



## Brian King

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## EDUCATION

### **1997 – 1998 University of Southern California (Thornton School of Music)**

- Graduate Certificate in Film Scoring (Master's Level)
- Recipient of the Harry Warren Scholarship for composition
- Composition studies with Buddy Baker, David Raksin, Elmer Bernstein and Leonard Rosenman

### **1978 – 1982 Manhattan School of Music**

- B.M. in Music Performance (Percussion)
- Additional studies in composition, orchestration and arranging with John Carisi, Elias Tannenbaum and Daniel Ricigliano
- Graduated with honors – MSM scholarship recipient
- Percussion studies with David Friedman, Paul Price, and James Preiss

### **1976 – 1978 SUNY at Fredonia (Teacher's College)**

- 2 years of undergraduate study in music education
- Member of the composer's group and new music society, "Ethos"
- Percussion studies with Ted Frazeur

## EMPLOYMENT

### **ETHOS - Education Online - Los Angeles, California and Paris, France**

#### **2014 - present Founder, Teacher and Program Director**

- Creator of a new web-based educational platform, designed for music in multimedia; films, animation, television and video games. This method combines a unique Learning Management System with a live virtual classroom. A live class experience, delivered by industry professionals in real-time, course modules in various formats, including; workshops, master classes and recording sessions.
- Currently in session, offering 8 different courses in music for multimedia, ETHOS continues to work with students from ESMUC in Barcelona, Hochschule für Musik Karlsruhe in Germany and EICAR in Paris. For more information; [www.ethoseducationonline.com](http://www.ethoseducationonline.com)

### **EICAR - The International Film & TV School - Paris, France**

#### **2012 - present Independent Contractor (ETHOS) and Lecturer**

- Course instructor in music for film for the French department
- Workshops and master classes in music for film for the International Department
- Implementation of the ETHOS online system with EICAR students in a variety of courses in music for multimedia; film music composition, music for television, orchestration/music preparation, music for video games, synchronization and protocols delivery, film music 101 and directing the composer

### **USC Thornton School of Music - Los Angeles, California**

#### **2010 - July 2012 Associate Professor of Practice, Department Chair and Program Director (SMPTV)**

- Established new industry relations, including fundraising projects for USC with ASCAP, BMI, the RMALA and the Professional Musician's Union local 47

### **2003 – 2010 Assistant Professor of Clinical Studies, Department Chair and Program Director (SMPTV)**

- Creation and implementation of new, expanded format for the USC film scoring program;
  1. New curriculum, focused on “real-world” training in a modular, team-teaching format
  2. Addition of new faculty, lecturers and guest artists
  3. Collaboration with the USC Cinematic School of the Arts included new production workflow to assist all student projects
  4. Creation of new, dynamic film scoring web site to educate the community and promote all aspects of the program; students’ work and educational experience while enrolled in SMPTV at USC

