PROPOSAL TO ESTABLISH A GRADUATE PROGRAM IN MASTER OF FINE ARTS (M.F.A.) DEGREE IN MEDIA SCORING

ANTICIPATED START DATE: FALL 2016

SPONSORED BY COSERVATORY OF MUSIC
SCHOOL OF VISUAL, MEDIA
AND PERFORMING ARTS

APPROVED BY:

Date of Department Approval: October 14, 2015
Date of Faculty Council Approval: November 11, 2015

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Brooklyn College of The City University of New York

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Associate Professor and Program Director
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Email: dgeers@brooklyn.cuny.edu

Provost’s Signature: __________________________
Provost’s Name: Dr. William A. Tramontano

[Signature]
<table>
<thead>
<tr>
<th>Institution Information</th>
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<tr>
<td><strong>Institution Name:</strong></td>
<td>Brooklyn College</td>
</tr>
<tr>
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<td>331000</td>
</tr>
<tr>
<td><strong>Institution Address:</strong></td>
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</tr>
<tr>
<td><strong>City:</strong></td>
<td>Brooklyn</td>
</tr>
<tr>
<td><strong>State/Country:</strong></td>
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</tr>
<tr>
<td><strong>Zip:</strong></td>
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</tr>
<tr>
<td><strong>Regents Regions:</strong></td>
<td>New York City</td>
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Specify campus(s) of the institution where program is offered, if other than the main campus:

*The name and code of the location(s) should reflect the information found on the Inventory of Registered Programs*

Specify any other additional campus(s) where the program is offered besides the ones selected above:

If any courses will be offered off campus, indicate the location and number of courses and credits:

<table>
<thead>
<tr>
<th>Location</th>
<th>Number of Courses and Credits</th>
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<tbody>
<tr>
<td>Steiner Studios</td>
<td>25 Washington Avenue, 20% of classes, 12 credits</td>
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If the program will be registered jointly with another institution, please provide the partner institution’s name:
Program Information for New Programs

<table>
<thead>
<tr>
<th>Program Title:</th>
<th>Masters of Fine Arts in Media Scoring</th>
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<td><strong>Degree Award:</strong></td>
<td>MFA</td>
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<tr>
<td><strong>HEGIS code:</strong></td>
<td>1004.10</td>
</tr>
<tr>
<td><strong>Number of Credits:</strong></td>
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* If the program contains multiple options or concentrations that affect the number of program credits, list the total number of program credits required for each option:

<table>
<thead>
<tr>
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<th>Credits:</th>
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<td>Option/Concentration Name:</td>
<td>Credits:</td>
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</tbody>
</table>

If program is part of a dual degree program, provide the following information:

| Program Title: | Degree Award: | HEGIS code: |

Section III. Contact Information

<table>
<thead>
<tr>
<th>Name of contact person</th>
<th>Maria Ann Conelli</th>
</tr>
</thead>
<tbody>
<tr>
<td>Title of contact person:</td>
<td>Dean, School of Visual, Media &amp; Performing Arts</td>
</tr>
<tr>
<td>Telephone</td>
<td>718-951-3180</td>
</tr>
<tr>
<td>Fax:</td>
<td>718-951-3188</td>
</tr>
<tr>
<td>Email:</td>
<td><a href="mailto:mconelli@brooklyn.cuny.edu">mconelli@brooklyn.cuny.edu</a></td>
</tr>
</tbody>
</table>
Task 2 - Proposed Program Information

Guidance for this task can be found by clicking here: [Department Expectations: Admissions, Academic Support Services, Credit for Experience and Program Assessment and Improvement](#)

Relevant Regulations for this task can be found by clicking here: [Relevant Regulations for Task 2](#)

### a. Program format

Check all scheduling, format, and delivery features that apply to the proposed program. Unless otherwise specified below, it is assumed the proposed program may be completed through a full-time, day schedule. Format definitions can be found by clicking here: [Format Definitions](#)

<table>
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<th>Feature</th>
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<td>Evening</td>
<td>All requirements for the award must be offered during evening study.</td>
</tr>
<tr>
<td>Weekend</td>
<td>All requirements for the award must be offered during weekend study.</td>
</tr>
<tr>
<td>Evening/Weekend</td>
<td>All requirements for the award must be offered during a combination of evening and weekend study.</td>
</tr>
<tr>
<td>Day Addition</td>
<td>For programs having EVENING, WEEKEND, or EVENING/WEEKEND formats, indicates that all requirements for the award can also be completed during traditional daytime study.</td>
</tr>
<tr>
<td>Not Full-Time</td>
<td>The program cannot be completed on a full-time basis, e.g., an associate degree that cannot be completed within two academic years. Such programs are not eligible for TAP payments to students.</td>
</tr>
<tr>
<td>5-Year baccalaureate</td>
<td>Indicates that because of the number of credits required, the program is approved as a 5-year program with five-year State student financial aid eligibility.</td>
</tr>
<tr>
<td>4.5 Year baccalaureate</td>
<td>Indicates that because of the number of credits required, the program is approved as a 4.5-year program with 4.5-year State student financial aid eligibility.</td>
</tr>
<tr>
<td>Upper-Division</td>
<td>A program comprising the final two years of a baccalaureate program. A student cannot enter such a program as a freshman. The admission level presumes prior completion of the equivalent of two years of college study and substantial prerequisites.</td>
</tr>
<tr>
<td>Independent Study</td>
<td>A major portion of the requirements for the award must be offered through independent study rather than through traditional classes.</td>
</tr>
<tr>
<td>Cooperative</td>
<td>The program requires alternating periods of study on campus and related work experience. The pattern may extend the length of the program beyond normal time expectations.</td>
</tr>
<tr>
<td>Distance Education</td>
<td>50% or more of the course requirements for the award can be completed through study delivered by distance education.</td>
</tr>
<tr>
<td>External</td>
<td>All requirements for the award must be capable of completion through examination, without formal classroom study at the institution.</td>
</tr>
<tr>
<td>Accelerated</td>
<td>The program is offered in an accelerated curricular pattern which provides for early completion. <a href="#">Semester hour requirements</a> in Commissioner's Regulations for instruction and supplementary assignments apply.</td>
</tr>
<tr>
<td>Standard Addition</td>
<td>For programs having Independent, Distance Education, External, OR Accelerated formats, indicates that all requirements for the award can also be completed in a standard, traditional format.</td>
</tr>
<tr>
<td>Bilingual</td>
<td>Instruction is given in English and in another language. By program completion, students are proficient in both languages. This is not intended to be used to identify programs in foreign language study.</td>
</tr>
<tr>
<td>Language Other Than English</td>
<td>The program is taught in a language other than English.</td>
</tr>
<tr>
<td>Other Non-Standard Feature(s)</td>
<td>Please provide a detailed explanation.</td>
</tr>
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</table>
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Abstract

This proposal is a request to establish a Master of Fine Arts in Media Scoring at Brooklyn College of The City University of New York (CUNY) in the School of Visual, Media and Performing Arts.

The M.F.A. in Media Scoring program will offer students advanced knowledge and practical experience in the composition and production music scores for media, including cinema, television, video games, animation, and other commercial applications. The intended audience includes composers possessing a bachelor’s degree in music (or demonstrated equivalency) who wish to pursue a career in scoring or related positions. The anticipated date for admitting the first cohort of students is Fall 2016.

Requiring 60 graduate credits over the course of three years, we are able to meet the rigors of this complex field with a rich course structure of 54 core graduate credits. The students are able to choose the remaining 6 credits from a list of elective courses.

The primary goal of the program is to develop historically and theoretically informed, technically skilled composers working in collaborative contexts with visual media. Graduates of this program will be capable of pursuing successful careers in the arts and commercial media industry in New York and beyond. Students will complete a total of 60 credits over the course of three years, will participate in activities of the Conservatory of Music at Brooklyn College and the Barry R. Feirstein Graduate School of Cinema, and will make use of extent college facilities both on campus and at Steiner Studios.

This program will place a premium on teaching the techniques of media scoring to students with demonstrated success as composers. The program will assume compositional craftsmanship, and thus the majority of courses will focus on developing knowledge and skills directly related to the process of scoring as it exists today, providing students with an understanding of the art and business of visual media and experience with the technologies that have become ubiquitous in this field.

Executive Summary

Overview

The Conservatory of Music at Brooklyn College proposes to establish a graduate course of study culminating in the Master of Fine Arts in Media Scoring. This degree program will offer students advanced knowledge and practical experience in the composition and production of music scores for media, including cinema, television, video games, animation, and other commercial applications. The intended audience includes composers possessing a bachelor’s degree in music (or demonstrated equivalency) who wish to pursue a career in scoring or related positions. The anticipated date for admitting the first cohort of students is fall 2016.

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the majority of courses will focus on developing knowledge and skills directly related to the process of scoring as it exists today, providing students with an understanding of the art and business of visual media and experience with the technologies that have become pervasive in this field.

This program will also operate closely with the two new graduate programs in Cinema Art and Cinema Studies. Student composers will take several classes with the Cinema students where we hope to maximize opportunities for interaction and collaboration. Helping to build these relationships among students will likely benefit all of them and lead to professional collaborations beyond graduation.

The program will include coursework both on the main Brooklyn College campus and at a new facility on the grounds of Steiner Studios— the former Navy Yard in Brooklyn.

Need for the Graduate Degree and Employment Opportunities

Employment prospects for composers proficient in the techniques of media scoring are on the rise and New York City is one of the world’s major centers of artistic and commercial audio-visual production. The M.F.A. in Media Scoring graduate degree addresses the rising professional demands of this industry and raises the national profile of Brooklyn College. Additionally, this degree will attract a healthy number of applicants from a local, national, and international student base.

Key Curriculum

The curriculum to be completed over the course of three years of study will consist of 60 credits encompassing composition, aesthetic and historical perspectives, analytical skills, and technical skills.

Faculty

The core faculty will be comprised of Brooklyn College Conservatory of Music professors. In addition, we recommend one full-time CLT to administrate and coordinate the technology for this program and the MFA in Sonic Arts, as well as one shared faculty member.

Finance

The M.F.A. program in Media Scoring will require a level of support consonant with the high standard of professional training that we seek to provide. However, with the income generated from tuition and course lab fees and the existing faculty already in place for the core curriculum, it will not require exceptional resources.

Program Start Date

The anticipated date for admitting the first cohort of students into the Master of Fine Arts in Media Scoring is fall 2016.
Conclusion

Established to provide promising musical artists an opportunity to acquire an advanced degree, experience, and opportunities for work in the commercial music industry, the M.F.A. in Media Scoring addresses the contemporary commercial music profession in a way a traditional Western European Art Music degree cannot. The program is constructed for students with a desire to work in digital media including cinema, television, video games, animation, and other commercial applications; and is available to students with bachelor’s degrees in music or digital media or demonstrated degree equivalencies.
Master of Fine Arts in Media Scoring

Introduction

The Conservatory of Music at Brooklyn College proposes to establish a graduate course of study culminating in the Master of Fine Arts in Media Scoring. This degree program will offer students advanced knowledge and practical experience in the composition and production music scores for media, including cinema, television, video games, animation, and other commercial applications. The intended audience includes composers possessing a bachelor’s degree in music (or demonstrated equivalency) who wish to pursue a career in scoring or related positions. The anticipated date for admitting the first cohort of students is fall 2016.

The primary goal of the program is to develop historically and theoretically informed, technically skilled composers working in collaborative contexts with visual media. Graduates of this program will be capable of pursuing successful careers in the arts and commercial media industry in New York and beyond. Students will complete a total of 60 credits over the course of three years, will participate in activities of the Conservatory of Music at Brooklyn College and the Barry R. Feirstein Graduate School of Cinema, and will make use of extent college facilities both on campus and at Steiner Studios.

This program will place a premium on teaching the techniques of media scoring to students with demonstrated success as composers. The program will assume compositional craftsmanship, and thus the majority of courses will focus on developing knowledge and skills directly related to the process of scoring as it exists today, providing students with an understanding of the art and business of visual media and experience with the technologies that have become ubiquitous in this field.

I. Purpose and Goals

Today, we encounter audio-visual media in a variety of contexts: cinema, television, animation, video games, advertising, Youtube, Facebook, online shopping, and more. Whereas once composers would study “film scoring,” that term and its implications are far too limited to convey the wide array of contemporary instances where music is married with visual images into a single artistic or commercial statement. The purpose of this program is to provide a path for composers to prepare and gain valuable experience in scoring as it exists now; and the program’s goal is to prepare students to enter the media industry with experience and knowledge that will enable them to immediately function as a professional composer, music editor, music supervisor, sound designer, or other related position.

This program will provide students with historical and aesthetic contexts of cinema and scoring. It will teach skills traditionally associated with film scoring such as orchestration, conducting, and composition lessons. However it will move beyond these to instruct students in techniques that have become crucial for scoring composers in the past two decades, including sequencing, recording, and music business. In addition, students will gain extensive practice and ample opportunity for constructive critique from faculty and peers by participating for four semesters in a seminar that will require them to compose music to a short video each week.

This program will also operate closely with the two new graduate programs in Cinema Art and Cinema Studies. Student composers will take several classes with the Cinema students where we hope to
maximize opportunities for interaction and collaboration. Helping to build these relationships among students will likely benefit all of them and lead to professional collaborations beyond graduation.

The program will include coursework both on the main Brooklyn College campus and at a new facility on the grounds of Steiner Studios— the former Navy Yard in Brooklyn.

II. Need

With recent developments in computer animation, video on the internet, and new interactive video technologies, the use of full-motion visual media for art, entertainment, education, and advertising continues to expand in scope and diversity. Similarly, employment prospects for composers proficient in the techniques of scoring to video are on the rise. With continuing expansion such as the Brooklyn-based Steiner Studio facilities, it is clear that New York City will remain one of the world’s major centers of artistic and commercial audio-visual production well into the future. This high level of activity will create professional demand and will attract a healthy number of applicants from a local, national, and international student base.

The Media Scoring program will also contribute significantly to the stated mission of Brooklyn College, furthering Brooklyn College’s opportunities for new media education. It will educate students at the intersection of arts and science, providing both cultural and technical knowledge; its emphasis on the production of creative work will encourage independent thinking and innovation; its historical requirements will provide students with global perspective; it will generally raise the intellectual environment of the College by adding a new contingent of high-achieving graduate students; and it will raise the national profile of Brooklyn College through the professional activities of the students and graduates of the program.

Students who complete the Master of Fine Arts in Media Scoring can expect opportunities in a number of job titles in the commercial media industry. For example:

1. Film composer
2. Television composer
3. Video game composer
4. Animation composer
5. Internet composer
6. Advertising composer
7. Sonic logo developer
8. Music orchestrator
9. Music Arranger
10. Assistant composer
11. Music copyist
12. Music editor
13. Sound editor
14. Sound designer
15. MIDI pre-producer
16. Music supervisor
17. Music Programmer (sequencing)
III. Students

Several programs of similar nature to our proposed degree exist, including the Scoring for Film and Multimedia program at New York University, the Composition for Visual Media program at UCLA, and University of Southern California Scoring for Motion Pictures and Television program. These programs however, are either M.A. or M.M. while ours is an M.F.A. We feel that our program, combining a New York City location with much lower tuition, will be uniquely attractive to prospective students.

Tuition Comparison

- New York University offers a 39-credit Masters degree in Scoring for Film and Multimedia ($36,912 annually plus fees).

- University of California Los Angeles offers a 49-credit Masters degree in Composition for Visual Media ($15,910 annually plus fees).

- University of Southern California offers a 30-credit program in Scoring for Motion Pictures and Television ($24,272 annually plus fees).

We project that our students will come from a mix of local and national locations. Nationally, students would be recruited from universities with strong music composition programs at the bachelor’s level, such as Oberlin College, University of California San Diego, University of Michigan, the Juilliard School, Eastman, University of Virginia, and others. Local schools would include Juilliard, New York University, Columbia University, The Manhattan School of Music, SUNY Stony Brook, SUNY Purchase, and CUNY Queen’s College.

Currently CUNY has no degree program that is similar to this proposal.

Admission to the program will be based on possession of a bachelor’s degree in music and the presentation of a creative portfolio with secondary emphasis on academic record. Portfolios will contain scores, sound recordings, video files with soundtracks, documentation of works and performances, creator’s notes on each work, and an artistic statement describing his/her career and artistic vision. Applicants will be interviewed, either during a campus visit (recommended) or via telephone or video conference (Skype or similar).

So that matriculated students may learn and grow in a challenging, professionally demanding environment, beginning-level composers will not be admitted into the program. At the end of the first year of study, all students will be formally reviewed by faculty to approve their continuation in the program.

Twelve students will be admitted each year. Our intention is that all or nearly all students will enroll with a full-time slate of courses. Fully enrolled, the M.F.A. program will house approximately thirty-
six students.

**[Five-year Enrollment Projections]**

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<tr>
<th>Year</th>
<th>1st Year</th>
<th>2nd Year</th>
<th>3rd Year</th>
<th>Total Students</th>
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<td>0</td>
<td>0</td>
<td>12</td>
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<td>2018-19 Full Enrollment</td>
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<td>2019-20 Full Enrollment</td>
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<td>2020-21 Full Enrollment</td>
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<td>12</td>
<td>12</td>
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**IV. Curriculum**

The curriculum to be completed over the course of three years of study, will consist of 60 credits. The curriculum will cover these areas: (1) composition, (2) aesthetic and historical perspectives, (3) analytical skills and (4) technical skills, which include orchestration, conducting, and realization of scores using computer software and hardware tools.
Media Scoring Proposed Curriculum:

1. **Prerequisites**
   Twelve credits of Music Theory, six credits of Orchestration, three credits of Counterpoint, or demonstrated skills in each of these areas.

2. **Composition** [16 credits]
   a. Scoring Composition Seminar (new; 3 hrs; 1 cr.)
   b. Private Scoring Lessons I (new; 3 hrs; 3 cr.)
   c. Private Scoring Lessons II (new; 3 hrs; 3 cr.)
   d. Media Scoring Capstone I (new; 3 hrs; 3 cr.)
   e. Media Scoring Capstone II (new; 3 hrs; 3 cr.)

3. **Aesthetic & Historical Perspectives** [12 cr.]
   a. Cinema Aesthetics (†) (4 hrs.; 3 cr.)
   b. American Film (†) (4 hrs; 3 cr.)
   c. International Film (†) (4 hrs; 3 cr.)
   d. History & Analysis of Cinema Scores (*) (new; 3 hrs; 3 cr.)

4. **Technical Skills** [23 cr.]
   a. Sequencing/Sampling (*) (new; 3 hrs; 3 cr.)
   b. Sound Design I (*; ***) (3 hours; 3 credits)
   c. Sound Design II (*; ***) (3 hours; 3 credits)
   d. Conducting for Recording Sessions (new, 3 hrs; 2 cr.)
   e. Orchestration for Cinema I (*) (new; 3 hrs; 3 cr.)
   f. Orchestration for Cinema II (*) (new; 3 hrs; 3 cr.)
   g. Scoring for Motion Pictures & New Media (*) (new; 3 hrs; 3 cr.)
   h. Cinema Production Workshop II (†) (4 hrs; 3 cr.)

5. **Entertainment Business/Film Production** [3 cr.]
   a. Music Business for Composers (*) (new; 3 hrs; 3 cr.)

6. **Electives** [6 cr.]
   Students are recommended to take courses in Music. Electives must be approved by the Media Scoring program director. Courses other than those listed below may be taken upon approval by the program director.
   a. Music Production Workshop I (*, ***) (new; 4 hrs; 3 cr.; Cross-listed with Cinema Production Workshop III)
   b. Music Production Workshop II (*, ***) (new; 4 hrs; 3 cr.; Cross-listed with Cinema Production Workshop IV)
   c. Seminar in Music History: Twentieth Century (MUSC 7606G; 3 hrs; 3 cr.)
   d. Seminar in Music Theory: Analysis of Twentieth-Century Music (MUSC 7642X; 3 hrs; 3 cr.)

**TOTAL of 60 credits**

(†) course that all Film M.F.A. students will complete; (*) course shared with M.F.A. Sonic Arts; (**) course offered as part of M.F.A. in Cinema.
Possible Course of Study for a Media Scoring Student

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<tr>
<th>Year One, Fall</th>
<th>Year One, Spring</th>
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<tr>
<td>Cinema Aesthetics (3 cr.)</td>
<td>American Film (3 cr.)</td>
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<tr>
<td>Sequencing/Sampling (3 cr.)</td>
<td>History &amp; Analysis of Cinema Scores (3 cr.)</td>
</tr>
<tr>
<td>Scoring Composition Seminar (1 cr.)</td>
<td>Scoring Composition Seminar (1 cr.)</td>
</tr>
<tr>
<td>Sound Design I (3 cr.)</td>
<td>Sound Design II (3 cr.)</td>
</tr>
<tr>
<td>Conducting for Recording Sessions (2 cr.)</td>
<td>Orchestration for Cinema I (3 cr.)</td>
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<td><strong>TOTAL: 12 credits</strong></td>
<td><strong>TOTAL: 13 credits</strong></td>
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<tr>
<td>Music Production Workshop I (3 cr.)</td>
<td>Music Production Workshop II (3 cr.)</td>
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<tr>
<td>Scoring for Motion Pictures and New Media</td>
<td>International Film (3 cr.)</td>
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<tr>
<td>(3 cr.)</td>
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<tr>
<td>Private Scoring Lessons I (3 cr.)</td>
<td>Private Scoring Lessons II (3 cr.)</td>
</tr>
<tr>
<td>Scoring Composition Seminar (1 cr.)</td>
<td>Scoring Composition Seminar (1 cr.)</td>
</tr>
<tr>
<td>Orchestration for Cinema II (3 cr.)</td>
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<td><strong>TOTAL: 10 credits</strong></td>
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<table>
<thead>
<tr>
<th>Year Three, Fall</th>
<th>Year Three, Spring</th>
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</thead>
<tbody>
<tr>
<td>Media Scoring Capstone I (3 cr.)</td>
<td>Media Scoring Capstone II (3 cr.)</td>
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<tr>
<td>Film Editing (3 cr.)</td>
<td>Music Business for Composers (3 cr.)</td>
</tr>
<tr>
<td><strong>TOTAL: 6 credits</strong></td>
<td><strong>TOTAL: 6 credits</strong></td>
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</tbody>
</table>

V. Faculty

One shared new full-time faculty line will be required for this program. One shared full-time CLT will be required to administrate and coordinate the technology for this program and the M.F.A. in Sonic Arts.

George Brunner *(Music Composition, Electroacoustic Music, Sound Design)*
B.F.A., California Institute of the Arts; M.F.A., California Institute of the Arts
Festival of Brooklyn College, which has been in existence since 1987. His music has been released on Chrysopée Electronique 25 (2003), MSR Classics (2009), and MSR Classics (Autumn 2010).

**Douglas Cohen** *(Music Composition, Intermedia, New Media Scoring)*

B.F.A., California Institute of the Arts; M.F.A., California Institute of the Arts; Ph.D., State University of New York – Buffalo

Douglas Cohen is an intermedia composer and often collaborator with film, performance and folk artists, as well as an early advocate for digital media on the Internet. He organized the NewMusNet Conference of Arts Wire with Pauline Oliveros and later was Arts Wire Systems Coordinator. Cohen is a specialist in American experimental music with particular attention to the work of John Cage, Morton Feldman, and Pauline Oliveros. He co-created and produced the evening length intermedia work imusicircus at Experimental Intermedia in New York and LACE Gallery in Los Angeles (later with the California EAR Unit at the L.A. County Museum of Art) as City Circus events for the John Cage exhibition Rolywholyover a Circus.

**Jason Eckardt** *(Music Composition)*


Jason Eckardt’s music has been influenced by his interests in perceptual complexity, performance virtuosity, and self-organizing processes in the natural world. He has been recognized through commissions and awards from Carnegie Hall, Tanglewood, the Guggenheim, Rockefeller, Koussevitzky, and Fromm Foundations, the Guggenheim Museum, the ISCM, Deutschen Musikrat, and percussionist Evelyn Glennie. Eckardt’s music has been performed at major festivals and recorded on the CRI, Helicon, Metier, Capstone, and Mode labels. An active promoter of new music, Eckardt is a co-founder and the Executive Director of Ensemble 21, the contemporary music group. Eckardt’s areas of expertise include composition, post-tonal analysis, extended instrumental and vocal techniques, and musical cognition and perception.

