Building a Career as a Trailer Music Career with Chris Davey

**Rich:** [00:00:00] Hey guys, and welcome to another episode of the Trailer Music Composers podcast. I'm really, really excited today because I have a very, very talented composer called Chris Davy joining me. Uh, and those of you in my audience who know Chris, he delivered a fantastic article diving into one of his tracks, which actually landed on two trailers recently, which is, you know, a pretty awesome week, isn't it?

So, uh, what we're gonna do is we're gonna talk to Chris about how he became a trainer, music composer, and then the usual quickfire round. And obviously if there's any sort of golden nuggets, we'll dive into those. Um, I'm really excited about this because Chris has been messaging me on Facebook and emailing me, and he seemed like such a nice, such a nice guy, and I was excited to hear his story.

So, Chris, thank you for joining us on the show.

**Chris:** You are more than welcome. It's great to be here. Thank you for having me.

**Rich:** Oh, pleasure, dude. Right, so let's dive straight in for the introductions. [00:01:00] Okay. Um, can you introduce yourself to the audience? Tell them who you are, what you do? Yeah, so,

**Chris:** uh, my name's Chris Davy and I, I'm a, I suppose I'm a trailer music composer.

I suppose. That's my, uh, job title. Um, you know, which is quite surreal to say because it's, um, it's such a kind of high end, uh, place to be. I think it's really unlikely to land placements these days because of the competitiveness of the, the market out there. Um, so yeah, that's kind of what I do. And I suppose I'm, I'm an all round sound nerd.

Um, I'm very sound obsessed, so yeah, a lot of my, um, research and, um, Obsessionality goes into creating sounds and, um, kind of messing with audio. Um, but also, I mean, a lot [00:02:00] of, uh, I suppose just listening to music and, um, trying to be inspired by music and creating music and everything like that. So that's, that's me.

**Rich:** Yeah. Awesome. If you find yourself sitting at the dinner table tapping the forks, oh, this

**Chris:** is good and nice, right? Yeah, I do, I do actually tap quite a lot. I tap the table a lot, you know, um, yeah. Which my wife, it's, it's probably quite annoying, but she loves me, so

**Rich:** I guarantee everyone in the audience is going.

Me too, dude. Me too. Mm-hmm.

**Chris:** Yeah, absolutely.

**Rich:** If it's not the table, it's the lap or the cushions or the sofa or the steering wheel, you know,

**Chris:** just sixteenths, you know? Yeah. That's it. Yeah. Always sixteenths.

**Rich:** Yeah. Uh, dude, so, uh, Thanks for the introduction and, uh, I'm always keen to know how to, how people get into things. It's one of my favorite things about podcasts actually, is listen to a podcast and see [00:03:00] how, how people got to where they are.

Uh, yeah, let's, this is the origin story, you know? Yeah. Chris Davy became the Trail of Music composer.

**Chris:** Yeah. I mean, that's, that's quite an interesting story. So I kind of, I kind of owe it to, um, a guy that I grew up with, uh, who's called Martin Corbett. Um, I grew up with him, endorse it. Um, and I spent many years watching him mess around with logic and plugins like Omnisphere.

Um, and he's just, you know, I mean, he, he always was very, very talented. Uh, he's an incredibly talented composer now, and he is a trailer music composer. Um, I think he wor, I think he works for audio machine. Still. Um, and I think a bit for Elephant as well. Um, but yeah, I, you know, I kind of, um, watched him, uh, just grow into [00:04:00] this amazing composer, uh, throughout university.

Um, and I, I came down to Cornwall to study, uh, I studied music down here, um, which was a great experience. Um, from what I remember, you know, there was a lot of boozing, a lot of enjoying my, enjoying myself. Um, and I actually, I was more kind of on the performance side of things. So, um, I joined a, uh, a band in university called, uh, the K Lesbians.

Um, and basically we're this enormous band. Um, it was more than 10 people in the band. And we, we played Eastern European Jewish Gypsy KLEs music is the official way of describing it. Um, And, you know, I mean it was such a, an unusual style to get into. Um, and at the same time Martin went to, I think he went to ACM and Gilford, I can't remember what it was, but, um, he was there [00:05:00] and, you know, I think he was doing all kinds of music production up there.

Um, and I hadn't seen him in a few years and we all met up and, you know, it turns out he was doing this trailer music thing, which, which I didn't even know was a thing. Um, I think a lot of composers, uh, have that when they get into it. They, they dunno that trailer music is this kind of niche area. Um, but he was doing that and I think he, I think he got some kind of really amazing placement and, uh, I was just like, that, that's a thing.

You know, that's, that's possible. That, that's incredible. You know? Uh, and it was really inspiring to hear, to hear how well he was doing with that. Um, and then I just kind of started asking him questions, you know? Um, I kind of probably bothered him more times than I should have done. Um, and, but he was, he, he's, he is a really, really kind chap, and he, he, um, he kind of just gave me a lot of advice, you know, um, helped me out with, uh, you know, how to get started, [00:06:00] what to, what to do.

And it was basically, you know, get good. That was the idea. Um, and yeah, I mean, he, even to this day, his mix is, uh, just unbelievable. You know? He's, he's such a talented guy, so I, I kind of have a lot of, um, a lot to owe him really, you know, uh, as far as, um, the inspiration for giving it a go and then. Yeah, after university I became a laborer for two years, um, which was fun, obviously wasn't really my passion.

So, um, I kind of, I think I, I I sort of, uh, yeah, I gave that up and, and just decided that I was gonna do the music thing full-time, which was a little bit crazy, um, because, you know, there's, there's not really, well there, there wasn't any money in it for me for the longest time. Um, so it was a bit of a scary move, uh, kind of diving into the deep end like that.

[00:07:00] Um, and I have a lot of people to thank for that. You know, I, I have people who help me out with rent, um, or. You know, let me live rent free, you know, things like that. Uh, a lot of good friends and family who really supported me, um, and kind of allowed me to kind of hold down a part-time job. Um, and then just compose alongside of that.

And it quickly became this thing where I realized that trailer music was, you know, I mean, it's so above my league, you know, I just, I, I was like, everything that I'm hearing sounds live to me. You know? How are they getting. This, um, this sound, it's, it's, it seems, um, unobtainable to me. So that was quite scary kind of going into it.

So I, I, I sort of, um, I suppose I started on the lower end, you know, um, trying to write for TV libraries and things like that. Um, but I quickly became very obsessed, you know, um, one of the things that Martin [00:08:00] used to do was he used to, uh, read sound on sound magazines. Um, that's what I remember a lot of the time, um, which I'm sure would probably make him laugh.

But yeah, I, I started reading those, you know, there's, there's so much information in these magazines about, um, everything to do with music, you know, production, mixing, mastering, uh, what's an eq, you know, what's a compressor? What do they do? Uh, sym synthesis. There's a lot on synthesis. And, um, yeah, I kind of just went into that.

I bought loads of the magazines and just read endlessly, um, and then took that. Knowledge and kind of tried to apply it into, uh, producing music, which usually didn't go so well. But I, I, I think I'd normally learn something along the way. Um, so yeah, that was really helpful, just kind of gaining an understanding of what all this crazy technology does, you know?

