

The Price of Entry

Given the myriad pathways one can follow to gain a foothold in the film scoring industry—as well as the veiled nature of secondary composition as a practice—it is little wonder that fledgling composers find themselves treading uncertain waters in their quest to join the ranks of Hollywood.

Zoe Hall is a recent college graduate with a master’s degree in film music composition from the University of North Carolina School of the Arts. Through her connections with school alumni, she is offered the opportunity to write music for a primetime television show. Her contract states that she will be paid \$3,000 to compose eight minutes of original instrumental music. It also states that Zoe will receive no cue sheet credit or screen credit, and she is further required to sign a nondisclosure agreement (NDA) stating that she can never reveal her involvement in the project.

Zoe is hesitant about the implications of the NDA and the lack of official credit, but she also knows the position will provide valuable composition experience and an inside look at the television music industry. She accepts the job. Unfortunately, three weeks into production, the producers’ demands require her to work many more hours than she anticipated. Zoe spends long nights revising cues, only to be asked to remove specific instruments from the latest draft or to write alternative music for the same scenes. It becomes clear that the \$3,000 fee will equate to an hourly rate well below minimum wage, all earned under exhausting working conditions.

Zoe begins to consider several pathways forward. She could say nothing and complete the job, knowing that her hard work will earn her a nontrivial sum of money—even though the hourly wage is less than desirable. Zoe wonders, however, if it would be better to petition the producers to renegotiate her contract. This might earn her a higher wage, albeit at the risk of upsetting a new relationship with industry leaders who have valuable connections. She worries that even

hinting at her desire for contract revisions may jeopardize future employment opportunities in this competitive field.

The alternative is to walk away from the project entirely, thus forfeiting her fee. While Zoe has already devoted substantial time to the project, stepping away now

would provide a clean break from strenuous working conditions and the opportunity to devote her energy to finding more sustainable employment. Yet Zoe again worries that such a maneuver could tarnish her reputation with her current employers and future contacts—as well as with the alumni who have supported her at this early stage of her career. If she backs out now, will those same colleagues be willing to help her find another job?

Experiences in secondary composing do not necessarily lead to higher-profile opportunities.

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