



AMIN BHATIA, ARI POSNER
 BEST ORIGINAL MUSIC SCORE FOR A SERIES
X Company:
Black Flag



**Amin Bhatia & Ari Posner – Canadian Screen Award Nominees
 Best Original Music for a Series – *X-Company: Black Flag***

SCGC member Janal Bechthold catches up with the Canadian Screen Award nominees Amin Bhatia and Ari Posner to give you a little look into their process of scoring for the TV series, *X-Company*. This is their second nomination, having received a Best Original Score nomination for the series in 2016.

X-Company is an “emotionally-driven character drama, set in the thrilling and dangerous world of WWII espionage and covert operations. It follows the stories of five highly skilled young recruits.” ~CBC.ca

SCGC: How is the premise of *X-Company* meaningful to you?

AB & AP: As a Canadian, to learn about how Camp X in Whitby Ontario and our intelligence forces helped to defeat the Nazi regime was very inspiring. It needs to be said that especially this year we've become acutely aware of world events in the US and how this story is an uncomfortable foreshadowing of what could repeat itself

if we do not pay attention.

SCGC: What was the biggest challenge you faced during this project?

AB & AP: For this particular episode, "Black Flag", our heroes had to assassinate a high-ranking German general during a night at the Opera. So it created many musical challenges, ranging from ritzy jazz themes and remixes, operatic rearrangements of Gabriel Fauré, ambient terror, orchestral action, and pure tragedy with a Nazi reprisal attack on innocent citizens. Thanks to the co-ordination of the cast and crew we actually wrote the source music months before to be used as playback on set as well as helping the picture editors set the pace and feel of the show. It was our own temp score but a custom one at that!

SCGC: What was your favourite part about working on this project?

AB & AP: Collaborating with the show creators Stephanie Morgenstern and Mark Ellis, as well as the producers, editors and sound team has been a true joy. We are just finishing Season 3, the final season and are feeling very nostalgic. We are really going to miss this show. We've rarely had so many people onside with a clear vision of what the show needs. We get to have many face to face meetings that are energizing, respectful and challenging. Of course we get notes and revisions but we're also allowed input and discussion on what we feel is right for the show. It's quite liberating and we think that comes through in the music.

SCGC: Describe the process of developing the "sound" of the score and choosing instrumentation.

AB & AP: The budget only allows for a couple of live players but we use them where it makes sense. We've worked with cellist Kirk Starkey, singers Karen Leblanc and Shira Zionce, as well as trumpet player Chase Sanborn, drummer John Obercein, and accordion player Tom Szczesniak.

The sound of the show walks the line between traditional and modern. Besides a large array of strings and pad textures, we have also found some solo colours that lean more towards ethnic or even very synthetic. An early Ondes Martenot sound as well as many Dulcimer sounds, guitar techniques and ambient piano varieties are working very well even though we're portraying Nazi Germany in the 1940's.

....And the meaner the Nazi's get the higher we turn up the distortion on the guitars!

Have a listen to some of the music from the nominated series *X-Company*:

Musical Examples, Amin: <http://aminbhatia.com/music/>

Music Examples Ari: <http://www.arimusic.com/samples/x-company/>



GEOFF BENNETT, ANDRE HIRZ, MARY
MARGARET O'HARA

BEST ORIGINAL MUSIC FOR A NON-FICTION
PROGRAM OR SERIES

Moose: A Year in the Life of a Twig Eater



**Geoff Bennet, Andre Hirz, Mary Margaret O'Hara -
Canadian Screen Award Nominees
TV: Best Original Music for a Non Fiction Program or Series -
Moose: A Year in the Life of a Twig Eater**

Edited by Simon Servida

Congratulations to SCGC member Geoff Bennet whose score for "Moose: A Year in the Life of a Twig Eater" has been nominated for a Canadian Screen Award in the category of "TV: Best Original Music for a Non Fiction Program or Series" alongside co-composers Andre Hirz and Mary Margaret O'Hara.

