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Statement of Purpose:

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

1. to organize all aspects of the SMPTV program to be current with today's multi-media marketplace, including:
 - a diverse curriculum, easily adaptable to the ever changing needs of the music industry, especially as it relates to today's use of technology (see [curriculum page](http://www.smptv.net/curriculum.php) for details; <http://www.smptv.net/curriculum.php>)
 - a faculty consisting of working professionals (see [faculty page](http://www.smptv.net/faculty.php) for details; <http://www.smptv.net/faculty.php>)
 - 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 have created a production track which includes 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. (See [student clips](http://www.smptv.net/videos.php) for a sample of the SMPTV students' compositions and production work; <http://www.smptv.net/videos.php>)
 - a broad base of internship opportunities to provide our students with the best possible pathway for success. Some of our internship relationships include: John Powell, 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 (see [SMPTV Industry Forum page](http://www.smptv.net/forum.php) for a complete listing of guest artists; <http://www.smptv.net/forum.php>)
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
4. to incorporate the latest technology into all areas of our work in SMPTV. In addition to music scoring and business applications, we strive to set new standards in communication via the internet through numerous web-based applications including:
 - the SMPTV website (<http://www.uscsmptv.com>)
 - the SMPTV ftp client server (share.smptv.net)
 - personal ftp accounts & websites

Faculty Relations and Development:

The Scoring for Motion Pictures and Television program is a 1 year, graduate certificate program. One of the primary educational concerns centers on our ability to cover a tremendous amount of coursework in a relatively short period of time. Today's scoring marketplace requires education and training in many areas, including; Composition, Orchestration, Synthestration, Sequencing, Music Editing, Music Preparation, Conducting, Audio Recording, Audio Mixing and Editing, Business Practices, Technology & Digital Communication.

Initially, we tried to accomplish the task of teaching all of this SMPTV coursework with a few full-time faculty members. In this way it became necessary for each instructor to teach many different disciplines within the typical academic framework. It soon became apparent that there were too many specific techniques, skills and training objectives to cover in the traditional instructional setting. Another concern was our ability to align ourselves with the industry so that our students would receive the most up to date education and training.

Upon closer examination, it was clear that the best approach would include a combination of some full-time and part-time faculty, along with a number of guest artists and independent contractors - all working professionals, and in most cases specialists in their respective fields. In this way, we could offer new coursework in **composition for film, television, animation writing, video games, orchestration for live ensembles, synthestration** (orchestration for computer generated sequences - MIDI and sample libraries) as well as **a combination of orchestration and synthestration to provide a "hybrid" score**, typical of today's industry demands. Additional courses now include, **music editing, music preparation, creative music technology, audio mixing and editing, a conducting component and music business practices** including; licensing & publishing, music supervision, and business management. (See the SMPTV Faculty for 2010 - 2011 on page for the list of faculty, their coursework and profiles).

While this approach has proven to be very successful, the fact that these instructors are working professionals means that there are periods when their professional work schedules are in conflict with a regular teaching schedule in the SMPTV program. To remedy this, I have found 2 solutions;

1. Wherever possible, we employ a team teaching component which gives the instructors flexibility, to rotate or shuffle their schedules to fulfill their teaching commitment while at the same time allowing them to continue with their professional work. In this way, the instructors are able to literally bring the professional work environment to the classroom and vice versa.
2. In the courses where we are unable to employ a team-teaching component, I rely on a deep roster of instructors who are able to cover the material in these courses. I work closely with each instructor in SMPTV, to advise and counsel on their coursework and syllabi as well as specific project assignments for each course. In this way, we are all working together to ensure a cohesive quality to the overall educational experience.

Since my appointment as assistant professor and permanent program director (2003) I have been solely responsible for all faculty hires including; full and part-time instructors, independent contractors, guest artists and artists in residence. This list includes;

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
Adam Smalley (guest artist)

Music Preparation (Finale & Sibelius)

Steven Juliani

Production & Technology

Sean Dougall
Bob Fernandez (guest artist)
John Frizzell
Dennis Sands (guest artist)
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

- In support of the extensive production needs of the program, I have employed music contractors and scoring mixers including;

Music Contractors

Brent Anderson
Sandra Kipp
John Rosenberg
Peter Rotter

Scoring Mixers

Bob Fernandez
Andrew Garver
Mike Glines
Steve Krause
Miles Rogers
Dennis Sands
Rick Schmunk

In an attempt to involve other programs, departments and students in the TSOM, I have created a series of master classes, scoring sessions, and student film projects which promotes an environment for collaboration, along with educational training specific to film scoring.

The ongoing Brass & Woodwinds Master Class Series is a good example of development and collaboration at work. In this setting, the composers are given a writing assignment for a Brass & Winds group, to be recorded on the Spielberg Scoring Stage. The group is made up of players from various performance studios in the TSOM. These students are hand-picked by their faculty (Terry Cravens, Boyd Hood, Jim Thatcher, Joel Timm, Jim Walker) to perform the works of the composers in a live-studio session. In this way, the composers are working directly with the student players and the SMPTV faculty get a chance to work closely with the faculty from the Brass & Woodwinds departments. This represents one example of many collaborations throughout the academic year.

In addition to my work with the SMPTV faculty, I have had the good fortune of working with many of the faculty in the USC School of Cinematic Arts. In part, to establish an educational environment for collaboration between our students. In addition to the collaborative production work, there are 2 cinema courses which invite direct enrollment from the SMPTV program. The list of faculty relationships I have developed over the years includes;

Cinema Production (CTPR courses)

Kenny Hall
Midge Costin
Doug Vaughan
Mark Harris
Brenda Goodman
Chris Chomyn
Norm Hollyn
Tom Holman

John C. Hench - DADA (Division of Animation & Digital Arts)

Kathy Smith

Mike Patterson

Candace Reckinger

Shelly Wattenbarger

Interactive Media (Video Games)

Scott Fischer

Chris Swain

Tracy Fullerton

The continued success of the SMPTV program relies on our abilities to work together, whenever possible, to share in these experiences, academically and professionally. The investment of time and energy to ensure that faculty and students continue to develop these qualities is now common practice in my work at USC.

To provide you with a closer look at the current SMPTV faculty for 2010 - 2011, I have included several pages from the SMPTV Program website. For more information, I encourage you to visit;
<http://www.smptv.net/faculty.php>

SMPTV FACULTY FOR 2010 – 2011

Program Director



Brian King

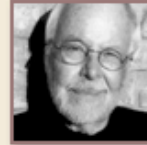
Composition



Patrick Kirst



Joel McNeely



Jack Smalley



Christopher Young

Composition/Conducting



Eric Schmidt

Orchestration



Pete Anthony



Bruce Broughton

Music Preparation



Steve Juliani

Film Music History



Jon Burlingame

Production/Technology



Sean Dougall



Dennis Sands

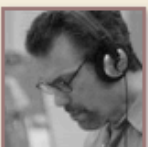


Rick Schmunk



Frederik Wiedmann

Scoring for Video Games



Garry Schyman

Music Editing



Chris Brooks

Business



Richard Kraft

Chris Brooks

[IMDb link](#)



MUCO 560

Music editor Chris Brooks gives an introduction to music editing. Assignments include spotting sessions, creating temp tracks, music as sound design, and much more.

MUCO 560 MUSIC EDITING FOR FILM is team taught by Rick Schmunk (Pro Tools) and Chris Brooks (music editor and film score producer). The course is 15 weeks and meets in the fall semester only (2 units).

Visual Music



Visual Music, a unique and comprehensive book by first-call veteran music editor/supervisor/producer Chris Brooks. An absolute must for anyone who composes or is interested in composing music for the visual media.

Pete Anthony

[IMDb link](#)



MUCO 443

Pete's class focuses on orchestration as it applies to working in film music today. Some of the coursework assignments include score reductions, a master class in writing for strings, orchestration for large chamber orchestra, plus analysis from some of the scores of James Newton Howard. The scoring assignments are recorded with live players on the Spielberg Scoring Stage.

MUCO 443 is another team-taught course in the SMPTV program. Both 443a (fall) and 443b (spring) are 15 weeks each. The overall structure changes from fall to spring. In the fall, Pete Anthony (orchestration), Steve Julani (music preparation) and Christopher Young (composition) teach for 5 weeks each. In the spring, Pete Anthony and Brad Dechter cover orchestration for 11 weeks and Steve Julani finishes out the final 4 weeks with another phase of music preparation.

Dennis Sands

[IMDb link](#)



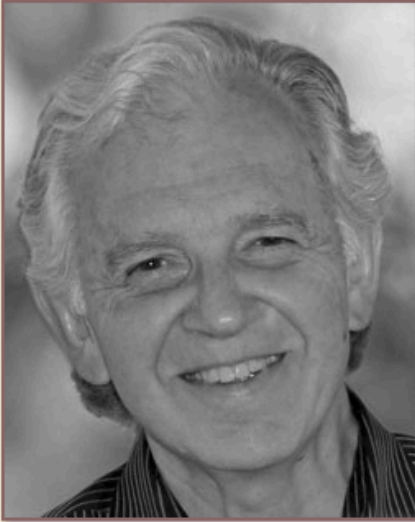
As part of MUCO523b, the "Mixing for Composers" course will encompass many of my techniques in regards to stem configuration and layout, panning, reverb choices, Pro Tools plugins, sound separation, and listening techniques. The seminar will be divided in two components, the first concentrating on stereo mixing and the second on 5.1 mixing.

In addition to being a 4-time Oscar nominee (The Polar Express, Cast Away, Contact and Forrest Gump), Dennis Sands has won Grammy and Emmy Awards for his work in sound mixing.

Bruce Broughton

[web site](#)

[IMDb link](#)



In addition to his extraordinary work as a composer, Bruce Broughton teaches a very unique orchestration course in the spring semester of the SMPTV program (MUCO443b).

Orchestration for Film: The class will feature demonstrations of each of the primary orchestral instruments, with special attention given to the consideration and specific use of timbre, tessitura, range and performance in dramatic/emotional situations, combined with practical compositional exercises focused on the dramatic possibilities of instruments in various combinations.

Jon Burlingame

[IMDb link](#)



MUCO 442

The next generation of composers needs to know where film music has been, and where it's going, in order to create the film music of tomorrow. Burlingame—a veteran journalist and author who has covered the film-music scene for *Variety*, *The New York Times*, the *Los Angeles Times*, and many other publications—brings a historical perspective to the program.

Over two semesters, he showcases (via lectures and the extensive use of clips) the entire history of movie music: the classic scores of Steiner, Newman, Korngold, Waxman and Rozsa; the development of the art through the music of Herrmann, Bernstein, North and Goldsmith; the modern-day

work of Williams, Horner, Barry, Zimmer, Howard and others. Additional classes on concert-hall composers working in film (Copland, Walton, Shostakovich and others), foreign composers (Morricone, Rota, Jarre, etc.), the use of songs and classical music as score, music for television, and other topics, help to illuminate the subject.

Books by Jon Burlingame



Burlingame is one of the nation's leading writers on the subject of music for motion pictures and television. He is the author of three books: *Sound and Vision: 60 Years of Motion Picture Soundtracks* (a history of movie music on records including a mini-encyclopedia of film composers), *TV's Biggest Hits* (the definitive history of American television scoring), and *For the Record* (about the union struggles of Hollywood studio musicians).

He writes regularly for both *Daily Variety* and *The New York Times*. His writings have also appeared in the *Los Angeles Times*, the *Washington Post*, *Newsday*, the *New York Daily News*; in such magazines as *Premiere*, *Emmy* and *Entertainment Weekly*; and online at www.filmmusicsociety.org. He has consulted with the Los Angeles Philharmonic and the National Symphony Orchestra on film-music programs and his program notes have appeared in venues ranging from New York's Carnegie Hall to the Kennedy Center in Washington, D.C. and Disney Concert Hall in Los Angeles.

Frederik Wiedmann

[web site](#)

[IMDb link](#)



MUCO 523ab

With an emphasis on Logic Pro, Freddie covers many of the aspects associated with the final delivery of your music for the dub stage including working with digital audio stems, mixing, editing, and conforming from video to film. This 15 week course takes place in both the fall and spring semesters.

Sean Dougall

[web site](#)

[IMDb link](#)



The SMPV technology component is designed to immerse students in all aspects of computer technology relating to film scoring, from mock-ups to delivery, at the beginning of their careers. Sean's primary role is covering the basics and the pitfalls to meeting delivery requirements, and guiding students through the production process with an eye to delivery, to ensure a successful scoring experience. Acting as producer and music editor for the scoring sessions during the remainder of the year, he helps students apply those lessons on SMPV scoring dates as well as student film sessions.

Software for Film Music

Independently and as part of Figure 53, Sean has developed several software applications for film music, theater, and related fields.



Cue Tracker



Streamers



Lockstep

Steve Juliani

[IMDb link](#)



MUCO 443

An introduction to the professional standard of music preparation in Los Angeles. The primary focus of the course is to aid students in the preparation of scores and parts for their scoring sessions. The main program is Finale. Students will learn how to create scores that are well prepared for part extraction and how to create extracted parts that meet a professional standard.

MUCO 443 is another team-taught course in the SMPV program. Both 443a (fall) and 443b (spring) are 15 weeks each. The overall structure changes from fall to spring. In the fall, Pete Anthony (orchestration), Steve Juliani (music preparation) and Christopher Young (composition) teach for 5 weeks each. In the spring, Pete Anthony and Brad Dechter cover orchestration for 11 weeks and Steve Juliani finishes out the final 4 weeks with another phase of music preparation.

Patrick Kirst

[web site](#)

[IMDb link](#)



MUCO 522b

This course explores modern approaches to film music composition. It shows students how to develop dramatic concepts and how to communicate ideas to the director. It helps the decision-making process a film composer is faced with on a daily basis. The course discusses contemporary writing and synthestration techniques, focussing on modern compositional tools of the 20th Century in a classroom setting. Patrick teaches MUCO 522b in the spring semester only. 15 weeks (2 units)

MUCO 545 PRIVATE INSTRUCTION

A one-on-one discussion about how best to approach a specific project in terms of the dramatic and musical concepts discussed in MUCO 522b. Patrick teaches MUCO 545 in the spring semester only. 15 weeks (2 units)

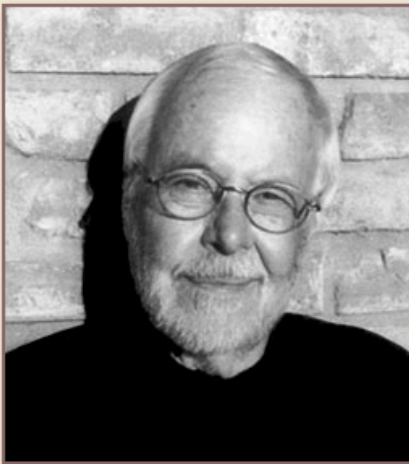
Patrick Kirst on iTunes



Jack Smalley

[web site](#)

[IMDb link](#)



An established member of the faculty, Professor Jack Smalley teaches two courses for SMPTV.

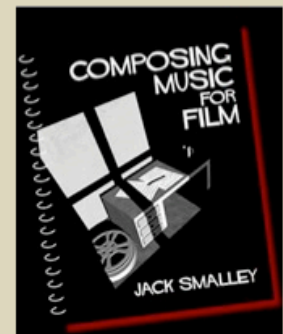
MUCO 440a

This course explores modern compositional and orchestration techniques from "Functional Harmony" to the 20th Century in a classroom setting. It interprets the dramatic elements of a film so the composer will have a comprehensive approach to composing an underscore that will serve and enhance the film. Jack teaches MUCO 440a in the fall semester only. 15 weeks (2 units)

MUCO 545 PRIVATE INSTRUCTION

A one-on-one discussion about how best to approach a specific project(s) in terms of composition and harmonizing thematic material, then selecting an orchestra that fits the needs of the Director and Composer. Jack teaches MUCO 545 in both the fall and spring semesters. 15 weeks (2 units)

Composing Music for Film



With over 125 examples, the chapters cover:

- Section One: The Elements
- Section Two: Composing a Theme
- Section Three: Writing a Cue
- Section Four: Consonance and Dissonance
- Section Five: The 20th Century

Eric Schmidt

[web site](#)

[IMDb link](#)



MUCO 522a

This course curriculum is designed to introduce the student to the basics of orchestral conducting and then focus specifically on the specialized techniques, methods and terminology that are present in a professional scoring session. Four 2-hour class periods are utilized, preparing students to conduct their own work. Students will conduct live piano during each class and receive individual critique. MUCO 522a is offered in the fall semester only. 15 weeks (2 units)

MUCO 545 PRIVATE INSTRUCTION

A one-on-one discussion about how best to approach a specific project(s) in terms of composition and harmonizing thematic material, then selecting an orchestra that fits the needs of the Director and Composer. Eric teaches MUCO 545 in the fall semester only. 15 weeks (2 units)

Rick Schmunk

[web site](#)



MUCO 560

Rick Schmunk, certified Pro Tools instructor, takes the scoring students through the recording, editing and mixing process in Pro Tools as it applies to film scoring for 8 weeks.

MUCO 560 MUSIC EDITING FOR FILM is team taught by Rick Schmunk (Pro Tools) and Chris Brooks (music editor and film score producer). The course is 15 weeks and meets in the fall semester only (2 units).

Richard Kraft

[web site](#)

[IMDb link](#)



MUCO 520

MUCO 520 is listed as "Composition Forum". In this case we have 8 weeks with film music agent, Richard Kraft. Students meet with Richard at his agency in Sherman Oaks in the San Fernando Valley.

SO, YOU'VE TAKEN THE FILM SCORING PROGRAM... NOW WHAT ARE YOU GOING TO DO?

It takes more than talent to make it show business. The inside scoop on how composers really get hired. Learn the power of the right demo CD. Find out how to seek out work. Learn what to do and not to do when you finally get the chance to sell yourself. Discover the joys of negotiating your first deals.



Richard Kraft is the founder of Kraft-Engel Management, one of the world's leading agencies specializing in representing film and theatre composers. Together with his partner, Laura Engel, they represent such clients as John Barry, Christophe Beck, Jon Brion, Alexandre Desplat, Danny Elfman, Philip Glass, Maurice Jarre, Alan Menken, Javier Navarrete, John Ottman, Rachel Portman, John Powell, Trevor Rabin, Graeme Revell and Marc Shaiman.

Joel McNeely

[web site](#)

[IMDb link](#)



Joel teaches composition in the classroom (MUCO 440b) and private instruction (MUCO545) in the spring semester only. During the fall Joel teaches a master class in writing for brass and woodwinds as part of our composition forum. This includes a scoring assignment and recording session produced on the Spielberg Stage with the TSOM brass faculty and members of the Hollywood Studio Orchestra. Additionally, there is a scoring assignment and recording session for his MUCO440b course in the spring.

Christopher Young

[web site](#)

[IMDb link](#)



preparation.

MUCO 443

Applied techniques in writing for narrative dramas, suspense, mystery and horror genres. Scoring assignments include a unique opportunity to re-score one of Chris's films with the director. Past projects include Jon Amiel (The Core, The Man Who Knew Too Little); Clive Barker (Hellraiser); and Chris Walas (The Fly II). A final project includes another scoring date with a large orchestra.

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Tilden House Residency

Call for Applicants

Los Angeles based film composer CHRISTOPHER YOUNG is proud to offer the Tilden House Residency to qualified applicants.

The Tilden House Residency is a unique residency program offering low cost housing in Los Angeles, California in order to help aspiring film composers and musicians establish themselves in Hollywood. The goal of the program is to provide housing assistance to those who might not otherwise be able to start or continue their careers.

"This is just the beginning of a much larger idea that I have," Christopher Young recently said. "My ultimate goal is to acquire an apartment building so that I can increase the number of spaces available, and at the same time decrease the amount of rent that is being paid. I am so thrilled that I have finally been able to take this first step and cannot wait to see the rooms fully occupied."

Tilden House is a fully furnished, newly renovated property administered by Conover Lane Music and currently houses up to 4 residents at a time. Each room is offered significantly below market value. Each resident is assigned a private, locked room complete with a full-size bed, closet, dresser and desk. There is a communal living room, dining room and kitchen.

Brian King

[web site](#)

[IMDb link](#)



SMPTV Program Director

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

1. to organize all aspects of the SMPTV program to be current with today's multi-media marketplace, including:
 - a diverse curriculum, easily adaptable to the ever changing needs of the music industry, especially as it relates to today's use of technology (see [curriculum page](#) for details)
 - a faculty consisting of working professionals (see [faculty page](#) for details)
 - 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 have created a production track which includes 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. (See [student clips](#) for a sample of the SMPTV students' compositions and production work.)
 - a broad base of internship opportunities to provide our students with the best possible pathway for success. Some of our internship relationships include: John Powell, 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 (see [SMPTV Industry Forum page](#) for a complete listing of guest artists)
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 (MUIP) 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

Garry Schyman

[web site](#)

[IMDb link](#)



MUCO 540ab

This course takes an in-depth look at composing music for video-games, incorporating lectures, audio/visual demonstrations, handouts, composition assignments and guest artist appearances. Students are tasked to create their own adaptive music similar to works created for current marketplace video-games. This 15 week course is offered in both the fall and spring semesters.

Garry Schyman is a multi award-winning composer for film, television and video games. His score for the critically and commercially acclaimed video game *"BioShock"* has earned him numerous awards including "Outstanding Achievement in Original Music Composition" from the Academy of Interactive Arts & Sciences and four awards from the Game Audio Network Guild including Music of the Year, Best Interactive Score, Best Original Instrumental and Audio of the Year. His song "Praan" for Matt Harding's YouTube mega hit "Dancing 2008" won "Best Music Video" at the Hollywood Music Awards.

His most recent work includes scores for Square Enix's *"Front Mission Evolved"*, 2K's *"BioShock 2"* and EA's *"Dante's Inferno"*.

SMPTV Curriculum Development:

As the use of technology in our industry continues to evolve so does our curriculum. To remain current we are constantly updating our technology coursework.

In recent years, there have been several major changes to the SMPTV curriculum.

In 2004, the entire curriculum underwent review. I used this opportunity to update each course to include a technology and production component. I also added 3 new courses, MUCO 545 Private Instruction in Composition, MUCO560 Music Editing for Films, and MUCO540 Composing for Video Games. Additionally, MUCO520 Composition Forum, was completely reworked to allow us to introduce important lessons in business related topics like, music licensing, publishing, performance rights, especially pertaining to internet use, and copyright laws by interfacing directly with music industry professionals.

Two years later the forum was expanded to include mentoring sessions and internship opportunities with some top composers including, Thomas Newman, James Newton-Howard, Harry Gregson-Williams, Teddy Shapiro, Ed Shearmur and John Powell. For more information about the new expanded forum go to the smptv website at; <http://www.smptv.net/index.php> as well as a complete list of guests at; <http://www.smptv.net/forum.php>

In spring 2011, 4-time Oscar nominee and award winning mixer, Dennis Sands will join us for an updated version of MUCO523b. I was able to introduce Dennis to the coursework in SMPTV through a series of audio mixing seminars we produced, with the support of BMI.

I have introduced a number of other changes to the curriculum including;

SMPTV Technology bootcamp - the use of technology, particularly sequencing and editing, has become part of every course in the curriculum. In an attempt to provide each student with a strong foundation in technology training I created a “tech bootcamp” at the start of each year. This bootcamp was part of MUCO523a and was designed to take place 3 weeks before the beginning of the semester so that the SMPTV students could focus their time and energy entirely on technology. The class sessions, M-F from 10am - 5pm, incorporated elements of synchronization, working with timecode, digital video, sequencing and mixing, synthestration, music editing and music preparation. Several instructors were involved, demonstrating further support for the value of team-teaching. The compressed timeline for instruction and learning was a topic of initial discussions but the overall results were undeniable - students developed a strong foundation in these technical areas in just a few short weeks.

Modular format allows for team-teaching - the current curriculum, focuses on “real-world” training in a modular format. In this setting, we are able to deliver an experience focused on specialization. For example, **MUCO443A - Film Score Analysis and Preparation** is team-taught by Christopher Young (composition analysis in feature film writing), Pete Anthony (orchestration, including works from concert & film music), and Steven Juliani (music preparation for film music with Finale and Sibelius). I work closely with the instructors for this course work to shape their individual syllabi to ensure that each component, while separate, addresses the needs of the overall course.

Multidisciplinary courses between SMPTV and the SCA - in this case the students in the SMPTV program find themselves in the same classroom with film directors and producers (CTPR473), and Animators (CTAN495). Both courses continue to thrive due to the unique opportunity to pair filmmakers

with composers. It is worth noting that CTAN495 became so successful that the course was renamed, “Visual Music”, a testament to the impact music has on the visual arts.

See below for an outline of the SMPTV curriculum for your review. If you’d like more information about the curriculum and the coursework, go to the SMPTV website; <http://www.smptv.net>

As part of this application I have also included copies of all the SMPTV course syllabi (see pp.65- 135). In the current curriculum there are 16 courses, including the A & B versions of each course, plus one additional course in cinematic arts (CTPR473). I have worked closely with all 18 instructors to organize and shape each course to deliver an integrated, cohesive SMPTV program curriculum.

SCORING FOR MOTION PICTURES AND TELEVISION – CURRICULUM 2010–2011					
SMPTV Course (FALL SEMESTER)	Units	Time	Days	Instructor	Location
MUCO 440a: Composition for Films and Television	2	2:00 – 3:50pm	Thursday	Smalley	CSS G150
MUCO 442a: History of Film Music Scoring	2	2:00 – 3:50pm	Wednesday	Burlingame	CSS G150
MUCO 443a: Film Score Analysis and Preparation*	2	10 – 11:50am	Wednesday	Anthony-Young – Juliani	CSS G150
MUCO 520: Composition Forum	1	12 – 1:50pm	Wednesday	King	CSS G150
MUCO 522a: Sketching and Scoring for Film and TV (Animation Writing)	2	12 – 1:50pm	Tuesday	Schmidt	CSS G150
MUCO 523a: Advanced Application of Film Music Technology	2	12 – 1:50pm	Friday	Wiedmann –King	CSS G147
MUCO 540a: Composing Music for Games	2	2:00 – 3:50pm	Friday	Schyman	CSS G147
MUCO 545: Individual Instruction in Advanced Film Music Composition	2	TBA	TBA	Smalley-Schmidt	G152, G154
MUCO 560a: Music Editing for Film	2	TBA	Th. and Fri.	Brooks – Schmunk	CSS G147
TOTAL UNITS	17				
SMPTV Course (SPRING SEMESTER)	Units	Time	Days	Instructor	Location
MUCO 440b: Composition for Films and Television	2	2:00 – 3:50pm	Thursday	McNeely	CSS G150
MUCO 442b: History of Film Music Scoring	2	2:00 – 3:50pm	Wednesday	Burlingame	CSS G150
MUCO 443b: Film Score Analysis and Orchestration	2	10 – 11:50am	Wednesday	Broughton – Young	CSS G150/STUDIO
MUCO 520: Composition Forum***	1	12 – 1:50pm	Wednesday	King – Kraft	CSS G150
MUCO 522b: Sketching and Scoring for Film and TV	2	12 – 1:50pm	Tuesday	Kirst	CSS G150
MUCO 523b: Advanced Application of Film Music Technology	2	12 – 1:50pm	Friday	Wiedmann – Sands	CSS G147
MUCO 540b: Composing Music for Games	2	2:00 – 3:50pm	Friday	Schyman	CSS G147
MUCO 545b: Individual Instruction in Advanced Film Music Composition	2	TBA	TBA	Smalley – McNeely – Kirst	G152, G154
CTPR473: Directing The Composer	2	4:00 – 6:50pm	Thursday	Hall	SCA127A
TOTAL UNITS	17				

Production Components (curricular and non-curricular projects):

In 1998, I was hired to teach technology and production classes in the SMPTV program. At that time Buddy Baker realized that my industry experience, as a commercial studio owner and producer*, could play a major role in reshaping this part of the SMPTV program. Almost immediately, he charged me with the responsibility of creating a new technology and production track aligned with the current methods and practices in the industry.

Within the next 4 years, significant changes were introduced, both on and off-campus;

Changes (on campus):

- Design and implementation of technology labs for SMPTV classroom instruction
- Direct access and shared use of the Spielberg Scoring Stage for all student film projects
- Establish new relationships within the TSOM to encourage collaboration between students and faculty in SMPTV and the TSOM. In this setting we were able to enlist student players for many of our extra-curricular student film projects. We also worked closely with the faculty and music directors for the USC Thornton Symphony and Wind Ensembles, producing several scoring sessions each year.
- Enlist USC students as contractors to assist with building relationships between the composers and musicians in the TSOM, and to contract student players for all the extra-curricular film projects in the USC School of Cinematic Arts.**
- Organized periodic production meetings for students in the TSOM (composers and musicians) and the SCA to share current projects, discuss music and production needs, to gain more knowledge and experience in this multidisciplinary setting.

Changes (off campus):

- Establish new partnership with Paramount Studios Stage “M” to produce the majority of SMPTV scoring sessions. From 1998 - 2005, Paramount Studios became the new home for the production work in the SMPTV program. Beginning in 2002, I invited many of the students and faculty from the TSOM to join us at Paramount for these sessions. At one point, we collaborated with Shelly Berg and his USC ensemble to rescore a Chris Young film, “The Man Who Knew Too Little”, starring Bill Murray. Shelly’s group provided the musical setting and primary sound for this score and his students gained the experience of working on a professional scoring stage. For the next few years, I did the same with the USC Symphony, inviting many of the student players to participate in a scoring session at Paramount. The response was so positive that I decided to expand the experience to include one session as a “career day for TSOM musicians”. Working closely with the staff at Paramount, I enlisted the help and participation of a number of industry professionals to include; music contractors, music agents and supervisors, music editors, orchestrators, conductors, as well as representatives from BMI and ASCAP. This gave all of our students the opportunity to play on the session and meet with industry pros to network, discuss career paths and options, and to share in the experience.

- Employment of working professionals to assist with SMPTV scoring sessions, including music contractors, studio managers, engineers and scoring mixers

In recent years, I have implemented a number of additions and changes;

- When Paramount Studio closed, in 2006, I reached out to the Hollywood community for support, in hopes of finding a new home for our production work. This led to new relationships and production work with many studios and stages in Los Angeles. Our students had the unique opportunity to work at; Warner Bros. Eastwood Stage, Capitol Records, Henson Studios, The Village Recorder, Firehouse Studios, East - West Studios, and The Bridge Recording.
- Collaboration with the USC SCA includes a new production workflow to assist all student film projects including; live action, documentaries, animation, television and video games
- New collaborations invite SMPTV and MUIN faculty to work together, to produce all scoring sessions on-campus, including the new SMPTV Master Class Series
- Additional staff positions were created in support of collaborative coursework and production activities between SMPTV, MUIN, the performance studios in the TSOM and the School of Cinematic Arts

The production aspects of the SMPTV program continue to grow and evolve each year. During my tenure with USC there have been many changes. We continue to challenge ourselves to explore new ways of working, to create more projects at the highest level of production possible. I am proud to say that the SMPTV program's production track is the finest in the world. I realize this is a strong statement but it's absolutely true. I'd like to ask you to take a few minutes to listen to the quality of work our students are creating and producing. There are 2 specific examples on the SMPTV website that I would like to share with you and they can be found in the "student clips" section of the website. They are, Mike Kramer, "X-Men", and Kenny Wood, "Kitchen's Ink". Here's the direct link for these works; <http://www.smptv.net/videos.php>

* from 1988 - 1997, I was the owner, operator and CEO of Blue Wall Studio in Atlanta Georgia.

Some of my professional achievements in this setting;

- Worked with a wide variety of bands and artists as producer, engineer, musician, composer and arranger
- 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

** During my tenure with SMPTV, our collaborations with the SCA have seen significant growth and development. The students in SMPTV provide music for 15 different courses in the SCA, including live action, documentaries, animation, television and video games. And while the total numbers of music for student film projects varies from year to year, we currently score and produce original music for approximately 90 films per academic year.

Technology & Communication Components (including the SMPTV Program Website):

I've already outlined the role of technology in our SMPTV coursework. In addition to this, technology has become a big part of our day to day experience, in many areas of our lives, especially in communication. We are all familiar with the latest trends in social networking, Facebook, Twitter, LinkedIn, Technorati, to name a few. This paired with the ability to digitally create and produce audio-visual media and share them with the world with just a few clicks of a button, mySpace, Vimeo & youTube, have forced us to take a closer look at the way we shape our educational environments and programs.

Under my direction, SMPTV has embraced many of these technologies, creating a unique way of communicating and sharing information and content pertinent to the day to day operations in our program. Since this is about technology, I have opted to deliver a large part of this section of my application in such a way as to invite you to participate via the internet, and I sincerely hope you will.

What I propose, is to create an online experience which will enable you to take a closer look at SMPTV, in the same way anyone else interested in the program or interfacing with any aspects of the program might; like a prospective student interested in applying to the program, a student filmmaker looking for a composer to score their film, an industry professional interested in learning more about the production work in the curriculum, or another USC colleague!

To start, let's say that you don't know anything about the program but you do recognize the acronym, "SMPTV". Without any other information, you could simply do a Google search for SMPTV and you would be directed to "About SMPTV".

There are two different web addresses for the SMPTV website. Either one will direct you to the site; <http://www.uscsmptv.com> or <http://www.smptv.net/>

"About SMPTV" is, in fact, what we commonly call a "Home" page. In addition to the basic information, program description, contact info for the SMPTV administration along with our acknowledgement of "Music contracting services provided by: DeCrescent & Rotter Music Contracting, this page contains links to all the other aspects of the program; **Faculty, Students, To Apply, FAQs**, as well as links to the, **SMPTV Industry Forum, Curriculum, and Student Clips**.

See the next page for an image of the "About SMPTV" page

Scoring for
Motion Pictures
and Television[About SMPTV](#) [Faculty](#) [Students](#) [To Apply](#) [FAQs](#)[The Program](#) [SMPTV Industry Forum](#) [Curriculum](#) [Student Clips](#)

The Program

SMPTV is a one-year graduate certificate program located in the center of the Los Angeles film and television community. As a professional program, in a unique collaborative setting on the USC campus, we work closely with the USC School of Cinematic Arts. To this end, we currently compose and produce music for 14 different courses in the USC School of Cinematic Arts, ranging from live action narratives and documentaries to animation and video games.

Our faculty consists of working professionals, from all aspects of the industry, including feature film, television and video game composers, orchestrators and conductors. Our curriculum includes course offerings in music preparation, music editing, technology and video games, and the multifaceted scoring business. We also incorporate an internship and mentoring component into the SMPTV program.

Some of our mentors and internship relations include Michael Giacchino, Chris Lennertz, Jon Ehrlich, James Newton-Howard, Thomas Newman, Alan Silvestri, Randy Newman, Theodore Shapiro and Ed Shearmur.

Additionally, the weekly SMPTV forum provides our students with numerous opportunities to visit with industry professionals, oftentimes, on a feature film scoring session at SONY, Fox or Warner Bros., as well as on the campus of USC. [Click here](#) for a listing of some of our past forum session guests.

With an emphasis on production work, both on the USC campus and in the Hollywood community, the students participate in ways that prepare them for numerous career options in this multimedia marketplace.

Contact SMPTV Administration

Mailing address:

USC Thornton School of Music
Scoring for Motion Pictures and Television
840 W. 34th St., LPB126
Los Angeles, CA 90089-0851

Phone: (213) 821-4192

Please note—our office hours are:

M-F, 9:30 AM – 1:30 PM PST

E-mail: smptv@usc.edu


Music contracting services provided by:

de crescent & rotter
music contracting

If I'm a prospective student looking for details on how to apply to SMPTV, simply click on "To Apply". As you can see from the image below, the information is clearly outlined and there's a section on the right for "Quick Links" which takes you directly to the TSOM office of admissions, etc.

University of Southern California

Scoring for Motion Pictures and Television





Scoring for Motion Pictures and Television

[About SMPTV](#) [Faculty](#) [Students](#) [To Apply](#) [FAQs](#)

To Apply

Detailed information about SMPTV's admissions requirements and policies is available from the Thornton Office of Admissions. Please see the Quick Links section at right.

We encourage all of our applicants to visit the program and the Los Angeles area at some point during the application process. This will give you a chance to sit in on some classes as well as visit with current students and faculty from the SMPTV program. We recommend planning your visit to include one of our live scoring sessions. Please contact our Program Assistant at smptv@usc.edu or (213) 821-4192 for information on the schedule of sessions and classes.

Quick Links

- [Apply Now](#)
- [Application Requirements](#)
- [International Applicant Requirements](#)
- [Contact the Thornton Office of Admission](#)

Application Deadline

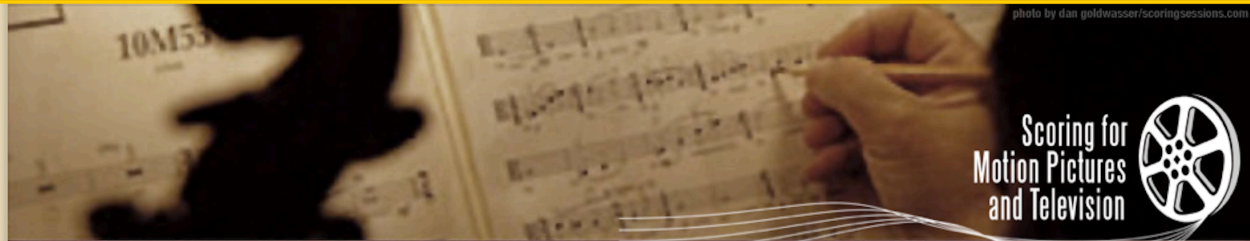
All required materials must be **received** by December 1, 2010. Please note that this is NOT a postmark deadline.

Financial Aid

At this time, the SMPTV program does not offer any tuition assistance in the form of scholarships, grants, teaching assistantships, fellowships or work-study. However, financial assistance may be available through need-based loans from the USC Financial Aid Office. Please visit the [Office of Financial Aid](#) for more information.

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Another important piece of information, commonly requested, is the SMPTV curriculum. If you click on the link to the curriculum you will see a graphic representation of the complete SMPTV curriculum. Additionally, you can **DOWNLOAD** a copy of the curriculum as a PDF - simply click on the words, “Download as PDF” listed just below the heading, SMPTV Curriculum - Fall 2010 & Spring 2011.



[About SMPTV](#) [Faculty](#) [Students](#) [To Apply](#) [FAQs](#)

[The Program](#) [SMPTV Industry Forum](#) [Curriculum](#) [Student Clips](#)

SMPTV Curriculum—Fall 2010 & Spring 2011

[Download as PDF](#)

SMPTV Course (FALL SEMESTER)	Units	Time	Days	Instructor	Location
MUCO 440a: Composition for Films and Television	2	2:00 – 3:50pm	Thursday	Smalley	CSS G150
MUCO 442a: History of Film Music Scoring	2	2:00 – 3:50pm	Wednesday	Burlingame	CSS G150
MUCO 443a: Film Score Analysis and Preparation	2	10 – 11:50am	Wednesday	Group*	CSS G150
MUCO 520: Composition Forum	1	12 – 1:50pm	Wednesday	King	CSS G150
MUCO 522a: Sketching and Scoring for Film and TV	2	12 – 1:50pm	Tuesday	Schmidt	CSS G150
MUCO 523a: Advanced Application of Film Music Technology	2	12 – 1:50pm	Friday	Wiedmann	CSS G147
MUCO 540a: Composing Music for Games	2	2:00 – 3:50pm	Friday	Schyman	CSS G147
MUCO 545: Individual Instruction in Advanced Film Music Composition	2	TBA	TBA	Smalley-Schmidt	G152, G154
MUCO 560a: Music Editing for Film	2	TBA	Th. and Fri.	Brooks – Schmunk	CSS G147
TOTAL UNITS	17				

SMPTV Course (SPRING SEMESTER)	Units	Time	Days	Instructor	Location
MUCO 440b: Composition for Films and Television	2	2:00 – 3:50pm	Thursday	McNeely	CSS G150
MUCO 442b: History of Film Music Scoring	2	2:00 – 3:50pm	Wednesday	Burlingame	CSS G150
MUCO 443b: Film Score Analysis and Orchestration	2	10 – 11:50am	Wednesday	Broughton – Young	CSS G150/STUDIO
MUCO 520: Composition Forum**	1	12 – 1:50pm	Wednesday	King	CSS G150
MUCO 522b: Sketching and Scoring for Film and TV	2	12 – 1:50pm	Tuesday	Kirst	CSS G150
MUCO 523b: Advanced Application of Film Music Technology	2	12 – 1:50pm	Friday	Wiedmann	CSS G147
MUCO 540b: Composing Music for Games	2	2:00 – 3:50pm	Friday	Schyman	CSS G147
MUCO 545b: Individual Instruction in Advanced Film Music Composition	2	TBA	TBA	Smalley – McNeely – Kirst	G152, G154
CTPR473: Directing The Composer	2	4:00 – 6:50pm	Thursday	Hall	SCA127A
TOTAL UNITS	17				

* MUCO443a (FALL SEMESTER) is team taught by Christopher Young, Steve Juliani and Pete Anthony

** MUCO520 Composition Forum (SPRING SEMESTER ONLY) is taught by Brian King and Richard Kraft

You've already seen samples of the SMPTV Faculty page (listed in the "Faculty Relations & Development" portion of this application), so let's take a look at the page for the SMPTV student profiles. Here you'll see a tab for the current class of 2011, as well as a tab for last year's class of 2010. Since this page has become the primary communication portal for student filmmakers, composers and the general public, we are looking to build on this as a potential link for SMPTV alumni communication. Click on the "Students" link which takes you to the following;

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Scoring for Motion Pictures and Television


[About SMPTV](#)
[Faculty](#)
[Students](#)
[To Apply](#)
[FAQs](#)

[Class of 2011](#)
[Class of 2010](#)

SMPTV Class of 2011

 Stephen Anderson	 Vidjay Beerepoot	 Justin Bell	 Sebastian C. Besquet	 Leo Birenberg
 Katie Fellman	 Nathan Kelly	 Nick Kenworthy-Browne	 YuTing Lo	 Peter Mackie
 Benjamin Mason	 Rebecca Nufiez	 Vincent Oppido	 Giona Ostinelli	 Juan Andres Otalora
 Odal Park	 Andrew Prahlow	 Megumi Sasano	 Colton Weatherston	 Anthony Willis

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Then click on a student's photo or name to go to their personal profile page - in this case, I've selected Stephen Anderson. Here you'll find his bio, email address, link to his personal website, along with audio samples of his music. This has proven to be a great way for students to get acquainted and for prospective students and clients to hear samples of the composer's music.

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USC

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[Students](#)
[To Apply](#)
[FAQs](#)

Stephen Anderson

[e-mail](#)
[web site](#)

I started writing music as a kid, and when I heard the score to a certain favorite film of mine, that sealed the deal for me. I decided that my soul purpose in life is to write film scores.

I graduated from Brigham Young University in Utah with a degree in Media Music Studies, though I also took a great deal of classes in composition and sound recording. I've studied piano performance my whole life, both classical and jazz, and have made an effort to be as well-rounded as possible in my scope of music.

While working towards my undergraduate degree, I had the incredible experience of being an improv dance accompanist for four years at BYU, which has one of the best and biggest dance programs in the nation.

I try to write in every genre of music that I can get my ears on, and I've tended to gravitate towards intense sci-fi/fantasy type scores. I love to build complex, moving textures and contrast them drastically with simple, well-thought out melodies.

Apart from composing, I've also had the unique opportunity to work transcribing music both for individuals and businesses, as well as working as a copyist and editor for the BYU Choral Department.

Audio Samples

Every Hour.mp3

March of the Spookies.mp3

The Swim.mp3

Dirt Tango.mp3

Lovey Dovey.mp3

At Water's Edge.mp3


Africa Cue.mp3

30 sec Action.mp3

Action Loop.mp3

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There's one more section of the website I would like to share with you. It's the section of the site where you can see video footage of the students at work on the scoring stages, as well as short clips of their work to picture. To access this part of the site go to the home page, "About SMPTV", <http://www.uscsmptv.com> or <http://www.smptv.net/> Here you'll see a link to "Student Clips" and it looks like this;

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Scoring for Motion Pictures and Television

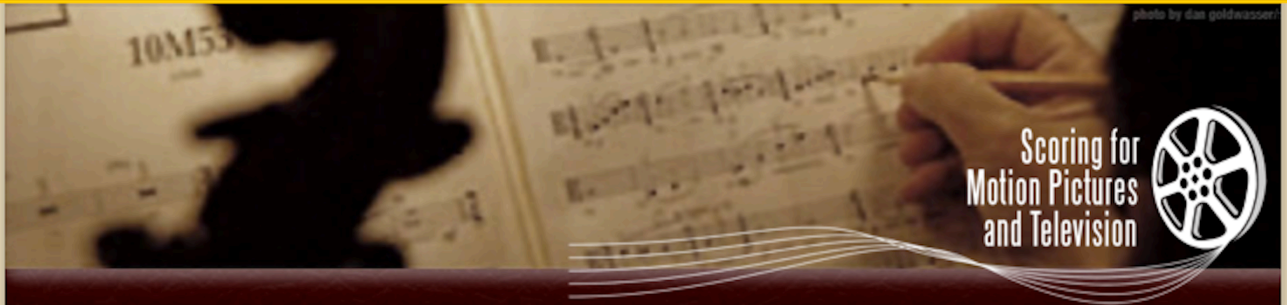


photo by dan goldwasser

[About SMPTV](#) [Faculty](#) [Students](#) [To Apply](#) [FAQs](#)

[The Program](#) [SMPTV Industry Forum](#) [Curriculum](#) [Student Clips](#)

SMPTV Student Clips

original music composed by students in the USC film scoring program

Mike Kramer '09

Large orchestra, *X-Men*, SMPTV assignment recorded at Warner Bros. Eastwood Stage

[large](#) — [small](#)

Kenny Wood '09

Large orchestra, USC student film, *Kitchen's Ink*, animation project recorded at Warner Bros. Eastwood Stage

[large](#)

Kevin Lax '09

Chamber ensemble, *Mr. Magorium's Wonder Emporium*, SMPTV assignment recorded at The Village Recorder

[small](#)

Sherri Chung '09

Electronic score, USC student film, *Multiply*, animation project produced at USC, music recorded by Sherri

[large](#) — [small](#)

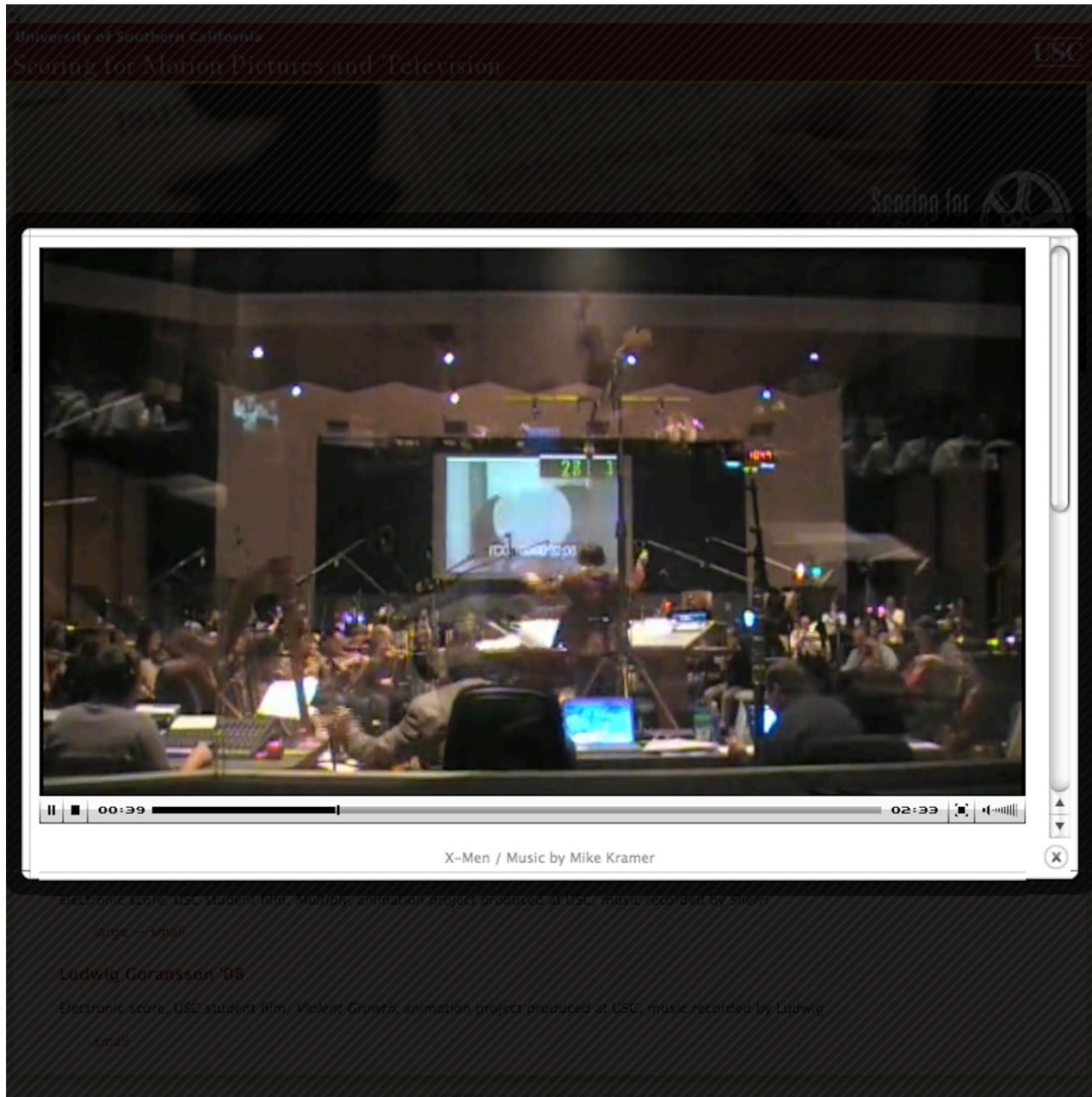
Ludwig Goransson '08

Electronic score, USC student film, *Violent Growth*, animation project produced at USC, music recorded by Ludwig

[small](#)

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I've selected the 1st student, Mike Kramer and clicked on the word, "large" to open a movie file of his score. Simply click on the play button in the middle of the screen and you should be able to see and hear the video clip's playback.