**Douglas Geers** *(Music Composition, Electroacoustic Music, Multimedia)*

B.A., Xavier University; M.M., University of Cincinnati College-Conservatory of Music; D.M.A., Columbia University.

Douglas Geers’ work focuses on creative integration of new technologies and multimedia dimensions into concert music, with a continuing emphasis on interactive electroacoustic works. Mr. Geers has had hundreds of known performances of his music worldwide, including numerous international festivals and on programs by acclaimed performers such as Ensemble Fa, Speculum Musicae, The Radio-Television Orchestra of Slovenia, the Center Henri Pousseur, Ensemble Pi, the NODUS Ensemble, the Princeton University Laptop Orchestra (PLOrk), the Verge Ensemble, and Zeitgeist. He has won grants and awards from sources including the MacArthur Foundation, Bush Foundation, Argossy Foundation, McKnight Foundation, Jerome Foundation, Roth-Thompson Foundation, Fulbright Foundation, and others. In 2003 Geers founded the Spark Festival of Electronic Music and Arts, which he directed annually through 2009. He is currently Director of the Center for Computer Music at Brooklyn College, City University of New York.

**David Grubbs** *(Music and Technology)*

B.A., Georgetown University; M.A., University of Chicago; Ph.D., University of Chicago

David Grubbs has released eleven solo albums and appeared on more than 150 commercially-released recordings. He is known for his cross-disciplinary collaborations with writers such as Susan
Howe and Rick Moody, and with visual artists such as Anthony McCall, Angela Bulloch, Cosima von Bonin, and Stephen Prina. His work has been presented at the Solomon R. Guggenheim Museum, MoMA, the Tate Modern, and the Centre Pompidou. Grubbs has played in the groups Gastr del Sol, the Red Krayola, the Wingdale Community Singers, Bastro, and Squirrel Bait, and currently directs the Blue Chopsticks record label. His book Records Ruin the Landscape: John Cage, The Sixties, and Sound Recording is under contract to Duke University Press. Grubbs was a 2005-6 grant recipient from the Foundation for Contemporary Arts, and his 2000 album The Spectrum Between was named “Album of the Year” in the London Sunday Times.

Rudolph "Sonny" Kompanek (adjunct, Music Composition)
Sonny Kompanek has orchestrated more than seventy feature films and his compositions have been performed by the major orchestras of New York, Boston, and Atlanta. He has written for a wide variety of artists ranging from Wynton Marsalis to Soul Asylum, Boyz II Men, and the Canadian Brass. After moving to New York in 1977, he began arranging and orchestrating for film composer Michael Small and later for Carter Burwell. He has worked extensively with many top composers, including Howard Shore, Michael Kamen, John Powell, Elliott Goldenthal, Wyclef Jean, and Cy Coleman. Prof. Kompanek is the author of the highly acclaimed book on film scoring, From Score to Screen, published by Schirmer Books. He holds a Master of Music degree from the Eastman School, where he was awarded a full scholarship, as a student of Thomas Canning and Samuel Adler. He studied piano with the Brooks Smith, the legendary accompanist of Jascha Heifetz. He has taught film scoring at NYU since 2000.

Tania León (Music Composition)
B. S., New York University; M. A., Carlos Alfredo Peyrellade Conservatory, Havana, Cuba; M. A., New York University.
Tania León (b. Havana, Cuba) is highly regarded as a composer and conductor and recognized for her significant accomplishments as an educator and advisor to arts organizations. She was awarded the 1998 New York Governor's Lifetime Achievement Award and held the Fromm Residency at the American Academy in Rome. She has received Honorary Doctorates from Colgate University, Oberlin College, and SUNY Purchase and awards from the American Academy of Arts and Letters, National Endowment for the Arts, Chamber Music America, NYSCA, Lila Wallace/Reader's Digest Fund, ASCAP, Guggenheim, and the Koussevitzky Foundation, among others. León was a founding member of the Dance Theatre of Harlem. She instituted the Brooklyn Philharmonic Community Concert Series in 1978 and, in 1994, co-founded the American Composers Orchestra "Sonidos de las Americas Festivals" where she is Music Advisor. Additionally, she served as New Music Advisor to Kurt Masur and the New York Philharmonic from 1993 to 1997. León has been Visiting Lecturer at Harvard University, and Visiting Professor at Yale, Michigan, and the Musikschule in Hamburg. She has appeared as guest conductor with the Symphony Orchestra of Marseilles (France), L’orchestre de la Suisse Romande, Santa Celia Orchestra (Italy), Gewandhausorchester (Germany), Orquesta Sinfonica de Asturias (Spain), and the New York Philharmonic, among others. Her music is available on Nonesuch, Teldec, Naxos, CRI, Albany, Quindecim, Newport Classic, Leonarda, Mode, Innova, and First Edition Records. She has been the subject of profiles on ABC, CBS, CNN, PBS, Unvision, and Telemundo as well as several independent films. In 2000 she was named the Tow Distinguished Professor at Brooklyn College, where she has taught since 1985, and was named Distinguished Professor of the City University of New York in 2006. In 2009 she founded the Composers Now Festival in New York City, of which she is also artistic director; and in 2010 she was inducted as a member of the American Academy of Arts and Letters.
Proposed Teaching Schedule (An annual cycle)

<table>
<thead>
<tr>
<th>Fall: Course</th>
<th>Instructor</th>
<th>Spring: Course</th>
<th>Instructor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scoring Lessons I (12 students, 6 cr.)</td>
<td>TBA</td>
<td>Scoring Lessons II (12 students, 6 cr.)</td>
<td>TBA</td>
</tr>
<tr>
<td>Media Scoring Capstone I (12 students, 6 cr.)</td>
<td>TBA</td>
<td>Media Scoring Capstone II (12 students, 6 cr.)</td>
<td>TBA</td>
</tr>
<tr>
<td>Sequencing/Sampling (3 cr.)</td>
<td>TBA</td>
<td>History &amp; Analysis of Cinema Scores (3 cr.)</td>
<td>TBA</td>
</tr>
<tr>
<td>Scoring Composition Seminar (3 hrs; 1 cr.)</td>
<td>TBA</td>
<td>Scoring Composition Seminar (3 hrs; 1 cr.)</td>
<td>TBA</td>
</tr>
<tr>
<td>Sound Editing and Design I (3 cr.)</td>
<td>TBA</td>
<td>Sound Editing and Design II (3 cr.)</td>
<td>TBA</td>
</tr>
<tr>
<td>Conducting for Recording Sessions (3 hrs; 2 cr.)</td>
<td>TBA</td>
<td>Music Business for Composers (3 cr.)</td>
<td>TBA</td>
</tr>
<tr>
<td>Music Production Workshop I (3 cr.)</td>
<td>TBA</td>
<td>Music Production Workshop II (3 cr.)</td>
<td>TBA</td>
</tr>
<tr>
<td>Orchestration for Cinema II (3 cr.)</td>
<td>TBA</td>
<td>Orchestration for Cinema I (3 cr.)</td>
<td>TBA</td>
</tr>
<tr>
<td>Scoring for Motion Pictures and New Media (3 cr.)</td>
<td>TBA</td>
<td></td>
<td>TBA</td>
</tr>
<tr>
<td>(36 hours total)</td>
<td></td>
<td>(30 hours total)</td>
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</tr>
</tbody>
</table>

VI. Cost Assessment

The M.F.A. program in Media Scoring will generate income through tuition funds and lab fees from a cohort of approximately thirty-six students per year. Resources required will include: Live musicians for recording scores; facilities and equipment for recording, mixing editing to video, and related production tasks; software and equipment for creating digital sample “mock ups” of scores; full- and part-time faculty with expertise and prominence in field required for success of the program.

One or more new full-time faculty lines will be required for this program. We anticipate hiring adjunct instructors to teach 30 credits per academic year. One full-time CLT will be required to administrate and coordinate the technology for this program and the M.F.A. in Sonic Arts.

VII. Program Evaluation

Media Scoring

Professor Scott Miller offered a very positive review of the Media Scoring program, stating that it will meet the curricular needs that are unique to the 21st century and for which there will be an
increasing demand. He thought that the excellent faculty and the curricular resources available at the Feirstein Graduate School of Cinema would be tremendously valuable. A potential weakness, he remarked, was not accounting for attrition from the student ranks, but since the graduate programs within the School of Visual, Media and Performing Arts are small, highly selective and carefully crafted, there is historically little to no attrition in our programs.

Miller also advised developing opportunities for students to network together. The motive behind having a percentage of the classes at Feirstein was to provide opportunities for film students and media scoring students to interact and form partnerships that would hopefully last beyond the tenure of graduate school. Professor Brian King noted the importance of this collaboration in his review: “This partnership between the media scoring program and the cinema school has the potential to be a collaborative, supportive relationship in education – one which will make the media scoring program at Brooklyn College a unique, and much sought after MFA degree program.”

Miller and King differed widely on the appropriateness of the faculty. Miller felt the faculty all possessed excellent credentials. King wrote, “The other members of your core composition faculty…are accomplished composers and educators, but with little to no practical professional experience working in feature films, television, video games…Furthermore, I would suggest hiring specialists for each discipline within the media scoring program; music editing, music preparation, scoring mixer, experts working with sample based productions, video games composer, game audio composer/programmer, etc.” Professor Kompanek was specifically invited to participate in the organization of this program to address the issue of adjuncts, given his expertise in the field of media scoring. Professor Geers has been working very closely with Kompanek to ensure that students have access to the highest quality instruction. One of the key issues raised by Professor Kompanek was that music students work collaboratively with the film students. At NYU, the students rarely collaborate and he saw this as a true detriment to the educational process—far greater than any other matter. Like the film students, the media scoring students will have many opportunities to interface with industry professionals, given its unique position on the lot of Steiner Studios, as well as the many workshops and lectures that have been organized throughout the academic year.

King raised questions about the curriculum, which was not shared, had this reviewer been given the opportunity to review the courses, as well as those offered in the Sonic Arts program, many of his queries would have been answered. Our composition concentrations give great emphasis to orchestration, conducting, sequencing—areas taught by our Distinguished Professor Tania Leone. The same can be said for sound design, an area where Brooklyn College shines through such luminaries as Professors David Grubbs and Doug E. Geers. Students graduate with a great proficiency in these areas and have secured work in their fields.

The online component that King mentions will not be addressed here since King oversees the ETHOS online program that he recommends as a great addition to the current proposal.
APPENDIX A: COURSE DESCRIPTIONS AND SYLLABI FOR REQUIRED COURSES
SECTION A-IV: NEW COURSES

Conservatory of Music

MUSC.7203X: Conducting for Recording Sessions

45 hours; 2 credits

Bulletin Description:
Instruction in techniques for conducting musicians in combination with sequencer materials during a live recording session with synchronization to visual media.

Prerequisite: Permission of director.

Frequency of Offering: Once every year.

Projected enrollment: 15

Clearances Obtained: Television and Radio, Film, CIS

Discussion & Rationale:
- This course will instruct students in techniques for conducting small instrumental ensembles in synchronization with video and digital audio workstation (DAW) playback. Topics covered will include review of conducting technique, overview of the conductor’s role and responsibilities in recording sessions, and multiple experiences in recording sessions, in which students will rotate roles of conductor, performers, and recording personnel.

Date of departmental approval: March 11, 2014

Effective date: Fall 2015

LEARNING OBJECTIVES:
- Provide students with practical conducting skills.
- Give students instruction regarding contemporary visual media scoring recording sessions and experience conducting musicians in them.
- Instruct students in methods to compose musical cues for a combination of live performers and sequenced samples and conduct their recording sessions.

OUTCOMES ASSESSMENT:
Students will demonstrate their ability to meet the stated learning objectives by:
- Quizzes on readings and class material.

- Filling various roles in the recording session process as each student has one or more turns as session producer, composer, conductor, engineer, music editor, music preparation of score and parts, and performer.

- As a final project, completion of a composition cue and successful conducting of a recording session of that cue.

**Course Outline for Conducting for Recording Sessions:**

<table>
<thead>
<tr>
<th>DATE:</th>
<th>Topics:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Week 1</strong></td>
<td>The scoring recording session, discussion of roles and procedure. Conducting technique, part one. Reading assignment: <em>From Score To Screen</em>, chapter 6, Conducting</td>
</tr>
<tr>
<td><strong>Week 2</strong></td>
<td>Walk-through of one or more sessions. Viewing and evaluation of video clips of recording sessions. Conducting technique, part two. Students assigned short film cues to score and conduct.</td>
</tr>
<tr>
<td><strong>Week 3</strong></td>
<td>Conducting technique, part three. Knowing the film. Communicating with the director.</td>
</tr>
<tr>
<td><strong>Week 4</strong></td>
<td>Conducting technique, part four. Planning the recording order. The use of batons. The music copyist.</td>
</tr>
<tr>
<td><strong>Week 5</strong></td>
<td>Conducting technique, part five. Preparing the orchestra before playing. Click tracks and streamers.</td>
</tr>
<tr>
<td><strong>Week 6</strong></td>
<td>Conducting technique, part six. Use of headsets. Knowing your players &amp; where they sit. Fixing mistakes.</td>
</tr>
<tr>
<td><strong>Week 7</strong></td>
<td>Conducting technique, part seven. Communicating with the contractor, style of music, choice of players.</td>
</tr>
<tr>
<td><strong>Week 8</strong></td>
<td>Conducting technique, part eight. On-site mock-up of a session. Walking through the process.</td>
</tr>
<tr>
<td><strong>Week 9</strong></td>
<td>Conducting technique, part nine. Test session: All students rotate roles multiple times. Students assigned roles for each subsequent session.</td>
</tr>
<tr>
<td><strong>Week 10</strong></td>
<td>Recording week one: 2-3 student cues are recorded on video. Post-session critique and conducting practice.</td>
</tr>
<tr>
<td><strong>Week 11</strong></td>
<td>Recording week two: 2-3 student cues are recorded on video. Post-session critique and conducting practice.</td>
</tr>
<tr>
<td><strong>Week 12</strong></td>
<td>Recording week three: 3-4 student cues are recorded on video. Post-session critique and conducting practice.</td>
</tr>
<tr>
<td><strong>Week 13</strong></td>
<td>Recording week four: 3-4 student cues are recorded on video. Post-session critique and conducting practice.</td>
</tr>
<tr>
<td><strong>Week 14</strong></td>
<td>Final presentations and discussion. Students assigned to attend live performances and discuss in class.</td>
</tr>
<tr>
<td><strong>Week 15</strong></td>
<td>Final presentations and discussion. Students assigned to attend live performances and discuss in class.</td>
</tr>
</tbody>
</table>
Bibliography


In addition, a running list of current relevant websites will be maintained throughout the course.
SECTION A-IV: NEW COURSES

Conservatory of Music

MUSC.7341X: Scoring Composition Seminar

45 hours; 1 credit

Bulletin Description:
Scoring short segments of video on a weekly basis. Weekly assignments viewed, critiqued, and discussed during class by the instructor and students.

Prerequisite: Permission of director.

Frequency of Offering: Once every semester.

Projected enrollment: 15

Clearances Obtained: Television and Radio, Film, CIS

Discussion & Rationale:
This course will be a central component of the Scoring for Media program. It will meet weekly as a forum for students to develop their compositional skills. Each week, the instructor will assign students a short segment of video to score that has been viewed and discussed in class. At the next week's class, several students in the class will present the recordings of their finished scores together with the video. The instructor and all students in the class will discuss and critique these works, providing honest feedback about the efficacy of the work.

Date of departmental approval: March 11, 2014

Effective date: Fall 2015

LEARNING OBJECTIVES:
- Provide students with experience scoring visual media and an opportunity to observe the methods, processes and choices made by others working on identical film clips.

- Involve students in critical assessment of scores written by their peers. Students will learn to work under deadlines, score numerous and varied video sources, and develop their critical skills and understanding of tropes and techniques of scoring for visual media.

- Guide students to develop a successful process and set of techniques to successfully score video on a deadline.

OUTCOMES ASSESSMENT:
Students will demonstrate their ability to meet the stated learning objectives by:
- Completion of weekly scoring assignments.

- Presentation of his/her own completed works in a professional manner, including response to criticism.

- Participation in class critique and discussion to determine level of understanding of pertinent issues.

Course Outline for Scoring Composition Seminar:

<table>
<thead>
<tr>
<th>DATE:</th>
<th>Topics:</th>
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</thead>
<tbody>
<tr>
<td><strong>Week 1</strong></td>
<td>Introduction and overview. Setting up a computer workstation. Music software choices. Developing a work process.</td>
</tr>
<tr>
<td></td>
<td><strong>Scoring assignment 1</strong>: Re-create pre-existing film score - audio only - compare to original audio recording.</td>
</tr>
<tr>
<td><strong>Week 2</strong></td>
<td>Listening and critique of assignment 1. Discussion. Working with MIDI – pitfalls, timings. Structure of a visual.</td>
</tr>
<tr>
<td></td>
<td><strong>Scoring assignment 2</strong>: Short video with prominent visual structure.</td>
</tr>
<tr>
<td><strong>Week 3</strong></td>
<td>View and critique of assignment 2. Discussion. Creating a mood through texture alone – no melody.</td>
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<tr>
<td></td>
<td><strong>Scoring assignment 3</strong>: Short video for texture alone – no melody.</td>
</tr>
<tr>
<td><strong>Week 4</strong></td>
<td>Viewing and critique of assignment 3. Discussion. Writing around the dialogue.</td>
</tr>
<tr>
<td></td>
<td><strong>Scoring assignment 4</strong>: Short video with frequent dialogue.</td>
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<td></td>
<td><strong>Scoring assignment 5</strong>: Short video of chase scene.</td>
</tr>
<tr>
<td><strong>Week 6</strong></td>
<td>Viewing and critique of assignment 5. Discussion. Writing neutral music – Absence of emotional content.</td>
</tr>
<tr>
<td></td>
<td><strong>Scoring assignment 6</strong>: Short video for neutral music.</td>
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<tr>
<td></td>
<td><strong>Scoring assignment 7</strong>: Short video to score with a big orchestral sound.</td>
</tr>
<tr>
<td><strong>Week 8</strong></td>
<td>Viewing and critique of assignment 7. Discussion. Creating a score with very few notes – Minimal approach.</td>
</tr>
<tr>
<td></td>
<td><strong>Scoring assignment 8</strong>: Short video to score with very few notes.</td>
</tr>
<tr>
<td></td>
<td><strong>Scoring assignment 9</strong>: Short video to score dramatic orchestrational elements.</td>
</tr>
<tr>
<td></td>
<td><strong>Scoring assignment 10</strong>: Create full-length feature cue sheet showing spotting info.</td>
</tr>
<tr>
<td><strong>Week 11</strong></td>
<td>Viewing and critique of assignment 10. Discussion. Scoring comedy.</td>
</tr>
<tr>
<td></td>
<td><strong>Scoring assignment 11</strong>: Short comic video.</td>
</tr>
<tr>
<td><strong>Week 12</strong></td>
<td>Viewing and critique of assignment 11. Discussion. Choosing a style for the score – exploring options.</td>
</tr>
<tr>
<td></td>
<td><strong>Scoring assignment 12</strong>: Short video in 3 different styles.</td>
</tr>
</tbody>
</table>
Week 13
Viewing and critique of assignment 12. Discussion.
Exploring elements of tension and motion.

Scoring assignment 13: Short video illustrating elements of tension and motion.

Week 14

Week 15
Review of semester’s work and assessment of success of projects.
Discuss strategies for utilizing film scoring skills.

Bibliography

In addition, a running list of current relevant websites will be maintained throughout the course.
SECTION A-IV: NEW COURSES

Conservatory of Music

MUSC.7342X: Private Scoring Lessons I

45 hours; 3 credits

Bulletin Description:
One-on-one compositional instruction focused on scoring for media.

Prerequisite: Permission of director.

Frequency of Offering: Once every year.

Projected enrollment: 15

Clearances Obtained: Television and Radio, Film, CIS

Discussion & Rationale:
Private lessons will give emerging composers the opportunity to form a direct mentoring relationship with a member of the faculty. The faculty member will provide specific film clips to score along with detailed guidance and critique regarding the student’s compositions and advise the student regarding professional choices and paths. Students may substitute different clips with the instructor’s approval.
The student will complete at least one large-scale film score composition per semester, to be screened along with those of his/her peers at a performance near the end of each semester.

Date of departmental approval: March 11, 2014

Effective date: Fall 2015

LEARNING OBJECTIVES:
- Develop student’s technical skills as a composer for visual media across a broad range of cinematic genres.

- Develop student’s creative style and understanding of its relationship to existing work.

- Give student the opportunity to develop a film scoring process that is suited to his/her studio hardware setup and focuses on the creative musical aspects of scoring to produce the best work with maximum time efficiency.

- Engage in critical dialogue regarding methodologies, aesthetics, and presentation of finished works.
OUTCOMES ASSESSMENT:
Students will demonstrate their ability to meet the stated learning objectives by:
- Completion of one or more finely-crafted new works of music scored to visual media.
- Completion of assigned compositions, readings, listening, and analysis assignments.
  NOTE: each assignment will include relevant readings and analyses of pre-existing film scores.
- Participation in discussion with instructor of topics to express their perceptions of course materials, using appropriate vocabulary and concepts.

Course Outline for Private Scoring Lessons I:

DATE:  Topics:
Week 1  Introduction. Review of existing work. Formulation of plan for semester. Setting up the workstation - music software choices - developing a work process suitable to the student’s financial and logistical situation.
Week 2  Presentation and discussion of assigned projects for semester.
  Scoring assignment 1 – score a short film clip in the genre, COMEDY.
Week 3  Critique and discussion of assignment 1. Possible revisions.
  Scoring assignment 2 – score a short film clip in the genre, ROMANCE.
Week 4  Critique and discussion of assignment 2. Possible revisions.
  Scoring assignment 3 – score a short film clip in the genre, HORROR.
Week 5  Critique and discussion of assignment 3. Possible revisions.
  Scoring assignment 4 – score a short film clip in the genre, FAMILY VALUES.
Week 6  Critique and discussion of assignment 4. Possible revisions.
  Scoring assignment 5 – score a short film clip in the genre, DOCUMENTARY.
Week 7  Critique and discussion of assignment 5. Possible revisions.
  Scoring assignment 6 – score a short film clip in the genre, ACTION/ADVENTURE.
Week 8  Critique and discussion of assignment 6. Possible revisions.
  Scoring assignment 7 – score a short film clip in the genre, CRIME.
Week 9  Critique and discussion of assignment 7. Possible revisions.
  Scoring assignment 8 – score a short film clip in the genre, DRAMA.
Week 10  Critique and discussion of assignment 8. Possible revisions.
  Scoring assignment 9 – score a short film clip in the genre, FANTASY.
Week 11  Critique and discussion of assignment 9. Possible revisions.
  Scoring assignment 10 - score a short film clip in the genre, MYSTERY.
Week 12  Critique and discussion of assignment 10. Possible revisions.
  Scoring assignment 11 - score a short film clip in the genre, SCI-FI.
Week 13  Critique and discussion of assignment 11. Possible revisions.
  Scoring assignment 12 - score a short film clip in the genre THRILLER/INTRIGUE.
Week 14  Critique and discussion of assignment 12. Possible revisions.
  Scoring assignment 13 - score a short film clip in the genre, ANIMATION.
Week 15  Review of semester’s work and assessment of success of projects.
Discuss strategies for utilizing film scoring skills.

Bibliography

In addition, a running list of current relevant websites will be maintained throughout the course.
SECTION A-IV: NEW COURSES

Conservatory of Music

MUSC.7343X: Private Scoring Lessons II

45 hours; 3 credits

Bulletin Description:
One-on-one compositional instruction focused on scoring for media.