"Moose: A Year in the Life of a Twig Eater" is a nature documentary that follows the life of a newborn calf and their mother. Filmed at Jasper National Park over the course of 13 months, Moose is a truly intimate and breathtaking documentary.

SCGC: What was the biggest challenge you faced during this project?

GB & AH: A few things, first, delivering the sheer volume of music required. There are three versions of the film and all are extremely music heavy. We delivered 39 minutes for a 43 minute Canadian version, 47 minutes to PBS Nature and over an hour for the BBC 2 version. Secondly, we wanted to explore a new and untried

musical direction *for us* and to give this special film a unique voice. We did sound and timbre tests with some found objects, unique percussion, and prepared guitar set ups to create an exploratory phase with a lot of discussion and test writing before working to picture.

SCGC: What makes this score unique?

GB & AH: The use of human voice in a nature documentary is quite unusual. Mary Margaret O'Hara has a unique ability to vocalize as an instrument in the group and her improvisations have a nuanced vulnerable quality to them that reflected the Baby Moose's personality so perfectly. It would be hard for us to imagine what other instrument could have achieved that so well. It is also the only nature documentary I know of where you will go away from it humming the score!

SCGC: Did you have a personal reaction to your nomination?

GB & AH: I was absolutely shocked and chuffed about it and it is truly an honour to be recognized for this work. We really feel incredibly fortunate. We always seem to be on the Jury side of things not the nominated side so this is a very welcome change.

Also, the fact that it is TTG Music Lab's 20th Anniversary this year makes it particularly meaningful.

SCGC: What else is going on for you?

GB & AH: We have released the Soundtrack for the film "Twig Eater" by TTG Music Lab featuring Mary Margaret O'Hara on CD Baby, iTunes and Amazon and are considering pressing some vinyl.

We are currently composing for another nature documentary by the same director as "Moose : A Year in the Life of a Twig Eater" Susan Flemming, called "The Fantastic Mrs. Fox" and Episodes 78 to 104 of the updated reboot of the animated TV Series "Max and Ruby" for Corus Nelvana/Nick Jr.

Listen to various full length tracks and clips from "Twig Eater" on CD Baby:

<http://cdbaby.com/cd/ttgmusiclab>



JEFF TOYNE

BEST ORIGINAL MUSIC SCORE FOR A PROGRAM

Love Under The Stars



**Jeff Toyne – Canadian Screen Award nominee
Best Original Music for a Program – Love Under the Stars**

“Love Under the Stars” tells the story of young-at-heart graduate student Becca (Ashley Newbrough), who strikes up an unlikely friendship with 9-year-old Emily (Jaeda Lily Miller), a quiet girl who recently lost her mother. During their time together, Becca helps Emily come out of her shell and cope with her loss, and Emily teaches Becca more about grown up responsibility. When a romance develops between Becca and Emily’s father Nate (Wes Brown), they must learn to balance their new relationship with his responsibility to Emily and Becca’s responsibility to finish her thesis for her supportive college advisor, Walt (Barry Bostwick).

SCGC: Did you have a personal reaction/connection to the project? How was it meaningful to you?

JT: While I didn't have a personal loss as significant as Emily's in my own life to draw directly from, I did have my very own little 3-year-old girl running around the studio at the time I was writing this score, so that made it easy to think about seeing the world through young eyes the way that Becca (and Emily) did, and it was easy to imagine Nate's paternal protectiveness.

SCGC: What was the biggest challenge you faced during this project?

JT: This type of project always poses a challenge of time. There's never enough! In addition, filmmakers were located in both Los Angeles and Vancouver so we had to rely on technology to have virtual meetings, spotting sessions and presentations. This film presented a unique challenge with regard to the temp score. I haven't run into this situation before or since on a project: the network had notes on the temp score in the cut that the producers wanted to lock. Normally they would lock the cut, hand it off to post sound, and address those music notes during scoring (the only notes that must be addressed before locking the cut obviously, are picture edits - notes about sound, music, VFX, ADR, colour timing etc. can all be addressed with the locked cut). In this case, the network refused to approve the locked cut until their music notes were addressed *in* the temp score, which was then going to be replaced. The producers did not have a music editor, the temp score had been created by the picture editor, so it soon fell to me to fix the temp score in order to get the locked cut approved so I could begin my actual work of scoring, and replacing the temp score. It felt like working on a sand mandala, that will be destroyed as soon as it is completed.

