

Bear McCreary

Primetime Emmy Tally: One

How He Got the Gold: In 2013 for outstanding original main title theme music, for *Da Vinci's Demons* on Starz.

Now for the Noms: An additional nomination in the same category, in 2010, for Fox's *Human Target*.

Going Bold: "The producer of *Da Vinci's Demons*, David S. Goyer, wanted the score to be bold, contemporary and unusual. I was enticed by the Renaissance setting and wanted to explore period-appropriate, traditional sounds. I strove to take the audience back to Florence of the late fifteenth century, but also let them feel the thrill of a modern adventure-fantasy series."

Double Vision: "My score for *The Walking Dead* is all about mood, texture

and color. There is very little thematic development in terms of melodies. It sets the stage and strives to stay out of the way. For *Marvel's Agents of S.H.I.E.L.D.*, the approach is big, brassy and thematic. My job there is to drive the story forward and play the epic action."

Sound Approach: "When I approach a new project, I first decide what the sound will be, what instruments I'm going to use. For *Black Sails*, a pirate drama on Starz, I scored the entire show with historically accurate instruments. The score sounds like it's being improvised by an exhausted crew after a long day's work."

Emmy Memory: "My category was incredibly competitive — I was honored to be nominated alongside some of the best composers in television. I don't recall the moment my name was called. I just have vague memories of flying down the aisle toward the stage, literally floating. I don't remember my feet on the floor at all."



PHOTOGRAPH BY COREY NICKOLS