These are great examples of ways to navigate the SMPTV program website. I would like to continue this section with other examples of technology and communication within the program, independent of the web site.

Additional methods and ways of using technology for communication in SMPTV include;

Email accounts:

Email has been the primary method of communication with faculty and students in SMPTV for quite some time. To keep things simple and well organized we have created class or group email accounts for all of our students and faculty. For example, if a faculty member wants to contact the students about an upcoming assignment or address something about the current schedule he can reach all of the students by sending to; 2011@smptv.net. We have been working this way since 2006, so another benefit to this method is that it allows us to build an alumni database over a period of time. In this setting, if I wanted to reach out to some of the SMPTV I would simply send an email to their class year; 2006@smptv.net, 2007@smptv.net, 2008@smptv.net, and so on. The same basic method is in place for the faculty. Since I currently have 17 instructors in SMPTV, it makes sense to have them all on one mailing list, faculty@smptv.net. This system continues to work well in the program, and is independent of the university mail, and ITS. This gives us freedom and flexibility, especially when the USC system or ITS goes off-line.

SMPTV Production and Class Schedules:

The overall schedule for SMPTV is perhaps the most dynamic and challenging component to administer. With all of the coursework (curricular and non-curricular), scoring sessions, forums, and demanding professional obligations for our faculty, the SMPTV schedule changes on a regular basis, sometimes daily. To coordinate and communicate these changes I use a calendar method, created by Apple (iCal) which our students, faculty, or anyone with a computer can subscribe to. Once the subscription is set-up on the user's computer, it can be set to automatically receive updates from the primary account administrator. You can view the calendar online using an application called, "30 boxes" at the following link;

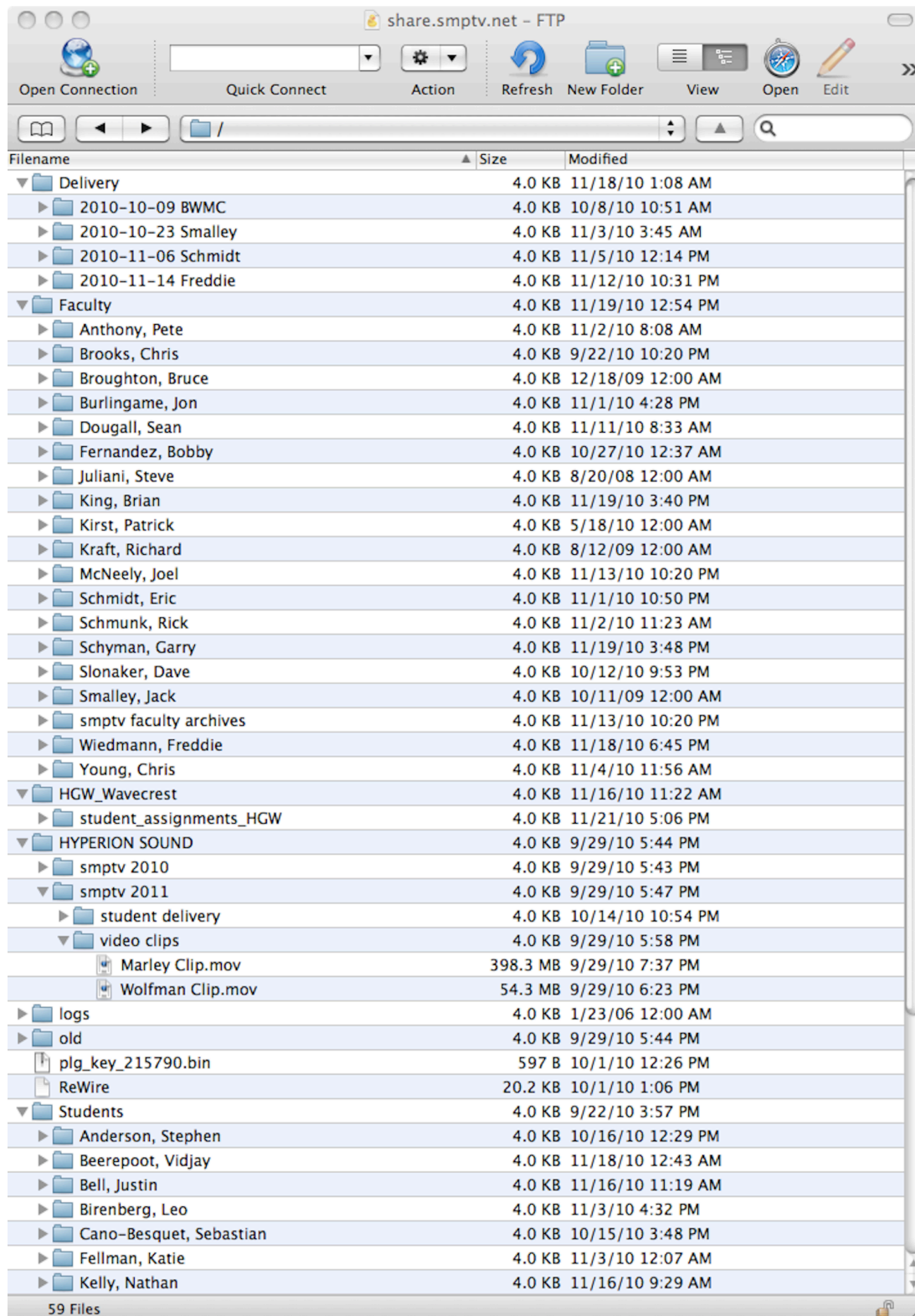
<http://30boxes.com/external/widget?refer=ff&url=webcal%3A%2F%2Fical.mac.com%2Fbking12358%2FSMPTV.ics>

or you can subscribe to the SMPTV program calendar using Apple's application, iCal by entering the following URL directly into your web browser; webcal://ical.me.com/bking12358/SMPTV.ics

SMPTV.net Server

Another critical communication component for SMPTV is our server, SMPTV.net. This system uses a file transfer protocol (FTP) which can be accessed with an FTP application like "Cyberduck" or "Fetch". This server is the primary hub for exchanging information, class lessons, audio and video files, as well as entire scoring session data for the program. This, like our email account system, works independently of the USC Flora, or Overture servers, which gives us the ability to administer and monitor the activity on the server. This is critical for 2 reasons; 1. with the production deadlines and file transfers we can't afford to rely on the university for day to day performance or maintenance, 2. we need the ability to allow access from other clients outside the university system. For example, many of our forum sessions require that we exchange files with other guest artists and production facilities not affiliated with USC. With the present USC server system it would be impossible for us to complete any of these projects, which would deny us the opportunities to work with these industry professionals; Thomas Newman, Harry Gregson-Williams, Teddy Shapiro, Ed Shearmur, Marco Beltrami & Buck Sanders.

Here's a look at the root directory and sub-directories for the students, faculty and guest artists; This page includes a look at the current student directories and some of their project files.



Filename	Size	Modified
▼ Delivery	4.0 KB	11/18/10 1:08 AM
▶ 2010-10-09 BWMC	4.0 KB	10/8/10 10:51 AM
▶ 2010-10-23 Smalley	4.0 KB	11/3/10 3:45 AM
▶ 2010-11-06 Schmidt	4.0 KB	11/5/10 12:14 PM
▶ 2010-11-14 Freddie	4.0 KB	11/12/10 10:31 PM
▼ Faculty	4.0 KB	11/19/10 12:54 PM
▶ Anthony, Pete	4.0 KB	11/2/10 8:08 AM
▶ Brooks, Chris	4.0 KB	9/22/10 10:20 PM
▶ Broughton, Bruce	4.0 KB	12/18/09 12:00 AM
▶ Burlingame, Jon	4.0 KB	11/1/10 4:28 PM
▶ Dougall, Sean	4.0 KB	11/11/10 8:33 AM
▶ Fernandez, Bobby	4.0 KB	10/27/10 12:37 AM
▶ Juliani, Steve	4.0 KB	8/20/08 12:00 AM
▶ King, Brian	4.0 KB	11/19/10 3:40 PM
▶ Kirst, Patrick	4.0 KB	5/18/10 12:00 AM
▶ Kraft, Richard	4.0 KB	8/12/09 12:00 AM
▶ McNeely, Joel	4.0 KB	11/13/10 10:20 PM
▶ Schmidt, Eric	4.0 KB	11/1/10 10:50 PM
▶ Schmunk, Rick	4.0 KB	11/2/10 11:23 AM
▶ Schyman, Garry	4.0 KB	11/19/10 3:48 PM
▶ Slonaker, Dave	4.0 KB	10/12/10 9:53 PM
▶ Smalley, Jack	4.0 KB	10/11/09 12:00 AM
▶ smptv faculty archives	4.0 KB	11/13/10 10:20 PM
▶ Wiedmann, Freddie	4.0 KB	11/18/10 6:45 PM
▶ Young, Chris	4.0 KB	11/4/10 11:56 AM
▼ HGW_Wavecrest	4.0 KB	11/16/10 11:22 AM
▶ student_assignments_HGW	4.0 KB	11/21/10 5:06 PM
▼ HYPERION SOUND	4.0 KB	9/29/10 5:44 PM
▶ smptv 2010	4.0 KB	9/29/10 5:43 PM
▼ smptv 2011	4.0 KB	9/29/10 5:47 PM
▶ student delivery	4.0 KB	10/14/10 10:54 PM
▼ video clips	4.0 KB	9/29/10 5:58 PM
▶ Marley Clip.mov	398.3 MB	9/29/10 7:37 PM
▶ Wolfman Clip.mov	54.3 MB	9/29/10 6:23 PM
▶ logs	4.0 KB	1/23/06 12:00 AM
▶ old	4.0 KB	9/29/10 5:44 PM
▶ plg_key_215790.bin	597 B	10/1/10 12:26 PM
▶ ReWire	20.2 KB	10/1/10 1:06 PM
▼ Students	4.0 KB	9/22/10 3:57 PM
▶ Anderson, Stephen	4.0 KB	10/16/10 12:29 PM
▶ Beerepoot, Vidjay	4.0 KB	11/18/10 12:43 AM
▶ Bell, Justin	4.0 KB	11/16/10 11:19 AM
▶ Birenberg, Leo	4.0 KB	11/3/10 4:32 PM
▶ Cano-Besquet, Sebastian	4.0 KB	10/15/10 3:48 PM
▶ Fellman, Katie	4.0 KB	11/3/10 12:07 AM
▶ Kelly, Nathan	4.0 KB	11/16/10 9:29 AM

59 Files

Upon closer inspection it is easy to see that this method of file management and transfer for all SMPTV assignments is essential if we are to continue to produce the quality and quantity of project assignments each semester.

Filename	Size	Modified
Anderson, Stephen	4.0 KB	10/16/10 12:29 PM
Beerepoot, Vidjay	4.0 KB	11/18/10 12:43 AM
Beerepoot_Atlantis_Master.mov	50.3 MB	10/22/10 1:42 AM
Beerepoot_Vidjay_AtlantisV1.mov	50.1 MB	10/15/10 1:58 AM
Oppido_Vinny_Nov6Session.zip	33.5 MB	11/3/10 12:07 AM
Surprise_Cue_Logic	4.0 KB	10/10/10 1:40 PM
Surprise_Cue_Logic.logic	4.0 KB	10/10/10 1:36 PM
Surprise_Cue_March_118_WAV.aif	5.3 MB	10/10/10 1:42 PM
Surprise_Cue_March_120_WAV.aif	5.2 MB	10/10/10 1:44 PM
VIDJAY TRUMPET PARTS	4.0 KB	11/18/10 1:02 AM
VJ Prague	4.0 KB	10/19/10 1:21 AM
VJ Prague .zip	21.1 MB	10/19/10 1:26 AM
Bell, Justin	4.0 KB	11/16/10 11:19 AM
1m6 Justin Bell	4.0 KB	11/9/10 4:20 PM
Audio Files	4.0 KB	10/20/10 8:56 AM
Bell_Atlantis_Draft.mov	76.9 MB	10/15/10 2:18 AM
Bell_Justin_Marley	4.0 KB	10/5/10 2:54 AM
Bell_Justin_Prague	4.0 KB	10/20/10 1:33 AM
Bell_Shrek.mov	157.8 MB	11/16/10 11:23 AM
Bell_Twelve.mov	2.6 MB	11/16/10 11:19 AM
Brass Winds Master Class Bell	4.0 KB	10/1/10 1:29 AM
BWMC_temp	4.0 KB	10/7/10 12:42 PM
Dante's Heresy.mp3	4.3 MB	10/5/10 2:37 AM
For The Fallen Scratch3.wav	26.3 MB	10/10/10 12:07 AM
For The Fallenv3.mid	187 B	10/7/10 12:42 PM
ForTheFallenClick.wav	22.5 MB	10/7/10 12:43 PM
Games	4.0 KB	10/28/10 1:41 AM
Nov 2	4.0 KB	11/1/10 11:17 PM
Nov 10	4.0 KB	11/9/10 2:03 AM
Oct 26	4.0 KB	11/3/10 1:44 AM
Prague At Night.wav	20.2 MB	10/28/10 12:53 PM
Student Films	4.0 KB	11/3/10 1:43 AM
Thoughts Before Waking	4.0 KB	10/20/10 8:55 AM
Tues Oct 12	4.0 KB	10/12/10 3:18 AM
Birenberg, Leo	4.0 KB	11/3/10 4:32 PM
Cano-Besquet, Sebastian	4.0 KB	10/15/10 3:48 PM
Fellman, Katie	4.0 KB	11/3/10 12:07 AM
Kelly, Nathan	4.0 KB	11/16/10 9:29 AM
Kenworthy-Browne, Nick	4.0 KB	11/5/10 12:09 PM
Lo, YuTing	4.0 KB	11/5/10 2:19 AM
Mackie, Peter	4.0 KB	9/22/10 3:56 PM
Mason, Ben	4.0 KB	11/13/10 11:54 PM
Nunez, Rebecca	4.0 KB	10/19/10 7:56 PM
Oppido, Vincent	4.0 KB	11/10/10 8:03 PM
Ostinelli, Giona	4.0 KB	10/27/10 5:10 PM
Otolara, Juan Andres	4.0 KB	9/22/10 3:56 PM

51 Files

As program director and chief administrator for SMPTV, it is my responsibility to take the steps necessary to plan, organize and implement a system which addresses any and all concerns while allowing us to reach our educational goals and objectives.

I am confident that we will continue to use these technologies to deliver the best educational and production experiences possible.

Industry Relationships & Developments:

With regards to building relationships within the music industry, there are 3 primary areas of development where I have spent a considerable amount of time and focus; Internships, Industry Forum, and SMPTV Program Development/Fundraising.

1. Internships

Early in my career with SMPTV, I saw the need for creating and developing industry relationships which could support the program's growth while providing students with opportunities to gain valuable professional training and experience. I saw this as a key component for measuring the student's ability to succeed in the real world.

Establishing internships with a few feature film and television composers would be the most immediate pathway for the SMPTV program. In 2004, I met with Michael Giacchino to discuss the possibilities for having some of our students intern with him. At this time he was working on two prime-time TV series, "Alias" and "LOST". We created a system where each of the SMPTV students had an opportunity to work on an episode of each series.

The scope of this experience included working closely with Michael, and his team, from the initial spotting session, to technical assistance with mock-ups, music preparation for one or more musical cues and the opportunity to conduct the live ensemble, in the studio, for that episode. This was the most complete hands-on experience one could possibly imagine. Despite a number of scheduling challenges between this internship and the regular SMPTV classes, the first year ran smoothly and was so successful that we continued to intern, in this capacity, for the next 5 years! Over the years, several of our students went to work for Michael after graduating from the program. Andrea Datzman, SMPTV '05, now works for Michael in a co-writing capacity and has a long list of feature film credits in her career.

Continuing along these lines, due in large part to the success of our relationship with Michael and his team, I created other internships, also with TV composers. These included, Jon Ehrlich, "House" and "Invasion", Christopher Lennertz, "Supernatural", Walter Murphy, "Family Guy" and Blake Neely, "Brothers and Sisters" and "Everwood". I was able to track the same type of post-graduate success with our students. Many of them have gone on to have solid careers in the scoring industry.

2. Industry Forum

Today, our internship opportunities have grown. This is due to the expansion of the SMPTV industry forum I created in 2004. We now place students with feature film composers like, Rolfe Kent, John Powell, Teddy Shapiro, Ed Shearmur, Elia Cmiral, Marco Beltrami and Harry Gregson-Williams. One of these interns, Ludwig Goransson, SMPTV '08 now has two prime-time television series of his own, "Community" and "Happy Endings", another testament to the significance of developing these industry relationships.

Here is a list of the forum guests I have invited to visit with the students in the SMPTV program;

Composers

Harry Gregson-Williams, Aaron Zigman, Randy Newman, Marc Shaiman, Danny Elfman, Walter Murphy, Alan Silvestri, Alex Wurman, Barton-Holt, Bruce Broughton, Chris Beck, Chris Lennertz, Cliff Martinez, Dane Davis, David Newman, Don Davis, Ed Shearmur, Elia Cmiral, Freddie Wiedmann,

Gerard Marino, Howard Shore, James Dooley, James Newton Howard, James Venable, Jeff Beal, Jeff Rona, Jeff Toyne, Jesse Harlin, Joel McNeely, John Debney, John Frizzell, John Ottman, John Powell, John Williams, Jon Ehrlich, Laura Karpman, Lennie Moore, Marco Beltrami, Mark Mancina,

Matt Koskenmaki, Michael Giacchino, Nuno Malo, Phil Marshall, Rolfe Kent, Teddy Castellucci, Terence Blanchard, Theodore Shapiro, Trevor Rabin, Veigar Margeirsson, Bear McCreary, Andrew Kaiser, Blake Neely, Mark Isham, Thomas Newman, Tyler Bates

Orchestrators

Brad Dechter, Bruce Babcock, Conrad Pope, Jeff Atmajian, John Ashton Thomas, Jon Kull, Marcus Trump, Mark McKenzie, Pete Anthony, Scott Smalley, Tim Simonec

Editors/Mixers

Adam Smalley, Bernie Grundman Mastering, Bob Fernandez, Chris Brooks, Dan Wallin, Dennis Sands, Kenny Hall, Marcussen Mastering, Patricia Sullivan, Steve Krause

Music Supervisors

Budd Carr, Joel C. High, Julianne Jordan, Maureen Crowe, PJ Bloom

Music Contractors

Sandy Decrescent, Peter Rotter, Sandra Kipp, Sally Stevens, Jasper Randall

Conductors

Pete Anthony, Eric Schmidt

Directors

Adam Shankman, Chris Walas, Chris Wedge, Clive Barker, Donald Petrie, Jon Amiel, Mark Rydell, Rob Minkoff, Spike Lee

Other Companies

Robert Kraft (FOX), Bunim-Murray (NBC/MTV), John Dennis (Disney), Doreen Ringer-Ross (BMI), Charlyn Bernal (ASCAP), Mike Gorfaine (Gorfaine/Schwartz), Richard Kraft (Kraft/Engel), Gary Lemel (Warner Bros.), Rob Skinnell (Universal Music Library), Mike Knobloch (Universal), Mark Graham (Jo Ann Kane Music Services), Phil Ayling (Recording Musician's Association), Dennis Dreith (Film Musicians Secondary Markets Fund), Pam Gates (AFM Local 47), Doug Frank (Warner Bros.), Steve Winogradsky (Winogradsky Music), Vasi Vangelos (First Artists Management), Sally Stevens (Hollywood Film Chorale), Ray Yee (BMI), AIMP (Assoc. of Independent Music Publishers)

3. SMPTV Program Development/Fundraising

With the recent increases in studio production costs, along with a significant increase in musician's wages and benefits for contract work in SMPTV, it has become necessary for me to look beyond the production budget provided by USC, and to enlist other organizations for financial support. In 2010, I was able to work directly with BMI to sponsor a special production seminar in "Mixing for Composers" taught by award winning scoring mixer and 4-time Oscar nominee, Dennis Sands. The seminar series was a success and has now become part of the SMPTV curriculum. BMI will continue to support this and other SMPTV events along these lines.

Another project which needed additional support was the SMPTV String Master Class Series. I met with the Los Angeles RMA President, Pete Anthony to ask for his support. The RMA fully funded this event which was produced in a professional setting at The Bridge Recording Studio, in Glendale. The event was a success and I am currently in talks with the RMA to sponsor another event like this, an Orchestration Session, scheduled for March-April of 2011.

In April of 2011, we are looking to have ASCAP sponsor a scoring session which will serve as an USC SMPTV alumni event featuring, Marco Beltrami & Buck Sanders. The session will take place at Marco's studio in Malibu Canyon.

I plan to continue building on these types of experiences, and to continue working directly with industry representatives and the SMPTV program.

Service - Educational and Professional:

Throughout this application I have talked about the importance of collaboration, of building communities, both on and off the USC campus. I have attempted to show my work as a form of service to the university, and with my continued efforts to support my students' development, to the professional community, as well. There are a number of opportunities, while not an immediate part of my job, I have embraced so that I might continue to be of service to the TSOM, the university, and the music industry.

Job Placement for SMPTV graduates

Whenever I'm able to place a student, or present them with a job opportunity (and that has become a frequent occurrence over the years), it is one of the greatest rewards of my work. I have included a story, "The Many Facets of Scoring for Motion Pictures and Television" which describes this in detail and sites many specific examples of post-graduate success for our students.

Using technology to modernize the application process for SMPTV, and the TSOM

In 2008, I met with PJ Woolston to discuss the possibilities of creating a new method for submission and final delivery of our SMPTV applications. The typical application package included numerous scores (some oversized), audio CDS, DVDS and, once upon a time, VHS tapes. To simplify things, and to make the most of our available technology, I proposed we instruct our applicants to digitize their content; scores become PDF files, CDs can be delivered in an mp3 format and any visual medium could be converted to a Quicktime Movie file. I created a set of instructional guidelines to educate the applicants and proceeded to create a method to "upload" their submissions to our server. To the best of my knowledge this was the first time for any program or department in the TSOM to process applications in this way. Since then, the TSOM admissions office has enlisted the services of an independent contractor to administer this process online.

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 our SMPTV coursework, and made available to our students for further study.

Additional Service to the TSOM

• as a guest lecturer for classes in the USC Music Industry Program, for Rick Schmunk and Ken Lopez. I've also collaborated with Shelly Berg and his jazz ensemble, Terence Blanchard and the students in the Thelonius 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, and 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)

Visions and Voices Project

I was recently invited to participate in a collaborative project with Mike Patterson from the USC School of Cinematic Arts. The performances will take place in April, 2011. This project is designed to include faculty and students from the SMPTV program, working together to create original music.

This is a multidisciplinary event sponsored by the USC Visions and Voices Program

“Rhythms and Visions: Expanded and Live” will be a spectacular live-cinema event that brings together students and faculty from across campus to experience the experimental merging of live acoustic and electronic music with animation and visual media. Guest will first encounter giant 3d-Stereoscopic projections covering the façade of the new SCA animation building...

The **Thornton school’s Film Scoring Composers** and musicians join forces with Touch Designer artist and motion graphic wizard Scott Pagano to create a double-live visual music experience. Looking more like a DJ than a filmmaker, Pagano uses an array of new technologies to create intensely cinematic CGI animated visions. **Several original music compositions created by Brian King and composers in the scoring program will be performed live.** These include a powerful percussive piece utilizing the sounds of body-moving Taiko drums. Pagano’s animation work has been tapped by Ted Global, Ars Electronica, and the Kronos Quartet...

Working with other organizations

I have been a member of BMI, AIMP, the musician’s local 47 and have participated in numerous events with the SCL, as well as The Center for Communication. As a direct result of my work with The Center for Communication I was able to invite Harry Gregson-Williams to the SMPTV program. Since then, Harry has become a big supporter of the program, making himself available as a teacher and mentor, providing students with internship opportunities. (see attachment for event details). All of these organizations continue to work with us, providing the program and the students with many educational and professional opportunities. I have included a copy of the BMI story about our collaborative work in a recent seminar series, “Mixing for Composers”.

Additional professional achievements since 2003 include;

• Musician (drums & percussion)

- Live performances with Jean-Michel Bernard Paris, France (2010)
- Theatrical performances via internet between Los Angeles and Lyon, France
Le Cabinet du Docteur Narcotique & Woyzeck (2009)

• Film Projects

Play'd: A Hip Hop Story (TV movie) - *Composer* (additional music, 2003)

Wishing Time (short) - *Composer* 2003

Satanic (feature film) - *Additional Scoring* 2006

• Television Projects

The Parkers (TV series) - *Composer: additional music* (1 episode, 2003)

- Foul Ball - *Composer* (additional music)

The King of Queens (TV series) - *Composer: additional music* (2 episodes, 2003-2004), *Composer* (1 episode, 2003)

- Furious Gorge - *Composer* (additional music)

- Doug Less I - *Composer, Composer* (additional music)

Starting Over (TV series - 15 episodes)

- Skydiving (3 November 2003) - *Composer*

- Confrontations (6 September 2004) - *Composer*

- Blind Date (11 November 2004) - *Composer*

- Heal Painful Past (3 December 2004) - *Composer*

- The Present Is a Gift (2 February 2005) - *Composer*

- Graduation Day (21 February 2005) - *Composer*

- Passion for the Game (23 February 2005) - *Composer*

- Body Image (25 February 2005) - *Composer*

- In the Heart of You (24 March 2005) - *Composer*

- Diploma Day (25 March 2005) - *Composer*

- Self Love (12 April 2005) - *Composer*

- A New Look (2 May 2005) - *Composer*

- Episode dated 4 April 2006 (4 April 2006) - *Composer*

- Drinking Problem (10 April 2006) - *Composer*

- Episode dated 27 April 2006 (27 April 2006) - *Composer*

• Engineer and Co-Producer

BBC Radio 2 – Songbook Series featured artists include; Johnny Mandel, Monica Mancini, Carole Bayer Sager, Hal David, Jimmy Webb (2003 - 2006)

NPR – “Performance Series” with Michael Feinstein and Roger Kellaway (2004)

Only One Life - The Music of Jimmy Webb Michael Feinstein & Jimmy Webb (2003)

In this setting, I was the moderator for a seminar series on “Movie Music: Composing for Film” produced by the Center for Communication with guest artist, Harry Gregson-Williams. Since then, Harry has become a big supporter of the program, making himself available as a teacher and mentor, providing students with internship opportunities. The current SMPTV class recently visited with Harry and his team at Wavecrest Studio. His scoring assignments for the class included scenes from Shrek, “Forever After” and the the latest Joel Schumacher film, “Twelve”.

The screenshot shows the website for the Center for Communication. The header features the center's logo and navigation links: NOT A MEMBER? FREE TO JOIN, ABOUT US, PROGRAMS & EVENTS, JOB TIPS, MEDIA LINKS, ANNUAL LUNCHEON, and BOARD & FUNDERS. A login section on the left includes fields for User Name and Password, a checkbox for 'Keep me signed in for two weeks', and a 'LOG IN' button. Below this is a 'Forgot Password?' link. The main content area is titled 'SEMINAR ARCHIVES' and lists various media categories: FILM, RADIO, TELEVISION, PUBLIC RELATIONS, MARKETING, MUSIC, ADVERTISING, DIGITAL MEDIA, BOOKS AND AUTHORS, MAGAZINE PUBLISHING, DESIGN, JOURNALISM, and THEATER. The 'MUSIC' category is selected. The seminar details for 'Movie Music: Composing for Film - Tuesday, December 02, 2008' are displayed, including the time '7:00 to 8:30 pm'. A paragraph describes the seminar's focus on the musical score. A photo shows USC's Brian King talking to Harry Gregson-Williams. The location is listed as The Goethe Institut in Los Angeles. Sponsors include Time Warner, CBS Corporation, Sony, and DirectTV.

With BMI’s support, I produced an educational series, a seminar in “Mixing for Composers” taught by Dennis Sand. Dennis is an award winning scoring engineer and 4 -time Oscar nominee for his work with Alan Silvestri and Robert Zemeckis. BMI published a short story about the event. I’ve included a photo excerpt from that story on the next page;

USC Students Watch Silvestri and Sands in Action

May 07, 2010

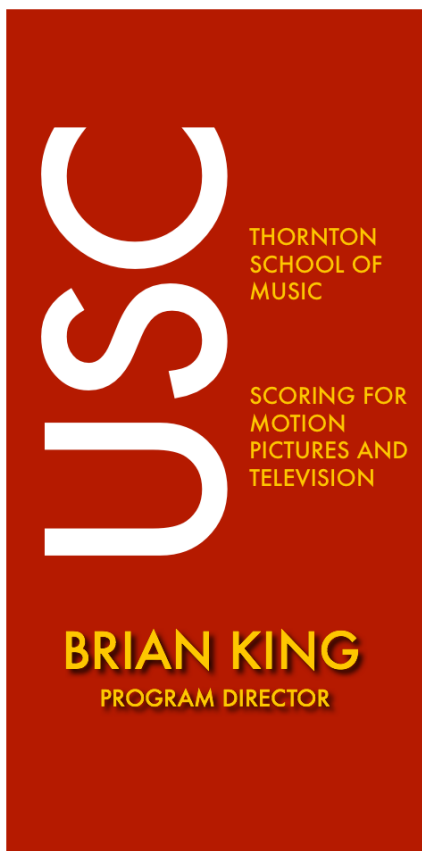


BMI is proud to support a new film scoring program at the University of Southern California. Dubbed Mixing for Composers, the program is a hands-on instructional series in film music mixing, designed specifically for composers. Oscar-winning score engineer and mixer [Dennis Sands](#) will teach the four-part series. USC students were also recently invited to a scoring session on the Newman scoring stage on the Fox lot with top-tier composer [Alan Silvestri](#), whose score for the upcoming *A Team* film is being mixed by Dennis Sands. Pictured are (back row) Alexis Marsh, Sam Jones, Jason Acuna, Joel Kreimeyer-Kelly, Taras Tkachenko, Deon Lee, BMI's Doreen Ringer Ross, Adam Hochstatter, Danny Geldhill, Clinton Rusich, Simon Stevens, Taylor Hollyer, David Volpe and Alex Rudd; (front row) Marc Jovani, Hironori Anazawa, USC Film Scoring Program Director Brian King, Sands, Silvestri, Brooks Ball, David Stal and Zach Lemmon. (Photo by AnnaMaria Disanto)

The last entry in this section is a copy of the story, “The Many Facets of SMPTV”. This topic was mentioned earlier. I include that introduction, once again, for clarity;

Whenever I’m able to place a student, or present them with a job opportunity (and that has become a frequent occurrence over the years), it is one of the greatest rewards of my work. I have included a story, “The Many Facets of Scoring for Motion Pictures and Television” which describes this in detail and sites many specific examples of post-graduate success for our students.

PLEASE SEE THE FOLLOWING PAGES FOR THE COMPLETE STORY



THORNTON
SCHOOL OF
MUSIC

SCORING FOR
MOTION
PICTURES AND
TELEVISION

BRIAN KING
PROGRAM DIRECTOR



The many facets of Scoring for Motion Pictures and Television - SMP TV

"Their education and training begins with composition but many of our graduates achieve success in a number of areas related to the scoring business, including; music editing, software development, score producers, scoring assistants, conductors, orchestrators, music copyists, songwriters for television, jingles, video games, and performance rights organizations..."

The prerequisite for admission to the USC scoring program, also known as SMP TV, is an undergraduate degree in composition. And while composing music for film is the primary focus for all the students, many of

them quickly come to expect the unexpected when it comes to finding their niche in this very competitive marketplace.

SCORING ASSISTANT

A logical next step for our students is to assist another working professional in any number of ways; technical assistant, synth programmer, score coordinator and, in some cases, as an additional music writer. Christian Bacon graduated in May of 2005 and went right to work for James Newton Howard as a technical assistant and score coordinator but within the 1st few months James received a last minute call to replace the score for the Peter Jackson film, King Kong, and Chris was in the right place at the right time - James had him write a number of music cues for the film and Chris received his 1st major feature film

screen credit less than 6 months after graduation. And while Chris has gone onto launch his own career as a composer he continues, on occasion, to co-write with James. In fact, they are about to go to London to record the score for the new Michel Gondry film, The Green Hornet.

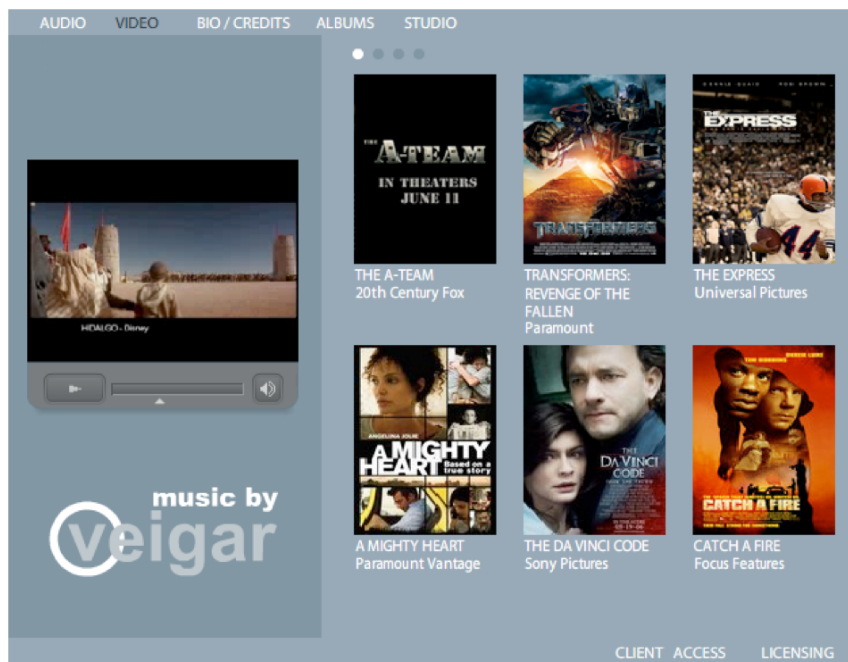
Another case in point to illustrate the value of assisting another composer is Ludwig Goransson (2008). Ludwig interned for A-list feature film composer, Theodore Shapiro, while he was a student in the SMP TV program. This proved to be a good working relation and Ludwig was hired on as a full-time assistant upon graduation. During the first year Teddy recommended Ludwig for a television pilot with the understanding that Teddy would be able to mentor Ludwig, if needed. As it turns out, Ludwig came up with a brilliant score for the pilot - one which

SMPTV composition forum
in action, creating jobs ...



2010

The expanded format of composition forum brings students in direct contact with working professionals like Thomas Newman, Harry-Gregson Williams, Theodore Shapiro, Doreen Ringer-Ross (BMI), Charlyn Bernal (ASCAP), , as well as internship opportunities with Michael Giacchino, Christopher YOUNG, Rolfe Kent, John Powell and others. As a result, many of our students, upon graduation, work as full-time assistants and composers. Andrea Datzman (2005) with Michael Giacchino, Michael Mollo (2007) with John Powell, and Ludwig Goransson (2008) with Theodore Shapiro.



featured a number of pop songs, also composed by Ludwig. The show, *Community*, is now in its 2nd season on NBC and Ludwig just finished a new pilot for an ABC series, *Happy Endings*. He continues to work in a full-time capacity for Teddy Shapiro.

SOFTWARE DEVELOPMENT

Mike Patti (2003) and Mike Barry (2004) were childhood friends growing up on Long Island, New York. While both of these talented composers excelled during and after their studies at USC, they decided to form their own music software company, "CINESAMPLES". Within a few short years, CINESAMPLES has become one of the most popular sample library companies for composers and music producers alike. For more information go to; www.cinesamples.com

Another graduate of SMPTV, Sean Dougall (2004), initially went to work as a full-time assistant to award winning SMPTV alum, Christophe Beck but, with his deep interest in developing software, Sean created a number of applications for film music, including; "Streamers" and "Cue Tracker" as part of his own company, ElectroMonkey Media LLC. Most recently, Sean decided to offer his software in a merger with another company, Figure 53. For more information go to; <http://figure53.com/company/>

MOVIE TRAILERS - MUSIC LIBRARIES

Music production companies are always looking for good original music to license for use in film and television. The most immediate

opportunities for this work can be seen in commercial advertising, movie trailers and music libraries. Some of our graduates, like Veigar Margeirsson, have had considerable success in, "Custom Score & Music Licensing". Here's a partial list of Veigar's contribution to this marketplace;

- MOTION PICTURE MARKETING (Partial List)**
Custom Score & Licensed Music
- Inception, Warner Bros.
 - The A-Team, 20th Century Fox
 - Armored, Sony
 - Transformers: Revenge of the Fallen, Paramount
 - G-Force, Disney
 - Valkyrie, MGM
 - The Express, Universal
 - Hancock, Columbia
 - Iron Man, Paramount
 - No Country for Old Men, Miramax
 - Horton Hears a Who, 20th Century Fox
 - You Don't Mess with the Zohan, Columbia
 - Beowulf, Paramount
 - Fool's Gold, Warner Bros.
 - National Treasure: Book of Secrets, Disney

MUSIC PREPARATION & EDITING

The SMPTV program provides each student with training in music editing and music preparation. After graduation, many of the students work in music prep. for Juliani Music. Some of these recent grads include; David Volpe (2010), Sherri Chung (2009), Layla Minoui (2008) and Nick Fevola (2007). Projects include, "The Proposal", "Sex and the City", "Marmaduke", "Miracle at St. Anna", and Clint Eastwood's "Invictus". Alice Wood (2004), in addition to her writing projects, has been working as a music editor since graduation for composers like, Rolfe Kent, Joby Talbot and Philip Glass. Feature film credits include; "The Illusionist", "The Wedding Crashers", "Thank You for Smoking", "The Men Who Stare at Goats", and "Peaceful Warrior".

WHERE ARE THEY NOW:

LUDWIG GORANSSON (2008)

During his studies in the program Ludwig interned for Theodore Shapiro, was subsequently hired full-time, and has gone on to score his own prime series for NBC, "Community". In addition to getting ready for season 2 of "Community", Ludwig is currently scoring the new ABC pilot *Happy Endings*, directed by Joe and Anthony Russo.

MICHAEL MOLLO (2007)

Currently, Mollo composes full time for film, television and video game projects. He currently serves as CEO and director at Q6 Studios Inc. Michael also continues to work with legendary film composer John Powell. Recent projects include the Iraq war thriller, *Green Zone*, Dreamworks Animation's *How to Train Your Dragon* and *Knight and Day* for 20th Century FOX.

MIKE SIMON (2005)

composes additional music for *The Mentalist* (CBS), which is in its third season. He also has written additional music for the shows *Eastwick* (ABC) and *Notes From The Underbelly* (ABC), and scored several commercials for clients including Canon and Guinness. Michael's music has also been heard on *American Idol*, *Dateline NBC*, *America's Most Wanted* and *WWE Monday Night Raw*.

SEAN DOUGALL (2004)

joined Figure 53 in 2009 after several years independently creating applications for film scoring and post-production. In addition to his development work, Sean is an instructor in USC's Scoring for Motion Pictures and Television program, where he torments students with the arcane details of music technology.

THE STANTON BROTHERS - BEN (2006) & DAVID (2007)

That's right, these two composers are brothers and have since formed their own production company, Stanton Studios. Production credits include; "The Other War", "Last American Cowboy", "Sports Science", and "Crime 360".

Jesse Harlin

214,549 plays (2,199 listeners)

23 shouts

+ Add to my Library Share

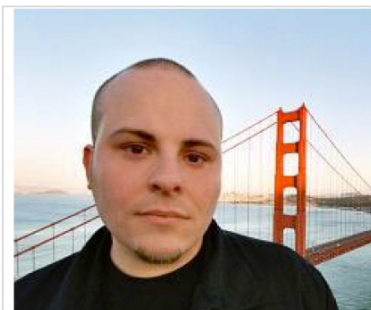


Jesse Harlin is best known for his score for the video game "Star Wars: Republic Commando".

Edit

Tagged as:

soundtrack, star wars, game, mandalorian, game soundtrack
See more...



See all 3 pictures

Play Jesse Harlin Radio

MUSIC FOR VIDEO GAMES

Over the past few years the USC scoring program has expanded the curriculum to include a greater emphasis on video games, including opportunities to work directly with the Media Arts Division in the USC School of Cinematic Arts. The results - SMPTV grad, Austin Wintory (2008) scored a USC game project, FLOW which eventually became a major acquisition and release by SONY entertainment. Jesse Harlin (2002) has been a staff composer at LucasArts since 2003, his list of credits include;

Star Wars: The Force Unleashed

Star Wars "Holonet News"

Thrillville: Off The Rails

Thrillville

Star Wars: Republic Commando

Incoming Forces

Space Debris

Other SMPTV grads scoring video games include;

Gareth Coker (2010), Kenny Wood (2009), Igor

Nemirovsky (2008), Andrea Chang (2007),

Panu Aaltio (2006) and Wataru Hokoyama

(2000).

ORCHESTRATION

No other program provides its students with more opportunities to compose and orchestrate for live ensembles, including a session with a 65 piece orchestra. With this high level of training and practical application the student composers are positioned to work as orchestrators in the film industry. Some of the top orchestrators working today have come through the USC scoring program, Pete Anthony, Jeff Atmajian, Mark McKenzie, Jon Kull, Dana Niu, and Marcus Trumpp.

SYNTH. PROGRAMMING

With the current trends in technology the SMPTV program offers education and training in synth. programming, protocols editing and audio production - skills which pave the way for success in this creative niche. Grads who have excelled in this area include; Matt Koskenmaki (2001), "American Chopper", "Apocalypse Island", "Street Customs", "The Ultimate Fighter" Jake Monaco (2007), "Hot Tub Time Machine", "All About Steve", "Death at a Funeral" and "The Hangover".

WHERE ARE THEY NOW:

NICK FEVOLA (2007)

Nick worked with Elia Cmiral as music editor and synth programmer on Pulse 2. Shortly thereafter he began work at Christopher Lennertz's studio as an arranger and programmer for Disaster Movie. Over the last several months he has worked with Lennertz in a similar role on Cats & Dogs: The Revenge of Kitty Galore and Adam, as well as the WB's Supernatural. He has also been part of the team at Steven Juliani Music, where he has contributed in music preparation for projects including The Proposal, Sex and the City, and Clint Eastwood's Invictus. Nick Fevola has written over 20 scores and has served in the music departments of over 50 projects.

JAKE MONACO (2007)

In addition to his own projects

(www.jakemonaco.com), Jake has

worked with Christophe Beck on the following projects; Good Grief (2010) (score

mixer)

Death at a Funeral (2010) (composer: additional music) (score producer)

Date Night (2010) (composer: additional music)

Hot Tub Time Machine (2010) (composer: additional music) (score producer)

Percy Jackson & the Olympians: The Lightning Thief

(2010) (additional orchestrator) (score coordinator)

Waiting for 'Superman' (2010) (music scoring

mixer)

All About Steve (2009) (additional orchestrator)

(score coordinator)

The Marc Pease Experience (2009) (additional

score recordist) (score coordinator)

Post Grad (2009) (composer: additional music)

I Love You, Beth Cooper (2009) (score coordinator)

The Hangover (2009) (additional music) (score

programmer)

Make the Yuletide Gay (2009) (original songs)

The Pink Panther 2 (2009) (composer: additional

music)

The Greatest (2009) (score coordinator)

What Happens in Vegas (2008) (additional

The success stories outlined in this report are a direct result of Brian King's abilities as a musician, educator and program director to;

- redesign and modernize all aspects of the SMPTV program, including the curriculum and production workflow
- attract the best working professionals to teach in the SMPTV program
- establish key relationships between USC and the scoring industry, a direct connection to numerous job opportunities in this marketplace
- collaborate with various programs and departments on the USC campus, including the School of Cinematic Arts and the Thornton School of Music



For more information about Brian King, including his work as a musician, composer and producer go to;

<http://www.briankingmusic.biz/workbench>

Recommendation Letters:

In support of my application for promotion I was advised to contact a number of colleagues for recommendation letters, to comment on my work, academically and professionally, as well as the status and reputation of the SMPTV program since my last appointment. I have attached letters from the following;

Pete Anthony

Conductor and Orchestrator

President of the L.A. Chapter of the Recording Musicians Association (RMA)

Los Angeles, CA

Rick Baitz

Doctor of Musical Arts

Director, BMI's "Composing for the Screen: A Film Scoring Mentorship Program"

Owner, Rick Baitz Music

New York, New York

Arnau Bataller

Film Scoring lecturer and coordinator of the Master in Film Scoring and Music for Audiovisual Media

Escola Superior de Musica de Catalunya (ESMUC)

Barcelona SPAIN

Dr. Robert Ellis-Geiger

Film Composer, Score Producer

Assistant Professor

City University of Hong Kong - School of Creative Media

Kowloon, Hong Kong

Peter Golub

Composer/Director of the Sundance Film Music Program

Sundance Institute

Beverly Hills, CA

Elizabeth Sellers

Music Department Chair, Commercial and Media Writing Option Coordinator

California State University, Northridge

Northridge, CA

Don Wilkins

Professor and Founding Chair, Film Scoring Department

Berklee College of Music

Boston, MA

Dan Carlin

Chair, Film Scoring Department

Berklee College of Music

Boston, MA

Kenny Hall

Associate Professor, Endowed Chair in the Art of Music Editing
University of Southern California
School of Cinematic Arts
Los Angeles, CA

Richard McIlvery

Chair, Music Industry
Professor of Music Industry
Thornton School of Music
Los Angeles, CA



November 10, 2010

To whom it may concern,

I write this letter to strongly recommend that Brian King be promoted to Associate Professor of Clinical Studies at the USC School of Music.

A bit of background: I am a film composer residing in New York. For the academic year 2007-2008 I was lead composition instructor at Columbia College Chicago's "Music Composition for the Screen", then in its second year as one of the only graduate programs in film scoring in the country. I also served as Director of Composition Studies in Columbia College's undergraduate Department of Music. After returning to New York I created, and direct, a new film scoring workshop: *Composing for the Screen: A Film Scoring Mentorship Program*, sponsored by BMI and taking place in its New York headquarters each fall. In addition, I direct my own private film scoring workshops in the spring, and teach one-on-one as well.

There is a great need for good film scoring programs in this country. More and more students approach me to ask, "How do I get into film scoring -- how do I learn it?" And every time, I answer, if you're really serious, the best program in the country is USC's Scoring For Motion Pictures and Television. I tell them about other programs: of course here in New York there's NYU, and obviously Columbia College Chicago -- as well as Berklee, which is undergrad, and North Carolina School of the Arts, also undergrad. These are all good programs, in their own way. But SMPTV is the most extensive and gives the most hands-on experience -- which is crucial for learning this very difficult field, and has the most advanced faculty. The maintenance of SMPTV's high standard of instruction, and the program's continued development, can be largely attributed to Mr. King's leadership, vision, administrative acumen and musicality.

SMPTV, more than any program, provides extensive professional experience. The Television Internship Program is unique. Nowhere else does a student get to prepare a cue for a network television program such as *Lost*, and come to the recording session, and conduct the cue for broadcast, under the watchful mentorship of such composers as *Lost*'s Michael Giacchino. From the Hollywood Orchestration Readings to the instruction in and use of the latest technology to the expansion of the program and its faculty, Mr. King has shown true leadership, creating a program that is the best of its kind. He absolutely should be acknowledged with the position that befits his status as Director of this country's flagship film scoring program.

Therefore I unequivocally support Mr. King's application to the rank of Associate Professor of Clinical Studies. USC, SMPTV, the film scoring community and Mr. King will all benefit from it.

Sincerely,

A handwritten signature in black ink that reads "Rick Baitz". The signature is stylized with a cursive script.

Rick Baitz, Doctor of Musical Arts
Director, BMI's "Composing for the Screen: A Film Scoring Mentorship Program"
Owner, Rick Baitz Music

Barcelona November 11th 2010

Arnau Bataller
Escola Superior de Música de Catalunya (ESMUC)
C/Padilla, 155 (Edifici L'Auditori)
08013 Barcelona
SPAIN

To whom it may concern,

I send this letter in support of Brian King's application for promotion, from Assistant Professor to Associate Professor of Clinical Studies. I had the privilege to study at USC, and went on to receive my bachelor's degree in composition, as well as the graduate certificate in film scoring, in 2001. Indeed, so far I have a successful career scoring for motion pictures and Television in Spain. I have to say that Brian's teaching was essential to gain all the experience and knowledge during my studies at USC.


At that time, Brian taught technology in the SMPTV program and produced all of the scoring sessions, under the direction of Buddy Baker. When Buddy passed in 2002, it came as no surprise that Brian was selected to direct the program. Since then, he has rebuilt the SMPTV program entirely and his ability to create new collaborations between the student composers and the cinema school has been nothing short of extraordinary.

He has created a new website which has become a key communication portal for all of the students, faculty, filmmakers and prospective students. There are so many new components to the program. He has accomplished so much to improve the quality of the students' experience and the program in general.

Over the years, these changes have had an impact, and positive influence, on my work as a lecturer at Escola Superior de Música de Catalunya (ESMUC), prompting me to recommend several of my students to study in the SMPTV program, under Brian's direction. Without exception, they have all gone on to become working composers in Spain and I can attest to their tremendous growth, a direct result of their education and training at USC. It is now common practice for our students at ESMUC to look to the SMPTV program as a vital step towards a career in film music. I look forward to continuing to build on this relationship for years to come.