### **2002 – 2003 Full-time Lecturer, Program Director (SMPTV)**

- Fall 2002 appointed as interim director and chair
- Implementation of thorough inventory and evaluation of the SMPTV program which resulted in;
  1. Creation of a new curriculum for SMPTV
  2. Changes in personnel, including new faculty and staff. A new full-time core faculty group was created. Additional part-time faculty were hired, in part, to ensure the success of a team-teaching component in the program.
  3. Additional staff positions were created in support of collaborative coursework and production activities between SMPTV (scoring), MUIN (music industry department), the Thornton Performance Division and the School of Cinematic Arts.
  4. Creation and full implementation of guest artist composition forums on a weekly basis. These forums covered all aspects of the business. Our guests included composers, orchestrators, music agents, directors, studio executives, scoring mixers, music editors, etc. The forum became a key component of the program, facilitating the success of the SMPTV Internships. While enrolled in the USC program, the students had the opportunity to work on TV shows like, “LOST”, “Alias”, “Supernatural” and others. A complete list of all participants in Composition Forum is available upon request.
  5. More collaboration at work between various departments and other schools on the USC campus
  6. Shared use of facilities between SMPTV, MUIN, and Cinematic Arts
- Acquisition of the film music of Elmer Bernstein, James Newton Howard, Michael Giacchino and Shawn Murphy. These collections have become part of the current SMPTV curriculum, providing the students with access to many Hollywood film projects, past and present.
- Production of SMPTV projects at major studios and scoring stages in Los Angeles, and northern California. Under my direction, working with industry contacts, the SMPTV program became a production-based program, with student productions taking place at Paramount Stage “M”, Warner Bros. Eastwood Stage, Capitol Records, and the Spielberg Stage.
- Creation of a Technology Boot Camp for all SMPTV students. This 3-week intensive program took place before the start of the regular semester, providing students with an opportunity to focus on the technology lessons and skills necessary for building a strong foundation in the technical aspects of the program.
- Director of the Summer Workshop Program for Film Music at the Thornton School of Music. This program was produced for high school students from across the United States.
- Production director and full-time lecturer for SMPTV - a detailed account of my work as production director and lecturer are available upon request.

### **Blue Wall Studio, Inc. Atlanta, Georgia 1988 - 1997**

- Owner and operator of a full production recording studio in downtown Atlanta, Georgia
- Worked with a wide variety of bands and artists as producer, engineer, musician, composer and arranger - a list of clients is available upon request
- Established student internship relations with Georgia State University and other local institutes for the recording arts

- Partnered with local radio stations, record labels and club owners to promote local talent produced by Blue Wall Studio
- Participated in local NARAS chapter events, including music showcases and seminars in music production
- Partnered with performance venues, “L5PP” and “Homage” to produce an ongoing series of “live” music recordings

For more information about Blue Wall Studio in Atlanta, and now in Paris; <http://www.bluewallstudio.com/>

### **Brian King Music 1985 – present**

- As an independent composer and music producer I have had the opportunity to work on a multitude of projects - a list of projects and clients is included on pages 6 – 8 of this document.
- I have worked in many facets of the industry as composer, engineer, musician, mixer, music editor, orchestrator, copyist, arranger and producer

- *Additional Teaching Components and Experience in Curriculum Development* -

### **EICAR - international film school (PARIS) March - April 2013**

Created workshop & master classes in music for film, directing the composer, working closely with filmmakers, screenwriters, film editors & sound designers

### **Ecole des Arts (Marcoussis, FRANCE) January - July 2012**

Lead instructor in composition, musique de film, for a student film project called, "Jeune Planete Cinema" - created a curriculum to introduce first-time composers, ages 12 - 16, to the art & craft of creating music for film. Jeune Planete Cinema was produced, in collaboration, with Ecole des Arts & AEF. This project invited young filmmakers from London, Washington D.C., Ile Maurice, Madrid and Casablanca.

### **BMI (Broadcast Music, Inc.) April, 2010 - 2012 “Mixing for Composers” Seminar Series**

### **Multimedia Technology Bootcamp (SMPTV at USC) 2006 - 2009 Instructor of Digital Media in Audio and Video Applications**

### **AFI - The American Film Institute (2004) guest lecturer for workshops in Film Music, “sorting through the differences between the language of film & the language of music”**

### **University of Southern California 1998 - 2012**

Designed and developed the following courses within the USC scoring program;

- MUCO443 Film Score Analysis and Preparation (team-taught)
- MUCO520 Composition Forum (includes collaborations with industry professionals)
- MUCO545 Individual Instruction in Advanced Film Music Composition

- additional mentoring in partnership with the SMPTV program & the USC SCA includes;
  - MUCO523 Advanced Application of Film Music Technology (with Frederik Wiedmann & Dennis Sands)
  - MUCO560 Music Editing for Film (with Chris Brooks & Rick Schmunk)
  - CTPR473 Directing The Composer (with SCA instructor, Kenny Hall)
  - CTAN495 Visual Music (with SCA instructor, Mike Patterson)

In addition to these courses, as part of my teaching experience at USC, I have produced more than 150 recording sessions in direct collaboration with the following courses; MUCO443, MUCO520, MUCO522, MUCO523, and MUCO560 from 1998 - 2012.

