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Music Composition for the Screen MFA – 2022/23

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Music Composition for the Screen MFA Program
Introduction

The goal of the Music Composition for the Screen MFA program is for all parts of our students' experience to enable and facilitate their direct employment in the media music industry after graduation, and to provide them with the tools, skills, knowledge and professional habits to continue on an upward trajectory in the industry for years thereafter.

To this end, every decision in our program, from curriculum to classroom rules to how students work, is based on one single question:

How is it done in professional practice?

The answer is then applied as directly as possible into the program. This is not limited to technique or process. In an industry characterized by fierce competition and rapid technological progress **it is just as vital to be a unique artist with an original vision as it is to be an excellent craftsperson, reliable collaborator, and inventive entrepreneur.**

Emulating professional practice, either directly or in a way that is translated as closely as possible into a college context, ensures direct and immediate relevance of all skills learned, knowledge gained, and habits formed by our students over the course of the program for their professional success in the industry.

Key program characteristics:

- Near-exclusive use of real full-length projects as the main instructional tool - as they originally transpired, under the guidance of the original composer.

- Extraordinarily comprehensive instruction in a large variety of technical tools and technical skills, from conducting, score-reading and mixing, to detailed instruction in well over a dozen software tools for music creation, sound design, music production, interactive implementation, generative synthesis, etc.

- Numerous in-person interactions between our students and leading industry professionals, ranging from two-hour lectures, one-day recording sessions and two-day workshops to four-week internships and seven-week residencies. *(In 2017/18 alone we provided 53 such interactions to our students, with engineers, studios, lawyers, agents, accountants, executives, as well as composers including Thomas Newman, Ludwig Göransson, Germaine Franco, Blake Neely, Harry Gregson-Williams, David Wingo, and numerous others.)*

- Active facilitation of collaborative projects between our MFA composers and Columbia's filmmakers and game developers.

For more information, please contact program director Kubilay Uner via email at kuner@colum.edu

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Music Composition for the Screen MFA Program
Program Learning Outcomes

Upon successful completion of the MFA in Music Composition for the Screen at Columbia College Chicago, our graduates will be able to:

- Compose and produce effective, professional-quality music scores for currently common visual media projects according to industry standards; and do so in a variety of commonly used musical styles, while also beginning to develop a compelling creative voice of their own.

- Effectively translate dramatic observations into appropriate musical decisions; communicate creative decisions to their collaborators; and understand and implement explicit and implied creative instructions from collaborators.

- Competently use current industry-standard software and be able to professionally record and mix their own work in industry-standard formats.

- Prepare professional live recording sessions, including score and parts production, according to industry standards; and competently conduct their own compositions in sessions with professional musicians.

- Understand business issues, publicity, and networking as they pertain to the work of a media composer; have an understanding of the larger legal and economic context; and begin creating and implementing a personal business plan, based on their own goals.

- Have basic working knowledge of the entire film, TV, and video game production process, as well as of current practice of media music.

- Show a competitive entry-level reel of work samples that demonstrates both competence and a unique creative voice and meets professional standards in terms of both composition and technical quality.

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Music Composition for the Screen MFA Program
Complete Curriculum Overview

First Semester (Fall, fifteen weeks)

MUSC 521 SCORING I

Music for visual media is a complex art – it is music in service of another medium, subject to a narrative, mostly applied in long or even extremely long forms, intensely collaborative and hierarchical, and tied to an ever-changing set of technologies. As a mostly commercial art form, it is also subject to constantly changing fashions and business considerations. In order to do this complexity justice in meaningful and practically applicable ways, students work on actual full-length film, TV and interactive media projects – spanning a wide variety of styles, genres and media – throughout the four-semester Scoring sequence at the core of the Music Composition for the Screen MFA program. Guided by each project's original composer, they follow the same trajectory through the creative process the original composer did – from creating the first demo to the final delivery. Scoring I introduces students to the scoring process with two contrasting feature films.