SCGC: Describe the "sound" of the score and choosing instrumentation. Did you use any musicians or unusual instruments?

JT: Woodwinds, especially flute and bassoon were featured, along with piano and strings. Guitars played an important role to lend a contemporary feel - I like to use a lot of different members of the guitar family, to keep the sound changing - steel string, nylon string, 12-string, high strung, hollow-body and solid-body electric guitars, baritone guitar, dobro, lap steel, pedal steel, ukelele, mandolin, charango, cuatro, balalaika, domra, bandura, dulcimer. The list continues to grow!

SCGC: Was there anything different about your approach to using music and adding it to picture for this score?

JT: I am always looking to create a unique sound for each project, and that does occasionally lead to alternative approaches to production. Sometimes it can be liberating to limit your artistic choices. For this project, I wrote the themes and sketched to picture using piano only, then allowed my orchestrators latitude when realizing the final orchestration. This is a technique that I've had experience with, particularly when I orchestrated for Alan Menken (Mirror Mirror). It allowed me to focus on melody, harmony and structure, and allowed the orchestrators to bring their creativity to the table in terms of colour. Of course I could always decide I'd like a different instrument here or there, but one of the things that this method does is allow me to critique any sample programming quite harshly, because I don't become 'used to' the sound of the samples in the place of live players, which can be an occupational hazard. Because my team all use the same DAW and matching rigs, I'm able to make final detail polishes myself.

"Love Under the Stars" next airing:

Wednesday March 8 at 5:00 PM EST/PST 4:00 CST on the Hallmark Channel in the US.
Tuesday April 4 at 8:00 AM (SC4), 12:30 PM (SC3), 7:30 PM (SC3), and On-Demand
Apr 01-30 on Super Channel in Canada.



JESSE ZUBOT

ACHIEVEMENT IN MUSIC – ORIGINAL SCORE |
MEILLEURE MUSIQUE ORIGINALE

Two Lovers and a Bear



**Jesse Zubot – Canadian Screen Award Nominee
Achievement In Music: Original Score – Two Lovers and a Bear**

Compiled by Haniya Aslam, edited by Janal Bechthold

Congratulations to SCGC member Jesse Zubot whose score for “Two Lovers and a Bear” has been nominated for a Canadian Screen Award nomination in the film category of “Achievement in Music: Original Score”.

“Two Lovers and a Bear” is a hypnotic romance about two star-crossed lovers who find that even the icy expanses of the Arctic offer little refuge from their pasts.

SCGC: What drew you to scoring this film? Did you have a personal connection to an aspect of the story?

JZ: There was an aspect of the spiritual world incorporated into the film’s story: one of the main characters is battling the spirit of her deceased father. In the last few years I’ve looked increasingly towards spirituality and unexplained emotion for inspiration in my musical creations, and felt I could connect with the abstract and surreal feeling of this film very naturally. Also, it was filmed in Nunavut, and for the last few years I’ve been working extensively with Inuit throat singer Tanya Tagaq. The work I’ve done with her is deeply rooted and connected to this area of the world, which helped me tap into this film very naturally.

SCGC: What was the biggest challenge you faced during this project?

JZ: The biggest challenge I faced, and usually face with film scores, was at the end of the process, when timing is key. Processes move much faster and are more demanding. I have a few good engineer friends (Sheldon Zaharko, ZED productions and John Raham, Afterlife Studios in Vancouver) who help me when I have a lot of stuff to get done quickly. I usually get them to help with the bigger string recordings. Then I take the (recordings) back to my personal studio and get to editing, mixing and overdubbing everything. As for managing the deadline, I like to do pre-production and get some initial cues down first. Then the bigger sessions with people helping a bit. Then I go back and finish stuff up on my own usually. I just make sure I get the bulk of things accomplished by around the middle of the process, to make sure there is enough time to tweak and make additions later -- But that being said, I found the process with “Two Lovers and a Bear” to be comfortable and satisfying. Working with director Kim Nguyen was very easy.

