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## Overture Music Visualization [key Serial Number]

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think of something that could go wrong, and then consider how this could be fixed. write down the thought for later, and then work out the most logical way to fix it. if you have an issue with a set piece, do a back-up plan so you will know how to fix it, and make sure the crew know what it is. the set crew, especially the scenic designer and lighting designer, will want to know as soon as possible so that they can make any necessary changes before it's too late. if there is a problem with your music, make sure you know what to do. the same goes for any member of your crew. make sure everyone knows how to do their job, and that everyone knows who is in charge. this will make sure that everyone is on the same page when it comes to the set or the music or the stagehands. be prepared, and know your best option, so you can execute it in a safe and orderly way. the actual risk to the show depends on a lot of factors, including the size of the set and the scale of the production. a small set in a small space, such as a theatre, isn't going to have the same risk of total collapse as a large set in a large space, such as a stadium. but there's always a risk that the set won't look exactly right, or a stunt won't work. the set and stage crew know about the show's riskiest areas, such as where the scenic is especially flimsy or the wind machines are and they have planned for the best possible outcome. the director and the show's musical director will also consider how the music can make the most of the set and the actors and the problem will be discussed at the first rehearsal.

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as a musical score, succession uses an approach commonly associated with documentary filmmaking: the score almost always plays secondary to the visuals. this is true whether britell is

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working with a single episode of the show or the whole season. but britell says that when the show first began to be recorded, he had a different strategy in mind: he only wanted to do musical versions of the major moments of the show. the logic was that if the audience watched the show and loved it, they might then buy the soundtrack on itunes. but succession became a hit before britell even started putting together a full score, so that strategy was never pursued. but britells overall approach to score was to write something that was as broadly resonant as possible. he saw his task as similar to that of a film editor who must keep his eye on the bigger picture, so that the story flow is clear. in the same way, the score and lyrics must be cohesive, the composer says. the process of composing each episode was an exercise in writing a cohesive piece of music that would be a catalyst to bring everything else together. the score gets its power from its melodic and rhythmic unity. each song is either a complete unit with a beginning, middle and end, or it has a theme that bridges to a sequence of other pieces. but the pieces of music are so small in the grand scale of the show that they become parts of a puzzle. you might not have thought that you could sing, but with a little practice, a little motivation, and some good singing teachers, you will be amazed at your progress. with vocal music and a good teacher, you will not be stopped by any of the traditional challenges. 5ec8ef588b

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