Um, cuz it was so, as I said, you [00:09:00] know, above my league, out of my league, I just didn't, didn't really, I think a lot of guys just didn't really know what they were doing, like kind of diving headfirst in and just giving it a go. Um, which is quite scary, you know, go going in, especially with a part-time job and not really knowing if it's gonna work out as well.

That's a, that's a kind of, um, it's very unnerving, you know? And of course everyone around you says, oh, you know, when are you gonna get a job? And, and all of that. And that was, um, that kind of made me, I don't know that, that definitely, um, Got me going. It, it just made me more stubborn just be like, well, I'm just gonna work even harder then.

Um, and so that's what I did, you know, um, I, I kind of quickly realized that, um, you know, nobody's gonna help me learn this. I need to, I need to really focus, um, my time. And so my, my, my wife was sort of trying to get me out for a coffee on a Sunday, and, you know, I, I wouldn't, I wouldn't leave the house, [00:10:00] cuz

**Rich:** Chris, can I just ask?

Yeah. How long ago is this?

**Chris:** Uh, how long ago this? Yeah. This is in 2016. Ah, okay. Yeah, so, uh, kinda along seven, eight years now, something like that. Um, yeah, probably about winter of 2016 was when I, um, I mean, you know, I'd seen logic and I'd, I knew what Omnisphere was and things like that. It's just that I had no knowledge of it.

I, I really didn't know what I was doing with it. So it was very much kind of, you know, I mean, I'd had a crack at film composing before that, during university. Um, and I, I scored over a hundred films for free during university, but it was very, I mean, you know, very, um, strip back approach compared to the pro production that I do these days.

You know? Um, I started out as a piano player, uh, when I was about 11. Um, and I've always played piano. Um, so I kind of used that as my [00:11:00] base for film scoring and, um, wrote a lot of, uh, very minimal music. Um, And I was very inspired by, you know, Thomas Newman, um, obviously Han Zimmer as well. Um, and so yeah, I just kind of went scoring these films and I, I, you know, almost all of them were for, for, for free.

Um, but I was, I was really inspired to just, uh, try and get into the industry, you know, and obviously create music as well. Cause that's what it's all about is, um, just creating great music and or trying to create great music. Um, so yeah, that was, that was kind of, uh, that, and then, yeah, 2016 was when I really got inspired because of what Martin said.

And, and then I really started to try and kind of, I suppose composed to a bigger template. Um, you know, adding more tracks, layers upon layers. And then, um, eventually I think I, uh, got some music into, [00:12:00] uh, TV library in the uk, uh, who were called, uh, Evolution media music. And I believe I was not doing very well for a long time.

Um, I was really, really pushing it in 2016. And then I think I was in a cafe in Falmouth, uh, which is near where I live in Cornwall. And I sort of sat there and I saw this email that they put out and I saw this track name, uh, I can't remember what the track was called, but it said at the bottom of the email it said recent usages and it was on top gear and the track name was one of my tracks.

And I just, uh, you know, I was just like, this is the, the, the greatest day ever cuz it was on top gear. And that was my very first sort of knowledge of, um, any kind of use, uh, from my music. Um, and I think I sort of did a, a little celebration with my wife, you know, um, [00:13:00] And she was, yeah, she was really proud cuz um, yeah, I mean, well as I said, I hadn't been leaving the house, so she was kind of, what, what were you doing this for?

You know, I'm joking. I mean, she was very, very encouraging. Um, so yeah, that's, that's kind of where that went. And then I joined a library called Music, um, who are a UK based library and they work a lot on TV and they're, they're, they've got a great team of people there. Um, and they just kind of, um, I suppose, you know, my production really wasn't that great then.

My writing really was not that great either. Um, but I was, I was really, you know, I was, I think I had this passion to get going to get writing and just, I had so many ideas and so, uh, Simi and the guy who owns, uh, Gargano Music, he just gave me a chance on this. Album and, um, I wrote I think about six tracks for it.

And, um, yeah, within a few months things started getting used a lot on [00:14:00] tv. And, um, and then from there it, it kind of, you know, he started involving me a lot more. Um, and I was building up this catalog of tracks, you know, anywhere from 20 to 50, uh, pieces of music with, with gargano music all the while trying to improve my production.

Um, you know, because I, I really wanted my production to get better and it, and it wasn't where I wanted it to be for a long time because, you know, I, I would listen to, um, you know, these pro composers and just, it seemed so unobtainable, the standard that they were writing to. Um, so that was always in my, in my kind of headlights, you know, so to speak.

So yeah, that's that. Okay. Right

**Rich:** before we carry on, I've got questions.

**Chris:** Okay. Yeah, yeah, yeah, absolutely. Oh, sorry. I'm gonna let Chris run,

**Rich:** I'm gonna write my questions down. Um, okay. We're gonna go back to the closeout. [00:15:00] I just, oh, yeah, yeah, yeah. This is just a point because at uni I used to play, uh, SMO Island.

**Chris:** Did you? No way. Oh, man. That's amazing. Yeah. So,

**Rich:** uh, so when you said that, I was like, I, when you said the Klass, I was like, please say Ksma. And my, my, my follow-up question was what instrument? But you just said you're a pianist, so I guess it was you were a, you were the keys of the band, right?

**Chris:** I was, yeah.

And it was so nuts. I mean, people used to go bonkers for the music, you know, because we, we essentially, we, I dunno that, you know, uh, the band, caravan, palace, Um, yeah, the, you know, I mean, our drummer, uh, guy called Will Harris was unbelievably good at drums. I mean, one of the best drummers I've ever met. And, uh, he, um, he used to play these really kind of, you know, upbeat, it's like caravan palace, basically with a, with a, uh, a crazy drummer.

And, um, the, the talent in the band was, you know, off the charts. So yeah, the crowd would go [00:16:00] wild and, and obviously the, the crowd were usually, you know, very drunk as well. So it was an enjoyable experience all round.

**Rich:** Um, no, you're playing so fast, no one hears your mistakes, so.

**Chris:** Yeah, exactly. Yeah. Yeah, I mean we, we ended up playing at the Royal Alba Hall actually.

Um, wow. At the school's proms, uh, it was like for 10 minutes or something. But that was amazing as well cause it was a sold out thing and you know, I think it was over 5,000 people there, so we were all kind of, you know, gearing up to go on stage. Very nervous. Um, but, you know, I mean, like, I think, I think we nailed it.

You know, I mean the, the musicianship in that band was, you know, just so, so great. And they're, and they're all great people as well. So yeah, KLEs KLAS is, um, it's a really interesting genre to get into, you know, I mean, it's, it's kind of like really going into that world. I mean, it opens up so many possibilities, uh, for other music, so, yeah.

**Rich:** Yeah, yeah. Awesome. Um, okay. I also just want a side note here. It's really [00:17:00] refreshing to hear you be so open and honest about your insecurities production. Uh, cause I always, I mean, still to this day, I'm like, I think to myself, ah, I'm rubbish.

**Chris:** Oh man, same here. Same here. Honestly. Yeah. Uh,

**Rich:** so if you're listening guys, like even when you're apparently air quotes make it, and you land regular placements, doesn't necessarily.