SCGC What was working with Kim Nguyen like on his first fiction film since Oscar-nominated “Rebelle”?

JZ: He provided a strong initial idea of what he liked and was looking for. We discussed our favourite film scores over lunch, and we both happened to like the same ones! Having a precise understanding of what was needed before I even began to create helped a lot. Kim was clear and confident in his decisions, which made (the process) easier for me. We seemed to see 'eye to eye' on the whole thing!

SCGC: Tell us about the sound of the score

JZ: The process of finding the right sound for the score happened quite quickly. We wanted the film to feel contemporary and surreal; I think what makes this score unique is the haunting, ambient quality of it. It has a kind of distant, eerie, arctic-love-story, sci-fi vibe to it, without being a sci-fi film!

Most of the score was done with synths, which create the core sound. I then used some ambient accordion swells, played by my friend Stefan Udell. I sampled a few notes from Tanya Tagaq's voice, and then recorded some creepy live mini-orchestral sounds to mix with the weird synth sounds. I am foremost a violinist, so I added some of my own violin sounds too. Oh, and the harmonica! Been loving the ambient harmonica lately!

SCGC: What was your favourite part about working on this project?

JZ: My favourite part was getting to be creative in a very free and open way. Also, I loved the subject matter, and the film's 'easy on the eyes' Arctic imagery was a pleasure to work with everyday.

For more about Jesse visit:

<http://www.jessezubot.com/>



JOHN WELSMAN
BEST ORIGINAL MUSIC FOR A NON-FICTION
PROGRAM OR SERIES
Painted Land: In Search of the Group of Seven



**John Welsman – Canadian Screen Awards nominee
Best Original Music for a Non-Fiction Program or Series**

SCGC member Elizabeth Hannan catches up with 2017 Canadian Screen Award Nominee John Welsman to talk about the process behind his score for *Painted Land: In Search of the Group of Seven*.

SCGC: Did you have a personal connection to this project? How was it meaningful to you?

JW: I've been a fan of the work of The Group of Seven for many years. When given the opportunity to work on the score for a film that investigates their early years and their time in the Algoma region – I jumped at the chance. A year or two earlier I finished the score for White Pine Pictures' film *West Wind: The Vision of Tom Thomson* so I'd already done a score for a film about an artist and their art and I knew there were going to be lots of moments where the music could really shine supporting incredible visuals.

SCGC: What was your favorite part about working on this project?

JW: My favorite part about scoring this film was having the chance to stretch out musically. With this kind of film music plays a really important role where numerous sequences are about the music and visuals alone. The composer has a chance to really do something ambitious at times. There were moments where I felt I wasn't sure where this music was coming from but I was really enjoying it! Music is so important in this kind of

film. You know your score isn't just percolating away in the background, it's playing a feature role so you have to stand up and pay attention and try to make sure it's the best it can be.

SCGC: Was there anything different about your approach to using music and adding it to picture for this score?

JW: There was one technique, which was to start out with an ostinato that was relatively unassuming and then start to add layers on top that were pulling and pushing harmonically and rhythmically. I felt I got some interesting results with that and I hadn't played with that kind of technique before.

SCGC: How much input did the director/ producer provide?

JW: The director was Phyllis Ellis and what I mainly got from her was wholehearted support for doing what my instincts told me to do. There wasn't a lot of interference or pushing me in one or another direction. There was a lot of trust and a lot of support. I think that we composers do our best work when our instincts aren't coloured or influenced too much.

SCGC: Is there anything you want to add or want the SCGC community to know about this project?