### **Administrative Experience with USC 1998 – 2012**

The primary purpose as administrator and program director, while broad in scope, can be summarized as follows:

1. to create, organize and manage all aspects of the SMPTV program to be current with today’s

multimedia marketplace, including:

- implementation of a diverse curriculum, easily adaptable to the ever changing needs of the music industry, especially as it relates to today's use of technology

- a faculty consisting of working professionals - as program director I was responsible for faculty recruits and hires including; full and part-time instructors, independent contractors, guest artists and artists in residence. This list included;

#### Orchestration

Pete Anthony - Jeff Atmajian - Bruce Broughton - Brad Dechter - Dave Slonaker

#### Composition - Feature Films

Bruce Broughton - Patrick Kirst - Joel McNeely - Jack Smalley - Christopher Young

#### Composition - Television

Jon Ehrlich - Blake Neely

#### Composition - Animation Writing

Eric Schmidt

#### Composition - Video Games

Lennie Moore - Garry Schyman

#### Conducting

Pete Anthony - Eric Schmidt

#### Film Music History

Jon Burlingame

#### Music Editing

Christopher Brooks - Kenny Hall - Adam Smalley (guest artist)

#### Music Preparation (Finale & Sibelius)

Steven Juliani

#### Production & Technology

Sean Dougall - Bob Fernandez (guest artist) - John Frizzell - Dennis Sands - Rick Schmunk - Jeff Toyne - Frederik Wiedmann

#### Music Business - Licensing & Publishing, Music Supervision, Business Management

Joel C. High - Richard Kraft (artist in residence) - Sean O'Malley

Additionally, in support of the extensive production needs of the program, I employed music contractors and scoring mixers, including;

#### Music Contractors

Brent Anderson - Sandra Kipp - John Rosenberg - Peter Rotter

#### Scoring Mixers

Bob Fernandez - Joel Iwataki - John Kurlander - Dennis Sands - Andrew Garver - Mike Glines - Steve Krause - Miles Rogers - Rick Schmunk

- a professional production environment to ensure a logical flow of educational training and practical experience, from the classroom to the real world. In this setting, I created a production track which included a direct collaboration between the students and faculty in the SMPTV program, professional musicians (local 47) and the best studios and scoring stages in Los Angeles, including Warner Bros., Capitol Records, The Village Recorder,

Henson Studios, East/West Studios and The Bridge Recording.

- a broad base of internship opportunities to provide students with the best possible pathway for success. Some of our internship relationships included: John Powell, Harry Gregson-Williams, Teddy Shapiro, Ed Shearmur, Rolfe Kent, and Michael Giacchino, as well as one on one mentoring with Thomas Newman, James Newton-Howard, Alan Silvestri, Randy Newman and others.

- an ongoing forum consisting of industry professionals working directly with SMPTV students

2. to promote and nurture collaborations between the Thornton School of Music and the USC School of Cinematic Arts, including:

- performance divisions within the Thornton School of Music (student films and master class series), and the USC Music Industry Program (MUIN) faculty and students

- USC's SCA various programs in Animation, Live Action Narratives, Documentaries, and Video Games

3. to mentor SMPTV faculty, to assist them with developing coursework, updating syllabi and providing production support whenever necessary. In addition to revamping the entire SMPTV curriculum, I co-created the course syllabi for MUCO443, MUCO523, MUCO560, as well as two courses in collaboration with the USC SCA, CTPR473, and CTAN495.