If you need anything further from me, please contact me directly at arnau.bataller@esmuc.cat

Sincerely,



Arnau Bataller
Film music lecturer and coordinator of the Master in
Film Scoring and Music for Audiovisual Media





香港城市大學
City University
of Hong Kong

香港九龍達之路
Tat Chee Avenue, Kowloon,
Hong Kong

創意媒體學院
School of
Creative Media

Dr Robert Ellis-Geiger
Film Composer, Score Producer
Assistant Professor
e-Mail: smrobert@cityu.edu.hk
Mobile: (+852) 9186 4621

Date: 12th November 2010

RE: Mr Brian King

To whom it may concern,

It is with great pleasure and enthusiasm that I write this letter of support and acknowledgement for Mr Brian King, whom I first met at USC in the summer of 2005 whilst I was attending a SMPTV seminar on music editing conducted by Chris Brooks.

Long before engaging in my own PhD research (Trends in Contemporary Hollywood Film Scoring) I was well aware of USC's film scoring program and its uniqueness as compared to other leading institutions from around the world. One of the key elements that sets USC's program apart from the others, is that industry practitioners frequently deliver seminars, master classes and that real scoring sessions are arranged for students to gain valuable 'real-world' experience. For a unique program like this to be sustainable and to retain this highly competitive edge, a unique and talented individual is required as the program director that can build the bridge between academia and real-world practice. Mr King is an educator who is embedded and connected with the world's leading film music professionals, which is key for USC to remain the epicentre for film scoring. Besides being the program director for SMPTV, Mr King is a talented composer and musician, which further adds credibility to the SMPTV program and greatly assists in attracting industry speakers and participating studios support.



香港城市大學
City University
of Hong Kong

香港九龍達之路
Tat Chee Avenue, Kowloon,
Hong Kong

創意媒體學院
School of
Creative Media

In support of this letter, I feel it should be known that besides teaching at City University of Hong Kong, I am an active feature film composer and score producer. I am also the founding director of Vision Sonics Ltd (Hong Kong), which established film scoring (using real musicians) in Hong Kong using mostly members of the Hong Kong Philharmonic Orchestra. Further information can be found from www.VisionSonics.net.

Please do not hesitate to contact me in regard to this letter.

Sincerely,

A handwritten signature in blue ink, appearing to be 'R. Ellis-Geiger', written over the printed name.

Dr Robert Ellis-Geiger

12 November 2010

SUNDANCE INSTITUTE

November 19, 2010

To Whom It May Concern:

I'm writing on behalf of Brian King. I have known Brian for the last ten years. I am the Director of the Sundance Film Music Program and our paths have crossed often and in the most productive ways. Quite a few of the outstanding emerging composers to whom we offer Fellowships (we select six each year out of a total pool of over 250 applicants) have come from the USC Scoring for Motion Pictures and Television program that Brian so effectively runs. The caliber of student, their preparation and seriousness, and the level of skill and commitment they bring to their work have been impressive. I have spoken to groups at the USC program and have seen first-hand what an outstanding leader Brian is. I can't recommend him highly enough.

If you need anything further from me, please don't hesitate to get in touch.

Respectfully,

A handwritten signature in dark ink, appearing to read 'Peter Golub', with a long horizontal flourish extending to the right.

Peter Golub

Composer/Director of the Sundance Film Music Program

Sundance Institute 8530 Wilshire Blvd Beverly Hills, CA 90211

Peter_Golub@Sundance.org

President
Pete Anthony

1st Vice President
Marc Sazer

2nd Vice President
Jennie Hansen

Secretary
Sue Ranney

Treasurer
Bill Liston



Directors
Wade Culbreath
Steve Dress
Alex Iles
Jen Kuhn
Bill Reichenbach
Jay Rosen
Sarah Thornblade
Dave Wells

Office Manager
Mike Jourgensen

November 11, 2010

Re: My colleague, Brian King

To Whom It May Concern:

As a conductor and orchestrator of over 300 feature films, and President of the LA chapter of the Recording Musicians Association (RMA), I have had an opportunity to know and work with thousands of talented musicians, technical experts, and film and music producers. I met Brian 10 years ago when I was invited to give a lecture at the USC SMPTV Program. Since then I have had the pleasure of getting to know Brian professionally and personally.

Brian's organizational talent, broad musical knowledge, technical savvy, and patient, straightforward manner make him one of the most effective managers of people and programs I have ever known. He puts his heart and soul into every project he takes on, and his passion for music and related technology is infectious with students and faculty.

Over the past 8 years in my time at USC as a guest lecturer and part-time faculty member, I have watched Brian transform the SMPTV Program into the best of its kind in the world. A recent example of his problem-solving abilities was the creativity he displayed when faced with budget cutbacks for recording sessions. Brian approached the RMA and the professional community to create a partnership in providing professional musicians to perform his students' compositions. The first master class was held in September 2010, with many more to follow in the near future.

I cannot recommend Brian highly enough. He is not only talented, but also diplomatic and collaborative. I look forward to a continued professional relationship with Brian wherever his talents take him.

I would be delighted to speak in person with anyone about Brian's qualifications. Feel free to contact me.

Sincerely,

Pete Anthony
President, Los Angeles Recording Musicians Association

November 10, 2010

To Whom It May Concern,

This letter is a recommendation for Brian King.

I've known Brian for 13 years. We became acquainted in the 1997-98 SMPTV class at USC under Dr. Buddy Baker. I was immediately aware of Brian's drive and intelligence, his experience as a musician, player and producer and his generosity.

Throughout that year Brian was the "go-to" guy for help, not only for those of us with great classical training but less than complete technical skill, but also for Buddy himself. We were all inspired by Brian's leadership, even in a student capacity. It didn't surprise me at the end of that year, when Buddy asked for Brian's help in an official way.

During this time I was working in the industry while beginning my teaching career as the head of the commercial and media writing program for the Music Department at California State University, Northridge. This program was completely new, and I used many of class ideas and concepts from the SMPTV program at USC to build my program. I also stayed in touch with Brian. We conferred often, since we were living in parallel universes.

I was delighted to learn that Brian was named Director of the program. It seemed such a perfect fit to me. Brian was eager to do the right thing for the students. He also brought a tremendous wealth of experience, not only as a writer, but as a producer and as someone who willingly embraced all the opportunities of new technologies.

It didn't surprise me when Brian made major changes in the faculty at SMPTV. While many of the deans of film scoring were able to regale students with wonderful stories of their experiences, they were not always able to discuss and interface with the changing industry, particularly the new technologies. Brian made wise decisions about keeping the old and adding the new at the same time, giving the program a renewed national and international stature.

I realized that Brian was working tremendously hard and I was pleased when Brian became USC faculty. This allowed him the flexibility to build curriculum and create collaborations with other areas of USC that would not have been as receptive to Brian as staff. This also conferred the respect he so deserved.

I understand Brian is now applying for promotion from assistant to associate professor. I've recently been promoted to full professor in my position and I am not a stranger to the immense work it takes to rise through the academic ranks and survive peer review.

I whole-heartedly endorse Brian for this promotion, not only for the reasons I've mentioned, but because of the depth of his caring for his students, his passion for his work and his creation of a benchmark to which we all aspire.

Sincerely,



Elizabeth Sellers

Music Department Chair, Commercial and Media Writing Option Coordinator

Berklee
college of
music

1140 Boylston Street, Boston, MA 02215-3693
Tel 617 266-1400 berklee.edu

November 11th 2010

To Whom It May Concern:

It is no surprise that within this past decade, the USC Film Scoring Program has experienced tremendous educational advancement and industry recognition as the premier graduate-level Film Scoring program in the world. This is due in no small part to the vision, drive and dedication of Program Director, Brian King.

His knowledge of, and respect for the original USC FS program, coupled with a wide range of professional experience in music made Brian the clear choice to assume that leadership role in 2002.

Since then, he has succeeded in restructuring and expanding upon the original course offerings by extensive curriculum revisions. These include the ever-expanding use of technology in music scoring to include Music Editing and Video Game Scoring.

Brian has also gathered an enviable group of professionals as faculty and lecturers, actively working in Film and Television.

The high-caliber of students SMPTV attracts and supports are a testament to the quality of this educational experience. I am always eager to recommend our top graduates from Berklee to consider this program above all others, especially if they intend to make scoring a goal in their musical career.

I have great respect and admiration for Brian King. He has contributed extensively to the success of SMPTV by providing a realistic and challenging educational experience for aspiring young men and women. I wish him continued success.

Sincerely,



Donald Wilkins, Professor
(Founding Chair)
Film Scoring Department
Berklee College of Music
Boston, MA 02215

Berklee
college of
music

1140 Boylston Street, Boston, MA 02215-3693
Tel 617 266-1400 berklee.edu
Film Scoring Department

November 16, 2010

Promotions Committee
USC Thornton School of Music
Los Angeles, CA 90089-0851

Dear Committee Members,

It is my pleasure to write in support of Brian King's candidacy for promotion to the rank of Associate Professor.

As you may know, Berklee College of Music is the only institution in the world offering a Bachelor of Music Degree in Film Scoring. Students who graduate here and who wish to continue their studies receive one recommendation from us: USC's Scoring for Motion Pictures and Television Program.

Over the past 9 years, Brian King has advanced the reputation of the Thornton School of Music, and the SMPTV Program in particular, through visionary planning, smart staffing, effective industry collaboration, and thoughtful management. Creating and maintaining an academic program that also prepares graduating students for entry into a rapidly evolving industry is no simple task. Artistic development, narrative awareness, technological training, and practical experience all must be balanced. Proof that Brian has managed to do this well is reflected not only in the reputation of the program but also in the success of the many graduates who are working in the industry. You have every reason to be proud of this innovative program.

It is a personal pleasure for me to have worked and studied with many of the faculty members in your program. They represent excellence in their fields, and their industry experience brings credibility and strength to the program. Their combined years of service in the department speak to the respect and admiration they hold for Brian and his successful efforts to offer a worthy program to your students.

For these reasons, I respectfully and fully endorse Brian's candidacy for promotion.

Thank you for your kind consideration.

Sincerely,

(sent via email)

Daniel Carlin
Chair, Film Scoring Department



November 10, 2010

To Whom It May Concern:

I would like to write a letter of support for Brian King in his quest for promotion to Associate Professor of Clinical Studies at the Thornton School of Music.

I am acutely aware of Brian's career at the Thornton School but more importantly, I am aware of the development of the program he heads, as I have been involved with it from the beginning.

In 1984, the Scoring for Motion Picture and Television program got off to a rocky start with a director who had good intentions but lacked real world experience and tended to hide this by limiting involvement of others who might have brought needed expertise to the table.

When Buddy Baker was hired to manage the program, we got a true composer with an extensive background but was very much "old school". Issues arose when Buddy's resistance to embrace current technologies brought objections from some of the students who were already well versed in computers and software.

After Buddy passed, Brian was asked to be interim director and lead at an extremely difficult time. Brian brought to the program deep compositional skills, stellar musicianship (piano and drums), a complete understanding of scoring, technology and recording and an organizational and business background. He reorganized faculty, made the curriculum more relevant, installed current technologies and reached out to the L.A. film scoring community.

Since 2002, he has made the Scoring for Motion Picture and Television a program that is considered by many (including me) to be the best in the world.

In 2007, I recorded a film score in Hong Kong and during my visit, the City University of Hong Kong invited me to give a lecture on scoring techniques to a variety of directors, engineers and educators from China, Korea, India and Singapore. During breaks, I was repeatedly asked questions about the SMPTV program. It was apparent that most were already aware of the SMPTV program at the Thornton School and many described it as the "leading program worldwide".

Brian brought the USC School of Cinematic Arts into the process and integrated their projects with TSOM composition, music and technology students, something that I was unsuccessful in doing for many years.

This is due to Brian's tireless efforts shaping the curriculum, integrating the film scoring community into the program, establishing a collaborative environment within the Thornton School and the University, that provides students with the highest-level experience possible.

Richard J. McIlvery
Chair, Music Industry Department
USC Thornton School of Music

**Flora L. Thornton
School of Music**

Department of
Music Industry and
Recording Arts

Richard McIlvery
Professor
Chairman

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Fax: 213 740 0958
e-mail:
mcilvery@usc.edu
web page:
www.usc.edu/music



8 November 2010

To Whom It May Concern:

I am delighted to write in support for my colleague, Brian King.

For most of my fifty one years as a music editor on over nine hundred and fifty major motion pictures and television shows, I have had the honor and distinction of working with some of the most respected and talented film composers in the world, including John Williams, Jerry Goldsmith, Alex North, Henry Mancini, Quincy Jones, Lalo Schiffrin, Maurice Jarre, John Barry, Bill Conti, Carmine Coppola, Miklos Rozsa.

As a Professor at USC for Production Sound and Music in the spring of 2004, I met Brian who immediately offered his collaboration and expertise joining me in music's role in cinema.

Brian's leadership of the Music Scoring for Motion Pictures and Television Program has elevated the USC School of Cinematic Arts student films to a higher level, gaining a richer sound design with the help of live scoring.

Early on, Brian stood out as a program creator and displayed his expertise as a team-builder. His creation of a web site highlighting faculty and student composers helped unite the Composer/Director creative process between our two schools. As evidence, one can look at the faculty Brian has hired and the curriculum he has developed. Additionally, his ability to attract working professionals to the educational forum has become the foundation for many internship opportunities, one of the most immediate sources of practical experience for students. In short, he has created a program that represents the highest standards of educational and professional training available, anywhere.

From my personal experience with Brian, he has been a warm and caring individual, always motivated to collaborate and solve problems no matter how impossible the time schedules became.

I look forward to many more years of service with Brian, working close together for a continued successful interdisciplinary collaboration.

If there are any questions regarding my treasured association with Brian, please feel free to contact me.

Sincerely,

Kenneth Hall

Associate Professor-Endowed Chair in the Art of Music Editing
University of Southern California School of Cinematic Arts
900 West 34th Street
Room 401 Los Angeles, CA 90089-2211
818-991-0362 Mobile 818-335-2252
Email address is trebleken@dslextrreme.com

School of
Cinematic Arts

SMPTV Program Course Syllabi 2010 - 2011

MUCO440a	69
MUCO442b	73
MUCO443a	79
MUCO443b	87
MUCO520	93
MUCO522a	99
MUCO522b	103
MUCO523ab	107
MUCO540a	117
MUCO540b	123
MUCO545	129
MUCO560a	133

Composition for Film and Television (MUCO 440a) Course Syllabus, Fall 2010

Instructor: Jack Smalley

Jack Smalley: (213) 821-4192
E-mail: jacksmalley1@mac.com
Mailbox: LPB 118
Office: LPB 127
Office Hours: Tuesdays 1pm, by appointment

Course Description:

Composition for Film and Television takes an in-depth look at specific compositional techniques used in today's multimedia music marketplace. Discussions will include a study of planning, timing, composing, and orchestrating music for dramatic and documentary films, as well as television programs.

Requirements, Exams and Grading Information:

Student evaluation in MUCO440a will consist of a variety of factors, including: class assignments, in-class participation and scoring session performance (see class outline for a schedule of scoring sessions).

Attendance will be taken each class and will count towards your final grade. After two absences your grade will be lowered one-half grade for each additional absence.

Grading Summary:

Participation	10%
Exercises	30%
Class Project	60%

Class Text and Supplementary Materials:

- Textbook: "Jack Smalley, Composing Music for Film" is online at: <http://www.jacksmalley.com/com-ab.htm>
- Karlin/Wright "On The Track"
- Instructor handouts and lecture notes
- Music score paper

Communication:

Please check your 2011@smptv.net accounts. Any E-mail I send to the class will use that account. In addition, all course materials and class grades will be posted in my faculty directory on the share.smptv.net server. This includes the course syllabus, additional course information and class notes as well as projects and exercises.

Disabilities:

Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to me (or to TA) as early in the semester as possible. DSP is located in STU 301 and is open 8:30 a.m.-5:00 p.m. Monday through Friday. The phone number for DSP is 213/740-0776

FALL SEMESTER

Tentative Class Schedule (subject change with teacher review of class progress)

Week	Date	Topic	Reading
1	8/26	Introduction to Spotting	Smalley CFT
2	9/02	Introduction to Clicks and Streamers	Smalley CFT
3	9/09	Working with Story Lines and Scene Arcs	Smalley CFT
4	9/16	Chord and Scale Relationships	Smalley CFT
5	9/23	Harmonic Cells and Melodic Shapes	Smalley CFT
6	9/30	Triadic Influence on Orchestration	handouts
7	10/07	Modal Harmony	Smalley CFT
8	10/14	Quartal Voicing	Smalley CFT
9	10/21	Polychords and Chord Extensions	Smalley CFT
9	10/23	Prague Duets Scoring Session	Recording Date
10	10/28	Bi-Tonality	Smalley CFT
11	11/04	Score Layouts	lecture notes/handouts
12	11/11	Serial Techniques and Ambient Voicings	Smalley CFT
13	11/18	Working with Electronic Elements	lecture notes
14	11/25	<i>Thanksgiving Break</i>	
15	12/2	Hybrid Scores - Acoustic and Electronic	lecture notes
15	12/4	Main Title Scoring Session	Recording Date

Week 1-3

Intro to Spotting

- Deadly Misunderstanding
 - spotting reel
 - cue and wrong cue
- Demo clx/streamers
- Story/scene arcs; Unchangeable moment/arrival points

Week 4-5

Chord/Scale Relationships

- Harmonic cells
- Chord Function
- Melodic Shapes
 - Line, circle, square
 - Reversals (Amerika)
 - Call/Response
 - Role of countersubject
- Consonance/Dissonance
 - Pentatonic Scale

Week 6

Triadic influence on Orchestration (Handout)

- Identity of Sections
 - Scrapers, hitters, blowers
- Psychology of orchestration

- Week 7** **Modal Harmony**
 - Jurassic Park, Moon River
- Week 8** **Quartal Voicing**
 - Daphnis and Chloe
- Week 9** **Polychords/chord extension**
 - Ma Mere l'Oye Suite
 - Octatonic scale
 - Appalachian Spring
 - Curly Sue
- Week 10** **Bi-Tonality**
 - Non diatonic planing
 - Ports of Call
- Week 11** **Score Layout**
- Week 12-13** **Serial Techniques**
 - Ambient voicings
 - Bubba Dies
 - Functional Modulations
 - Chimps
 - Amerika
- Week 14-15** **Preparation for Final Project Session**
 - Hybrid Scores
 - Working with electronic elements
 - Preparing the mocks-up

History of Film Music (MUCO442) Course Syllabus, 2010 - 2011

Instructor: Jon Burlingame

Jon Burlingame: (213) 821-4192

E-mail: burlinga@usc.edu

Mailbox: LPB 118

Office: LPB 127

Office Hours: Wednesdays 1pm, by appointment

Course Description:

A comprehensive survey of the craft of composing music for motion pictures and television, geared specifically to composers, combining film-music history and score analysis.

Requirements, Exams and Grading Information:

- First semester: One paper (due week 9): Analysis of one complete film score (to be approved by instructor), including a discussion of each cue in the score (description of both the music and its dramatic context, and opinion about its effectiveness).
- Second semester: Final exam, covering material from both semesters.
- General class participation.

Grading Summary:

Participation	10%
Exercises	30%
Class Project	60%

Class Text:

Hickman, Roger. Reel Music: Exploring 100 Years of Film Music. W.W. Norton & Co., 2006

Suggested additional reading:

- Burlingame, Jon. Sound and Vision: 60 Years of Motion Picture Soundtracks. Billboard Books, 2000.
- Karlin, Fred. Listening to Movies. Schirmer Books, 1994.
- Palmer, Christopher. The Composer in Hollywood. Marion Boyars, 1990.
- Thomas, Tony. Music for the Movies, second edition. Silman-James Press, 1997.

Communication:

Please check your 2011@smptv.net accounts. Any E-mail I send to the class will use that account. In addition, all course materials and class grades will be posted in my faculty directory on the share.smptv.net server. This includes the course syllabus, additional course information and class notes as well as projects and exercises.

Disabilities:

Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained

from DSP. Please be sure the letter is delivered to me as early in the semester as possible. DSP is located in STU 301
Phone: (213) 740-0776.

FALL SEMESTER

Tentative Class Schedule (subject to change with teacher review of class)

Week	Date	Topic
1	8/25	Introduction
2	9/1	Transition to Sound / Pioneering Efforts I
3	9/08	Transition to Sound / Pioneering Efforts II
4	9/15	The Golden Age I
5	9/22	The Golden Age II
6	9/29	The Golden Age III
7	10/07	The Medium Matures I
8	10/13	The Medium Matures II
9	10/20	New Faces, New Sounds: the '50s and '60s I
10	10/27	New Faces, New Sounds: the '50s and '60s II
11	11/03	New Faces, New Sounds: the '60s and '70s I
12	11/10	New Faces, New Sounds: the '60s and '70s II
13	11/17	Jazz Composers in Film
14	11/24	New Faces, New Sounds: the '70s and '80s
15	12/1	Resurgence of the Symphonic Score

Week 1 Introduction

- Overview of the course
- Film-music functions: origins of music in motion pictures
- Discussion of music in silent films: original vs. compiled scores, combinations

Weeks 2-3 Transition to Sound / Pioneering Efforts

- Early experiments with underscoring dialogue and action
- Pioneers in dramatic scoring during the 1930s
- Max Steiner - RKO, Warner Bros. (King Kong, Gone With the Wind, Now Voyager, Casablanca)
- Alfred Newman - United Artists, 20th Century-Fox (Wuthering Heights, The Song of Bernadette, How the West Was Won)
- Herbert Stothart - MGM (The Good Earth, The Wizard of Oz, Random Harvest)

Weeks 4-6 The Golden Age

- Rise of the classically trained composer in Hollywood
- Erich Wolfgang Korngold (The Adventures of Robin Hood, The Sea Hawk, Kings Row)
- Miklos Rozsa (Double Indemnity, Spellbound, Quo Vadis, Ben-Hur)
- Franz Waxman (Sunset Boulevard, A Place in the Sun, The Spirit of St. Louis)
- Dimitri Tiomkin (Lost Horizon, High Noon, The Alamo)
- Victor Young (For Whom the Bell Tolls, Shane, Around the World in 80 Days)

- Weeks 7-8 The Medium Matures**
 Film medium begins to mature, new approaches taken
 - Bernard Herrmann (Citizen Kane, The Day the Earth Stood Still, Vertigo, Psycho)
 - David Raksin (Laura, Forever Amber, The Bad and the Beautiful)
 - Hugo Friedhofer (The Best Years of Our Lives)
 - Hans J. Salter (The Wolf Man)
 - Roy Webb (Cat People, Notorious)
- Weeks 9-10 New Faces, New Sounds: the '50s and '60s**
 European-style 19th-century romanticism becomes outmoded as American music and composers come to the fore
 - Alex North (A Streetcar Named Desire, Spartacus, The Misfits)
 - Leonard Rosenman (East of Eden, Rebel Without a Cause, Fantastic Voyage)
 - Elmer Bernstein (Man With the Golden Arm, Magnificent Seven, To Kill a Mockingbird)
 - Jerome Moross (The Big Country)
- Weeks 11-12 New Faces, New Sounds: the '60s and '70s**
 Influence of young composers from the big-band era and television
 - Jerry Goldsmith (Planet of the Apes, Patton, Chinatown, Star Trek: The Motion Picture)
 - Henry Mancini (Touch of Evil, Breakfast at Tiffany's, The Pink Panther)
 - John Barry (Goldfinger, The Lion in Winter, Out of Africa)
- Week 13 Jazz Composers in Film**
 - Johnny Mandel (I Want to Live!, The Sandpiper)
 - Quincy Jones (The Pawnbroker, In Cold Blood, In the Heat of the Night)
 - Dave Grusin (On Golden Pond, The Firm)
 - Terence Blanchard (25th Hour, Inside Man)
- Week 14 New Faces, New Sounds: the '70s and '80s**
 Fresh sounds from composers in the popular-music fields
 - Lalo Schiffrin (Cool Hand Luke, Dirty Harry, Enter the Dragon)
 - Jerry Fielding (The Wild Bunch, Straw Dogs, The Outlaw Josey Wales)
- Week 15 Resurgence of the Symphonic Score**
 - Spielberg and Lucas spur return to orchestral tradition
 - John Williams (Jaws, Close Encounters of the Third Kind, Star Wars, Schindler's List)

SPRING SEMESTER

Tentative Class Schedule (subject to change with teacher review of class progress)

Week	Date	Topic
1	1/12	Foreign Composers and Notable Foreign-Film Scores I
2	1/19	Foreign Composers and Notable Foreign-Film Scores II
3	1/26	Concert Hall Composers in Film I
4	2/2	Concert Hall Composers in Film II
5	2/9	The Impact of Television
6	2/16	Scoring Contemporary Films I

Week	Date	Topic
7	2/23	Scoring Contemporary Films II
8	3/2	Scoring Contemporary Films III
9	3/9	Scoring Contemporary Films IV
10	3/16	<i>Spring Break</i>
11	3/23	Classical Music in Film
12	3/30	The Use of Songs in Film I
13	4/6	The Use of Songs in Film II
14	4/13	Animation Scores; Contemporary Issues I
15	3/20	Animation Scores; Contemporary Issues II

Weeks 1-2 Foreign Composers and Notable Foreign-Film Scores

- Ennio Morricone (The Good, the Bad & the Ugly; The Mission)
- Nino Rota (8 1/2, Romeo and Juliet, The Godfather)
- Maurice Jarre (Lawrence of Arabia, Doctor Zhivago)
- Georges Delerue (Jules et Jim, Day for Night, Agnes of God)
- Michel Legrand (The Umbrellas of Cherbourg, Thomas Crown Affair, Summer of '42)

Weeks 3-4 Concert Hall Composers in Film

Surprising number of famed concert composers who wrote for film, why Stigma of scoring for film: Is it disappearing?

- Leonard Bernstein (On the Waterfront)
- Aaron Copland (The Red Pony, The Heiress)
- Sergei Prokofiev (Alexander Nevsky)
- Dimitri Shostakovich (Zoya, Michurin, Hamlet)
- William Walton (Henry V, Hamlet, Richard III)
- Ralph Vaughan Williams (41st Parallel, Scott of the Antarctic)
- Malcolm Arnold (The Bridge on the River Kwai)
- Toru Takemitsu (Dodes'ka-den, Ran)
- Richard Rodney Bennett (Murder on the Orient Express, Equus)
- John Corigliano (The Red Violin)
- Philip Glass (Kundun, The Hours)

Week 5 The Impact of Television

History of television scoring; classic shows with outstanding scores

- Laurence Rosenthal (Peter the Great, Young Indiana Jones Chronicles)

Weeks 6-9 Changes in musical styles, circumstances in the '90s and beyond

- Danny Elfman Batman (Edward Scissorhands)
- Michael Giacchino (The Incredibles, Ratatouille)
- Elliot Goldenthal (Alien 3, Frida)
- James Horner (Braveheart, Titanic)
- James Newton Howard (The Sixth Sense, The Village)
- Randy Newman (The Natural, Avalon)
- Thomas Newman (American Beauty, Finding Nemo)
- Rachel Portman (Emma, The Cider House Rules)
- Howard Shore (The Lord of the Rings trilogy)

- Alan Silvestri (Forrest Gump)
- Hans Zimmer (Rain Man, Gladiator)
- Other new composers

Week 10 Classical Music in Film

Instances of classical music adapted for film

- Examples: 2001: A Space Odyssey, The Exorcist, Excalibur, Amadeus, Platoon

Weeks 11-12 The Use of Songs in Film

Dramatic use of songs vs. songs as marketing tools

- Pre-existing songs: Casablanca, Easy Rider, The Graduate, Apocalypse Now
- Original songs: Shaft, Saturday Night Fever, etc.
- Rise, role and impact of the “music supervisor”

Weeks 13-14 Animation Scores; Contemporary Issues

- Carl Stalling at Warner Bros., Scott Bradley at MGM, Frank Churchill and Leigh Harline at Walt Disney (Fantasia)
- Modern examples: Pixar films, TV animation music
- Creativity in independent film scoring
- Union vs. non-union dates
- Orchestral vs. electronic in low-budget films
- Practical advice

Film Score Analysis and Preparation (MUCO 443a) Course Syllabus, Fall 2010

Instructors: Pete Anthony, Christopher Young and Steven Juliani

Pete Anthony: (213) 821-4192
E-mail: peteanthony@mac.com
Mailbox: LPB 118
Office: LPB 127
Office Hours: Wednesdays 12pm, by appointment

Christopher Young: (213) 821-4192
E-mail: cyuscclass@aol.com
Mailbox: LPB 118
Office: LPB 127
Office Hours: Tuesdays 6pm, by appointment

Steve Juliani: (213) 821-4192
E-mail: julianimusic@mac.com
Mailbox: LPB 118
Office: LPB 127
Office Hours: Wednesdays 1pm, by appointment

Course Description:

Film Score Analysis and Preparation - Applied techniques in film music analysis and preparation for scoring. This course is team-taught by Pete Anthony, Steven Juliani and Christopher Young

Requirements, Exams and Grading Information:

Student evaluation in 443a will consist of series of short practical assignments as well as several larger term projects. See the course schedule outline, as well as the individual lectures notes for each instructor, Juliani, Anthony, and Young, for details. The short projects are to be delivered to the share.smptv.net server, or in class, per your instructor's request. The larger assignments will be presented in the form of several scoring sessions, including a String Master Class, a Brass-Woodwinds Master Class and an Orchestration Reading (analysis and re-orchestration assignment).

Attendance will be taken each class and will count towards your final grade. After two absences your grade will be lowered one-half grade for each additional absence.

Grading Summary:

Participation	10%
Exercises	30%
Class Project	60%

Class Text and Supplementary Materials:

- Instructor handouts and lecture notes (available on share.smptv.net server in FACULTY directories)
- Chris Young's library of music scores, as well as DVDs and audio CDs will be made available to all students. Please see his lecture notes for details on policies and procedures for borrowing these materials.

Communication:

Please check your SMPTV.net E-mail account. Any E-mails sent to the class will use that account. In addition all course materials and class grades will be posted on the SMPTV.net server (share.smptv.net). See individual faculty directories on the server for more information.

Disabilities:

Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to me (or to TA) as early in the semester as possible. DSP is located in STU 301 and is open 8:30 a.m.-5:00 p.m. Monday through Friday. The phone number for DSP is 213/740-0776.

FALL SEMESTER**Tentative Class Schedule** (subject to change with teacher review of class progress):

Week	Date	Topic	Instructor
BC	8/19	Introduction to Music Preparation	JULIANI
BC	8/20	Using “QuicKeys” & Building Templates	JULIANI
1	8/25	Industry Overview - Intro to Score Reductions	ANTHONY
2	9/01	Modern Notation & Sound Mass Intro	ANTHONY
3	9/08	Proofreading - Binding - Intro to Score Creation	JULIANI
4	9/15	Introduction to part extraction	JULIANI
4	9/15	Additional Forum For Brass-Winds MC	KING
4	9/18	String Master Class	Recording Session
5	9/22	Comp Forum Covers MUCO443	KING
6	9/29	Comp Forum Covers MUCO443	KING
7	10/09	Brass-Winds Master Class	Recording Session
8	10/13	Review Playbacks from B -W MC	KING
9	10/19	Melody Writing & the importance of 'song form'	YOUNG
10	10/26	Melody Writing continued	YOUNG
11	11/02	Discuss scoring Main Titles - assignment review	YOUNG
11	11/03	The Hollywood Sound	ANTHONY
12	11/09	Overview of Horror, Thriller, & Suspense Categories	YOUNG
12	11/12	Copying - Course Review & Final Project	JULIANI
13	11/16	Musical Approaches - ‘Mystery’ / ‘Passage of Time’	YOUNG
13	11/20	Orchestration Reading	Recording Session
14	11/23	Musical Approaches-‘Cross-cutting’ ‘Explosive Dramatic	YOUNG
15	11/30	Musical Approaches - ‘Continuous Action’ / ‘Suspense	YOUNG
15	12/1	Review Orchestrations - Hybrid Scores	ANTHONY

MUCO443a Course Notes & Outline - PETE ANTHONY

Class 1 Industry Overview, Sideman vs. Leader, Cats vs. Dogs, Who Will Hire YOU?

- Introduction to Score Reductions, Score Shorthand
- Fundamentals of Strings

Listening: Sensemaya by Revueltas, Signs Main Title by J.N. Howard

Assignments:

- String Qt Excerpt: 1:15 to 1:30, quote 4 to 8 measures of the source
- Listening Test – Bartok, Ravel & Debussy Quartets
- Reduction: Signs Main Title (Due at Class 3)

September 18 - Quartet Reading/Strings Master Class w/ Endre Granat and Studio Pros, Spielberg Stage

Class 2 Collect Listening Test, Review Quartet Scores

- Brass/Wood Winds Overview
- Modern Notation Overview

Listening: 3 Hallucinations, Jennifer 8 End Title, The Meteor

Assignment:

Prepare for listening exam

Class 3 Collect Signs Reduction

- Listening Test – due in my email by 6pm
- Modern Notation Overview – “3 Hallucinations”
- The “Hollywood Sound” – “The Egg Travels” & “Jennifer 8 End Title”

Assignments:

- Reduction: Ravel – Daphnis et Chloe Excerpt (Due at Class 4)
- “orchestration” Reading – Recording Nov. 20th

Class 4 Collect Ravel Reduction

- Review Orchestrations for reading session
- Orchestra w/ Electronics
- Semester Review

MUCO443a Course Notes & Outline - STEVEN JULIANI

week BC Bootcamp, August 19th : Session 1 - Introduction:

- This class is about professional music preparation
- Survey of class experience and education with music prep
- An in-depth review of hand copying (show triangle and an example of hand copying)

Discuss the Value of Assignments In Class

- Review each student’s assignment
- Ask for comments on how they arrived at my look
- Ask for identification of title font, music font
- Point out some of the basics of layout and pro style

Computers

- How to use an FTP application like FETCH, or Cyberduck
- Connecting FINALE to the SMPTV FTP server: share.smptv.net (free download available at; <http://cyberduck.ch/>) ; username: smptv ; password: smptv0
- Download default file
- Discuss the merits of FINALE default file

The Basics of FINALE in Film Scoring

- The tools
- Entry
- The menus
- Macros
- Page/scroll view
- The process
 - open default
 - “save as” & file naming conventions
 - renaming protocols
 - copy
- Layout
- Copy in phrases
- Note spacing, update layout, align/move, cautionary accidentals
- Misc: Titling, concert scores, bar numbers, space between staves,

Proofreading basics:

- Start with big picture, primary focus is correct notes, editing marks, using red
- Pass their part to the person to their right to proof

Assignment #1: Aaron Zigman score

- Copy one part and have them follow you, then have them copy the next one and go around the room - when finished, have them print the part

week BC

Bootcamp, August 20th: Session 2 - QuickKeys / Template:

- Using the template: macros, duplicating existing text, articulations, custom smart the room
- when finished, have them print the part
- QuickKeys: the keyset, creating your own, usable triggers

Assignment #2 (in class): Roven score

Assignment #3 (take home) Lennertz score

- Multiple page length parts and score for binding purposes, select a cue with only a few parts

Class 1

Sept. 8: Session 3, Proofreading / Binding/ Intro to score creation:

Assignment #4 (in class): Students proof each others Assignment #3

- Part / score binding basics

Assignment #5 (in class): Students bind their own score and parts from Assignment #3

- Score creation: demonstrate building a score from scratch, hidden staves, staff spacing, time signature, bar number placement and size, when to choose ledger or legal, landscape or portrait

Assignment #6 (take home): Build score from Assignment #1 parts

Class 2

Sept. 15: Session 4, Intro to extraction:

- The method, see extraction method outline

Assignment #7 (in class): Extract parts from a score

Assignment #8 (in class): Proofread each others parts

Additional Material:

- Percussion notation
- Vocal parts
- Rhythm parts
- Cueing
- Review extraction method

Assignment #9 (take home): Extract parts from a Finale score

Working with MIDI files

- Taking a midi file into Finale
- Creating a sketch from midi and mp3

Assignment #10 (in class): From .SMF and mp3 create a Finale sketch into score template

Assignment #11 (take home): Extract parts from score created from MIDI file

Class 3

November 11: Session 5, Copying;

- Proofread parts from Assignment #11
- The importance of speed

Assignment #12 (in class): Copy 8-10 bar jingle in one hour and proofread, in class

- Review extraction method

Assignment #13 (take home): deliver a finished score as follows;

- Create a Finale score from a midi file.
- Copy all parts
- Bind all parts and scores

Final Class Project

- Proofread final projects in class
- Review the proofreading marks, have copyist make changes until a complete, perfect score is achieved

MUCO443a Course Notes & Outline - CHRISTOPHER YOUNG

Class Units, Exercises and Assignments:

Melody Unit

This portion of the class focuses on the importance of melody in film scores, emphasizing simple 'song form' structure and easily memorable melodies. Examples for study are drawn from great film melodies and are analyzed for shared musical features and structure.

Assignments in this unit include composing two melodies in AABA 'song form'. The first assignment will be set to a given chord progression, and the second will not have given chords. Students will perform their melodies on the piano for review.

Main Titles Assignment

This assignment is a practical application of the principles of melody writing learned in the first two melody assignments. Students will rescore a Main Title, from a film that Chris has scored, using simple song form. Students will realize this assignment in the form of a mockup to present to the class.

Horror, Thriller, and Suspense Film Analysis Unit

This unit focuses on how scenes from an HTS film can be broken down into 1 of 10 categories, and then discusses useful techniques for a successful score. Clips will be drawn from Chris' body of work and analyzed for applicable musical and structural features.

Scoring a Feature Film

Through the example of one of Chris' films, students will examine the process of how Chris scores his films from the initial concepts meeting to the final mix. Insight will be given of the necessary steps and organizational means for producing a well-structured, cohesive score, adhering to a temp track while staying creative, revisions of cues, and producing on time and within budget.

Class 1

October 19th

- Getting acquainted
- Review Syllabus
- Clips presentation
- Melody Writing and the importance of 'song form'
- Analyze famous melodies from classic movies for common musical and structural elements

Assignment #1 given out (with chords)

Class 2

October 26th

- Review Assignment #1 (students to perform at the piano)
- Melody Writing continued

Assignment #2 given out (without chords)

Class 3

November 2nd

- Review Assignment #2, (students to perform at the piano)
- Discuss scoring Main Titles

Assignment #3 given out (video clips without music)

Class 4

November 9th

- Review Assignment #3, (mockups presented synced to video)
- Overview of HTS Categories

Class 5

November 16th

- Musical Approaches - 'Mystery' / 'Passage of Time'

Class 6

November 23rd

- Musical Approaches - 'Cross-cutting' / 'Explosive Dramatic'

Class 7

November 30th

- Musical Approaches - 'Continuous Action' / 'Suspense'

POLICIES AND PROCEDURES:

Available Materials:

CDs, DVDs, Scores, and Books are available for you to study. Please follow the procedures below to ensure these materials remain available for future students.

- **SCORES: NO SCORE MAY LEAVE THE OFFICE.** You may come in before class or during the week to study, or, if there is a particular score you wish to study away from the office, you may request to have a PDF copy made for you. Please indicate the desired section or cue you wish to study to facilitate a timely delivery.

- **CDs:** You may borrow up to 4 CDs at a time by signing them out on the provided sheet. CDs must be returned the following class before any more can be released to you. Special Edition, or Chris' own soundtrack CDs, located in the main room, may not leave the office. You are welcome to copy these discs to your laptop hard drive or request a copy by providing a blank CD.

- **DVDs:** You may borrow up to 2 DVDs at a time by signing them out on the provided sheet (separate to the CD sign-out sheet). As with CDs, you must return the DVDs the following class before any more can be released to you.

- **Books:** You may borrow 1 book per week. As with A/V material, you must return it the following class before any more can be released to you.

Returning Materials: Please verify with the USC assistant which materials you are returning. Place your borrowed items in the designated box to aid efficient filing.

Lost/Damaged Materials: Please report any damage to materials that you have checked out to the USC assistant. Students may be held liable for damaged or lost items.

Film Score Analysis and Orchestration (MUCO 443b) Course Syllabus, Spring 2011

Instructors: Brad Dechter & Christopher Young

Brad Dechter: (213) 821-4192
E-mail: bradmusic@aol.com
Mailbox: LPB 118
Office: LPB 127
Office Hours: Wednesdays 12pm, by appointment

Christopher Young: (213) 821-4192
E-mail: cyuscclass@aol.com
Mailbox: LPB 118
Office: LPB 127
Office Hours: Tuesdays 6pm, by appointment

Course Description:

Film Score Analysis and Orchestration - Applied techniques in film music analysis and orchestration for scoring. This course is team-taught by Brad Dechter and Christopher Young.

Requirements, Exams and Grading Information:

Student evaluation in 443b will consist of series of short practical assignments as well as several larger term projects. See the course schedule outline, as well as the individual lectures notes for each instructor, Dechter and Young, for details. The short projects are to be delivered to the share.smpvtv.net server, or in class, per your instructor's request. The larger assignments will include a scoring session by each instructor with an emphasis on working in groups or teams to produce each scoring session.

Christopher Young: as a group, the students will re-score one of Chris' Horror/Thriller/Suspense films. There will be a spotting session with the director, and the film will be broken down into thematic and dramatic categories. Students will submit themes that will be voted on by the class, followed by an assigned scene to score that may include a specific theme to use for his or her cue. After the recording session, the director will be brought back into the class for a critique of the work.

Brad Dechter: In this setting, each student will be part of a musical team, to compose and produce a cue from a film in one of 4 pre-assigned genres (Romance, Landscape, Suspense, Action). Each of you will be a Composer, MIDI preparation sketcher, Orchestrator, and Copyist - each job for a different "team" (see course outline and notes for details). The understanding of the different processes, the abilities and behaviors of your colleagues, and how you interact as a music team is invaluable to your understanding of this unique process.

Attendance will be taken each class and will count towards your final grade. After two absences your grade will be lowered one-half grade for each additional absence.

Grading Summary:

Participation	10%
Exercises	30%
Class Project	60%

Class Text and Supplementary Materials:

- Instructor handouts and lecture notes (available on share.smpvtv.net server in FACULTY directories)
- Chris Young's library of music scores, as well as DVDs and audio CDs will be made available to all students. Please see his lecture notes for details on policies and procedures for borrowing these materials.

Communication:

Please check your 2011@smpvtv.net accounts. Any E-mail I send to the class will use that account. In addition, all course materials and class grades will be posted in my faculty directory on the share.smpvtv.net server. This includes the course syllabus, additional course information and class notes as well as projects and exercises.

Disabilities:

Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to me (or to TA) as early in the semester as possible. DSP is located in STU 301 and is open 8:30 a.m.-5:00 p.m. Monday through Friday. The phone number for DSP is 213/740-0776.

SPRING SEMESTER**Tentative Class Schedule** (subject to change with teacher review of class progress)

Week	Date	Topic	Instructor
1	1/11	Musical Approaches	YOUNG
2	1/18	Film And Television Orchestration Basics	DECHTER
3	1/25	Re-score: Spotting session with Director	YOUNG
4	2/1	Understanding Jazz and Popular Styles Part 1	DECHTER
5	2/8	Understanding Jazz and Popular Styles Part 2	DECHTER
6	2/15	Technology Aspects - MIDI Orchestration	DECHTER
7	2/22	Feature Film Scoring Practices	YOUNG
8	3/1	Additional Styles and Genres	DECHTER
9	3/8	Re-score: Review mock-ups and sketches	YOUNG
9	3/12	Scoring Session	YOUNG
10	3/15	<i>Spring Break</i>	
11	3/22	Creating Instrumental Color	DECHTER
11	3/26	Scoring Session	DECHTER
12	3/29	Re-score: Review Orchestration	YOUNG
13	4/5	Recording Production Roles	DECHTER
14	4/12	Panel Discussion - Assignments Review	YOUNG
15	4/19	Final Class - Industry Professionals	DECHTER
16	4/26	Final Class - Mock-ups Masterclass	YOUNG

MUCO443B Course Notes & Outline - CHRISTOPHER YOUNG

- Class 1** January 11th
- Musical Approaches - 'Dramatic Atmosphere' / 'Stingers'
 - Introduction to 'Scoring a Feature Film'
 - Introduction to Re-score exercise

- Class 2** January 25th
 - Re-score: Spotting session with Director
 - Distribute theme assignments (due Sunday Jan. 30th at 5pm, voting due Mon. Jan. 31st at Noon)
- Class 3** February 1st
 - Continue 'How to Score a Feature Film'
 - Re-score: Assign cues
- Class 4** February 22nd
 - Re-score: Review mockups and sketches
- Class 5** March 8th
 - Re-score: Review orchestration
 - continue 'How to Score a Feature Film'
 - Assignments review, if necessary

RECORDING SESSION – MARCH 12th

- Class 6** March 29th
 - Panel Discussion or Assignments review, if necessary
- Class 7** April 12th (class before final orchestra session)
 - Panel Discussion or Assignments review, if necessary
- Class 8** April 26th
 - Final Class
 - Mock-ups masterclass

MUCO443B Course Notes & Outline - BRAD DECHTER

- Class 1** January 18th **The Basics of Film & TV Orchestration**
 - Introduction & overview; What is a film/TV orchestrator? How do you prepare for that job?
 - Listen and study music while you have a chance
 - Transcriptions, Takedowns and Chart Analysis
 - Technique vs. Instinct
 - Knowing and understanding your colleagues and what they do
- Class 2** February 1st **Understanding Jazz & Pop Styles - Part 1**
 - Orchestration vs. arranging and how they overlap
 - Jazz & pop styles: What are they? How are they used? Are they still relevant?
 - Understanding jazz/pop harmony and chords

Assignments:

1. Song transcription (melody & harmony)
2. Form analysis of big band charts
3. Transcription #1 - 1/2 chorus of a jazz recording
4. Transcription #2 - 1/2 chorus of a "pop" rhythm section recording
5. Orchestration of 32-bar tune for jazz rhythm section

- Class 3** February 8th **Understanding Jazz & Pop Styles - Part 2**
- Understanding the “feel” of each genre
 - to notate; what to leave out; why you should leave it out
 - The importance of transcription
 - Understanding jazz/pop song forms
- Class 4** February 15th **Midi Madness “The 4 Hats” Assignment**
- A look and listen to a handwritten sketch and score
 - What to do? The advent of technology, and specifically MIDI, has been both, a boon and a curse to music. The boon is usually for the composer; the curse for the orchestrator
 - Understanding the MIDI assembly line
 - Understand the 4 main music prep jobs which leads to your “4 Hats Assignment”
 1. Composer
 2. Midi transcriber
 3. Orchestrator
 4. Copyist/librarian

Assignment: You will wear 4 “hats” as part of 4 musical teams to create a cue to record to a short clip in one of 4 pre-assigned genres (Romance, Landscape, Suspense, Action).

You will be a composer, midi prep sketcher, orchestrator, and copyist, each job for a different “team” (all explicitly detailed in the 4 Hats Assignment Sheet you will receive today). The understanding of the different processes, the quirks of your colleagues, and how you interact as a music team is invaluable to your understanding of this unique process.

- Class 5** March 1st **Additional styles & genres**
- We'll take a close look at some of the styles and genres of film score and how you, the orchestrator, can enhance the composer's intended effect

Assignment: You will create 3 separate orchestrations of an 8-bar theme given to you, each in a different style. Once again, explicit details on the Romantic Theme Assignment Sheet. You should also be well into the composition part of “4 Hats.”

- Class 6** March 22nd **Creating Instrumental Color**
- We will discuss the various sizes of orchestras/bands with which you may be required to work
 - Within the given parameters, we will examine various ways to “mix the colors” of the orchestra including “tried and true” methods and, if appropriate, creative ways to bring something new to the mix
 - The importance of silence and space in music (and life); possibly the most overlooked part of a music writer's palette

Assignment: MUSICAL GRAB BAG: You will randomly pick a combination of instruments out of a bag. You will be given a short sketch for which you must orchestrate with your randomly selected instruments. In addition, there must be more space (rests) than notes for each instrument on your score.

RECORDING SESSION – MARCH 26th

Class 7 April 5th **"On The Spot" Production Roles**

- Understanding your place in the recording session
- Understanding whimsical directors and producers, etc.
- Making changes from the booth and on the podium

Class 8 April 19th **Final Class - Industry Professionals**

- Industry professionals will join us to offer their experience and reactions to orchestrations they have witnessed and experienced over the years

Composition Forum (MUCO520) Course Syllabus 2010 - 2011

Instructor: Brian King

Brian King: (213) 821-1353

E-mail: btk@usc.edu

Mailbox: LPB 118

Office: LPB 126

Office Hours: Tuesdays and Thursdays from 11am - 1pm, by appointment

Course Description:

Composition Forum is intended to provide students with numerous opportunities to work directly with professionals in the scoring and multi-media marketplace. The content and educational focus is designed to address the creative and business aspects of the industry. Some of the guest lecturers include composers, orchestrators, scoring mixers, music supervisors, composer agents and managers, film directors and producers, music editors, representatives from performance rights organizations; BMI, ASCAP and major motion picture studios; 20th Century Fox, Universal Pictures and Warner Bros. For a complete list of all the composition forum guests go to; <http://www.smptv.net/forum.php>

Requirements, Exams and Grading Information:

Student evaluation in MUCO520 will consist of a series of assignments given throughout the semester. These assignments are to be turned in to the student project delivery folder on the share.smptv.net server. Although the delivery specs may vary from project to project, each student must carefully follow file management and format guidelines. Concise instructions for each project will be made available and posted to the SMPTV server.

Attendance will be taken each class and will count towards your final grade. After two absences your grade will be lowered one-half grade for each additional absence. Because of the importance of hands on experience with this subject, attendance to all classes is the only method of understanding the concepts of this specialized topic.