JW: I hope all of us will have a chance, at some point, to score a film that really lets us stretch out creatively as I was able to with *Painted Land*. It's a joy to score a film like this when you're given a lot of creative latitude and you know your music is going to be heard at numerous points in the film. It's really just music and visuals telling the story. It's kind of a thrill!

To watch the film and experience John's score, visit:

<http://tvo.org/video/documentaries/painted-land-in-search-of-the-group-of-seven-feature>



TODOR KOBAKOV, STEVE LONDON, DAVID
BRAID

ACHIEVEMENT IN MUSIC – ORIGINAL SCORE |
MEILLEURE MUSIQUE ORIGINALE

Born to be Blue



**Todor Kobakov and Steve London – Canadian Screen Award Nominees
Achievement in Music: Original Score – Born to Be Blue**

Edited by Simon Servida

Congratulations to SCGC member Todor Kobakov and Steve London whose score for "Born to Be Blue" has been nominated for a Canadian Screen Award in the category of "Achievement in Music - Original Score"

"Born to Be Blue" is a musical biography that portrays the life of jazz musician Chet Baker during the 60s. Masterfully played by Ethan Hawke, we follow the life of the jazz legend and his many highs and lows during his career.

SCGC: Tell us about the collaboration. Was it difficult to score the film with two other composers?

SL: The writing process on "Born to Be Blue" was quite different than other films I've worked on. This was mainly because there was so much existing jazz music to start but also because David Braid and Todor Kobakov also co-composed music for the film. I think the collaborative musical atmosphere was great and it really let one become immersed and influenced by the others. I can certainly say that ideas from Chet's songs and ideas that David and Todor co-composed gave me some great inspiration with my composing. However, assembling all the various musical pieces of the puzzle together to make a cohesive and well-shaped musical filmscape was a real challenge for Robert Budreau, the director.

SCGC: How much input did Robert Budreau, the director, provide?

TK: Rob had a vision very early on and we experimented a lot before we got to it. Steven and David did the same and at the end we just mixed it all together. We were able to have the music weave in and out of Chet's music without feeling too "scorey".

SCGC: What was the biggest challenge you faced during this project?

TK: Having the score resemble Chet's Music but not be jazz and without a trumpet was a big challenge.

SL: In terms of the overall concept of the score, the on-going score discussion was that the score shouldn't be straight jazz since the film already had a lot of jazz music in it. The score needed to be different enough from the film's jazz; it had to find a way to bridge the jazz and score realms seamlessly without leaning too much one way or the other. Using the concept of the persona of Chet himself seemed to provide a good path to facing that challenge.

SCGC: Describe the process of developing the "sound" of the score.

TK: I had written some themes on the piano but it just didn't work as an instrument for the score. One day I was at my friend Ian Lefevre's studio in town and he was showing me this cool guitar pedal he had just gotten. I borrowed it and played my Rhodes through it and that was it! I also used a stripped down drum kit played by Simon Miminis, upright bass by John Meyer and some bolts to scratch the strings of the piano with (imitating that heroin sensation).

SL: On-stage, Chet had his voice and his trumpet to represent who he was, both personally and musically. But off-stage, which is really where the score focused upon, I felt like Chet needed an instrument to represent his sadness, yearning and pain along with his ambition, drive and determination. Todor also felt the same. This instrument also needed to speak to both worlds of jazz and score so Todor chose the Rhodes as the best representation of this for his thematic material and I chose a solo clarinet for mine. To me, the clarinet was what I felt the perfect representation of "off-stage" Chet; the real Chet. The clarinet is an amazingly versatile and dynamic instrument: it can be intimate and warm, melancholy and mournful, bright and strident, jazzy or straight. I felt that it really spoke to Chet's character.

SCGC: How was working on this project meaningful to you?

TK: I grew up listening to Chet and to be able to work on a movie about him was a dream gig!