Prerequisite: MUSC 7342.

Frequency of Offering: Once every year.

Projected enrollment: 15

Clearances Obtained: Television and Radio, Film, CIS

Discussion & Rationale:
Private lessons will give emerging composers the opportunity to form a direct mentoring relationship with a member of the faculty. The faculty member will provide specific film clips to score along with detailed guidance and critique regarding the student’s compositions and advise the student regarding professional choices and paths. Students may substitute different clips with the instructor’s approval.

The student will complete at least one large-scale film score composition per semester, to be screened along with those of his/her peers at a performance near the end of each semester.

NOTE: The film clips for scoring will be different than those for Private Scoring Lessons 1, however the genres are the same or similar. Also, the film clips assigned for this semester may alternatively be taken from the field of advertising (music scored for TV and radio commercials).

Date of departmental approval: March 11, 2014

Effective date: Fall 2015

LEARNING OBJECTIVES:
- Develop student’s technical skills as a composer for visual media across a broad range of film genres.
- Develop student’s creative style and understanding of its relationship to existing work.
- Give student the opportunity to develop a film scoring process which is suited to his/her studio hardware setup and focuses on the creative musical aspects of scoring to produce the best work with maximum time efficiency.
- Engage in critical dialogue regarding methodologies, aesthetics, and presentation of finished works.

OUTCOMES ASSESSMENT:
Students will demonstrate their ability to meet the stated learning objectives by:
- Completion of one or more finely-crafted new works of music scored to visual media.
- Completion of assigned compositions, readings, listening, and analysis assignments.
  NOTE: each assignment will include relevant readings and analyses of pre-existing film scores.
- Participation in discussion with instructor of topics to express their perceptions of course materials, using appropriate vocabulary and concepts.

Course Outline for Private Scoring Lessons II:
DATE: 
Week 1 Introduction. Review of existing work. Formulation of plan for semester. Setting up the workstation - music software choices - developing a work process suitable to the student’s financial and logistical situation.
Week 2 Presentation and discussion of assigned projects for semester.
  **Scoring assignment 1** – score a short film clip in the genre, COMEDY.
Week 3 Critique and discussion of assignment 1. Possible revisions.
  **Scoring assignment 2** – score a short film clip in the genre, ROMANCE.
Week 4 Critique and discussion of assignment 2. Possible revisions.
  **Scoring assignment 3** - score a short film clip in the genre, HORROR.
Week 5 Critique and discussion of assignment 3. Possible revisions.
  **Scoring assignment 4** - score a short film clip in the genre, FAMILY VALUES.
Week 6 Critique and discussion of assignment 4. Possible revisions.
  **Scoring assignment 5** - score a short film clip in the genre, DOCUMENTARY.
Week 7 Critique and discussion of assignment 5. Possible revisions.
  **Scoring assignment 6** - score a short film clip in the genre, ACTION/ADVENTURE.
Week 8 Critique and discussion of assignment 6. Possible revisions.
  **Scoring assignment 7** - score a short film clip in the genre, CRIME.
Week 9 Critique and discussion of assignment 7. Possible revisions.
  **Scoring assignment 8** - score a short film clip in the genre, DRAMA.
Week 10 Critique and discussion of assignment 8. Possible revisions.
  **Scoring assignment 9** - score a short film clip in the genre, FANTASY.
Week 11 Critique and discussion of assignment 9. Possible revisions.
  **Scoring assignment 10** - score a short film clip in the genre, MYSTERY.
Week 12 Critique and discussion of assignment 10. Possible revisions.
  **Scoring assignment 11** - score a short film clip in the genre, SCI-FI.
Week 13 Critique and discussion of assignment 11. Possible revisions.
  **Scoring assignment 12** - score a clip in the genre, THRILLER/INTRIGUE.
Week 14 Critique and discussion of assignment 12. Possible revisions.
  **Scoring assignment 13** - score a short film clip in the genre, ANIMATION.
Week 15 Review of semester’s work and assessment of success or failure of projects. Discuss
strategies for utilizing film scoring skills.

Bibliography


In addition, a running list of current relevant websites will be maintained throughout the course.
SECTION A-IV: NEW COURSES

Conservatory of Music

MUSC.7352X: Orchestration for Cinema I

45 hours; 3 credits

**Bulletin Description:**
Exploration of the art of orchestration for cinematic scoring. Study of canonical scores, with particular attention to orchestral techniques that exemplify the uses of dramatic sound for presentation with visual media.

**Prerequisite:** Permission of director.

**Frequency of Offering:** Once every year.

**Projected enrollment:** 20

**Clearances Obtained:** Television and Radio, Film, CIS

**Discussion & Rationale:**
The art of orchestration in cinema is a rich and highly developed one. Even when working with virtual instruments (perhaps especially when doing so), a skilled cinema composer must have a strong understanding of traditional acoustic orchestration, including codified ‘sounds’ that typify genres of film, whether for dramatic film, documentary or advertising. This course will introduce students to the field of cinematic orchestration, focusing on ‘classic’ sounds and techniques.

**Date of departmental approval:** March 11, 2014

**Effective date:** Fall 2015

**LEARNING OBJECTIVES:**
- Provide students with specialized understanding of orchestration in terms of cinema scoring based on traditional acoustic techniques.

- Elucidate canonic styles of orchestration in cinema, explaining details of composers’ use of instrumental combinations to achieve particular textures.

- Guide students to develop their own orchestrations in response to the topics presented in the classroom.

**OUTCOMES ASSESSMENT:**
Students will demonstrate their ability to meet the stated learning objectives by:
- Completion of weekly assigned orchestrations, readings, with quizzes and discussions to determine comprehension.
- Midterm exam to test student recognition of various orchestral styles and techniques.

- Completion of a large-scale final orchestration project or research paper on a topic related to the course, and a formal presentation of findings to the class.

NOTE: Film clips chosen for scoring may be found in a departmental library of film scoring materials.

Course Outline for Orchestration for Cinema I:

DATE:

Week 1  
Introduction and overview. Discussion of orchestration’s place in cinema.  
Listen to examples which exemplify the full dramatic impact orchestration can have on a film, contrasting orchestral versions with piano-based reductions.  
Read: From Score To Screen – chapter 5, Orchestration  
Website review: Instrument Studies For Eyes and Ears (all instruments)  
http://www.music.indiana.edu/department/composition/isfee/

Week 2  
The string section. (Marcelo Zarvos - Door in the Floor)  
Choose a short film clip without music to compose & orchestrate for strings.  
Read: The Study of Orchestration – chapter 2, Bowed String Instruments

Week 3  
Solo strings. (Howard Shore – Spider)  
Read: The Study of Orchestration – chapter 3, Individual Bowed String Instruments  
Choose a short film clip without music to compose & orchestrate for solo strings.

Week 4  
Woodwind section. (John Williams – The Adventures of Tintin)  
Read: The Study of Orchestration – chapter 6, The Woodwind Choir  
choose a short film clip without music to compose & orchestrate for woodwinds.

Week 5  
Solo woodwinds. (James Horner – Iris)  
Read: The Study of Orchestration – chapter 7, Individual Woodwinds  
Choose a short film clip without music to compose & orchestrate for solo winds.

Week 6  
Brass section. (John Barry – James Bond films)  
Read: The Study of Orchestration – chapter 9, Introduction to Brass Instruments  
Choose a short film clip without music to compose & orchestrate for brass.

Week 7  
Solo brass. (Nino Rota – The Godfather)  
Read: The Study of Orchestration – chapter 10, Individual Brass Instruments  
Choose a short film clip without music to compose & orchestrate for solo brass.

Week 8  
Midterm examination.

Week 9  
Percussion, part one. (Peter Gabriel – Last Temptation of Christ)  
Read: The Study of Orchestration – chapter 12, The Percussion Ensemble  
Choose a short film clip without music to compose & orchestrate for percussion.

Week 10  
Percussion, part two. (Alberto Iglesias – The Kite Runner)  
Read: How To Write For Percussion – chapters 1-2, General Logistics and Notation  
Choose a short film clip without music to compose & orchestrate for percussion.

Week 11  
Piano, organ, and other keyboards. (Dave Grusin - The Firm)  
Read: The Study of Orchestration – chapter 13, Keyboard Instruments  
Choose a short film clip without music to compose & orchestrate for keyboard(s).

Week 12  
Plucked strings.(Tin Hat Trio – Nebraska)  
Read: The Study of Orchestration – chapter 4, Plucked String Instruments
Choose a short film clip without music to compose & orchestrate for plucked strings.

**Week 13**  
Electronic instruments. (Vangelis – *Blade Runner*)


Choose a short film clip without music to compose & orchestrate for electronics.

**Week 14**  
Final presentations and discussion.

**Week 15**  
Final presentations and discussion.

**Bibliography**


In addition, a running list of current relevant websites will be maintained throughout the course.
SECTION A-IV: NEW COURSES

Conservatory of Music

MUSC.7353X: Orchestration for Cinema II

45 hours; 3 credits

Bulletin Description:
Advanced techniques of the art of orchestration for cinematic scoring. Study of canonical scores, with particular attention to orchestral techniques that exemplify the uses of dramatic sound for presentation with visual media.

Prerequisite: MUSC 7352.

Frequency of Offering: Once every academic year.

Projected enrollment: 20

Clearances Obtained: Television and Radio, Film, CIS

Discussion & Rationale:
The art of orchestration in cinema is a rich and highly developed one, and one that is fundamental to scoring for cinema. This course will explore advanced topics and techniques in the field of cinematic orchestration. Students will study numerous scores, including touchstones in the cinema canon, with particular attention to techniques for coloring sound for presentation with visual media and using orchestration to enhance the dramatic power of visual media. Students will compose numerous orchestrations of their own and will receive critical feedback from the instructor. One or more times during the semester, live musicians will meet with the class to perform student work.

Date of departmental approval: March 11, 2014

Effective date: Fall 2015

LEARNING OBJECTIVES:
- Provide students with advanced understanding of orchestration in terms of cinematic scoring.
- Elucidate canonic and experimental styles of orchestration in cinema, explaining details of composers’ use of instrumental combinations to achieve particular dramatic textures.
- Guide students to develop their own orchestrations in response to the topics presented in the classroom.

OUTCOMES ASSESSMENT:
Students will demonstrate their ability to meet the stated learning objectives by:
- Completion of weekly assigned film clips to score with specific orchestrational objectives in mind.

- Midterm exam to test student recognition of various orchestration styles and techniques.

- Completion of a large-scale final orchestration project or research paper on a topic related to the course, and a formal presentation of findings to the class.

Course Outline for Orchestration for Cinema II:

**DATE:**

**Week 1**
Introduction and overview. Discussion of orchestration’s place in cinema. Listen to examples which exemplify the full dramatic impact orchestration can have on a film, contrasting orchestral versions with piano-based reductions.  
**Assignment 1** – MOTION – *I Am Legend* opening view, analyze & discuss examples of motion – score the above example.

**Week 2**
Critique and discussion of assignment 1.  
**Assignment 2** – TENSION – *Spider* lead Ralph Fiennes attempts murder. View, analyze & discuss examples of tension – score the above example.

**Week 3**
Critique and discussion of assignment 2.  
**Assignment 3** – HIT THE ACTION – *Flamingos*, Disney Fantasia 2000. View, analyze & discuss examples of hitting action – score the above example.

**Week 4**
Critique and discussion of assignment 3.  
**Assignment 4** - SCORE DIALOGUE – *Kramer v. Kramer* - Dad tells son that his Mom is gone. View, analyze & discuss examples of scoring dialogue – score the above example.

**Week 5**
Critique and discussion of assignment 4.  
**Assignment 5** – IMPENDING DISASTER – *There Will Be Blood* - Oil rig explodes. View, analyze & discuss examples of impending disaster – score the above example.

**Week 6**
Critique and discussion of assignment 5.  
**Assignment 6** – INTENSIFY A SCENE – *The Words*. Lead is typing a painful story. View, analyze & discuss examples of intensifying a scene – Score the above example.

**Week 7**
Critique and discussion of assignment 6.  
**Assignment 7** – PLAY OPPOSITE THE SCREEN – *Breaking Dawn 2* - Wedding scene. View, analyze & discuss examples of playing the opposite – score the above example.

**Week 8**
**Midterm examination.**

**Week 9**
Critique and discussion of assignment 7.  
**Assignment 8** – ADD TO AN EXISTING CUE – *Bridge on the River Kwai* – Opening of the film. View, analyze & discuss examples of adding to a cue – Score the above example.

**Week 10**
Critique and discussion of assignment 8.  
**Assignment 9** – ONE THEME FOR MANY SCENES – *Two Weeks Notice* - Love theme.
View, analyze & discuss examples of **one theme many scenes** — Score the above example.

**Week 11**
Critique and discussion of assignment 9.
**Assignment 10** — IMPENDING HORROR — *The Birds* - Lydia finds Dan dead from birds.
View, analyze & discuss examples of **impending horror** — Score the above example.

**Week 12**
Critique and discussion of assignment 10.
**Assignment 11** — RHYTHM TO CARRY A LONG CUE — *Bourne Identity* - Red car chase.
View, analyze & discuss examples of **rhythm carrying cue** — Score the above example.

**Week 13**
Critique and discussion of assignment 11.
**Assignment 13** — Prepare for final independent presentations on a major aspect of film scoring — a composer’s work, a single film score analyzed in depth, or similar project.

**Week 14**
Final presentations and discussion.

**Week 15**
Final presentations and discussion.

**Bibliography**

In addition, a running list of current relevant websites will be maintained throughout the course.
SECTION A-IV: NEW COURSES

Conservatory of Music

MUSC.7354X: Scoring for Motion Pictures and New Media

45 hours; 3 credits

Bulletin Description:
Refinement of skills to combine live musicians and computer-based techniques in music for cinema and interactive artworks.

Prerequisite: MUSC 7203 and 7378.

Frequency of Offering: Once every year.

Projected enrollment: 15

Clearances Obtained: Television and Radio, Film, CIS

Discussion & Rationale:
This purpose of this course is to be a forum to synthesize material learned through the M.F.A. Scoring program in preparation for the capstone project. As such, this course is an especially important component of the curriculum. Students will use digital audio workstation (DAW) software to combine musical ideas into convincing compositions, using live recordings, sample banks, synthesized virtual instruments, and digital signal processing. Particular attention will be paid to use of MIDI sample banks to simulate instrumental ensembles and how to mix these effectively with recordings of live instruments. Mastery of the industry standard digital audio workstation software application, Pro Tools, will be an essential part of this process. Students will complete a number of projects including creating scores to existing visuals and design of interactive systems in which music/audio is a prominent or even primary component. The semester will culminate with one or more reading/recording sessions in which students will conduct their own cues to video with a small instrumental ensemble.

Date of departmental approval: March 11, 2014

Effective date: Fall 2015

LEARNING OBJECTIVES:
- Provide students with experience honing skills of composition for visual media.
- Students will synthesize knowledge learned in previous courses in the program and use skills in sequencing/sampling, audio production, and conducting to produce new work.
- Guide students through scoring process, culminating in recording and mixing sessions of their own new cues using Pro Tools.
OUTCOMES ASSESSMENT:
Students will demonstrate their ability to meet the stated learning objectives by:
- Completion of weekly assigned readings, with quizzes and discussions to determine comprehension.
- One or more short class presentations on topics agreed upon with the instructor that relate to the primary issues of the course.
- Completion of a final composition and recording/mixing project using Pro Tools and a formal presentation of results to the class.

Course Outline for Scoring for Motion Pictures and New Media:
DATE: Topics:
Week 1  The place of scoring in the film-making process. The players, timeline, and procedures.
Week 2  Discerning the appropriate sound for a cue. Cues assigned to students.
Week 3  Creating MIDI mock ups. Introduction to Pro Tools. Presenting mock ups to directors. Communicating with directors.
Week 4  Deciding how to deploy a budget in regards to live musicians (what should be live and what MIDI?)
Read: From Score To Screen, chapter 4, From MIDI to Live Orchestra. Integrating ideas across a larger duration of time.
Week 5  Students present first draft of cues for recording (MIDI mock ups).
Read: From Score To Screen, chapter 3, Composition.
Week 6  Preparing for recording sessions: score, parts, documentation.
Read: From Score To Screen, chapter 9, Score and Parts.
Week 7  Maximizing effectiveness of recording sessions.
Read: From Score To Screen, chapter 8, Recording.
Week 8  Recording session one. Pro Tools.
Week 9  Recording session two. Pro Tools.
Week 10 Recording session three. Pro Tools.
Week 11 Recording session four. Pro Tools.
Week 12  Mixing session protocol and techniques, part one. Pro Tools.

Week 13  Mixing session protocol and techniques, part two. Pro Tools.

Week 14  Final presentations and discussion.

Week 15  Final presentations and discussion.

Bibliography

In addition, a running list of current relevant websites will be maintained throughout the course.
SECTION A-IV: NEW COURSES

Conservatory of Music

MUSC.7378X: Sequencing/Sampling

45 hours; 3 credits

Bulletin Description:
Instruction in the techniques of contemporary computer technology to create facsimiles of instrumental performances. Application of digital audio workstation (DAW) software to integrate musical ideas and audio into finished compositions.

Prerequisite: Permission of director.

Frequency of Offering: Once every year.

Projected enrollment: 15

Clearances Obtained: Television and Radio, Film, CIS

Discussion & Rationale:
This course will instruct students in the techniques of using contemporary computer technology to create facsimiles of instrumental performances. Students will use digital audio workstation (DAW) software to integrate numerous musical ideas and audio into convincing compositions, using sources of live recordings, sample banks, synthesized virtual instruments, and digital signal processing. Mastery of the industry standard digital audio workstation software, Pro Tools, will be an essential part of this process. Particular attention will be paid to the use of MIDI sample banks to simulate instrumental ensembles and methods by which libraries of samples may be organized and employed to create both convincing illusions of instrumental performances and compelling soundscapes that move beyond the palette of acoustic instrumental sound. Students will complete a series of studies using the technology to hone their skills and will present these etudes for critique by the instructor and peers.

Date of departmental approval: March 11, 2014

Effective date: Fall 2015

LEARNING OBJECTIVES:
- Provide students with understanding of the use of software to emulate instrumental music performances, as practiced by the media scoring industry.

- Involve students in critical assessment of recent developments in the field and their relation to historical trends in scoring music with visual media.
- Guide students to develop their own research in response to the topics presented in the classroom.

OUTCOMES ASSESSMENT:
Students will demonstrate their ability to meet the stated learning objectives by:
- Completion of weekly assigned readings, with quizzes and discussions to determine comprehension.
- Midterm examination to assess student comprehension.
- Completion of a large-scale final project or research paper on a topic related to the course, and a formal presentation of findings to the class.

Course Outline for Sequencing/Sampling

DATE:     Topics:
Week 1    Brief history of the development of samplers and sequencing and their integration into the scoring industry. Overview of software operation and integration. Pro Tools review.
Week 2    Introduction to MIDI.
          Introduction to the digital audio workstation (DAW).
Week 3    Introduction to virtual instruments in DAW environments.
          First etude assignment.
Week 4    Further discussion of virtual instruments in a DAW environment.
          First assignment critique. Second etude assignment.
Week 5    Standalone sampler software and digital instrument libraries. Organization and operation.
          Second assignment critique. Third etude assignment.
Week 6    Integration of DAW software with sampler software and digital instrument libraries.
          Third assignment critique. Fourth etude assignment.
Week 7    Midterm examination.
Week 8    Humanizing MIDI instruments, part one.
          Proposals for final projects due.
Week 9    Humanizing MIDI instruments, part two.
Week 10   Combining virtual instruments with acoustic instruments.
Week 11   The techniques and art of a mix for a score, part one. Pro Tools.
Week 12  Techniques and art of a mix for a score, part two. Pro Tools.

Week 13  Presenting works and excerpts for demonstration purposes. Final presentations and discussion.

Week 14  Final presentations and discussion.

Week 15

Bibliography

In addition, a running list of current relevant websites will be maintained throughout the course.
SECTION A-IV: NEW COURSES

Conservatory of Music

MUSC.7385X: Sound Design I

45 hours; 3 credits

Bulletin Description:
Introduction to techniques of sound design for music and accompaniment to visual media. Topics include editing and mixing sound to video, digital signal processing to sculpt sounds, and sound synthesis.

Prerequisite: Permission of director.

Frequency of Offering: Once every year.

Projected enrollment: 15

Clearances Obtained: Television and Radio, Film, CIS

Discussion & Rationale:
Contemporary media art and the contemporary media industry both require convincing sonic components – often referred to as soundscapes. That is, not only dialogue (when appropriate) and soundtrack (when appropriate) but also a rich combination of other sounds to blend to create the illusion of a single location, whether real (such as a street corner), science fiction (light saber duel on a spaceship), or surreal (inside John Malkovich's head). Sound designers may be called upon to record sounds for placement in an audio environment; to find, edit, and mix existing audio; and/or to create new sounds using a combination of their skills and ingenuity. This course, the first of a two-semester sequence, will train composers in the fundamentals of sound design. Mastery of the industry standard digital audio workstation software, Pro Tools, will be an essential part of this process. Given its focus on students who are composers, the course will move rapidly through basics such as splice editing and basic mixing to more sophisticated topics.

Date of departmental approval: March 11, 2014

Effective date: Fall 2015

LEARNING OBJECTIVES:
- Provide students with solid training in the history and techniques of sound design for visual media.
- Involve students in critical assessment of developments in the field and their relation to historical trends in music and visual media.
- Guide students to develop their own research in response to the topics presented in the classroom.

**OUTCOMES ASSESSMENT:**
Students will demonstrate their ability to meet the stated learning objectives by:
- Completion of weekly assigned readings, with quizzes and discussions to determine comprehension.
- One or more short class presentations on topics agreed upon with the instructor that relate to the primary issues of the course.
- Completion of a large-scale project or research paper on a topic related to the course, and a formal presentation of findings to the class.

**Course Outline for Sound Design I:**

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<tr>
<th>DATE</th>
<th>Topics</th>
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| **Week 1** | Historical development of sound design for visual media and music.  
Origin of term ‘sound design.’  
| **Week 2** | Editing dialogue. Mixing dialogue with environmental sounds. |
| **Week 3** | Dubbing dialogue to existing video. Using found sounds to re-create environment for scene. |
| **Week 4** | Use of sound libraries for environmental and special effects.  
Use of delays and reverberation.  
Short presentations 1. |
| **Week 5** | The art of foley.  
Short presentations 2, |
| **Week 6** | Balancing dialogue, environmental sounds, and musical soundtrack.  
Compressors and gates.  
Short presentations 3. |
| **Week 7** | Mixing to highlight intended focus in a scene. Mixing to enhance the psychological state intended to be conveyed by a scene.  
Expanders, expanders, and limiters.  
Short presentations 4.  
Proposals for final projects due. |
| **Week 8** | Use of filters and equalization.  
Mixing to create and enhance flow in visual media.  
Short presentations 5. |
| **Week 9** | Use of digital signal processing on existing audio to emphasize and enhance visual media, part one. |
| **Week 10** | Use of digital signal processing on existing audio to emphasize and enhance visual media, part two. |
| **Week 11** | Case studies: *Breakdown* and *24* (TV series)  
**Week 12** | Case studies: *Wall-E* and *Eraserhead*.  
**Week 13** | Final presentations and discussion. |
Week 14 Final presentations and discussion.
Week 15 Final presentations and discussion.

Bibliography

In addition, a running list of current relevant websites will be maintained throughout the course.
SECTION A-IV: NEW COURSES

Conservatory of Music

MUSC.7386X: Sound Design II

45 hours; 3 credits

Bulletin Description:
Further techniques of sound design for music and accompaniment to visual media. Topics include editing and mixing sound to video, digital signal processing to sculpt sounds, and sound synthesis.

Prerequisite: MUSC 7385

Frequency of Offering: Once every year.