Grading Summary:

Participation	30%
Exercises	30%
Class Project	40%

Class Text and Supplementary Materials:

- All You Need to Know About the Music Business by Donald S. Passman
- Instructor handouts and lecture notes (available on the SMPTV server, faculty directory for MUCO520)
- Video clips - to be provided by the instructor or forum guest lecturer
- Sequencing software (Logic, Digital Performer, Cubase, etc.

Communication:

Please check your 2011@smptv.net accounts. Any E-mail I send to the class will use that account. In addition, all course materials and class grades will be posted in my faculty directory on the share.smptv.net server. This includes the course syllabus, additional course information and class notes as well as projects and exercises.

Disabilities:

Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to me (or to TA) as early in the semester as possible. DSP is located in STU 301 and is open 8:30 a.m.-5:00 p.m. Monday through Friday. The phone number for DSP is 213/740-0776

FALL SEMESTER**Tentative Class Schedule** (subject change with teacher review of class progress)

Week	Date	Topic	Instructor
1	8/25	ASCAP - Music Licensing and Publishing I	Sean O'MALLEY
2	9/01	ASCAP - Music Licensing and Publishing II	Sean O'MALLEY
3	9/08	ASCAP - Performance Rights & Royalties	Sean O'MALLEY
4	9/15	Orchestration - Brass Master Class I	Dave SLONAKER
5	9/22	ASCAP - Internet based revenue streams	Sean O'MALLEY
6	9/29	Feature Film Scoring I - Romantic Comedies	SHAPIRO & SHEARMUR
7	10/06	Feature Film Scoring II - Dramatic Writing	SHAPIRO & SHEARMUR
8	10/13	Orchestration - Brass Master Class II	Dave SLONAKER
9	10/20	Using the internet for self-promotion I	Brian KING
10	10/27	Hybrid Scores & Sound Design	Marco BELTRAMI
11	11/03	Using the internet for self-promotion II	Brian KING
12	11/10	The composer and his production team I	Harry GREGSON-WILLIAMS
13	11/17	The composer and his production team I	Harry GREGSON-WILLIAMS
14	11/24	<i>Thanksgiving Break</i>	
15	12/1	Universal Studios Music Library	Rob SKINNELL

Class 1 August 25th with ASCAP's Director of Strategic Services - Sean O'Malley

- Introduction / Music Industry Roles (Passman pp 27-58)
- Copyright Basics (Passman pp 197-205)
- Advance Copyright Concepts (Passman pp 285-313)

Class 2 September 1st with ASCAP's Director of Strategic Services - Sean O'Malley

- Publishing Companies & Income Sources (Passman pp 206-249)
- Songwriter Deals (Passman pp 250-272)

Class 3 September 8th with ASCAP's Director of Strategic Services - Sean O'Malley

- Co-publishing and Administration Deals (Passman pp 273-284)
- Motion Picture Music (Passman pp 383-428)

Class 4 September 15th Dave Slonaker, orchestrator for D. Elfman, Alan Silvestri, and Gabriel Yared

- Writing for Brass and Woodwinds, to include lecture notes and handouts from the following ;
- Essential Dictionary of Orchestration, Dave Black and Tom Gerou, Alfred Publishing
 - Music Notation, A Manual of Modern Practice, Gardner Read, Taplinger Publishing

- Orchestration, Walter Piston, W. W. Norton & Company
- The Technique of Orchestration (6th edition) Kent Kennan and Donald Grantham, Prentice Hall
- The Study of Orchestration, Samuel Adler, W. W. Norton & Company
- Instrumentation and Orchestration (2nd edition), Alfred Blatter, Schirmer
- Range and Transposition Guide, Robert G Bornstein
- Principles of Orchestration, Rimsky-Korsakov
- Anatomy of the Orchestra, Norman Del Mar

Assignment: compose a short cue, 1 - 2 minutes for the Brass & Woodwinds Master Class, to be recorded with live musicians on Saturday, October 9th

Class 5 September 22nd with ASCAP's **Director of Strategic Services - Sean O'Malley**

- Performing Rights Organizations
- Record Deals (Passman pp 83-126)
- Foreign Rights

Class 6 September 29th at Hyperion Studios with **film composers - T. Shapiro & Ed Shearmur** Part 1

- Overview of the film composers' careers
- Scoring techniques for Romantic Comedies and other Live Action Dramas

Assignment: compose a short cue, 1 - 2 minutes for either, "Marley and Me" or "The Wolfman". This assignment is due at our next forum session in one week.

Class 7 October 6th at Hyperion Studios with **film composers- T. Shapiro & Ed Shearmur** Part 2

- Critique assignments in writing for Romantic Comedies and other Live Action Narratives

Class 8 October 13th with **Dave Slonaker, orchestrator** for D. Elfman, Alan Silvestri, Gabriel Yared

- Brass & Woodwind Master Class critique audio playbacks in this class session

Class 9 October 20th with **Brian King, SMPTV Program Director**

- Overview of web based options for self-promotion
- Working with Wordpress

Assignment: Refer to; <http://www.uscsmtv.net> and <http://www.briankingmusic.biz/workbench> plus examples discussed in class to create & publish your own Wordpress site

Class 10 October 27th visit with **Marco Beltrami and Buck Sanders at their studio** in Malibu Canyon

- Overview of the film composer's career
- Working with hybrid scores, sound design and spectral music (Gerard Grisey - "Partiels")

Assignment: Employing some of the compositional and production techniques discussed in this lecture, compose a short cue (1:00- 2:00), to be recorded at a later date (TBD).

Class 11 November 3rd with **Brian King, SMPTV Program Director**

- Web based options for self-promotion PART 2
- Digital video for the web
- Using social networks for business purposes - pros and cons

- Class 12** November 10th with **Harry Gregson-Williams & team at Wavecrest Studio** in Venice Part 1
- Overview of the film composer's career
 - The composer's studio is part of a much bigger network
 - The composer's technical team

Assignment: Select a scene from "Twelve" directed by Joel Schumacher, or "Shrek, Forever After", directed by Mike Mitchell and score it using your own sample libraries and MIDI components. We will listen to playbacks on our next forum session, in one week.

- Class 13** November 17th with **Harry Gregson-Williams & team at Wavecrest Studio** in Venice Part 2
- Critique playbacks of student compositions from previous assignment

- Class 14** November 24th *Thanksgiving Holidays*

- Class 15** December 1st with **Rob Skinell, Head Librarian for Universal Studios**
- Overview of the Music Preparation Business for a major motion picture studio
 - The role of technology is music prep today
 - Discussion about internship opportunities for students in the SMPTV program

SPRING SEMESTER

Tentative Class Schedule (subject change with teacher review of class progress)

Week	Date	Topic	Instructor
1	1/12	Music Contracting I	Peter ROTTER
2	1/19	Music Contracting II	Sandra KIPP
3	1/26	Choral Writing for Film I	Sally STEVENS
4	2/2	Choral Writing for Film I	Sally STEVENS
5	2/9	Artist Forum I	Thomas NEWMAN
6	2/16	Conducting - Orchestrating - Producing	Tim DAVIES
7	2/23	Artist Forum II	Thomas NEWMAN
8	3/2	The Composer's Agent I	Richard KRAFT
9	3/9	The Composer's Agent II	Richard KRAFT
	3/16	<i>Spring Break</i>	
10	3/23	The Composer's Agent III	Richard KRAFT
11	3/30	The Composer's Agent IV	Richard KRAFT
12	4/6	Modern Animation Writing I	John POWELL
13	4/13	Modern Animation Writing II	John POWELL
14	4/20	Spotlight on Studio Musicians	Emil RICHARDS
15	4/27	BMI - Sundance Composer's Lab	Doreen RINGER-ROSS

- Class 1** January 12th **Music Contracting with Peter Rotter of Decrescent & Rotter Music Services**
- Overview - Music Contracting in Los Angeles
 - Different contract for different projects, including; low-budget features, festival agreements, demo contracts, television and video games

- Class 2** January 19th **Music Contracting with Peter Rotter of Decrescent & Rotter Music Services**
 - How to determine the budget for live music production in Los Angeles
 - Working with union contracts, the RMA, and the Musician's Secondary Market Fund
- Class 3** January 26th **Choral Writing with Sally Stevens**, music director of the Hollywood Film Chorale
 - Overview - working with live choirs and vocalists
 - SAG agreements and how to determine a budget for adding live voices to your project
- Class 4** February 2 **Choral Writing with Sally Stevens**, music director of the Hollywood Film Chorale
 - Writing for choirs and various voices; group, soloists, ethnic voices, vocal efx
- Assignment:** Working in collaboration with Sally Stevens and Freddie Wiedmann you will add live voices to your scoring assignment for MUCO523b, to be recorded live on the Spielberg Scoring Stage on Saturday, February 26, 2011
- Class 5** February 9th **Artist Forum with composer, Thomas Newman** Part 1
 - Overview of the composer's career
 - Developing your own voice
- Assignment:** Each student will create an original score for the Main Title sequence of "Revolutionary Road" directed by Sam Mendes. We will critique your work on our next forum session on February 23rd.
- Class 6** February 16th **with composer, conductor and orchestrator, Tim Davies**
 - Overview of Tim's multi-faceted career as a composer, orchestrator, conductor and score producer
- Class 7** February 23rd **Artist Forum with composer, Thomas Newman** Part 2
 - Tom Newman and his music editor, Bill Bernstein will come to the campus of USC to critique your work from the previous assignment.
- Class 8** March 2nd with **film & television agent, Richard Kraft of the Kraft- Engel Agency** Part 1
 - LANDING A GIG IN HOLLYWOOD - It takes more than talent to make it in show business. For the next few weeks, top film music agent Richard Kraft will give you the inside scoop on how composers really get hired. You will learn the power of the right demo CD. You will find out how to seek out work. You will learn what to do and not to do when you finally get the chance to sell yourself. You will discover the joys of negotiating your first deals.
- DOING THE DEMO
 What makes a great demo? Listening to demos and identifying what works and what fails. Also, you can judge a demo by the cover - learning how to present yourself in the marketplace, and the importance of credits and bio.
- Assignment:** due at the end of the course - prepare your own demo to be reviewed in class by instructor.
- Assignment:** due at next class - write your own bio and credits and write bio and credits for an A-list composer

- Class 9** March 9th with **film & television agent, Richard Kraft of the Kraft- Engel Agency** Part 2
- POUNDING THE PAVEMENT - How to find projects, make contact and sell, sell, sell.
- Assignment:** due at next class: each student is given a film to research, call and pitch themselves, and prepare a verbal report of progress
- HOW TO TAKE A MEETING - What to say and do (and not to say and do) when interviewing with directors and producers to land a job
- Assignment:** due at the end of the course: each student must identify a filmmaker from one of the top three film schools in town, and get in touch with them, and write about the experience
- Spring Break*
- Class 10** March 23rd with **film & television agent, Richard Kraft of the Kraft - Engel Agency** Part 3
- LISTEN, KID, HERE IS HOW I GOT STARTED - Established composers chat about how they broke into the biz
 - GETTING AN AGENT - When to get one, why and how to get one. Plus, how to work with one
- Class 11** March 30th with **film & television agent, Richard Kraft of the Kraft - Engel Agency** Part 4
- SUCH A DEAL - Being your own agent in making your first few deals. How to negotiate a contract on your own behalf (gulp!)
 - DEMO TIME - Review students' promotional demos
- Class 12** April 6th **Artist Forum with composer, John Powell** Part 1
- Overview of the composer's career
 - Introducing ways of working with animation today (Ice Age, Bolt, Robots, etc.)
- Assignment:** Each student will score a scene from Ice Age 3, using whatever tools are immediately available to them. We will listen to playbacks and critique your work at our next forum session
- Class 13** April 13th **Artist Forum with composer, John Powell** Part 2
- Playback and critique session for recent Ice Age 3 assignment
- Class 14** April 20th **"Spotlight on Studio Musicians" with Emil Richards**
- Working with studio musicians
 - Working with percussionists in the studio
- Class 15** April 27th **Performance Rights with BMI' Vice President of Film & TV, Doreen Ringer-Ross**
- What every composer needs to know about performance rights and royalties
 - ASCAP vs. BMI - which organization should you join and why
 - Discuss the BMI Composer's Lab at Sundance

Sketching & Scoring for Film & TV (MUCO522a) Course Syllabus, Fall 2010

Instructor: Eric Schmidt

Eric Schmidt: (213) 821-4192

E-mail: schmidtguy@att.net

Mailbox: LPB 118

Office: LPB 127

Office Hours: Tuesdays 2pm, by appointment

Course Description:

The curriculum consist of two areas of focus and is designed to allow the student maximum “hands-on” experience. The first, conducting, will introduce the student to the basics of orchestral conducting and then focus specifically on the specialized techniques, methods and terminology that are present in a professional scoring session. Four class periods are utilized, preparing the students to conduct their own compositions at scheduled recording sessions. Students will conduct live piano, in class, to prepare for these sessions and then will receive individual critique by the instructor.

The second area, composition, will examine in detail the many different musical styles that a working composer may be called upon to produce. The student will study and then produce a series of music cues in the style of classic Warner Bros and Disney animation, and contemporary television scoring. They will have an opportunity to record, with a live orchestra, original compositions of their own. Other areas of film composing, such as: sound-a-likes, temp tracks, pre-records, ghost-writing, and career management will be discussed. Each student shall have numerous opportunities to present their work, in class, for evaluation by the instructor and other class members.

Requirements, Exams and Grading Information:

Student evaluation in MUCO 522A will consist of a variety of factors and includes: take home assignments, in-class participation and recording session performance.

No exams or tests are given.

Grading is divided into three areas and evaluated upon the following criteria:

Composition - 4 assigned cues (60%)

- Proper use of specific compositional tools discussed
- The ability to follow the given instructions and the overall effectiveness of the composed cue within the assigned ‘style’. (your first jobs heed this)
- On time completion of a professionally competent and sounding work

Conducting - 4 sessions (20%) 3 in-class sessions and ‘final’

- Use of classroom discussed conducting techniques. (Did you try?)
- Conducting clarity and clearness of instructions to recording personnel
- Presence and ease on podium
- Proper preparation of scores and parts for orchestral compositions
- Properly prepared copies of assigned piano reductions. 3 copies of an easily playable version
- Overall improvement in conducting technique during the semester

Participation (20%)

- Regular classroom attendance
- An ability to gracefully accept criticism of ones work
- A willingness to offer helpful, insightful and meaningful critique of others
- A professional presentation of the assigned report

Attendance is of primary importance. The designed curriculum relies extensively on in-class presentation, student involvement and instructor critique. Attendance will be taken during each class and will factor prominently in the students final evaluation. After two absences the grade will be lowered one-half grade.

Recommended class materials:

- 75Karlin/Wright “On The Track”
- Richard Bellis “The Emerging Film Composer”
- Music sketch and score paper

Communication:

Please check your 2011@smptv.net accounts. Any E-mail I send to the class will use that account. In addition, all course materials and class grades will be posted in my faculty directory on the share.smptv.net server. This includes the course syllabus, additional course information and class notes as well as projects and exercises.

Disabilities:

Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to me (or to TA) as early in the semester as possible. DSP is located in STU 301 and is open 8:30 a.m.-5:00 p.m. Monday through Friday. The phone number for DSP is 213/740-0776.

FALL SEMESTER

Tentative Class Schedule (subject change with teacher review of class progress)

Week	Date	Topic	Reading
1	8/24	Intro to class and conducting basics	“On The Track”, chapter 18
2	8/31	Composing for Warner Bros. animation	lecture notes
3	9/7	Review assigned cue	lecture notes
4	9/14	In class conducting	“On The Track”, chapter 4
5	9/21	Lecture on sound-a-likes, temps, etc	lecture notes
6	9/28	Composing for Disney, and others	lecture notes
7	10/05	In-class conducting	lecture notes
8	10/12	Review assigned cue	lecture notes
9	10/19	In-class conducting	lecture notes
10	10/26	Lecture, writing for a smaller ensemble	lecture notes
11	11/02	Review assigned cue	lecture notes
11	11/06	Scoring Session	Recording
12	11/09	Ghost writing and business organization	lecture notes
13	11/16	Review assigned cue	“The Emerging Film Composer”
14	11/23	Student reports	lecture notes
	11/30	<i>Thanksgiving Break</i>	
15	12/7	Preparing “Your Career”	lecture notes

- week 1 Conducting 1**
 - Introduce class format, focus, schedule and requirements
 - Lecture on basics of conducting and specifics for scoring sessions

Assignment: Practice conducting in front of a mirror
 Read “On The Track”, chapter 18 (The Scoring Stage)
- week 2 Composition 1**
 - Lecture on the techniques of composition utilized in the music of the classic Warner Bros. Style of animation

Assignment: Prepare a 1 minute (synth) Warner Bros. style cue (due next week)
- week 3 Composition 2**
 - Present and critique assigned cues
 - Review conducting techniques

Assignment: Prepare a distilled and easily playable 4-hand piano version of the 9/19 session cue
- week 4 Conducting 2**
 - Each student conducts the 4-hand piano version of their 9/19 piece

Assignment: Read “On The Track”, chapter 4 (Role Models and Temp Tracks)
- week 5 Composition 3**
 - Lecture on sound-a-likes, temp tracks and pre-records

Assignment: Produce a piano arrangement of each assigned title (due week 11, Nov.3)
- week 6 Composition 4**
 - Lecture on the techniques of composition for a Disney production and others (Nickelodeon, Anime). Discuss HR article on agents

Assignment: Prepare a 4-hand piano version of 10/10 session cue and a 1:00-1:30 cue (synth version) in the Disney style (due week 8)
- week 7 Conducting 3**
 - Each student conducts piano version of their 10/10 cue
 - Talk about the SCL, look at newsletter.
- week 8 Composition 5**
 - Present and critique assigned Disney cue.
- week 9 Conducting 4**
 - Each student conducts the piano version of their 10/24 piece focusing on cueing by section and soloist.

- week 10** **Composition 6**
- Lecture on how to write for smaller ensembles and those utilizing a combination of synths and live players. Examine scores to Quack Pack, Hercules and Tazmania. Discuss upcoming session

Assignment: Compose cue for 11/ 06 recording date, start with a 3 or 4-line sketch
- week 11** **Composition 7**
- Recap 10/31 session
- Present and critique assigned week 5 “sound-a-like” cues

Assignment: Each student will prepare a 5-8 minute musical analysis of a specific TV show, assigned by instructor, with audio samples (due week 14)
- week 12** **Composition 8**
- Discuss “ghostwriting”, its perils and pitfalls. Union rules and other ways
- Review preparation for 11/14 session
- week 13** **Composition 9**
- Present and critique 11/06 session cues
- week 14** **Composition 10**
- Students present reports

Assignment: Read “The Emerging Film Composer”, by Richard Bellis. Prepare answers to “the two questions”
- week 15** **Composition 11**
- Discuss assigned reading and preparation for “Your Career”.
- Review semester covered material and recap the “tools” we’ve learned to use
- Class critique and improvements

Sketching & Scoring for Film & Television (MUCO 522b) Course Syllabus, Spring 2010

Instructor: Patrick Kirst

Patrick Kirst: (213) 821-4192

E-mail: kirst@usc.edu

Mailbox: LPB 118

Office: LPB 101

Office Hours: Tuesdays 1pm, by appointment

Course Description:

This course explores modern approaches to film music composition. It shows students how to develop dramatic concepts and how to communicate ideas to the director. It helps the decision-making process a film composer is faced with on a daily basis. The course discusses contemporary writing and 'synthestrations' techniques, and is focusing on modern compositional tools of the 20th Century.

Requirements, Exams and Grading Information:

Student evaluation in MUCO522b will consist of short practical assignments as well as a larger term project. In general, students will be given two weeks to complete and turn in exercises. All assignments are to be turned in to the drop box in the class folder on the Flora Server and must carefully follow file management and format guidelines. The larger term project is in the form of a scoring session during the 1st half of the spring semester.

Attendance will be taken each class and will count towards your final grade. After two absences your grade will be lowered one-half grade for each additional absence. Because of the importance of hands on experience with this subject, attendance to all classes is the only method of understanding the concepts of this specialized topic.

Grading Summary:

Participation	10%
Exercises	40%
Class Project	50%

Class Text and Supplementary Materials:

- Karlin/Wright "On The Track"
- Sequencing Software (TBD)
- Music sketch and score paper
- USB Memory Stick or Hard Drive

Disabilities:

Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to me (or to TA) as early in the semester as possible. DSP is located in STU 301 and is open 8:30 a.m.-5:00 p.m. Monday through Friday. The phone number for DSP is 213/740-0776.

SPRING SEMESTER

Tentative Class Schedule (subject change with teacher review of class progress)

Week	Date	Topic	Reading
1	1/11	Introduction	lecture notes
2	1/18	Discuss all verbalized concepts	lecture notes
3	1/25	Discuss all mock-ups	handouts
4	2/1	Last Show & Tell and 'Green-Light	handouts
5	2/8	Specific feedback for Scoring session	
6	2/15	Discussing and critiquing previous assignment	lecture notes
7	2/22	Creative Writing Techniques for Film composers	lecture notes
8	3/1	Student presentations I - Analysis of Film Scores	handouts
9	3/8	Student presentations II - Show & Tell of Week 9's assignments	handouts
10	3/15	<i>Spring Break</i>	
11	3/22	Student Presentations: RAINES part 1	
12	3/29	Student Presentations: RAINES part 2	
13	4/5	Student presentations V	lecture notes
14	4/12	Student presentations Conclusions	handouts
15	4/19	Final Class Budgeting indie features, shorts & documentaries	handouts

Week 1

Introduction:

Why talk about writing concepts? What are writing concepts and why are they so helpful?

- Key Example #1: '2001 Space Odyssey'
- Key Example #2: 'A Beautiful Mind' – James Horner

Assignment: Scene from the AFI short 'Green' Discussion of the scoring session at The Bridge

Week 2

Discuss all verbalized concepts

- What is good/appropriate, what could be improved even before any music is written down?
- Discussing harmonic languages
- Discussing differences between full-orchestral scores and small-ensemble scores
- Finalizing instrumentation for the assignment

Assignment: Now make an impressive sounding mock-up of your selected cue

Week 3

Discuss all mock-ups

- What can be improved? Assign rewrites where necessary
- Give some practical tips re: pre-records, sequencing tips, reverbs, general work-flow

Week 4

Last Show & Tell and 'Green-Light'

- Open discussion about cues

- Score preparation for Scoring Session

How to write for guitar

- Guitar as one of the most versatile instruments in contemporary film scoring
- Strummed instruments are found in a wide range of cultures
- Their folk character has a “down-to-earth” quality
- Focusing on melodic elements and harmonic strumming patterns and how to write them down

Week 5

Specific feedback for Scoring session

- Mixing and Mastering 101 for composers: EQ, Compression, Panning, Levels, Reverb-Bussing

Assignment: Mix and Master your cue of the last scoring session (Comedy)

Week 6

Discussing and critiquing previous assignment

Topic: How to train your inner ear

- Approaches how to refine your inner ear to help sketch your ideas
- Ear Training Exercise (listening and transcribing some film music examples in the classroom)
- Discussing techniques, what to listen for. Discovering your weaknesses

Topic: Developing your ideas

- How can your material be developed?
- Where does your material want to go? Imagine using your inner ear...
- What is your material capable of?

Week 7

Creative Writing Techniques for Film composers

Assignment: Apply learned Techniques, assign student presentations

Week 8

Student presentations I - Analysis of Film Scores

- What techniques were applied? (In conjunction with Week 7)
- Tips what to listen for etc.

Week 9

Student presentations II - Show & Tell of Week 9's assignments

- Temping with pre-existing music to get some conceptual ideas
- Assigning next project: RAINES PILOT, and PRINCE OF MOTOR CITY PILOT

Assignment: Temp your cue with pre-existing music to get conceptual ideas

Spring Break

Week 11

Student presentations III - Show & Tell of RAINES & POMC temp tracks

- Sound Manipulation

Assignment: RAINES & POMC - Write your cue based on your temp

Week 12

Student presentations IV - Show&Tell of RAINES & POMC cues

- Presenting the real Pilot. Compare the choices, etc...

- Week 13** **Student presentations V**
- Documentaries
- Assignment:** Prepare questions re: technology aspects and workflow
-
- Week 14** **Student presentations CONCLUSIONS**
Technology Aspects
- Workflow improvement
- More about mock-ups
- Writing with the sequencer (demonstration)
- Writing procedures (demonstration)
-
- Week 15** **Final Class**
- Wrap: critique, general advice for upcoming projects
- Budgeting Indie features, shorts and documentaries
- Self-promotion
- Using the internet and personal websites for promotion
- Demo-Reels

Advanced Application of Film Music Technology (MUCO 523ab) Course Syllabus 2010-2011

Instructors: Frederik Wiedmann & Dennis Sands

Freddie Wiedmann: (213) 821-4192

E-mail: frederikwiedmann@me.com

Mailbox: LPB 118

Office: LPB 127

Office Hours: Fridays 2pm, by appointment

Dennis Sands: (213) 821-4192

E-mail: filmixer@aol.com

Mailbox: LPB 118

Office: LPB 127

Office Hours: Fridays 3pm, by appointment

Course Description and objective

Advanced Application of Film Music Technology - Applying advanced state of the art technologies to the art of film music, including synthesizers, samplers, digital audio workstations and hard disk recording, editing and mixing

To give the students an thorough understanding of Logic 9 Pro, as well as Plogue Bidule and other external MIDI applications such as RAX, VE Pro, and Kontakt 4.1. After this course, the students need to be able to create realistic synth mockups of their scores at the highest level, with excellent production techniques and mixing skills, and fulfilling the requirements of the instructor, as it applies to a real setting for a director and/or producer.

Requirements, Exams and Grading Information:

Student evaluation in 523a and 523b will consist of short practical assignments as well as a larger term project. In general, students will be given two weeks to complete and turn in exercises. All assignments are to be turned in to the drop box in the class folder on the Flora Server and must carefully follow file management and format guidelines. Concise instructions for the term project will be available at a later date.

Attendance will be taken each class and will count towards your final grade. After two absences your grade will be lowered one-half grade for each additional absence. Because of the importance of hands on experience with this subject, attendance to all classes is the only method of understanding the concepts of this specialized topic.

Grading Summary:

Participation	10%
Exercises	40%
Class Project	50%

Supplementary Materials:

- Logic Pro 9 Training Manual
- Film Clip 01, approx. 2 min in length, action thriller, no temp music needed
- Film Clip 02, approx. 1 min in length, Orchestral Music Scene with Temp score
- Film Clip 03, approx. 2 min in length, action sequence (e.g. Bourne)
- Scoring Session with live musicians (for Clip 03 Exercise)

All film clips for these assignments will be supplied by the instructor

Communication:

Please check your 2011@smptv.net accounts. Any E-mail I send to the class will use that account. In addition, all course materials and class grades will be posted in my faculty directory on the share.smptv.net server. This includes the course syllabus, additional course information and class notes as well as projects and exercises.

Disabilities:

Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to me (or to TA) as early in the semester as possible. DSP is located in STU 301 and is open 8:30 a.m.-5:00 p.m. Monday through Friday. The phone number for DSP is 213/740-0776.

FALL SEMESTER**Tentative Class Schedule (subject to change with teacher review of class progress):**

Week	Date	Topic	Reading
1	8/27	Introduction to Sequencers	lecture notes
2	9/03	Sequencing with LOGIC	Logic Pro Training Manual
3	9/10	Sequencing - Course Project Analysis	lecture notes
4	9/17	Review of Tempo Maps/Logic Plugin Guide	lecture notes
5	9/24	MIDI/Audio Manipulation	lecture notes
6	10/01	Review student projects-Orchestral Sequencing	
7	10/08	Review of Orchestral Assignment/Sample Library Overview	
8	10/15	Apple Loops	Logic Pro Training Manual
9	10/22	Flex Mode/Advanced Audio Editing	Logic Pro Training Manual
10	10/29	Percussive Action Music	lecture notes
11	11/05	Review everyone's 30 sec Cue	
12	11/12	Review everyone's map/structure	
	11/14	Scoring Session- Live Percussion	Recording Session
13	11/19	Mixing/Production 01 & 02	lecture notes
14	11/26	<i>Thanksgiving Break</i>	
15	12/3	Review and Grading of Student Projects	

Week 1 Introduction - all sequencers are similar

- Sequencing, different methods of inputting data into this software, MIDI as well as audio.
- Editing MIDI
- Editing Audio
- Key Commands
- Tempo Map creation/editing
- Proficiency with markers, sync points, timecodes, frame rates
- Introduce 1st clip to score

Setup and Implementation:

- Students will start to get to know the control surface of Logic 9.1. This involves creating a screen set for several tasks, such as composing, MIDI editing, Audio editing, Score Page Composing, Orchestration

- Tempo Maps, Marker Lists, Event Lists, Signature Lists, etc.
- Creating Tracks, setting up Bus/Aux Tracks in the Environment

Assignment: Create your own Logic Template with all the racks you will need for the composing process. The Idea is to learn to create a template so the composer can spend of the valuable creative time on the creation of music, and not setting up tracks etc.

Week 2 Sequencing 01

- We will go over all the different input methods in Logic.
- Input Audio
- Input MIDI
- "Capture Last Take as Recording" Command
- Live Recording
- Merging recorded regions,
- Splitting recorded regions,
- Loading various instruments and plugins,

Assignment: Sequence 3 tracks as a basis for a potential tension cue (2 minutes long for Film Clip 01). Not to picture

- Track 1: Percussion (use Ultrabeat)
- Track 2: Bass
- Track 3: Synth sound of your choice
- Upload this track 1 day prior to the next class.

Week 3 Sequencing 02/Course Project Analysis

- Additional sequencing techniques, inputting of controllers for more realistic performance, and utilization of Key Commands and MIDI region duplication techniques
- Velocity editing,
- Volume/Controller editing
- Hyper Draw feature overview
- Markers, Tempo Map, Metering, matching the scene for Film Clip 01

The students will now start the scoring process of this thriller scene with their sketch from week #2. We'll go over and discuss all of the specifics on this project, including delivery date and format.

Watch the clip and talk about the concept of the score, the hit points, ins and outs of music, possible breaks, etc.

Assignment: Create a tempo map with markers on important sync points to cover the entire cue. Label your Markers accordingly, and lock them to timecode. I will be reviewing these maps in the next class - bring your Logic file.

The Tempo and metering should be close to your sketch from Week #2. Your sketch will become the cue in this scene, utilizing your tempo map.

Week 4 Review of Tempo Maps/Logic Plugin Guide

- Review of tempo maps to make sure each student is on the right track.
- Discuss selective track import.
- How to move Tempo Maps from sequence to sequence.
- Comprehensive overview on Logic's native plugins, such as Delay Designer, Space Designer, Guitar Amp, Pedal Board, Filters and 4-Band EQ's.

Assignment: Implement your sketch into this scene using your tempo map and your MIDI elements. Please take note: 80% of the cue HAS to be part of your sketch.

Week 5

MIDI/Audio Manipulation

- More MIDI manipulation with plugins
- Audio manipulation with plugins, editing techniques.

In Class Assignment: Utilize the plugins we discussed to alter sounds inside your cue significantly. We should not be able to identify the original sound or, at the very least, it should sound unique. Add new instruments in an interesting way.

Week 6

Review student cues & Orchestral Sequencing

- Ways to host an entire Orchestra (Plogue, VE Pro, Kontakt)
- Panning of the orchestra,
- Reverb settings for the orchestra
- Which types of articulations to use,
- Staying organized within your orchestral palette
- Modulation/Expression, Versus Volume for realistic interpretations.

Assignment: Set up your own orchestra at home, you will have to sequence a track next week, so be ready. Use the methods mentioned in this class.

Week 7

Temporary music tracks, sample library overview & review of Orchestral Assignment

- "Temp Love" - how to avoid sounding like the temp while accomplishing the desired effect of the temp
- Find examples from Film Music history, find cues where the temp is obvious, discuss the approach and the delicate line of being too close
- Presentation of existing orchestral libraries on the market, the pro's and con's of each and the best place to use them

Assignment: Tempo Map Film Clip 02, match the Temp as close as possible, The Director loves the temp. Your score should not be copying the temp in any way, but it should function in the same way. Bring your cue to class next week.

Week 8

Apple Loops - In this class we will go over Apple Loops, their pro's and con's and how to create your own apple loops library

Assignment: Create 10 Apple loops each out of either sequenced material or live recorded material and share them with your classmates in the next class session. Write a 1 minute piece using 80 per cent your own apple loops. Bring your piece into next week's class.

Week 9

Flex Mode/Advanced Audio Editing

- Go over Logics advanced Flex Audio Editing Tools
- Bring a cue to class that needs a lot of editing and have the students learn the process on how to get your recordings to sound the best.

Week 10

Percussive Action Music

- Play examples of percussive heavy action cues (Bourne, Blood Diamond, etc.)
- Discuss ways to map an action cue with only 1 drastic tempo variations (so it feels like one idea).
- Discuss Drum/Percussion programming, discuss Drum sample libraries,

Assignment: Create a sound palette of creative percussive sounds, per our discussion in class. Write a 30 second Percussion Cue, in the feel of Action Music

Week 11 Review 30 sec Cue assignment - all students

- Go over the Scene (Film Clip 03),
- Discuss possible Tempo Maps, Break points,
- to start writing a Cue like this, give them ideas
- Explain which drums we have available for recording session.

Assignment: Start with a tempo map that has exactly one drastic tempo/feel change, the rest HAS to be unified, and sound like one idea. Then, with only 1-4 Tracks of the drums of your choice, bring a VERY basic mockup of your structure to class for review. (these tracks have to indicate a basic rhythm, triplet feel and pace)

Week 12 Review everyone's map/structure

- Go over preparation for scoring session. How to write percussion parts.
- How to prep for Pro Tools etc.
- Talk about different kind of percussion used in modern film music (Taikos, Ethnic Percussion, Toms, Snare, Synth Percussion, play examples for these various types)
- Discuss self Recording Percussion (possibly demonstrate if a mic is present), and how with the use of FLEX you can enhance your percussion tracks.

Assignment: Continue writing the percussion Cue. Finish it by next week's class. This Cue will consist of percussive/beat elements. NO ORCHESTRA.

SCORING SESSION

This scoring session will be a percussion overdub, to be recorded and produced at MB Gordy's Studio on 11/14th

Week 13 Mixing/Production 01

- How to mix live elements recorded in the scoring session with panning, reverb levels and EQ
- Discuss mixing techniques, compressors, limiters, Master EQ-ing & reverb levels

Assignment: utilize the mixing techniques discussed to make your percussion cue sound better. Bring your cue to the last class in Week 14.

Week 14 Mixing/Production 02

- additional mixing techniques
- non-logic mixing plugins including, Altiverb, EQ's, Waves Bundles, Lexicon AU Reverb.

Assignment: Embed this into one Quicktime file.

Week 15 Review and Grading of Student Projects

- Go over each assignment in class, encouraging group feedback and critiques

Additional Topics include:

- Miking Techniques, Compare X-Y, A-B and Mid-side Miking techniques for stereo recordings
- Discussion about various type of microphones.

SPRING SEMESTER

Objective: To teach students practical tools of music technology that they utilize on a daily basis as a composer and/or in assisting established composers in today's industry.

Tentative Class Schedule (subject to change with teacher review of class progress):

Week	Date	Topic	Reading
1	1/14	Introduction to Modern Score Techniques	lecture notes
2	1/21	Creative Audio Editing	lecture notes
3	1/28	Sampling - Part 1	lecture notes
4	2/4	Sampling - Part 2	lecture notes
5	2/11	Loops	Logic Pro Training Manual
6	2/18	Mixing Tools	lecture notes
7	2/25	External MIDI	lecture notes
	2/26	Live Scoring Assignment - Choir	Recording Session
8	3/4	Review Final Scores from 2/26 Session	
9	3/11	Thinking About Sound	Dennis Sands
	3/18	<i>Spring Break</i>	
10	3/25	You've Got to Make the Demo	lecture notes
11	4/1	About the Mix	lecture notes
12	4/8	Listening / Balance	handouts
13	4/15	Mix Formats	handouts
14	4/22	Score Components & Mix Layout	lecture notes
15	4/29	Discussion of the dubbing (re-recording) process	lecture notes

Week 1**Introduction**

- Stimulate students interest with ideas on how to incorporate music technology knowledge in modern Film Scoring, with examples of other composers such as;
- John Frizzell
- Chris Beck
- Brian Tyler
- Tyler Bates
- Frederik Wiedmann

Presentation of scoring assignment with choir - This will be a 2-3 minute Cue utilizing mostly synths, Sample Orchestras plus choir.

In this setting, students will use their creativity in Music Tech to the fullest extent to produce an original music cue for this scene.

Assignment: Screen various scenes from the film to determine the best visual material to work with for the scoring session with choir.

Week 2**Creative Audio Editing**

- Chopped Orchestra:

- Show examples (e.g. "Stay Alive")
- Teach students how to do this themselves in Logic 9
- The Re-Mix Score:
 - Show "Elektra" (score by Chris Beck) and "Fast and Furious" (by BT)
 - Discuss techniques used in these examples to create these sounds
- Misc Tech Tools in Logic:
 - Talk about Flexing Audio in Logic 9, also discuss other possibilities for audio correction (such as melodyne, Pro Tool's elastic Audio).

Assignment 2: Edit a given sample session of a band using the Flex Tools and pitch correction. Record a sample (frying pan, Guitar strings, etc.) and effect it in a similar fashion to previous examples presented in class. Create a 40 second piece featuring this sound.

Week 3

Audio Sampling - Part 1

- Show examples of scores that rely heavily on samples ("Traitor", "Elektra", "Primeval")
- EXS Sampling, Build a 3-layer sustain instrument, and a 3 layer staccato instrument

Assignment 3: Record an instrument or sound and build an EXS instrument with at least 3 dynamic layers. Create a 40 second piece with the EXS instrument only.

Week 4

Audio Sampling - Part 2

- Kontakt 4 Sampling, Teach how to do 2 layer Dynamic level sustain patches, multi-layer staccato patches, and looping patches that need to follow tempo.

Assignment 4: Build a looping Kontakt patch with the sample given, using different layers on the modulation wheel

Week 5

LOOPS

- Discuss further looping in Kontakt 4
- Teach creation of Apple Loops, and Recycle
- Discuss the scene to be scored, include a spotting session in class
- Review on how to make markers, and tempo maps

Assignment 5:

- Create 6 apple loops each with the given samples
- Spot the scene and create markers in important story points, and create a tempo map that makes sense with the cue

Week 6

Mixing Tools

- Explain the usage of EQ's, Compressors, Limiters, Delays, Reverbs
- Mix a sample cue in class, go over techniques to improve this mix

Assignment 6:

Continue writing the cue

Week 7

External MIDI

- Setting up Logic with external samplers such a Plogue, RAX, Giga
- Go over external MIDI drivers such a IAC bus, MOL3

Assignment 7:

Continue writing the cue

Week 8**Listening**

Listen to all assignments in class, discuss the approach of the scene for each student.

Grade their work depending on the following categories:

- Delivery
- Musical Composition and dramatic effect on the scene
- Production of the music
- Orchestration Skills and execution of the arrangements
- Innovativeness in Sound Design and Synthesis

SCORING SESSION

This scoring assignment will include a live choir, Sally Stevens and The Hollywood Film Chorale.

Additional topics and assignments include:

Designing your home studio

- Ideas on how to utilize their money wisely
- Meeting the industry's needs
- Items to prepare you for the real world

Week 9 begins with SMPTV Instructor, Dennis Sands**Week 9****Thinking About Sound**

- What are you trying to say with your music emotionally
- How can I translate the emotional intent sonically
- Learn to “look” at a scene with your ears
 - To provide effective score it must live with the other sonic components
 - Collaborate with the other sonic artists (sound designer, dialog editor, etc.)
 - What will the scene sound like before my music is added

Week 10**You’ve Got to Make the Demo**

- What is this
- Why the demo is so important
- Why is the mix so important
- It is essential for the final mix as well
- Almost always a stereo mix

Week 11**Thinking About the Mix**

- What constitutes a good mix
- Space
- Transparency
- There is limited “room” in the soundscape
- How can I get my music “into” the movie
- KEEP IT SIMPLE!
- Less IS more

Week 12**Listening / Balance**

- Frequencies (see “instruments vs. frequencies.pdf”)

- Balancing left vs. right, front vs. back
- Play back the mix against dialog & effects
 - What does this tell you
 - What to avoid
 - Don't "dub" the movie with your mix
- Loudness
 - Fletcher-Munson Curves (see "Fletcher-Munson Curves Explanation.pdf")
 - Ear sensitivity vs. frequency

Week 13 Mix Formats

- 5.1 mix
- LCR mix
- Stereo mix
- Don't be afraid of the center channel
 - Why is it there
 - Haas Effect (see "Haas effect.pdf")

Week 14 Score Components & Mix layout

- Orchestra only
- Electronics only
- Hybrid Score - orchestra & electronics

Mix layout

- Configuring the mix
- Separating elements
 - Can there be too much separation
 - Pros and cons
- Deciding what goes where

Week 15 Discussion of the dubbing (re-recording) process

- What happens during this process
- What the music mixer needs
- Why control is important
- Separation can be good for your music
- Score changes will happen in the dub
- Coordinate with sound designer especially for ethereal sound design vs electronic pads

ADDITIONAL TOPICS INCLUDE:

Mixing Rituals

- What are they
- Why I use them
- They'll save your life
 - In setting up to start mix
 - During mixing
 - Save mix OFTEN
 - In printing mix

Putting your Team Together

- Most important when you're starting out
- Find those that fit into your musical sensibilities
- What functions do they perform for me
 - Mixer
 - Studio/Personal Assistant
 - Music Editor
 - Orchestrator
 - Copyist
 - Musician Contractor
 - Others
- Studio tech
- Instrument tech
- Equipment & software dealer

Composing Music For Games (MUCO 540a) Course Syllabus, Fall 2010

Instructor: Garry Schyman

Garry Schyman: (213) 821-4192

E-mail: garryschyman@gmail.com

Mailbox: LPB 118

Office: LPB 127

Office Hours: Fridays 1pm, by appointment

Course Description:

This course will teach an in-depth program of composing music for videogames. Instructional method includes lectures, audio/visual demonstrations, handouts, composition assignments, and appearances by guest artists.

Topics will include:

- In-Game vs. Cinematic Scoring
- Budgeting/Project Management
- Contracts
- Technology/Tools for asset creation and processing
- Music Engines/Compositional techniques specific to videogame music
- Electronic music creation vs. utilizing live musicians
- Mixing
- Composing for different game genres (MMORPG, FPS, RTS, Educational)
- Audio formats and delivery of assets for different console formats (SKUs) such as XBOX 360, PS2/PS3, PC, Gamecube, handheld devices (Gameboy, Nintendo DS)
- Guest artist lectures by working videogame composers

Requirements, Exams and Grading Information:

Student evaluation in 540a will consist of short practical assignments as well as a larger term project. In general, students will have weekly assignments including creating their own adaptive music similar to works created for current videogames. All assignments are to be turned in to the drop box in the class folder on the Flora Server and must carefully follow file management and format guidelines. Concise instructions for the term project will be available at a later date.

Attendance will be taken each class and will count towards your final grade. After two absences your grade will be lowered one-half grade for each additional absence. Because of the importance of hands on experience with this subject, attendance to all classes is the only method of understanding the concepts of this specialized topic.

Grading summary:

Participation	10%
Exercises	40%
Class Project	50%

Class Text and Supplementary Materials:

- The Complete Guide to Game Audio - 2nd edition (CGGA2)
Author: Aaron Marks
Publisher: Focal Press, 2008

- Audio for Games (AFG)
Author: Alexander Brandon
Publisher: New Riders Publishing, 2004
- The Fat Man on Game Audio: Tasty Morsels of Sonic Goodness (FMGA)
Author: George Alistair Sanger
Publisher: New Riders Publishing, 2004
- Instructor handouts and lecture notes (available on BlackBoard under Class Notes)
- Portable hard drive or USB Memory Stick for file transfers

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FALL SEMESTER

Tentative Class Schedule (subject change with teacher review of class progress):

Week	Date	Topic	Reading
1	8/27	Introductions, Course Overview, In-game vs. Cinematic Scoring, Tools/Resources, Common Terminology, and Music Engines Overview	(AFG) Ch. 1-2, Lecture Notes
2	9/03	Technology/Tools for asset creation and processing	Lecture Notes
3	9/10	Mixing, Music Engines I - Looping	(AFG) Ch. 3-4, Lecture Notes
4	9/17	Project Management I – Delivery aspects and expectations, Music Engines II – Merging stems	(AFG) Ch. 5-6, Lecture Notes
5	9/24	Composing for different genres , Project Management II – Pre-production, Project Management III – Compartmentalizing & Scheduling	(AFG) Ch. 7-8, Lecture Notes
6	10/01	Electronics vs. Live Musicians, Project Management IV – Budgeting	Lecture Notes
7	10/08	Music Engines III – Branching, Project Management V – Contracts	Lecture Notes
8	10/15	Project Management VI – Your Music Team, Audio Delivery Formats	Lecture Notes
9	10/22	Music Engines IV – Zones, Flags & Triggers	Lecture Notes
10	10/29	Music Engines V – Transitions	(CGGA2) Ch. 1-4, Lecture Notes
11	11/05	Music Engines VI – Composing in segments	(CGGA2) Ch. 5-6, Lecture Notes
12	11/12	Orchestration for games	Lecture Notes

Week	Date	Topic	Reading
13	11/19	Music Engines VII – Layers & Stems	(CGGA2) Ch. 7-8, Lecture Notes
	11/26	<i>Thanksgiving Break</i>	
14	12/3	Project Review and course wrap-up	Lecture Notes
15	12/10	Final Project Due 5pm on the Flora Server	

Week 1

The MIDI Studio Setup

- Introductions, Course Overview,
- In-game vs. Cinematic Scoring,
- Tools/Resources,
- Common Terminology, and Music Engines Overview

Assignment 1: Find an example of good music implementation in a videogame. Write out on a piece of paper what you like about it and why you think it works well in the game. Bring an example into class if possible for next session.

Next, find an example of bad music implementation in a videogame.

Upload your paper to Blackboard, and bring your paper and a USB flash drive of your examples into class for next week.

Week 2

Tools for asset creation and processing

- Creating music assets for videogames
- Demonstration of audio processing tools.

Assignment 2: Write a paper listing all the audio tools you use, what you like/dislike about them and how you plan on using them to create music for videogames

Week 3

Basic MIDI Sequencing

- MIDI signal routing
- Click tracks
- Track setup
- Real time recording
- Step-time recording
- Buffer settings
- Overdubbing, MIDI-merge, punch-in/ punch out

Exercise 2: String quartet sequencing exercise

Week 4

MIDI Messages 1 and Basic Editing

- MIDI note-on messages
- MIDI velocity
- Program/patch change messages
- Quantization 1
- Graphic editors
- MIDI Transposition
- Editing MIDI velocity
- Editing MIDI note duration

Exercise 3: MIDI Editing exercise

Week 5 Advanced MIDI Editing and Sequencing

- Groove quantization
- Swing quantization
- Event list editing
- MIDI Looping
- Layering MIDI tracks

Exercise 4: Groove quantization and MIDI loops

Week 6 Virtual Instruments I

- Rewire and Rewire Programs (Reason, Live)
- Analog synthesis modeling
- Subtractor (Reason)
- Hybrid
- Step sequencers
- Sample players (Structure, Kontakt)

Exercise 5: Using Reason as a virtual instrument

Week 7 MIDI Messages 2 and Musical Expression

- Continuous controller messages and editing
- Volume, pan, etc.
- Polyphonic aftertouch
- Data thinning
- Wind/guitar controllers

Exercise 6: Continuous controllers exercise

Week 8 Midterm Examination

Week 9 10/22 MIDI Orchestration Techniques 1 and Virtual Instruments 2

- Rhythm section tips
- Creating effective drum parts
- Keyboard emulation plug-ins
- Guitar and bass emulation plug-ins
- Complex tempo tracks
- Final Project explanation and expectations

Exercise 8: Rhythm section exercise

Week 10 MIDI Orchestration Techniques 2

- Woodwind orchestration tips
- Brass orchestration tips
- Strings orchestration tips
- Structure Presets
- Check student proposals for Final Project

Exercise 9: Chamber orchestra excerpt exercise

- Week 11 Audio Recording and Sequencing**
- Signal ro
 - Buffer settings
 - Track setup
 - Basic audio editing and quantization

Exercise 10: Recording exercise

- Week 12 Effects Processing and Signal Routing**
- Using Inserts and series processing
 - Buss effects and parallel processing
 - Using aux sends
 - Overview of signal processing
 - EQ
 - Compressors, limiters
 - Reverb, delay

Exercise 11: Using signal processors

- Week 13 Session Mixing**
- Level setting
 - Panning
 - Automation
 - Track grouping/sub-mixing
 - Program bus processing
 - Dither
 - Audio file formats
 - Bounce to disk

Thanksgiving Break

- Week 14 Final Projects Progress Check**
- Students work on projects in class
 - Instructor check's student progress and help resolve student problems

Exercise 12: Mix and bounce exercise

- Week 15 Student Final Project Presentations**

Composing Music For Games (MUCO 540b) Course Syllabus, Spring 2011

Instructor: Garry Schyman

Garry Schyman: (213) 821-4192

E-mail: garryschyman@gmail.com

Mailbox: LPB 118

Office: LPB 127

Office Hours: Fridays 1pm, by appointment

Course Description:

This course is a continuation of an in-depth program of composing music for videogames. Teaching style will include lectures, audio/visual demonstrations, handouts, composition assignments and appearances by guest artists.