Scoring I is the first in a series of four project-based, practice-focused courses. At the successful conclusion of the four-semester sequence, students will be able to:

• Compose and produce effective, professional-quality music scores for various visual media, including narrative film and television, documentaries, video games, and advertising; and do so in a variety of commonly used musical styles, while also beginning to develop a compelling creative voice of their own.
• Analyze and interpret creative and dramatic challenges and opportunities inherent in each scoring project.
• Make competent creative decisions as to what role or roles music can play in each scoring project – both in the project as a whole, as well as in each specific moment, level, scene, or sequence.
• Competently translate dramatic and creative observations and choices in each scoring project into appropriate and effective musical decisions.
• Effectively communicate those musical decisions, as well as the thought processes leading to them, to their collaborators.
• Understand and interpret explicit and implied creative instructions from collaborators and clients, both at the outset of a project and during the revision process; and effectively and efficiently translate those instructions into appropriate musical decisions.
• Know and apply industry standards and practices regarding the creative process and collaboration; regarding technical standards and delivery requirements; and regarding deadlines and time management

MUSC 525 ELECTRONIC ORCHESTRATION

Orchestration is the controlled manipulation of the audible sonic surface of a musical work. In music for media this is done for dramatic as well as textural purposes. Music for media, regardless of instruments used, always comes out of a loudspeaker and is therefore electronic music on some level. So we begin the study of orchestration of music for media by studying the electronic elements in the production process. This includes considering the sonic and dramatic consequences of various elements of recording (such as microphone types and miking techniques), mixing (time-, frequency- and level-based processing as commonly used in media music), and sound production (use and manipulation of synthesizers and samplers), as well as ear training (to recognize mixing and production techniques), and the study of the various production and mixing characteristics of electronic music styles commonly used in film music

(such as pop, EDM, rock/metal, Hip Hop and experimental.) The semester concludes with the study of orchestral mockup creation, to prepare for the second Orchestration class in the spring. Weekly writing and production assignments reinforce concepts and techniques learned.

At the successful conclusion of the course, students will be able to:

- understand the music recording, mixing and production process, and how its elements relate to orchestrational purposes;

- use time-, frequency- and level-based processing as dramatic orchestrational tools;

- create and manipulate synthesized or sampled sounds for dramatic orchestrational purposes;

- recognize production techniques and tricks characteristic of various musical styles, know how to copy them, and how to develop them further;

- create convincing mockups of orchestra works using sampled sounds.

MUSC 550 FILM PRODUCTION SURVEY

This brief intensive survey class (five weeks within the fifteen week semester) gives aspiring media composers a crash course in the technical and creative steps of the contemporary film and TV production process - from screen writing and development/pre-production, through the various departments involved in production (directing, acting, camera, set design, costumes), all the way to post-production (editing, sound editing, picture and audio post, and delivery/distribution), and give them a first overview how music relates to each of these steps. Since writing music for media means contributing one specific piece to a complex and often chaotic puzzle, it is vital that composers understand the concerns and needs of all participants, as well as the hierarchies involved in the creative decision-making process.

At the successful completion of this course, students will:

- Understand the content, timeline, function and significance of each step in the film/TV production process, and how they relate to the final product;

- Better appreciate where music falls in the film/TV production process, what functions and roles music can fulfill or play within the whole, and how music directly or indirectly interacts with the other elements of a film or TV program;

- Know who a composer's key collaborators are in the production process, whose contributions have direct impact on the work of a composer, and whose contributions have indirect impact on the work of a composer, and how;

- Begin developing a discerning eye and ear regarding the various elements comprising a film or Television program.

MUSC 560 MUSIC IN MEDIA SURVEY

This brief intensive survey class (five weeks within the fifteen week semester) gives aspiring media composers a first introduction to the various ways music and visual media interact. This is less a historical overview, but an accounting of "what is here today" - the various musical styles and traditions media music currently draws from, the many different relationships music and visual media have in today's practices, the various functions music fulfills in the different genres and types of media, the effect current production and consumption technologies have on media music, and an overview over today's influencers in the field.