Projected enrollment: 15

Clearances Obtained: Television and Radio, Film, CIS

Discussion & Rationale:
Contemporary media art and the contemporary media industry both require convincing sonic components – often referred to as soundscapes. This course, the second of a two-semester sequence, will train composers in advanced techniques of sound design, with a strong focus on use of signal processing and sound synthesis to create new sounds, including sounds that have precise timbral qualities and can be used to specific effect as musical events themselves or when paired with other media.

Date of departmental approval: March 11, 2014

Effective date: Fall 2015

LEARNING OBJECTIVES:
- Provide students with advanced training in techniques of sound synthesis, with attention to sound design for multimedia.
- Provide students with advanced training in techniques of digital signal processing, with attention to sound design for multimedia.
- Guide students to develop their own research in response to the topics presented in the classroom.

OUTCOMES ASSESSMENT:
Students will demonstrate their ability to meet the stated learning objectives by:
- Completion of weekly assigned readings, with quizzes and discussions to determine comprehension.
- One or more short class presentations on topics agreed upon with the instructor that relate to the primary issues of the course.

- Completion of a large-scale project or research paper on a topic related to the course, and a formal presentation of findings to the class.

**Course Outline for Sound Design II:**

**DATE:**

**Week 1**
- Strategies for sound design: working methods, research, models
- Audio analysis techniques, part 1

**Week 2**
- Application of sound design in cinema, video games, and multimedia performance.
- Audio analysis techniques, part 2

**Week 3**
- Design with samples versus procedural audio
- Digital signal processing for sound design (review)

**Week 4**
- Additive synthesis for sound design

**Week 5**
- Wavetable synthesis and waveshaping for sound design

**Week 6**
- Modulation synthesis for sound design

**Week 7**
- Granular synthesis for sound design, part 1

**Week 8**
- Granular synthesis for sound design, part 2

**Week 9**
- Designing artificial sounds and idiophones

**Week 10**
- Designing natural sounds and sounds of machines

**Week 11**
- Designing sounds of living things and of mayhem

**Week 12**
- Designing science fiction sounds

**Week 13**
- Designing evolving sound environments for cinema, multimedia, and video games

**Week 14**
- Final presentations and discussion

**Week 15**
- Final presentations and discussion.

**Bibliography**


**SECTION A-IV: NEW COURSES**

**Conservatory of Music**

**MUSC.7440X: Music Business for Composers**

45 hours; 3 credits

**Bulletin Description:**
Instruction in professional development and preparation for careers as composers. Portfolios, music law and contracts, promotion and marketing, professional networking, grant applications, applications to conferences and festivals, and finances. Introduction to performing rights organizations (ASCAP, BMI), the American Federation of Musicians, and digital watermarking for protection against illegal use of composers work.

**Prerequisite:** Permission of director.
Frequency of Offering: Once every year.

Projected enrollment: 15

Clearances Obtained: Television and Radio, Film, CIS
Clearance Sought: Business

Discussion & Rationale:
Although many musicians today must be entrepreneurs of a sort, this role is required for nearly all composers. Unfortunately, most composers can study even to a Ph.D. in music and never receive instruction regarding career management. This course will present fundamental information for composers to embark upon their careers as professionals.

Date of departmental approval: March 11, 2014

Effective date: Fall 2015

LEARNING OBJECTIVES:
- Provide students with understanding of the legal issues surrounding a career as a professional composer.

- Provide students with investigation of the promotional issues surrounding a career as a professional composer.

- Student will learn how to develop a portfolio to present themselves to various constituencies and potential collaborators.

OUTCOMES ASSESSMENT:
Students will demonstrate their ability to meet the stated learning objectives by:
- Completion of weekly assigned readings, with quizzes and discussions to determine comprehension.

- Midterm exam to assess comprehension of materials.

- Completion of a final project or research paper on a topic related to the course, and a formal presentation of findings to the class.

Course Outline for Music Business for Composers:
DATE: Topics:
Week 1 Introduction.
Possible career scenarios for composers.
Work flow, schedules, time management.
Assignment: Create a demo.

Week 2
Making a demo. Critique of student demos.
Creating a composer’s website for displaying demos – software, cost, maintaining.

Week 3
Performing rights societies (ASCAP, BMI, SESAC).
Creative Commons. Digital watermarking.

Week 4
Importance of a Back End catalogue. Music libraries.

Week 5
Music contracts, part one: contracts to create new work. Publishing agreements.

Week 6
Music contracts, part two: license agreements. Writing grant applications.

Week 7
Agents, managers, attorneys, and accountants.

Week 8
Midterm examination.

Week 9
Budget considerations, package deals. Buyouts, union contracts, AFM.

Week 10
Networking. Festivals and conferences.

Week 11
Ancillary markets, video games, commercials. Arranging, production.

Week 12
Independent contractor status, taxes. Work-for-hire, publishing.

Week 13
The changing world of composing. Strategic career planning.
Types of clients, what to charge, getting credit.

Week 14
Final presentations and discussion.

Week 15
Final presentations and discussion.

Bibliography

In addition, a running list of current relevant websites will be maintained throughout the course.
SECTION A-IV: NEW COURSES

Conservatory of Music

MUSC.7663X: History and Analysis of Cinema Scores

45 hours; 3 credits

Bulletin Description:
Historical overview of the art of music for cinema, with detailed analysis and discussion of selected masterworks.

Prerequisite: Permission of director.

Frequency of Offering: Once every year.

Projected enrollment: 15

Clearances Obtained: Television and Radio, Film, CIS

Discussion & Rationale:
Beginning with silent-film accompaniment and concluding with this year’s newest releases, this course outlines more than a century’s worth of the task of matching music and moving image. How do film-music aesthetics break down into distinct historical periods? What accounts for the success or failure of a film score in a given period? How have audience sensibilities changed over the years and are “old films” still relevant for young viewers? How has music participated in the creation of film narratives? What role has music played in the construction of film genres? This course will trace the aesthetics of this sound-image relationship from silent-film cues through the emergence of Hollywood’s most masterful composers (Max Steiner, Bernard Hermann, Elmer Bernstein), and finally to today’s most compelling practitioners and to current developments in global cinema. Topics will include the analysis of written and recorded film scores with an eye towards their relevance for developing composers. What are the tools and techniques underlying successful film scores? Analysis of the relation of musical composition to the construction of film narratives will be central to our task. Students will complement their analyses through short composition assignments conceived as responses to canonical film scores.

Date of departmental approval: March 11, 2014

Effective date: Fall 2015

LEARNING OBJECTIVES:
- Provide students with understanding of the origins and historical development of music scores for cinema.
- Introduce students to thorough investigation of selected cinema scores via analysis of scores and discussion of compositional techniques employed.

- Guide students to develop their own research in response to the topics presented in the classroom.

OUTCOMES ASSESSMENT:
Students will demonstrate their ability to meet the stated learning objectives by:
- Completion of weekly assigned readings and listening, with quizzes and discussions to determine comprehension.

- One or more short class presentations on topics agreed upon with the instructor that relate to the primary issues of the course.

- Completion of a large-scale project or research paper on a topic related to the course, and a formal presentation of findings to the class.

Course Outline for History and Analysis of Cinema Scores:

DATE: Topics:


        Eisenstein and Prokofiev.

Week 2  Eric Korngold.

Week 3  Franz Waxman.
        Short presentations 1.

Week 4  Max Steiner.
        Short presentations 2.

Week 5  Copland, Thomson, and Bernstein.
        Short presentations 3.

Week 6  Bernard Hermann and the ‘epic’ film sound.
        Short presentations 4.

Week 7  Jazz, rock, and pop music in film scores.
        Short presentations 5.

Week 8  Takemitsu, Morricone, Korzeniowski and other international composers.

Week 9  Jerry Goldsmith.

Week 10 John Williams and the new classicism.
Week 13  Contemporary composers, including video game composers.
Week 14  Final presentations and discussion.
Week 15  Final presentations and discussion.

Bibliography

In addition, a running list of current relevant websites will be maintained throughout the course.
SECTION A-IV: NEW COURSES

Conservatory of Music

MUSC.7871X: Media Scoring Capstone I

45 hours; 3 credits

Bulletin Description:
Development of Scoring for Media capstone project, to be completed in Media Scoring Capstone II. Close mentoring by faculty member.

Prerequisite: MUSC 7343.

Frequency of Offering: Once every year.

Projected enrollment: 15

Clearances Obtained: Television and Radio, Film, CIS

Discussion & Rationale:
Each Scoring for Media student must complete at least one large-scale composition as music for a multimedia project to serve as his/her thesis (full length feature film score, video game score in its entirety to satisfy needs of a complete video game, or equivalent work as approved by the program director). Students will complete their thesis projects in consultation with a member of the faculty serving as thesis advisor. The faculty member will provide detailed guidance and critique regarding the student’s work.

Date of departmental approval: March 11, 2014

Effective date: Fall 2015

LEARNING OBJECTIVES:
- Provide students with time and resources to develop a major capstone project in scoring for media.

- Allow students to work closely with a member of the faculty to receive guidance and critique of the project as it proceeds.

- Enable students to learn how to complete a major work that could be used as the centerpiece of their portfolio when seeking professional work.

OUTCOMES ASSESSMENT:
Students will demonstrate their ability to meet the stated learning objectives by:
- Completion of one or more finely-crafted new works of music scored to visual media.

- Completion of assigned readings, listening, and analysis assignments.

- Participation in discussion with instructor of topics to express their perceptions of course materials, using appropriate vocabulary and concepts.

**Course Outline for Media Scoring Capstone I:**

**DATE:**

**Topics:**

- **Week 1**  
  Introduction. Review of existing work. Formulation of plan for capstone project.  
  Assignment: Research possible capstone projects.

- **Week 2**  
  Presentation and discussion of project possibilities.  
  Assignment: Continue research of project. Focus on one to pursue.

- **Week 3**  
  Presentation of definitive capstone project concept. Critique and discussion.

- **Week 4**  
  First sketches due. Critique and discussion. Critique and discussion.

- **Week 5**  
  Revisions and new materials presented. Critique and discussion.

- **Week 6**  
  Revisions and new materials presented. Critique and discussion.

- **Week 7**  
  Midterm assessment of progress and solidity of capstone concept and focus.  
  Critique and discussion.

- **Week 8**  
  Revisions and new materials presented. Critique and discussion.

- **Week 9**  
  Revisions and new materials presented. Critique and discussion.

- **Week 10**  
  Revisions and new materials presented. Critique and discussion.

- **Week 11**  
  Revisions and new materials presented. Critique and discussion.

- **Week 12**  
  Revisions and new materials presented. Critique and discussion.

- **Week 13**  
  First version of project for first semester of capstone due. Discussion and plans for revisions.

- **Week 14**  
  Final revisions of project for first semester of capstone due.

- **Week 15**  
  Review of semester’s work and assessment of success or failure of project thus far.

**Bibliography**

In addition, a running list of current relevant websites will be maintained throughout the course.
SECTION A-IV: NEW COURSES

Conservatory of Music

MUSC.7872X: Media Scoring Capstone II

45 hours; 3 credits

Bulletin Description: Completion of Scoring for Media capstone project begun in Media Scoring Capstone I. Close mentoring by faculty member.

Prerequisite: MUSC 7871.

Frequency of Offering: Once every year.

Projected enrollment: 15

Clearances Obtained: Television and Radio, Film, CIS

Discussion & Rationale: Each Scoring for Media student must complete at least one large-scale composition as music for a multimedia project to serve as his/her thesis (full length feature film score, video game score in its entirety to satisfy the needs of a complete video game, or equivalent work as approved by the program director). Students will complete their thesis projects in consultation with a member of the faculty serving as thesis advisor. The faculty member will provide detailed guidance and critique regarding the student's work.

Date of departmental approval: March 11, 2014

Effective date: Fall 2015

LEARNING OBJECTIVES:
- Provide students with time and resources to develop a major capstone project in scoring for media.
- Allow students to work closely with a member of the faculty to receive guidance and critique of the project as it proceeds.
- Enable students to learn how to complete a major work that could be used as the centerpiece of their portfolio when seeking professional work.

OUTCOMES ASSESSMENT:
Students will demonstrate their ability to meet the stated learning objectives by:
- Completion of one or more finely-crafted new works of music scored to visual media.
- Completion of assigned readings, listening, and analysis assignments.

- Participation in discussion with instructor of topics to express their perceptions of course materials, using appropriate vocabulary and concepts.

Course Outline for Media Scoring Capstone II:

DATE: Topics:
Week 1 Introduction. Review of existing work and plan for capstone project.

Week 2 First sketches due. Critique and discussion.

Week 3 Revisions and new materials presented. Critique and discussion.

Week 4 Revisions and new materials presented. Critique and discussion.

Week 5 Revisions and new materials presented. Critique and discussion.

Week 6 Revisions and new materials presented. Critique and discussion.

Week 7 Midterm assessment of progress and solidity of capstone concept and focus. Critique and discussion.

Week 8 Revisions and new materials presented. Critique and discussion.

Week 9 Revisions and new materials presented. Critique and discussion.

Week 10 Revisions and new materials presented. Critique and discussion.

Week 11 Revisions and new materials presented. Critique and discussion.

Week 12 Revisions and new materials presented. Critique and discussion.

Week 13 First draft of capstone due. Critique and suggestions for revisions.

Week 14 Final revisions of capstone due.

Week 15 Review of completed work and assessment of success of project.

Bibliography


In addition, a running list of current relevant websites will be maintained throughout the course.
SECTION A-IV: NEW COURSES

Conservatory of Music

MUSC.7873X: Music Production Workshop I

45 hours: 3 credits

Bulletin Description:
Allows composers in the Scoring for Media program to work through the processes of a film production, to understand the sequence of events, roles of participants, and timeline of work.

Prerequisite: Permission of director.

Frequency of Offering: Once every year.

Projected enrollment: 15

Clearances Obtained: Television and Radio, Film, CIS

Discussion & Rationale:
The purpose of this course is to give the scoring students the time and opportunity to work directly on the production of sound and music in the manner of an actual film production. Students will be led through the processes of film production, with hands-on experience designing potential production materials.

Date of departmental approval: March 11, 2014

Effective date: Fall 2015

LEARNING OBJECTIVES:
- Provide students with direct experience as part of a film production team.

- Give students challenge to create music for an actual production by their peers.

- Guide each student to develop his/her voice on the team and respond to the ideas and reactions of their peers.

OUTCOMES ASSESSMENT:
Students will demonstrate their ability to meet the stated learning objectives by:
- Attendance at weekly production meetings.
- Completion of musical cues as requested.

- Completion of other duties assigned by the production team.

**Course Outline for Music Production Workshop I**

**DATE:**

**Topics:**

**Week 1**
Attend workshop meeting, form production teams.

**Week 2**
Be assigned to a specific production. Learn about the production and its current status.

**Week 3**
Meet with members of the production team to learn details about the role of music in the new work and what newly composed cues will be needed.

**Week 4**
Study script of production and create summary of script, list of cues, and ideas for cues. Share these with instructor and other composers.

**Week 5**
Review all composers’ summaries and cue ideas. Discuss and critique.

**Week 6**
Share revised cue ideas with instructor and composer cohort. Discuss and critique.

**Week 7**
Share second revision cue ideas with production team members (director and/or others as team requests).

**Week 8**
Make revisions as requested and share with team members.

**Week 9**
Discuss issues of general sound design and specific sound design needs with production crew. Create list of specific sound design cues needed. Create description of general sonic character of each scene in the script.

**Week 10**
Review all composers’ descriptions and cue ideas. Discuss and critique.

**Week 11**
Share revised cue ideas with instructor and composer cohort. Discuss and critique.

**Week 12**
Share second revision cue ideas with production team members (director and/or others as team requests).

**Week 13**
Share second revision cue ideas with production team members (director and/or others as team requests). Make revisions as requested and share with team members.

**Week 14**
Make revisions as requested and share with team members.

**Week 15**
Final meeting of the semester to discuss progress thus far and formulate plans for second semester.
Bibliography


In addition, a running list of current relevant websites will be maintained throughout the course.
SECTION A-IV: NEW COURSES

Conservatory of Music

MUSC.7874X: Music Production Workshop II

45 hours: 3 credits

Bulletin Description:
Allows composers in the Scoring for Media program to work through the processes of a film production, to understand the sequence of events, roles of participants, and timeline of work. Continuation of Music Production Workshop I.

Prerequisite: MUSC 7873

Frequency of Offering: Once every year.

Projected enrollment: 15

Clearances Obtained: Television and Radio, Film, CIS

Discussion & Rationale:
The purpose of this course is to continue leading students through processes of film production, with a particular focus on the roles of sound and music in cinema. Students will receive hands-on experience designing and realizing production materials.

Date of departmental approval: March 11, 2014

Effective date: Fall 2015

LEARNING OBJECTIVES:
- Provide students with direct experience as part of a film production team.
- Give students challenge to create music for an actual production by their peers.
- Guide each student to develop his/her voice on the team and respond to the ideas and reactions of their peers.

OUTCOMES ASSESSMENT:
Students will demonstrate their ability to meet the stated learning objectives by:
- Attendance at weekly production meetings.
- Completion of musical cues as requested.
- Completion of other duties assigned by the production team.

Course Outline for Music Production Workshop II

DATE:  Topics:

Week 1  Cues for sound design and soundtrack reviewed and confirmed.  
        Sound design cues composed, part one.

Week 2  Sound design cues composed, part two.

Week 3  Continue to compose thematic ideas for soundtrack.

Week 4  Continue to compose thematic ideas for soundtrack.

Week 5  First edit of film delivered. Soundtrack composition to film begins.


Week 7  Backgrounds, atmospheres, and temp track mixed to film.

Week 8  Rough cut of film with dialogue and backgrounds.

Week 9  Sound design elements delivered.  
        Review of audio needs based on state of film edit.

Week 10 Sound design elements mixed into audio for film.  
         Additional sound design elements created and mixed as needed.

Week 11 Soundtrack delivered. Receive critique and adjust as needed.

Week 12 First cut of film with soundtrack mixed. Discuss and critique.

Week 13 Second cut of film with soundtrack mixed. Discuss and critique.

Week 14 Final sound editing and mixing.

Week 15 Screen finished work. Discuss and critique.

Bibliography


In addition, a running list of current relevant websites will be maintained throughout the course.
APPENDIX B: TABLE 1b: GRADUATE PROGRAM SCHEDULE
### Table 1b: Graduate Program Schedule: M.F.A. Media Scoring

- **Indicate academic calendar type:** _Semester _Quarter _Trimester _Other (describe)
- **Label each term in sequence, consistent with the institution’s academic calendar (e.g., Fall 1, Spring 1, Fall 2)**
- **Use the table to show how a typical student may progress through the program; copy/expand the table as needed.**

<table>
<thead>
<tr>
<th>Term: Fall 1</th>
<th>Course Number &amp; Title</th>
<th>Credits</th>
<th>New</th>
<th>Prerequisite(s)</th>
</tr>
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<tbody>
<tr>
<td>FILM 7202G</td>
<td>Cinema Aesthetic</td>
<td>3</td>
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<tr>
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<td>Permission of Program Director</td>
</tr>
<tr>
<td>MUSC7385X</td>
<td>Sound Design</td>
<td>3</td>
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<td>MUSC7203X</td>
<td>Conducting for Recording Sessions</td>
<td>2</td>
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Term credit total: 12

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<th>Term: Spring 1</th>
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<td>Film 7013G</td>
<td>American Film</td>
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<tr>
<td>MUSC7386X</td>
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Term credit total: 13

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<td>3</td>
<td>*</td>
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<tr>
<td>MUSC7440X</td>
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Term credit total: 6

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<th>Program Totals</th>
<th>Credits: 60</th>
<th>Identify any comprehensive, culminating element(s) (e.g., thesis or examination), including course number if applicable:</th>
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**New**: indicate if new course  
**Prerequisite(s)**: list prerequisite(s) for the noted courses
APPENDIX C: STUDENT ENROLLMENT TABLE
## STUDENT ENROLLMENT TABLE

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<th>YEAR IV</th>
<th>YEAR V</th>
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APPENDIX D: FULL-TIME FACULTY
Table 2: Full-Time Faculty

Faculty teaching at the graduate level must have an earned doctorate/terminal degree or demonstrate special competence in the field. Provide information on faculty members who are **full-time at the institution** and who will be teaching each course in the major field or graduate program. The application addendum for professional licensure, teacher certification, or educational leadership certification programs may provide additional directions for those types of proposals.

<table>
<thead>
<tr>
<th>Faculty Member Name and Title (include and identify Program Director)</th>
<th>Program Courses to be Taught</th>
<th>Percent Time to Program</th>
<th>Highest and Other Applicable Earned Degrees &amp; Disciplines (include College/University)</th>
<th>Additional Qualifications: list related certifications/ licenses; occupational experience; scholarly contributions, etc.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Douglas Cohen</td>
<td>Music Composition, Intermedia, New Media Scoring</td>
<td>20%</td>
<td>B.F.A., California Institute of the Arts; M.F.A., California Institute of the Arts; Ph.D., State University of New York – Buffalo</td>
<td>Douglas Cohen is an intermedia composer and often collaborator with film, performance and folk artists, as well as an early advocate for digital media on the Internet. He organized the NewMusNet Conference of Arts Wire with Pauline Oliveros and later was Arts Wire Systems Coordinator. Cohen is a specialist in American experimental music with particular attention to the work of John Cage, Morton Feldman, and Pauline Oliveros. He co-created and produced the evening length intermedia work imusicircus at Experimental Intermedia in New York and LACE Gallery in Los Angeles (later with the California EAR Unit at the L.A. County Museum of Art) as City Circus events for the John Cage exhibition Rolywholyover a Circus.</td>
</tr>
<tr>
<td>Jason Eckardt</td>
<td>Music Composition</td>
<td>10%</td>
<td>B.A., Berklee College of Music, M.A., Columbia University, D.M.A.,</td>
<td>Jason Eckardt’s music has been influenced by his interests in perceptual complexity, performance virtuosity, and self-organizing processes in the natural world. He has been recognized through commissions and awards from Carnegie</td>
</tr>
<tr>
<td>Name</td>
<td>Program</td>
<td>Education</td>
<td>Columbia University</td>
<td>Hall, Tanglewood, the Guggenheim, Rockefeller, Koussevitzky, and Fromm Foundations, the Guggenheim Museum, the ISCM, Deutschen Musikrat, and percussionist Evelyn Glennie. Eckardt's music has been performed at major festivals and recorded on the CRI, Helicon, Metier, Capstone, and Mode labels. An active promoter of new music, Eckardt is a co-founder and the Executive Director of Ensemble 21, the contemporary music group. Eckardt's areas of expertise include composition, post-tonal analysis, extended instrumental and vocal techniques, and musical cognition and perception.</td>
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<tr>
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<tr>
<td>Douglas Geers</td>
<td>Music Composition, Electroacoustic Music, Multimedia</td>
<td>B.A., Xavier University; M.M., University of Cincinnati College-Conservatory of Music; D.M.A., Columbia University.</td>
<td>Douglas Geers’ work focuses on creative integration of new technologies and multimedia dimensions into concert music, with a continuing emphasis on interactive electroacoustic works. Mr. Geers has had hundreds of known performances of his music worldwide, including numerous international festivals and on programs by acclaimed performers such as Ensemble Fa, Speculum Musicae, The Radio-Television Orchestra of Slovenia, the Center Henri Pousseur, Ensemble Pi, the NODUS Ensemble, the Princeton University Laptop Orchestra (PLOrk), the Verge Ensemble, and Zeitgeist. He has won grants and awards from sources including the MacArthur Foundation, Bush Foundation, Argossy Foundation, McKnight Foundation, Jerome Foundation, Roth-Thompson Foundation, Fulbright Foundation, and others. In 2003 Geers founded the Spark Festival of Electronic Music and Arts, which he directed annually through 2009. He is currently Director of the Center for Computer Music at Brooklyn College, City University of New York.</td>
<td></td>
</tr>
<tr>
<td>David Grubbs</td>
<td>Music and Technology</td>
<td>B. A., Georgetown University; M. A., University of Chicago; Ph. D., University of Chicago</td>
<td>David Grubbs has released eleven solo albums and appeared on more than 150 commercially-released recordings. He is known for his cross-disciplinary collaborations with writers such as Susan Howe and Rick Moody, and with visual artists such as Anthony McCall, Angela Bulloch, Cosima von Bonin, and Stephen Prina. His work has been presented at the Solomon R. Guggenheim Museum, MoMA, the Tate Modern, and the Centre Pompidou. Grubbs has played in the groups Gastr del Sol, the Red Krayola, the Wingdale Community Singers, Bastro, and Squirrel Bait, and currently directs the Blue Chopsticks record label. His book Records Ruin the Landscape: John Cage, The Sixties, and Sound Recording is under contract to Duke University Press. Grubbs was a 2005-6 grant recipient from the Foundation for Contemporary Arts, and his 2000 album The Spectrum Between was named “Album of the Year” in the London Sunday Times.</td>
<td></td>
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</table>
Tania León (b. Havana, Cuba) is highly regarded as a composer and conductor and recognized for her significant accomplishments as an educator and advisor to arts organizations. She was awarded the 1998 New York Governor's Lifetime Achievement Award and held the Fromm Residency at the American Academy in Rome. She has received Honorary Doctorates from Colgate University, Oberlin College, and SUNY Purchase and awards from the American Academy of Arts and Letters, National Endowment for the Arts, Chamber Music America, NYSCA, Lila Wallace/Reader's Digest Fund, ASCAP, Guggenheim, and the Koussevitzky Foundation, among others. León was a founding member of the Dance Theatre of Harlem. She instituted the Brooklyn Philharmonic Community Concert Series in 1978 and, in 1994, co-founded the American Composers Orchestra "Sonidos de las Americas Festivals" where she is Music Advisor. Additionally, she served as New Music Advisor to Kurt Masur and the New York Philharmonic from 1993 to 1997. León has been Visiting Lecturer at Harvard University, and Visiting Professor at Yale, Michigan, and the Musikschule in Hamburg. She has appeared as guest conductor with the Symphony Orchestra of Marseilles (France), l'orchestre de la Suisse Romande, Santa Celia Orchestra (Italy), Gewaundhausorchester (Germany), Orquesta Sinfonica de Asturias (Spain), and the New York Philharmonic, among others. Her music is available on Nonesuch, Teldec, Naxos, CRI, Albany, Quindecim, Newport Classic, Leonarda, Mode, Innova, and First Edition Records. She has been the subject of profiles on ABC, CBS, CNN, PBS, Univision, and Telemundo as well as several independent films. In 2000 she was named the Tow Distinguished Professor at Brooklyn College, where she has taught since 1985, and was named Distinguished Professor of the City University of New York in 2006. In 2009 she founded the Composers Now Festival in New York City, of which she is also artistic director; and in 2010 she was inducted as a member of the American Academy of Arts and Letters.
APPENDIX E: FACULTY TO BE HIRED
Table 4: Faculty to be Hired

If faculty must be hired, specify the number and title of new positions to be established and minimum qualifications.