Mean that that little voice is gonna stop saying you could be better. Yeah. Yeah. Listen, also, the other thing is when you listen to other, the pros, air quotes, pros, you are hearing their finished masters. Yeah. So like, it's a very different thing. Not all composers, some composers will mix to an exceptionally high quality, but a lot of composers, you hear the mix and then you hear the master and you go, oh,

**Chris:** oh yeah.

You know? Absolutely. I mean, you know, my stuff is now, uh, mixed by, sorry, mastered by mastering houses. [00:18:00] Um, I, I suppose I do 98% of my own mixing. Um, I have worked with Greg Townley before, um, who is just. You know, again, on another level, like my, yeah, my, my tracks just become something else when his hands are, are put to the, the test on those.

So, um, yeah, he's, he's incredibly talented. Um, and, but yeah, other than that, you know, the, the, the standard of mixing is, I mean, it really does need to be, um, up there, you know, uh, these days. Um, and I think it can be, I mean, I'm not in a, I'm just, I, I've mixed in this bedroom for years now. Um, so, and my, my setup is incredibly simple.

You know, I have two Yamaha HS oh eight s, which I think I bought from my friend for 400 quid. They're on wobbly stands. Um, I'm on a very, very, uh, makeshift desk. [00:19:00] Um, a little mid controller, an audio interface and a monitor. Um, and. A good computer, you know? Uh, and I've been working on that since 2016. Um, and I'm about to upgrade, which is in itself also, um, quite daunting.

Yeah. Um, but you know, I mean, I've gotta kind of explore other options now. I mean, I want to, I wanna start improving and things like that. So, um, I see, I say that now, it's like I want to start improving, uh, doing this for seven or eight years. But I mean, there's, I think with mixing and production, there's always something you can learn, you know?

Yeah. Um, I, I had a lot of, uh, trailer composers who kind of gave me advice back in the day. Uh, another one was Cody still. Um, he, oh, you, we've had Cody on the show. Yeah. He's, he is unreal. You know, his music is insane. His mix is a. Amazing. And, um, yeah, he gave me a lot of advice as well. So I, I, I, I hope I [00:20:00] thanked him

**Rich:** well, thank him.

Now, you know. Yeah. Thank you, Cody. Thank you. We've, we, he's been on the show a few times and, uh, he's so, so nice. And he is one of those, whenever I say about composers who can mix and master their own stuff, yeah. I think of Cody because he can, and he does an exceptional job, so

**Chris:** that's amazing. Yeah. Yeah. Um, there's so many skills involved, so, you know.

**Rich:** Yeah. Big time. Big time. Okay, so we're gonna go back into the stage when you decided you've been a laborer for two years. Yeah. Now, this is the point that I know a lot of people listening are in, or are, you know, are thinking about. Is that, is that when you've, you've got money coming in, which is taking up almost all your time and energy with the job.

Yeah. What's the process for then going, you know, what? I'm gonna dive into this. I'm gonna, I'm gonna, I'm gonna get off the fence and actually pursue this thing.

**Chris:** So, yeah. Yeah. I mean, well, yeah, I mean, I don't, [00:21:00] I dunno if a lot of people would agree with me here, because it's not the most healthy advice to give out, but when I, when I stopped being a laborer, I essentially just kind of went full throttle, um, you know, at this trailer music thing.

And I mean, it, it wouldn't be uncommon for me to be up at 10:00 AM and go to bed at 5:00 AM um, with maybe a break for a walk or something, um, midway through the day. Um, and I just, I was just absolutely obsessed with, with trying to, uh, turn it into a career of some, some form.

**Rich:** Was this in your spare time or whilst you were working?

**Chris:** Um, yeah, I mean it was mainly in the spare time, so I'd probably work one or two days a week on a part-time job. Um, my wife was actually paying my rent for a while as well, um, because she believed in me, which is, you know, incredible of her. Yeah,

**Rich:** I've been [00:22:00] there, dude. Let's high five supportive wives. Woo.

**Chris:** Absolutely. Yeah, she was amazing. So, um, yeah, and when, when I wasn't working, I was just, yeah, it was probably, uh, anywhere from 16 to 19 hours a day. And then when I was working, I'd probably come home and work till about, uh, one or two in the morning maybe, and then get up. Cause I needed a good sleep cuz I was always, I was still doing laboring part-time.

Um, and you need your, you need your rest to be a laborer. So, um, yeah. You know that it is, it's really unsustainable, uh, to, to be working those kind of hours. Um, So, but I, I did it anyway, um, because I wanted to improve. And so I think my, my level of improvement was, uh, was kind of, um, it kind of made sense I suppose, you know, my mixes did kind of get better relatively quickly.

Um, but I would say it was about, uh, [00:23:00] between one and three years before I got my first big placement. Um, and in the interim it was, you know, the, the royalties, um, would keep me going and the part-time job would also keep me going. Um, so yeah, that, I mean, what, between one and three years, I would say of, I mean, you know, and I'm not gonna say that every single day I was doing 16 to 19 hour days, cuz that's crazy.

You know, it's, but I would say that, uh, there were. A long, long stints of doing that and then kind of, you know, maybe a bit less and, and, you know, um, it really, it really was tiring. Yeah. Um, and I'm not really sure how I did that, but um, you know, that's what I did. So

**Rich:** yeah, that the drive to escape the current position can be quite intense, you know, to think to yourself, yeah, I don't wanna be doing this part-time or full-time job.

I want to be [00:24:00] doing something else. And you kind of pull on these strange reserves of energy that once you get to that point where you don't have that job or full-time job, you're like, the hell do I ever do that? I just wanna say a nap now. You know?

**Chris:** Yeah, absolutely. Absolutely. But I think the, um, you know, after seeing Martin's, uh, success, um, at that period of time I was like, oh, I didn't even know that was possible.

This is really inspiring. This is something that I know I want to do. Um, you know, If anything, I'm gonna learn something. And who knows where that will journey will go, you know? Yeah. Um, so yeah. Yeah, that's, that was kind of that. And, um, a lot of, a lot of hard work and those royalties, you know, I mean, they weren't, they, they take a long time to come in.

So that was, uh, you know, it was really hard because you kind of like hoping that the next check is gonna be bigger. I mean, I was so [00:25:00] over the moon when I, I think my first check was probably like 10 pounds or something. And it was, it, it, it just meant so much to me because it's, you know, it's, it's making money from music.

I mean, I, I'm, I'm definitely somebody who believes and fortunate enough to just be able to make music, you know, um, without taking money into consideration, but to be able to do it for a living was, was a huge goal. You know, I. Um, so I really, really, really did wanna make that happen. Yeah. Yeah. So

**Rich:** once you got your big, your first big placement mm-hmm.

Was it then like, boom, I'm full-time? Or was it like, okay, money in the bank, let's see when the next one comes in.

**Chris:** Yeah. Yeah. So, uh, well my first ever placement was in Avengers end game. Ah, nice. And it was, it was a custom TV spot, so Oh, wow. It really was an overnight thing. Um, because I, I, I remember I was in this room and, you know, I think my, um, uh, I had, my wife was on [00:26:00] her way home from work and, um, yeah, my publisher sent me a message just basically saying Congratulations, you know, um, We think you've got it.