At the successful completion of this course, students will:

- Have a thorough idea of the state-of-the-art in media music today, and a better idea of "the map" of today's media music;

- Have been introduced to a wide variety of styles, genres, and dramatic functions of today's media music;

- Have developed the beginnings of a language to help them navigate and communicate in today's media music landscape.

MUSC 601 MEDIA MUSIC TECH LAB

The Media Music Tech Lab is mandatory in the first four semesters of the Music Composition for the Screen MFA program, and supports all its composition and orchestration classes. The lab provides students with hands-on help regarding the realization of the projects initiated in the classroom, and helps them learn, use and master the various hardware and software tools of the trade.

This course is a concurrent requisite to the Scoring class, to be taken for each of the first four semesters. At the successful conclusion of the two-year cycle students will be able to:

- Use computer music production setups commonly found in the industry as a production tool at a professional level, and set up and continually expand their own media music production systems;
- Use Logic Pro and ProTools at a professional level as media music production tools;
- Use Cubase, Digital Performer, and Ableton Live at at least an intermediate level, and to easily deepen their ability to use these software tools on their own;
- Use Finale and/or Sibelius at a professional level for score and part creation;
- Use Kontakt at an advanced level, and create custom sample setups;
- Use VE Pro to create multi-computer media production setups;
- Plan and execute professional level media file management and data backup routines;
- Confidently use microphones, preamps and other recording tools with professionally usable results;
- Understand and implement best practices regarding signal flow and basic analog recording;
- Find resources on their own to troubleshoot, get answers and solutions, and expand their knowledge and skills in music technology on an ongoing basis.

MUSC 610 SCREEN MUSIC FORUM

This large discussion and exploration lab is taken by the first- and second-year MFA composers together in each of the first four semesters, exploring the larger connections and implications embodied in media music (historic, aesthetic, business/financial, etc.) and how they manifest and overlap in the actual working processes and resulting works of media art and entertainment.

Topics and areas covered over a two-year span include analysis of films, TV episodes and interactive/immersive works and their use of music; various creative work techniques and their connections to the final result; contracts, production budgets and other business considerations, their integration into the creative work flow, and their effect on the artistic results; building of custom instruments and production setups, and the relationship between tools and the resulting work; embodied musicianship, from rhythmic exercises and the use of singing in the composition process to ear training for audio engineering purposes, and the importance of using the body as a composing tool; exploration of the interpersonal aspects of our art and craft, from collaborative strategies to networking; self-marketing and branding, and the connections between publicity and the creative work; and more.

Topics are generally be approached first hands-on in work groups, and then put in a larger context in discussion with the whole group. Visiting artists, guest speakers and field trips round out the two-year experience.

As the only course with first and second year composers together in a room, this course also serves as a networking tool within the program and with the Music MFA alumni community, and as a place for student participation in decisions regarding the content and delivery of our program.

At the successful conclusion of four semesters in this class, students will:

- Have explored and internalized the myriad connections and interdependencies between the numerous elements contained in the art and craft of music for media;

- Have honed their skills regarding branding, marketing and self-promotion;

- Have gained an understanding of the business aspects of media music, how they affect their creative decisions, and have developed strategies to accommodate them;

- Have developed ideas for and experiences with various work flows, techniques and creative processes to use in their own work as composers;

- Have deepened their connections to the network of current and future alumni.

Second Semester (Spring, fifteen weeks)

MUSC 522 SCORING II

The second course in the four-semester sequence continues the intensely practice-focused curriculum with two more commercially released full-length projects for students to work on under the guidance of the original composer, following the same trajectory through the creative process as it originally happened on the project in question - from creating the first demo to the final delivery. During the second half of the semester, the second project in this course is led by one of Columbia's Composers-in-Residence - active media composers at the height of their careers, who come and join the program to guide our students through the process of scoring one of their recent films, TV shows or video games.