<table>
<thead>
<tr>
<th>Title/Rank of Position</th>
<th>No. of New Positions</th>
<th>Minimum Qualifications (including degree and discipline area)</th>
<th>F/T or P/T</th>
<th>Percent Time to Program</th>
<th>Expected Course Assignments</th>
<th>Expected Hiring Date</th>
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<tr>
<td>Assistant Professor</td>
<td>1</td>
<td>PH.D. or D.M.A. or M.F.A.</td>
<td>F/T</td>
<td>50%</td>
<td>50% Sonic Arts&lt;br&gt;50% Media Scoring</td>
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APPENDIX F: NEW RESOURCES TABLE
Table 5: New Resources

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<th>Year 1 Academic Year† 2016-2017</th>
<th>Year 2 Academic Year† 2017-2018</th>
<th>Year 3 Academic Year† 2018-2019</th>
<th>Year 4 Academic Year† 2019-2020</th>
<th>Year 5 Academic Year† 2020-2021</th>
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<td>Full Time Faculty</td>
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<td>$46,818.00</td>
<td>$47,754.00</td>
<td>$48,709.00</td>
</tr>
<tr>
<td>Part Time Staff</td>
<td>$ -</td>
<td>$ -</td>
<td>$ -</td>
<td>$ -</td>
<td>$ -</td>
</tr>
<tr>
<td>Library (Includes Staffing)</td>
<td>$ -</td>
<td>$ -</td>
<td>$ -</td>
<td>$ -</td>
<td>$ -</td>
</tr>
<tr>
<td>Equipment</td>
<td>$ -</td>
<td>$ -</td>
<td>$ -</td>
<td>$ -</td>
<td>$ -</td>
</tr>
<tr>
<td>Laboratories</td>
<td>$ -</td>
<td>$ -</td>
<td>$ -</td>
<td>$ -</td>
<td>$ -</td>
</tr>
<tr>
<td>Supplies &amp; Expenses (Other than Personal Services)</td>
<td>$2,500.00</td>
<td>$3,000.00</td>
<td>$3,000.00</td>
<td>$3,000.00</td>
<td>$3,000.00</td>
</tr>
<tr>
<td>Capital Expenditures</td>
<td>$ -</td>
<td>$ -</td>
<td>$ -</td>
<td>$ -</td>
<td>$ -</td>
</tr>
<tr>
<td>Other</td>
<td>$ -</td>
<td>$ -</td>
<td>$ -</td>
<td>$ -</td>
<td>$ -</td>
</tr>
<tr>
<td>Total all</td>
<td>$156,670.00</td>
<td>$160,253.00</td>
<td>$163,398.00</td>
<td>$166,606.00</td>
<td>$169,878.00</td>
</tr>
</tbody>
</table>

[1] Specify the inflation rate used for projections.  
[2] Specify the academic year.  
[4] New resources means resources engendered specifically by the proposed program. The new resources from the previous year should be carried over to the following year, new resources with adjustments for inflation, if a continuing cost.  
[5] Specify what is included in “other” category, (e.g. student financial aid).
APPENDIX G: PROJECTED REVENUE TABLE
## Projected Revenue Related to the Proposed Program

<table>
<thead>
<tr>
<th>Revenues&lt;sup&gt;1&lt;/sup&gt;</th>
<th>1&lt;sup&gt;st&lt;/sup&gt; Year Academic Year&lt;sup&gt;2&lt;/sup&gt;</th>
<th>2&lt;sup&gt;nd&lt;/sup&gt; Year Academic Year&lt;sup&gt;9&lt;/sup&gt;</th>
<th>3&lt;sup&gt;rd&lt;/sup&gt; Year Academic Year&lt;sup&gt;9&lt;/sup&gt;</th>
<th>4&lt;sup&gt;th&lt;/sup&gt; Year Academic Year&lt;sup&gt;9&lt;/sup&gt;</th>
<th>5&lt;sup&gt;th&lt;/sup&gt; Year Academic Year&lt;sup&gt;9&lt;/sup&gt;</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Tuition Revenue&lt;sup&gt;3&lt;/sup&gt;</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>01. From Existing Sources&lt;sup&gt;4&lt;/sup&gt;</td>
<td>$188,150</td>
<td>$371,583</td>
<td>$589,715</td>
<td>$602,933</td>
<td>$616,680</td>
</tr>
<tr>
<td>02. From New Sources&lt;sup&gt;5&lt;/sup&gt;</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>State Revenue&lt;sup&gt;6&lt;/sup&gt;</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>04. From Existing Sources&lt;sup&gt;11&lt;/sup&gt;</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>05. From New Sources&lt;sup&gt;12&lt;/sup&gt;</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Other Revenue&lt;sup&gt;7&lt;/sup&gt;</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>07. From Existing Sources&lt;sup&gt;11&lt;/sup&gt;</td>
<td>$54,000</td>
<td>$140,344</td>
<td>$204,313</td>
<td>$209,982</td>
<td>$215,878</td>
</tr>
<tr>
<td>08. From New Sources&lt;sup&gt;12&lt;/sup&gt;</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Grand Total&lt;sup&gt;8&lt;/sup&gt;</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10. From Existing Sources&lt;sup&gt;11&lt;/sup&gt;</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11. From New Sources&lt;sup&gt;12&lt;/sup&gt;</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td>$242,150</td>
<td>$511,927</td>
<td>$794,028</td>
<td>$812,915</td>
<td>$832,558</td>
</tr>
</tbody>
</table>

---

<sup>1</sup> Specify the inflation rate used for projections.

<sup>2</sup> Specify the academic year.

<sup>3</sup> Please explain how tuition revenue was calculated.

<sup>4</sup> Existing sources means revenue that would have been received by the institution even if the proposed program were not approved.

<sup>5</sup> New sources means revenue engendered by the proposed program. The revenue from new sources from the previous year should be carried over to the following year as revenues from new sources with adjustments for inflation, if a continuing source of revenue.

<sup>6</sup> Public institutions should include here regular State appropriations applied to the program. Independent institutions should estimate Bundy aid generated by degrees awarded in the program.

<sup>7</sup> Specify what is included in “other” category.

<sup>8</sup> Enter total of Tuition, State and Other Revenue, from Existing or New Sources.
APPENDIX H: SUPPORTING MATERIALS - EXPENDITURES
## DIRECT OPERATING EXPENSES

<table>
<thead>
<tr>
<th>Item</th>
<th>Year 1</th>
<th>Year 2</th>
<th>Year 3</th>
<th>Year 4</th>
<th>Year 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Current Full Time Faculty Overload (include Summer)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>New Full Time Faculty Base Salary (list separately)</td>
<td>80,000</td>
<td>81,600</td>
<td>83,232</td>
<td>84,897</td>
<td>86,594</td>
</tr>
<tr>
<td>New Full Time Faculty Overload (include Summer)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>New Faculty Re-assigned Time (list separately)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Full Time Employee Fringe Benefits (41.6%)</td>
<td>33280</td>
<td>33945.6</td>
<td>34624.512</td>
<td>35316.944</td>
<td>36023.2704</td>
</tr>
<tr>
<td><strong>Total</strong> (Links to Full-Time Faculty on Program Exp Worksheet)</td>
<td>$113,280.00</td>
<td>$115,545.60</td>
<td>$117,856.51</td>
<td>$120,213.44</td>
<td>$122,617.67</td>
</tr>
<tr>
<td>Part Time Faculty Actual Salaries</td>
<td>29,170</td>
<td>29,753</td>
<td>30,348</td>
<td>30,955</td>
<td>31,575</td>
</tr>
<tr>
<td>Part Time Faculty Actual Fringe Benefits (24.3%)</td>
<td>7088.31</td>
<td>7230.0762</td>
<td>7374.6612</td>
<td>7522.1622</td>
<td>7672.6035</td>
</tr>
<tr>
<td><strong>Total</strong> (Links to Part-Time Faculty Program Exp Worksheet)</td>
<td>$36,258.31</td>
<td>$36,983.48</td>
<td>$37,723.06</td>
<td>$38,477.56</td>
<td>$39,247.10</td>
</tr>
<tr>
<td>Full Time Staff Base Salary (list separately)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Full Time Staff Fringe Benefits (41.6%)</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td><strong>Total</strong> (Links to Full-Time Staff on Program Exp Worksheet)</td>
<td>$-</td>
<td>$-</td>
<td>$-</td>
<td>$-</td>
<td>$-</td>
</tr>
<tr>
<td><strong>PART-TIME STAFF</strong> (do not include library staff in this section)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Part Time Staff Base Salary (list separately)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Faculty Replacement Costs (replacement of full-time faculty - e.g. on release time - with part-time faculty)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Graduate Assistants</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Student Hourly</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Part Time Employee Fringe Benefits (24.3%)</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td><strong>Total</strong> (Links to Part-Time Staff on Program Exp Worksheet)</td>
<td>$-</td>
<td>$-</td>
<td>$-</td>
<td>$-</td>
<td>$-</td>
</tr>
<tr>
<td><strong>LIBRARY</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Library Resources</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Library Staff Full Time (List Separately) CLT</td>
<td>45,000</td>
<td>45,900</td>
<td>46,818</td>
<td>47,754</td>
<td>48,709</td>
</tr>
<tr>
<td>Full Time Staff Fringe Benefits (41.6%)</td>
<td>18720</td>
<td>19094.4</td>
<td>19476.288</td>
<td>19865.664</td>
<td>20262.944</td>
</tr>
<tr>
<td>Library Staff Part Time (List Separately)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Part Time Employee Fringe Benefits (24.3%)</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td><strong>TOTAL</strong> (Links to Library on Program Exp Worksheet)</td>
<td>$63,720.00</td>
<td>$64,994.40</td>
<td>$66,294.29</td>
<td>$67,619.66</td>
<td>$68,971.94</td>
</tr>
<tr>
<td><strong>EQUIPMENT</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Computer Hardware
Office Furniture
Other (Specify)

<table>
<thead>
<tr>
<th>Total (Links to Equipment on Program Exp Worksheet)</th>
<th>Year 1</th>
<th>Year 2</th>
<th>Year 3</th>
<th>Year 4</th>
<th>Year 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>$</td>
<td>$ -</td>
<td>$ -</td>
<td>$ -</td>
<td>$ -</td>
<td>$ -</td>
</tr>
</tbody>
</table>

LABORATORIES
Laboratory Equipment
Other (list separately)

<table>
<thead>
<tr>
<th>TOTAL (Links to Laboratories on Program Exp Worksheet)</th>
<th>Year 1</th>
<th>Year 2</th>
<th>Year 3</th>
<th>Year 4</th>
<th>Year 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>$</td>
<td>$ -</td>
<td>$ -</td>
<td>$ -</td>
<td>$ -</td>
<td>$ -</td>
</tr>
</tbody>
</table>

SUPPLIES AND EXPENSES (OTPS)
Consultants and Honoraria
Office Supplies
Instructional Supplies
Faculty Development
Travel and Conferences
Membership Fees
Advertising and Promotion
Accreditation
Computer Software
Computer License Fees
Computer Repair and Maintenance
Equipment Repair and Maintenance

<table>
<thead>
<tr>
<th>New Total Supplies and OTPS Expenses (Links to Supplies on Program Exp Worksheet)</th>
<th>Year 1</th>
<th>Year 2</th>
<th>Year 3</th>
<th>Year 4</th>
<th>Year 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>$ 2,500.00</td>
<td>$ 3,000.00</td>
<td>$ 3,000.00</td>
<td>$ 3,000.00</td>
<td>$ 3,000.00</td>
<td>$ 3,000.00</td>
</tr>
</tbody>
</table>

CAPITAL EXPENDITURES
Facility Renovations
Classroom Equipment
Other (list separately)

<table>
<thead>
<tr>
<th>TOTAL (Links to Capital Expenditures on Program Exp Worksheet)</th>
<th>Year 1</th>
<th>Year 2</th>
<th>Year 3</th>
<th>Year 4</th>
<th>Year 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>$</td>
<td>$ -</td>
<td>$ -</td>
<td>$ -</td>
<td>$ -</td>
<td>$ -</td>
</tr>
</tbody>
</table>

Other (list separately)

<table>
<thead>
<tr>
<th>TOTAL (Links to Other on Program Exp Worksheet)</th>
<th>Year 1</th>
<th>Year 2</th>
<th>Year 3</th>
<th>Year 4</th>
<th>Year 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>$ 215,758.31</td>
<td>$ 220,523.48</td>
<td>$ 224,873.86</td>
<td>$ 229,310.67</td>
<td>$ 233,836.72</td>
<td></td>
</tr>
</tbody>
</table>

*All capital expenditures-equipment, furniture, computers have been funded through the capital projects for the Feirstein Graduate School of Cinema at Steiner Studios and the Tow Performing Arts Center at Brooklyn College.
APPENDIX I: SUPPORTING MATERIALS - REVENUES
## The Five-Year Revenue Projections for Program

**SENIOR COLLEGE (GRADUATE) WORKSHEET**

**Year 1 = Fall 2016**

<table>
<thead>
<tr>
<th>EXISTING FULL-TIME STUDENTS</th>
<th>Year One</th>
<th>Year Two</th>
<th>Year Three</th>
<th>Year Four</th>
<th>Year Five</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tuition &amp; Fees:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td># of EXISTING FULL-TIME, In-State Students (linked from &quot;Enroll &amp; Seat Need Projections&quot;)</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Tuition Income (calculates 2% increase per year after Fall 2015)</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
</tr>
<tr>
<td>Total Tuition</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
</tr>
<tr>
<td>Student Fees (enter ANNUAL program fees other than standard CUNY fees)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total Fees</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td><strong>Total In-State Tuition &amp; Fees</strong></td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
</tr>
</tbody>
</table>

<p>| Tuition &amp; Fees: |         |          |            |           |           |
| # of EXISTING FULL-TIME, Out-of-State Students (linked from &quot;Enroll &amp; Seat Need Projections&quot;) | 0 | 0 | 0 | 0 | 0 |
| Annual Avg # of Credits per FT student (24-30) |          |          |            |           |           |
| Tuition Income (Specify Rate per credit. Calculates 2% annual increase after Fall 2015) | $0 | $0 | $0 | $0 | $0 |
| Total Tuition | $0 | $0 | $0 | $0 | $0 |
| Student Fees (enter ANNUAL program fees other than standard CUNY fees) |          |          |            |           |           |
| Total Fees | 0 | 0 | 0 | 0 | 0 |
| <strong>Total Out-of-State Tuition &amp; Fees</strong> | $0 | $0 | $0 | $0 | $0 |</p>
<table>
<thead>
<tr>
<th>TOTAL EXISTING FULL-TIME TUITION REVENUE</th>
<th>$0</th>
<th>$0</th>
<th>$0</th>
<th>$0</th>
<th>$0</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>EXISTING PART-TIME STUDENTS</th>
<th>Year One</th>
<th>Year Two</th>
<th>Year Three</th>
<th>Year Four</th>
<th>Year Five</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tuition &amp; Fees:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td># of EXISTING PART-TIME, In-State Students (linked from &quot;Enroll &amp; Seat Need Projections&quot;)</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Total Enrolled Credits (Enter Avg # credits per student per year-Fall+ Spring+Summer -- i.e. 6 Fall, 6 Spring, 3 Summer=15)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tuition Income (Specify Rate per credit. Calculates 2% increase per year after Fall 2015)</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
</tr>
<tr>
<td>Total Tuition</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
</tr>
<tr>
<td>Student Fees (enter ANNUAL program fees other than standard CUNY fees)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total Fees</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Total In-State Tuition &amp; Fees</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
</tr>
</tbody>
</table>

<p>| Tuition &amp; Fees:             |          |          |            |           |           |
| # of EXISTING PART-TIME Out of State Students (linked from &quot;Enrollment and Seat Need Projections&quot;) | 0 | 0 | 0 | 0 | 0 |
| Total Enrolled Credits (Enter Avg # credits per student per year-Fall+ Spring+Summer -- i.e. 6 Fall, 6 Spring, 3 Summer=15) |          |          |            |           |           |
| Tuition Income (Specify Rate per credit. Calculates 2% increase per year after Fall 2015) | $0 | $0 | $0 | $0 | $0 |
| Total Tuition               | $0       | $0       | $0         | $0        | $0        |
| Student Fees (enter ANNUAL program fees other than standard CUNY fees) |          |          |            |           |           |
| Total Fees                  | 0        | 0        | 0          | 0         | 0         |
| Total Out-of-State Tuition &amp; Fees | $0 | $0 | $0 | $0 | $0 |</p>
<table>
<thead>
<tr>
<th>NEW FULL-TIME STUDENTS</th>
<th>Year One</th>
<th>Year Two</th>
<th>Year Three</th>
<th>Year Four</th>
<th>Year Five</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tuition &amp; Fees:</td>
<td>2017</td>
<td>2018</td>
<td>2019</td>
<td>2020</td>
<td>2021</td>
</tr>
<tr>
<td># of NEW FULL-TIME, In-State Students</td>
<td>10</td>
<td>19</td>
<td>29</td>
<td>29</td>
<td>29</td>
</tr>
<tr>
<td>Tuition Income (Calculates 2% increase per year after Fall 2015)</td>
<td>$10,535</td>
<td>$10,957</td>
<td>$11,395</td>
<td>$11,851</td>
<td>$12,325</td>
</tr>
<tr>
<td>Total Tuition</td>
<td>$105,350</td>
<td>$208,183</td>
<td>$330,455</td>
<td>$343,679</td>
<td>$357,425</td>
</tr>
<tr>
<td>Student Fees (enter ANNUAL program fees other than standard CUNY fees)</td>
<td>$8,280</td>
<td>$8,600</td>
<td>$8,940</td>
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<td><strong>Total In-State Tuition &amp; Fees</strong></td>
<td>$188,150</td>
<td>$371,583</td>
<td>$589,715</td>
<td>$602,939</td>
<td>$616,685</td>
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Tuition & Fees:

<p>| # of NEW FULL-TIME, Out-of-State Students (linked from &quot;Enroll &amp; Seat Need Projections&quot;) | 2       | 5       | 7        | 7        | 7         |
| Annual Avg # of Credits per FT student (24-30) | $18,720 | $19,469 | $20,248   | $21,057  | $21,900   |
| Tuition Income (Specify Rate per credit. Calculates 2% increase per year after Fall 2015) | $37,440 | $97,345 | $141,736  | $147,399 | $153,300  |
| Total Tuition | $8,280 | $8,600 | $8,940 | $8,940 | $8,940 |
| Student Fees (enter ANNUAL program fees other than standard CUNY fees) | $16,560 | $43,000 | $62,580  | $62,580  | $62,580  |
| Total Fees | $54,000 | $140,345 | $204,316 | $209,979 | $215,880 |</p>
<table>
<thead>
<tr>
<th>NEW PART-TIME STUDENTS</th>
<th>Year One</th>
<th>Year Two</th>
<th>Year Three</th>
<th>Year Four</th>
<th>Year Five</th>
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<td>Tuition &amp; Fees:</td>
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<td></td>
<td></td>
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<td># of NEW PART-TIME, In-State Students</td>
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<td>0</td>
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<tr>
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</tr>
<tr>
<td>Total In-State Tuition &amp; Fees</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
</tr>
</tbody>
</table>

| Tuition & Fees:        |          |          |            |           |           |
| # of NEW PART-TIME, Out-of-State Students | 0 | 0 | 0 | 0 | 0 |
| Total Enrolled Credits | 0 | 0 | 0 | 0 | 0 |
| Tuition Income         | 0 | 0 | 0 | 0 | 0 |
| Total Tuition          | 0 | 0 | 0 | 0 | 0 |
| Student Fees           |          |          |            |           |           |
| Total Fees             | 0 | 0 | 0 | 0 | 0 |
| Total Out-of-State Tuition & Fees | 0 | 0 | 0 | 0 | 0 |
| TOTAL NEW PART-TIME REVENUE | $0  | $0  | $0  | $0  | $0  | $0  |
| TOTAL NEW REVENUE (LINKS TO REVENUE SPREADSHEET ROW 7) | $242,150 | $511,928 | $794,031 | $812,918 | $832,565 |
| OTHER REVENUE | Year One | Year Two | Year Three | Year Four | Year Five |
| Other Revenue From Existing Sources (specify and explain)-LINKS TO REVENUE SPREADSHEET ROW 13 | | | | | |
| Other Revenue New (specify and explain) (LINKS TO REVENUE SPREADSHEET ROW 15) | | | | | |
APPENDIX J: SAMPLE JOB OPPORTUNITIES
Sample Job Opportunities for students with an M.F.A. degree in Media Scoring

Sample Job Description #1

Assistant Composer
NFL
Location: Mount Laurel, New Jersey

Job Description
We are looking for a motivated college graduate with a Music degree that has experience in assistant composer responsibilities along with the ability to arrange, orchestrate and compose with existing musical themes. Also the ability to communicate well and work within a team.