I mean, it's, it's been picked up on this detection thing and yeah, I just, I, I, I, I think I just, when she came home, I, I just said, I've done it, you know, and sort of fist bumped the air. Um, and, uh, yeah, we opened a bottle of champagne and, you know, it really wasn't a nice moment because it was a, um, she knew how hard I'd been working and, and obviously I, I, I didn't really think it was gonna happen, to be honest.

It was, uh, you know, after a, after a long time, you, you really start the, the, the, the self-doubt is, is prevalent. Um, so, and that's, that's really hard to switch that off as well, you know, like, uh, you know, I mean the, the whole kind of thing is other people around you don't really know if it's gonna work out.

Um, and, you know, they're kind of right to be thinking that way because it's, you know, when it's been taking years. [00:27:00] Um, You know, it, it, it kind of, it kind of makes sense, you know, is this really, is this really gonna work out? But I, I, I was stubborn enough to keep going and yeah, it, it kind of evidently had paid off, so.

**Rich:** Awesome. Well, congratulations, dude. So that was three years of part-time and then boom. Yeah, I,

**Chris:** I think, I think that was in 2019. Um, I'd have to, that's about right for

**Rich:** endgame, doesn't it? In 2019?

**Chris:** Yeah. Yeah. I could be wrong. I, I, if, if that's wrong, I've got my timeline completely messed up. 2019.

**Rich:** Yeah, that's, uh, I think that's about right, isn't it?

2019 for endgame? Uh, either, either way. It's, it's roughly there. Uh, you know. Yes. And it's, it's really interesting, isn't it? Because the story is often the same, work hard and work hard repeatedly for a, uh, given amount of time. So I did it. Mine was. Seven years of part-time work before, you [00:28:00] know, I'd got, I'd gotten, cause I used to do, uh, music for adverts before I did music for trailers.

So I'd landed a few adverts and that money had sort of kept aside, you know, and because I, it was so inconsistent, the fear just kept me from doing, and then I landed a big global advertising campaign. I was like, okay, I'm leaving.

**Chris:** This is it. Yeah, yeah, yeah.

**Rich:** Ah, fantastic. So when you were doing the part-time thing, how did you get contacts?

You know, how did you sort of start reaching out to these TV libraries?

**Chris:** Yeah. Um, well, I mean, it was usually via email. Um, and I would have, I, I would really focus on, um, trying to produce just one or two really, really good tracks. Um, focusing on production and, um, and the idea as well, you know, the idea.

Musically is so, so important for, um, kind of grabbing the attention. [00:29:00] You know, I mean, I always kind of assumed that these publishers that I would be contacting would probably turn it off within the first 10 or 15 seconds cuz of how busy they were. Um, that was my assumption. I dunno if that's the case, but, um, yeah, so I, I would always try and just, you know, send two tracks via email.

I'd do my research on Facebook and on their website as well. You know, find out what, what placements they were getting, um, and also listen to the music that they're putting out there. Um, and then if it's kind of like, well, you know, this is similar to the music that I'm producing. Um, you know, I I I, I feel like I'm kind of either on par or maybe hopefully a bit better than the music that they're putting out.

Maybe they, they, they might actually want this music from me. Um, And so, yeah, I mean, I sent it. I mean, that's so much more the case with trailers, you know, with trailer libraries. [00:30:00] It's like, I, I really need to blow their socks off. And I've had so many times that that has not been the case. You know, I've sent off music and it's just been, even after getting a quite a lot of placements, I've sent music off and, um, I haven't heard back, but that could be from.

You know, other circumstances, maybe their, their roster is full, maybe they're too busy. But with TV it was very much, you know, an email or, um, potentially a Facebook messenger, finding out who owns the library, maybe dropping them a polite message. Uh, just really kind of straight to the point, this is who I am, this is what I do, this is my music.

I'd love to work with you. You know? Um, and also doing, doing the research into, you know, their most recent placements is a good idea because yeah, it can kind of, I suppose maybe it comes across quite spammy if you're just kinda like, Hey, I wanna work with you. You know, it's, it's so out the blue, you've gotta really, you know, you've got to want to work with the library that you're working [00:31:00] for as, as well.

So, you know, I think, um, I think kind of doing your research and just being like, Hey, you know, I, I I really love this placement that you got it, it works really well. I'm a composer. Um, and then you kind of go into it and, and just keep it brief and to the point that, that was my process. Um, and yeah, even by doing that, I still didn't hear back from a lot of people.

So, yeah.

**Rich:** See what we've just described is the, the way I often tell people to approach libraries is the research thing first, because you could be the best at dark horror music for trailers. Yeah. But if you approach the wrong library, they're not gonna work with you cuz they don't do dark horror trailers.

Yeah. Yeah. Absolutely. Yeah. So, and, and as you say, although experience helps, experience in having placements under your belt, does not mean the doors are open.

**Chris:** Yeah. Yeah. No, you're [00:32:00] totally right. Yeah. Um, yeah, I mean, with, with, yeah, as I say with the TV stuff, you know, it's, um, I mean I've, I found that they kind of did a bit of everything, um, for the most part.

So, you know, I could kind of, I don't know, practice my chops, you know, oh, let's explore this new genre. I've never done horror before. Let's, let's give it a go. Um, oh, that's awful. But I'm still giving it a go, you know, I'm learning something, I'm learning about sound design and things like that. I mean, sound design was kind of, um, I suppose a focus of mine for a while.

Um, cuz I was really not very good at producing the orchestral stuff, um, until I really got, you know, it took a deep dive into orchestration and, and just practicing endlessly all the time trying to get, uh, the. The music sounding better, um, which I still don't know if it does sound that great, but, you know, um, who [00:33:00] knows too?

**Rich:** Mo too modest. Chris, too modest. I

**Chris:** dunno, man. Uh, it's literally like I, we just did, um, uh, the company that I work for called Evolving Sound, we've just done Mission Impossible, the, um, trailer for that. And like, I was listening to the short strings on it and I was like, oh, sounds really like muddy. And you know, what reverb am I using?

What have I done here? You know, and I'm just like, I'm quite, I'm kind of hyper critical of, of my stuff. So, um, you know, but I, I think that that's a good thing. It means that I'm always learning, you know? Um, and I, I really do want to try and get better with my production value. Um, and yeah, I think that there's, there's always ways of, of getting better.

So, Uh,

**Rich:** just a note for the listeners, if you, if you do wanna dive into Chris's, um, production, he was very, very kind to supply a post, an interview, written interview about his track Dream city, which it landed on the, um, oh Ruby [00:34:00] Gil trailer. Thank you. And at the same time, I forget how to pronounce the name of, what's it called again?

Chupa or Chupa? Chupa. That one. Okay. So land on two trailers at once. So, but, and I was doing, I have a look at trailers and I, I heard this track. I thought this track's bloody great. I'm gonna reach out to the composer, find out, found out who it was Chris Cosby. He sent this fantastic post about how he did it and there are some absolute nuggets in it.

Um, golden nuggets, of course, not chicken nuggets. Uh, you know, and so if you're interested that I'll put link in the show notes. Um, but it was, it's really interesting to. Take a peek at your production values when you're writing your track. So when I was reading that, I was like, Ooh, I don't look at it like that.