(See MUSC 521 SCORING I for course outcomes)

MUSC 526 ACOUSTIC/HYBRID ORCHESTRATION

The course continues the orchestration course sequence by looking at traditional symphonic orchestration, with emphasis on the special techniques and habits in regards to notation, score/part layout and orchestration techniques that were developed in Hollywood as part of the scoring process in order to get the best possible take with no rehearsal time. After exploring traditional symphonic instruments and other acoustic instruments commonly used in modern media music, the lessons of acoustic and electronic orchestration are combined in the study and emulation of various acoustic/electronic hybrid styles now commonplace in music for media. The orchestration course sequence also prepares our students for the recording sessions in the second year of the MFA program, where all these techniques are put to use using professional musicians and recording studios. Weekly writing and production assignments reinforce concepts and techniques learned.

At the successful conclusion of the course, students will be able to:

- use traditional and non-traditional symphonic orchestration techniques for modern dramatic purposes, and expand and develop them to serve their own personal creative vision;

- integrate electronic and acoustic orchestration into one cohesive whole, and manipulate it with ease for dramatic purposes;

- recognize orchestration and production techniques and tricks characteristic of various current hybrid scoring styles, recreate them, and develop them further to serve their own personal creative vision;

- prepare professional-quality scores and parts for Hollywood recording sessions.

MUSC 555 GAMES, AR & VR PRODUCTION SURVEY

This brief intensive survey class (five weeks within the fifteen week semester) is intended to give aspiring media composers a crash course in the technical and creative steps of the contemporary video game, interactive media and AR/VR production processes. It will also provide an overview over the different types of interactive and immersive media currently being created in this extremely dynamic field, and insights on the different roles music can play in them. Since writing music for media means contributing one specific piece to a complex puzzle, it is vital that composers understand the technical possibilities, the concerns and needs of all participants, and the hierarchies involved in the creative decision-making process. And in the case of this nascent and extremely dynamic field, a sweeping survey also serves to help composers imagine yet-unheard creative possibilities for interactive and 3D music.

At the successful completion of this course, students will:

- Understand the current landscape in the field of interactive and immersive media;

- Understand the content, timeline, function and significance of the different steps in the production process in games, AR, VR and other interactive/immersive media, and how they relate to the final product;
- Better appreciate where music falls in the games/AR/VR production process, what functions and roles music can fulfill or play within the whole, and how music directly or indirectly interacts with the other elements within interactive/immersive works;

- Know who a composer's key collaborators are in the production process, whose contributions have direct impact on the work of a composer, and whose contributions have indirect impact on the work of a composer;

- Begin developing a discerning eye and ear regarding the various elements comprising interactive and immersive media.

MUSC 601 MEDIA MUSIC TECH LAB
(Description see first semester)

MUSC 610 SCREEN MUSIC FORUM
(Description see first semester)

Third Semester (Fall, fifteen weeks)

MUSC 621 SCORING III

The third course in the four-semester sequence continues the intensely practice-focused curriculum with two more commercially released full-length projects for students to work on under the guidance of the original composer, following the same trajectory through the creative process as it originally happened on the project in question - from creating the first demo to the final delivery. The two projects in Scoring III are led by two different Composers-in-Residence - active

media composers at the height of their careers, who come and join the program to guide our students through the process of scoring one of their recent films, TV shows or video games.

(See MUSC 521 SCORING I for course outcomes)

MUSC 627 MUSIC FOR GAMES, AR & VR I

This course is the first in a two-course sequence exploring composition techniques as well as technical tools used in the production of dramatic music for use in games, virtual reality, augmented reality, and other interactive and immersive media. The non-linearity of interactive media, and the space-over-time focus in VR/AR, pose unique compositional and technical challenges but also offer exciting new creative opportunities. Using existing interactive and AR/VR projects as basis for their work, students learn current tools and established compositional techniques common to interactive and immersive media, as well as get the opportunity to explore new solutions to the many creative challenges in this still rather uncharted field.

Music for Games, AR, and VR I is the first of a two-course sequence exploring music for interactive and immersive media. At the successful conclusion of the two-course sequence, students will be able to:

- Compose and produce multi-layered game play music and implement it in audio middleware like Wwise;
- Understand and creatively respond to the unique dramatic, musical and technical challenges and opportunities inherent in interactive and immersive media;
- Use hardware and software tools common to the production process of music for games, AR and VR, including game audio middleware and 3D audio software;
- Transfer their ability to score traditional visual media into video game, AR and VR projects, and adapt and expand it to fit the new circumstances.