Responsibilities
• Fluent in all phases of MIDI programming
• Expertise in arranging/programming orchestral MIDI mock ups
• Experience with all major orchestral sample libraries (VSL, EW, Spitfire, CineSamples, Berlin, etc…)
• Strong understanding of Apple Logic Pro
• Experience with DigiDesign Pro Tools
• Ability to work within a team
• Strong background in composing/arranging full orchestral music based on existing themes
• Ability to compose in a variety of contemporary styles (HipHop, EDM, Rock, etc…)
• Ability to manage multiple music projects at once
• Multi-instrumentalist preferred
• Familiar with Sibelius and Finale notation software
• Assist music department in daily production requirements (file management, cue sheets, etc…)

[Source: https://www.nfl.apply2jobs.com/ProfExt/index.cfm?fuseaction=mExternal.showJob&RID=1423&CurrentPage=1&sid=27]
Sample Job Description #2

Composer Assistant
Film Composer
Location: Los Angeles, California

Job Description
Busy L.A-based composer for film and television is looking for a temporary full time assistant to work at the composer’s studio.

Due to the increase of work volume, an assistant is needed to join the music team for 5-6 weeks, starting on July 1st, with the possibility of extending the collaboration depending on the needs of the project.

The assistant will be asked to effectively improve mockups, research, tweak and personalize sounds; therefore he/she needs to have a thorough knowledge of most commercial libraries, know how to use, implement and customize sounds on sample players, specially (but not limited to) Kontakt 5 and Omnisphere.

The candidate needs to be an expert Logic user, knowledgeable in Vienna Ensemble Pro, and very solid with ProTools, as these are the main tools used at the studio. Duties will include printing individual stems and build 5.1 ProTools sessions for mix. Strong Sibelius 7 skills are not required but will be a plus.

The ideal candidate is a talented musician, with strong programming skills, who has previous experience doing mockups for film and/or television projects. He/she must have flexible hours, and be able to commit to work full time for 5-6 weeks. The assistant needs to be responsible, reliable, efficient, organized, able to work fast and on a tight schedule, and able to smoothly join a solid music team.

The candidate must be willing to do an interview and a programming test within the next week.

Requirements
- Strong programming skills
- Experience with mockups for film and television
- Thorough knowledge of commercial sample libraries
- Use, implement and customize sounds
- Solid working on Logic Pro, Vienna Ensemble Pro and ProTools.
- Reliable and efficient working on tight delivery schedules

To Apply
Submit your current resume showing your previous experience in film and television projects, and a few relevant examples of your work form the past six months, preferably on a link.
Strong candidates will be contacted during the week for an interview and programming test.
Required experience:

- MIDI Programming, Sample libraries: 3 years

[Source: http://www.indeed.com/cmp/Film-Composer/jobs/Composer-Assistant-e72e79a6a2426e12?q=music+composer]

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**Sample Job Description #3**

**Music Composer**  
Acting Figures, LLC  
Location: Boston, Massachusetts

**Startup Company**  
From Massachusetts Secretary of State:  
http://corp.sec.state.ma.us/CorpWeb/CorpSearch/CorpSummary.aspx?FEIN=001174117&SEARCH_TYPE=1

**Address and Person of Record**  
44 Virginia Rd.  
Needham, MA 02494 USA  
Resident agent: Glenn Saunders  
ID Number: 001174117

**Job Description**  
A versatile composer is desired who can begin to build a reusable library of cues and underscore. More often, footage will be synchronized to this library music rather than composed against edited footage, but there will be some experimentation. Experience songwriting for musical theater is also highly desirable. (If you think you can write the next “Let it Go”, I want to hear from you.) This is a remote contract position at first, with plenty of room to grow, as music is a critical ingredient of its success.

[Source: http://www.indeed.com/cmp/ActingFigures,-LLC/jobs/Music-Composer-fdfa93c81671cf7?q=music+composer]

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**Sample Job Description #4**

**Artist-Teacher of Composition**  
Longy School of Music of Bard College  
Location: Cambridge, Massachusetts
**Job Responsibilities**

- Enthusiastically recruit high level undergraduate- and graduate-level composition students to Longy
- Provide weekly, hour-long private lessons to undergraduate- and graduate-level pre-professional musicians
- Attend and provide professional feedback on undergraduate and graduate student admission auditions, student juries, dress rehearsals, and recitals
- Provide recommendations and support to students seeking to pursue graduate or doctoral study
- Counsel students on performance and teaching job opportunities and summer programs post-graduation
- Creatively incorporate elements of the Longy mission, “to prepare musicians to make a difference in the world”, into private lesson delivery
- Participate in large school events including new student orientation, commencement, full faculty meetings, and departmental meetings
- Enthusiastically take steps to raise the profile of the Longy conservatory and its Composition department
- Evaluate and grade the performance of your private lesson students, according to the grading standards of the Longy Conservatory
- Provide ongoing assessment of student progress and development and take steps to accommodate the needs of students with individual learning styles
- Provide curricular recommendations to conservatory advisors about failing students
- Communicate with Longy advisors about students who are struggling emotionally

**Qualifications**

Qualified candidates will possess an outstanding record as composers and teachers, with a strong national or international reputation. An advanced degree (MM) in composition or demonstrated equivalent is required. Candidates with a minimum of three years of teaching in higher education are preferred.

[Source: http://longy.edu/about/employment/artist-teacher-composition/]

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**Sample Job Description #5**

**Music Development Specialist**
Oregon Catholic Press (OCP)
Location: Portland, Oregon

**Summary of Job Purpose**

Position is responsible for the development of new music and products that are integral to OCP’s worship resources. The Specialist will interface with VIP composers of liturgical music in the creation of songs and products that meet church needs and align with the company’s strategic plan and sales goals.
Key Duties
• Maintains a long-term schedule of publishing projects for major resources and composer projects, particularly ritual compilations, multicultural projects, and children’s resources.
• Concepts and proposes music projects for publishing and/or distribution, seeks approval via the charter process, and follows them through to completion.
• Uses knowledge and experience of composition, Catholic choirs, instrumentalist and congregations to ensure the music we publish is successful in a parish setting.
• Maintains relationships with OCP composers, acting as the primary contact for selected composers.
• Enter data into database for songs and editions as needed.
• Review new music and texts for publication.
• Coordinate project schedules with Publishing Plan Management.
• Coordinate permissions requests with Contract Administration.
• Represent OCP and its artists at conventions and conferences as necessary. Travel of three weeks per year is typical.
• Support the work of the Music Development Manager.

Educational Requirements
• Bachelor’s degree in music, liturgy, theology or other related subject, advanced degree preferred.

Job Experience Requirements
• 2 years professional experience in music publishing
• 2 years experience in leadership role in a liturgical music program

Specialized Skills
• Thorough knowledge of music theory (classical/contemporary/popular genres)
• Proficiency in an instrument
• Strong sight-reading skills
• Advanced knowledge of Roman Catholic liturgy
• Advanced knowledge of OCP products and the Catholic worship industry
• Proficiency in a music notation program (Finale preferred)
• Advanced ability to critique music and recommend improvements
• Familiarity with recording process
• Good organizational/time management skills
• Good interpersonal and communication skills
• Computer proficiency
• Experience with database usage
• Project Management desirable

APPENDIX K: EVALUATION REPORT FORMS
I. Program

1. Assess program purpose, structure, and requirements as well as formal mechanisms for program administration and monitoring.

- see attachment

1. Comment on the special focus of this program, if any, as it relates to the discipline.

- see attachment

1. Comment on the plans and expectations for continuing program development and self-assessment.

- need more information -

1. Assess available support from related programs.

- It is my understanding that the new program in Media Scoring will work closely with two new graduate programs in Cinematic Art and Cinema Studies, with production work taking place at the new facility at Steiner Studios. This partnership between the media scoring program and the cinema school has the potential to be a collaborative, supportive relationship in education - one which will make the media scoring program at Brooklyn College a unique, and much sought after MFA degree program.

1. (Only for programs requiring master plan amendment.) What is the evidence of need and demand for the program locally, in the State, and in the field at large? What is the extent of occupational demand for graduates? What is the evidence that demand will continue?

- need more information
II. Faculty
1. Evaluate the faculty, individually and collectively, in regard to training, experience, research and publication, professional service, and recognition in the field.

This proposal includes a very strong core faculty in the field of composition, and/or sound design. And while each of the core members have experience working with multimedia, only one of your faculty, Sonny Kompanek, can be considered an expert in the field of commercial film & television scoring. He has worked closely with a number of A-list composers, on a vast number of projects. Additionally, he has written a book, “From Score to Screen”, published by Schirmer Books.

Other faculty; David Grubbs, brings a high-level of music recording & production, but without any specific experience working in feature films, television, video games, etc. He has a strong academic profile in music and technology. Tania León, has a lot to offer as a composer & conductor with significant contributions as an educator, but I am unaware of any specific scoring projects or experience here. The other members of your core composition faculty, as previously stated, are accomplished composers and educators, but with little to no practical professional experience working in feature films, television, video games, etc. Summary: if you are looking to create a commercially viable media scoring program, I strongly recommend you consider designing a new core faculty for part of the 3-year term.

1. Assess the faculty in terms of size and qualifications. What are plans for future staffing?

It’s difficult for me to comment on the size and qualifications of the current core composition faculty. I understand they are accomplished in many ways, but the overall lack of any real professional experience in commercial scoring; feature films, television, video games, clearly shows an overwhelming need for additional faculty, enlisting working professionals as much as possible. Furthermore, I would suggest hiring specialists for each discipline within the media scoring program; music editing, music preparation, scoring mixer, experts working with sample-based productions, video games composer, game audio composer/programmer, etc. RE: staffing - I am unaware of any plans for future staffing at this time.

1. Evaluate credentials and involvement of adjunct and support faculty.

- need more information -

III. Resources
1. Comment on the adequacy of physical resources and facilities, e.g., library, computer, and laboratory facilities; practica and internship sites; and support services for the program, including use of resources outside the institution.

- need more information -

1. (Only for programs requiring master plan amendment.) What is the institution's commitment to the program as demonstrated by the operating budget, faculty salaries, and the number of faculty lines relative to student numbers and workload.

- need more information -
IV. Summary Comments and Additional Observations

1. Summarize the major strengths and weaknesses of the program as proposed with particular attention to feasibility of implementation and appropriateness of objectives for the degree offered. Include any further observations important to the evaluation of this program proposal and provide any recommendations for the proposed program.

The strengths;
- 3 year cycle, time and opportunity for students to fully develop their talents, build relationships
- partnership with the Cinema School, especially as it pertains to production, providing a collaborative environment for student filmmakers and composers.
- access to professional production facilities (Steiner Studios)
- collaboration with student musicians from the Conservatory of Music
- location; NYC - close contact with the industry

The weaknesses;
- core faculty without specific experience in the commercial scoring industry
- curriculum needs a lot of work to provide a complete media scoring education
- no mention of any online component for this program, or internet technology for managing this type of program
- lacks specific design to interface with the industry (internships, guest artist series, etc.)

Recommendations;
- revise the curriculum to include course “modules” which invite specialized training in a variety of disciplines in the media scoring industry
- modify the current core faculty’s role in this new program, or consider creating a new core faculty (except for Sonny Kompanek)
- hire working professionals as adjuncts to cover a wide range of disciplines; music editing, music supervision, music preparation, sample-based production music, video games, music libraries/reality television, episodic television, etc.
- I would be interested in talking with you about the ETHOS online program - it could be a great addition to your current proposal. www.ethoseducationonline.com
Assess program purpose, structure, and requirements as well as formal mechanisms for program administration and monitoring.

As outlined in the proposal, the purpose of this program is, “...to prepare students to enter the media industry with experience and knowledge that will enable them to immediately function as a professional composer, music editor, music supervisor, sound designer, or other related position.” I find this statement to be aligned with the objectives and expectations one would have of any professional educational program, but does this statement of purpose truly define this proposed media scoring program?

The intention is clearly stated, but I believe the proposed curriculum would need to be revised, or detailed, in such a way as to address the training and disciplines needed for the many possible career path outcomes listed here (music editor, music supervisor, or other related position) - more specifically, the coursework, topics and technical aspects pertaining to scoring, in its many forms (film, television, internet, video games, music libraries, commercials and trailers, etc.) The same holds true for the specialized training needed for music supervision, music preparation/copyist, music editing, music business, etc.

In its present form, the curriculum is more aligned with the goal, “...to develop historically and theoretically informed, technically skilled composers working in collaborative contexts with visual media.” and, as such, contains the basic framework to meet this goal (emphasis on “composer”) - with courses in composition, orchestration, conducting, which comprise approximately 50% of the required 60 credits for the MFA degree.

The other defining components of the curriculum include courses in Sound Design, and Music Production - again, I would like to have more specific information, or details as to the actual topics/content of these courses. For example, if the music production courses work in collaboration with the cinema production schedules, is the primary focus to work on student film projects, or is there another mechanism in place? Do the sound design courses include lessons specific to music for video games - working with game audio engines, etc. Is there a music editing component covered in this curriculum? What about music preparation, as it applies to the standards and practices in today’s industry?

The area of Technical Skills shows a combination of courses aligned with skills in Composition (orchestration, conducting, sequencing/sampling), and Sound Design (sequencing/sampling), paired with Music Production/Cinema Production. It would be helpful to know the details of these courses, in an attempt to fully understand the scope of the material covered in this important area, technical skills, and its overall impact on the media scoring program.

Another defining component of the curriculum is in the area of critical studies in Cinema Aesthetics, History and Analysis of Cinema Scores, and American Film, and International Film, which comprises 20% of the 60 credits units.

All of this brings me back to the initial question - does your statement of purpose truly define your proposed media scoring program? Based on my review of this outline, the statement of purpose, specifically, the listing of possible career path outcomes for prospective students, is not clearly represented in this proposal. Perhaps the difference is in the details, and your proposed curriculum contains more information than presented in this outline, or is available in some other format. Otherwise, I would consider modifying the statement of purpose in the following way, “...to prepare students to enter the media industry with experience and knowledge that will enable them to immediately function as a professional composer or sound designer, working in today’s multimedia marketplace.” - keeping in mind, that as your program develops over time, it will become truly defined by a combination of factors and personnel, including: leadership/direction, available faculty, developing relations within the school of music (student musicians) and the cinema school, industry contacts and relationships, production capabilities and facilities, etc.

The structure, as outlined here, proposes a 3-year (60 units) program, with 80% of the credited coursework in years 1 & 2. This type of structure would allow the student to focus the majority of their time, in year 3, on composing and producing the music for any number of visual media projects, aligned with the Feinstein Graduate School of Cinema, or other sources.

Aside from my previous comments on the proposed curriculum, the structure for a 3-year program looks good on paper. Questions: will the students have opportunities to work on student films in years 1 & 2? Is there a plan to include an internship component or opportunity for students in the 3rd year, or sometime earlier, in years 1 & 2? Is there a system in place to monitor the student’s progress from year to year, to support their enrollment from year to year, and/or align them with professional opportunities upon graduation? I can see the value of a 3-year structure, especially if the program works closely with the cinema school and the industry, (internships, guest artists, collaborative workshops, etc.) Within this structure, your program has the potential to become a training ground for young professionals.
EDUCATION

1997 – 1998 University of Southern California (Thornton School of Music)
• Graduate Certificate in Film Scoring
• Recipient of the Harry Warren Scholarship for composition.
• Composition studies with Buddy Baker, David Raksin, Elmer Bernstein and Leonard Rosenman

1978 – 1982 Manhattan School of Music
• B.M. in Music Performance (Percussion)
• Additional studies in composition, orchestration and arranging with John Carisi, Elias Tannenbaum and Daniel Ricigliano
• Graduated with honors – MSM scholarship recipient
• Percussion studies with David Friedman, Paul Price, and James Preiss

1976 – 1978 SUNY at Fredonia (Teacher’s College)
• 2 years of undergraduate study in music education in preparation for admission to the Manhattan School of Music
• Member of the composer’s group and new music society, “Ethos”
• Percussion studies with Ted Frazeur

EMPLOYMENT

USC THORNTON SCHOOL OF MUSIC

2010 – July 2012     Associate Professor of Practice, Department Chair and Program Director (SMPTV)
• Establish new industry relations, including fundraising, for USC with ASCAP, BMI, the RMALA and the Professional Musician’s Union local 47
• In 2010, with interests in expanding my educational, cultural and artistic experiences, I established a residence in Paris, France. In part, to seek out creative and educational collaborations between France and the United States. Some of these interactions include, ESRA director, Max Azoulay, cinematographer, Jean–Louis Bompoint, composers, Jean Michel–Bernard and Bruno Coulais, music contractor, Jean Michel–Tavernier, scoring mixer, Stephane Reichart and music copyist, Norbert Vergonjanne. A number of scoring workshops and masterclasses with these artists and educators will take place in the near future.

2003 – 2010     Assistant Professor of Clinical Studies, Department Chair and Program Director (SMPTV)
• Creation and implementation of new, expanded format for the USC film scoring program includes;
  1. New curriculum, focus on “real–world” training in a modular, team–teaching format
  2. Addition of new faculty, lecturers and guest artists
  3. Collaboration with the USC Cinematic School of the Arts includes new production workflow to assist all student projects
  4. Creation of new, dynamic film scoring web site to educate the community and promote all aspects of the program, especially as it pertains to the students’ work and experience while in SMPTV at USC http://www.uscsmp.tv/
2002 – 2003 Full-time Lecturer, Program Director (SMPTV)

- Fall 2002 appointed as interim director and chair
- Implementation of thorough inventory and evaluation of the SMPTV program which resulted in:
  1. Creation of a new curriculum for SMPTV
  2. Changes in personnel, including new faculty and staff – some were retired while others were terminated. A new full-time core faculty group was created. Additional part-time faculty were hired, in part, to ensure the success of a team-teaching component in the program.
  3. Additional staff positions were created in support of collaborative coursework and production activities between SMPTV, MUIN, the Thornton Performance Division and the School of Cinematic Arts.
  4. Creation and full implementation of a guest artist composition forum on a weekly basis. The forum covers all aspects of the business. Our guests include composers, orchestrators, music agents, directors, studio executives, scoring mixers, music editors, etc. This forum has been a key component in facilitating the success of our SMPTV internship program. While in the USC program, the students have the opportunity to work on TV shows like, “LOST”, “Alias”, “Supernatural” and others. Please see the attached documentation for a list of all participants in Composition Forum.
  5. More collaboration at work between various departments and other schools on the USC campus
  6. Shared use of facilities between SMPTV, MUIN, and Cinematic Arts

- Acquisition of the film music of Elmer Bernstein, James Newton Howard, Michael Giacchino and Shawn Murphy. These collections have become part of the current SMPTV curriculum, providing the students with access to many Hollywood film projects, past and present.
- Production of SMPTV projects at major studios and scoring stages in Los Angeles, and northern California. The SMPTV program is a production-based program. We now record at Paramount Stage “M”, Warner Bros. Eastwood Stage, Capitol Records, and the Spielberg Stage.
- Creation of a Technology Boot Camp for all SMPTV students. This 3 week intensive program takes place before the start of the regular semester, which provides the students with an opportunity to focus on the technology necessary for building a strong foundation in the tech aspects of the program.
- Director of the Summer Workshop Program for Film Music at the Thornton School of Music. This program was produced for high school students from across the United States
- Production director and full-time lecturer for SMPTV – please see additional documents for a detailed account of my work as production director and lecturer

1988 – 1997 Blue Wall Studio, Inc. Atlanta, Georgia

- Owner and operator of a full production recording studio in downtown Atlanta, Georgia
- Worked with a wide variety of bands and artists as producer, engineer, musician, composer and arranger – please see additional documents for a list of clients
- 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
1985 – present Brian King Music

- As an independent composer and music producer I have had the opportunity to work on a multitude of projects – please see additional documents for a partial list of these projects
- I have worked in many facets of the industry as composer, engineer, musician, mixer, music editor, orchestrator, copyist, arranger and producer

TEACHING EXPERIENCE & CURRICULUM DEVELOPMENT

EICAR – international film school (PARIS) March – April 2013
Instructor masterclass in music for film, directing the composer, working closely with filmmakers & sound designers

Ecole des Arts (Marcoussis, FRANCE) January - July 2012
Lead instructor in composition, musique de film, for a student film project called, "Jeune Planete Cinema" – created a curriculum to introduce first-time composers, ages 12 – 16, to the art & craft of creating music for film. Jeune Planete Cinema was produced, in collaboration, with l'Ecole des Arts & AEFE. This project invited young filmmakers from London, Washington D.C., Ile Maurice, Madrid and Casablanca.

BMI (Broadcast Music, Inc.) April, 2010 – present “Mixing for Composers” Seminar Series

Multi-media Technology Bootcamp (SMPTV at USC) 2006 – 2009 Instructor of Digital Media in Audio and Video Applications

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

University of Southern California 1998 – present

MUCO443 Film Score Analysis and Preparation (team-taught)
MUCO520 Composition Forum (includes collaborations with industry professionals)
MUCO545 Individual Instruction in Advanced Film Music Composition
- additional mentoring in partnership with the SMPTV program & the USC SCA includes;
MUCO523 Advanced Application of Film Music Technology (with Frederik Wiedmann & Dennis Sands)
MUCO560 Music Editing for Film (with Chris Brooks & Rick Schmunk)
CTPR473 Directing The Composer (with SCA instructor, Kenny Hall)
CTAN495 Visual Music (with SCA instructor, Mike Patterson)

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

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

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

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
   Rick Schmunk
   Jeff Toyne
   Frederik Wiedmann

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

Additionally, 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

• 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 (MUIN) faculty and students

• USC’s SCA various programs in Animation, Live Action Narratives, Documentaries, and Video Games

3. to mentor SMPTV faculty, to assist them with developing coursework, updating syllabi and providing production support whenever necessary. In addition to revamping the entire SMPTV curriculum, I have co-created the course syllabi for MUCO443, MUCO523, MUCO560, as well as 2 courses in collaboration with the USC SCA, CTPR473, and CTAN495.
4. to seek and obtain funding to support various aspects of the SMPTV program. In the past 2 years, I have garnered financial support for several production sessions within MUCO443 and MUCO520. I worked directly with The ASCAP Foundation, and the ASCAP offices in Los Angeles, BMI in Los Angeles, The Professional Musicians’ Union – Local 47, as well as the Los Angeles Chapter of the RMA (Recording Musicians Association)

SERVICE EXPERIENCE

JOB PLACEMENT FOR SMPTV GRADUATES

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. In my recent application 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 the USC Director of Admissions 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 proceed 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 Thelonious Monk Jazz Institute.

- worked closely with the TSOM mentorship program to facilitate support for SMPTV students and industry professionals (Randy Newman, Thomas Newman, Alan Silvestri, James Newton Howard).

- facilitated the Brian May Scholarship for film scoring to establish an ongoing relationship between USC and the Australian educational community (2003 – 2007)

ADDITIONAL SERVICE TO THE USC SCHOOL OF CINEMATIC ARTS (SCA)
Since 2003, I have provided the SCA with direct student collaboration and educational support, including costs for music contracting, for more than 600 student film projects. All of these projects are extra-curricular, servicing the needs of 14 different courses in the SCA.

Visions and Voices Project – 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...

WORKING WITH OTHER ORGANIZATIONS

I have been a member of Americans for the Arts, BMI, AIMP, the Professional 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 and job opportunities. All of these organizations continue to work with us, providing the program and the students with many educational and professional opportunities.