That's a good take. You know? And it's really interesting to see other people's takes on things. Yeah. Because I think, although, you know, I, I see the benefits of being critical of your work, it's a double-edged [00:35:00] sword, isn't it? Because you can be critical of your work to the point where you improve it, or you can be critical of your work where you just rip it apart.

**Chris:** Yeah, yeah, absolutely. I mean, you're, you are, yeah. You hit nail on the head there. I think. I mean, you know, I, I, I, I definitely threw a lot of tracks away, um, years back. And I, and I really rarely do that now. And I think that's through, um, you know, I think it's, it's working off the basis of hooks, um, and signature sounds and things like that.

You know, I, I spend. Kind of a, a long time really trying to refine the, um, the kind of the identity of the track, the skeleton of the track, if you know what I mean. Yeah. Um, and often that starts with a sound, which, you know, from the get go is gonna be this. What is that? You know, that's, that's the reaction that you want and you want this, what is that?[00:36:00]

Like, even if it's, even if it's weird, I've done weird tracks before completely, you know, gone like, I've used like dishwasher sounds and things like that, and mangled them into something. Uh, interesting. And I've found that those tracks do you get placed? Because it's kind of like, you know, I go imagine an editor kind of scrolling through and just being like, right, that's a piano start, piano start.

Or maybe it starts with this low Bram sound or whatever, and then they come across something which is just like, wait, what? What's, what, what's, that's, that's totally bizarre. Um. And it's kind of like, then you get them in interested and then you add in more ear candy, more interesting sounds and things like that.

And it's kind of a, becomes a journey, um, for the listener, I suppose. Um, and that's, that's really important I've found. Um, you know, I'm really obsessed with interesting sound sources, um, and I will go to great lengths to find [00:37:00] interesting sounds. So, um,

**Rich:** And how do you record those sounds? What do you record it on?

What mics do you use? Um,

**Chris:** I use, uh, well I have this Zoom. I know people probably can't see this, but I've got a Zoom H four.

**Rich:** I'll put it on YouTube so people can see it. So if you're listening, guys, this is on YouTube if you wanna see it.

**Chris:** Yeah. Uh, zoom H four, which is, yeah, it's just amazing. And I've also got, um, AKG C 414, um, a stereo pair, the only mics that I've ever had.

Um, and they are really, really good. I use them to record vocals and things like that. Um, but the Zoom H four is very much, um, you know, I, I recently recorded. In a tunnel, did some vocal work in a tunnel. Um, and I've rec record, I've made my own instruments, um, I've recorded pianos, things like that. Uh, I destroyed a piano as well, um, which was pretty horrendously [00:38:00] chaotic.

Um, but I got some amazing sounds out of that, which are probably on horror trailers around. Um, so yeah, I mean those devices, I mean the, the, you know, the thing is with the trailer music thing is, um, if, if it starts going well, then the pressure is on to, to write more, you know, and constantly be putting out new ideas and things like that.

And that's, that's really hard to keep, to keep up with the demand of that. So I kind of like having the Zoom H four cuz it gets me outta the house, it gets me away. And then when I'm away from the computer, you know, I start kind of thinking about sounds and then when I find those sounds I can. Bring them back here, put them on my computer and just import them into logic.

And then kind of start mangling like sometimes the sounds themselves don't need a lot of mangling, cuz they're already, I kind of went out there with the, uh, intention of finding something really, really [00:39:00] interesting and engaging. Um, which is what I did when I got this. Um, I think it's a, uh, a barrel, it's a hundred liter barrel that was designed to hold pomegranates, um, or pomegranate seeds.

And it's empty, obviously, but I Oh, shame. Yeah. Num, num, num. Yeah, I just ate them all. Um, but, uh, no, a friend of mine who's a carpenter, he helped me, um, kind of attach a guitar neck to one side of it and then, uh, another piece of wood on the other side. And you, I then got a hold of some piano wire and then, Kind of, you know, threaded it through this barrel and the whole barrel acts as this resonance chamber.

And then I have a, uh, a double bass bow and a cello bow, and then I go up there and bow it. And it's, I mean, it's, it's instant, you know, horror music, uh, it's for trailers, you know. I mean, like, you've got like sig I've, I've just got so, so many sounds now that are perfect for trailers. Um, [00:40:00] you know, just off the bat from the first second, you know?

Yeah. Um, so yeah, there's a lot of focus on that. Um, And I'm, I, I always encourage, you know, newcomers to, to try and get out there and get recording cuz you know, I, I think that there's a lot of excitement in that and it gets them away from the whole kind of, you know, using presets and things like that, which really do have their own uses.

But, um, you know, one of the things that I wanna do for this, I've got an album to do, uh, for next summer, and it's a real big orchestral album. And, you know, I don't want to do the same thing that I keep doing. So I'm, I'm looking to hire out a choir for that. Um, but I'm probably only gonna get a small choir, so it's quite an intimate thing, but I'm gonna get them to do really unconventional sounds and things like that because I'm kind of like, well, why not?

You know? It's, yeah. Uh, that's, that's for me, it's kinda like that's where creativity begins, I think is, is doing [00:41:00] crazy things like that. Um, so that's, you know, that's my, that's my process I suppose. You know, I'm always interested in going places and finding sounds cuz you, you never know what you're gonna find along the way.

Um, and then also when you bring it back into a, uh, production music context of creating good trailer tracks and things like that, you, um, you know, I think it makes you stand out a bit more because you know that nobody else has got that sound. You know, that's your, that's your sound. And if you then go and mangele it in logic and add your distortion compressors and reverbs and filters and things like that, then you know, it's, um, You can really create something unique.

And that's what trailers need. They need this, these unique sounds, you know, um, as far as I can tell. Anyway, I think they also need the conventional thing as well. But, um, you know, I mean, that's obviously been done. It's been tried and tested, so I, I like to try and stand out, but yeah, [00:42:00]

**Rich:** I'm gonna jump in.

Okay. Cuz you have raised three excellent points, uh, which you've highlighted again just now. Uh, the, the idea of, or, um, not necessarily authenticity, but bringing yourself or something unique to the music. And right at the start of the chat, the start of the interview, you said about it being very competitive and that makes it sound really scary.

But if you follow Chris's advice, And focus on a unique sound first. Boom, your job is done. Like that is the thing that will get the attention. And oftentimes that is the thing that will either win your placement or get taken as a stem and used on its own. So I couldn't agree more like, like two thumbs up guys for this whole, like, recording [00:43:00] your own sounds and going and finding unique instruments or creating your own, I think it's so, so important.

Yeah. I, I do also wanna, there's two more things you talked about, which I, you, you kind of lightly gloss over them. Uh, is that time away from your computer because that headspace is the thing that allows the ideas to come back in. If you are kind of focused in on the process of writing, you're not paying attention to what's coming in.

You're not, you know, those ideas aren't coming in as freshly and as, as easily, or at least you're not noticing them. So stepping away from the computer is, you know, so important. I know it's difficult when you're doing customs, isn't it? Because you're like, you're kind of wall to wall computer work, but you know, when you're working on albums, you know, a couple of hours of writing, then go for a walk or, you know, do something analog, you know, play with the symp, you know, get play on the piano, do something interesting that's, that's different.