- Adaptative Composition
- Ableton Live
- Audiokinetic Live
- Integrating music into various audio engine
- Lab time
- Guest artist lectures by working, professional videogame composers

Requirements, Exams and Grading Information:

Student evaluation in 540b will consist of short practical assignments as well as a larger term project. In general, Students will have weekly assignments including creating their own adaptive music similar to works created for current videogames. All assignments are to be turned in to the drop box in the class folder on the Flora Server and must carefully follow file management and format guidelines. Concise instructions for the term project will be available at a later date.

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SPRING SEMESTER

Tentative Class Schedule (subject change with teacher review of class progress):

Week	Date	Topic	Reading
1	1/14	Introductions, Course Overview, Go Time Lecture, God of War Style Composition	(AFG) Ch. 9, Lecture Notes
2	1/21	Review of Session 1 assignment. Intro to Ableton Live	Lecture Notes
3	1/28	Review of Session 2 assignment. Ableton Live Impulse	(AFG) Ch. 10, Lecture Notes
4	2/4	Review of Session 3 assignment. Ableton Live: Using internal synths and processing.	(AFG) Ch. 11, Lecture Notes
5	2/11	Review of Session 4 assignment. Adaptive Composition using Modality	(AFG) Ch. 12, Lecture Notes
6	2/18	Review of Session 5 assignment. Composing Tricks	Lecture Notes
7	2/25	Element Based Composition, Review of Composition Tricks	Lecture Notes
8	3/4	Review of Session 7 assignment. Lectures on Demos, Live Musicians, Delivery, and Mixing	Lecture Notes
9	3/11	Intro to FMOD, Questions on Tech	Lecture Notes
10	3/18	<i>Spring Break</i>	
11	3/25	View Tutorial - Creating Interactive Music Structures.mov and Defining Interactive Transitions	(CGGA2) Ch. 9, Lecture Notes
12	4/1	Intro to Wwise - Class discussion of ways to compose for a Wwise engine	(CGGA2) Ch. 10, Lecture Notes
13	4/8	Questions on Wwise tutorials. Present Final Project.	Lecture Notes
14	4/15	Continue working on Final Project. Answer any questions	Lecture Notes
15	4/22	Continue working on Final Project. Answer any questions Part 2 - Getting a Gig	Lecture Notes
16	4/29	Project Review and course wrap-up	Lecture Notes

Week 1 Introductions
- Course Overview

- Go Time Lecture
- God of War Style Composition

Assignment 1: Compose a one minute composition. Stretch it out to 3 minutes using the God of War Approach

0:00-1:00 Full version

1:00-1:00 Low intensity version, no melody

2:00-3:00 Medium intensity, use melodic/motivic fragments to build up the track

Week 2

Review of Session 1 assignment. Intro to Ableton Live

- Demonstration of numerous examples of utilizing Ableton Live as a tool to test adaptive music composition

Assignment 2: Use audio layers from your Final Exam from the fall semester. Note the tempo & number of bars of your piece. Import these layers into Ableton Live. Create a performance with fade-in/out moves and trigger layers on and off. Deliver folder with your Live session and all necessary files. View “What’s New”, “Improvising with Loops”, “Creating Beats”, and all Live 6 videos.

Week 3

Review of Session 2 assignment. Ableton Live Impulse

- Using Ableton Live to create drum kits in Impulse
- Lining up audio on a grid to warp audio to tempo

Assignment 3: Create a drum kit in Impulse from audio provided. Make two distinct drum grooves with two variations each. Try doing the same with the bass audio.

Complete reading of Chapters 2, 4, and 5 in the Ableton Live Manual pdf

Week 4

Review of Session 3 assignment

- Ableton Live: Using internal synths and processing

Assignment 4: Add a bass line to your drum track using Ableton Live’s internal synths. Use the internal FX to process your tracks

Week 5

Review of Session 4 assignment

- Adaptive Composition using Modality

Assignment 5: Create an adaptive modal composition within Ableton Live. It must include the following:

- Two 30 second ambient tracks which can trigger between the A and B tracks
- Three intensity elements which can be individually triggered on any beat and work within both A and B ambiances
- Three melodic elements which can be individually triggered on any beat and work with all tracks

Week 6

Review of Session 5 assignment

- Composition tricks 1: Organization- Speed (Icons, Color-Coding, Screen Sets, Templates, Macros, Quick-Keys)
- Additional Layering Examples
- Composing Tricks 2: Stems, Multiple Machines, Midi & Audio Routing

Week 7

Element Based Composition

- Review of Composition Tricks

- Track 2: 2 bar transition + :60 battle cue with two layers (medium and high intensity) + reverb tail
- Track 3: 2bar transition + :30 low intensity battle + reverb tail
- Track 4: Level ending one-shot (:05)
 - Set up Wwise project to smoothly move from track to track based on game state changes - tempos should be the same for all tracks 7 elements

- Week 14** **Continue working on Final Project.**
Instructor will make time available to check your projects
- Week 15** **Continue working on Final Project. Answer any questions**

Final Project Due 4/28, by 5pm on the Flora Server
- Week 16** **Student Final Project Presentations**

Private Instruction (MUCO 545) Course Syllabus 2010 - 2011

Instructors: Jack Smalley, Eric Schmidt, Patrick Kirst and Joel McNeely

Jack Smalley: (213) 821-4192

E-mail: jacksmalley1@mac.com

Mailbox: LPB 118

Office: LPB 127

Office Hours: Monday and Thursday 1pm, by appointment

Fall and Spring Semesters

Eric Schmidt: (213) 821-4192

E-mail: schmidtguy@att.net

Mailbox: LPB 118

Office: LPB 127

Office Hours: Monday 1pm, and Tuesday 2pm, by appointment

Fall Semester Only

Patrick Kirst: (213) 821-4192

E-mail: contact@patrickkirst.com

Mailbox: LPB 118

Office: LPB 127

Office Hours: Monday 1pm, and Tuesday 2pm, by appointment

Spring Semester Only

Joel McNeely: (213) 821-4192

E-mail: joelmcn94@gmail.com

Mailbox: LPB 118

Office: LPB 127

Office Hours: Thursday 1:30 pm, by appointment

Spring Semester Only

Course Description:

MUCO545 provides each student with a weekly private lesson with one of several instructors in the SMPTV program; Jack Smalley, Eric Schmidt, Patrick Kirst and Joel McNeely. Since each student brings a unique set of skills, education and experience to the instructor, a course syllabus for MUCO545 is not practical, or particularly helpful. Instead, the instructors evaluate each student individually and incorporate the regular coursework assignments in the SMPTV curriculum, as well as extra-curricular projects in the school of cinematic arts, into their weekly lesson assignments. In this way, the student's work is monitored closely while optimum educational support is provided to ensure the highest level of performance possible. Based on the individual needs of the student, during the academic year, any aspect of the program can be covered in the private lesson, including; composition, orchestration, music editing, mock-ups and other technologies, music preparation, conducting, and work on student films - live action and documentaries, animation projects, television pilots and video games. These extra-curricular cinematic arts projects have become a vital part of the SMPTV program. We currently provide original music to 14 different courses in the USC School of Cinematic Arts.

Requirements, Exams and Grading Information:

Student evaluation in MUCO545 will consist of a variety of factors and includes; private instruction assignments

other SMPTV curricular assignments and scoring sessions, and student film projects. There are no exams or tests given.

Attendance to each lesson is mandatory and will count towards your final grade. After two absences your grade will be lowered one-half grade for each additional absence. If the student misses one or more lessons, it is up to the discretion and availability of the instructor to provide make-up lessons.

Grading Summary:

Participation	50%
Exercises	30%
Class Project	20%

Class Text and Supplementary Materials:

Text and supplemental materials are determined by each individual instructor. Since the private lesson format works closely with the other courses with the SMPTV program, the instructor may opt to reference any other texts and supplementary materials used in the other courses.

Communication:

Please check your 2011@smptv.net account. Any E-mail sent to the class will use that account. In addition all course materials and class grades will be posted to the faculty and student directories on the share.smptv.net server. Any changes or request for changes in your private lesson schedule must come from the SMPTV program director.

Disabilities:

Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to me (or to TA) as early in the semester as possible. DSP is located in STU 301 and is open 8:30 a.m.-5:00 p.m. Monday through Friday. The phone number for DSP is 213/740-0776.

Production Schedules (to be used in conjunction with MUCO545):

The following production schedules are included to provide you with a sample of the coursework available for your private lessons (MUCO545). These schedules include production sessions in the SMPTV curriculum as well as extra-curricular student film projects from the School of Cinematic Arts.

FALL SEMESTER

Tentative Class Schedule (partial list - subject to change)

Week	Date	Production Session	Course - Instructor
2	9/4	Percussion Master Class	MUCO520 - King
2	9/5	Percussion Master Class	MUCO520 - King
4	9/18	String Master Class	MUCO443 - Anthony
5	9/23	Cinema School 310/508 Projects	CINEMA
5	9/24	Cinema School 310/508 Projects	CINEMA
7	10/9	Brass & Winds Master Class	MUCO520 - King
9	10/23	SMPTV Scoring Session	MUCO440 - Smalley
10	10/28	Cinema School 310/508 Projects	CINEMA - Hall
10	10/30	Cinema School 310/508 Projects	CINEMA - Hall

Week	Date	Production Session	Course - Instructor
11	11/06	SMPTV Scoring Session	MUCO522 - Schmidt
12	11/10	Cinema School Animation Projects	CINEMA - Patterson
13	11/14	SMPTV Scoring Session	MUCO523 - Wiedmann
13	11/20	SMPTV Orchestration Reading	MUCO443 - Anthony
14	11/28	Cinema School 310/508 Projects	CINEMA - Hall
15	12/4	SMPTV Scoring Session	MUCO440 - Smalley

SPRING SEMESTER

Production Schedule (partial list - subject to change)

Week	Date	Production Session	Course - Instructor
5	2/12	SMPTV Scoring Session	MUCO522 - Kirst
6	2/15	Cinema School Animation Projects	CINEMA - Patterson
7	2/26	SMPTV Scoring Session	MUCO523 - Wiedmann
7	2/26	Cinema School 310/508 Projects	CINEMA - Hall
8	2/27	Cinema School 310/508 Projects	CINEMA - Hall
9	3/12	SMPTV Scoring Session	MUCO443 - Young
11	3/25	Cinema School 310/508/546 Projects	CINEMA - Hall
11	3/26	Cinema School 310/508/546 Projects	CINEMA - Hall
14	4/16	SMPTV Scoring Session	MUCO440 - McNeely
15	4/23	Cinema School 310/508 Projects	CINEMA - Hall
15	4/24	Cinema School 310/508 Projects	CINEMA - Hall
16	4/30	SMPTV Scoring Session	MUCO520 - King
17	5/2	Cinema School Animation Projects	CINEMA - Patterson

Music Editing For Film (MUCO 560a) Course Syllabus, Fall 2010

Instructors: Rick Schmunk and Christopher Brooks

Rick Schmunk: (213) 821-2724
E-mail: schmunk@usc.edu
Mailbox: LPB 118
Office: LPB 101
Office Hours: Tuesdays 1pm, by appointment

Christopher Brooks: (213) 821-4192
E-mail: christopherbrooks@mac.com
Mailbox: LPB 118
Office: LPB 126
Office Hours: Fridays 12pm, by appointment

Course Description:

Music Editing for Film is an introduction to the recording, editing and mixing of music for visual media. Discussions will include a study of the standard techniques used in music editing as well as an overview of the business of writing and producing music for film.

Requirements, Exams and Grading Information:

Student evaluation in 560a will consist of short practical assignments as well as a larger term project. In general, students will be given two weeks to complete and turn in exercises. All assignments are to be turned in to the drop box in the class folder on the Flora Server and must carefully follow file management and format guidelines. Concise instructions for the term project will be available at a later date.

Attendance will be taken each class and will count towards your final grade. After two absences your grade will be lowered one-half grade for each additional absence. Because of the importance of hands on experience with this subject, attendance to all classes is the only method of understanding the concepts of this specialized topic.

Grading summary:

Participation	10%
Exercises	40%
Class Project	50%

Class Text and Supplementary Materials:

- Textbook: "Pro Tools 101 Official Courseware, Version 8" (required, available at bookstore and Amazon.com)
- Pro-Tools 8.0 Reference Guide (free download from <http://avid.custkb.com/avid/app/selfservice/search.jsp?DocId=364071&Hilite=>)
- Instructor handouts and lecture notes (available on BlackBoard under Class Notes)
- Reference headphones are required and should be brought to all classes. All assignments will be evaluated using Sony MDR 7506 reference headphones!
- USB Memory Stick

Communication:

Please check your USC E-mail account. Any E-mail I send to the class will use that account. In addition all course materials and class grades will be posted on BlackBoard (<http://blackboard.usc.edu>). For example the course syllabus can be found under Course Information, class notes under Course Documentation, and projects and exercises under Course Assignments.

Disabilities:

Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to me (or to TA) as early in the semester as possible. DSP is located in STU 301 and is open 8:30 a.m.-5:00 p.m. Monday through Friday. The phone number for DSP is 213/740-0776.

FALL SEMESTER**Tentative Class Schedule** (subject change with teacher review of class progress):

Week	Date	Topic	Reading
1	8/26	Introduction to Pro Tools	101 Ch. 1-2
2	9/02	Basic Recording Techniques (Exercise 2)	101 Ch. 3-4
2	9/03	Chris Brooks: Introduction	
3	9/09	Importing Audio and Video (Exercise 3)	101 Ch. 5, 7, Lecture Notes
3	9/10	Chris Brooks: Spotting and Assisting a Composer	
4	9/16	Basic Editing (Exercise 4)	101 Ch. 8
4	9/17	Chris Brooks: Temp Dubs and Outside Music	
5	9/23	<i>No Class</i>	
6	9/30	Inserts, Sends and Groups (Exercise 5)	101 Ch. 9
6	10/01	Chris Brooks: Scoring and Mixing	
7	10/07	Organizing the Mix, Adv. Bussing (Exercise 6) Term Project Explanation	Lecture Notes
7	10/08	Chris Brooks: Dubbing and Delivery	
8	10/14	Plug-Ins and Signal Processing	Lecture Notes
8	10/15	Chris Brooks: Teamwork and Organization	
9	10/21	Automation: real-time, graphic and editing	Lecture Notes
10	10/28	Stems, IO, Surround Sound	Lecture Notes
11	11/04	Private Meetings	
12	11/11	Private Meetings	
13	11/18	<i>No Class</i>	
14	11/25	<i>Thanksgiving Break</i>	
15	12/02	<i>No Class</i>	
16	12/07	Final Project Due 5pm on the Flora Server	

Class 1

INTRODUCTION

Audio/Visual: Powerpoint
Downloads: Syllabus; Article: Team workflow
Suggested Reading Visual Music
Homework: Checklist

Definition of Music Editor

- Technical Liaison between film and composer
- Team Leader/Coordinator

Timeline of Responsibilities

- Temp Dub
- Spotting
- Outside music
- Composer assistance
- Scoring
- Mixing
- Dubbing
- Final Delivery

Teamwork and Organization

- Team Members
- Communications
- Intro to Tools
 - Database
 - CVL
 - Pro Tools
 - Quicktime Pro

Class Structure

- Lecture
- Examples
- In Class Project
- Homework Review

Class 2

Spotting and Composer Assistance

Audio/Visual: Online Database, Scene sequence for spotting
Downloads: Spotting Notes
Tools: iMovie and .me Gallery
Homework: Find additional online demo distribution options

Spotting

- Meeting
- Notes
- Pro tools Picture Sessions w/markers

Composer Assistance

- Demo distribution
- Video clips
- Re-use
- Picture changes
- Picture Sessions
- Clicks, tempo maps and markers

In Class

- Pro Tools Picture Session

Class 3

Temp Dubs and Outside Music

Audio/Visual: Production music clips, song edits

Downloads: Homework Assignment Scene

Homework: Temping a scene

Temp Dub

- Selecting music
- Cutting
- Prep for dub
- Avid vs. stage

Outside music

- Cutting songs
- Source music
- 4 types of production music

In Class

- Editing Song

Class 4

Scoring and Mixing

Audio/Visual: guide tracks, streamers in DP and PT

Downloads: scoring logs

Homework: Database Construction

Scoring

- Guide tracks
- Streamers and punches
- Clicks
- Rehearsal
- Record Order
- Sessions
- Record keeping
- Score Markup

Mixing

- Formats
- Comps and editing takes
- Record keeping

-

In Class

- Importing Guide Tracks, Clicks and Midi

Class 5

Dubbing and Delivery

Audio/Visual: Final PT session,

Downloads: Dubbing log, Music Cue Sheet For Licensing, studio delivery requirement

Dubbing

- Prep
- Delivery

- Sessions
- Dubbing logs
- Changes on the stage
- Changes after the dub

Final Delivery

- Cue sheet for licensing
- Back ups
- Delivery requirements

In Class

- Database Review

Class 6

Teamwork and Organization

Audio/Visual: CVL, Databases, Picture Sessions

Downloads: budget template

Teamwork

- Arrangers
- Orchestrators
- Engineers

Organization

- Central Server
- CVL
- Team Audio
- Rsync

Budgets

- Line Item Details
- Fiscal Responsibilities

Conclusion

- Doing it yourself?
- The future of music editors

Aldo Shllaku

Main Details

STARmeter

Filmography

Summary

Year

Profession

Title Type

TV Series

Credited Name

Genre

Keyword

Budget

Box Office

Ratings

Votes

Personal Details

Biography

Quotes

Trivia

Other Works

Awards

Message Board

Media

Photo Gallery

Resume

Publicity

News Articles

Twitter

Blog

Web Sites

Now Showing

Titles for Sale

Contact

Clients/Coworkers

by STARmeter

by Company

by Relationship

Main Details

Filmography

Personal Details

Media

Contact

Clients/Coworkers

EDIT INFO

Talent Agent:

SMC Artists - Otto Vavrin II more »

Studio City, CA:
4400 Coldwater Canyon Ave.
Ste. 127
Studio City, CA 91604
USA

Direct Contact:

Fax: 310-388-0339
aldo@aldoshllaku.com

Profession:

Composer / Music Department / Soundtrack

Known for:

Paperboat / Trespassing / Pirate for the Sea

Awards:

2 wins more »

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










Filmography sorted by:

Production Status




Go

Jump to: Past Films & Videos Past Television Add IMDb Resume

Projects In Development (1 title)		Year	MOVIE Meter	Status	
	Condition of Anonymity - Composer, Co-producer	2012	159,289	Unknown	

Past Films & Videos (21 titles)		Year	MOVIE Meter	Budget	Opening Weekend	US Box Office
	Double Fault (short) - Composer, Score Producer	2010	199,996			
	On a Dark and Stormy Night - Composer	2010	22,919	\$30K		
	Kill the Habit - Composer, Soundtrack (music: "Cardamosa"), Producer	2010	65,036	\$300K		
	Still Water (short) - Composer	2008	345,402			
	Pirate for the Sea (documentary) - Composer, Soundtrack (music: "From My Depths", "Polar Syrtaki") (performer: "Polar Syrtaki")	2008	82,246			
	Paperboat (short) - Composer, Soundtrack (music: "Paperboat") (performer: "Paperboat")	2008	211,031			
	Sizzlelean (short) - Composer	2008	302,405			
	The Red Room (short) - Composer	2007	274,706	\$7K		
	Fighting Auditions (short) - Composer	2007	421,153	\$1.5K		
	The Blue Hour - Composer	2007	20,585	\$500K		
	Finding Rin Tin Tin - Score Cordinator	2007	35,776	\$9M		
	Razortooth (video) - Composer	2007	26,379	\$3M		
	Albert Fish: In Sin He Found Salvation (documentary) - Composer (additional music)	2007	32,622			
	Left in Darkness (video) - Music Preparation	2006	24,283	\$1.2M		
	Overexposed (documentary short) - Composer	2006	477,027	\$50K		
	The Iron Man - Composer	2006	20,340	\$600K		
	Feast - Score Cordinator	2005	3,458	\$3.2M		
	Trespassing (documentary) - Composer, Soundtrack (music: "Miracles Happen Everyday")	2005	225,880	\$100K		
	A Kiss on the Nose (short) - Composer	2004	352,621	\$25K		
	The Gates-trix (short) - Composer	2003	433,555			
	The Wild - Composer	2002	68,349			

Past Television (11 titles)		Year	MOVIE Meter	User Rating	User Votes
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Four Weddings (TV series) - <i>Composer: additional music</i> (1 episode, 2010)		59,013	6.5	16
...And a Snow Machine - <i>Composer</i> (additional music)	2010			
Against the Elements (TV series) - <i>Composer: additional music</i> (1 episode, 2009)		331,674		
The Edge of Disaster - <i>Composer</i> (additional music)	2009			
 Storm Cell (TV movie) - <i>Composer</i> (additional music)	2008	23,254	4.6	288
 Super Swank (TV series) - <i>Composer</i> (2008)	2008	311,350		
Diagnosis X (TV series) - <i>Composer</i> (11 episodes, 2007)		167,508	3.9	33
Desperate Measures - <i>Composer</i>	2007			
Under Pressure - <i>Composer</i>	2007			
Jumping the Gun - <i>Composer</i>	2007			
Family Secrets - <i>Composer</i>	2007			
Shattered - <i>Composer</i>	2007			
(6 more)				
Nos familles (TV movie) - <i>Composer</i> (additional music)	2007	299,551	6.0	8
The Surreal Life: Fame Games (TV series) - <i>Composer: additional music</i> (5 episodes, 2007)		110,618	2.2	35
The Chyna Doll Syndrome - <i>Composer</i> (additional music)	2007			
Down and Out on the B-List - <i>Composer</i> (additional music)	2007			
Sex, Size, and Videotape - <i>Composer</i> (additional music)	2007			
Welcome to Celebrity Island - <i>Composer</i> (additional music)	2007			
Pretty Women - <i>Composer</i> (additional music)	2007			
Runway Moms (TV series documentary) - <i>Composer</i> (1 episode)		411,339	7.6	5
Episode #2.17 - <i>Composer</i>	????			
Caved In (TV movie) - <i>Composer</i>	2006	29,097	3.5	665
 Cerberus (TV movie) - <i>Composer</i>	2005	24,561	3.9	679
L'Épicerie (TV series) - <i>Composer</i> (2001-2010)	2001	733,785		

Biography

Born into an artistic family, Aldo Shllaku began studying music at the age of six in Albania. The exposure from a very young age to the theater and figurative arts, defined the artistic path that Aldo was to follow, leading him first to Greece and then to Canada. To further advance his music education...[more »](#)



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Alice Wood (I)

Not the Alice Wood you're looking for?

Main Details

STARmeter

Filmography

Summary

Year

Profession

Title Type

TV Series

Credited Name

Genre

Keyword

Budget

Box Office

Ratings

Votes

Personal Details

Biography

Quotes

Trivia

Other Works

Awards

Message Board

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Photo Gallery

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Publicity

News Articles

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Now Showing

Titles for Sale

Contact

Clients/Coworkers

by STARmeter

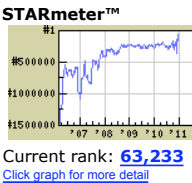
by Company

by Relationship

Main Details Filmography Personal Details Media Contact Clients/Coworkers EDIT INFO

Direct Contact: alicenicholaswood@gmail.com
Profession: [Music Department](#) / [Composer](#) / [Sound Department](#)
Known for: [The Illusionist](#) / [Wedding Crashers](#) / [Thank You for Smoking](#)
Also Known As: [Alice Wood](#) / [Alice Nicholas Wood](#) [more >](#)

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















Filmography sorted by:

Production Status

Go

Jump to: [Future Films](#) [Past Films & Videos](#) [Add IMDb Resume](#)

Films In Production (2 titles)		Year	MOVIE Meter	Status	Budget
	Joyride - <i>Sound Editor</i>	2011	82,277	Post-production	
	The Potential Wives of Norman Mac (short) - <i>Composer</i>	2010	95,493	Post-production	

Past Films & Videos (27 titles)		Year	MOVIE Meter	Budget	Opening Weekend	US Box Office
	Charlie St. Cloud - <i>Midi Programmer</i>	2010	217		\$12.4M	\$31.1M
	Killers - <i>Midi Programmer</i>	2010	274	\$75M	\$15.8M	\$47M
	And Soon the Darkness - <i>Music Editor</i>	2010	444			
	Simon (short) - <i>Composer</i>	2010	32,265			
	A Heart Full of Love (video short) - <i>Composer</i>	2009	306,231			
	The Men Who Stare at Goats - <i>Additional Programming</i>	2009	553		\$12.7M	\$32.4M
	American Primitive - <i>Composer</i> (as Alice Nicholas Wood)	2009	21,977			
	Terra Antarctica, Re-Discovering the Seventh Continent (documentary) - <i>Composer</i>	2009	177,705	\$400K		
	Brief Interviews with Hideous Men - <i>Music Editor</i>	2009	7,221		\$18.5K	\$27.9K
	Possession - <i>Music Editor</i>	2009	3,576			
	The Human Contract - <i>Music Editor</i>	2008	8,141			
	Walt & El Grupo (documentary) - <i>Music Editor</i>	2008	4,423		\$6.06K	\$19.9K
	Purple Heart (short) - <i>Composer</i> (original music by)	2008	452,036			
	Choke - <i>Music Editor</i>	2008	2,175	\$3M	\$1.32M	\$2.93M
	Darfur Now (documentary) - <i>Preview Music Editor</i>	2007	19,607		\$32.5K	\$108K
	The Hunting Party - <i>Assistant Music Editor, Scoring Coordinator</i>	2007	3,190	\$25M	\$39.6K	\$877K
	Arctic Tale (documentary) - <i>Music Editor</i>	2007	14,693		\$22.6K	\$833K
	Resurrecting the Champ - <i>Music Assistant</i>	2007	4,972	\$13M	\$1.66M	\$3.17M
	Peaceful Warrior - <i>Assistant Music Editor</i>	2006	3,541	\$14M	\$80.6K	\$1.06M
	The Illusionist - <i>Additional Music Editor</i>	2006	640	\$16M	\$928K	\$39.8M
	Ed I Hide (short) - <i>Composer</i> (as Alice Nicholas Wood)	2006	519,644	\$45K		
	Failure to Launch - <i>Music Assistant</i>	2006	1,310	\$50M	\$24.4M	\$88.7M

	Just Like Heaven - Assistant Music Editor	2005	2,366	\$58M	\$16.4M	\$48.3M
	Thank You for Smoking - Assistant Music Editor	2005	1,214	\$6.5M	\$263K	\$24.8M
	Wedding Crashers - Assistant Music Editor	2005	498	\$40M	\$33.9M	\$209M
	The Jogger (short) - Composer (as Alice Nicholas Wood)	2005	549,149			
	The Matador - Assistant Music Editor	2005	3,283	\$10M	\$92.3K	\$12.6M

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Andrea Datzman

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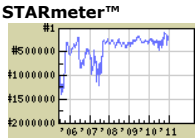
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- Clients/Coworkers
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Main Details Filmography Personal Details Media Contact Clients/Coworkers EDIT INFO

Profession: [Composer](#) / [Music Department](#) / [Thanks](#)
Known for: [Let Me In](#) / [Star Trek](#) / [Up](#)
News: [An interview with Michael Giacchino](#) (From [Twitch](#), 11 August 2009, 3:52 PM, PDT)

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Filmography sorted by: Production Status Go

Jump to: [Past Films & Videos](#) [Future Television](#) [Past Television](#) [Other](#) [Add IMDb Resume](#)

Past Films & Videos (18 titles)		Year	MOVIE Meter	Budget	Opening Weekend	US Box Office
	Let Me In - <i>Composer</i> (additional music), <i>Lead Orchestrator</i> , <i>Orchestrator</i>	2010	312		\$5.15M	\$12.1M
	Darkening Sky - <i>Special Thanks</i>	2010	38,938	\$2M		
	Land of the Lost - <i>Orchestrator</i> , <i>Score Coordinator</i>	2009	1,228	\$100M	\$18.8M	\$49.4M
	Up - <i>Scoring Coordinator</i>	2009	207	\$175M	\$68.1M	\$293M
	Star Trek - <i>Score Coordinator</i>	2009	140	\$140M	\$75.2M	\$258M
	Secrets , (short) - <i>Composer</i> (original music by)	2008	477,735	\$1.5K		
	Speed Racer - <i>Scoring Coordinator</i>	2008	1,430	\$120M	\$18.6M	\$43.9M
	If a Body Meet a Body (short) - <i>Composer</i>	2008	739,144	\$6K		
	Captain Titan's Special G (short) - <i>Composer</i>	2007	500,680	\$10K		
	Inside the Contract (video short) - <i>Composer</i>	2007	444,075			
	Ratatouille - <i>Score Assistant</i>	2007	589	\$150M	\$47M	\$206M
	J-ok'el - <i>Additional Orchestrator</i>	2007	61,195	\$500K		
	Freedom Fries: And Other Stupidity We'll Have to Explain to Our Grandchildren (video documentary) - <i>Composer</i>	2006	115,462			
	Oblivion, Nebraska (short) - <i>Composer</i>	2006	97,225	\$20K		
	Drifting Pretty (documentary short) - <i>Composer</i>	2006	628,044	\$6K		
	Mission: Impossible III - <i>Score Assistant</i>	2006	879	\$150M	\$47.7M	\$133M
	Kiss Kiss Bang Bang - <i>Additional Orchestrator</i>	2005	717	\$15M	\$181K	\$4.24M
	Halley's Comet (short) - <i>Composer</i>	2005	453,201	\$7.5K		

Television In Production (1 title)		Year	MOVIE Meter	Status	Budget
	Undercovers (TV series) - <i>Composer</i> (12 episodes, 2010-2011)		2,317		
	The Reason - <i>Composer</i>	2011			
	Dark Cover - <i>Composer</i>	2011			
	The Key to It All - <i>Composer</i>	2010			
	Funny Money - <i>Composer</i>	2010			
	A Night to Forget - <i>Composer</i>	2010			
	(7 more)				

Past Television (2 titles)		Year	MOVIE Meter	User Rating	User Votes
	The American Experience (TV series documentary) - Score Coordinator (1 episode, 2010)		9,963	8.3	257
	Earth Days - Score Coordinator	2010			

	81st Annual Academy Awards (TV movie) - <i>Music Coordinator</i>	2009	9,120	7.7	1,176
Other (1 title)		Year	MOVIE Meter	User Rating	User Votes
	Medal of Honor: Airborne (video game) - <i>Score Assistant</i>	2007	68,561	7.7	167

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Andrew Hausmann

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STARmeter

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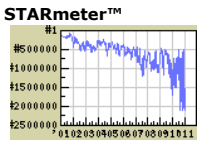
by STARmeter

by Company

by Relationship

Main Details Filmography Personal Details Media Contact Clients/Coworkers EDIT INFO

Profession: Music Department / Composer
Known for: The Gift / Stop-Loss / Reno 911!: Miami
Also Known As: Andrew Hausmann / Andrew Hauschild more »
Born: 1 February 1973, USA (age 37) more »
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Filmography sorted by: Production Status Go

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Past Films & Videos (11 titles)	Year	MOVIE Meter	Budget	Opening Weekend	US Box Office
Quantum Quest: A Cassini Space Odyssey - <i>Music Librarian</i>	2010	5,404			
 Stop-Loss - <i>Additional Orchestrator</i> (as Andrew Hauschild)	2008	2,105	\$25M	\$4.56M	\$10.9M
 Reno 911!: Miami - <i>Orchestrator</i> (as Andrew Hauschild)	2007	4,580	\$10M	\$10.3M	\$20.3M
 Year of the Dog - <i>Music Librarian</i> (as Andrew Hauschild)	2007	5,490		\$108K	\$1.54M
Nightmare (short) - <i>Composer</i>	2004	430,789			
Seclusion (short) - <i>Composer</i>	2002	534,569			
 The Glass House - <i>Score Coordinator</i> (uncredited)	2001	5,027	\$22M	\$5.74M	\$18M
Blue Love (short) - <i>Composer</i>	2001	390,575	\$35K		
 Sweet November - <i>Score Coordinator</i> (uncredited)	2001	2,585	\$40M	\$11M	\$25.2M
Red Zone - <i>Composer</i>	2001	156,152			
 The Gift - <i>Score Coordinator</i>	2000	2,926	\$10M	\$11.8K	\$12M

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Assaf Rinde

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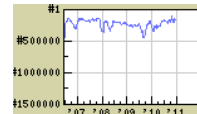
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Talent Agent: Four Bars Entertainment - Bob Rice more »

San Jose, CA:
1390 Saddle Rack St
#444
CA
USA

Direct Contact: Phone: 818-795-7459
assaf@assafrinde.com
Profession: Composer / Music Department
Known for: Spider-Man 3 / Drag Me to Hell / Ghost Rider
Born: 5 June 1977 (age 33) more »

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









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
Filmography sorted by: Production Status Go

Jump to: Future Films Past Films & Videos Past Television Other Add IMDb Resume

Films In Production (1 title)		Year	MOVIE Meter	Status	Budget	
Shades of Gray - Music Mixer		2010	171,997	Post-production		
Past Films & Videos (22 titles)		Year	MOVIE Meter	Budget	Opening Weekend	US Box Office
	Something's Gonna Live (documentary) - Composer	2010	93,157			
	Amexica - Composer	2010	24,102	\$1M		
	Deadland - Music Editor	2009	2,212			
	Drag Me to Hell - Score Programmer	2009	800	\$30M	\$15.8M	\$42.1M
	Jarred (short) - Conductor	2008	546,835			
	Going with Grandma for Her Prunes (short) - Composer	2008	437,547			
	Two Stones (short) - Composer	2008	265,355	\$1K		
	Kill Zone - Composer	2008	44,920	\$20K		
	Mendel's Black Hats (short) - Composer	2008	542,608			
	Untraceable - Score Programmer	2008	2,129	\$35M	\$11.4M	\$28.7M
	Mirror (short) - Composer	2007	58,960	\$11K		
	The Case for Lobotomy (short) - Composer	2007	421,881			
	Spider-Man 3 - Score Programmer	2007	431	\$258M	\$151M	\$337M
	Ghost Rider - Additional Score Mixer	2007	1,280	\$110M	\$52M	\$116M
	The Hasidim Come to Hollywood (video documentary short) - Composer	2007	377,478			
	Goggles (short) - Composer	2006	546,830			
	Mandingo in a Box (short) - Composer	2006	174,981	\$12K		
	Nailed - Composer	2006	33,745	\$250K		
	Stars (short) - Composer	2004	609,776			
	Tokyo Nights (documentary) - Composer	2003	364,771			
	The Players (documentary) - Composer	2001	374,151			
	Hungry Hearts - Composer	1922	200,804			
Past Television (2 titles)		Year	MOVIE Meter	User Rating	User Votes	
Ghost Whisperer: The Other Side (TV series) - Composer (8 episodes, 2010)			27,196	4.3	46	

Episode #4.9 - <i>Composer</i>	2010
Episode #4.8 - <i>Composer</i>	2010
Episode #4.7 - <i>Composer</i>	2010
Episode #4.6 - <i>Composer</i>	2010
Episode #4.5 - <i>Composer</i>	2010
(3 more)	

 Brothers & Sisters (TV series) - <i>Music Preparation</i> (3 episodes, 2006)		472	7.6	289
Affairs of State - <i>Music Preparation</i>	2006		7.6	50
An Act of Will - <i>Music Preparation</i>	2006		7.5	61
Patriarchy - <i>Music Preparation</i>	2006		7.1	87

Other (3 titles)	Year	MOVIE Meter	User Rating	User Votes
Fallout: New Vegas (video game) - <i>Composer</i> (additional music)	2010	3,577	9.1	231
 Dragon Age: Origins (video game) - <i>Music Editor, Music Recording Supervisor</i>	2009	7,609	9.5	1,071
Prince of Persia (video game) - <i>Music Recording & Mix Preparation</i>	2008	8,928	8.3	407

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Benjamin Stanton

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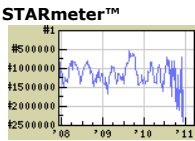
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Profession: [Music Department / Composer](#)
Known for: [Last American Cowboy](#) / [Haunted Prison](#) / [Killing Spree](#)

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Filmography sorted by:



Production Status

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Past Films & Videos (3 titles)	Year	MOVIE Meter	Budget	Opening Weekend	US Box Office
Creating Karma: Behind the Scenes of 'Karma Police' (video short) - <i>Composer</i>	2009	330,238			
O Tannenbaum (short) - <i>Composer</i>	2009	441,293			
 Karma Police - <i>Composer</i>	2008	43,025			

Television In Production (1 title)	Year	MOVIE Meter	Status	Budget
Last American Cowboy (TV series) - <i>Composer: additional music</i> (unknown episodes, 2010)	2010	64,289		

Past Television (4 titles)	Year	MOVIE Meter	User Rating	User Votes
American Paranormal (TV series) - <i>Composer: additional music</i> (1 episode, 2010)		184,066		
Haunted Prison - <i>Composer</i> (additional music)	2010			
 Crime 360 (TV series documentary) - <i>Composer: additional music</i> (8 episodes, 2009)		71,332	6.5	30
Killing Spree - <i>Composer</i> (additional music)	2009			
Run & Gun - <i>Composer</i> (additional music)	2009			
Overkill - <i>Composer</i> (additional music)	2009			
Vantage Point - <i>Composer</i> (additional music)	2009			
Mother's Day Murder - <i>Composer</i> (additional music)	2009			
(3 more)				
Sport Science (TV series documentary) - <i>Composer: additional music</i> (11 episodes, 2009)		71,183	7.2	52
The Moving Car Jump - <i>Composer</i> (additional music)	2009			
Busted Guts - <i>Composer</i> (additional music)	2009			
World Record Kick to the Groin - <i>Composer</i> (additional music)	2009			
Ultimate Sucker Punch - <i>Composer</i> (additional music)	2009			
The Deadliest Strike - <i>Composer</i> (additional music)	2009			
(6 more)				
 Hellboy Animated: Sword of Storms (TV movie) - <i>Composer</i> (additional music) (uncredited)	2006	13,388	6.5	1,585

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Careers Industry Directory In Production STARMeter Box Office News

Brandon K. Verrett

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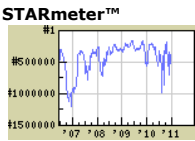
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Main Details Filmography Personal Details Media Contact Clients/Coworkers EDIT INFO

Profession: Composer / Music Department
Known for: Untraceable / Drag Me to Hell / The Rum Diary
Also Known As: Brandon K. Verrett / Brandon Verrett more »
Vanity URL: http://www.imdb.me/brandonkverrett



Current rank:
384,511
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Industry Connections See how you may be connected with Brandon K. Verrett

Filmography sorted by: Production Status Go

Jump to: Future Films Past Films & Videos Other Add IMDb Resume

Films In Production (2 titles)		Year	MOVIE Meter	Status	Budget	
The Rum Diary - Conductor, Music Preparation, Orchestrator		2011	595	Post-production	\$45M	
Priest - Composer (additional music), Scoring Project Manager		2011	883	Post-production		
Past Films & Videos (22 titles)		Year	MOVIE Meter	Budget	Opening Weekend	US Box Office
The Grover Complex - Composer		2010	47,357	\$100K		
When in Rome - Orchestrator		2010	544		\$12.4M	\$32.7M
Black Tulip - Score Coordinator		2010	40,735			
Love Happens - Composer (additional music), Orchestrator		2009	890	\$18M	\$8.06M	\$22.9M
Creation - Score Coordinator (as Brandon Verrett)		2009	2,558		\$53.1K	\$341K
Drag Me to Hell - Orchestrator (as Brandon Verrett)		2009	800	\$30M	\$15.8M	\$42.1M
Brookes' New America (short) - Composer		2009	585,449	\$1K		
The Uninvited - Score Coordinator		2009	993		\$10.3M	\$28.6M
Crush(ed) - Composer		2009	90,616	\$500K		
The Informers - Orchestrator		2008	1,180	\$18M		
The Roommate (short) - Composer		2008	76,884			
Loon (short) - Composer		2008	117,621			
Last Day (short) - Composer		2008	265,646	\$20K		
Untraceable - Composer (additional music), Orchestrator (as Brandon Verrett)		2008	2,129	\$35M	\$11.4M	\$28.7M
Fatherland (short) - Composer		2008	202,472	\$15K		
The Eyes of Samir (short) - Composer		2007	202,809	\$25K		
Songs Like Rain - Composer		2006	321,559			
Grandpa (short) - Composer		2006	516,759	\$6.2K		
The Space Race (short) - Composer		2006	669,358	\$5K		
Veterans Day (short) - Composer		2006	669,335	\$10K		
A Fairy Tale (short) - Composer		2006	146,336	\$6.2K		
Hungry Hearts - Composer		1922	200,804			

Other (1 title)	Year	MOVIE Meter	User Rating	User Votes
The Saboteur (video game) - <i>Orchestrator</i>	2009	31,491	8.9	66

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Chris Bacon (II)

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Profession: [Music Department](#) / [Composer](#) / [Self](#)
Known for: [King Kong](#) / [I Am Legend](#) / [Blood Diamond](#)
Also Known As: [Chris P. Bacon](#) / [Chris Bacon](#) [more »](#)
Born: 17 March 1977, USA (age 33) [more »](#)
Height: 6' 4" (1.93 m)
News: [News Shorts: December 15th 2010, Volume Two](#) (From [Dark Horizons](#). 15 December 2010, 9:51 PM, PST)
[Clint Mansell Not Scoring 'Source Code', Replaced by Chris Bacon](#) (From [FirstShowing.net](#). 15 December 2010, 5:34 PM, PST)

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Industry Connections



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









Filmography sorted by:

Production Status

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Films In Production (2 titles)		Year	MOVIE Meter	Status	Budget
	Source Code - <i>Composer</i>	2011	819	Completed	
	Gnomeo and Juliet - <i>Composer</i>	2011	965	Completed	

Past Films & Videos (25 titles)		Year	MOVIE Meter	Budget	Opening Weekend	US Box Office
	Alpha and Omega - <i>Composer</i> (as Chris P. Bacon)	2010	1,243	\$20M	\$9.11M	\$25.1M
	Inhale - <i>Composer</i> (additional music) (as Chris P. Bacon)	2010	1,173	\$10M	\$3.03K	\$3.03K
	Love Ranch - <i>Composer</i> (original music by)	2010	2,593		\$60.4K	\$135K
	Nanny McPhee Returns - <i>Composer</i> (additional music)	2010	774		\$8.41M	\$29M
	Waking Sleeping Beauty (documentary) - <i>Composer</i> (as Chris P. Bacon)	2009	2,502		\$33.1K	\$80.2K
	Duplicity - <i>Synthesizer Programmer</i> (as Chris P. Bacon)	2009	1,074	\$60M	\$14M	\$40.6M
	Defiance - <i>Synth Score Programmer</i> (as Chris P. Bacon)	2008	537	\$50M	\$124K	\$28.6M
	Bangkok Dangerous - <i>Score Arranger</i> (as Chris P. Bacon)	2008	1,877	\$40M	\$7.78M	\$15.3M
	Space Chimps - <i>Composer</i> (as Chris P. Bacon)	2008	2,098	\$37M	\$7.18M	\$30.1M
	The Dark Knight - <i>Technical Score Engineer</i> (as Chris P. Bacon)	2008	63	\$185M	\$158M	\$533M
	The Happening - <i>Score Synth Programmer</i>	2008	933	\$48M	\$30.5M	\$64.5M
	The Mysteries of Pittsburgh - <i>Orchestrator</i> (as Chris P. Bacon)	2008	5,892		\$32.8K	\$80.3K
	The Great Debaters - <i>Technical Score Advisor</i> (as Chris P. Bacon)	2007	2,390	\$15M	\$3.6M	\$30.2M
	Charlie Wilson's War - <i>Technical Score Advisor</i> (uncredited)	2007	1,360	\$75M	\$16M	\$66.6M
	I Am Legend - <i>Conductor</i> (as Chris P. Bacon), <i>Technical Score Advisor</i> (as Chris P. Bacon)	2007	396	\$150M	\$77.2M	\$256M
	The Water Horse - <i>Orchestrator</i> (as Chris P. Bacon)	2007	4,780	\$45M	\$2.39M	\$40.4M
	The Girl in the Park - <i>Conductor</i> (as Chris P. Bacon)	2007	3,778			
	Michael Clayton - <i>Additional Orchestrator</i> (as Chris P. Bacon)	2007	1,092	\$25M	\$720K	\$49M
	Earth (documentary) - <i>Composer</i> (additional music) (as Chris P. Bacon)	2007	4,187	\$15M	\$8.83M	\$32M
	The Lookout - <i>Orchestrator</i> (as Chris P. Bacon)	2007	1,636	\$16M	\$2.02M	\$4.59M

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


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	Blood Diamond - <i>Technical Score Advisor</i> (as Chris P. Bacon), <i>Technical Score Engineer</i> (as Chris P. Bacon)	2006	492	\$100M	\$8.65M	\$57.4M
	Lady in the Water - <i>Music Score Programmer</i> (as Chris P. Bacon)	2006	2,096	\$75M	\$18M	\$42.3M
	RV - <i>Composer</i> (additional music) (as Chris P. Bacon)	2006	3,309	\$65M	\$16.4M	\$71.4M
	Freedomland - <i>Score Technical Assistant</i> (as Chris P. Bacon)	2006	7,107		\$6.71M	\$12.5M
	King Kong - <i>Composer</i> (additional music) (as Chris P. Bacon), <i>Music Score Co-producer</i> (as Chris P. Bacon), <i>Technical Music Coordinator</i> (as Chris P. Bacon)	2005	917	\$207M	\$50.1M	\$218M

Past Television (5 titles)		Year	MOVIE Meter	User Rating	User Votes
	Midnight Bayou (TV movie) - <i>Composer</i> (as Chris P. Bacon)	2009	8,550	5.6	372
	Northern Lights (TV movie) - <i>Composer</i> (co-composer) (as Chris P. Bacon)	2009	11,849	5.4	382
	Squeeegees (TV movie) - <i>Composer</i> (additional music) (as Chris P. Bacon)	2008	86,614	2.8	26
	Blue Smoke (TV movie) - <i>Composer</i> (as Chris P. Bacon)	2007	19,905	5.1	460
	Angels Fall (TV movie) - <i>Composer</i> (as Chris P. Bacon)	2007	19,304	5.6	763
Self (1 title)		Year	MOVIE Meter	User Rating	User Votes
	King Kong: Peter Jackson's Production Diaries (video documentary) - Himself (as Chris P. Bacon)	2005	66,514	7.6	135

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Corey A. Jackson (I)

- Main Details

STARmeter

Filmography

Summary

Year

Profession

Title Type

TV Series

Credited Name

Genre

Keyword

Budget

Box Office

Ratings

Votes

Personal Details

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by Relationship

Manager: [A-Muse Management](#) - [Michal Marks](#) [more »](#)

Malibu, CA:

Malibu, CA 90265

USA

Direct Contact: info@coreyajackson.com

Profession: [Composer](#) / [Music Department](#) / [Soundtrack](#)

Known for: [Spider-Man 2](#) / [Meet the Spartans](#) / [The Fan and the Flower](#)

Also Known As: [Corey A. Jackson](#) / [Corey Allen Jackson](#) [more »](#)

Born: 23 December 1968, USA (age 41) [more »](#)

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#1

#200000

#400000

#600000

#800000

05' 06' 07' 08' 09' 10' 11

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Filmography sorted by:








Production Status



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Films In Production (1 title)	Year	MOVIE Meter	Status	Budget
Adventures in Plymptoons! (documentary) - <i>Composer</i>	2011	109,224	Post-production	

Past Films & Videos (32 titles)	Year	MOVIE Meter	Budget	Opening Weekend	US Box Office
Double Fault (short) - <i>Guitars</i>	2010	199,996			
Cats & Dogs: The Revenge of Kitty Galore - <i>Synth Programmer</i>	2010	913	\$85M	\$12.3M	\$43.6M
I Spit on Your Grave: Unrated - <i>Composer</i> (as Corey Allen Jackson)	2010	1,653	\$1.5M	\$32.1K	\$92.4K
The Cow Who Wanted to Be a Hamburger (short) - <i>Composer</i>	2010	39,974			
Complacent - <i>Composer</i> (as Corey Allen Jackson), <i>Producer</i> (as Corey Allen Jackson)	2010	17,327	\$70K		
Horn Dog (short) - <i>Composer</i>	2009	325,582			
Santa, the Fascist Years (short) - <i>Composer</i>	2008	30,438			
Pirate for the Sea (documentary) - <i>Composer</i> (additional music)	2008	82,246			
Tokyo Onlypic 2008 - <i>Composer</i> (segment: The Love Race)	2008	129,330			
Idiots and Angels - <i>Composer</i> (as Corey Allen Jackson)	2008	16,861	\$125K		
Hot Dog (short) - <i>Composer</i>	2008	164,172			
God's Ears - <i>Composer</i> (as Corey Allen Jackson), <i>Soundtrack</i> (writer: "I'll Fly")	2008	58,793	\$500K		
Dual - <i>Composer</i>	2008	46,918			
Meet the Spartans - <i>Composer</i> (additional music)	2008	758	\$30M	\$18.5M	\$38.2M
Shuteye Hotel (short) - <i>Composer</i> (as Corey Allen Jackson), <i>Score Producer</i> (as Corey Allen Jackson)	2007	373,152			
Albert Fish: In Sin He Found Salvation (documentary) - <i>Composer</i>	2007	32,622			
Tortilla Heaven - <i>Composer</i> (additional music)	2007	20,279		\$73.5K	\$105K
Left in Darkness (video) - <i>Composer</i> , <i>Soundtrack</i> (writer: "The Beast")	2006	24,283	\$1.2M		
Shark Bait - <i>Composer</i> (additional music)	2006	9,103	\$10M		
Sasquatch Mountain - <i>Composer</i> , <i>Soundtrack</i> (writer: "I Believe")	2006	29,723	\$800K		
Guide Dog (short) - <i>Composer</i> , <i>Soundtrack</i> ("Chupacabra", "The Playground", "Gypsy")	2006	135,965			
It Waits - <i>Composer</i> , <i>Soundtrack</i> (writer: "My Rescue", "Believe In Me")	2005	14,976	\$1.2M		
The Deal - <i>Orchestrator</i>	2005	16,790			