Have a listen to select cues from the film "Born To Be Blue:

<https://soundcloud.com/steve-london/sets/born-to-be-blue-selected-score-soundtrack-cues>



LAWRENCE SHRAGGE

BEST ORIGINAL MUSIC SCORE FOR A PROGRAM

L.M. Montgomery's Anne of Green Gables



**Lawrence Shragge – Canadian Screen Award Nominee
Best Original Music Score for a Program – Anne of Green Gables**

Compiled by Janal Bechthold

Congratulations to SCGC member Lawrence Shragge whose score for “L.M. Montgomery’s Anne of Green Gables” has been nominated for a Canadian Screen Award in the category of “Best Original Music Score for a Program”.

L.M. Montgomery’s Anne of Green Gables is a retelling of the classic story of Anne Shirley, an 11 year old orphan girl, who is accidentally sent to a couple wanting to adopt a boy to help them on their farm on Prince Edward Island.

SCGC: This is a classic Canadian story!

LS: I didn’t have a previous association with the story, even though I’m a good Canadian I had never seen the other films or series. Lucy Maud Montgomery’s granddaughter was one of the producers and felt like the family wanted something more authentic. Since the film was for YTV the production team was looking for a fresher take on period drama.

SCGC: Describe the process of developing the "sound" of the score

LS: As a composer I have done many period dramas but for this one in particular, being that it is hallowed ground, I wanted to find a new way in to do the score. I was looking for something new; a different approach. I've written music for close to one hundred and fifty films and I really wanted to start with a different and fresh palette. When I start writing themes it's always fun to be surprised and inspired by the prerecords.

This is my twentieth film with the director, John Harrison. We have a terrific creative relationship. He always lets me explore to find the right sounds and approach. It was always fun - it's like being in a sandbox and just getting to play!

SCGC: Tell us about your unique approach for this score

LS: I started off by recording a live violinist/fiddle player whom I guided through a series of improvisations. I took the recordings and worked closely with a sound designer who treated and developed the improvisations into a sound palette that could be used like an instrument during the scoring process. We created drones, textures, and evolving loops... These new sounds were nothing that had been used before in another project – completely unique!

I combined these textural elements with live violin, guitars, dulcimers, and mandolins, and many winds to create the full score.

SCGC: How did these new tools change your approach to scoring the film?

LS: It's always exciting to start with a new approach; the colours and sounds inspired me. But more important than that is being empathetic to the story and characters. Then it becomes quite easy. The story tells you what to write. The story touched on (the character) Anne Shirley's past in some darker moments in the orphanage and the new palette of sounds became very useful. The violin became the sound for Anne. Creating music for Anne's voice was so important, particularly her internal voice. In the first film initially she's not that trusting. It was very important for the music to help present her transformation in finding her humour and lightheartedness.

SCGC: What is next for you?

LS: I have already finished "Anne of Green Gables: The Good Stars" which is to be released on Feb 20th 2017 and I'm part way through the score for the third film in the series, "Anne of Green Gables: Fire & Dew". And then I'll be doing another feature in China.

To find out more about CSA nominee Lawrence Shragge visit:
<http://lawrenceshragge.com/>

SCGC: make sure to read his "About" page – it's a great read!



MARK KORVEN

BEST ORIGINAL MUSIC FOR A NON-FICTION
PROGRAM OR SERIES

Guantanamo's Child: Omar Khadr



**Mark Korven - Canadian Screen Award Nominee
Best Original Music for a Non-Fiction Program or Series –
Guantanamo's Child – Omar Khadr**

**Congratulations to SCGC member Mark Korven whose score for
"Guantanamo's Child: Omar Khadr" has been nominated for a Canadian Screen
Award in the category of "Non-Fiction Program or Series"**

Watch Guantanamo's Child online::

<http://video.aljazeera.com/channels/eng/videos/guantanamos-child---omar-khadr/4282861323001>



LESLEY BARBER

BEST ORIGINAL MUSIC FOR A NON-FICTION
PROGRAM OR SERIES

How to Change the World



**Lesley Barber - Canadian Screen Award Nominee
Best Original Music for a Non-Fiction Program or Series –
How To Change the World**

Canadian Screen Award Nominee Lesley Barber is interviewed by SCGC member Elizabeth Hannan about the success of her score for *How To Change the World*.