And [00:44:00] it just kind of switches up because Chris, you mentioned when you become, when you get, start getting some placements, people start saying to you, Hey, can you do solo albums? And we all naturally go, yeah, I'll do that solo album. But what happens is what happens when you start to get a solo album after solo album, after solo album, and.

Speaking of experience when, you know, I did back to back, I don't know, a year of, I dunno, it was 15 albums maybe, uh, in a year. And Wow. It completely frazzled me. I almost think I'm still recovering from that. It

**Chris:** was, that's insane. I mean, I, I, I think, I think it was last year I did four and that that almost killed me.

So 15. I mean, that's amazing. Like Yeah.

**Rich:** You know, it's, I mean, it's great, but, but the problem is, you know, I was saying yes to everything. Yeah. And then you [00:45:00] start losing the, losing that ability to step away from your computer and have that creative space. And also you stop losing the ability to enjoy the thing you're doing cuz you're like, I've gotta get this next track done.

I've gotta finish this next album. You know, it's really

**Chris:** like, ah, yeah. I mean, yeah. I think especially as well for trailer music, there's, um, You know, it's, it's really important to focus on doing less but better. Um, I mean, I think that, you know, just a, uh, a few placements or a few tracks really, um, that are just ultra high quality.

Um, you know, they, they can make a lot of money, um, and, you know, gather up a lot of placements if they're done correctly, but doing it correctly is, is really hard, you know? Um, yeah. And there's, there's guys out there who do it way better than me. Um, they, you know, I, I hear some stuff out there and I'm just like, how is that possible?

You know? It's like, that's crazy. Um, but, you know, uh, yeah. I mean, it's [00:46:00] so hard when you're starting out as well, because I think, I think for me it was like, you know, I feel like I can kind of write trailer music, um, musically, but my production just isn't, It's nowhere near up to scratch and I feel like it's almost like, uh, I, I, I couldn't even hear what I needed to hear for so long cuz my ear wasn't attuned to, um, to mixing, um, efficiently.

So, you know, that really took a lot of just producing, finishing tracks, making sure that I get it finished, move on to the next one, keep doing that, keep trying to improve with every track, and then keep trying to improve my mixing ability as well. Um, and just production all around, um, as well as orchestration.

I mean, it's a big list, but if you really, really focus and try and hone that in, um, for a few years, you know? Yeah. Eventually thi your ears starts hearing things, you know, and you start [00:47:00] kind of being able to, well, I'm making, I'm gonna make this decision because I can hear, I can hear that's not quite right, you know?

Um, so yeah. Yeah, I think that is, that can be helpful really.

**Rich:** Absolutely. I think, you know, listening to other people's mixes and other people's tracks, although it can be dangerous, you know, I know I've definitely started listening to other piece of music and just, and then just gone into like a deep spiral of like, oh my God, everyone's so good.

I'm so terrible. Why, why do I even bother? You know? Me

**Chris:** too,

**Rich:** me too. So, you know, I, as much as I, it's, it is important, it is vital that, that is next to your practice. Constant practice of writing and mixing and as you say, finishing tracks. If you get into the practice of finishing a track, it's much easier to finish a track,

**Chris:** you know?

Yeah, absolutely. I I, I definitely think there's something to be said for that, you know? Um, it's kind of, I, I, I also have this thing where I, you know, I start an idea and I, I just like, [00:48:00] I think it was even recently, cause I'm writing a bunch of tracks for, uh, we're recording in Vienna, uh, end of next month.

So I'm writing a bunch of tracks for that. And I started one out, I think a couple of weeks ago and I was like, uh, what is this? You know, this is just the usual, kind of like, this is nothing new. Uh, I'm not really liking where this is going. I actually thought about binning it, and then I sort of, I, I stayed with it, you know, and, and cuz I've done that before, I've stayed with an idea.

And then, you know, about a week later I'm like, you know what? I'm really glad that I stayed with this cause this, this is sounding okay now. Yeah. And I, I think that that's kind of the, you know, that's the reason that, that's the reason that getting into a habit of finishing tracks is so important because you learn to kind of go, well this idea might not sound that great, but if you really kind of, you know, persevere, then by the, by the end of a couple of weeks time, you might have something which is really good, you know?

Yeah, [00:49:00]

**Rich:** yeah. Absolutely. Um, so let's talk about a couple of placements. You, you've had quite a few recently, haven't you? So.

**Chris:** Yes. Yeah. Um, I have, I've been lucky enough to, yeah.

**Rich:** Well, that's exciting because the, the thing is, it's really nice to sort of hear this progression of working hard. So you get that first basement and then there's that kind of strange lull Yeah.

When you first go full-time of like, oh no, when's the next one coming in? And then the moment you start, you know, then you start to catch up. Like the royalties, you just keep working and they kind of start to catch up with you. And the place would start to get, if you keep putting the work out, keep doing it.

So, however you found it, building your reputation, uh, from that first placement. And was, was that first one with evolving sound or was it No, the

**Chris:** first one that I got, uh, for Avengers, the first two that I got were both for Avengers and they were with Dos Brains. Okay. Um, within a few [00:50:00] weeks of each other.

And, um, that kind of, I suppose, set the precedent for me has just kind of been like, well this is, you know, it's kind of helping me out, uh, financially to be able to do this. And then from then it was kind of this, you know, I suppose a, um, narrowing down my libraries to a small list of, of really, really talented people.

Um, mainly trailer focused. Um, cuz I really wasn't expecting those placements. And then, you know, I think, uh, that kind of, that fortune of, of getting those two, uh, placements really then gave me the time to focus on writing new material. And so if anything, it made me kind of work harder, you know, because I was like, well, you know, let's try and get more, um, you know, having more can't be a bad thing.

So, uh, then, you know, eventually I contacted evolving Sound, [00:51:00] um, who are. You know, they're, they've done so much for me and they are amazing people. Some of the friendliest people I've ever met. And, um, also, uh, uh, s p m music, um, colossal Trader music and people like that. So, yeah, you know, I kind of just, uh, got to work really, uh, kept trying to write more material.

And then there was, I think there was a bit of a lull in placements for about a year. Um, it wasn't like, you know, it was, it was kind of one every, every sort of four months, maybe six months, something like that. And that kind of kept me afloat. Um, and it was only really, I think in the last maybe two years that it's sort of stepped up again.

Yeah. Um, I think around the time, um, we did, we, we did, uh, Dr. Strange, the official trailer for that last year. Um, And around that time it all just [00:52:00] kind of, yeah, it just kind of kicked off really. Um, but I had been, I had been so hyper focused on making as much good music as possible and really focusing on those key hooks, those key signature sounds.

Uh, and then, you know, then it's kind of gone from a placement every few months to a placement every week, sometimes every few days, um, when I have a good month, I suppose. Um, which is great, you know? Um, and then sometimes it just stops and it's kinda like, oh, okay. But, you know, I mean, I, this is the thing when you are, when you're, when you're a newcomer, it's so hard to, um, You know, to, to keep, keep this going when placements are just, it's, it's, it's such a high risk, high reward, you know, uh, they, they are not consistent.

Um, or at least they weren't for me when I was starting out. And now that they are consistent, obviously I'm, I'm fortunate enough to be able to do this full-time and um, and [00:53:00] I don't take that for granted. You know, I really try and try and produce good, good music as much as I can. But, um, yeah, when you're starting out, it's you, you can't really count on trailer music, you know, it's kinda like counting on a, a lottery basically.