PROFESSIONAL EXPERIENCE

PRODUCTION CREDITS:
Medeski, Martin and Wood
Johnny O’Neil Trio
the subdudes (w/Bonnie Raitt)
The B-52s
Jerry Marotta
Joseph Arthur
The Indigo Girls
R.E.M.
Alan Broadbent
PS Jonah
Caroline Aiken
Kristen Hall
Michelle Malone & Drag The River
Melissa Manchester
Jimmy Webb
Col. Bruce Hampton
Daemon Records
Concord Jazz
Whoa Films
Veigar Margeirsson
Joe Harnell
The Ant Farm
Grady Cousins
Michael Feinstein
Jay Livingston and Ray Evans
John McLaughlin
Clark Vreeland
Zeena Parkins

RADIO:

BBC Radio 2 – Songbook Series with Michael Feinstein (5 seasons) featured artists include; Johnny Mandel, Monica Mancini, Carole Bayer Sager, Hal David, Jimmy Webb, produced by Mark Rowles

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

MUSICIAN CREDITS INCLUDE:

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

**COMPOSER CREDITS:**

**FEATURE FILMS**
- Play’d – VH1
- Get Bruce
- Blindspot
- Living In The Spirit

**SHORT FILMS**
- The Ring
- Half Brother
- The Cricket Player
- Dusk
- Coda
- Wishing Time

**TELEVISION**

"The Parkers" (1 episode)
1. Foul Ball (17 November 2003) – composer (additional music)

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

"The King of Queens" (2 episodes)
1. Doug Less I (1 October 2003) – Composer, composer (additional music)
2. Furious Gorge (10 November 2004) – composer (additional music)

"Love Chronicles" (2 episodes)
1. Groovy Kind of Love (1 January 2000) – Composer
2. Forbidden Love (1 January 2000) – Composer
"The Proud Family" (1 episode)
  1. “Puff’s Magic Adventure” (1 March 2002) – composer (additional music)

**T.V. MOVIES**

“The Patty Duke Show: Still Rockin' in Brooklyn Heights” (27 April 1999) – recording engineer

“One Special Night” (8 November 1999) – music editor

**THEATER**

The Godfather Workout (L.A. and N.Y.) composer

Woyzeck & The Cabinet of Docteur Narcotique – live theater collaboration via internet between Lyon, France and Los Angeles, California

Always Patsy Cline (Los Angeles)

**COMMERCIALS**

Mercedes Benz

MCI

Motrin

Zest

Ivory

Heart Association & the American Cancer Society
Evaluation Report Form for Program Proposals

Institution: Conservatory of Music, Brooklyn College

Evaluator(s): Scott L. Miller

Program title: Program in Media Scoring

Degree title: Master of Fine Arts

Date of evaluation: 24 April 2015

1. Program

1. Assess program purpose, structure, and requirements as well as formal mechanisms for program administration and monitoring.

The proposed program is designed to meet a curricular need that is unique to the 21st century and for which I expect there will be increasing demand. The structure is well considered, based as it is on a traditional compositional preparation that is expected of those in the field. Augmenting this skill set with specialized skills that are also required in the field today is a great strength of the proposal. The requirements seem very reasonable for an MFA, and as a terminal degree, the MFA seems like the appropriate degree to grant for this kind of preparation.

2. Comment on the special focus of this program, if any, as it relates to the discipline.

A unique preparation and learning experiences are required for entry and success in this area of music. This program is unique for addressing it within a curriculum rather than as part of on-the-job training or internships.

3. Comment on the plans and expectations for continuing program development and self-assessment.

NA

4. Assess available support from related programs.

The excellent faculty and curricular resources available from Cinema Studies and the new Steiner Studios are tremendously valuable.

5. (Only for programs requiring master plan amendment.) What is the evidence of need and demand for the program locally, in the State, and in the field at large? What is the extent of occupational demand for graduates? What is the evidence that demand will continue?
II. Faculty

6. Evaluate the faculty, individually and collectively, in regard to training, experience, research and publication, professional service, and recognition in the field.

Collectively, the faculty all possess excellent credentials, evidenced in part by terminal degrees or equivalent professional experience. The two faculty without terminal degrees bring specialized and critical skills to the program and strong name recognition within and outside of the discipline.

George Brunner (Music Composition, Electroacoustic Music, Sound Design) is notable for his creative work in electroacoustic music composition, with a consistent record of invitations to participate at the most prestigious electronic music studios in the world.

Douglas Cohen (Music Composition, Intermedia, New Media Scoring) is notable for his collaborative work with artists from a diverse variety of other artistic disciplines and especially his experience with Internet based art.

Jason Eckardt (Music Composition) is notable for being recognized for his composition by the most prestigious competitions and foundations, and brings a wealth of experience in entrepreneurship as co-founder and Executive Director of Ensemble 21.

Douglas Geers (Music Composition, Electroacoustic Music, Multimedia) is notable for his emphasis on interactive electroacoustic works, recognized by the top foundations for such creative work in the discipline.

David Grubbs (Music and Technology) is notable for bringing a background in presentation at prestigious visual and media arts venues.

Rudolph “Sonny” Kompanek (adjunct, Music Composition) is notable for the prolific professional experience he has as a creator and educator in exactly the focus of the proposed program, composing for media, providing essential pedagogical skills.

Tania León (Music Composition) is widely recognized as a composer and conductor and notable for her extensive creative output and high visibility as a member of the music discipline.

7. Assess the faculty in terms of size and qualifications. What are plans for future staffing?

The faculty listed are more than qualified to teach in their respective areas and disciplines and are adequate to teach the courses currently offered. The expectation of hiring at least one fulltime faculty member with the special expertise appropriate to the proposed new courses is both critical and reasonable.
8. Evaluate credentials and involvement of adjunct and support faculty.

The adjunct professor possesses highly specialized expertise which is critical to the success of any Scoring for Media program, and the other fulltime faculty do not have the same experience or particular skill set to offer.

III. Resources

9. Comment on the adequacy of physical resources and facilities, e.g., library, computer, and laboratory facilities; practica and internship sites; and support services for the program, including use of resources outside the institution.

10. (Only for programs requiring master plan amendment.) What is the institution's commitment to the program as demonstrated by the operating budget, faculty salaries, and the number of faculty lines relative to student numbers and workload.

IV. Summary Comments and Additional Observations

11. Summarize the major strengths and weaknesses of the program as proposed with particular attention to feasibility of implementation and appropriateness of objectives for the degree offered. Include any further observations important to the evaluation of this program proposal and provide any recommendations for the proposed program.

The great strengths of this program are:
- the current faculty
- the facilities
- the location, for its historic and present role as a center of professional activity in this field,
- the location, for the tremendous number of active professionals who can augment the curricular offerings with special residencies or guest lectures
- the location, for already being a magnet to potential students looking for such an opportunity
- the uniqueness of the proposed curriculum to address a demonstrated need in the industry based on a traditional preparation in music composition and sound design

A potential weakness of this program is that it does not account for attrition within the student ranks over the course of three years. It may be necessary to recruit more than 12 students to enter the first year in order to sustain a complete cohort of 36 students.

It may also be advisable to develop apprenticeship/mentoring relationships as part of the Capstone experiences in order to create networking opportunities for the students in the field.
Scott Miller is a composer of electroacoustic, orchestral, chamber, choral and multimedia works described as 'not for the faint-hearted listener' (Juliet Patterson, mnartists.org) and 'inspiring real hope & optimism for the future of electroacoustic music.' (Simon Cummings, 5against4.com).

Known for his interactive electroacoustic chamber music and experimental performance pieces, Miller has twice been named a McKnight Composer Fellow, he is a Fulbright Scholar, and his work has been recognized by numerous international arts organizations. Recordings are available on Innova, Eroica, CRS, rarescale and SEAMUS, and his music is published by ACA (American Composers Alliance), Tetractys, and Jeanné.

Miller is a Professor of Music at St. Cloud State University, Minnesota, where he teaches composition, electroacoustic music and theory. He is currently President of the Society for Electro-Acoustic Music in the U.S. (SEAMUS). He holds degrees from The University of Minnesota, The University of North Carolina - Chapel Hill and the State University of New York at Oneonta, and has studied composition at the Czech-American Summer Music Institute and the Centre de Creation Musicale Iannis Xenakis.

PRESENT POSITION

St. Cloud State University, Saint Cloud MN
Professor of Composition, Electroacoustic Music and Theory (1993 to present)

ADDITIONAL RELATED EXPERIENCE

St. John’s University, Collegeville MN
Lecturer, Composition and Music Theory (1998)

University of Minnesota - Twin Cities
Instructor, Electronic Music (1994)

EDUCATION

Ph.D., Music Theory and Composition, The University of Minnesota (1994)
  Dissertation: Angel of Progress II for MIDI enabled Clarinet and Disklavier® Piano
  Secondary Area of Competency: Electronic Visual Media
  First Prize, University of Minnesota Orchestral Composition Competition (1994)
  Teaching Assistant, Music Theory and Ear Training (1993)
  University of Minnesota Graduate School Fellow (1991 - 1992)

M.M., Composition, The University of North Carolina at Chapel Hill (1991)
  Thesis: Virgin of the Sun for Chamber Orchestra


PROFESSIONAL DEVELOPMENT

Centre de Creation Musicale Iannis Xenakis (CCMIX) Summer Intensive, 2004
Pro Tools Certified Operator Training (Post-Production), 2003
Zeitgeist 2002 Composer Workshop
Minnesota Dance Alliance/Minnesota Composers Forum Choreographer-Composer Workshop, 1995
Czech-American Summer Music Institute, Prague, Czech Republic 1994, 1995

SELECTED HONORS, AWARDS, and FELLOWSHIPS
Fulbright Scholar, Estonian Academy of Music and Theatre, Tallinn (2014 - 15)
McKnight Artist Fellowship for Composition (2013)
Minnesota State Arts Board 2013 Artist Initiative Grant
Bruce and Dee Pearson Faculty Excellence Award (2011)
Music Hall of Fame Alumni Achievement inductee, State University of New York at Oneonta (2009)
Nebe na Zemi a “selected work,” 36th Bourges International Competitions Electroacoustic Music and Electronic Art 2009 Competition (Quadrivium - 6th category: work for installation or environment).
American Composers Forum subito Grant (2006, 2008)
American Composers Forum Performance Outreach Grant (2004)
Central Minnesota Arts Board 2003 Individual Artists Grant, Honorable Mention
Jerome Foundation Composers Commissioning Project (2002)
McKnight Artist Fellowship for Composition (2001)
Minnesota State Arts Board 2001 Artist Assistance Fellowship
National Arts Associate, Sigma Alpha Iota Music Fraternity (2001)
PHI KAPPA PHI honor society (2000)
MUSICA NOVA 98 International Electroacoustic Music Competition, Honorable Mention (Cat. B)
Central Minnesota Arts Board 1996 Individual Artists Grant
PI KAPPA LAMBDA music honor society (1994)

FESTIVALS and EXHIBITIONS
2014
International Computer Music Conference - Joint ICMC-SMC 2014 Conference (scheduled)
Contents May Differ
Kyma International Sound Symposium 2014, Lübeck (scheduled)
A Lovely Gesture
Electro-organic Ecosystem for Lübeck
New York City Electronic Music Festival
   *Every Problem is a Nail*
   *Contents May Differ*

Society for Electroacoustic Music in the U.S. (SEAMUS) 2014 National Conference
   *Contents May Differ*

MNMade Festival
   *Consortia*, with Zeitgeist; *Détente* for EMMI robots (AMI, CARI, and TAPI)

2013
Kyma International Sound Symposium 2013, Brussels
   *Strange Fine-Tuning of Our Universe.*

Early Inspirations
   *Consortia*, with Flying Forms Baroque Ensemble and Zeitgeist

Society for Electroacoustic Music in the U.S. (SEAMUS) 2013 National Conference
   *Anterior/Interior*

2012
Electroacoustic Barn Dance, University of Mary Washington, Fredericksburg, VA
   *Chimeric Night*

Kyma International Sound Symposium 2012, St. Cloud, MN
   *Chimeric Night, Click Semai, haiku, interrupted, Mirror Inside, Lattice XVIIb.*

40th Annual National Flute Association Convention, Las Vegas, NV
   *Anterior/Interior*

BradFest, Two Harbors, MN

9th Sound and Music Computing Conference
   *Détente* for EMMI robots (AMI, CARI, and TAPI)

2011
Kyma International Sound Symposium 2011, Porto, Portugal
   *Orrery for Casa da Música.*

Twin Cities Jazz Festival
   with Viv Corringham and Zeitgeist

Society for Electroacoustic Music in the U.S. (SEAMUS) 2011 National Conference
   *Engines of...* with the Greater Miami Youth Symphony, Huifang Chen, cdtg.

2010
Third Practice Festival, University of Richmond, VA
   *Three Nocturnes: Chimeric Night, Click Semai, haiku, interrupted*

New Music – South Bay, San Jose State University
   *Fun House*

Society for Electroacoustic Music in the U.S. (SEAMUS) 2010 National Conference
   *Tipping Point*

UND Writers Conference - *Mind The Gap*: Print, New Media, Art, University of North Dakota
   *Shape Shifting: Shades of Transformation*

2009
Mid-Autumn Harvest Moon Festival/EuCuE VI, Concordia University, Montreal
(November, February Series) Jardins Mécaniques Congelés, Some Fabric and a Few Pieces of Bone, Consortium, Chimera No. 2.1

12 Nights Festival of Electronic Music and Art during Art Basel Miami: Beauty, Horror and Silence
Chimeric Night and haiku, interrupted

C. Buell Lipa Festival of Contemporary Music, Iowa State University
Lovely Little Monster (solo Clarinet version)

Hewitt Pantaleoni Memorial Concert Series
Lovely Little Monster (solo Clarinet version) and Chimeric Night

Society for Electroacoustic Music in the U.S. (SEAMUS) 2009 National Conference
Lovely Little Monster (solo Clarinet version)

University of Central Missouri New Music Festival 2009: Innovation
Fun House

Spark 2009 Festival of Electronic Music and Art, University of Minnesota Arts Quarter
Lovely Little Monster

2008
Electric Eyes New Music and Media Festival, The Southern Theater, Minneapolis
The Cosmic Engine

Spark 2008 Festival of Electronic Music and Art, University of Minnesota Arts Quarter
What You Have Taken

2007
10th International Music Festival New Music Plus, Brno, CZ
Shape Shifting

The Contemporary Music Festival, Ostrava Creative Center, Ostrava, CZ
Shape Shifting

Society for Electroacoustic Music in the U.S. (SEAMUS) 2007 National Conference
Chimera No. 2.1

Spark 2007 Festival of Electronic Music and Art, University of Minnesota Arts Quarter
Jardins Mécaniques; Chimera No. 2

2006
Third Practice Festival, University of Richmond, VA
Fun House

Livewire Electronic Music Concert, University of Minnesota
Some Fabric and a Few Pieces of Bone

Mláde Podiúm Festival, Pardubice, Czech Republic
Chimera No. 2

American Composers Forum Sound Check: New Music and Conversations at the Southern
Fun House

Society for Electroacoustic Music in the U.S. (SEAMUS) 2006 National Conference
Fun House

Spark 2006 Festival of Electronic Music and Art, University of Minnesota Arts Quarter
Fun House
2005
Video Traverse Festival, Toulouse, France
*Moving In and Self Portrait*

Women in Music Festival, University of North Dakota
*Shape Shifting*

2004
EXPRMNTL, Toulouse, France
One month exhibition with opening performance of *My House is Your Breathing*

Spark 2004 Festival of Electronic Music and Art, University of Minnesota Arts Quarter
*Autumn Etude*

2003
Walker Art Center/Minnesota Artists Online Arts Advocacy Day 5 Minutes of Fame Web cast
*Tempest and Last Words?*

2002
Walker Art Center/Minnesota Artists Online 5 Minutes of Fame
*Tempest and Last Words?*

Digital Plus - New Works by Bill Gorcica, Kiehle Gallery, Saint Cloud, MN
*Sarabanda, Tempest*

Annual Conference of the College Music Society - Great Lakes Chapter, Northfield, MN
*Low Hangs the Moon*

2001
Society for Electroacoustic Music in the U.S. (SEAMUS) 2001 National Conference
*Chimera*

2000
"The Life and Times of James Simmons III, a Creative Interpretation of his Personal Diaries" - an exhibition by artist Rob Madgwick, Haslemere Educational Museum, Surrey, England
*Variation 959 #1*

Society for Electroacoustic Music in the U.S. (SEAMUS) Y2K National Conference
*Dies Sanctificatus*

Navigations Festival of Dance and Music, Old Arizona Emerging Artist Series
*Standing Still at Sea*

1999
Sonic Circuits VII International Festival of Electronic Music and Art, presented by the American Composers Forum and the Walker Art Center, Landmark Center, St. Paul, MN
*Eyes and Ears*

Brno International Festival - 12th Exposition of New Music, Brno, CZ
*Dies Sanctificatus*

1998
Minnesota Dance Alliance "Homebred!" Artists in Motion Series
*Indicate What You Want* and *Solix*, performed by RIG

American Choir Festival, Leipzig Neue Gewandhaus
*Dies Sanctificatus*

1997
Third International Festival of Contemporary Dance, Poland
Minnesota Dance Alliance Benefit Concert
  Solix

International Double Reed Society Convention
  Time is Vicious

1996
C. Buell Lipa Festival of Contemporary Music, Iowa State University
  Concertino for Trombone, Winds and Percussion

1995
International Trumpet Guild International Brassfest
  Metal Fatigue

1993
21st Annual National Flute Convention
  Angel of Progress

SELECTED PRESENTATIONS, INVITED LECTURES and RESIDENCIES

2013
Presenter/Panelist, 4th Annual New Music Focus Week, State University of New York at Oneonta
  “Technological Extensions: Demonstration, Discussions, and Deliberations”

2012
Visiting Artist, Stanford University

Visiting Artist, San Jose State University

Kyma International Sound Symposium 2012, St. Cloud, Minnesota
  "Willful Devices: Approaches to real-time, improvisational performance employing Kyma."

2011
Visiting Artist, Royal College of Music, London

Kyma International Sound Symposium 2011, Porto, Portugal
  "Sonic Ecologies, Mobiles and Orreries: Generating Interactive and Autonomous Behavior in Kyma."

Society for Electroacoustic Music in the U.S. (SEAMUS) 2011 National Conference
  "Constructing Realities: Nelson Goodman’s Symbol System Theory and Electroacoustic Applications."

2010
Kyma International Sound Symposium 2010, Vienna, AT
  "Constructing Realities: Nelson Goodman’s Symbol System Theory and Electroacoustic Applications."

Featured Composer, New Music Agency, Lincoln, NE

Panelist, UND Writers Conference - Mind The Gap: Print, New Media, Art
  Beyond the Screen

2009
Visiting Composer, State University of New York at Oneonta

Visiting Lecturer, Hartwick College
  “Collaboration as Concept”
2008
Visiting Composer, University of Arizona School of Music and Dance

2006
Featured Composer, Mláde Podiúm Festival, Pardubice, Czech Republic

2005
Carleton College, Northfield, MN
 "Audible Mobiles and Interactive Electroacoustic Music."

University of Minnesota, School of Music/Department of Art
 "Interdisciplinary Collaborations," co-presented with Philippe Costaglioli.

Spark Festival of Electronic Music, University of Minnesota
 "Audible-Mobiles: An Application of Ecosystemic Programming in Kyma".

2004
HAMU, Prague Academy of Music
 "My House is Your Breathing: Orpheus the Acousmatic," co-presented with Philippe Costaglioli.

Palacky University, Olomouc, Czech Republic
 "My House is Your Breathing: Orpheus the Acousmatic," co-presented with Philippe Costaglioli.

2003
Perpich Center for the Arts, Golden Valley, MN - Guest Composer

2002
Hillsdale College, Hillsdale, MI - Visiting Artist/Lecturer

2001
Society for Information Technology and Teacher Education (SITE) 12th International Conference
 "Infusing Technology Across Four Preservice Teacher Preparation Institutions in Minnesota: Method to our Madness" co-presented with James Reineke (Winona State University).

2000
Musical Intersections, Toronto 2000/College Music Society 43d Annual Meeting
 "Integrating Preservice Teacher Education with Technology: A Work in Progress" co-presented with Margaret Schmidt (St. Cloud State University).

1999
Sixth Annual Technological Directions in Music Learning International Convention, Institute for Music Research, San Antonio, TX
 "Using Technology to Integrate Pre-service Music Teacher Education: A Work in Progress" co-presented with Margaret Schmidt (St. Cloud State University).

1998
Sigma Alpha Iota Province Day, St. Cloud State University
 "Electroacoustic Music History and Aesthetics"

1996
Northwestern University School of Music Composers Colloquium - Guest Composer

Minnesota Center for the Arts - Guest Composer

Carleton College, Northfield, MN - Guest Composer

1995
Palacky University, Olomouc, Czech Republic - Visiting Professor/Composer
1994
Leaf River Educational District, MN
"Electroacoustic Music, Techniques and Educational Applications."

1993
Minnesota Music Theory Consortium Conference
"Multimedia Art History and Aesthetics."

PROJECT MANAGEMENT, ADMINISTRATION, and FISCAL RESPONSIBILITY

Kyma International Sound Symposium (KISS) 2012
Co-host of the KISS2012 international conference at St. Cloud State University with colleague Kristian Twombly. We presented over 50 compositions, videos, installations and papers over four days of activities, with 75 conference participants from North America, Asia and Europe.

I co-hosted the SEAMUS 2010 National Conference at St. Cloud State University with colleague Kristian Twombly. We presented over 130 compositions, videos, installations and papers at 13 concerts over three days of activities, with 160 conference participants from the U.S. and Europe.

McKnight Foundation Community Project, 2003
This project funded workshops offered at the Paramount Arts District in collaboration with Philippe Costaglioli and Ron Gregg to the St. Cloud community on music, poetry, and video collaborations, culminating with a performance of participant’s works at the Paramount Theater, St. Cloud, MN. Additional support provided by the SCSU Foundation.

SCSU Site Coordinator, Rural Integration of Technology in Education (RITE) PT3 project, 2000 - 2002
The RITE project was a $1,500,000 Department of Education funded initiative to integrate the preparation of pre-service teachers at four MnSCU campuses to effectively use technology. As Site Coordinator, I prepared year long project plans, goals and objectives, and designed and implemented assessment tools to improve the effectiveness of our activities in education disciplines throughout the university. I was responsible for the management of a local budget in excess of $100,000 each year.

SCSU Site Secondary Areas Project Coordinator, RITE PT3 project, 1999 - 2000
I developed activities that served constituents from outside of the College of Education, which included facilitating, designing, and delivering faculty training.

Director, St. Cloud State University Music and Art Program in the Czech Republic, 1999
As Director, I was responsible for recruiting music and art students from St. Cloud State and other universities, negotiating and managing a budget, and developing a semester’s activities, academic, and artistic experiences for student participants in conjunction with the host university.

PROFESSIONAL SERVICE


Vice President of Programs, Society for Electro-Acoustic Music in the U.S. 2011 - 2014

Co-Host, Kyma International Sound Symposium (KISS) 2012

Co-Host, Society for Electro-Acoustic Music in the U.S. National Conference 2010

Curator, Spark Festival of Electronic Music and Art, University of Minnesota, 2007 - 2010


Minnesota Music Teachers Association (MMTA) Student Composition Contest Judge, 2002
Minnesota State Arts Board Panelist, 2002, 2003

MNSOTA All-State Summer String Teacher’s Workshops, St. Cloud State University, 2001
“Designing a Web Page for Your Orchestra” and “Introduction to Finale Music Notation Software.”

Minnesota Public Radio/Minnesota High School Music Listening Contest Regional Judge, 1998 - 2000

Composer-in-residence, St. Cloud State Music Department Prep School, 1998 - 1999

Composer-consultant to St. Francis Music Studios, St. Cloud, MN, 1998 - 1999

Central Minnesota Arts Board Artist Advisory Panel, 1997


College Music Society 36th Annual National Convention, Minneapolis, MN, 1993

BIBLIOGRAPHY

Sanchez, Justus. KVSC News Feature. 06 June 2013. KVSC 88.1 FM. <http://kvsc.org/podcast_item.php?id=311>


Kohman, Liz. "Film Project Fuses Art, Sound." St. Cloud Times 03 May 2003: 1C.


COMMISSIONS

Every Problem is a Nail (2014); commissioned by Keith Kirchoff, for piano and electronics.

Catapult (2014); commissioned by Heather Barringer, for marimba and electronics. (in progress)

Contents May Differ (2013); commissioned by Pat O’Keefe, for bass clarinet and electronics.

The Frost Performs its Secret Ministry (2013); commissioned by Jesse Langen and Linda Chatterton of Ensemble 61 for guitar, flute and electronics.

And 30 More (2008); commissioned by Zeitgeist in celebration of their 30th anniversary.