“In 1971, a group of friends sail into a nuclear test zone, and their protest captures the world's imagination. Using never before seen archive that brings their extraordinary world to life, *How To Change The World* is the story of the pioneers who founded Greenpeace and defined the modern green movement.” ~imdb.com

SCGC: Was this project meaningful to you personally?

LB: Yes, it was. I didn't realize how meaningful it would be when I started the project. It's based on the story of how the Greenpeace organization came together – an absolutely intriguing story about Bob Hunter and the rest of the co-founders of the group. The film traces their early work: the initial voyages, the campaigns. It also deals with the

controversial aspects of the campaign and their struggle with success and the eventual breakup of the group. It was an extraordinary project to score.

SCGC: What was the biggest challenge you faced during this project?

LB: Unlike writing for scripted projects, when you enter the project early for a feature documentary, the story is revealing itself as the filmmakers are still editing. Some of the thematic sketches I worked on in the beginning stages were connected to storylines or narrative perspectives that shifted, changed, and in some cases disappeared over the course of the editing and final scoring of the project. It was really exciting to be open to the agility that it takes to create music that unifies, blends and adds a new level to the storytelling with this sort of process.

SCGC: What was your favorite part about working on this project?

LB: I think it was the collaboration with the producers and the director as well as my team. The producers and director were a dream to work with. I decided early on to record the orchestral sessions with the City of Prague Philharmonic Orchestra. We were tight on schedule and working around the clock to meet the premiere date for Sundance – the film opened the World Documentary Program on the opening night of the festival - and there wasn't time to fly into Prague so I produced the score from Toronto via source connect with an amazing team both here in Toronto (including SCGC member Neil Parfitt), London UK, and Prague. Scoring the film was a complete pleasure and co-ordinating the team and recording sessions concurrently in Toronto and Prague was a fun and satisfying part of the project.

SCGC: Do you work with a production team such as musicians, copyists, arrangers, recording or mix engineers? If so, how do you manage the deadline while giving them the time they need?

LB: I had a great team for this project. There were a number of people working on it concurrently as different parts of the score needed to be recorded at the same time so I could meet the final mix dates. I think the key is the people I collaborated with – musicians, editorial and engineers - are a stellar group, well accustomed to tight turnarounds and an attention to detail that helps the entire team move the score towards the deadline.

SCGC: With all of the buzz around your score for “Manchester By the Sea” being shortlisted for the Oscars, what does this CSA nomination mean to you?

LB: I was thrilled and honoured by the CSA nomination! It's a huge honor to be nominated alongside other colleagues in the industry.

Listen to selected tracks from *How to Change the World*:

<https://soundcloud.com/lesley-barber-music-1/01-how-to-change-the-world>



ROBERT CARLI, PETER CHAPMAN
BEST ORIGINAL MUSIC SCORE FOR A SERIES
Wynonna Earp:
House of Memories



ROBERT CARLI
BEST ORIGINAL MUSIC SCORE
FOR A PROGRAM
Murdoch Mysteries:
A Merry Murdoch Christmas



Rob Carli – Canadian Screen Award nominee
Best Original Music Score for a Series – Wynonna Earp: House of Memories
Best Original Music Score for a Program– Murdoch Mysteries: A Very Murdoch Christmas

Edited by Simon Servida

Congratulations to SCGC member Rob Carli whose score for "Wynonna Earp: House of Memories" has been nominated for a Canadian Screen Award in the category of "TV: Best Original Music Score for a Series" alongside co-composer Peter Chapman.

"Wynonna Earp: House of Memories" is a supernatural western horror television show that is based on a comic book series with the same name.