4. to seek and obtain funding to support various aspects of the SMPTV program. From 2010 - 2012, I garnered financial support for several production sessions within MUCO443 and MUCO520. I worked directly with The ASCAP Foundation, and the ASCAP offices in Los Angeles, BMI in Los Angeles, The Professional Musicians' Union - Local 47, as well as the Los Angeles Chapter of the RMA (Recording Musicians Association)

## SERVICE EXPERIENCE

### **JOB PLACEMENT FOR SMPTV GRADUATES**

In my experience working with advanced students in multimedia composition and music production, one of the greatest joys and rewards in teaching centers on preparing the student for internships, or to present them with job opportunities. In my additional application materials, "[The Many Facets of Scoring for Motion Pictures and Television](#)" describes this in detail and sites specific examples of post-graduate success for my students.

### **USING TECHNOLOGY TO MODERNIZE THE APPLICATION PROCESS FOR SMPTV AND THE TSOM**

Responsible for implementing a new digital system for processing student applications, working closely with the office of admissions and the IT department in the Thornton School.

### **SCORE & RECORDED MUSIC ARCHIVES**

In 2003, I worked closely with composer, Peter Bernstein. I invited him to USC to visit with the SMPTV students and talk about his experience and career. Shortly thereafter, in 2004, his father passed away. During this period, Peter wanted to find a new home for his father's collection of scores and recordings. USC was his family's 1st choice. These scores and recording are a valuable resource for our students and a way to procure the history of film music. This experience prompted me to reach out to others in the scoring industry, to see if there were other opportunities like this. As a direct result of my efforts we continue to build our archives with the addition of collections from James Newton-Howard, Michael Giacchino, and Shawn Murphy. Many of these materials are currently used in the SMPTV coursework, and made available to students for further study.

### **ADDITIONAL SERVICE TO THE TSOM**

- guest lecturer for classes in the USC Music Industry Program, for USC professors in the music industry program, Rick Schmunk and Ken Lopez. Additional collaborations with jazz professor, Shelly Berg and his ensemble, as well as Terence Blanchard and the students in the Thelonious Monk Jazz Institute.
- worked closely with the TSOM mentorship program to facilitate support for SMPTV students and industry professionals (Randy Newman, Thomas Newman, Alan Silvestri, James Newton Howard).
- facilitated the Brian May Scholarship for film scoring to establish an ongoing relationship between USC and the Australian educational community (2003 - 2007)

### **ADDITIONAL SERVICE TO THE USC SCHOOL OF CINEMATIC ARTS (SCA)**

- From 2003 – 2012, I provided the SCA with direct student collaboration and educational support, including costs for music contracting, for more than 600 student film projects. All of these projects are extra-curricular, servicing the needs of 14 different courses in the SCA
- Visions and Voices Project - In April, 2011, I participated in a collaborative project with professor and visual artist, Mike Patterson, from the USC School of Cinematic Arts. This project was designed to include faculty and students from the SMPTV program, working together to create original music. This multidisciplinary event was sponsored by the USC Visions and Voices Program, “Rhythms and Visions: Expanded and Live” delivered as a live-cinema event with students and faculty from the USC campus to experience the experimental merging of live acoustic and electronic music with animation and visual media, including giant 3D, stereoscopic projections. This event marked the launch of a program which continues to flourish today.

### **WORKING WITH OTHER ORGANIZATIONS**

- member of Americans for the Arts, BMI, AIMP, the Professional Musician’s Local 47, participation in numerous events with the SCL, Film Independent, Filmmaker’s Alliance, The Independent Film Project, as well as The Center for Communication. As a direct result of the work with The Center for Communication, we invited Harry Gregson-Williams to the SMPTV program. Subsequently, as a teacher and mentor, Harry provided the students with internship positions and job opportunities. During my tenure with USC, all of these organizations continued to work with the USC program.