Um, yeah, that goes

**Rich:** for a lot of media music, actually. You know, writing music for advertising as well. Same thing, a lot of free pitching, or at least like low paying demos and yeah. Fingers crossed. And the same with library. You produce stuff, some will pay you up front, some won't. You know, and, and you don't, at least a year until you see any royalties.

Yeah. Uh, and that goes to, okay, corporate films. I don't, I dunno whether, you know, I don't deal with corporate anymore, but corporate was a little bit better because it was direct payment for, for your service, but very, very low paced. Yeah. You know, uh, so yeah, I think, I think you're right. It's, it, it, and that's [00:54:00] why so many of the proposals I speak to have a part-time job or a full-time job until boom, boom, boom, you know?

Yeah,

**Chris:** yeah. Absolutely. But I

**Rich:** do, I do also want to highlight the fact that even when you get to that point, when you get, you get a few placements every day, or not every day. Woohoo. You know, a few placements a week, you know, which is not a common situation, you know, when you get to that point. Sometimes it'll suddenly just stop for two, three months and then all of a sudden you'll have another round and then it'll stop for it.

It's, even when you think it's predictable, it's not so,

**Chris:** you know. Yeah. It's, it's so, it's so random and, and really, I mean, this kind of brings me onto customs, you know? Yeah. And how I suppose unviable they are, you know, it's, it's, it's like there are things that, I mean, obviously first and foremost, the music has to be mind blowing.

Um, [00:55:00] and you have to be able to write it potentially within 12 hours. You know, I've had many jobs like that, custom jobs where I've just had to crack on and be quick and still produce something which blows everyone's socks off, hopefully. Um, and it's real kind of crunch time and you start out like, how am I gonna do this?

I can't do this. And then you just have to start writing. Um, And I think customs are a great way to get your workflow better. You know, kind of get faster at writing and things like that. But there are things that seem to be just completely out of your control, you know, um, from higher up in the food chain, I suppose, where you could, you know, produce something, which you're like, oh man, this is really good.

And maybe even the editor is giving some feedback, like, this is, you know, they're really liking this, this is really great. And then, you know, the trailer comes out and it's someone, someone else, and, you know, I mean, that's [00:56:00] the first few times that happens. It's, it's pretty crushing. Yeah. Cause you're like, oh man, like, you know, I really thought it was in, in with the shot there.

Um, but you know, that's, that's kind of the way it goes. There's all it takes is one person to be like, oh, can we maybe change the music here? And then your track might be gone and, you know, um, there's just things that I think are kind of out of your control. So I don't recommend customs to anyone starting out really.

Um, I just think it's, unless you are, unless you're crazy, by all means, go for it. Um,

**Rich:** you know, thick skinned.

**Chris:** Thick skinned. Yeah. I mean, obviously like my first two placements were customs. Um, w but that's, I mean, I, I don't really, I think I was very, very lucky to have that happen. You know, I, I don't, I don't, I think that it's, it's far more worth your time putting your energy into, uh, album releases for, for trailers specifically, and at the same time [00:57:00] working away at TV and things like that.

Um, but there really has to be an emphasis on production value for trailers. It really has to be, you know, You know, you kind of have to really believe that it's live and you know, it has to be believable and authentic and, um, and have that anticipation and tension and building throughout the whole thing.

And, you know, it really needs to fit into that, um, I suppose, niche set of parameters. Yeah. Yeah.

**Rich:** If that makes sense. Absolutely. Yeah. No, it does. Um, custom is almost a different job in my opinion. You know, it's, yeah. It's like, uh, yeah. Or at least it's the same job just with everything squashed, you know?

**Chris:** Yeah. Yeah. It's the same job, just like quicker.

**Rich:** Yeah. Same job quicker and with a awful lot more pressure. You know, you can't, you can't spend a week writing a track that you then sort [00:58:00] of push to the back of your list because it's not doing it for you. You know, like you say, 12 hours, boom. Go.

**Chris:** Ah, yeah, absolutely.

Yeah, I mean, I've done it. I've, I think I've done some of them even faster, but there's, there's some of them where it's just, it's not even feasible to do it within, you know, a day. It's, it's, there's too much work involved and, you know, usually I'd say I'd have a couple of days, but I like getting the product to the client as quickly as possible.

Um, so I really work through. I kind of really work with that being my primary focus. You know, I wanna wanna deliver something amazing as quickly as I can, um, because I know I always just assume they probably need it yesterday, you know? Um, and if I go with that intention, then normally I get some feedback and things, but I just, I don't count on it because as I said, there's things that are prob potentially out of my control.

So there's not that much [00:59:00] point in getting my hopes up and getting excited. And if it does come off in it and it all lands and everything, then that's fantastic, but yeah. Um, it's just not, you know, it's, it's, it's, it's really not great for your self-esteem to kind of get all, get your hopes up and then for it not to happen, you know?

Yeah. Um, the, the, the, the downhill is a lot worse than the uphill, so,

**Rich:** yeah. Yeah. Lot, lots of sad music playing in your own personal film

**Chris:** score. Yeah. Yeah. You then go and write something really somber to make yourself feel better.

**Rich:** Exactly. So, which could be good. Maybe that's it. Maybe you do one trailer custom and then an album of somber background music, you know?

Yeah. You are two, you're two niches. Yeah. Um, okay dude, uh, let's move on to the quickfire round. Cause this, this, okay. You know, you've talked, talked yourself up as a, an audio nerd and I know there's a lot in the audience who get as excited about, uh, not about me. As excited as we about [01:00:00] hearing what tools everyone uses.

Oh, yeah, yeah, yeah. Okay. So not like quick the capital of England. Ah, uh, you know. Ok. That's it. That, that is actually quite an easy one. Damn it. Good. Yeah. That's it. Correct. Okay. Um, so this is your go-to gear basically. So, uh, let's start with go-to piano.

**Chris:** Oh, uh, I use, um, foli Grand, um, from, I don't actually know the library.

Um, I think I wrote it down for you somewhere. Um, but it's Foli Grand. It might be Imper Imperfect Samples. That's the one. Yeah. Yeah. Um, it's just really great, like it sounds amazing, um, out of the box. It sounds real. And, um, I also use, uh, Spitfire's got like a free soft piano. Um, I think I've had a few placements with that being used on it.

Um, and yeah, that's really, really pretty good. [01:01:00] Um, it's just, I mean, it's free, you know? That's, that's amazing. So, um, yeah, that's, that's kind of, I mean, I'll, I'll swap it out for other pianos. I, I do a lot of live piano recording, but mainly more sound design and things like that and trying, trying to find unique stuff.

So,

**Rich:** yeah. So yeah, my, my first five trailing music albums were soft piano. Oh, amazing. It was that, that piano library used on every single track. So yeah, that's, that's a winner. Okay. Uh, go to Brass.

**Chris:** Oh, there's quite a few there. Um, yeah, so I use, uh, metropolis Arc one quite a lot. I'm using them a lot at the moment.