	Trespassing (documentary) - <i>Music Scoring Mixer</i>	2005	225,880	\$100K	
	The Sandlot 2 (video) - <i>Assistant To Composer</i> (uncredited)	2005	9,454		
	The Fan and the Flower (short) - <i>Composer, Soundtrack</i> (performer: "The River") ("The River")	2005	115,970		
	The Nickel Children - <i>Composer</i> (additional music), <i>Sound Designer</i>	2005	49,777	\$2M	
	Confessions of an Action Star - <i>Composer</i> (additional music), <i>Score Producer</i>	2005	21,651	\$2M	
	The Pact (short) - <i>Composer</i>	2005	585,295	\$5K	
	Cowboys & Indians (short) - <i>Composer</i>	2004	265,113		
	Spider-Man 2 - <i>Music Assistant</i>	2004	559	\$200M	\$116M \$373M
	Hair High - <i>Composer</i>	2004	33,472		

Past Television (4 titles)		Year	MOVIE Meter	User Rating	User Votes
	War Wolves (TV movie) - <i>Composer</i> (as Corey Allen Jackson)	2009	14,608	3.1	566
	Storm Cell (TV movie) - <i>Composer</i> (as Corey Allen Jackson)	2008	23,254	4.6	288
	Starting Over (TV series) - <i>Composer</i> (1 episode, 2005) Episode dated 10 October 2005 - <i>Composer</i>	2005	71,932	8.6	39
	FilmScapes: A Filmmaker's Journey to Extraordinary Places (TV documentary) - <i>Composer, Composer</i> (additional music)	2004	557,532		

Other (5 titles)		Year	MOVIE Meter	User Rating	User Votes
	The Godfather II (video game) - <i>Music Programmer</i>	2009	22,397	7.1	169
	The Simpsons Game (video game) - <i>Composer</i> (additional music)	2007	31,010	8.0	320
	James Bond 007: From Russia with Love (video game) - <i>Music Arranger</i>	2005	11,840	8.0	739
	The Punisher (video game) - <i>Composer</i> (additional music)	2004	30,369	8.8	571
	Medal of Honor: Pacific Assault (video game) - <i>Music Arranger</i>	2004	45,630	7.3	221

Biography

Corey Allen Jackson is a versatile composer whose work to date spans the gamut from animation to the thriller/horror genre. He has composed numerous projects for film and television. Although Jackson entered the musical world playing rock and roll guitar in his native Oklahoma, he was formally trained as a classical composer...[more »](#)

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Dana Niu

Main Details

STARmeter

Filmography

Summary

Year

Profession

Title Type

TV Series

Credited Name

Genre

Keyword

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by Company

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Main Details Filmography Personal Details Media Contact Clients/Coworkers EDIT INFO

Direct Contact: niudana@aol.com
Profession: [Music Department](#) / [Composer](#)
Known for: [Buffy the Vampire Slayer](#) / [The Prestige](#) / [Live Free or Die Hard](#)
Also Known As: [Dana Niu](#) / [Dana Nui](#) [more »](#)

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













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
































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
























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



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Films In Production (2 titles)		Year	MOVIE Meter	Status	Budget
	Battle: Los Angeles - <i>Orchestrator</i>	2011	188	Post-production	\$100M
	Fort McCoy - <i>Orchestrator, Composer</i>	2010	11,434	Post-production	\$3M

Past Films & Videos (92 titles)		Year	MOVIE Meter	Budget	Opening Weekend	US Box Office
	Skyline - <i>Supervising Orchestrator</i>	2010	6	\$10M	\$11.7M	\$21.3M
	Life as We Know It - <i>Orchestrator</i>	2010	247		\$14.5M	\$52.2M
	The Expendables - <i>Orchestrator</i>	2010	40	\$80M	\$34.8M	\$103M
	Cats & Dogs: The Revenge of Kitty Galore - <i>Orchestrator</i>	2010	913	\$85M	\$12.3M	\$43.6M
	Jonah Hex - <i>Orchestrator</i>	2010	180	\$47M	\$5.08M	\$10.5M
	Marmaduke - <i>Orchestrator</i>	2010	1,235		\$11.6M	\$33.6M
	Repo Men - <i>Orchestrator</i>	2010	243	\$32M	\$6.13M	\$13.8M
	The Book of Eli - <i>Orchestrator</i>	2010	202	\$80M	\$38.4M	\$94.8M
	Fuque - <i>Composer</i>	2010	125,441			
	Road Rage (short) - <i>Composer</i>	2010	135,708			
	Hurt - <i>Composer</i>	2009	9,833			
	Law Abiding Citizen - <i>Orchestrator</i>	2009	308	\$40M	\$21M	\$73.3M
	Heartless - <i>Orchestrator</i>	2009	1,617	\$5M	\$2.03K	\$2.03K
	The Final Destination - <i>Orchestrator</i>	2009	1,586	\$43M	\$27.4M	\$66.5M
	The Descent: Part 2 - <i>Orchestrator</i>	2009	1,896			
	Jitensha (short) - <i>Composer</i>	2009	141,695			
	Fast & Furious - <i>Orchestrator</i>	2009	623	\$85M	\$71M	\$155M
	Dragonball: Evolution - <i>Orchestrator</i>	2009	1,466	\$45M	\$4.76M	\$9.35M
	Knowing - <i>Orchestrator</i>	2009	321	\$50M	\$24.6M	\$79.9M
	A Shine of Rainbows - <i>Score Arranger</i>	2009	16,843			
	Adam - <i>Music Arranger</i>	2009	2,047		\$68.4K	\$2.28M

	The Killing Room - <i>Orchestrator</i>	2009	3,245			
	Killshot - <i>Orchestrator</i>	2008	1,511		\$10.7K	\$17K
	Mesrine: Public Enemy #1 - <i>Composer</i> (additional music)	2008	3,421	\$80M	\$100K	\$261K
	Max Payne - <i>Orchestrator</i>	2008	1,063	\$35M	\$17.6M	\$40.7M
	Amusement - <i>Music Arranger</i>	2008	4,933			
	The Daisy Chain - <i>Orchestrator</i>	2008	10,537			
	Eagle Eye - <i>Orchestrator</i>	2008	560	\$80M	\$29.2M	\$101M
	Conjurer - <i>Composer</i>	2008	15,716			
	Mesrine: Killer Instinct - <i>Composer</i> (additional music)	2008	3,034		\$153K	\$532K
	The Little Mermaid: Ariel's Beginning (video) - <i>Supervising Orchestrator</i>	2008	6,209			
	Bangkok Dangerous - <i>Orchestrator</i>	2008	1,877	\$40M	\$7.78M	\$15.3M
	Eden Lake - <i>Orchestrator</i>	2008	1,857		\$5.82K	\$5.82K
	Blackout - <i>Orchestrator</i>	2008	9,018			
	The Eye - <i>Music Arranger</i>	2008	2,724	\$12M	\$12.4M	\$31.4M
	AVPR: Aliens vs Predator - Requiem - <i>Score Orchestrator</i>	2007	1,277	\$40M	\$9.52M	\$41.8M
	Alvin and the Chipmunks - <i>Orchestrator</i>	2007	1,507	\$60M	\$44.3M	\$217M
	The Comebacks - <i>Orchestrator</i>	2007	5,660		\$5.55M	\$13.3M
	War - <i>Orchestrator</i>	2007	1,577	\$25M	\$9.82M	\$22.5M
	3:10 to Yuma - <i>Orchestrator</i>	2007	751	\$50M	\$14M	\$53.6M
	Daddy Day Camp - <i>Orchestrator</i>	2007	5,880	\$6M	\$3.4M	\$13.2M
	Live Free or Die Hard - <i>Orchestrator</i>	2007	505	\$110M	\$33.4M	\$135M
	w Delta z - <i>Orchestrator</i>	2007	8,053			
	The Invisible - <i>Orchestrator</i>	2007	2,054	\$30M	\$7.72M	\$20.6M
	TMNT - <i>Orchestrator</i>	2007	3,227	\$34M	\$24.3M	\$54.1M
	Vikaren - <i>Orchestrator</i>	2007	15,589			
	Blood and Chocolate - <i>Orchestrator</i>	2007	4,680		\$2.07M	\$3.53M
	The Pursuit of Happyness - <i>Orchestrator</i>	2006	753	\$55M	\$26.5M	\$163M
	Big Bad Wolf - <i>Score Produced By, Composer</i> (music composed by)	2006	14,986			
	The Prestige - <i>Orchestrator</i>	2006	124	\$40M	\$14.8M	\$53.1M
	Perfume: The Story of a Murderer - <i>Orchestrator</i>	2006	1,085	\$65.8M	\$55.5K	\$2.21M
	Pulse - <i>Orchestrator</i>	2006	2,515	\$20M	\$8.2M	\$20.3M
	The Omen - <i>Orchestrator</i>	2006	3,246	\$25M	\$16M	\$54.6M
	The Fast and the Furious: Tokyo Drift - <i>Orchestrator</i>	2006	817		\$24M	\$62.5M
	The Breed - <i>Orchestrator</i>	2006	6,928			
	Journey to the End of the Night - <i>Orchestrator</i>	2006	11,860	\$6.2M		
	Annapolis - <i>Orchestrator</i>	2006	5,550	\$26M	\$7.68M	\$17.1M
	Unmada (short) - <i>Composer</i>	2006	437,772	\$30K		

	The Greatest Game Ever Played - <i>Orchestrator</i>	2005	4,341		\$3.66M	\$15.3M
	The Cave - <i>Orchestrator</i>	2005	4,770	\$30M	\$6.15M	\$14.9M
	The Last Drop - <i>Orchestrator</i>	2005	13,160			
	Dungeons & Dragons: Wrath of the Dragon God - <i>Composer</i> (additional music)	2005	7,085	\$15M		
	Iowa - <i>Orchestrator</i>	2005	32,230	\$2M		
	Intersection (short) - <i>Composer</i>	2005	98,577	\$10K		
	The Descent - <i>Orchestrator</i>	2005	1,231		\$8.91M	\$26M
	Bigger Than the Sky - <i>Orchestrator</i>	2005	21,510	\$750K	\$14.7K	\$20.1K
	Constantine - <i>Orchestrator</i>	2005	842	\$100M	\$33.6M	\$75.5M
	Callback - <i>Composer</i>	2005	221,441			
	Chester's Big Night (short) - <i>Composer</i>	2004	318,299			
	Resident Evil: Apocalypse - <i>Orchestrator</i>	2004	1,251	\$43M	\$23M	\$50.7M
	Paparazzi - <i>Orchestrator</i>	2004	6,522	\$7.5M	\$7.86M	\$15.7M
	Godsend - <i>Orchestrator</i>	2004	5,930	\$25M	\$6.8M	\$14.3M
	The Final Cut - <i>Orchestrator</i>	2004	4,269		\$226K	\$548K
	Perfect Opposites - <i>Orchestrator</i>	2004	15,284			
	Pure - <i>Composer</i>	2004	109,054			
	Timeline - <i>Orchestrator</i>	2003	2,813	\$80M	\$8.44M	\$19.5M
	Seahorses (short) - <i>Composer</i>	2003	473,910	\$20K		
	The Big Empty - <i>Orchestrator</i>	2003	15,299			
	The Hunted - <i>Orchestrator</i>	2003	3,676	\$55M	\$13.5M	\$34.2M
	Swimming Upstream - <i>Orchestrator</i>	2003	13,594		\$24.5K	\$47.2K
	The Nisei Farmer (short) - <i>Composer</i>	2003	376,596	\$30K		
	Darkness Falls - <i>Orchestrator</i>	2003	2,670	\$11M	\$12M	\$32.1M
	The 4th Tenor - <i>Additional Orchestrator</i>	2002	55,904			
	Staring at the Sun (short) - <i>Composer</i>	2002	184,657			
	Missed (short) - <i>Composer</i>	2002	463,982	\$13K		
	One Hour Photo - <i>Orchestrator</i>	2002	3,626	\$12M	\$322K	\$31.6M
	Frailty - <i>Orchestrator</i>	2001	2,569	\$11M	\$4.21M	\$13.1M
	Plan B - <i>Orchestrator</i>	2001	23,107			
	Terror Tract - <i>Score Assistant</i>	2000	32,691	\$1M		
	Four Dogs Playing Poker - <i>Score Assistant</i>	2000	27,307			
	Panic - <i>Orchestrator</i>	2000	15,271	\$1M		
	Shadow Hours - <i>Score Assistant</i>	2000	31,093		\$14.4K	\$37.2K
Past Television (10 titles)		Year	MOVIE Meter	User Rating	User Votes	
	Iron Jawed Angels (TV movie) - <i>Orchestrator</i>	2004	6,722	7.3	2,703	
	Star Trek: Enterprise (TV series) - <i>Orchestrator</i> (2 episodes, 2003)		1,814	7.4	7,557	
	Regeneration - <i>Orchestrator</i>	2003		8.3	436	
	Canamar - <i>Orchestrator</i>	2003		7.4	106	
	Children of Dune (TV mini-series) - <i>Orchestrator</i> (unknown episodes)	2003	6,576	7.5	5,302	

	Saint Sinner (TV movie) - <i>Orchestrator</i>	2002	17,213	3.8	646
	Without a Trace (TV series) - <i>Music Arranger</i> (unknown episodes)	2002	1,885	7.0	101
	Fitzgerald (TV movie) - <i>Orchestrator</i>	2002	25,500	6.6	458
	Jane Doe (TV movie) - <i>Orchestrator</i>	2001	23,629	4.7	439
	Hysteria: The Def Leppard Story (TV movie) - <i>Orchestrator</i>	2001	32,552	5.8	600
	Trapped in a Purple Haze (TV movie) - <i>Score Assistant</i>	2000	34,541	6.9	400
	Buffy the Vampire Slayer (TV series) - <i>Composer: additional music</i> (unknown episodes)	1997	288	8.5	28,510
Other (6 titles)		Year	MOVIE Meter	User Rating	User Votes
	Lego Universe (video game) - <i>Orchestrator</i>	2010	50,204		
	The Simpsons Game (video game) - <i>Orchestrator</i> (as Dana Nui)	2007	31,010	8.0	320
	Gun (video game) - <i>Composer</i> (additional music)	2005	19,487	8.7	852
	The Punisher (video game) - <i>Orchestrator</i>	2004	30,369	8.8	571
	Medal of Honor: Pacific Assault (video game) - <i>Orchestrator</i>	2004	45,630	7.3	221
	Medal of Honor: Rising Sun (video game) - <i>Orchestrator</i>	2003	56,821	6.8	212

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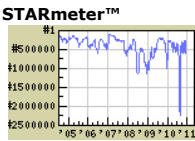
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Darrell Raby

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Direct Contact: darrell@darrellraby.com
Profession: [Music Department](#) / [Composer](#) / [Miscellaneous Crew](#)
Known for: [Zombie Prom](#) / [Target of Opportunity](#) / [Beyond Honor](#)
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Past Films & Videos (14 titles)		Year	MOVIE Meter	Budget	Opening Weekend	US Box Office
	Pocket Full of Gold (short) - <i>Composer</i>	2009	190,904	\$25K		
	Swing (short) - <i>Composer</i>	2009	124,924			
	Alternate Endings (short) - <i>Composer</i> (original music by)	2008	502,162			
	Thomas in Bloom (short) - <i>Composer</i>	2006	143,922	\$45K		
	Left in Darkness (video) - <i>Special Thanks</i>	2006	24,283	\$1.2M		
	Zombie Prom (short) - <i>Orchestrator</i>	2006	42,026	\$1M		
	Schattenkind (short) - <i>Composer</i>	2005	155,452			
	Triple Minority (short) - <i>Composer</i>	2005	360,731	\$15K		
	The Writer - <i>Composer</i>	2004	105,973	\$60K		
	Beyond Honor - <i>Orchestrator</i>	2004	113,094		\$1.11K	\$6.44K
	Target of Opportunity - <i>Music Editor</i>	2004	92,814			
	Spring Fever - <i>Composer</i>	1927	96,187			
	The Show - <i>Composer</i> (2007 alternate version)	1927	113,241			
	Help! (short) - <i>Composer</i> (2008 alternate version)	1916	347,434			

Past Television (12 titles)		Year	MOVIE Meter	User Rating	User Votes
	Surviving Death (TV series documentary) - <i>Composer: additional music</i> (1 episode, 2010)	2010	224,116		
	Bodily Trauma - <i>Composer</i> (additional music)	2010	5,341	7.2	3,036
	So You Think You Can Dance (TV series) - <i>Composer: additional music</i> (1 episode, 2010)	2010		8.4	6
	Auditions #1 and #2 - <i>Composer</i> (additional music)	2010	67,069	6.9	19
	Hoarding: Buried Alive (TV series) - <i>Composer: additional music</i> (1 episode, 2010)	2010			
	Life on Fire - <i>Composer</i> (additional music)	2010	4,385	6.4	1,350
	Jimmy Kimmel Live! (TV series) - <i>Composer: additional music</i> (1 episode, 2010)	2010			
	Episode #8.89 - <i>Composer</i> (additional music)	2010	118,119	9.4	23
	The Shift (TV series) - <i>Composer: additional music</i> (4 episodes, 2008-2009)	2009			
	Boiling Point - <i>Composer</i> (additional music)	2009			
	No Good Deed - <i>Composer</i> (additional music)	2009			
	No Body, No Crime? - <i>Composer</i> (additional music)	2009			
	The Ripple Effect - <i>Composer</i> (additional music)	2008			
	Biography (TV series documentary) - <i>Composer: additional music</i> (2 episodes, 2008-2009)	2009	5,951	8.0	323
	David Letterman - <i>Composer</i> (additional music)	2009			
	Shaun Cassidy - <i>Composer</i> (additional music)	2008			
	I Was Bitten (TV series documentary) - <i>Composer: additional music</i> (5 episodes, 2008-2009)	2009	111,479	5.2	7
	Episode #1.6 - <i>Composer</i> (additional music)	2009			

Episode #1.5	- <i>Composer</i> (additional music)	2009			
Episode #1.4	- <i>Composer</i> (additional music)	2009			
Episode #1.3	- <i>Composer</i> (additional music)	2009			
Episode #1.2	- <i>Composer</i> (additional music)	2008			
Deadly Waters	(TV movie) - <i>Composer</i> (additional music)	2009	154,796	5.0	8
Monsters Inside Me	(TV series documentary) - <i>Composer: additional music</i> (1 episode, 2009)		34,645	6.2	45
Outbreak	- <i>Composer</i> (additional music)	2009			
 Real Time with Bill Maher	(TV series) - <i>Composer: additional music</i> (1 episode, 2009)		10,904	8.1	2,238
Episode #7.7	- <i>Composer</i> (additional music)	2009		6.5	6
 America's Most Wanted: America Fights Back	(TV series) - <i>Composer: additional music</i> (1 episode, 2008)		13,458	6.9	437
Episode #22.3	- <i>Composer</i> (additional music)	2008			
 Traffic	(TV mini-series) - <i>Assistant</i> (Mr. Rona)	2004	25,291	7.0	611

Biography
Grand Prize Winner of 2006's international Turner Classic Movies Young Film Composers' Competition. Darrell Raby started his musical pursuits in the "Live Music Capitol of the World," Austin, Texas. In 2002, he moved to Los Angeles, California, to pursue his passion for film music where he studied...[more »](#)

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David James Nielsen

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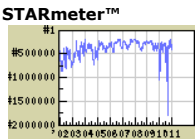
Profession: Music Department / Composer / Miscellaneous Crew

Known for: Faith of My Fathers / Flight 93 / Tales from Beyond

Also Known As: David James Nielsen / David Nielsen more »

Awards: 2 wins more »

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Filmography sorted by: Production Status Go

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Past Films & Videos (13 titles)		Year	MOVIE Meter	Budget	Opening Weekend	US Box Office
	Elimination - Composer (additional music)	2010	120,646			
	Hemispheres: A Documentary on Cerebral Palsy (documentary) - Composer	2009	226,285	\$1.5M		
	Reclaiming the Blade (documentary) - Orchestrator, Composer	2009	29,882	\$300K		
	They Wait - Additional Orchestrator (uncredited)	2007	9,119			
	The Little Documentary That Couldn't - Composer	2007	127,859			
	Small Town Folk - Composer	2007	9,244			
	Haunting Villisca - Orchestrator, Composer	2006	100,262			
	Little Girl Blue: What's Become of You? - Composer	2006	173,867			
	Man vs. Woman (short) - Composer	2006	125,309	\$5.5K		
	Dead in 3 Days - Music Arranger	2006	18,230			
	Tales from Beyond - Orchestrator, Composer	2004	114,159	\$250K		
	The Big Table (short) - Composer (as David Nielsen)	2001	608,286			
	The Watcher (short) - Composer (as David Nielsen), Director (as David Nielsen), Paramedic #4 (as David Nielsen), Writer (writer) (as David Nielsen), Cinematographer (as David Nielsen), Sound Mixer (as David Nielsen)	2000	162,018			

Past Television (9 titles)		Year	MOVIE Meter	User Rating	User Votes
	Animal Exploration with Jarod Miller (TV series) - Composer (4 episodes, 2009)		128,250	7.6	6
	Animals on the Brain: Part II - Composer	2009			
	Slither and Scurry - Composer	2009			
	Body Language: Part II - Composer	2009			
	The Fast and the Ferocious - Composer	2009			
	The Tenth Circle (TV movie) - Orchestrator (uncredited)	2008	10,370	5.9	395
	Eden at the End of the World (TV documentary) - Composer (additional music)	2008	105,893	6.1	7
	Flight 93 (TV movie) - Orchestrator, Synthesizer Programmer	2006	11,962	6.4	3,439
	Charmed (TV series) - Music Score Assistant (5 episodes, 2005)		645	6.8	11,686
	Hulkus Pocus - Music Score Assistant (uncredited)	2005		5.9	60
	The Lost Picture Show - Music Score Assistant (uncredited)	2005		5.8	58
	Rewitched - Music Score Assistant (uncredited)	2005		6.5	63
	Run, Piper, Run - Music Score Assistant (uncredited)	2005		6.3	62
	Still Charmed and Kicking - Music Score Assistant (uncredited)	2005		6.7	104

	Supernatural (TV series) - <i>Music Score Assistant</i> (4 episodes, 2005)		50	9.0	13,099
	Bugs - <i>Music Score Assistant</i> (uncredited)	2005		7.0	645
	Skin - <i>Music Score Assistant</i> (uncredited)	2005		8.2	657
	Phantom Traveler - <i>Music Score Assistant</i> (uncredited)	2005		8.0	675
	Wendigo - <i>Music Score Assistant</i> (uncredited)	2005		7.8	776
	Wildfire (TV series) - <i>Music Score Assistant</i> (10 episodes, 2005)		4,827	7.1	1,267
	Loyalty - <i>Music Score Assistant</i> (uncredited)	2005		6.7	16
	Impressions - <i>Music Score Assistant</i> (uncredited)	2005		6.1	12
	Tina Sharp - <i>Music Score Assistant</i> (uncredited)	2005		6.3	13
	Identity - <i>Music Score Assistant</i> (uncredited)	2005		6.1	12
	The Party - <i>Music Score Assistant</i> (uncredited)	2005		6.7	12
	(5 more)				
	Faith of My Fathers (TV movie) - <i>Composer</i> (additional music), <i>Orchestrator</i> , <i>Synthesizer Programmer</i>	2005	50,299	6.8	283
	Star Trek: Enterprise (TV series) - <i>Synthesizer Programmer</i> (3 episodes, 2004-2005), <i>Orchestrator</i> (1 episode, 2004)		1,814	7.4	7,557
	Affliction - <i>Synthesizer Programmer</i>	2005		8.3	119
	The Augments - <i>Synthesizer Programmer</i>	2004		8.5	123
	Home - <i>Orchestrator</i> , <i>Synthesizer Programmer</i>	2004		8.1	411

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Douglas Romaine

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Biography

Composer Douglas Romaine was hired by [Joss Whedon](#) to score [Buffy the Vampire Slayer](#) for 20th Century Fox/Mutant Enemy (season 7). He contributed additional music to 33 episodes of [Angel](#) for Fox/Mutant Enemy (seasons 4 and 5) and 12 episodes of [Miracles](#) for ABC/Touchstone. He was hired to score three seasons of [Duck Dodgers](#) for Warner Bros. Animation. The three-member scoring team of Robert Kral, Douglas Romaine and Zoran Boris won the 2005 Annie Award for Best Music in an Animated Television Show for the episode "Invictus Interruptus" (Kral awarded). He recently scored on the series [Day Break](#) for ABC/Touchstone TV.

His feature film work includes scoring a number of independent films and documentaries, additional music for Universal's [The Skulls III](#) , [The Skulls II](#) , USA Network's [Wolf Girl](#) and source music for Imagine's [Stealing Harvard](#) , Universal's [Big Fat Liar](#) and Bob Gale's [Interstate 60: Episodes of the Road](#) .

He scored the NYShorts Jury Award-winning film [Rocketboy](#) , the ION International Short Film of the Year [Antebody](#) , the CINE Special Jury Award-winning [Sunday Paper p.2B](#) , the Big Bear Audience - Animation winner [Paper Cut](#) , the Angelus Award nominated [Shelter](#) and the directorial debuts of [Adrian Fulle](#) , [Justin Guerrieri](#) , Peter Rhoads, Luke Hutton, Luci Kwak, Lindsey Shockley, Jim Gleason, Eric Towner, Brad Kean, JC Schroder and more.

The New York native received his undergraduate degree in music composition. At the graduate level, he studied advanced orchestration and jazz arranging with Cliff Colnot, Chicago Symphony Orchestra MusicNOW conductor, at the University of Chicago and DePaul, as well as private composition studies with Hans Wurman. Wurman gave Douglas his first film scoring position by sharing credit on Non Plus Ultra by Chilean director Adriana Zuanic. Douglas then attended the University of Southern California's Scoring for Motion Pictures and Television advanced degree program, graduated with the BMI Film Music Scholarship (2000) and went to work with fellow USC alumni, [Christophe Beck](#) .

At Beck's studio, Douglas worked on a number of films including Dreamwork's The Tuxedo and was assigned Associate Music Director on the "Buffy" musical, "Once More, With Feeling," which was nominated for an Emmy in Music Direction (C. Beck, J. Tobias).

Douglas left Beck's studio in the fall of 2002 to score "Buffy the Vampire Slayer." To date, he has scored 8 seasons of dramatic network television series in 4 years as well as 6 features, documentaries and numerous shorts, delivering weekly episodes of orchestral-based underscore and managing the day-in/day-out post production schedule of overlapping film and television projects.

In addition to scoring, Douglas has produced and arranged on album projects for a number of artists, including with songwriter/producer Jane Wang Beck, released through Primal Beat Creations Corporation. The album projects focus on preserving traditional songs from Tibet, while making the music accessible to a broader audience.

Douglas is a member of Film Independent in Los Angeles, The Society of Composers and Lyricists and the American Federation of Musicians Local 47. His music and publishing are with BMI. He continues to score film, television and new media out of his project studio in Marina del Rey, California. He is represented by Linda Kordek, The Agency Group/LA, and managed by Karrie Vickery, Bleu Jean Management.

Written by: Bleu Jean Management

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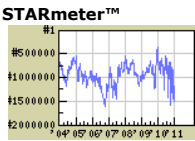
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Direct Contact: Phone: +34 699.336.051
eric17@yahoo.com
Profession: Composer / Actor
Known for: The Tears of Spain / El mueble de las fotos / El misterio del pez
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Past Films & Videos (10 titles)	Year	MOVIE Meter	Budget	Opening Weekend	US Box Office
Luciérnaga (short) - <i>Composer</i>	2010	202,565			
Lifestyle for Men (short) - <i>Composer</i>	2010	737,411			
Perder el tiempo (short) - <i>Composer</i>	2009	500,217			
El misterio del pez (short) - <i>Composer</i>	2008	512,057			
El mueble de las fotos (short) - <i>Composer</i>	2008	487,835			
Novio (short) - <i>Composer</i> (original music by)	2007	421,314			
Entrevista a Víctor (short) - <i>Composer</i>	2006	555,383			
Svegliati Pezzettino (short) - <i>Composer</i>	2005	742,205			
Les noces (short) - <i>Composer</i>	2004	697,862			
 The Gates-trix (short) - <i>Composer</i>	2003	433,555			

Past Television (3 titles)	Year	MOVIE Meter	User Rating	User Votes
Un burka por amor (TV mini-series) - <i>Composer</i> (2 episodes, 2009)		160,278	6.2	5
Episode #1.2 - <i>Composer</i>	2009			
Episode #1.1 - <i>Composer</i>	2009			
Secret Files of the Inquisition (TV series documentary) - <i>Composer</i> (4 episodes, 2006), Jacob Abencuca (1 episode, 2006)		89,394	7.3	39
The Tears of Spain - <i>Composer</i> , Jacob Abencuca	2006		6.6	7
The War of Ideas - <i>Composer</i>	2006		6.4	5
The End of the Inquisition - <i>Composer</i>	2006			
Root Out Heretics - <i>Composer</i>	2006		6.8	6
Diez en Ibiza (TV series) - <i>Composer</i> (14 episodes, 2004)		402,577		
Episode #1.14 - <i>Composer</i>	2004			
La muerte juega a los chinos - <i>Composer</i>	2004			
Cariño, yo nunca te mentaría - <i>Composer</i>	2004			
La más loca aventura jamás contada - <i>Composer</i>	2004			
¡Todos al diván! - <i>Composer</i>	2004			
(9 more)				

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George Shaw (II)

- Main Details

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EDIT INFO

Profession:

Composer / Music Department / Soundtrack

Known for:

Kiss Kiss Bang Bang / The Darwin Awards / The Kidnapping of Ingrid Betancourt

Also Known As:

George Andrew Shaw [more »](#)

Awards:

5 wins [more »](#)

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Filmography sorted by:













Production Status

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Films In Production (3 titles)		Year	MOVIE Meter	Status	Budget
	Driving by Braille - <i>Composer</i>	2011	40,065	Post-production	
	Flashback - <i>Composer</i>	2011	113,742	Post-production	
	Hello My Name Is Rajer (short) - <i>Composer</i>	2011	373,295	Post-production	

Past Films & Videos (53 titles)		Year	MOVIE Meter	Budget	Opening Weekend	US Box Office
	Agents of Secret Stuff (short) - <i>Composer</i>	2010	15,012			
	Victim - <i>Composer</i> (additional music)	2010	8,744			
	Ext. Life (short) - <i>Composer</i>	2010	113,310			
	Epic Hostage (short) - <i>Composer</i> (theme music)	2010	294,284			
	Fereshteh (short) - <i>Composer</i>	2009	250,304	\$45K		
	Steps (short) - <i>Composer</i>	2009	377,171			
	S.P.A.G.H.E.T.T.-1 (short) - <i>Composer</i>	2009	410,970	\$10K		
	The Creswood Hotel (short) - <i>Composer</i>	2009	633,723			
	Identical Dead Sisters (short) - <i>Composer</i>	2009	276,403	\$3K		
	Pip & Zastrow: An American Friendship (documentary) - <i>Soundtrack</i> ("Desert Mirage")	2008	239,221			
	Carry On (short) - <i>Composer</i>	2008	121,819			
	Sailfish - <i>Composer</i>	2008	190,064			
	Willie Mays and the Emptiness (short) - <i>Composer</i>	2008	654,501	\$10K		
	Rival Siblings (short) - <i>Composer</i>	2008	380,473	\$3K		
	Shades of Gray (short) - <i>Composer</i>	2008	209,524			
	Eat (short) - <i>Composer</i>	2008	424,618	\$5K		
	Sea of Tranquility (short) - <i>Composer</i>	2008	391,095	\$10K		
	Pretty Ugly People - <i>Orchestrator</i>	2008	14,486			
	Fists of Righteous Harmony (video) - <i>Composer</i> (main composer)	2008	61,772	\$2.25M		
	This Will All Make Perfect Sense Someday (short) - <i>Composer</i>	2008	497,413	\$15K		
	Deconstructing the Family (short) - <i>Composer</i>	2007	502,396	\$25K		
	The Long Way Back (short) - <i>Composer</i>	2007	284,168	\$10K		
	J-ok'el - <i>Composer</i>	2007	61,195	\$500K		

	Ghost Rider - <i>Orchestrator</i> (uncredited)	2007	1,280	\$110M	\$52M	\$116M
	Hair Apparent (short) - <i>Composer</i>	2007	518,183			
	The Revengers (short) - <i>Composer</i>	2007	120,103			
	Under Pressure (short) - <i>Composer</i>	2006	374,865	\$20K		
	Robotech: The Shadow Chronicles - <i>Orchestrator</i>	2006	21,499			
	Death Ride - <i>Conductor, Orchestrator</i>	2006	40,046			
	Asian Stories - <i>Composer</i>	2006	51,562	\$750K		
	The Manual (short) - <i>Composer</i>	2006	276,925	\$50K		
	Hit Me (short) - <i>Composer</i>	2006	371,966			
	The Darwin Awards - <i>Conductor, Orchestrator</i>	2006	3,877			
	The Bias and Sensitivity Review (short) - <i>Composer</i>	2006	471,307			
	Purity - <i>Composer</i>	2006	58,883			
	Marcus - <i>Composer</i>	2006	74,919	\$60K		
	Chandler Hall - <i>Composer</i> (additional music)	2005	111,644	\$200K		
	The Dry Route (short) - <i>Composer, Musician</i>	2005	728,043	\$30K		
	Kiss Kiss Bang Bang - <i>Additional Orchestrator</i>	2005	717	\$15M	\$181K	\$4.24M
	Chasing Ghosts - <i>Orchestrator</i>	2005	19,717	\$2M		
	The Loch Ness Monster (short) - <i>Composer</i>	2005	189,190			
	Spew: The World of Competitive Debate (documentary short) - <i>Composer</i>	2005	370,309			
	The Nickel Children - <i>Orchestrator</i>	2005	49,777	\$2M		
	The Curse of El Charro - <i>Orchestrator</i>	2005	42,927	\$200K		
	Harry and Greta (short) - <i>Composer</i>	2005	520,881			
	Hollywood P.A. (short) - <i>Composer</i>	2005	608,363			
	Attention Span (short) - <i>Composer</i>	2004	586,257			
	The Taking (short) - <i>Composer</i>	2004	194,999			
	Mexman (short) - <i>Composer</i>	2004	377,121	\$10K		
	Soul Shooter (short) - <i>Orchestrator</i>	2004	380,072	\$14K		
	Perfect Sec-illusion (short) - <i>Composer</i>	2004	635,544	\$100K		
	Octafuzzy (short) - <i>Composer</i>	2004	700,131			
	The Kidnapping of Ingrid Betancourt (documentary) - <i>Composer</i>	2003	231,616			
Past Television (4 titles)		Year	MOVIE Meter	User Rating	User Votes	
	La La Land (TV movie) - <i>Composer</i>	2009	105,226	5.9	24	
	Life Is Ruff (TV movie) - <i>Orchestrator</i>	2005	37,537	5.3	442	
	The One (TV movie) - <i>Orchestrator</i> (uncredited)	2003	47,762	5.5	240	
	The Scream Team (TV movie) - <i>Orchestrator</i> (uncredited)	2002	36,300	6.4	288	

Biography

George Shaw is a rapidly rising composer who has worked on Hollywood and independent films. He is a versatile composer with the skill for crafting rich orchestral tapestries as well as producing cutting edge sounds to match the visual images in movies. Recent films include [Marcus](#), which was recently released on DVD by Warner Home Videos...[more »](#)

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Gerard K. Marino

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Burbank, CA:

4111 W. Alameda Ave.
Ste. 509
Burbank, CA 91505
USA

Direct Contact: Phone: 818-932-9106
gerard@gerardkmarino.com

Profession: [Composer](#) / [Music Department](#) / [Miscellaneous Crew](#)

Known for: [The Matrix Reloaded](#) / [Swordfish](#) / [9](#)

Also Known As: [Gerard K. Marino](#) / [Gerard Marino](#) [more »](#)

Awards: 1 win [more »](#)

Born: 1 April 1968, USA (age 42) [more »](#)

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











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Production Status



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Films In Production (1 title)		Year	MOVIE Meter	Status	Budget	
	Amber Lake - <i>Composer</i>	2010	60,079	Post-production		

Past Films & Videos (27 titles)		Year	MOVIE Meter	Budget	Opening Weekend	US Box Office
	9 - <i>Additional Music Arranger</i> (as Gerard Marino)	2009	566	\$33M	\$10.7M	\$31.7M
	Spring Breakdown - <i>Soundtrack</i> (writer: "Kung Fu Wisdom 2") (performer: "Kung Fu Wisdom 2")	2009	5,114			
	Good Soil (short) - <i>Composer</i>	2007	133,528			
	Fuego - <i>Composer</i>	2007	99,162	\$1.2M		
	Dear Mom (short) - <i>Composer</i>	2007	656,078	\$2K		
	Adventures of Johnny Tao - <i>Composer</i>	2007	23,298	\$1M		
	The Devil's Muse - <i>Composer</i> (additional music)	2007	29,691	\$79K		
	The Deal - <i>Orchestrator</i>	2005	16,790			
	Confessions of an Action Star - <i>Electronic Score Producer</i>	2005	21,651	\$2M		
	El padrino - <i>Composer</i>	2004	17,641			
	Cortex - <i>Composer</i>	2004	115,089			
	Shade of Pale - <i>Composer</i>	2004	135,849			
	Charlie 2.0 (short) - <i>Composer</i>	2003	381,287			
	Phoenix (short) - <i>Composer</i>	2003	182,029			
	The Matrix Reloaded - <i>Scoring Engineering, Synthesizer Programmer</i>	2003	551	\$150M	\$91.8M	\$281M
	Scapegoats (video short) - <i>Composer</i>	2003	131,931			
	Interstate 60: Episodes of the Road - <i>Synthesizer Programmer</i>	2002	5,989	\$7M		
	Lethal Force - <i>Composer</i>	2001	149,812			
	The Glass House - <i>Synthesizer Programmer</i> (uncredited)	2001	5,027	\$22M	\$5.74M	\$18M
	Scenes of the Crime - <i>Synthesizer Programmer</i>	2001	16,742			

	Swordfish - <i>Music Producer</i> (electronic score)	2001	1,481	\$80M	\$18.1M	\$69.8M
	Sweet November - <i>Synthesizer Programmer</i> (uncredited)	2001	2,585	\$40M	\$11M	\$25.2M
	Intermission (short) - <i>Composer</i>	2001	194,546			
	The Gift - <i>Synthesizer Programmer, Additional Sound Recordist</i>	2000	2,926	\$10M	\$11.8K	\$12M
	Bless the Child - <i>Synthesizer Programmer</i> (uncredited)	2000	9,600	\$40M	\$9.41M	\$29.4M
	The Entrepreneurs (short) - <i>Composer</i> (as Gerard Marino)	2000	516,134	\$5K		
	Der Apfel (short) - <i>Composer</i>	2000	666,163			

Past Television (2 titles)		Year	MOVIE Meter	User Rating	User Votes
	Three Wise Guys (TV movie) - <i>Composer</i> (additional music)	2005	28,538	5.8	235
	The Warden (TV movie) - <i>Scoring Engineer</i>	2001	163,648	5.9	24

Other (7 titles)		Year	MOVIE Meter	User Rating	User Votes
God of War III (video game) - <i>Composer</i> (music composer: music) (as Gerard Marino), <i>Soundtrack</i> ("God of War III Overture", "Call to Arms", "Poseidon's Wrath", "Revenge Falling", "Tides of Chaos", "Rage of Sparta", "End of Vengeance")		2010	9,032	9.6	750
God of War: Chains of Olympus (video game) - <i>Composer</i>		2008	49,339	9.0	303
God of War II (video game) - <i>Composer</i>		2007	18,288	9.6	2,226
Fantastic Four (video game) - <i>Composer</i> (additional music)		2005	36,918	5.0	631
187 Ride or Die (video game) - <i>Composer</i> (additional music)		2005	208,794	3.3	18
God of War (video game) - <i>Original Score Composer</i> (as Gerard Marino)		2005	12,860	9.5	2,488
The Punisher (video game) - <i>Composer</i> (additional music)		2004	30,369	8.8	571

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Gordy Haab

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Talent Agent: A-Muse Management - [Michal Marks](#) [more »](#)

Malibu, CA:
Malibu, CA 90265
USA

Direct Contact: Phone: 323-252-8866
gordyhaabmusic@gmail.com

Profession: [Composer](#) / [Music Department](#) / [Soundtrack](#)

Known for: [Behind the Mask: The Rise of Leslie Vernon](#) / [Hate Crime](#) / [Shrink](#)

Also Known As: [Gordy Haab](#) / [Gordon Haab](#) [more »](#)

Born: 10 March 1976, USA (age 34) [more »](#)

Resume: [View resume for Gordy Haab](#)

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Production Status

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Films In Production (1 title)		Year	MOVIE Meter	Status	Budget	
	The Sacred Broccoli Uprising - <i>Composer</i>	2010	156,262	Post-production		

Past Films & Videos (36 titles)		Year	MOVIE Meter	Budget	Opening Weekend	US Box Office
	Pornstar - <i>Composer</i>	2010	2,692	\$3M		
	Scape - <i>Composer</i>	2010	72,115	\$50K		
	The Haunted World of El Superbeasto - <i>Musician (trombone)</i>	2009	6,297			
	Soul Fire Rising (short) - <i>Composer</i>	2009	92,656			
	Beyond the Epic Run (documentary) - <i>Composer</i>	2009	173,173	\$1M		
	Shrink - <i>Composer (stock music)</i>	2009	2,746		\$16.4K	\$189K
	At the Edge of the World (documentary) - <i>Composer (additional music)</i>	2009	38,472	\$1.1M		
	Lost Road of the Popes: Via Papale (documentary) - <i>Composer</i>	2009	187,252	\$500K		
	Square (short) - <i>Composer</i>	2009	70,744			
	Christmas Cottage - <i>Soundtrack (writer: "World Of Joy") (performer: "World Of Joy")</i>	2008	3,057			
	The Perfect Cappuccino (documentary) - <i>Composer</i>	2008	255,285	\$50K		
	The Shifting - <i>Composer</i>	2008	114,481			
	Showdown of the Godz (short) - <i>Composer</i>	2008	233,937			
	Witches' Night - <i>Composer</i>	2007	45,237			
	War - <i>Soundtrack (writer: "Mariachi 1") (performer: "Mariachi 1")</i>	2007	1,577	\$25M	\$9.82M	\$22.5M
	Ben David: Broken Sky - <i>Composer</i>	2007	161,154	\$100K		
	Blind Luck (short) - <i>Composer</i>	2007	197,812	\$25K		
	Ryan vs. Dorkman 2 (video short) - <i>Composer, Sound Mixer</i>	2007	90,146	\$5K		
	The Monkey's Paw (video short) - <i>Composer</i>	2006	194,095	\$500		
	Behind the Mask: The Rise of Leslie Vernon - <i>Composer, Conductor, Orchestrator</i>	2006	5,838		\$38.5K	\$38.5K
	Forgive Me Father (short) - <i>Composer</i>	2006	565,427	\$10K		
	English - <i>Composer</i>	2006	125,459			
	Complete Guide to Guys - <i>Composer</i>	2005	39,025			

	Silver Patriot (short) - <i>Composer</i>	2005	361,430			
	Such Great Joy (short) - <i>Composer</i>	2005	248,060			
	Hate Crime - <i>Conductor, Music Preparation, Orchestrator</i>	2005	8,403	\$500K	\$3.3K	\$40.8K
	3 Below (video) - <i>Composer</i> (as Gordon Haab)	2005	143,608			
	Public Access: Episode 04 of 05 - <i>Composer</i>	2004	213,814			
	Causality (short) - <i>Composer</i>	2004	416,783	\$15K		
	A Can of Paint (short) - <i>Composer</i>	2004	594,508			
	Good Thing (short) - <i>Composer</i>	2004	439,338	\$25K		
	The Works - <i>Composer</i>	2004	240,074			
	Mad Twin (short) - <i>Composer</i>	2003	485,622			
	Three Graces (short) - <i>Composer</i>	2003	714,323			
	Hole (short) - <i>Composer</i>	2002	60,158	\$12K		
	Sarah at Twelve (short) - <i>Composer</i>	2002	281,920			

Past Television (3 titles)	Year	MOVIE Meter	User Rating	User Votes
Scream Queens (TV series) - <i>Composer: additional music</i> (14 episodes, 2008-2010)		13,543	7.5	382
Episode #2.6 - <i>Composer</i> (additional music)	2010		8.4	5
Episode #2.5 - <i>Composer</i> (additional music)	2010			
Episode #2.4 - <i>Composer</i> (additional music)	2010		8.1	5
Episode #2.3 - <i>Composer</i> (additional music)	2010		8.1	5
Episode #2.2 - <i>Composer</i> (additional music)	2010		8.1	5
(9 more)				
	Kath & Kim (TV series) - <i>Composer: additional music</i> (1 episode, 2008)	13,720	5.3	10
Gay - <i>Composer</i> (additional music) (uncredited)	2008		7.0	11
	Greek (TV series) - <i>Composer: additional music</i> (1 episode, 2007)	1,289	8.6	313
Separation Anxiety - <i>Composer</i> (additional music) (uncredited)	2007		7.1	40

Other (2 titles)	Year	MOVIE Meter	User Rating	User Votes
Star Wars: The Old Republic (video game) - <i>Composer</i>	2011	17,050		
Indiana Jones and the Staff of Kings (video game) - <i>Composer</i>	2009	58,365	8.4	47

Biography

Gordy Haab is a Los Angeles based film, television and multi-media composer. Gordy's diverse music is featured in a variety of professional productions, ranging from recent theatrical films, "Good Luck Chuck" and Jet Li's "War", to LucasArt's "Indiana Jones and the Staff of Kings", VH-1's "Scream Queens"...[more »](#)

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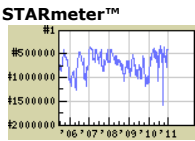
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Profession: Music Department / Composer / Actress
Known for: The Reaping / The Indian / Whiteout
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Films In Production (2 titles)		Year	MOVIE Meter	Status	Budget	
	Opious - Kayla	2011	90,761	Post-production	\$5K	
	(818) - Orchestrator	2010	25,006	Post-production		

Past Films & Videos (26 titles)		Year	MOVIE Meter	Budget	Opening Weekend	US Box Office
	Mirrors 2 (video) - Orchestrator	2010	1,031			
	Cyrus - Composer (additional music)	2010	5,322			
	Shelter - Orchestrator	2010	373	\$22M		
	Love and Other Impossible Pursuits - Orchestrator	2009	3,394			
	Whiteout - Orchestrator	2009	1,296	\$35M	\$4.92M	\$10.3M
	The Hills Run Red (video) - Orchestrator	2009	6,151			
	From Mexico with Love - Orchestrator	2009	13,229	\$3M	\$333K	\$549K
	Evil Angel - Orchestrator	2009	7,091			
	Balls Out: Gary the Tennis Coach - Orchestrator	2009	5,111			
	Lovely Evening (short) - Music Arranger	2009	428,539			
	Loft - Orchestrator	2008	7,230			
	Little Miss Dewie: A Duckumentary (documentary short) - Composer	2008	481,457	\$3K		
	Wreck the Halls - Soundtrack (performer: "We're in Charge This Christmas")	2008	58,069	\$40K		
	Henry Poole Is Here - Orchestrator	2008	5,818		\$805K	\$1.84M
	The Last Word - Orchestrator	2008	8,699			
	Return to House on Haunted Hill (video) - Orchestrator	2007	6,458			
	Species: The Awakening (video) - Orchestrator	2007	4,724	\$3.8M		
	The Little Traitor - Orchestrator	2007	19,662	\$1.7M	\$3.23K	\$382K
	The Deaths of Ian Stone - Score Synth Programmer	2007	7,564			
	The Education of Charlie Banks - Music Preparation	2007	2,433	\$5M	\$8.54K	\$14.5K
	The Reaping - Orchestrator	2007	3,598	\$40M	\$10M	\$25.1M
	Pashittu (short) - Composer	2007	473,180	\$8K		

	Primeval - <i>Orchestrator</i>	2007	3,525	\$6.79M	\$10.6M
	The Indian - <i>Musician (pianist), Orchestrator</i>	2007	20,631		
	The Classroom (short) - <i>Music Editor</i>	2005	555,308	\$14K	
	The Prize Winner of Defiance, Ohio - <i>Orchestrator</i>	2005	12,228	\$159K	\$626K

Past Television (6 titles)	Year	MOVIE Meter	User Rating	User Votes	
Triassic Attack (TV movie) - <i>Soundtrack</i> (JJB String Quartett Op.1)	2010	8,296	4.6	64	
	How I Met Your Mother (TV series) - <i>Orchestrator</i> (1 episode, 2010)	25	8.8	5,225	
	Girls Vs. Suits - <i>Orchestrator</i>		8.8	546	
	Wisegal (TV movie) - <i>Orchestrator</i>	2008	16,635	6.1	582
	The Year Without a Santa Claus (TV movie) - <i>Midi Programmer</i>	2006	5,778	3.2	325
	Four Minutes (TV movie) - <i>Orchestrator</i>	2005	39,995	6.5	179
	Mrs. Harris (TV movie) - <i>Music Preparation</i> (uncredited)	2005	20,891	5.9	991

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Title Type

TV Series

Credited Name

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Contact

Clients/Coworkers

by STARmeter

by Company

by Relationship

Direct Contact:

