

FILM INDEPENDENT EDUCATION

IndieLink 2020: Composers **November 24, 2020, 5:30pm PT**

Welcome to IndieLink, a networking program designed to help filmmakers find talent and crew members for their next project.

This handout contains information on 16 composers.
They are listed in presentation order (alpha by last name).

Following the presentations, we will split into Zoom breakout rooms, to give everyone a chance to meet with all the composers.

Schedule

5:30pm – Film Independent introductions while people log into Zoom
5:35pm – Composer presentations
6:35pm – Zoom Breakout rooms / virtual networking
7:35pm – Event ends.

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SAGindie

SAGindie promotes the working relationship between professional actors and passionate independent filmmakers. Since its formation in 1997, SAGindie has been traveling to film festivals, trade shows, and conventions spreading the word: Just because your film isn't produced by a studio doesn't mean you can't use professional talent. As a free resource, SAGindie offers filmmakers clarity and kinship by guiding them through the SAG-AFTRA signatory process, making it even easier to hire professional actors, regardless of budget. SAGindie is made possible by a grant from the SAG-AFTRA Producers Industry Advancement & Cooperative Fund.



1. Gaby Alter

EXPLAIN YOUR APPROACH AND STYLE OF COMPOSING:

I use a mix of instruments such as piano and strings with electronic beats and textures, sometimes incorporating elements of indie pop and folk music.

WHAT DO YOU NEED FROM A FILMMAKER TO BEGIN COMPOSING?

A discussion of sounds and styles they may have in mind for the score—possible referents for the soundtrack such as other films or bands. A rough cut is helpful.

WHEN DO YOU LIKE TO BE BROUGHT ON TO A PROJECT?

After the filmmaker has made a rough cut, to be able to start looking at scenes and trying out ideas.

DO YOU OWN YOUR OWN RECORDING EQUIPMENT?

Yes, I have a home studio.

WHAT TYPES OF MUSICIAN DO YOU WORK WITH?

Guitarists, vocalists, trumpet and flugelhorn players, small string ensembles.

REEL AVAILABLE

www.gabyalter.com

EXPERIENCE:

3rd Street Blackout (2015) - MarVista Entertainment

*LA Film Festival

The Pirate Fairy (2014) - Disney (song, "The Frigate That Flies")

This Show Is Money (2020) - Work In Progress

The Muslims Are Coming (2012) - Vaguely Qualified Productions

Nerdcore Rising (2008) - Vaguely Qualified Productions

*South by Southwest Film Festival

CONTACT INFORMATION

gabyalter@gmail.com



2. René G. Boscio

EXPLAIN YOUR APPROACH AND STYLE OF COMPOSING:

I like allowing what's on the screen to speak for itself, and only bring music in when absolutely necessary. A director I worked with said he appreciated how I understood the power of restraint, and I find that, as composers, it's crucial to recognize that it's all about the story being told, and never about the music.

I'd say my style is heavily focused on giving each story a unique sounding score. I like taking organic sounds and shaping them into unrecognizable, yet familiar sonic worlds that will support whatever it is the production needs. I work a lot with electronic equipment, synthesizers and samplers, and love combining it with acoustic instruments (guitars, pianos, strings, etc.) for a unique organic blend.

WHAT DO YOU NEED FROM A FILMMAKER TO BEGIN COMPOSING?

Insight. I love asking questions like "whose point of view are we playing here?", "what are the characters feeling but not showing?", "what are we missing on the screen, that music should be supporting?", "what do we want the audience to feel here"?, etc. More insight allows for a more nuanced and impactful score.

WHEN DO YOU LIKE TO BE BROUGHT ON TO A PROJECT?

As soon as the filmmakers are ready to start discussing the music. That can be in pre or post-production, but I prioritize a collaborative headspace over a timeline.

DO YOU OWN YOUR OWN RECORDING EQUIPMENT?

Yes, I own a lot of electronic/synthesizer gear, as well as several guitars/Latino instruments, an upright piano, etc. and the necessary equipment to record it all.

WHAT TYPES OF MUSICIAN DO YOU WORK WITH?

I love getting the opportunity to hire musician friends. While I typically perform most indie scores myself, I've often worked with string ensembles, saxophonists, percussionists, singers, folk instrument players, etc.

REEL AVAILABLE

<http://bosciomusic.com/2020>

EXPERIENCE:

Full list of credits at <http://imdb.me/boscio>

Feature Films:

R#J (2020)
The Time Capsule (2020)
Mixtape (2020)
Trapos Sucios (2020)
Like Dogs (2019)
Granite Rapids Moon (2019)
To Your Last Death (2019)
Amor en 266 millas (2019)
30 Miles From Nowhere (2018)
Custody Road (2018)
Killing Animals (2017)

Short Films:

Eco (2020)
Cookie (2019)
Watch and Guide (2019)
El Paso (2019)
Wednesday (2018)
Mammoth (2018)
Emergency (2018)
From Now On (2018)
Not Much Time (2018)
Marital Bliss (2018)
Viper (2018)
The Mountain (2017)
Sidekick (2016)

TV Shows:

Riverdale (additional music)
Blindspot (additional music)
The Flash (additional music)
Arrow (additional music)
Supergirl (additional music)
Legends of Tomorrow (additional music)
The Mentalist (additional music)

Documentaries:

Before We Leave Venezuela (2019)
Candlelight (2018)
One On One (2017)
La Mujer Maravilla sobre ruedas (2016)
El Antillano (2014)

Webseries:

S41NT (2019)
Normativity (2018)
Mundo Breve 2 (2017)
Ismael Cala en Puerto Rico (2017)

CONTACT INFORMATION

bosciomusic@gmail.com



3. Gabriele Ciampi

EXPLAIN YOUR APPROACH AND STYLE OF COMPOSING:

In the course of my studies I have combined classical music with a modern approach typical of the American school: even today I compose pieces on the traditional method, using a piano, a pencil and paper. I love synthesizers and I always like to push classical music into the future...