Um, and I've had the library for ages. Uh, I use Sy CNA samples, cbra on everything. Um, they have amazing patches. The 12 Horns patch, the Monster Brass Patch, I think it's called. The Tube is great. The trumpet's great. Um, use them a lot. Uh, I also use performance samples, [01:02:00] angry Brass, um, which is amazing. Um, the trombone patch is incredible.

In fact, I use everything from performance samples. They, that whatever they're doing is working, you know, it's just, it's amazing. So, um, and I must use something else. Metropolis arc also have their base trombones have this short brass, um, stab. And it's just like it cuts through everything. If you layer it with your drums, it's like it takes your head off.

So that's great. Um, yeah.

**Rich:** Uh, yeah, Chris has killed many a music supervisor with that sample. Yeah,

**Chris:** absolutely. Um, I think that's about it. There's probably something else I use. Oh, uh, trailer Brass as well, uh, from musical sampling. They're really good. Um, yeah, there's quite a lot there, but, okay.

**Rich:** Yeah. Yeah.

Well, you are admittedly breaking the rules by giving me more than one, but I'm gonna take it. That's it. I do, well, it's a multi sample patch, that's what it is. Yeah. Uh, okay. Go to strings. [01:03:00] Uh, we'll, we'll keep, we'll keep it strings rather shorts and longs because you, okay.

**Chris:** Yeah. So again, performance samples, fluid shorts, uh, and uh, C s s cinematic studio strings for longs and shorts, uh, Pacific Strings Performance Samples, longs and Shorts.

Um, yeah. And Metropolis Arc one again, they're low, low strings are unreal.

**Rich:** Yeah, I do like their low strings too. Yeah. I wasn't, I wasn't, maybe I should go back to it. I wasn't a fan of Fluid Shorts. I bought it and I was like, yeah. Oh, but you know, maybe I need to go back to it. I, I think I find that sometimes, you know, you'll hear it, you'll hear a library one time and be like, eh, not impressed.

And you go back to it and go,

**Chris:** Ooh, yeah. Yeah. It could just be me. I mean, I layer it a lot, but, you know, um, yeah, I like everything they do well, clearly.

**Rich:** Okay. Uh, go to drums. Uh,

**Chris:** not, not kits here, not kit, but I'd say [01:04:00] Okay. If I had to pick one library, it would be damaged too. Um, that's just amazing. Um, and.

Cerus, is it Cerus? Is that how you say it? I dunno. From Audio Imperial. Um,

**Rich:** yeah, it's, it's Cerus is the, I can't remember whether it's Greek. I think it's Greek. The, the, yeah. The three-headed dog that guards the underworld.

**Chris:** So yeah. Okay. There you go. Yeah. Um, that just punches through everything. Um, and there's a lot more drums I use.

I mean, I swap so much stuff out, you know, I, I find a lot of drum uh, patches and load them up and then just be like, oh, that's not really what I'm after here. Um, and try and change it from track to track, but damage too, and servers. Yeah. You know, they're kind of my two key ones that just punch through.

Okay. Go to synth on this sphere. One or two? Oh two. Yeah. And all [01:05:00] of its, um, all of its extensions and, and you know, spectrasonics do a lot of extension packs and things like that, and that everything they do is kind of, it's, it's like my thing. I just, I, I, I, uh, I couldn't function without Omnisphere. Yeah.

**Rich:** I do love Omnisphere and in fact, I, I haven't got Onfi too, but, uh, I've got this like, weird issue that I need to sort out and I keep forgetting to, but the, I laid it all my trillion patches into Omnisphere.

Now Omnisphere is like, cannot compute. Oh, no. So I'm like, oh, no, I, I can't be bothered to contact phonics, but I can't use Omnisphere.

**Chris:** Yeah. I also use, uh, serum as well. Serum's great.

**Rich:** Okay. Yeah. Cool. Right now we're gonna go to, uh, go to, uh, effects plugins. Now we're gonna limit it to three.

**Chris:** Okay. Um,

**Rich:** because I'm not talking like mastering things.

I'm talking about those plugins that. You [01:06:00] will always use and okay. There is definitely three to five plugins that every composer will, if they're loading up, uh, effects onto their channel strip, they're going, you know, I could do with a little bit of, uh, Santo's little plate here, plop, uh, you know that for

**Chris:** example?

Yeah. Yeah. Um, okay. Well I go Fab filter satin. Um, yeah, it's just, I use it on so much stuff. What's that one? It's like a saturation, um, plugin, but you can make it like really clean and dial in the mix and stuff like that. And I use it on drums and it brings the drums to life. It's mad. Um, really, really useful.

Um, I'd say sound toys, echo Boy. Um, I couldn't live without that. And Val Halla room, so those, which is a reverb. And those are my three, my three that I probably use the most, I would say. I love [01:07:00] delays as well, so I'm kind of obsessed with, uh, working with delays with Echo Boy. So, yeah,

**Rich:** I, I, I do love delays too.

I think that's the guitarist in me was always, you know, loads of delay and goes, Ooh, I wonder if I can make my sound self sound like the, the edge from you too.

**Chris:** Definitely. Yeah. Um,

**Rich:** okay. And last question before I, I let you go back to your daily life, which is if you were to give one piece of advice to an aspiring Trier composer, what would that be?

**Chris:** Oh man. Um, well, I mean, it's kind of cliche, but I suppose like, yeah, just work really hard at it if, if you want to do it and yeah, the extensions of that, which are research heavily and by work hard, like should encompass everything to do with. Trailers, the sound, the authenticity, [01:08:00] um, the research, the um, orchestration, the mixing, all of it kind of comes under that umbrella of put your all into that specialist area.

And I think that probably being with a shot, you know,

**Rich:** okay. Hard work and one pointedness, you know?

**Chris:** Yeah. Laser focus. Yeah. I mean, I could say so much about it, but I mean, it's a quick far round, so Yeah. Le yeah.

**Rich:** Audience, if you're still not sure what he means by hard work, listen to the interview again,

**Chris:** you know, or just like find me on Facebook Messenger and just Yeah, ask me, because I know I normally like get questions and stuff, so I don't mind.

Chris, what's hard

**Rich:** work? Uh, yeah, yeah. I dunno. Yeah, the thing is, it is one of those, I'm sorry to say it, but it is one of those really annoying answers and I, I'm not saying that because I find it annoying. I find it, you know, well, although I do sometimes find annoying, I hear someone say it, but. It's more just like a damnit, where's the cheat sheet?

You know?

**Chris:** Yeah, yeah. No

**Rich:** shortcuts. [01:09:00] No shortcuts. That's it. That's it. But the thing is, it's so worth, the work is so worth it because you know, I'm sure you can testify, you listen back to your work years ago, or even last year, the year before you go. Uh,

**Chris:** yeah. Yeah. I'm a little

**Rich:** bit better now.

**Chris:** Yeah. Yeah. I kind of constantly feel that way.

Um, you know, I don't really think that will ever change, but you know, maybe from like six years ago, I'm kinda like, yeah, okay. It's a bit better now. But, um, yeah. I mean it's constant, you know, it's constant every day improving. Yeah. And learning, so.

**Rich:** Yeah. Right. Dude, thank you for that stage advice. Thanks for taking the time to do the interview, and thank you for having me.

I'm sure everyone loved it, so

**Chris:** it's a pleasure, honestly. Thank you

**Rich:** very much. My pleasure.