MUSC 641 CONDUCTING FOR MEDIA

This course is a tutorial in the art and science of conducting live orchestra in film, television, and new media recording sessions. Instruction focuses not only on the traditional role of the conductor in interpreting the score and bringing out the strongest performance, but also on issues of preparation and execution unique to media music recording sessions. Students practice conducting each others' scores as well as their own, in order to prepare them for a future that early on will likely include work as composer's assistants. In addition to conducting technique, intense solfege training using all clefs commonly encountered in media music orchestra sessions deepens the students' ability to read and work with scores. Exercises to hear and identify playing mistakes during a recording session round out this intense and important part of the program.

This course is intended to be taken over two consecutive semesters. At the successful conclusion students will:
- Be able to read, analyze, learn, mark up and conduct a score and lead professional musicians;
- Be able to competently detect performance errors;
- Have developed rehearsal skills and language;
- Have developed gestures which effectively convey a sense of musical meaning;
- Have developed the ability to critique their own conducting.

MUSC 601 MEDIA MUSIC TECH LAB
(Description see first semester)

MUSC 610 SCREEN MUSIC FORUM
(Description see first semester)

Fourth Semester (Spring, fifteen weeks)

MUSC 622 SCORING IV

The fourth and final course in the four-semester sequence continues the intensely practice-focused curriculum with two more commercially released full-length projects for students to work on under the guidance of the original composer, following the same trajectory through the creative process as it originally happened on the project in question - from creating the first demo to the final delivery. In addition to the scoring projects, students will compose, prepare and execute three recording sessions of varying types and sizes, at a professional media recording studio using established media music musicians and engineers, as preparation for their final thesis session in Los Angeles.

(See MUSC 521 SCORING I for course outcomes)

MUSC 628 MUSIC FOR GAMES, AR & VR II

This course continues the exploration of composition techniques as well as technical tools used in the production of dramatic music for use in interactive and immersive media, including games, virtual reality and augmented reality. After the introduction of the technical and creative concepts in the first semester, this course deepens the exploration through more complex compositional and technical challenges in interactive and immersive media projects, and encourages students to experiment with yet-unused musical solutions in this still very new creative field.

(See MUSC 627 MUSIC FOR GAMES, AR & VR I for course outcomes)

MUSC 641 CONDUCTING FOR MEDIA
(Description see third semester)

MUSC 601 MEDIA MUSIC TECH LAB
(Description see first semester)

MUSC 610 SCREEN MUSIC FORUM
(Description see first semester)

Fifth Semester (Summer, 5 weeks)

MUSC 679 CAREER DEVELOPMENT

A unit of the fifth and final semester of the MFA program (Semester in LA), this course sums up the various angles of building a career in media music that are first introduced throughout the four Chicago semesters in the Screen Music Forum: Pathways taken by successful composers; examination of related trades (such as orchestrators, music editors, music programmers, audio engineers and similar), both in regards to how they collaborate with composers, but also how they can serve as entry-level or alternate career options; legal, business and tax considerations for young composers; the roles of professional organizations in the industry; networking best practices; and a number of other topics related to the art, craft and business of media music. The bulk of the class consists of daily changing guest speakers from all areas of the trade. Several field trips to composer studios and other places of media music business round out the experience.

At the successful conclusion of the course, students will be able to:

- Create and implement a list of meaningful next steps to start their media music career;
- Understand basic legal, tax and financial considerations in their early career stages;
- Develop and plan a career trajectory for themselves based on the careers of those before them;
- Get a better overview over the dynamic, multi-layered landscape of the media music business;
- Revisit and deepen lessons and insights from the prior two years in the program by considering them in the new light shed by various first-person accounts from composers in early, mid, and advanced stages of their careers.

