

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.



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