The Cosmic Engine (2008); commissioned by The Southern Theater and the Electric Eyes New Music and Media Festival.

Pure Pleasure (2008); commissioned by Patti Cudd.

Three Gestures (2006); commissioned by Trio Montecino.

Chimera No. 2 (2006); commissioned by Mláde Podiúm Festival.

Fun House (2006); commissioned by Pat O’Keefe.

Engines of... (2005); commissioned by Maple Grove Senior High School Orchestra with support of the Maple Grove Music Boosters.
Shape Shifting: Shades of Transformation (2004); commissioned by Zeitgeist. Underwritten by the American Composers Forum with funds provided by the Jerome Foundation. Made possible with support from the Zeitgeist Commissioning Collective.

Low Hangs the Moon (2001); commissioned by Thomas Allen with support from the SCSU Foundation.

Landscape (2001); commissioned by St. Cloud State University Wind Ensemble.

Chimera (2000); commissioned by Coca Bochonko.

Dies Sanctificatus (1998); commissioned by the St. Cloud State University Choir.

Old Turtle (1996); commissioned by James B. Van Demark, Bruce Wood, and Doug Wood.

Improvisational Studies in Wood, Metal & String (1996); commissioned by Terry Vermillion.

Metal Fatigue (1995); commissioned by the 214th Army Ground Forces Band, Force Command, Atlanta.

Essay for Orchestra and Tape (1994); commissioned by the Southeastern Minnesota Youth Orchestra.

Angel of Progress (1993); commissioned by Claudia Anderson, Richard Gloss and Mark Weiger.

Time is Vicious (if you take it for granted) (1992); commissioned by The Double Reed Ensemble of Iowa.

**RECORDINGS (AS COMPOSER)**

*Contents May Differ*, recorded on Music from SEAMUS vol. 24, featuring Pat O’Keefe. EAAM-2014. (scheduled for May 2015 release)

*Contents May Differ*, recorded on Contents May Differ, featuring Pat O’Keefe. Innova XXX. (scheduled for Fall 2014 release)

*Devices & Desires*, Carla Rees and Scott Miller. rarescale rr004.

*Tipping Point*, recorded on Music from SEAMUS vol. 20, featuring Zeitgeist. EAAM-2011.

*And Thirty More*, recorded on *Here and Now*, featuring Zeitgeist. Innova 799.

*Willful Devices*, featuring Pat O’Keefe and Scott Miller.

*Shape Shifting: Shades of Transformation*, recorded on *Shape Shifting*, Innova 638, featuring Zeitgeist and Felip Costaglioli.

*Elegy*, recorded on *Trio Montecino*, Eroica JDT3196, featuring David Shea, clarinet; Pablo Mahave-Veglia, violoncello; Paulina Zamora, piano.

*Time is Vicious (if you take it for granted)*, recorded on *WIZARDS!*, CRS 9460, by The Double Reed Ensemble of Iowa.

**RECORDINGS (AS PRODUCER)**

*Contents May Differ*, featuring Pat O’Keefe. Innova XXX. (scheduled for Fall 2014 release)

*Here and Now*, featuring Zeitgeist. Innova 799.

*In Bone-Colored Light*, featuring Zeitgeist. Innova 774.

Shape Shifting, featuring Zeitgeist and Philippe Costaglioli. Innova 638.

COMPOSITIONS

2014
Every Problem is a Nail

Catapult
Marimba and fixed-media electronics; duration: 7 minutes. Not yet performed. (in progress)

2013
This Strange Fine-Tuning of Our Universe

Consortia
Interactive-electronics and ensemble; duration: 12 minutes. First performance: 17 - 19 May 2013, St. Paul, MN.

Contents May Differ
Bass clarinet and electronics; duration: 9 minutes. Commissioned by Pat O'Keefe. First performance: 15 March 2013, St. Paul, MN.

Strange Demons
Structured improvisation for Interactive-electronics and ensemble; duration: 12 minutes. First performance: 02 October 2013, St. Cloud, MN.

Satisfied
Structured improvisation for Interactive-electronics and ensemble; duration: 7 minutes. First performance: 02 October 2013, St. Cloud, MN.

Silent
Structured improvisation for Interactive-electronics and ensemble; duration: 12 minutes. First performance: 02 October 2013, St. Cloud, MN.

No. 6
Structured improvisation for Interactive-electronics and ensemble; duration: 10 minutes. First performance: 02 October 2013, St. Cloud, MN.

ORCH a
Structured improvisation for Interactive-electronics and ensemble; duration: 18 minutes. First performance: 02 October 2013, St. Cloud, MN.

Two Steps Forward
Structured improvisation for Interactive-electronics and ensemble; duration: 8 minutes. First performance: 02 October 2013, St. Cloud, MN.

The Frost Performs its Secret Ministry
Flute, guitar, and electronics; duration: 6.5 minutes. Commissioned by Jesse Langen and Linda Chatterton. First performance: 06 February 2013, St. Cloud State University.

2012
Proof of Concept
Trumpet, violin, viola, interactive-electronics; duration: 1 minute. First performance: 1 - 11 October 2012, SoundProof Fall 2012 concert tour, Bowling Green State University; College-Conservatory of Music, University of Cincinnati; Ohio University; Electronic Music Midwest 2012.
Détente
EMMI robots (AMI, CARI, TAPI), interactive-electronics, two cardioid microphones; duration: 10 - 30 minutes. First performance: 14 July 2012, Sound and Music Computing Conference, Copenhagen, Denmark.

2011
Anterior/Interior
¼-tone alto flute and interactive-electronics; 8’. First performance: 23 November 2011 by Carla Rees, on rarescale concert (re)introduction, Shoreditch Church, London, UK. Published by Tetractys.

Beauty is Eternity Gazing in a Mirror
¼-tone flute and interactive-electronics; 9’30”. Created in collaboration with Carla Rees.

bending reed
¼-tone flute and interactive-electronics; 6’30”. Created in collaboration with Carla Rees.

Seriously, This is a Commitment
¼-tone flute and interactive-electronics; 13’00”. Created in collaboration with Carla Rees.

Forth and Back
Soprano, bass clarinet, marimba, vibes, multi-percussion and piano, setting of Felip Costaglioli’s poem; duration: 20 minutes. First performance: 6 - 8 October 2011, on Zeitgeist’s concert series Fall Music Harvest, Studio Z, St. Paul, MN.

Orrery for Casa da Música

2010
Whispering Beast
Interactive-electronics, two cardioid microphones, and four-channel diffusion of sound; duration: 6.5 minutes. First performance: 24 September 2010, Kyma International Sound Symposium 2010, Vienna, Austria.

Tipping Point

2009
Chimeric Night
Clarinet and interactive-electronics; duration: 5.5 minutes. First performance: 20 October 2009, Hewitt Pantaleoni Concert Series, Oneonta, NY, Calvin Falwell, cl.

Arcata
Clarinet and interactive-electronics; duration: 8 - 13 minutes. Created in collaboration with Pat O’Keefe. First performance: 9 - 12 September 2010 by Pat O’Keefe as part of Willful Devices CD release tour.

Omaggio a 1961
Clarinet and interactive-electronics; duration: 3 minutes. Created in collaboration with Pat O’Keefe. First performance: 9 - 12 September 2010 by Pat O’Keefe as part of Willful Devices CD release tour.

Lattice XVlb
Clarinet and interactive-electronics; duration: 9 minutes. Created in collaboration with Pat O’Keefe. First performance: 9 - 12 September 2010 by Pat O’Keefe as part of Willful Devices CD release tour.

Consortium
Clarinet and 2 or 4 channel fixed-media electronics (CD); duration: 7 minutes. Created in collaboration with Pat O'Keefe. Not yet premiered. 4-channel fixed-media version available.

**haiku, interrupted**
Clarinet and interactive-electronics; duration: 7.5 minutes. Created in collaboration with Pat O'Keefe. First performance: 17 February 2009 at Spark Festival of Electronic Music and Art, University of Minnesota Arts Quarter, Pat O'Keefe, cl.

**Lovely Little Monster**
Flute, clarinet, percussion and interactive or fixed-media electronics (CD); duration: 7 minutes. First performance: 20 February 2009 at Spark Festival of Electronic Music and Art, University of Minnesota Arts Quarter, Jenny Hanson, fl, Pat O'Keefe, cl., Patti Cudd, perc. Solo cl. version first performed 17 April 2009 at SEAMUS 2009 National Conference, Fort Wayne, IN, Marianne Gythfeldt, cl.

**2008**

**Nebe Na Zemi (Heaven on Earth)**
Soprano, interactive-electronics performance environment for Kyma, two cardioid microphones, and four-channel diffusion of sound; duration: 32 minutes. Created for visual artist Vladimir Havlík's multi-channel video installation in the Corpus Christi chapel, Olomouc, CZ. Setting of text from Karl Marx's *Das Kapital*. First performance: 05 November 2008, Marketa Večefova, sop.

**And 30 More**
Bass clarinet, piano, two percussionists and fixed-media electronics (CD); duration: 2.5 minutes. Commissioned by Zeitgeist. First performance: 20 - 22 June 2008 by Zeitgeist, Studio Z, St. Paul, MN.

**Pure Pleasure**
Two Snare Drums and fixed-media electronics (CD); duration: 5 minutes. Commissioned by Patti Cudd. First performance: 07 March 2008 by Patti Cudd, Studio Z, St. Paul, MN.

**The Cosmic Engine**
Soprano, clarinet/bass clarinet, acoustic/electric guitar, cello, four channel interactive and fixed-media electronics, three channels of video projection; duration: 65 minutes. Created in collaboration with Rosemary Williams (video artist) and Pat O'Keefe (woodwinds). Commissioned by The Southern Theater. First performance: 30 - 31 May 2008 by Scott Miller, Rosemary Williams, Pat O'Keefe, Norah Long, Jeff Lambert, and Jacqueline Ultan, Electric Eyes New Music and Media Festival, The Southern Theater, Minneapolis, MN.

**2007**

**Chimera No. 2.1**
Four-channel acousmatic remix of *Chimera No. 2*; duration: 11 minutes. First performance: 10 March 2007 at SEAMUS 2007 National Conference, Iowa State University, Ames, IA.

**What You Have Taken**
Interactive-electronics setting of Philippe Costaglioli's poem of the same name for Spoken-word, Kyma, 3 cardioid microphones, and 4 channel sound diffusion; duration: 9'. Created in collaboration with Philippe Costaglioli and Jeffrey Bleam (director). First performance: 30 January 2007 by Philippe Costaglioli, New Media - New Works, Studio Z, St. Paul, MN.

**2006**

**Three Gestures**
Clarinet, cello, and piano; duration: 10 minutes. Commissioned by Trio Montecino. First performance: 8 October 2006 by Trio Montecino, Gant Recital Hall, St. Cloud, MN.

**Some Fabric and a Few Pieces of Bone**
Interactive work for Kyma, two cardioid microphones, and four-channel diffusion of sound; duration: 6.5 minutes. First performance: September 2006, Livewire Electronic Music Concert, University of Minnesota, Minneapolis, MN.
Chimera No. 2
Violin and fixed-media electronics (CD); duration: 19 minutes. Commissioned by Mlade Podium Festival for premier by violinist Iva Kramperová. First performance: 12 September 2006 by Iva Kramperová, Mlade Podium Festival, Pardubice, CZ.

Fun House
Bass Clarinet and Interactive Electronics, 2 cardioid microphones, and 4 channel diffusion of sound; duration: 12 - 20 minutes. Commissioned by and created in collaboration with Pat O'Keefe. First performance: February 2006, by Pat O'Keefe, Spark Festival of Electronic Music and Art, Ted Mann Hall, University of Minnesota, Minneapolis, MN.

2005
Engines of...
String Orchestra and fixed-media; duration: 7 minutes. Commissioned by Maple Grove Senior High School Orchestra with support of the Maple Grove Music Boosters. First performance: 30 January 2006, by the Maple Grove Senior High School Orchestra, Matt Caron, conductor, Maple Grove, MN.

2004
elegant beast
Interactive-electronics, two cardioid microphones, and four-channel diffusion of sound; duration: 6 minutes.

Opicus
Interactive-electronics, two cardioid microphones, and four-channel diffusion of sound; duration: 8 minutes.

Shape Shifting: Shades of Transformation

2003
My House is Your Breathing
DVD and performance collection of collaborative works with Philippe Costaglioli (spoken-word) and Ron Gregg (video artist), duration: 30 minutes. First performance: 10 April 2003 by Philippe Costaglioli, Paramount Theater, St. Cloud, MN.

Our Little Song of Ashes?
Spoken-word, video and electronic sound (also fixed-media video); setting of Philippe Costaglioli’s Our Little Song of Ashes?, duration: 6 minutes. Created in collaboration with Philippe Costaglioli (spoken-word) and Ron Gregg (video artist). First performance: 5 May 2003 by Philippe Costaglioli, Paramount Theater, St. Cloud, MN.

Self Portrait
Spoken-word, video and electronic sound (also fixed-media video); setting of Philippe Costaglioli’s Self Portrait, duration: 3 minutes. Created in collaboration with Philippe Costaglioli (spoken-word) and Ron Gregg (video artist). First performance: 10 April 2003 by Philippe Costaglioli, Paramount Theater, St. Cloud, MN.

Autumn Etude
Spoken-word, video and electronic sound (also fixed-media video); setting of Philippe Costaglioli’s poems Atlântida Última Ronda and Autumn Sonata, duration: 8 minutes. Created in collaboration with Philippe Costaglioli and Ron Gregg (video artist). First performance: 10 April 2003 by Philippe Costaglioli, Paramount Theater, St. Cloud, MN.
Moving In
Spoken-word, video and electronic sound (also fixed-media video); setting of Philippe Costaglioli’s Moving In, duration: 7 minutes. Created in collaboration with Philippe Costaglioli and Ron Gregg (video artist) with support in part by the American Composers Forum through the 2001 McKnight Composer Fellowship Program. First performance: 10 April 2003 by Philippe Costaglioli, Paramount Theater, St. Cloud, MN.

2002
Ghost Love: A Short Novel
Spoken-word, percussion and interactive-electronics; setting of Philippe Costaglioli’s poem of the same title, duration: 9 minutes. Composed in collaboration with Philippe Costaglioli and Terry Vermillion (percussion). First performance: 11 October 2002 by Philippe Costaglioli, Terry Vermillion, and Scott Miller, Ritsche Auditorium, St. Cloud, MN.

Last Words?
Spoken-word, video and electronic sound (also fixed-media video); setting of Philippe Costaglioli’s Last Words?, duration: 4 minutes. Composed in collaboration with Philippe Costaglioli, and Jesse Zwack (video artist). First performance: 10 April 2003 by Philippe Costaglioli, Paramount Theater, St. Cloud, MN.

Sarabanda
Spoken-word, video and electronic sound; setting of Philippe Costaglioli’s Sarabanda, duration: 7 minutes. Composed in collaboration with Philippe Costaglioli, Bill Gorcica (multimedia) and Ron Gregg (videographer) with support from Minnesota State Arts Board Artist Assistance Fellowship, and supported in part by the American Composers Forum through the 2001 McKnight Composer Fellowship Program. First performance: 26 March 2002 at Digital Plus - New Works by Bill Gorcica, Kiehle Gallery, St. Cloud, MN.

2001
Ecce Dominus Reniet
Women’s Choir (SA) and Percussion; duration: 6 minutes. Composed with support from the Minnesota State Arts Board Artist Assistance Fellowship, Fiscal Year 2001 and supported in part by the American Composers Forum through the 2001 McKnight Composer Fellowship Program. First performance: 05 December 2001 by the SCSU Women’s Choir and the SCSU Percussion Collective, Ritsche Auditorium, St. Cloud, MN.

Tempest
Spoken-word, video and electronic sound (also fixed-media video); setting of Philippe Costaglioli’s Tempest, duration: 4 minutes. Composed in collaboration with Philippe Costaglioli (spoken-word) and Ron Gregg (videographer) with support from Minnesota State Arts Board Artist Assistance Fellowship, Fiscal Year 2001 and supported in part by the American Composers Forum through the 2001 McKnight Composer Fellowship Program. First performance: 14 October 2001 Ruth Gant Recital Hall, St. Cloud, MN.

Landscape
Created with support from St. Cloud State University Scholarly and Creative Activity Reassign Time. Wind Ensemble and Fixed-media; duration: 8 minutes. First performance: 22 April 2001 by the SCSU Wind Ensemble at St. Mary’s Cathedral, St. Cloud, MN.

Low Hangs the Moon
Commissioned by Thomas Allen with support from the SCSU Foundation. Soprano, Piano, and Fixed-media; setting of text from Walt Whitman’s Sea-drift: Out of the Cradle Endlessly Rocking; duration: 7 minutes. First performance: 02 April 2001 by Hillary Vermillion, soprano and Thomas Allen, piano, Ruth Gant Recital Hall, St. Cloud, MN.

2000
Chimera
Viola and Fixed-media; duration: 7 minutes. First performance: 27 March 2000 by Coca Bochonko, Ruth Gant Recital Hall, St. Cloud, MN.
Secrets
Soprano Saxophone, Percussion, Fixed-media, and Spoken-word; acid jazz setting of Philippe Costaglioli’s poetry; duration: 10 minutes. First performance: 20 October 2000 by Philippe Costaglioli, spoken word; Kim Gast, Sop. Sax., and Terry Vermillion, percussion at Ruth Gant Recital Hall, St. Cloud, MN.

Through the Forest
Soprano Saxophone, Percussion, Fixed-media, and Spoken-word; acid jazz setting of Philippe Costaglioli’s poetry; duration: 10 minutes. First performance: 20 October 2000 by Philippe Costaglioli, spoken-word; Kim Gast, Sop. Sax., and Terry Vermillion, percussion at Ruth Gant Recital Hall, St. Cloud, MN.

Nature Study No. 7
Soprano Saxophone, Percussion, Fixed-media, and Spoken-word; acid jazz setting of Philippe Costaglioli’s poetry; duration: 8 minutes. First performance: 20 October 2000 by Philippe Costaglioli, spoken-word; Kim Gast, sop. sax., and Terry Vermillion, percussion at Gant Recital Hall, St. Cloud, MN.

Variation 959 #1

Standing Still at Sea
Fixed-media; created in collaboration with choreographer Gretchen Pick for dance quintet; duration: 20 minutes. First performance: 01 - 04 June 2000 as part of the Old Arizona Emerging Artist Series at Old Arizona Studios, Minneapolis.

1999
Eyes and Ears
Created with support of a St. Cloud State University Research Grant. Multimedia Installation created in collaboration with visual artist William Gorcica. First performance: 21 April 1999, Performing Arts Center, St. Cloud, MN.

1998
Autumn Etude (a.k.a. In Memorium Lloyd Ultan)
Fixed-media; duration: 8 minutes. First performance: 12 November 1998 at Sonic Circuits VI, St. Cloud, MN.

Dies Sanctificatus
Mixed Choir and fixed-media; duration: 7 minutes. First performance: 17 April 1998 by the SCSU Concert Choir, Jeffrey Douma, cdtr., Ritsche Auditorium, St. Cloud, MN.

1997
Time Is the Fire in Which We Burn
Trombone and fixed-media; duration: 8 minutes. First performance: 03 November 1997 by Mark Springer at Ruth Gant Recital Hall, St. Cloud, MN.

Indicate What You Want (Polish Women Never Scream)
Fixed-media and five dancers; duration: 13 minutes. Choreographed by Gretchen Pick. First performance: 04 - 13 July 1997 by Rig at the Minnesota Dance Alliance Homebred! Artists in Motion Series, at the Hennepin Center for the Arts, Minneapolis.

Dangerous When Wet
Fixed-media; duration: 25 minutes. Originally presented as part of a collaborative performance art event with sculptor/installation artist Suzanne Kosmalski at SCSU Pool.

Hommage
Commissioned by the St. Cloud State University Wind Ensemble. Wind Ensemble; duration: 7 minutes. First performance: 03 March 1997 by the St. Cloud State University Wind Ensemble, Ric
1996

**Improvisational Studies in Wood, Metal & String**
- Trap-set and interactive-electronics; duration: 15 - 20 minutes. First performance: 26 Sept 1996 by Terry Vermillion at Sonic Circuits IV International Festival of Electronic Music, St. Cloud, MN.

**Old Turtle**
- Commissioned by James B. Van Demark, Bruce Wood, and Doug Wood. Solo Double Bass, Narrator and Orchestra; duration: 17 minutes. First performance: 16 May 1996 by the SCSU Sonare Orchestra, Downtown Plaza, St. Cloud, MN.

**Elegy**
- Created with support of a St. Cloud State University Long-Term Grant. Violin, Cello and Piano; duration: 12 minutes. First performance: 01 April 1996 by Sarah Snyder, violin; Sara Docter, cello; Judy Zyllstra, piano, Recital Hall, St. Cloud State University. Recorded on Trio Montecino, Eroica JDT3196, featuring David Shea, clarinet; Pablo Mahave-Veglia, violoncello; Paulina Zamora, piano.

1995

**Solix**
- Fixed-media and two dancers; duration: 7 minutes. First performance: 19 June 1995 at the Minnesota Dances Festival at the Hennepin Center for the Arts.

**Metal Fatigue**
- Commissioned by the 214th Army Ground Forces Band, Force Command, Atlanta. 2 Piccolo Trumpets, 4 Trumpets and 2 Flugelhorns; duration: 5 minutes. First performance: 01 June 1995 by the 214th Army Ground Forces Band at the 1995 International Trumpet Guild International Brassfest, Bloomington, IN.

**Concertino for Trombone, Winds and Percussion**

1994

**Essay for Orchestra and Tape**
- Commissioned by the Southeastern Minnesota Youth Orchestra. Children's orchestra and fixed-media; duration: 8 minutes. First performance: 05 June 1994 by the Southeastern Minnesota Youth Symphony, Rochester, MN.

**Angel of Progress II**
- MIDI enabled Bb Clarinet and MIDI Grand or Disklavier Grand Piano, Korg Wavestation and Ensoniq ESQ-M synthesizers; duration: 20 minutes. First performance: 22 February 1994 by John Anderson, clarinet, Ferguson Recital Hall, Minneapolis, MN.

1993

**City Hall**
- Piano, fixed-media, and slide projector; duration: 15 minutes. Originally presented as part of a collaborative installation with sculptor/installation artists Suzanne Kosmalski and Elias Tambakeas at the Nash Gallery, Minneapolis 5 April - 16 April 1993.

**Katherine's Dreams**

**Angel of Progress**
Sonata for Cello and Piano

1992
Time is Vicious (if you take it for granted)
Commissioned by The Double Reed Ensemble of Iowa (a.k.a. Wizards). Two oboes, english horn & bassoon; duration: 5 minutes. Published by Jeanné, Inc. Recorded on the Wizards’ CRS Master Recordings CD (CRS 9460). First performance: 1993 by The Double Reed Ensemble of Iowa, University of Iowa, Iowa City, IA.

Industrial Breed
Oboe, C trumpet & piano; duration: 6 minutes. First performance 24 May 1993 by Debra Hawk, oboe; David Burt, trumpet; Susan Flaske - Rathmell, piano at the Weyerhauser Auditorium, St. Paul, MN.

Untitled Dance, 1992
Piano solo; arranged for percussion ensemble; duration: 12 minutes. First performance: April 1994 by the St. Cloud State Percussion Collective, Ritsche Auditorium, St. Cloud, MN.

Lament for String Orchestra
Duration: 15 minutes. First performance: 30 April 1994 by The University of Minnesota Symphony Orchestra, Ted Mann concert hall, Minneapolis, MN.

Study in Brass
C trumpet, F horn & trombone; duration: 7 minutes. First performance 27 February 1992 David Burt, tpt.; Duane Schultess, hn.; Scott Anderson, tbn., Ferguson Recital Hall, Minneapolis, MN.

1991
The Virgin of the Sun
Chamber orchestra; duration: 16 minutes. First performance: 30 October 1994 by the Mississippi Valley Chamber Orchestra, Ed Schlueter, cdt.