MUSC 690 INTERNSHIP

As part of the fifth and final semester of the MFA program (Semester in LA), MFA candidates serve as interns to established media music composers or, if desired, in other critical sectors of the film, TV and interactive music industry. Internship hosts are selected and solicited by the program director in close collaboration with each MFA candidate. These internship positions occupy afternoons/evenings over four weeks, and serve as a transition from the academic to the professional world.

At the successful conclusion of the course, students will have:

- Experienced the professional day-to-day work of an established Hollywood composer or related media music professional;
- Earned the trust of a first member of their non-college professional network;
- Gained a deeper, visceral understanding of life as a media music professional.

MUSC 691 THESIS: FINAL PROJECT

The crowning experience of the fifth and final semester of the MFA program (Semester in LA), the thesis project is selected and developed by the MFA Candidate during the fourth semester under the supervision of the program director. It is then composed throughout the following weeks, and realized during the last week of the LA semester as part of the final, longest, and largest recording session of the MFA program. Indistinguishable from any other commercial media music recording session, the thesis session uses some of LA's best media music musicians on a professional sound stage, followed by a mixing session with an established media music engineer, who finalizes the thesis piece under the supervision and artistic guidance of the MFA candidate. The resulting work serves not only as the MFA candidate's thesis work, but also as the most elaborate and advanced piece of their professional reel to date.

With the successful completion of their thesis, students will have:

- Proven their ability to function as professional media music composers in the early stages of their career;
- Created their first large-scale, high-profile demo for their composer reels.

For more information, please contact program director Kubilay Uner via email at kuner@colum.edu

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Music Composition for the Screen MFA Program
Instructors

Composers-in-Residence (Scoring)

Professional composers at the height of their careers come to Columbia to workshop with students for seven weeks at a time. They work with our MFA composers to rescore one of their original projects from start to finish. The underlying idea is that of a flight simulator: The Composers-in-Residence recreate real challenges they faced on their projects, teaching our students how to anticipate problems and find solutions in the context of complex real-world scenarios.

Past composers-in-residence include Peter Golub ("The Great Debaters", "Frozen River"), Brandon Campbell ("Slender Man", "The Thinning", "A Wrinkle in Time"), Ronit Kirchman ("The Sinner"), Heather McIntosh ("Z for Zachariah", "Compliance"), Joe Kraemer ("Mission Impossible: Rogue Nation", "Jack Reacher"), Miriam Cutler ("The Hunting Ground", "RGB"), Jeff Grace ("Hap & Leonard", "In a Valley of Violence"), Gerard Marino ("God of War"), Chance Thomas (Lord of the Rings Online), Dynamic Music Partners (Batman: The Brave and the Bold) and David Wingo (HBO's "Barry", "Our Brand is Crisis").

Kubilay Uner (Scoring, Graduate Program Director)

Kubilay Uner makes adventurous, eclectic, colorful music for media ranging from film and television to concerts and records. He blends acoustic, synthetic and found sounds, builds his own instruments, bends tempos, layers noise, mixes metaphors, and is generally convinced that good music only happens when you mix things up. Credits include numerous narrative features and documentaries, including "Force of Nature" starring Mel Gibson, Kate Bosworth and Emile Hirsch, "Axis Sally" starring Al Pacino, the Lionsgate Western "Gone Are the Days" starring Lance Henriksen, Tom Berenger and Danny Trejo, and "Big Sur", based on Jack Kerouac's novel and starring Jean-Marc Barr, Josh Lucas, Kate Bosworth and Stana Katic; plus record productions for soul legend Bobby Womack; "Corkscrew Hill", a theme park ride at Busch Gardens in Williamsburg, VA; and music for video art installations at the LA County Museum of Art and the Pasadena Museum of California Art. He also wrote and produced a genuine Wyld Stallyns song for "Bill & Ted Face the Music" – it unfortunately did not save the world.