SCGC: Tell us about your collaborative experience working on this series

RC: Working on the score for Wynonna Earp was the first time in a very long time that I co-wrote with another composer. I found it to be a great experience working with Peter Chapman. The schedule on the show was very tight, and sharing the burden with someone else made it manageable. But more importantly, the sonic result was something that neither of us would have developed if we had been on our own. It was a true collaboration, one which I look forward to trying again.

SCGC: So it really was a team effort! Tell us more about it

RC: We had a great musical team on this show. It all started with music supervisor Andrea Higgins (Arpix) who had the idea of bringing me and Peter together for this project. An arranged marriage, if you will. But it worked. Then we relied heavily on assistant Kristjan Bergey to help with the logistics of having two composers with two different rigs and DAWs. Also, it goes without saying that on tight schedules, the more the merrier.

SCGC: What kind of music did you create for the show? Was there anything unusual about the scoring process?

RC: Wynonna Earp (SyFy Network) is derived from a graphic novel of the same name. It's really a superhero adventure, classic bad guys vs good girls. Musically, we went on a bit of a ride. Peter comes from more of an electronic background than me, so he is able to bring some pretty wicked sounds and beats to the sound of the show. We tried to marry that with some heroic orchestral themes to try to find the epic sound that we thought the show needed. But there are big emotional moments in the show too, as it explores the family dynamics between 3 sisters. So we got to stretch a few muscles on this project.

There are lots of recurring bad guys on this show, and the producers encouraged us to come up with a signature sound for each one. So we really embraced the classic leitmotif approach to scoring. As the show went deeper, we were able to bring recurring themes back, which in some ways makes your job easier. You know, here comes the "stone witch" from 3 episodes ago, let's bring back the "distorted gypsy violin run through the crystallizer" sound. We certainly weren't inventing the wheel, but we were having a good time.

Watch a clip from the CSA nominated Wynonna Earp here:

<https://vimeo.com/189381243>

<https://vimeo.com/189380834>

Schaun Tozer (The Romeo Section)

Best Original Music Score
for a Series

SCHAUN TOZER
BEST ORIGINAL MUSIC SCORE FOR A SERIES
The Romeo Section:
The China Shop



**Schaun Tozer – Canadian Screen Award nominee
Best Original Music Score for a Television Series –
The Romeo Section: The China Shop**

**Congratulations to SCGC member Schaun Tozer whose score for
"The Romeo Section" has been nominated for a Canadian Screen Award in the
category of "Best Original Music Score for a Series"**

SCGC: What were your main influences for the score?

When Chris Haddock, the creator/writer/executive producer, first approached me to compose the score for his new CBC series The Romeo Section, we began talking about the 2011 film Tinker Tailor Soldier Spy, directed by Tomas Alfredson, with a stupendous score by Alberto Iglesias. A classic in the espionage genre, the film is very quiet; a nod here, a shadow there, a reflected gesture that leads to something, or maybe nothing. Most of the dialogue is delivered barely above a whisper. Somewhere in there is the 'tone' for the score for The Romeo Section. The score "shouldn't provide any padding to the script, no bolstering non-existent transitions" (almost none), and "no glue for those awkward script moments". Damon Albarn's

2002 collaboration Mali Music, track 1, is also a musical reference. Somewhere around here is maybe the 'tone' for The Romeo Section.

SCGC: Did you work closely with a music editor?

ST: Music score placement was at my discretion. Any licensed music, as source, is my selection - and editing - from whatever tracks are available to me!

SCGC: Did your instrument palette evolve of the course of the series?

ST: Over twenty one hour episodes, the instrumentation evolved to feature duduk, cello, violin, bass clarinet, melodica, and most guitars known to us all. An assortment of blown and bowed instruments underwent moderate to severe twisting, tweaking and scraping. As a general rule, no easily discernible melodies were played over any dialogue unless 'source'.

SCGC: What was your post production experience like?

ST: Delivery times were tight. Mix playbacks were also attended by producers, associate producers, post production supervisor, episode editor and assistant editor, and the re-recording mixer. A very fine group of people.

Here is a link to some film clips from "The Romeo Section":

<http://schauntozer.com/television-series/>
