

Commission terms

Shiloh Bauer, composer

Before a note is written

Scoring starts at the spotting session: composer, director and editor watch the cut together and agree where music goes, where it stops, and what each cue is doing. That session produces the cue list, and the cue list is what the quote is built from.

Temp score is read as direction, not as a target. Where a temp track has set an expectation the score cannot meet without copying it, that is raised at spotting rather than at delivery.

What is delivered

Every cue is delivered as a full mix and as stems, split by section: choir, strings, brass, guitars, bass, drums, and any solo lines the cue carries. Stems are bounced at the session sample rate and trimmed to a common start, so they drop onto a timeline without alignment work.

Scoring works to a locked cut, or alongside an edit that is still moving. When picture changes, the cue is conformed to the new timings rather than rewritten from the start, and the revised stems come back aligned to the same frame.

Stems are split for the dub, so music can be balanced against dialogue and effects on the stage without coming back for a new bounce.

Delivery specification: 24-bit WAV at 48 kHz, or at the session rate where the production asks for it, with each stem a discrete file named to the cue number. A stereo full mix accompanies each cue.

The Cubase session comes with the delivery, tracks named and routed, so the work can be picked up by someone else later.

Cue sheet and registration

A cue sheet is delivered with the final materials: every cue, its timecode in and out, its duration, its writers and their shares. Distributors and broadcasters require one, and the performing rights societies pay from it. The production files it.

Her works are registered with the relevant UK collecting societies for the performing right and for mechanicals.

Licensing

Two licences are granted for the film: a synchronisation licence in the compositions, and a master use licence in the recordings. Both are perpetual and worldwide and cover the film, its trailers, its marketing, its festival run, and any territory or platform it is later sold into. That licence carries no renewal and no fee per window.

Standard work is licensed, not bought out; she holds the copyright. Buyouts are available and priced separately, because they take the music out of her catalogue permanently. Exclusivity within a genre or a territory can be written into a licence without a full buyout. Publishing splits, if there are any, are agreed before the first cue is written.

The writer's share of performance royalties is retained by the composer in every case, including under a buyout, and is collected through the societies rather than from the production.

Soundtrack release is agreed separately and is not assumed either way.

Credit

Credit reads "Music by Shiloh Bauer" on a single card in the main or end titles, and in the billing block wherever a composer is billed, in a size and position no less favourable than the other heads of department. <STAND-IN: she sets the wording and the placement.>

Rates and payment

Quoted per finished minute, against the brief.

Payment falls in three: on signature, on the start of recording, and on delivery and acceptance of the final materials.

A quote is either a fee for her work alone or a package that also carries players, studio time and any rentals. Which one it is is stated on the quote, because the difference is most of the number.

Turnaround and revisions

Turnaround runs from the size of the cue list and where the picture is. Two rounds of revisions are included per cue. A change to picture after lock is a conform, not a revision, and is quoted separately if it reaches the whole score.

Warranty

NEEDS HER AGREEMENT, NOT HER EDITS - this section is a representation she would be making to a production and its insurer about her own work. Every other section is a term she is offering.

The music is her original work and, sample libraries aside, contains nothing licensed from anyone else. Sample libraries are licensed for use in composition and require no credit of their own. This is the statement an errors and omissions insurer will ask for.