## **PROFESSIONAL EXPERIENCE**

### **PRODUCTION CREDITS:**

Medeski, Martin and Wood  
Johnny O’Neil Trio  
the subdudes (w/Bonnie Raitt)  
The B-52s  
Jerry Marotta  
Joseph Arthur  
The Indigo Girls  
R.E.M.  
Alan Broadbent  
PS Jonah  
Caroline Aiken  
Kristen Hall  
Michelle Malone & Drag The River  
Melissa Manchester  
Jimmy Webb  
Col. Bruce Hampton  
Daemon Records

Concord Jazz  
Whoa Films  
Veigar Margeirsson  
Joe Harnell  
The Ant Farm  
Grady Cousins  
Michael Feinstein  
Jay Livingston and Ray Evans  
John McLaughlin  
Clark Vreeland  
Zeena Parkins

**RADIO:**

**BBC Radio 2 – Songbook Series with Michael Feinstein (5 seasons)**

featured artists include; Johnny Mandel, Monica Mancini, Carole Bayer Sager, Hal David, Jimmy Webb, produced by Mark Rowles

**NPR – “Performance Series” with Michael Feinstein and Roger Kellaway**

**MUSICIAN CREDITS INCLUDE:**

“Rushmore” w/M. Mothersbaugh  
“Rugrats” w/M. Mothersbaugh  
“Get Bruce” Michael Feinstein  
“Buzz Me In” Jack Logan  
“Glad To Be Live” Kodac Harrison  
Belloluna (Daemon Records)  
Grady Cousins (Daemon Records)  
“Fop Duets” with Bob Lipman  
The Concrete Surrealists  
The Nightporters  
Always Patsy Cline  
Code Blue  
Z Information  
Heavy Liquid  
Amy Lee (Jimmy Buffett)  
Sam Skelton  
James Schneider (JAS)  
Marcelle Harwell Pachnowski  
The Brian King Quintet  
George Cartwright (Curlew)

**COMPOSER CREDITS:**

**FEATURE FILMS**

Play’d – VH1  
Get Bruce  
Blindspot  
Living In The Spirit

**SHORT FILMS**

The Ring  
Half Brother  
The Cricket Player  
Dusk

Coda  
Wishing Time

### **TELEVISION**

#### **"The Parkers" (1 episode)**

1. Foul Ball (17 November 2003) - composer (additional music)

#### **"Starting Over" (15 episodes)**

1. Skydiving (3 November 2003) - Composer
2. Confrontations (6 September 2004) - Composer
3. Blind Date (11 November 2004) - Composer
4. Heal Painful Past (3 December 2004) - Composer
5. The Present Is a Gift (2 February 2005) - Composer
6. Graduation Day (21 February 2005) - Composer
7. Passion for the Game (23 February 2005) - Composer
8. Body Image (25 February 2005) - Composer
9. In the Heart of You (24 March 2005) - Composer
10. Diploma Day (25 March 2005) - Composer
11. Self Love (12 April 2005) - Composer
12. A New Look (2 May 2005) - Composer
13. Episode #3.124 (4 April 2006) - Composer
14. Drinking Problem (10 April 2006) - Composer
15. Episode dated 27 April 2006 (27 April 2006) - Composer

#### **"The King of Queens" (2 episodes)**

1. Doug Less I (1 October 2003) - composer (additional music)
2. Furious Gorge (10 November 2004) - composer (additional music)

#### **"Love Chronicles" (2 episodes)**

1. Groovy Kind of Love (1 January 2000) - Composer
2. Forbidden Love (1 January 2000) - Composer

#### **"The Proud Family" (1 episode)**

1. "Puff's Magic Adventure" (1 March 2002) - composer (additional music)

### **T.V. MOVIES**

- "The Patty Duke Show: Still Rockin' in Brooklyn Heights" (27 April 1999) - recording engineer  
"One Special Night" (8 November 1999) - music editor

### **THEATER**

The Godfather Workout (L.A. and N.Y.) composer  
Woyzeck & The Cabinet of Docteur Narcotique – live theater collaboration via internet between Lyon, France and Los Angeles, California  
Always Patsy Cline (Los Angeles)

### **COMMERCIALS**

Mercedes Benz  
MCI  
Motrin  
Zest  
Ivory  
Heart Association & the American Cancer Society