Phone: 818-508-8318

jason@jasonbrandt.com

Profession:

Composer / Producer / Actor

Known for:

Night of the Living Dead 3D / Inside / Take Me Somewhere Nice

Born:

30 December 1973, USA (age 36)

more »

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Future Films

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Past Television

Add IMDb Resume

Films In Production (1 title)

Year

MOVIE Meter

Status

Budget

The Huntleigh Files (short) - Composer

2009

350,795

Post-production

Past Films & Videos (39 titles)

Year

MOVIE Meter

Budget

Opening Weekend

US Box Office

American Grindhouse (documentary) - Composer

2010

27,171

Tapped (documentary) - Composer

2009

21,718

Helmet (short) - Composer, Associate Producer

2009

220,331

Torn (short) - Composer

2009

132,572

\$75K

Something's Wrong in Kansas - Composer

2008

60,645

\$2M

G.I. Joe: Battle for the Serpent Stone (short) - Composer

2007

79,638

Night of the Living Dead 3D - Composer, Grounds Keeper Zombie

2006

11,958

\$750K

07 (short) - Composer

2006

38,455

A Matter of Diplomacy (short) - Composer

2006

405,270

Robert and Theresa (short) - Composer

2006

617,605

\$10K

I'm Reed Fish - Composer (additional music), Orchestrator (guitars and piano)

2006

7,573

\$1.03K

\$2.23K

Inside - Composer

2006

23,000

9/Tenths - Special Thanks (music)

2006

29,675

\$1M

Into the Maelstrom (short) - Composer

2005

398,475

Loonar (short) - Composer

2005

574,069

Repossessing Kaufman (short) - Composer

2005

363,028

976-Lars (short) - Composer

2005

574,963

\$5.5K

Dogq's Hamlet, Cahoot's Macbeth - Composer

2005

103,202

\$20K

Dr. Rage - Composer

2005

86,229

\$125K

The Cross-Eyed Fiddlin' Yak (short) - Composer

2004

664,059

The Standard v.15 (short) - Composer

2004

308,188

\$50K

Take Me Somewhere Nice (short) - Composer

2004

190,122

\$8K

Valley PD Blue (short) - Composer

2004

643,469

\$750

Spoonaur (short) - Composer

2004

590,373

\$30K

	Compton Cowboy (short) - <i>Composer</i>	2004	736,298		
	Latchkey (short) - <i>Composer, Producer</i>	2004	386,899		
	Stop That Cycle (short) - <i>Composer</i>	2004	457,950	\$15K	
	Faded (short) - <i>Composer</i>	2004	517,505	\$15K	
	Lost (short) - <i>Composer</i>	2003	101,731	\$20K	
	Childless by Choice (documentary short) - <i>Composer</i>	2003	718,752		
	Blind Eye (video) - <i>Composer</i>	2003	160,645		
	Night Surf (short) - <i>Composer</i>	2002	90,220		
	Outside - <i>Composer</i>	2002	142,723		
	Going Home (short) - <i>Composer</i>	2002	329,792		
	Late (short) - <i>Composer</i>	2002	391,426		
	Two Altercations - <i>Composer</i>	2002	438,740		
	Hung Up on Elena - <i>Composer</i>	2002	224,814		
	Crossruff (short) - <i>Composer</i>	2001	563,578		
	A World Named Jimmy (short) - <i>Composer</i>	1999	487,184		
Past Television (14 titles)		Year	MOVIE Meter	User Rating	User Votes
	TMZ on TV (TV series) - <i>Composer</i> (166 episodes, 2007-2010)		8,750	3.9	672
	Episode dated 17 February 2010 - <i>Composer</i>	2010			
	Episode dated 4 February 2010 - <i>Composer</i>	2010			
	Episode dated 30 December 2009 - <i>Composer</i>	2009			
	Episode dated 16 October 2009 - <i>Composer</i>	2009			
	Episode dated 1 October 2009 - <i>Composer</i>	2009			
	(161 more)				
	Extra (TV series) - <i>Composer</i> (237 episodes, 2003-2009)		12,177		
	Episode dated 7 August 2009 - <i>Composer</i>	2009			
	Episode dated 8 July 2009 - <i>Composer</i>	2009			
	Episode dated 7 July 2009 - <i>Composer</i>	2009			
	Episode dated 27 April 2009 - <i>Composer</i>	2009			
	Episode dated 24 April 2009 - <i>Composer</i>	2009			
	(232 more)				
	Beyond Twisted (TV series) - <i>Composer</i> (20 episodes, 2009)		163,032	3.0	5
	Episode #1.20 - <i>Composer</i>	2009			
	Episode #1.19 - <i>Composer</i>	2009			
	Episode #1.18 - <i>Composer</i>	2009			
	Episode #1.17 - <i>Composer</i>	2009			
	Episode #1.16 - <i>Composer</i>	2009			
	(15 more)				
	Leaving Bliss (TV series) - <i>Composer</i> (10 episodes, 2009)		141,476	8.7	16
	Season Finale - <i>Composer</i>	2009			
	Study Buddies - <i>Composer</i>	2009			
	Gettin' a Job - <i>Composer</i>	2009			
	Irish Confidence, Irish Pride - <i>Composer</i>	2009			
	Know Your Niche - <i>Composer</i>	2009			
	(5 more)				
	The Bonnie Hunt Show (TV series) - <i>Composer</i> (169 episodes, 2008-2009)		10,123		
	Episode dated 25 May 2009 - <i>Composer</i>	2009			
	Episode dated 22 May 2009 - <i>Composer</i>	2009			
	Episode dated 21 May 2009 - <i>Composer</i>	2009			
	Episode dated 20 May 2009 - <i>Composer</i>	2009			
	Episode dated 19 May 2009 - <i>Composer</i>	2009			
	(164 more)				
	CW Now (TV series) - <i>Composer</i> (3 episodes, 2007)		160,658	4.7	7
	Episode #1.12 - <i>Composer</i>	2007			
	Episode dated 18 November 2007 - <i>Composer</i>	2007			
	Pilot - <i>Composer</i>	2007			
	The Grass Is Greener (TV movie) - <i>Composer</i>	2007	370,741		
	American Chopper: The Series (TV series) - <i>Composer</i> (102 episodes, 2003-2007)		6,122	6.6	1,204
	Peavey Bike: Part 2 - <i>Composer</i>	2007			
	Peavey Bike: Part 1 - <i>Composer</i>	2007			
	HP Bike: Part 2 - <i>Composer</i>	2007			
	HP Bike: Part 1 - <i>Composer</i>	2007			

	Go Daddy Bike 2 - <i>Composer</i>	2007			
	(97 more)				
	Ellen: The Ellen DeGeneres Show (TV series) - <i>Composer</i> (548 episodes, 2003-2007)		4,943	7.3	62
	Episode dated 14 May 2007 - <i>Composer</i>	2007			
	Episode dated 11 May 2007 - <i>Composer</i>	2007			
	Episode dated 10 May 2007 - <i>Composer</i>	2007			
	Episode dated 9 May 2007 - <i>Composer</i>	2007			
	Episode dated 8 May 2007 - <i>Composer</i>	2007			
	(543 more)				
	American Hot Rod (TV series documentary) - <i>Composer</i> (46 episodes, 2004-2007)		39,611	5.0	205
	'57 Chevy Part 2 - <i>Composer</i>	2007			
	'57 Chevy Part 1 - <i>Composer</i>	2007			
	'57 Chevy Part 3 - <i>Composer</i>	2007			
	'40 Woodie Part 1 - <i>Composer</i>	2007			
	'31 Truck Part 1 - <i>Composer</i>	2007			
	(41 more)				
	The Tyra Banks Show (TV series) - <i>Composer</i> (152 episodes, 2005-2007)		12,195	3.1	27
	Getting Rid of Clutter and Chaos - <i>Composer</i>	2007			
	People Magazine Update - <i>Composer</i>	2007			
	Tyra's Spring Fashion Spectacular - <i>Composer</i>	2007			
	Tyra's Soap Opera Spectacular - <i>Composer</i>	2007			
	Living Large on Small Change - <i>Composer</i>	2007			
	(147 more)				
	American Casino (TV series documentary) - <i>Composer</i> (30 episodes, 2004-2005)		118,132	6.9	37
	Final Touches - <i>Composer</i>	2005			
	The New Spa - <i>Composer</i>	2005			
	High Limit Expansion - <i>Composer</i>	2005			
	Craps Tournament - <i>Composer</i>	2005			
	The Tower - <i>Composer</i>	2005			
	(25 more)				
	The Sharon Osbourne Show (TV series) - <i>Composer</i> (unknown episodes)	2003	17,306	4.1	101
	Celebrity Justice (TV series) - <i>Composer</i> (unknown episodes)	2002	268,092	3.4	12

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Jermaine Stegall

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- Title Type
- TV Series
- Credited Name
- Genre
- Keyword
- Budget
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- by Relationship

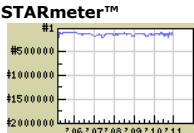
Company: [Millennial Creations Music](#), Owner (Executive) [more »](#)

[Burbank, CA:](#)
2920 West Olive
Suite # 208
Burbank, CA 91505
USA

Profession: [Composer](#) / [Music Department](#) / [Soundtrack](#)
Known for: [I, Robot](#) / [Flight of the Phoenix](#) / [Enigma](#)
Also Known As: [Jermaine Stegall](#) / [Jermaine Edward Stegall](#) [more »](#)
Awards: 1 nomination [more »](#)
Born: 22 July 1977, USA (age 33) [more »](#)

News: [Jermaine Stegall Talks Composing for Rogue River, The Psycho Legacy, and More](#) (From [Dread Central](#): 3 November 2010, 11:01 AM, PDT)
[Robert Galluzzo Talks The Psycho Legacy](#) (From [Dread Central](#): 21 October 2010, 4:57 PM, PDT)

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






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Projects In Development (1 title)		Year	MOVIE Meter	Status	
	The Van Zandt Shakedown - <i>Composer</i>	2010	25,640	Script	

Films In Production (4 titles)		Year	MOVIE Meter	Status	Budget
	Saluda al diablo de mi parte - <i>Composer</i>	2011	52,005		
	Blood Out - <i>Composer</i>	2011	8,018	Post-production	
	Night of the Living Dead: Origins 3D - <i>Composer</i>	2011	10,105	Post-production	
	Strings - <i>Composer</i>	2010	61,616	Post-production	

Past Films & Videos (35 titles)		Year	MOVIE Meter	Budget	Opening Weekend	US Box Office
	King's Man - <i>Composer</i>	2010	69,009	\$500K		
	The Psycho Legacy (video documentary) - <i>Composer</i>	2010	40,810			
	Rogue River - <i>Composer</i>	2010	38,370	\$500K		
	Batman: Under the Red Hood (video) - <i>Electronic Music Effects, Synth Programming</i>	2010	1,872			
	Bloomington - <i>Composer</i>	2010	14,444			
	Gunfight at La Mesa (video) - <i>Composer</i>	2010	27,040			
	Two Roads (short) - <i>Composer</i>	2009	431,630	\$7.5K		
	Enigma (short) - <i>Composer, Conductor, Electronic Music Programming, Orchestrator</i>	2009	46,706	\$50K		
	Turbo (short) - <i>Composer</i>	2009	49,624			
	Red Corvette - <i>Composer</i>	2009	138,822	\$250K		
	Day 21 (short) - <i>Composer</i>	2009	596,464			
	Let Me Know You (short) - <i>Composer</i>	2009	432,980			
	The Lady Masquerade - <i>Composer</i>	2009	287,022	\$1.5K		
	La Mesa - <i>Composer</i>	2008	124,239	\$32.5K		
	An American Carol - <i>Composer (additional music)</i>	2008	4,923	\$12M	\$3.66M	\$7M
	Charcoal Traffic (short) - <i>Composer</i>	2008	360,175	\$10K		

	Miracle at St. Anna - <i>Scoring Crew</i> (as Jermaine Edward Stegall)	2008	3,509	\$45M	\$3.48M	\$7.92M
	B.T.K. (video) - <i>Composer, Composer</i> (additional original score)	2008	16,304			
	A Detective Story (short) - <i>Composer, Conductor</i>	2008	369,960	\$15K		
	Laila (short) - <i>Composer</i>	2008	417,235			
	Knockout (short) - <i>Composer</i>	2007	238,508			
	Dandelion in the Pavement (short) - <i>Composer</i>	2007	471,678	\$10K		
	Adult Behavior (short) - <i>Composer</i>	2006	43,991	\$7K		
	Efectos secundarios - <i>Composer, Soundtrack</i> (writer: "Mariposas", "Sin Gabriela", "Cuento de la Princesa y exadicto") (performer: "Mariposas", "Sin Gabriela", "Cuento de la Princesa y exadicto") (producer: "Mariposas", "Sin Gabriela", "Cuento de la Princesa y exadicto")	2006	41,852			
	Kibera Kid (short) - <i>Composer</i>	2006	138,238	\$25K		
	Let's Talk (short) - <i>Composer</i>	2006	199,238			
	The Last Protagonist of Edward Dryden (short) - <i>Composer</i>	2005	573,642		\$4.5K	\$11.9K
	Taki & Luci (short) - <i>Composer</i>	2005	521,896			
	Memories (short) - <i>Composer</i>	2005	150,456			
	Red Eden (short) - <i>Composer</i>	2005	700,625			
	The Oath (short) - <i>Composer</i>	2005	522,148			
	Lifeforces (short) - <i>Composer</i>	2005	293,187			
	Flight of the Phoenix - <i>Musician</i> (clarinet), <i>Orchestrator</i>	2004	2,384	\$45M	\$5.02M	\$21M
	I, Robot - <i>Scoring Intern</i>	2004	939	\$120M	\$52.2M	\$145M
	The St. Valentine's Day Massacre (short) - <i>Composer</i>	2004	213,781			

Past Television (11 titles)		Year	MOVIE Meter	User Rating	User Votes
	Mandrake (TV movie) - <i>Composer</i>	2010	19,286	5.5	24
	30 Days of Night: Blood Trails (TV mini-series) - <i>Composer</i> (unknown episodes)	2007	19,256	5.8	203
	The Last Day of Summer (TV movie) - <i>Additional Music Scoring</i>	2007	17,945	4.6	238
	House M.D. (TV series) - <i>Additional Music Scoring</i> (1 episode, 2007)		23	9.0	3,946
	Top Secret - <i>Additional Music Scoring</i> (uncredited)	2007		8.1	505
	Invasion (TV series) - <i>Additional Music Orchestrator</i> (2 episodes, 2006)		6,517	7.8	4,547
	The Son Also Rises - <i>Additional Music Orchestrator</i>	2006		7.1	71
	Re-Evolution - <i>Additional Music Orchestrator</i>	2006		6.7	80
	Ten Days That Unexpectedly Changed America: Shays' Rebellion - America's First Civil War (TV documentary) - <i>Composer</i>	2006	98,661	7.6	25
	Supernatural (TV series) - <i>Composer: additional music</i> (1 episode, 2005)		50	9.0	13,099
	Home - <i>Composer</i> (additional music)	2005		8.7	661
	Boston Legal (TV series) - <i>Musician</i> (1 episode, 2005), <i>Musician: saxophone</i> (1 episode, 2005)		1,662	8.7	4,232
	Schadenfreude - <i>Musician</i> (saxophone), <i>Musician</i> (uncredited)	2005		8.3	89
	The Mountain (TV series) - <i>Music Tracking Editor</i> (unknown episodes)	2004	20,776	6.1	156
	Hawaii (TV series) - <i>Music Tracking Editor</i> (unknown episodes)	2004	32,435	5.0	61
	Tru Calling (TV series) - <i>Music Tracking Editor</i> (unknown episodes)	2003	4,814	8.0	4,199

Biography

Born in Joliet, Illinois, Award winning composer Jermaine Stegall began writing music for films in 1995 where he earned a B.M. in saxophone performance at Northern Illinois University (2000). Jermaine later went on to obtain an M.M. in music composition from the University of North Texas (2003). While at North Texas...[more »](#)

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Jim Dooley (III)

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Summary

Year

Profession

Title Type

TV Series

Credited Name

Genre

Keyword

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Clients/Coworkers

by STARmeter

by Company

by Relationship

Main Details

Filmography

Personal Details

Media

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Clients/Coworkers

EDIT INFO

Talent Agent:

International Creative Management (ICM) - Brice Gaeta [more »](#)

Los Angeles, CA:

10250 Constellation Blvd

9th Floor

Los Angeles, CA 90067

USA

Profession:

Composer / [Music Department](#) / [Soundtrack](#)

Known for:

[When a Stranger Calls](#) / [Pirates of the Caribbean: The Curse of the Black Pearl](#) / [Obsessed](#)

Also Known As:

[Jim Dooley](#) / [James Michael Dooley](#) / [James M. Dooley](#) [more »](#)

Awards:

Won Primetime Emmy. [more »](#)

Born:

22 August 1976, USA (age 34) [more »](#)

News:

["Epic Mickey" Soundtrack Arriving In Stores December 21](#) (From [MTV Multiplayer](#), 15 December 2010, 4:23 PM, PST)

[Concept Art and Character Designs for the CGI Animated Dorothy Of Oz](#) (From [GeekTyrant](#), 3 November 2010, 2:23 PM, PDT)

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Current rank: **64,241**

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Filmography sorted by:






















Production Status

Go







Jump to: [Future Films](#) [Past Films & Videos](#) [Future Television](#) [Past Television](#) [Other](#) [Add IMDb Resume](#)

Films In Production (2 titles)	Year	MOVIE Meter	Status	Budget
Dorothy of Oz - <i>Composer</i>	2012	3,959	Post-production	\$30M
Carmel - <i>Composer</i>	2010	8,015	Post-production	

Past Films & Videos (44 titles)	Year	MOVIE Meter	Budget	Opening Weekend	US Box Office
Obsessed - <i>Composer</i>	2009	1,709	\$20M	\$28.6M	\$68.3M
Madagascar: Escape 2 Africa - <i>Composer</i> (additional music)	2008	1,197	\$150M	\$63.1M	\$180M
The Little Mermaid: Ariel's Beginning (video) - <i>Composer, Soundtrack</i> (arranger: "Athena's Song", "I Will Sing") ("Just One Mistake", "Just One Mistake" (reprise))	2008	6,209			
The Simpsons Ride (short) - <i>Composer</i>	2008	29,944			
Impy's Wonderland - <i>Composer</i>	2008	31,161			
Bachelor Party 2: The Last Temptation (video) - <i>Composer</i>	2008	4,162	\$6M		
Daddy Day Camp - <i>Composer</i>	2007	5,880	\$6M	\$3.4M	\$13.2M
Young@Heart (documentary) - <i>Soundtrack</i> (writer: "Crimson Joy") (performer: "Crimson Joy")	2007	8,527		\$50.9K	\$3.96M
The Simpsons Movie - <i>Composer</i> (additional music)	2007	1,389	\$75M	\$74M	\$183M
The Mars Underground (documentary) - <i>Composer</i> (as James Michael Dooley)	2007	60,143			
Electroland (documentary short) - <i>Composer</i>	2007	374,878	\$35K		
Urmel aus dem Eis - <i>Composer</i>	2006	25,364			
The Da Vinci Code - <i>Composer</i> (additional music) (uncredited)	2006	911	\$125M	\$77.1M	\$218M
First Flight (short) - <i>Composer</i> (as James Michael Dooley)	2006	66,686			
When a Stranger Calls - <i>Composer, Conductor</i>	2006	3,505	\$15M	\$21.6M	\$47.9M
The Madagascar Penguins in a Christmas Caper (short) - <i>Composer</i> (as James Michael Dooley)	2005	8,276			
Wallace & Gromit in The Curse of the Were-Rabbit - <i>Composer</i> (additional music)	2005	3,197	\$30M	\$16M	\$56.1M
Madagascar - <i>Composer</i> (additional music)	2005	1,157	\$75M	\$61M	\$193M
The Amityville Horror - <i>Additional Music Programmer</i> (as James Michael Dooley), <i>Composer</i> (additional music) (as James Michael Dooley)	2005	2,298	\$19M	\$23.5M	\$64.3M
Frenching (short) - <i>Composer</i> (as James Michael Dooley)	2004	295,989	\$20K		

	Thunderbirds - <i>Composer</i> (additional music) (as James Michael Dooley)	2004	5,757	\$57M	\$2.77M	\$6.77M
	Something's Gotta Give - <i>Composer</i> (additional music) (as James Michael Dooley)	2003	1,680		\$16.1M	\$125M
	Come Lovely (short) - <i>Composer</i> (as James Michael Dooley)	2003	586,315			
	Matchstick Men - <i>Music Arranger, Music Programmer</i> (as James Michael Dooley)	2003	1,847		\$13.1M	\$36.9M
	Pirates of the Caribbean: The Curse of the Black Pearl - <i>Composer</i> (additional music)	2003	252	\$140M	\$46.6M	\$305M
	Tears of the Sun - <i>Composer</i> (additional music) (as James Michael Dooley)	2003	1,757	\$70M	\$17.1M	\$43.4M
	Smooth (short) - <i>Composer</i> (as James Michael Dooley)	2003	259,253	\$40K		
	Life After War (documentary) - <i>Composer</i> (as James Michael Dooley)	2003	339,999			
	Things Fall Apart (short) - <i>Composer</i> (as James Michael Dooley)	2003	130,742			
	The Ring - <i>Composer</i> (additional music)	2002	1,297	\$48M	\$15M	\$129M
	Untitled: 003-Embryo (short) - <i>Composer</i> (as James Michael Dooley)	2002	87,302			
	Spirit: Stallion of the Cimarron - <i>Additional Music Arranger</i> (as James Michael Dooley)	2002	4,654	\$80M	\$23.2M	\$73.2M
	The Time Machine - <i>Additional Music Arranger</i>	2002	2,403	\$80M	\$22.6M	\$56.7M
	Papal Cab (short) - <i>Composer</i>	2002	436,104			
	Black Hawk Down - <i>Musician</i> (BHD)	2001	597	\$92M	\$193K	\$109M
	Riding in Cars with Boys - <i>Assistant</i> (Mr. Zimmer) (uncredited)	2001	4,349	\$48M	\$10.4M	\$29.8M
	Pearl Harbor - <i>Assistant</i> (Mr. Zimmer) (uncredited)	2001	275	\$140M	\$75.2M	\$199M
	Hannibal - <i>Additional Music Arranger</i>	2001	1,301	\$87M	\$58M	\$165M
	Agua Dulce (short) - <i>Composer</i> (as James Michael Dooley)	2001	404,698			
	An Everlasting Piece - <i>Assistant</i> (Mr. Zimmer)	2000	25,308	\$14M	\$9.13K	\$75.1K
	Bit Players (short) - <i>Composer</i> (as James Michael Dooley)	2000	239,071			
	Mission: Impossible II - <i>Assistant</i> (Mr. Zimmer) (as James Michael Dooley)	2000	1,319	\$125M	\$70.8M	\$215M
	Gladiator - <i>Assistant</i> (Mr. Zimmer)	2000	268	\$103M	\$34.8M	\$188M
	The Good Man's Sin (short) - <i>Composer</i> (as James Michael Dooley)	1999	485,766			
Television In Production (2 titles)		Year	MOVIE Meter	Status	Budget	
	Breaking In (TV series) - <i>Composer</i>	2011	10,150	Completed	\$4M	
	Franklin & Bash (TV series) - <i>Composer</i> (1 episode, 2011)		12,997	Post-production		
	Pilot - <i>Composer</i>	2011				
Past Television (20 titles)		Year	MOVIE Meter	User Rating	User Votes	
	Neighbors from Hell (TV series) - <i>Composer</i> (10 episodes, 2010)		13,584	4.5	45	
	Fantastic 15 - <i>Composer</i>	2010				
	Wolf Power - <i>Composer</i>	2010				
	Attila the Rascal - <i>Composer</i>	2010				
	Guns for Muttz - <i>Composer</i>	2010				
	Robert the Insult Weight Loss Robot - <i>Composer</i>	2010				
	(5 more)					
	So You Think You Can Dance (TV series) - <i>Soundtrack</i> (2 episodes, 2010)		5,341	7.2	3,036	
	Top Six Perform - <i>Soundtrack</i> (performer: "The Arrival/Rampage/Continued Existence")	2010				
	Top 10 Perform - <i>Soundtrack</i> (performer: "Ira Deorum/Sanctus")	2010				
	Wilfred (TV series) - <i>Composer</i>	2010	13,486			
	Crisis: New York Under Water (TV movie) - <i>Composer</i>	2009	137,314	3.4	14	
	Pushing Daisies (TV series) - <i>Composer</i> (22 episodes, 2007-2009), <i>Soundtrack</i> (6 episodes, 2007-2009)		2,020	8.6	2,498	
	Water & Power - <i>Composer</i>	2009		8.3	102	
	Kerplunk - <i>Composer</i>	2009		8.8	181	
	Window Dressed to Kill - <i>Composer, Soundtrack</i> (arranger: "Hello")	2009		8.4	121	
	The Norwegians - <i>Composer</i>	2008		8.5	169	
	The Legend of Merle McQuoddy - <i>Composer</i>	2008		8.1	135	

(17 more)

	What About Brian (TV series) - <i>Composer</i> (2 episodes, 2006)		7,338	7.6	1,921
	What About Angelo's Ashes... - <i>Composer</i>	2006		7.0	18
	What About the Wedding - <i>Composer</i> (as James Michael Dooley)	2006		7.9	17
	Ordinary Miracles (TV movie) - <i>Composer</i>	2005	34,877	6.4	162
	The Contender (TV series) - <i>Composer</i> (16 episodes, 2005)		20,216	6.8	380
	Series Finale - <i>Composer</i> (as James Michael Dooley)	2005		4.9	11
	One Punch Away - <i>Composer</i> (as James Michael Dooley)	2005		6.9	7
	The Final Four - <i>Composer</i> (as James Michael Dooley)	2005		5.8	7
	Heavy Hands - <i>Composer</i> (as James Michael Dooley)	2005		5.8	6
	The Hangman's Noose - <i>Composer</i> (as James Michael Dooley)	2005		6.1	7
	(11 more)				
	HBO First Look (TV series documentary) - <i>Additional Musician</i> (1 episode, 2005)		5,619	6.1	183
	Madagascar: Welcome to the Jungle - <i>Additional Musician</i>	2005			
	Detective (TV movie) - <i>Composer</i> (as James M. Dooley)	2005	31,799	5.8	230
	Jane Doe: Now You See It, Now You Don't (TV movie) - <i>Composer</i> (as James M. Dooley)	2005	77,241	6.0	137
	The Hollywood Mom's Mystery (TV movie) - <i>Composer</i> (as James M. Dooley)	2004	58,443	4.7	119
	Life on Liberty Street (TV movie) - <i>Composer</i> (as James M. Dooley)	2004	63,732	5.4	104
	Rebels of Oakland: The A's, the Raiders, the '70s (TV documentary) - <i>Composer</i> (as James Michael Dooley)	2003	90,060	7.1	66
	Frontline/World (TV series documentary) - <i>Composer</i> (1 episode, 2003)		327,846	7.3	37
	A House for Haji Baba/Rich in Russia - <i>Composer</i> (as James Michael Dooley)	2003			
	Skin (TV series) - <i>Composer</i> (unknown episodes)	2003	13,100	5.4	122
	The Louisiana Purchase (TV movie) - <i>Composer</i> (as James Michael Dooley)	2003	561,460	6.3	5
	Dean Kamen (TV documentary) - <i>Composer</i>	2002	444,871		
	Ascent: The Story of Hugh Herr (TV documentary) - <i>Composer</i> (as James Michael Dooley)	2002	697,444		
	Area 52 (TV movie) - <i>Composer</i> (as James Michael Dooley)	2001	95,962	5.6	22
Other (9 titles)		Year	MOVIE Meter	User Rating	User Votes
	Epic Mickey (video game) - <i>Composer</i>	2010	11,960	4.7	12
	Spider-Man: Shattered Dimensions (video game) - <i>Composer</i>	2010	11,385	8.4	63
	Jak and Daxter: The Lost Frontier (video game) - <i>Composer</i>	2009	82,543	6.9	9
	Infamous (video game) - <i>Composer</i>	2009	27,717	8.9	325
	The Simpsons Game (video game) - <i>Composer, Orchestrator</i>	2007	31,010	8.0	320
	SOCOM: U.S. Navy SEALs - Combined Assault (video game) - <i>Composer, Conductor</i> (as James Michael Dooley)	2006	161,476	6.8	46
	SOCOM: U.S. Navy SEALs - Fireteam Bravo (video game) - <i>Composer</i> (as James Michael Dooley)	2005	309,663	5.6	10
	SOCOM 3: U.S. Navy SEALs (video game) - <i>Composer</i> (as James Michael Dooley)	2005	162,534	8.1	78
	Dead to Rights II (video game) - <i>Composer</i> (as James Michael Dooley)	2005	218,517	6.7	39

Biography

Jim Dooley is a graduate of New York University where he majored in Music Composition. Upon completion of his degree, he moved to Los Angeles to study the art of film composing with such prolific scoring legends as Christopher Young, Elmer Bernstein and Leonard Rosenman. He joined Media Ventures (now...[more »](#))

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Jonathan Dinerstein (I)

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Main Details

STARmeter

Filmography

Summary

Year

Profession

Title Type

TV Series

Credited Name

Genre

Keyword

Budget

Box Office

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Titles for Sale

Contact

Clients/Coworkers

by STARmeter

by Company

by Relationship

Main Details

Filmography

Personal Details

Media

Contact

Clients/Coworkers

EDIT INFO

Profession:

Composer

Known for:

Drones / The Futurist / Diagnosis

Awards:

1 nomination [more >](#)

Born:

9 August 1979, USA (age 31) [more >](#)

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635,478

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Filmography sorted by:

Production Status

Go

Jump to:

[Past Films & Videos](#)

[Past Television](#)

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Past Films & Videos (9 titles)	Year	MOVIE Meter	Budget	Opening Weekend	US Box Office
Drones - <i>Composer</i>	2010	31,033	\$500K		
A Lot of Chocolate (short) - <i>Composer</i>	2009	408,000			
Soccer Mom (short) - <i>Composer</i>	2009	181,799	\$10K		
Hudson & Rome (short) - <i>Composer</i>	2007	418,714	\$5K		
The Conversation (short) - <i>Composer</i>	2007	98,331			
I Love My Suit (short) - <i>Composer</i>	2006	605,978			
The Futurist (short) - <i>Composer</i>	2005	436,432			
Filters (short) - <i>Composer</i>	2004	354,714	\$7K		
Diagnosis (short) - <i>Composer</i>	2004	587,502			

Past Television (2 titles)	Year	MOVIE Meter	User Rating	User Votes
In the Moment (TV series) - <i>Composer</i> (8 episodes, 2008-2010)		120,749	6.1	6
Setting Things Right... for Now - <i>Composer</i>	2010			
Resolutions of Sorts - <i>Composer</i>	2010			
Cleaning Up... Images - <i>Composer</i>	2010			
Tempting Proposals - <i>Composer</i>	2010			
Connections... Sort Of - <i>Composer</i>	2009			
(3 more)				
Satacracy 88 (TV series) - <i>Composer</i> (6 episodes, 2006-2007)		120,477	4.9	16
The Deal - <i>Composer</i>	2007			
The Betrayal - <i>Composer</i>	2007			
The Past - <i>Composer</i>	2007			
The Elixir - <i>Composer</i>	2007			
The Plastic Bag - <i>Composer</i>	2007			
(1 more)				

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Kaz Boyle

- Main Details
- STARmeter
- Filmography
- Summary
- Year
- Profession
- Title Type
- TV Series
- Credited Name
- Genre
- Keyword
- Budget
- Box Office
- Ratings
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- Biography
- Quotes
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- Clients/Coworkers
- by STARMeter
- by Company
- by Relationship

Main Details Filmography Personal Details Media Contact Clients/Coworkers EDIT INFO

Biography

Kazimir (Kaz) Boyle began composing for film when he was commissioned by the University of Illinois to create new music for the Austrian silent film [Sodom und Gomorrha](#). After completing his Bachelor of Music in Composition at the U of I, he attended the University of Southern California graduate program in Advanced Film and Television Scoring, studying under such legends as "Elmer Bernstein" , "David Raksin" and "Christopher Young". While at USC Kazimir met many film students and soon gained a reputation as a trusted musical collaborator.

Kaz then joined "Hans Zimmer"'s team at Media Ventures, where he absorbed - first as a technical assistant and later as a coordinator and arranger - an invaluable education in film composition technique, scene interpretation, and a broad knowledge of musical technology. His experience in Zimmer's tech world led to several opportunities working for "James Newton Howard" .

In 2002 Kazimir opened Flash Music, LLC, his own studio in Hollywood. Since then he has been busy with myriad freelance projects: independent feature films, cable television MOWs, television commercials and cutting-edge short films. He often co-writes with "James Dooley" , and "Trevor Morris" . In 2005 Kazimir was tapped by "Craig Armstrong" to be his orchestral arranger on [Fever Pitch](#) and [_Must Love Dogs\(2005\)_](#) .

Kazimir continues to write music for the concert hall, often collaborating with the Los Angeles based chamber ensemble The Definiens Project.

Written by: kaz_boyle@hotmail.com

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Kristin Øhrn Dyrud

Main Details

STARmeter

Filmography

Summary

Year

Profession

Title Type

TV Series

Credited Name

Genre

Keyword

Budget

Box Office

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Clients/Coworkers

by STARmeter

by Company

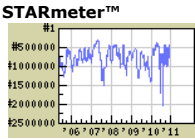
by Relationship

Main DetailsFilmographyPersonal DetailsMediaContactClients/CoworkersEDIT INFO

Profession:Composer / Music Department

Known for:Redemption Maddie / The Attic Door / Wolves in the Woods

Awards:1 winmore »



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Industry Connections See how you may be connected with Kristin Øhrn Dyrud

Filmography sorted by: Production Status Go

Jump to: Past Films & Videos Add IMDb Resume

Past Films & Videos (16 titles)		Year	MOVIE Meter	Budget	Opening Weekend	US Box Office
First Dates (video) - <i>Composer</i>		2010	33,643			
	The Attic Door - <i>Composer</i>	2009	55,844	\$200K		
Finding Madison - <i>Composer</i>		2008	158,815	\$30K		
Fantastic Feelings (short) - <i>Vocalist</i>		2008	259,593	\$20K		
Jim and Jung (short) - <i>Composer</i>		2008	356,027			
Empty Fuller - <i>Composer</i> (original music by)		2008	68,942			
Patterns (short) - <i>Composer</i>		2007	605,872			
Alien Game - <i>Composer</i>		2007	83,579	\$150K		
	Still Life (short) - <i>Composer</i>	2007	242,159	\$60K		
	Santa Croce (short) - <i>Composer</i>	2007	151,210	\$70K		
	Redemption Maddie (short) - <i>Composer</i>	2007	42,392	\$65K		
Two Nights (short) - <i>Composer</i>		2007	600,570	\$40K		
	Caroline Crossing (short) - <i>Composer</i>	2006	284,361	\$40K		
	Wolves in the Woods (short) - <i>Composer</i>	2006	199,360	\$10K		
Pieces of Eight - <i>Composer</i>		2006	160,468			
Dunes of Destiny (short) - <i>Composer</i>		2005	217,731			

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Matt Koskenmaki

- Main Details

STARmeter

Filmography

Summary

Year

Profession

Title Type

TV Series

Credited Name

Genre

Keyword

Budget

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by STARmeter

by Company

by Relationship

Main Details

Filmography

Personal Details

Media

Contact

Clients/Coworkers

EDIT INFO

Profession:

Composer

Known for:

The Swan

For Love or Money

Dirty Jobs

Awards:

3 wins

more »

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415,219
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Filmography sorted by: Production Status Go

Jump to: Past Films & Videos Past Television Add IMDb Resume

Past Films & Videos (1 title)		Year	MOVIE Meter	Budget	Opening Weekend	US Box Office
The Pool Boy (short) - <i>Composer</i>		2001	281,212			
Past Television (24 titles)		Year	MOVIE Meter	User Rating	User Votes	
Apocalypse Island (TV documentary) - <i>Composer</i>		2010	150,419	3.8	104	
Street Customs (TV series) - <i>Composer</i> (15 episodes, 2009)			48,645	5.3	41	
Lamborghini - <i>Composer</i>		2009				
Wrench Rod - <i>Composer</i>		2009				
2007 Maybach - <i>Composer</i>		2009				
Vans Van - <i>Composer</i>		2009				
Stallone 55 Ford Truck - <i>Composer</i>		2009				
(10 more)						
Octomom: The Incredible Unseen Footage (TV movie) - <i>Composer</i>		2009	351,557	2.6	12	
	The Ultimate Fighter (TV series) - <i>Composer</i> (27 episodes, 2005-2006)		7,899	8.0	855	
	Team Dagger - <i>Composer</i>	2006				
	The Basketball - <i>Composer</i>	2006				
	Fresh Meat - <i>Composer</i>	2006		3.8	8	
	Ultimate Finale II - <i>Composer</i>	2005		6.5	13	
	Killer Instinct - <i>Composer</i>	2005		4.1	5	
	(22 more)					
Flight Attendant School (TV series) - <i>Composer</i> (unknown episodes)		2006	274,005	6.6	6	
Tuckerville (TV series) - <i>Composer</i> (2 episodes, 2005)			356,949	6.5	13	
Puppies and Pythons - <i>Composer</i>		2005				
A Real Sweet Sixteen - <i>Composer</i>		2005				
Firehouse USA: Boston (TV series) - <i>Composer</i>		2005	183,044	5.5	22	
	Big Brother: UK (TV series) - <i>Composer</i> (1 episode, 2005)		24,774	4.0	1,518	
	Episode #6.1 - <i>Composer</i>	2005				
Southern Steel (TV series documentary) - <i>Composer</i>		2004	376,877	5.6	5	
Nanny 911 (TV series) - <i>Composer</i> (unknown episodes)		2004	58,041	5.5	169	
Renovate My Family (TV series) - <i>Composer</i> (unknown episodes)		2004	239,847	4.6	21	
Kevin and Drew Unleashed (TV series documentary) - <i>Composer</i>		2004	368,673			
Hell's Kitchen (TV series) - <i>Composer</i> (15 episodes, 2004)			42,910	6.4	213	
	Episode #1.15 - <i>Composer</i>	2004				
	Episode #1.14 - <i>Composer</i>	2004				
	Episode #1.13 - <i>Composer</i>	2004				
	Episode #1.12 - <i>Composer</i>	2004				
	Episode #1.11 - <i>Composer</i>	2004				
	(10 more)					
American Casino (TV series documentary) - <i>Composer</i> (unknown episodes)		2004	118,132	6.9	37	
	The Swan (TV series) - <i>Composer</i> (unknown episodes)	2004	34,144	2.2	206	

American Hot Rod (TV series documentary) - <i>Composer</i> (unknown episodes)	2004	39,611	5.0	205
Dirty Jobs (TV mini-series documentary) - <i>Composer</i> (unknown episodes)	2003	105,959	8.5	195
Performing as... (TV series) - <i>Composer</i> (unknown episodes)	2003	250,387		
For Love or Money (TV series) - <i>Composer</i>	2003	130,495	3.8	35
 American Chopper: The Series (TV series) - <i>Composer</i> (3 episodes, 2003)		6,122	6.6	1,204
Race Car: Part 2 - <i>Composer</i>	2003			
Race Car: Part 1 - <i>Composer</i>	2003			
Black Widow: Part 1 - <i>Composer</i>	2003		7.7	5
The Jim Rose Twisted Tour (TV series) - <i>Composer</i>	2003	432,856		
Joe Millionaire (TV series) - <i>Composer</i> (1 episode, 2003)		63,636	2.7	171
The Aftermath - <i>Composer</i>	2003			
Suspect: True Crime Stories (TV series) - <i>Composer</i> (1 episode, 2002)		361,264	5.5	12
Episode #1.1 - <i>Composer</i>	2002			
Worst Case Scenarios (TV series) - <i>Composer</i> (unknown episodes)	2002	102,576	5.3	20

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Michael Cohen (VIII)

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Biography

Composer Michael Cohen was born and raised in Hollywood, Florida, and graduated from Harvard University in 1999 with a Bachelor's degree in Psychology. After graduating, he attended the Scoring for Film and Television program at the University of Southern California, where he studied under such teachers as [Elmer Bernstein](#), [Christopher Young](#), and [David Raksin](#).

He has composed music for numerous feature films including [The Hebrew Hammer](#), [Go for Broke](#), [Higher Ed](#), [Spider's Web](#) (2001), and [Guns and Roses](#) (2003). He has also written music for television shows, national commercials and video games, and has composed the scores for over 70 short films.

On the Internet, he wrote music for the behind-the-scenes documentary covering the filming of [James Cameron](#)'s 3D IMAX film 'Ghosts of the Abyss' (2003), which focuses on capturing more in-depth images of the Titanic using a new technology developed by Cameron.

Written by: Anonymous

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Michael D. Simon

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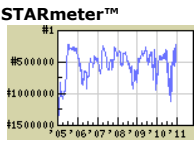
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Main Details Filmography Personal Details Media Contact Clients/Coworkers EDIT INFO

Direct Contact: simon5413@yahoo.com
Profession: [Music Department / Composer](#)
Known for: [Starter for 10](#) / [The Great Buck Howard](#) / [Elvis and Anabelle](#)
Born: 12 November 1980, USA (age 30) [more »](#)

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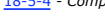



















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Filmography sorted by: Production Status Go

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Past Films & Videos (6 titles)					
	Year	MOVIE Meter	Budget	Opening Weekend	US Box Office
The Great Buck Howard - <i>Scoring Assistant</i>	2008	3,651		\$115K	\$748K
Elvis and Anabelle - <i>Orchestrator</i>	2007	3,520			
Starter for 10 - <i>Scoring Assistant</i>	2006	3,148		\$37.1K	\$210K
One Hit (short) - <i>Composer</i>	2006	376,336			
The Mechanik - <i>Music Score Assistant</i>	2005	12,646	\$5M		
Guess Who's Coming (short) - <i>Composer</i>	2004	376,675	\$50K		

Past Television (5 titles)		Year	MOVIE Meter	User Rating	User Votes
Notes from the Underbelly (TV series) - <i>Composer: additional music</i> (13 episodes, 2007-2010)			17,173	6.5	492
	Baby on Board - <i>Composer</i> (additional music)	2010			
	If the Shoe Fits - <i>Composer</i> (additional music) (uncredited)	2008			
	Not Without My Noodles - <i>Composer</i> (additional music) (uncredited)	2007		4.8	5
	Heather's Visit - <i>Composer</i> (additional music) (uncredited)	2007			
	The Blackout - <i>Composer</i> (additional music) (uncredited)	2007			
(8 more)					
	The Mentalist (TV series) - <i>Composer: additional music</i> (43 episodes, 2008-2010)		156	8.4	1,026
	Red Sky in the Morning - <i>Composer</i> (additional music)	2010		8.6	140
	Red Letter - <i>Composer</i> (additional music)	2010		8.0	94
	18-5-4 - <i>Composer</i> (additional music)	2010		8.2	91
	Red All Over - <i>Composer</i> (additional music)	2010		8.2	97
	Blood Money - <i>Composer</i> (additional music)	2010		8.3	95
(38 more)					
Traveler (TV series) - <i>Composer: additional music</i> (6 episodes, 2007)			9,372	8.2	1,030
	The Exchange - <i>Composer</i> (additional music)	2007		7.9	18
	The Reunion - <i>Composer</i> (additional music) (uncredited)	2007		7.6	18
	The Trader - <i>Composer</i> (additional music)	2007		7.1	16
	The Tells - <i>Composer</i> (additional music)	2007		7.6	16
	New Haven - <i>Composer</i> (additional music)	2007		6.6	25
(1 more)					
	Brothers & Sisters (TV series) - <i>Orchestrator</i> (7 episodes, 2006-2007)		472	7.6	289
	Valentine's Day Massacre - <i>Orchestrator</i>	2007		8.7	47
	Mistakes Were Made: Part 1 - <i>Orchestrator</i> (uncredited)	2006		8.2	53
	Northern Exposure - <i>Orchestrator</i> (uncredited)	2006		7.8	50
	Date Night - <i>Orchestrator</i> (uncredited)	2006		7.7	51
	Family Portrait - <i>Orchestrator</i> (uncredited)	2006		7.7	43
(2 more)					
	E-Ring (TV series) - <i>Assistant To Composer</i> (11 episodes, 2005)		17,631	6.6	668
	Christmas Story - <i>Assistant To Composer</i>	2005		8.1	14
	The Forgotten - <i>Assistant To Composer</i>	2005		7.4	16
	Delta Does Detroit - <i>Assistant To Composer</i>	2005		7.4	22
	Cemetery Wind: Part 2 - <i>Assistant To Composer</i>	2005		8.2	17
	Cemetery Wind: Part 1 - <i>Assistant To Composer</i>	2005		8.1	15

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Michael Patti

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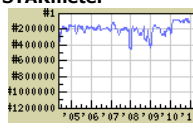
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Main Details Filmography Personal Details Media Contact Clients/Coworkers EDIT INFO

Direct Contact: Phone: 310-989-1055
mpatti@mac.com
Profession: Music Department / Composer / Sound Department
Known for: Scary Movie 4 / Tenacious D in The Pick of Destiny / I Know Who Killed Me
Also Known As: Mike Patti more »
Born: 14 October 1980, USA (age 30) more »
Height: 6' 2" (1.88 m)

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










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Past Films & Videos (27 titles)	Year	MOVIE Meter	Budget	Opening Weekend	US Box Office
 Coyote Falls (short) - <i>Orchestral Mockups</i>	2010	13,669			
 Catch or Release? (video short) - <i>Composer</i> (original score)	2010	107,962	\$3K		
 Marmaduke - <i>Programming</i>	2010	1,235		\$11.6M	\$33.6M
 Heaven Is Waiting (short) - <i>Composer</i>	2010	260,055			
 Justice League: Crisis on Two Earths (video) - <i>Composer</i> (additional music)	2010	4,146			
 The Treasure of the Sierra Nevada (short) - <i>Composer</i> (original score)	2009	166,641	\$10K		
 Ice Cream (short) - <i>Composer</i>	2009	404,225			
 Bring It On: Fight to the Finish (video) - <i>Composer</i> (additional music)	2009	4,065			
 Joseph's Wheel of Destiny (short) - <i>Composer, Sound Recordist</i>	2009	585,425			
 The Prince & Me 3: A Royal Honeymoon - <i>Composer</i> (additional music)	2008	10,359			
 An American Carol - <i>Composer</i> (additional music)	2008	4,923	\$12M	\$3.66M	\$7M
 Superhero Movie - <i>Composer</i> (additional music)	2008	1,887	\$35M	\$9.51M	\$25.9M
 Dog Gone - <i>Composer</i> (additional music)	2008	19,873			
 Turok: Son of Stone (video) - <i>Composer</i> (additional music)	2008	22,206			
 Cold Play - <i>Composer</i>	2008	55,955	\$1M		
 I Know Who Killed Me - <i>Midi Orchestration</i>	2007	3,532	\$12M	\$3.51M	\$7.23M
 Tenacious D in The Pick of Destiny - <i>Synthesizer Orchestrator</i>	2006	1,568		\$3.23M	\$8.32M
 How Henri Came to Stay - <i>Composer</i>	2006	252,981			
 Scary Movie 4 - <i>Composer</i> (additional music)	2006	785	\$45M	\$40.2M	\$90.7M
 Speechless (short) - <i>Composer</i>	2006	687,894	\$10K		
 Doogal - <i>Composer</i> (additional music)	2006	10,852		\$3.61M	\$7.38M
 Nun Fu (short) - <i>Composer</i>	2005	457,736	\$5K		
 Love Thy Neighbor (short) - <i>Composer</i>	2004	163,191			
 The Elephant's Egg (short) - <i>Orchestrator</i>	2004	478,968	\$30K		
 Look Away (short) - <i>Composer</i>	2004	446,606			
 Streakers (short) - <i>Composer</i>	2004	586,472			

[True Color](#) (short) - *Composer* 2004 404,222

Past Television (4 titles)		Year	MOVIE Meter	User Rating	User Votes
	Camp Rock 2: The Final Jam (TV movie) - <i>Composer</i> (additional music)	2010	3,136	4.8	837
	The Last Day of Summer (TV movie) - <i>Composer</i> (additional music)	2007	17,945	4.6	238
	Christmas Do-Over (TV movie) - <i>Composer</i> (additional music)	2006	6,845	5.2	376
	Xiaolin Showdown (TV series) - <i>Composer: additional music</i> (12 episodes, 2005-2006)		26,105	7.2	325
	Time After Time: Part 1 - <i>Composer</i> (additional music)	2006			
	Time After Time: Part 2 - <i>Composer</i> (additional music)	2006			
	Hannibal's Revenge - <i>Composer</i> (additional music)	2006			
	Wu Got the Power - <i>Composer</i> (additional music)	2006			
	Chucky Choo - <i>Composer</i> (additional music)	2006			
	(7 more)				
Other (5 titles)		Year	MOVIE Meter	User Rating	User Votes
	Monsters vs. Aliens (video game) - <i>Composer</i> (additional music)	2009	18,618	6.9	180
	Nancy Drew: The Last Train to Blue Moon Canyon (video game) - <i>Composer</i> (additional music)	2005	262,550	7.7	27
	Nancy Drew: Curse of Blackmoor Manor (video game) - <i>Composer</i> (additional music)	2004	214,615	9.0	30
	Nancy Drew: The Secret of Shadow Ranch (video game) - <i>Composer</i> (additional music)	2004	221,845	9.0	34
	Nancy Drew: Danger on Deception Island (video game) - <i>Composer</i> (additional music)	2003	213,173	8.3	21