Kaz Boyle (Electronic Orchestration, Acoustic/Hybrid Orchestration)

Kaz Boyle is a composer, orchestrator and music score producer for films and TV. Besides his own credits as a composer Kaz has worked as an additional music composer, orchestrator, synthesizer programmer and arranger with some of the leading composers in the field of music for visual media, including Academy-Award winners Hans Zimmer and A.R. Rahman, seven-time Oscar nominee Quincy Jones, Emmy-winners Trevor Morris and Jim Dooley, Golden-Globe winner Craig Armstrong, plus numerous other A-list composers. His film credits in these roles include "Bridget Jones's Baby", The Great Gatsby", "The Incredible Hulk", "Elizabeth: The Golden Age", "Get Rich or Die Tryin'" and dozens of other credits for major studios such as Paramount, Lionsgate and Warner Bros.. In Television, his credits in the same roles include "The Tudors", "Of

Kings and Prophets", "Pushing Daisies" and many other credits for major outlets like ABC and Showtime.

Joel Corelitz (Music for Games, AR, and VR I & II)

Joel Corelitz is a composer of music for video games and other interactive media. After getting his start in the Chicago advertising music scene, his score for the video game "The Unfinished Swan" earned him the Game Audio Network Guild (GANG) "Rookie of the Year" award, as well as a BAFTA (British Academy of Film and Television Arts) nomination in 2012. Earlier, his sound design and music work on LOOM had won him the "Best in Show" Award at SIGGRAPH, the world's leading exhibition and conference for advanced visual media. Alongside a number of distinguished composers, Joel is represented by one of Hollywood's most discriminating talent agencies, Kraft Engel Management. Joel's work can be heard on numerous game platforms, including Sony Playstation and Steam. His music is also part of experiential installations and VR games, and his film credits include work for genre powerhouse Blumhouse. Currently he is working on the score for Halo Infinite.

Mathew Prock (Media Music Tech Lab, Recording Engineer)

Mathew Prock has been working as an independent music recording engineer, music producer and owner of Area 44 Music for the past twenty years. His credits and clients include several Final Fantasy albums, Mannheim Steamroller, NBC Studios, Richard Marx, Play! A Videogame Symphony, Kenny Loggins, Pittsburgh Symphony Brass, Fuse TV, Ramsey Lewis, Irish Tenors, and countless others. Besides heading the 4th semester in the Media Music Tech Lab, Mat also engineers all Chicago-based MFA recording sessions.

Dr. Dan Dehaan (Media Music Tech Lab, Coordinator of Music Technology)

Daniel Dehaan is a composer, performer, and educator currently based in Chicago. He regularly creates and performs music designed to be site and system specific, crafting unique experiences for each performance. His works emphasize the physical presence of the audience and utilize specially designed multi-channel speaker installations to envelop his audiences in the sonic experience. From the KROME Gallery in Berlin, the Library of Congress in Washington, D.C., to the Centro Cultural de España in Costa Rica, Dehaan's music has been performed at a variety of venues all over of the world. He has had the privilege of collaborating with many talented musicians, ensembles, and artists such as the International Contemporary Ensemble, Quince Contemporary Vocal Ensemble, Dal Niente, GPS-Trans, Fonema Consort, and The Industry of the Ordinary. His work has been discussed in many publications including TIME Magazine, New Music Box, the Chicago Reader, BuzzFeed, and Business Insider.

Allen Tinkham (Conducting for Media)

Increasingly recognized as one of the most inspiring and exciting conductors and teachers of his generation, Allen Tinkham is in his 17th season as Music Director of the Chicago Youth Symphony Orchestras and his 3rd season as Music Director of the Chicago Composers Orchestra. Allen Tinkham is hailed by John von Rhein of the Chicago Tribune as both a conductor and teacher, described as working "wonders" as one of the most important "educators, mentors and inspirational guides in the training of tomorrow's orchestral professionals" and defined by his "communicative" conducting bringing forth "an adrenalin rush of superior playing. Versatile in all music genres, Allen has also performed with Ben Folds at the Chicago Theater, My Morning Jacket to open for Pearl Jam for over 80,000 people at the Lollapalooza Music Festival, and with My Brightest Diamond at the Grant Park Music Festival. He has also conducted