Biography

Michael Patti is an up and coming talent, who has contributed additional music and orchestrations for several box office successes. He has learned and improved his craft by composing and orchestrating for many successful composers including Christopher Lennertz, James L. Venable, Joel McNeely, James Dooley, Andrew Gross and Kevin Manthei...[more »](#)

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Nuno Malo

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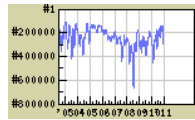
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Talent Agent: International Creative Management (ICM) - Brice Gaeta more »

Los Angeles, CA:
10250 Constellation Blvd
9th Floor
Los Angeles, CA 90067
USA

Direct Contact: Phone: +1 818-990-8584
Profession: Composer / Music Department
Known for: The Celestine Prophecy / Amália / Filme da Treta
Born: 22 October 1977, Portugal (age 33) more »

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Filmography sorted by: Production Status Go

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Past Films & Videos (17 titles)		Year	MOVIE Meter	Budget	Opening Weekend	US Box Office
Assalto ao Santa Maria - <i>Composer</i>		2010	102,591			
Two Hours in the Dark (short) - <i>Composer</i>		2010	162,538			
	Backlight - <i>Composer</i>	2010	22,770	\$4M		
	The Lost & Found Family - <i>Composer</i>	2009	32,304			
Amália - <i>Composer</i>		2008	48,022	\$5M		
	The Art of Stealing - <i>Composer</i>	2008	19,910	\$3M		
Julgamento - <i>Composer</i>		2007	93,276			
Behind the Clouds - <i>Composer</i>		2007	74,345			
Filme da Treta - <i>Composer</i>		2006	86,657			
Parte de Mim (short) - <i>Composer</i>		2006	522,923			
Um Ano Mais Longo (short) - <i>Composer</i>		2006	707,948			
	The Celestine Prophecy - <i>Composer, Orchestrator</i>	2006	8,922	\$10M	\$25.3K	\$1.04M
Manô - <i>Composer</i>		2005	377,965			
Last Call (short) - <i>Composer</i>		2005	417,677	\$20K		
Fado Blues - <i>Composer</i>		2004	126,662	\$2.1M		
O Outro Lado do Arco-Íris (short) - <i>Composer</i>		2004	315,374			
The Policewoman - <i>Composer</i>		2003	183,393			
Television In Production (1 title)		Year	MOVIE Meter	Status		Budget
Barcelona, ciutat neutral (TV series) - <i>Composer</i> (2 episodes, 2011)			83,570	Filming		
Episode #1.2 - <i>Composer</i>		2011				
Episode #1.1 - <i>Composer</i>		2011				
Past Television (1 title)			Year	MOVIE Meter	User Rating	User Votes
O Dez (TV movie) - <i>Composer</i> (theme music)			2010	153,122	7.4	27

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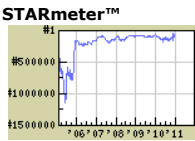
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Clients/Coworkers

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Main Details Filmography Personal Details Media Contact Clients/Coworkers EDIT INFO

Direct Contact: contact@panuaaltio.com
Profession: [Composer](#) / [Music Department](#) / [Miscellaneous Crew](#)
Known for: [Sauna](#) / [The Home of Dark Butterflies](#) / [Mother of Mine](#)
Awards: 1 nomination [more »](#)
Born: 29 January 1982, Finland (age 28) [more »](#)
Vanity URL: <http://www.imdb.me/panuaaltio>



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


















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Films In Production (2 titles)		Year	MOVIE Meter	Status	Budget	
	Hella W - <i>Composer</i>	2011	132,405	Post-production		
	Syvälle salattu - <i>Composer</i>	2011	87,319	Post-production		
Past Films & Videos (24 titles)		Year	MOVIE Meter	Budget	Opening Weekend	US Box Office
	Priest of Evil - <i>Arranger (orchestral score), Orchestral Score Producer</i>	2010	24,261			
	The Sanctuary - <i>Composer (additional music)</i>	2009	23,122			
	Lemo - <i>Additional Orchestrator</i>	2009	39,799			
	Inner Trial - <i>Composer</i>	2008	90,112			
	Three Wise Men - <i>Composer (additional music)</i>	2008	35,993			
	Sauna - <i>Composer, Musician (synthesizer), Orchestrator</i>	2008	8,508			
	Arn: The Kingdom at Road's End - <i>Additional Orchestrator</i>	2008	8,489			
	The Home of Dark Butterflies - <i>Composer, Orchestrator</i>	2008	29,464			
	The Golden Nazi Vampire of Absam: Part II - The Secret of Kottlitz Castle - <i>Composer (additional music)</i>	2008	49,344			
	Arn: The Knight Templar - <i>Additional Orchestrator (uncredited)</i>	2007	3,638	\$28M		
	Quest for a Heart - <i>Assistant To Composer (uncredited)</i>	2007	24,121			
	Spider-Man 3 - <i>Synthesizer Programmer</i>	2007	431	\$258M	\$151M	\$337M
	Nanking (documentary) - <i>Composer (additional music)</i>	2007	9,618		\$6.32K	\$160K
	The Year of the Wolf - <i>Assistant To Composer</i>	2007	38,909			
	Hacking Democracy (documentary) - <i>Assistant To Composer</i>	2006	32,444	\$400K		
	Deer Season (short) - <i>Composer</i>	2006	67,908	\$11K		
	Iltasatu (short) - <i>Composer</i>	2005	633,683			
	Mother of Mine - <i>Assistant To Composer</i>	2005	18,898			
	Mun Lappi (short) - <i>Composer, Musician</i>	2005	476,078			
	The Children (short) - <i>Composer</i>	2005	332,165			
	Tyttö (documentary short) - <i>Composer</i>	2005	731,813			
	Pientä järjestystä (documentary short) - <i>Composer</i>	2004	754,887			
	Operaatio vieras äly (short) - <i>Composer</i>	2004	700,449			
	Hungry Hearts - <i>Composer</i>	1922	200,804			

Past Television (5 titles)	Year	MOVIE Meter	User Rating	User Votes
Matroesjka's 2 (TV mini-series) - <i>Orchestrator</i> (unknown episodes)	2008	24,388	8.2	184
The Eurovision Song Contest (TV special) - <i>Composer</i> (additional music)	2007	221,532	6.1	152
The Eurovision Song Contest Semi Final (TV special) - <i>Composer</i> (additional music)	2007	351,489	6.5	51
God's Teeth (TV short) - <i>Composer</i>	2006	448,714	6.4	14
Diili (TV series) - <i>Composer</i> (19 episodes, 2005)		320,833	4.8	28
Finale - <i>Composer</i>	2005			
Jakso 21 - <i>Composer</i>	2005			
Jakso 20 - <i>Composer</i>	2005			
Jakso 19 - <i>Composer</i>	2005			
Jakso 18 - <i>Composer</i>	2005			
(14 more)				
Other (3 titles)	Year	MOVIE Meter	User Rating	User Votes
Apache: Air Assault (video game) - <i>Composer</i>	2010	267,916		
Saga (video game) - <i>Composer</i>	2008	473,901		
Ultima V: Lazarus (video game) - <i>Composer</i> (additional music)	2005	536,444	7.7	36

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Patrick Kirst

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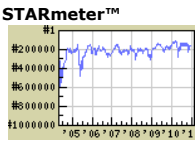
Contact

Clients/Coworkers

by STARMeter
by Company
by Relationship

Main Details Filmography Personal Details Media Contact Clients/Coworkers EDIT INFO

Direct Contact: Phone: 213-479-8079
contact@patrickkirst.com
Profession: [Composer](#) / [Music Department](#) / [Thanks](#)
Known for: [The Elephant's Egg](#) / [The Proposal](#) / [Sex and the City](#)
Awards: 4 wins [more »](#)
Born: 2 April 1973, Germany (age 37) [more »](#)
Vanity URL: <http://www.imdb.me/patrickkirst>
News: [Dark Woods](#) (From [28 Days Later Analysis](#): 29 April 2009, 12:54 AM, PDT)
Resume: [View resume for Patrick Kirst](#)



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


















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Filmography sorted by: Production Status Go





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Projects In Development (1 title)		Year	MOVIE Meter	Status		
	The Devil in the Kitchen - <i>Composer</i>	2011	394,650	Unknown		
Films In Production (1 title)		Year	MOVIE Meter	Status	Budget	
Where the Road Meets the Sun - <i>Composer</i>		2010	19,558	Post-production		
Past Films & Videos (64 titles)		Year	MOVIE Meter	Budget	Opening Weekend	US Box Office
	Framily - <i>Composer</i>	2010	65,050			
	Long Awaited (short) - <i>Composer</i>	2010	172,195			
	Der grosse Kater - <i>Composer</i>	2010	53,711			
	An African Election (documentary) - <i>Composer</i>	2010	63,980			
	Mousy Brown (short) - <i>Composer</i>	2010	527,674			
	The Renaissance of Mata Ortiz (documentary) - <i>Composer</i>	2010	230,398			
	Walter (short) - <i>Composer</i>	2010	131,344			
	A Christmas Dream (short) - <i>Composer</i>	2009	242,551	\$70K		
	The Polo Kid (documentary) - <i>Composer</i>	2009	118,360	\$300K		
	For the Last Sixth Time (video short) - <i>Composer</i>	2009	394,358			
	Monstrous Nature (short) - <i>Composer</i>	2009	274,314			
	The Ugly Truth - <i>Orchestrator</i>	2009	459	\$38M	\$27.6M	\$88.9M
	The Proposal - <i>Orchestrator</i>	2009	488	\$40M	\$33.6M	\$164M
	Kavi (short) - <i>Composer</i>	2009	61,157			
	See You Later (short) - <i>Composer</i>	2009	396,686			
	The Desperate (short) - <i>Composer</i>	2009	128,491			
	The Assassin Project (short) - <i>Composer</i>	2008	201,283			
	Return to Sender (short) - <i>Composer</i>	2008	423,889	\$18K		
	Rigged - <i>Composer</i>	2008	12,355			
	The Break-In (short) - <i>Composer</i> (music by)	2008	302,690			
	The Cracked Pot (short) - <i>Composer</i> (original music by)	2008	584,233			
	Sweet Thing - <i>Composer</i>	2008	193,912			

	Sex and the City - <i>Additional Orchestrator</i>	2008	428	\$65M	\$56.8M	\$153M
	Swimming Moon (short) - <i>Composer</i>	2008	590,891			
	Under the Hollywood Sign (documentary) - <i>Composer</i>	2008	126,199	\$385K		
	Resonance (short) - <i>Composer</i>	2008	393,197	\$12K		
	Green (short) - <i>Composer</i>	2008	372,064	\$55K		
	Spent (short) - <i>Composer</i>	2008	262,275			
	The Cross Before Me - <i>Composer</i> (music by)	2008	210,751			
	Mr. Magorium's Wonder Emporium - <i>Orchestrator</i>	2007	2,849		\$9.63M	\$32.1M
	Have You Ever Heard About Vukovar? (short) - <i>Composer</i>	2007	191,871			
	The Shadows - <i>Composer</i>	2007	84,198	\$50K		
	Earth (documentary) - <i>Birds Of Paradise And Baboons Music</i>	2007	4,187	\$15M	\$8.83M	\$32M
	Catalina (short) - <i>Composer</i>	2007	391,773	\$50K		
	All the Days Before Tomorrow - <i>Special Thanks</i>	2007	18,223			
	Peg Entwistle's Last Walk (short) - <i>Composer</i>	2007	565,095	\$10K		
	Prometheus and the Butcher (short) - <i>Composer</i>	2006	373,503	\$20K		
	Heart of Fear (video) - <i>Composer</i>	2006	141,558	\$500K		
	Looking for My Brother (short) - <i>Composer</i>	2006	374,236	\$50K		
	Four Corners (short) - <i>Composer</i>	2006	373,662	\$50K		
	Zombie Prom (short) - <i>Composer, Orchestrator</i>	2006	42,026	\$1M		
	Janie (short) - <i>Composer</i>	2006	152,889	\$40K		
	The Story of Bob (short) - <i>Composer</i>	2005	443,509	\$10K		
	In the Shadows (short) - <i>Composer</i>	2005	343,134	\$55K		
	Nightshift (short) - <i>Composer</i>	2005	293,736	\$150K		
	Corazón en fuego (short) - <i>Composer</i>	2005	612,605	\$60K		
	Small & Deep, Love Stories (short) - <i>Composer</i>	2005	524,108	\$10K		
	The Accident (short) - <i>Composer</i>	2005	541,810	\$5.5K		
	Nativity (short) - <i>Composer</i>	2005	27,520	\$2K		
	Inspiration (short) - <i>Composer</i>	2005	528,064	\$5K		
	Whispers on Skin (short) - <i>Composer</i> (original music by)	2004	747,819	\$2K		
	Stopover (short) - <i>Composer</i>	2004	649,008	\$20K		
	The Elephant's Egg (short) - <i>Composer, Conductor, Orchestrator</i>	2004	478,968	\$30K		
	Tales from Beyond - <i>Additional Orchestrator, Conductor</i>	2004	114,159	\$250K		
	Soccer Dog: European Cup - <i>Assistant To Composer</i>	2004	37,648			
	Wall/Paper - <i>Composer</i>	2004	468,002			
	Mrs. Stevens Hears the Mermaids Singing - <i>Composer</i>	2004	127,013	\$500K		
	Snackers (short) - <i>Composer</i>	2004	369,827	\$13K		
	The Reception (short) - <i>Composer</i>	2004	577,862	\$15K		
	Playing (short) - <i>Composer</i>	2004	555,720	\$43K		
	Cut and Run (short) - <i>Composer</i>	2004	152,498			
	Woman in the Attic (short) - <i>Composer</i>	2003	358,392			
	Workday (short) - <i>Composer</i>	2003	605,270			
	The Toll Collector (short) - <i>Composer</i>	2003	210,499			

Past Television (8 titles)

Year	MOVIE	User	User
------	-------	------	------

		Meter	Rating	Votes
The 19th Wife (TV movie) - <i>Composer</i> (additional music)	2010	15,566	6.0	68
The Soul of Ashanti (TV movie) - <i>Composer</i>	2009	521,515		
The Prince of Motor City (TV movie) - <i>Composer</i> (additional music)	2008	42,527	4.9	16
 Carolina Moon (TV movie) - <i>Orchestrator</i> (uncredited)	2007	16,690	5.6	935
 Blue Smoke (TV movie) - <i>Composer</i> (additional music)	2007	19,905	5.1	460
 Montana Sky (TV movie) - <i>Orchestrator</i>	2007	12,937	5.6	701
The American Experience (TV series documentary) - <i>Orchestrator</i> (1 episode, 2006)		9,963	8.3	257
 John & Abigail Adams - <i>Orchestrator</i>	2006		7.8	21
Abe & Bruno (TV movie) - <i>Composer</i>	2006	108,965	3.8	37

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Patrick Morganelli

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- Contact
- Clients/Coworkers
- by STARMeter
- by Company
- by Relationship

Main Details Filmography Personal Details Media Contact Clients/Coworkers EDIT INFO

Direct Contact: patrick@patrickmorganelli.com
Profession: Composer / Music Department
Known for: Deadland / Two-Minute Heist / Fight or Die
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Filmography sorted by: Production Status Go

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Projects In Development (1 title)					Year	MOVIE Meter	Status	
	The Razorman - <i>Composer</i>				2012	401,973	Unknown	

Films In Production (2 titles)					Year	MOVIE Meter	Status	Budget
	The Haunting of Pearson Place - <i>Composer</i>				2011	67,260	Filming	\$500K
	House of Last Things - <i>Composer</i>				2011	31,365	Filming	

Past Films & Videos (9 titles)						Year	MOVIE Meter	Budget	Opening Weekend	US Box Office
	Our Last Supper - <i>Composer</i>					2010	189,088			
	College Park - <i>Composer</i>					2009	161,012	\$500K		
	Two-Minute Heist - <i>Composer</i>					2009	198,669			
	Deadland - <i>Composer</i>					2009	2,212			
	Crosswalk (short) - <i>Composer</i>					2009	197,216	\$5K		
	Double (short) - <i>Composer</i>					2008	165,904	\$25K		
	502 (video) - <i>Composer</i>					2008	206,087	\$100K		
	The Milkman (video) - <i>Composer</i>					2006	342,808	\$75K		
	Hungry Hearts - <i>Composer</i>					1922	200,804			

Past Television (2 titles)					Year	MOVIE Meter	User Rating	User Votes
	Fight or Die (TV series documentary) - <i>Composer</i> (unknown episodes)				2008	163,976	6.0	17
	Lost (TV series) - <i>Assistant Orchestrator</i> (1 episode, 2006)					157	8.7	33,589
	Lockdown - <i>Assistant Orchestrator</i>				2006		9.1	1,064

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Peter Senchuk

- Main Details

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Filmography

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Profession

Title Type

TV Series

Credited Name

Genre

Keyword

Budget

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by STARmeter

by Company

by Relationship

Manager: [Bleu Jean Management - Karrie Vickery](#) [more »](#)

Santa Monica, CA:

P.O. Box 5306

Santa Monica, CA 90409-5306

USA

Profession: [Composer](#) / [Music Department](#)

Known for: [Eve of Understanding](#) / [The Arsonist](#) / [The Five Stages of Beer](#)

Also Known As: [Pete Senchuk](#) [more »](#)

Awards: 2 wins [more »](#)

Born: 1974, Canada (age 35) [more »](#)

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Filmography sorted by:

Production Status

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Past Films & Videos (13 titles)					Year	MOVIE Meter	Budget	Opening Weekend	US Box Office
	Kill, My Lovely (short) - <i>Composer</i>				2008	217,371	\$7K		
	Eve of Understanding - <i>Composer</i>				2006	69,181			
	Something Old, Something British (short) - <i>Composer</i>				2005	576,650	\$20K		
	The Arsonist (short) - <i>Composer</i>				2004	255,499			
	The Five Stages of Beer - <i>Composer</i>				2003	179,734			
	Winded (short) - <i>Composer</i>				2003	587,478			
	In Hot Pursuit (short) - <i>Composer</i>				2003	429,758			
	U.S. Seals II (video) - <i>Composer</i> (additional music) (uncredited)				2001	35,115			
	Echo (short) - <i>Composer</i>				2001	243,695			
	The Substitute: Failure Is Not an Option (video) - <i>Orchestrator</i>				2001	29,730			
	Ed and Bet - <i>Composer</i>				2000	317,641			
	Fifteen French Architects in Los Angeles (documentary) - <i>Composer</i>				2000	680,234			
	In Search of... (short) - <i>Composer</i>				2000	216,379	\$7.5K		

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Philip White (III)

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by STARmeter

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by Relationship

Main Details

Filmography

Personal Details

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EDIT INFO

Profession:
Known for:

Music Department / Composer / Soundtrack
Disaster Movie / Meet the Spartans / Alvin and the Chipmunks

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Filmography sorted by:

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















Future Films







Past Films & Videos

Past Television

Other

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Films In Production (1 title)		Year	MOVIE Meter	Status	Budget	
	The Somnambulist - <i>Composer</i>	2010	21,386	Post-production	\$500K	
Past Films & Videos (21 titles)		Year	MOVIE Meter	Budget	Opening Weekend	US Box Office
	Cats & Dogs: The Revenge of Kitty Galore - <i>Composer</i> (additional music)	2010	913	\$85M	\$12.3M	\$43.6M
	Marmaduke - <i>Arranger, Score Coordinator</i>	2010	1,235		\$11.6M	\$33.6M
	The Keeper - <i>Composer</i>	2009	4,977	\$10M		
	The Horde - <i>Composer</i> (additional music)	2009	2,277			
	Against the Dark (video) - <i>Composer</i>	2009	7,427	\$9M		
	The Open Road - <i>Music Programmer</i>	2009	4,197	\$10M	\$3.17K	\$19.3K
	Adam - <i>Score Producer</i>	2009	2,047		\$68.4K	\$2.28M
	Disaster Movie - <i>Composer</i> (additional music), <i>Soundtrack</i> (writer: "Chipmunks Attack")	2008	1,642	\$25M	\$6.95M	\$14.2M
	The Intruder (short) - <i>Composer</i>	2008	275,609	\$5K		
	Patterns of Passion - <i>Composer</i>	2008	618,646			
	Meet the Spartans - <i>Assistant To Composer</i>	2008	758	\$30M	\$18.5M	\$38.2M
	Alvin and the Chipmunks - <i>Orchestrator, Soundtrack</i> (writer: "News Theme")	2007	1,507	\$60M	\$44.3M	\$217M
	The Perfect Holiday - <i>Orchestrator</i>	2007	4,612		\$2.28M	\$5.81M
	The Comebacks - <i>Assistant To Composer</i>	2007	5,660		\$5.55M	\$13.3M
	The Intruder (short) - <i>Composer</i>	2007	760,459			
	Tortilla Heaven - <i>Score Producer</i>	2007	20,279		\$73.5K	\$105K
	Shark Bait - <i>Composer</i> (additional music)	2006	9,103	\$10M		
	Post Mortem (short) - <i>Composer</i>	2006	707,444			
	Life After Tomorrow (documentary) - <i>Music Arranger</i>	2006	48,350			
	The Return of Laura Peters (short) - <i>Composer</i>	2006	153,736	\$10K		
	First Daughter - <i>Soundtrack</i> (writer: "Off My Chest")	2004	6,292		\$4M	\$9.06M
Past Television (5 titles)		Year	MOVIE Meter	User Rating	User Votes	

	Harmony (TV movie) - <i>Composer</i> (additional music)	2010	35,540		
	Camp Rock 2: The Final Jam (TV movie) - <i>Composer</i> (additional music)	2010	3,136	4.8	837
	The Deep End (TV series) - <i>Composer: additional music</i> (6 episodes, 2010)		9,149	6.8	9
	White Lies, Black Ties - <i>Composer</i> (additional music)	2010		6.3	11
	An Innocent Man - <i>Composer</i> (additional music)	2010		5.8	9
	Nothing Personal - <i>Composer</i> (additional music)	2010		6.8	12
	To Have and to Hold - <i>Composer</i> (additional music)	2010		5.9	11
	Where There's Smoke - <i>Composer</i> (additional music)	2010		6.6	16
	(1 more)				
	Supernatural (TV series) - <i>Assistant To Composer</i> (14 episodes, 2006-2007), <i>Composer: additional music</i> (8 episodes, 2007-2010)		50	9.0	13,099
	My Bloody Valentine - <i>Composer</i> (additional music)	2010		9.0	395
	The Song Remains the Same - <i>Composer</i> (additional music)	2010		9.0	470
	Swap Meat - <i>Composer</i> (additional music)	2010		8.5	353
	The Real Ghostbusters - <i>Composer</i> (additional music)	2009		8.9	404
	The Curious Case of Dean Winchester - <i>Composer</i> (additional music)	2009		8.7	425
	(17 more)				
	Me, Eloise (TV series) - <i>Orchestrator</i> (1 episode, 2006)		33,856	7.1	31
	Eloise's Rawther Unusual Halloween - <i>Orchestrator</i>	2006		7.3	5
Other (4 titles)		Year	MOVIE Meter	User Rating	User Votes
	The Godfather II (video game) - <i>Music Programmer</i>	2009	22,397	7.1	169
	Quantum of Solace (video game) - <i>Composer</i> (additional music), <i>Conductor</i>	2008	7,717	6.8	4,546
	Command & Conquer: Red Alert 3 (video game) - <i>Score Producer</i>	2008	12,811	7.6	438
	The Simpsons Game (video game) - <i>Orchestrator</i>	2007	31,010	8.0	320

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Main Details

Filmography

Personal Details

Media

Contact

Clients/Coworkers

EDIT INFO

Direct Contact:

Phone: 574-276-3901

dreamnotesinc@aol.com

Profession:

[Composer](#) / [Music Department](#) / [Self](#)

Known for:

[Fighting with Anger](#) / [Beau Brummel](#) / [Deeper and Deeper](#)

Resume:

[View resume for Rick DeJonge](#)

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Current rank:

631,298

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Filmography sorted by:

Production Status

Go

Jump to: [Past Films & Videos](#) [Self](#) [Other](#)

Past Films & Videos (7 titles)					Year	MOVIE Meter	Budget	Opening Weekend	US Box Office
	Deeper and Deeper - <i>Music Supervisor, Composer</i>				2010	46,248	\$250K		
	You're So Cupid! - <i>Orchestrator</i>				2010	8,124			
	Game Over (short) - <i>Composer</i>				2007	491,691	\$1K		
	Fighting with Anger - <i>Conductor, Music Supervisor, Orchestrator, Composer</i>				2007	83,020	\$2.15M		
	Beyond the 5000 (short) - <i>Composer</i>				2005	194,679			
	Beau Brummel - <i>Conductor, Orchestrator</i> (2007)				1924	69,629			
	Hungry Hearts - <i>Composer</i>				1922	200,804			

Self (1 title)					Year	MOVIE Meter	User Rating	User Votes
	Made in America (TV series documentary) - <i>Himself (unknown episodes)</i>				2003	101,795	7.7	48

Other (1 title)					Year	MOVIE Meter	User Rating	User Votes
	Konductra (video game) - <i>Composer</i>				2006	552,995		

Biography
Rick DeJonge is a graduate of the Scoring for Motion Pictures and Television Program from USC and holds a Master's of Art and Bachelor's of Music from Western Michigan University. Rick has been writing music for orchestra and wind ensemble for over 20 years and travels the world conducting his premieres...[more »](#)

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Ryan Adison Amen

- Main Details

STARmeter

Filmography

Summary

Year

Profession

Title Type

TV Series

Credited Name

Genre

Keyword

Budget

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by Relationship

Main Details Filmography Personal Details Media Contact Clients/Coworkers EDIT INFO

Direct Contact: scores@ryanadisonamen.com
Profession: [Composer](#) / [Music Department](#)
Known for: [Rigged](#) / [Mississippi Damned](#) / [Mother](#)
Born: August 1979, USA (age 31) [more »](#)
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Filmography sorted by:

Production Status

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Jump to: [Past Films & Videos](#) [Add IMDb Resume](#)

Past Films & Videos (14 titles)					Year	MOVIE Meter	Budget	Opening Weekend	US Box Office
	Mississippi Damned - <i>Composer</i>				2009	43,546			
	Rigged - <i>Composer</i>				2008	12,355			
	McCartney's Genes - <i>Composer</i>				2008	57,690			
	Zombie Prom (short) - <i>Orchestrator</i>				2006	42,026	\$1M		
	Freaky Faron - <i>Composer</i>				2006	65,947			
	Mother (short) - <i>Composer</i>				2006	92,826	\$20K		
	Brooklyn's Bridge to Jordan (short) - <i>Composer</i>				2005	177,909	\$40K		
	Mute (short) - <i>Composer</i>				2005	41,994	\$50K		
	Galaxy Hunter - <i>Composer</i>				2004	73,486			
	Ms. Goldman (short) - <i>Composer</i>				2004	173,881			
	The Stress (short) - <i>Composer</i>				2003	624,039			
	The Scent of Harvest - <i>Composer</i>				2001	255,006			
	Suzanne (short) - <i>Composer</i>				2001	739,147	\$500		
	Hey Vinny (documentary) - <i>Composer</i>				2000	433,052			

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Sean Schafer Hennessy

Main Details

STARmeter

Filmography

Summary

Year

Profession

Title Type

TV Series

Credited Name

Genre

Keyword

Budget

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Company:

Four Horsemen of U.J.C., Head Composer/ Music Director [more »](#)

Manager:

Sherman Oaks, CA:

Sherman Oaks, CA 91401

USA

Halfpipe Entertainment - Lee Scheinbaum [more »](#)

Profession:

Composer / [Music Department](#) / [Actor](#)

Known for:

[Never Sleep Again: The Elm Street Legacy](#) / [Kwame](#) / [Surviving](#)

Awards:

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Resume:

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Filmography sorted by:

Production Status

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Jump to: [Future Films](#) [Past Films & Videos](#) [Past Television](#)

Films In Production (7 titles)		Year	MOVIE Meter	Status	Budget
	Wish Wizard - <i>Composer</i>	2011	10,650	Filming	
	Scream: The Inside Story (video documentary) - <i>Composer</i>	2011	89,725	Post-production	
	The Trouble with the Truth - <i>Composer</i>	2011	28,794	Filming	
	Cross - <i>Composer</i>	2010	8,772	Post-production	
	Shades of Gray - <i>Composer</i>	2010	171,997	Post-production	
	Wedding Day - <i>Composer</i>	2010	22,960	Post-production	\$2.5M
	You're My Angel - <i>Composer</i>	2010	66,762	Pre-production	\$6M

Past Films & Videos (19 titles)		Year	MOVIE Meter	Budget	Opening Weekend	US Box Office
	Never Sleep Again: The Elm Street Legacy (video documentary) - <i>Composer</i>	2010	22,479			
	The Lazarus Papers - <i>Composer</i>	2010	25,385			
	Kwame (short) - <i>Composer</i>	2008	210,641	\$30K		
	Jarred (short) - <i>Composer</i>	2008	546,835			
	Jack's Gift (short) - <i>Composer</i>	2008	266,018	\$64K		
	8 Ball (short) - <i>Composer</i>	2008	122,241	\$50K		
	Kill Zone - <i>Musician</i> (trumpets)	2008	44,920	\$20K		
	All Bets Are Off (short) - <i>Composer</i>	2008	653,104	\$10K		
	Surviving (short) - <i>Composer</i> (original score music)	2008	228,045	\$1.5K		
	Disney Princess Enchanted Tales: Follow Your Dreams (video) - <i>Assistant To Composer</i>	2007	12,979			
	The Birthday (short) - <i>Composer</i>	2007	500,337	\$6K		
	Murder on Vine (short) - <i>Composer</i>	2007	232,405	\$3K		
	Fracture - <i>Assistant To Composer</i> (uncredited)	2007	1,331		\$11M	\$39M
	Breathe (short) - <i>Composer</i> (original score music)	2007	509,284			
	The Pride of Briarville (short) - <i>Composer</i>	2006	619,546	\$9K		

	Hooked (short) - Extra	2006	73,108		
	Eau Contraire (short) - <i>Composer</i>	2005	700,556	\$5.6K	
	My Better Half (short) - <i>Composer</i>	2004	566,910	\$4K	
	Hungry Hearts - <i>Composer</i>	1922	200,804		
Past Television (4 titles)		Year	MOVIE Meter	User Rating	User Votes
	Cost of Living (TV movie) - <i>Composer</i>	2009	379,052		
	The Zula Patrol (TV series) - <i>Assistant To Composer</i> (2 episodes, 2007)		110,093	4.6	25
	There Goes the Neighborhood - <i>Assistant To Composer</i>	2007			
	Larva or Leave Me/Egg Hunt - <i>Assistant To Composer</i>	2007			
	Me, Eloise (TV series) - <i>Assistant To Composer</i> (1 episode, 2006)		33,856	7.1	31
	Eloise's Rawther Unusual Halloween - <i>Assistant To Composer</i>	2006		7.3	5
	Lost (TV series) - <i>Assistant Orchestrator: music</i> (1 episode, 2006)		157	8.7	33,589
	Fire + Water - <i>Assistant Orchestrator</i> (music)	2006		7.3	1,079

Biography

Film composer and trumpeter Sean Hennessy is one of America's most gifted composer/instrumentalists. Since winning major competitions since his twelfth year, he remains a brilliant protégé of the renowned Wynton Marsalis. Beginning his trumpet studies at age ten, Sean made his concerto debut three years later with the Colorado Symphony...[more >](#)

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Susie Bench

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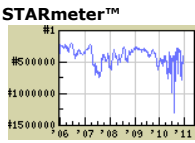
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- by Company
- by Relationship

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- Clients/Coworkers
- EDIT INFO

Profession: [Music Department](#)
Known for: [My Bloody Valentine](#) / [Piranha](#) / [Never Back Down](#)
Also Known As: [Susie Bench](#) / [Susie Benchasil](#) [more »](#)
Born: 28 March 1977, USA (age 33) [more »](#)
Height: [5' 4" \(1.63 m\)](#)

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Filmography sorted by:

Production Status

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Films In Production (1 title)		Year	MOVIE Meter	Status	Budget	
	Drive Angry 3D - <i>Orchestrator</i>	2011	756	Completed	\$50M	
Past Films & Videos (21 titles)		Year	MOVIE Meter	Budget	Opening Weekend	US Box Office
	Venus & Vegas - <i>Orchestrator</i>	2010	11,950	\$5M		
	Piranha - <i>Conductor, Orchestrator</i>	2010	328	\$24M	\$10.1M	\$25M
	Freakonomics (documentary) - <i>Orchestrator</i>	2010	6,497	\$3M	\$31.9K	\$101K
	The River Why - <i>Orchestrator</i>	2010	6,323			
	Ana's Playground (short) - <i>Orchestrator, Vocalist</i>	2009	51,122			
	Ghosts of Girlfriends Past - <i>Additional Orchestrator, Music Preparation</i>	2009	934		\$15.4M	\$55.2M
	The Attic Door - <i>Conductor</i>	2009	55,844	\$200K		
	Lemo - <i>Music Copyist, Music Librarian</i>	2009	39,799			
	My Bloody Valentine - <i>Conductor, Music Scoring Assistant, Orchestrator</i>	2009	2,341	\$15M	\$21.2M	\$51.5M
	Punisher: War Zone - <i>Orchestra Conductor, Orchestrator</i>	2008	1,998	\$35M	\$4.27M	\$7.95M
	Train - <i>Music Scoring Assistant, Orchestrator</i>	2008	6,933			
	Lakeview Terrace - <i>Score Preparation</i>	2008	2,664	\$22M	\$15M	\$39.3M
	Never Back Down - <i>Orchestra Conductor (as Susie Benchasil), Orchestrator (as Susie Benchasil)</i>	2008	609	\$21M	\$8.6M	\$24.8M
	Epicac (short) - <i>Conductor</i>	2008	541,116			
	Finn on the Fly - <i>Orchestrator</i>	2008	38,348			
	The Hunting Party - <i>Midi Preparation</i>	2007	3,190	\$25M	\$39.6K	\$877K
	Man of Two Havanas (documentary) - <i>Music Scoring Assistant, Orchestrator</i>	2007	173,046			
	Santa Croce (short) - <i>Vocalist</i>	2007	151,210	\$70K		
	The Killing Floor - <i>Conductor (uncredited), Music Scoring Assistant, Orchestrator</i>	2007	12,169	\$1M		
	The Prince & Me II: The Royal Wedding (video) - <i>Score Preparation</i>	2006	7,566			
	Zombie Prom (short) - <i>Orchestrator</i>	2006	42,026	\$1M		
Past Television (4 titles)		Year	MOVIE Meter	User Rating	User Votes	

	81st Annual Academy Awards (TV movie) - <i>Score Preparation</i>	2009	9,120	7.7	1,176
	Getting Into Grey's Anatomy (TV movie) - <i>Music Editor</i>	2006	58,807	8.6	8
	Night Stalker (TV series) - <i>Orchestrator</i> (2 episodes, 2005-2006)		18,572	6.5	481
	The Sea - <i>Orchestrator</i> (uncredited)	2006		6.3	15
	The Source - <i>Orchestrator</i> (uncredited)	2005		5.9	17
	South Beach (TV series) - <i>Music Scoring Assistant</i> (unknown episodes)	2006	25,073	5.3	128
Other (1 title)		Year	MOVIE Meter	User Rating	User Votes
	Over the Hedge (video game) - <i>Music Scoring Assistant</i>	2006	61,061	7.3	44

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Tim Davies (VI)

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Main Details Filmography Personal Details Media Contact Clients/Coworkers EDIT INFO

Profession: [Music Department](#) / [Composer](#) / [Soundtrack](#)
Known for: [Death Race](#) / [Pathfinder](#) / [When a Stranger Calls](#)
Also Known As: [Tim Davies](#) / [Timothy Davies](#) [more »](#)
Born: 1972, Australia (age 37) [more »](#)
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Filmography sorted by:







Production Status



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Past Films & Videos (35 titles)					
	Year	MOVIE Meter	Budget	Opening Weekend	US Box Office
Sex and the City 2 - Arranger	2010	381	\$100M	\$36.8M	\$95.3M
Date Night - Conductor	2010	262	\$55M	\$25.2M	\$98.7M
Hot Tub Time Machine - Conductor	2010	270	\$36M	\$14M	\$50.2M
Repo Men - Orchestrator	2010	243	\$32M	\$6.13M	\$13.8M
Percy Jackson & the Olympians: The Lightning Thief - Additional Orchestrator	2010	371	\$95M	\$38.7M	\$88.8M
Dear John - Conductor	2010	468	\$25M	\$30.5M	\$80M
Cirque du Freak: The Vampire's Assistant - Conductor	2009	850	\$40M	\$6.29M	\$13.8M
Couples Retreat - Conductor (uncredited), Orchestrator (uncredited)	2009	532	\$60M	\$34.3M	\$109M
Fighting - Composer (additional music)	2009	1,893		\$11M	\$23M
State of Play - Additional Orchestrator	2009	523		\$14.1M	\$37M
Super Capers - Conductor	2009	10,688		\$21.5K	\$31K
Australians Hit Hollywood (documentary) - Composer	2009	75,013			
Mesrine: Public Enemy #1 - Orchestrator	2008	3,421	\$80M	\$100K	\$261K
Open Season 2 - Orchestrator	2008	3,908			
Mesrine: Killer Instinct - Orchestrator	2008	3,034		\$153K	\$532K
Death Race - Conductor, Orchestrator	2008	662	\$45M	\$12.6M	\$36.1M
Impy's Wonderland - Conductor, Orchestrator	2008	31,161			
Fly Me to the Moon 3D - Orchestrator	2008	6,715	\$25M	\$1.9M	\$14.5M
Daddy Day Camp - Conductor, Orchestrator	2007	5,880	\$6M	\$3.4M	\$13.2M
The Simpsons Movie - Orchestrator (uncredited)	2007	1,389	\$75M	\$74M	\$183M
Paragraph 78 - Orchestrator	2007	28,273	\$8M		
Pathfinder - Composer (additional music), Conductor, Orchestrator	2007	2,821	\$20M	\$5M	\$10.2M
No Time for Nuts (short) - Orchestrator	2006	12,726			
Sea of Fear - Orchestrator	2006	42,145	\$2M		
Urmel aus dem Eis - Conductor, Orchestrator	2006	25,364			

	First Flight (short) - <i>Conductor, Orchestrator</i>	2006	66,686			
	When a Stranger Calls - <i>Conductor, Lead Orchestrator</i>	2006	3,505	\$15M	\$21.6M	\$47.9M
	Murder on the Yellow Brick Road - <i>Composer</i>	2005	83,262			
	Forbidden Warrior - <i>Orchestrator</i>	2005	23,341	\$6M		
	Funky Monkey - <i>Composer (additional music)</i>	2004	28,711	\$30M		
	The Final Cut - <i>Music Arranger (uncredited), Soundtrack (arranger: \"Enchanted Days\")</i>	2004	4,269		\$226K	\$548K
	Missing Brendan - <i>Orchestrator</i>	2003	54,412			
	The First \$20 Million Is Always the Hardest - <i>Orchestrator (as Timothy Davies)</i>	2002	15,998		\$2.54K	\$2.54K
	Plan B - <i>Conductor, Music Arranger</i>	2001	23,107			
	Bit Players (short) - <i>Music Arranger</i>	2000	239,071			

Past Television (6 titles)		Year	MOVIE Meter	User Rating	User Votes
	Pushing Daisies (TV series) - <i>Conductor (22 episodes, 2007-2009), Orchestrator (22 episodes, 2007-2009)</i>		2,020	8.6	2,498
	Water & Power - <i>Conductor (uncredited), Orchestrator (uncredited)</i>	2009		8.3	102
	Kerplunk - <i>Conductor (uncredited), Orchestrator (uncredited)</i>	2009		8.8	181
	Window Dressed to Kill - <i>Conductor (uncredited), Orchestrator (uncredited)</i>	2009		8.4	121
	The Norwegians - <i>Conductor (uncredited), Orchestrator (uncredited)</i>	2008		8.5	169
	The Legend of Merle McQuoddy - <i>Conductor (uncredited), Orchestrator (uncredited)</i>	2008		8.1	135
	(17 more)				
	Invasion (TV series) - <i>Conductor (22 episodes, 2005-2006), Orchestrator (22 episodes, 2005-2006)</i>		6,517	7.8	4,547
	The Last Wave Goodbye - <i>Conductor, Orchestrator</i>	2006		7.3	122
	Round Up - <i>Conductor, Orchestrator</i>	2006		7.7	73
	Run and Gun - <i>Conductor, Orchestrator</i>	2006		7.2	64
	The Son Also Rises - <i>Conductor, Orchestrator</i>	2006		7.1	71
	Re-Evolution - <i>Conductor, Orchestrator</i>	2006		6.7	80
	(17 more)				
	Three Wise Guys (TV movie) - <i>Composer (additional music)</i>	2005	28,538	5.8	235
	Icon (TV movie) - <i>Orchestrator</i>	2005	23,904	6.0	427
	The Five People You Meet in Heaven (TV movie) - <i>Orchestrator</i>	2004	6,828	7.2	2,937
	Fitzgerald (TV movie) - <i>Music Arranger</i>	2002	25,500	6.6	458

Other (17 titles)		Year	MOVIE Meter	User Rating	User Votes
	Lost Planet? (video game) - <i>Orchestrator (music credits)</i>	2010	85,998	6.1	28
	Dark Void (video game) - <i>Orchestrator</i>	2010	100,452	5.9	35
	Darksiders (video game) - <i>Orchestrator</i>	2010	25,761	8.2	109
	Ratchet & Clank Future: A Crack in Time (video game) - <i>Orchestrator</i>	2009	51,069	9.0	72
	G.I. Joe: The Rise of Cobra (video game) - <i>Conductor, Lead Orchestrator</i>	2009	30,884	3.8	45
	The Sims 3 (video game) - <i>Conductor</i>	2009	45,004	8.9	253
	Infamous (video game) - <i>Symphonic Sound Design</i>	2009	27,717	8.9	325
	Prototype (video game) - <i>Conductor, Lead Orchestrator, Symphonic Sound Design</i>	2009	22,300	8.3	384
	Gears of War 2 (video game) - <i>Conductor</i>	2008	21,682	9.2	1,137
	Command & Conquer: Red Alert 3 (video game) - <i>Conductor</i>	2008	12,811	7.6	438
	Haze (video game) - <i>Conductor, Orchestrator</i>	2008	108,275	6.9	69
	Beowulf: The Game (video game) - <i>Conductor, Lead Orchestrator</i>	2007	39,714	4.8	110
	The Simpsons Game (video game) - <i>Conductor, Orchestrator</i>	2007	31,010	8.0	320
	Jericho (video game) - <i>Conductor, Symphonic Sound Design</i>	2007	46,506	7.0	246
	God of War II (video game) - <i>Orchestrator And Conductor (SCEA music production group)</i>	2007	18,288	9.6	2,226
	James Bond 007: From Russia with Love (video game) - <i>Orchestrator</i>	2005	11,840	8.0	739

SOCOM 3: U.S. Navy SEALs (video game) - <i>Conductor, Orchestrator</i>	2005	162,534	8.1	78
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Tim Perrine

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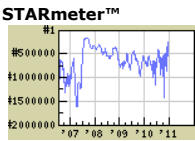
Clients/Coworkers

- by STARmeter
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Main Details Filmography Personal Details Media Contact Clients/Coworkers EDIT INFO

Profession: [Music Department](#) / [Composer](#)
Known for: [Live Free or Die Hard](#) / [Shut the Door. Have a Seat](#) / [Guy Walks Into an Advertising Agency](#)

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Filmography sorted by:

Production Status

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Past Films & Videos (6 titles)					
	Year	MOVIE Meter	Budget	Opening Weekend	US Box Office
Live Music (short) - <i>Orchestrator</i>	2009	56,756			
Sex Drugs Guns - <i>Orchestrator</i>	2009	68,599	\$13.1K		
Pulse 3 (video) - <i>Synth Programming</i>	2008	15,172			
It's a Wonderful Death (short) - <i>Composer</i>	2008	198,692	\$80K		
Live Free or Die Hard - <i>Score Orchestrator</i>	2007	505	\$110M	\$33.4M	\$135M
Lizard Tail Soup (short) - <i>Composer</i>	2007	493,538	\$30K		

Past Television (1 title)		Year	MOVIE Meter	User Rating	User Votes
	Mad Men (TV series) - <i>Music Preparation</i> (29 episodes, 2007-2009), <i>Orchestrator</i> (7 episodes, 2008)		200	9.0	18,905
	Shut the Door. Have a Seat - <i>Music Preparation</i>	2009		9.5	323
	The Grown-Ups - <i>Music Preparation</i>	2009		8.6	175
	The Gypsy and the Hobo - <i>Music Preparation</i>	2009		9.0	181
	The Color Blue - <i>Music Preparation</i>	2009		8.3	150
	Wee Small Hours - <i>Music Preparation</i>	2009		8.3	132
	(31 more)				

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Veigar Margeirsson

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by Relationship

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Clients/Coworkers

EDIT INFO

Direct Contact:

Phone: 310-645-9488

Fax: 310-645-9888

info@veigar.com

Profession:

Composer / Soundtrack

Known for:

Cold Trail / Mind the Gap / Con Games

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#200000

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#600000

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198,210





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Filmography sorted by: Production Status Go

Jump to: Past Films & Videos Past Television Add IMDb Resume

Past Films & Videos (12 titles)	Year	MOVIE Meter	Budget	Opening Weekend	US Box Office
In a Heartbeat (short) - <i>Composer</i>	2010	211,916			
Killer by Nature - <i>Composer</i>	2010	26,283			
Xtremes - <i>Soundtrack</i> (writer: "Game")	2009	142,550			
Decoding Iceland (documentary) - <i>Composer</i>	2009	199,020			
The System (short) - <i>Composer</i>	2009	405,631			
Cold Trail - <i>Composer</i>	2006	16,252			
 How You Look to Me - <i>Composer</i>	2005	72,006			
 Mind the Gap - <i>Composer</i>	2004	31,214		\$5.5K	\$9.5K
La Puppe (short) - <i>Composer</i>	2003	216,986			
 Missing Brendan - <i>Composer</i>	2003	54,412			
Whiplash - <i>Composer</i>	2002	155,072			
 Con Games (video) - <i>Composer</i>	2001	70,687			

Past Television (1 title)	Year	MOVIE Meter	User Rating	User Votes
The Great American Christmas (TV movie) - <i>Composer</i>	2006	146,374		

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Main Details Filmography Personal Details Media Contact Clients/Coworkers EDIT INFO

Company:

Audica Entertainment more »

Hollywood, CA:
Hollywood, CA
USA

Talent Agent:

First Artists Management - Randy Gerston more »

Calabasas, CA:
4764 Park Granada
Ste 210
Calabasas, CA 91302
USA

Profession:

Composer / Music Department / Soundtrack

Known for:

Buffy the Vampire Slayer / Miracle Planet / Dungeons & Dragons

Born:

24 August 1974, Japan (age 36) more »

Height:

5' 6¼" (1.68 m)

News:

International Film Music Critics Announce 2008 Nominees (From Rope Of Silicon, 16 January 2009, 4:43 PM, PST)

STARMeter™



Current rank:

278,332

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Filmography sorted by:

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Jump to: Past Films & Videos Past Television Other Add IMDb Resume

Past Films & Videos (13 titles)	Year	MOVIE Meter	Budget	Opening Weekend	US Box Office
2095 - <i>Composer</i>	2007	138,968	\$150K		
Stories (video) - <i>Soundtrack</i> (arranger: "Satogekishi") ("A Gift From My Son")	2007	514,502			
The Making of Dark Fantasy (video documentary short) - <i>Composer</i>	2006	260,750			
Chiyo (short) - <i>Composer</i>	2006	485,641	\$80K		
 God's Left Hand, Devil's Right Hand - <i>Composer</i>	2006	66,609	\$15M		
The Document of 'God's Left Hand, Devil's Right Hand' (video documentary short) - <i>Composer</i>	2006	196,723			
The Kabuki Joint (short) - <i>Composer</i>	2003	490,165			
Ocha Cups for Christmas (short) - <i>Composer</i>	2002	261,108			
 One (short) - <i>Composer</i>	2001	60,303			
The Best Picture Show (short) - <i>Composer</i>	2001	516,117	\$2.5K		
Bean Cake (short) - <i>Composer</i>	2001	274,674	\$12K		
Me and My Old Man (short) - <i>Conductor</i>	2001	393,281	\$2.5K		
 Dungeons & Dragons - <i>Orchestrator</i>	2000	4,677	\$35M	\$7.24M	\$15.2M

Past Television (2 titles)	Year	MOVIE Meter	User Rating	User Votes
 Miracle Planet (TV series documentary) - <i>Composer</i> (unknown episodes), <i>Music Arranger</i> (unknown episodes)	2004	127,732	8.3	55
 Buffy the Vampire Slayer (TV series) - <i>Orchestrator</i> (unknown episodes, 2002)	2002	288	8.5	28,510

Other (3 titles)	Year	MOVIE Meter	User Rating	User Votes
Ace Combat: Joint Assault (video game) - <i>Arrangement & Orchestration</i> (orchestra BGM), <i>Conductor</i> (orchestra BGM)	2010	150,135		
Resident Evil 5 (video game) - <i>Soundtrack</i> ("Pray", "An Emergency", "A Big Despair", "Wind of Madness", "Deep Ambition", "Plan of Uroboros")	2009	13,744	8.9	1,260
Afrika (video game) - <i>Composer</i>	2008	526,501		

Biography

Wataru Hokoyama B. August 24th, 1974. Aizu, Japan Moved to the States alone to study music at the age of 16, Wataru, an alumni of Interlochen Arts Academy, holds a bachelor of fine arts degree from The Cleveland Institute of Music, and an advance certificate from the University of Southern California (Scoring for Motion Pictures and Television program)...[more »](#)

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