WHAT DO YOU NEED FROM A FILMMAKER TO BEGIN COMPOSING?

The idea. I'm looking for an "emotional read". It's very hard to read scripts full of emotions: movies are supposed to be emotional rollercoaster rides. Great movies always move people in different way. I'm not looking for background music, I like to score for movies from an emotional point of view.

WHEN DO YOU LIKE TO BE BROUGHT ON TO A PROJECT?

I like to share opinion and I like feedback during the production process. Any ideas/suggestions are always welcome but I want the script give me an unforgettable emotion, let the script bring me into the project.

DO YOU OWN YOUR OWN RECORDING EQUIPMENT?

Yes, I have production/publishing company and we can produce the final tracks: from the idea to the final mastering (Abbey Road).

WHAT TYPES OF MUSICIAN DO YOU WORK WITH?

Real musicians, I always love to work with great players. Sometimes I like to mix real players with VST (Hybrid productions).

REEL AVAILABLE

<https://youtu.be/xu3swfir1xM>

EXPERIENCE:

- 2012: my composition Romanza has been licensed by Bruce Weber (The New York Times Style Magazine)
- 2015: original music written for President Obama (concert at the White House on Dec. 8th)
- 2016: original music composed and conducted for Pope Francis: concert for the Pope on Jan1st at Auditorium Parco della Musica (Rome);
- 2016-present: signed out by UMPG
- 2020: original music for photographer Donna Ferrato's new book HOLY.

CONTACT INFORMATION

g.ciampi@ciampi.it



4. Daniel Cossu

EXPLAIN YOUR APPROACH AND STYLE OF COMPOSING:

I'm always looking for the deeper meaning of a story by writing music that not only sets the right mood for the scene but also tells the audience something more than what may not be obvious in the visuals. My goal in contributing to a project is to write music that finds the soul of the characters and story. I enjoy working on compelling, character-driven dramas and thrillers, where my music can serve as the secret sauce, pushing the plot forward and enhancing the dramatic narrative.

WHAT DO YOU NEED FROM A FILMMAKER TO BEGIN COMPOSING?

A clear vision of what story they wish to tell.

WHEN DO YOU LIKE TO BE BROUGHT ON TO A PROJECT?

As soon as possible. Although music is usually one of the last elements added to a film, ideally, it shouldn't be an afterthought but an integral part of the filmmaking and storytelling process. I've found it to be very beneficial for all parties involved to start discussing the music at an early stage

DO YOU OWN YOUR OWN RECORDING EQUIPMENT?

Yes.

WHAT TYPES OF MUSICIAN DO YOU WORK WITH?

Soloists that brings life to written parts – violinists, drummers and singers – having real musicians on your tracks always enhances the music.

REEL AVAILABLE

<https://vimeo.com/danielcossu>

EXPERIENCE:

2000 – Present: Composer of music in trailers and TV spots for hundreds of film and television marketing campaigns, ranging from independent films to major Hollywood franchises, including: Saint Maud, The Good Liar, It, It Chapter Two, Sorry To Bother You, Game of Thrones, The Babadook, Inception, The Intouchables, Pan's Labyrinth, Hot Fuzz, The Girl with the Dragon Tattoo, The New World, Frozen River, The incredible Hulk, Harry Potter, X-Men, Spider-Man, Madagascar, Fast and Furious, Snakes on a Plane and many more.

Facelift (2020) Short Film

The Reaper (2019) Short Film

The Bells (2018) Short Film

Recapture (2016) Feature Film

She (2015) Short Film

Doxpara (2015) Short Film

Delivery: The Beast Within (2014) Feature Film

CONTACT INFORMATION

daniel.cossu@live.com

www.danielcossu.com



5. Adele Etheridge Woodson

EXPLAIN YOUR APPROACH AND STYLE OF COMPOSING:

I am a classically-trained violinist, so I enjoy composing and arranging for string instruments. I also love to work with electronics and synthesizers. However, I am not confined to a specific style of genre of composition. Regardless of whatever genre I am working with, I always approach it from a storytelling aspect. How can my music elevate what is happening on-screen? How can I use musical motifs and patterns for characters? Each project is an opportunity to try new things and to always make each score better than the last!

WHAT DO YOU NEED FROM A FILMMAKER TO BEGIN COMPOSING?

When coming onto a project, I like to sit down with the filmmaker and ask about the story they are creating. What do they want the audience to feel? What inspired them to create this film? Do they have any pieces of music that inspires them? Once we have that initial conversation, I have a much better idea of instrumentation and mood to begin my process. My process is extremely collaborative, so I always send cue demos to the filmmaker as I complete them to ensure we all stay on the same page.

WHEN DO YOU LIKE TO BE BROUGHT ON TO A PROJECT?

I tend to be most inspired by visuals, so I like to be brought on when there is a cut to look at and compose to. However, if a filmmaker wishes to have

music on set or would like me to begin composing themes based on a script, I am more than happy to do so!

DO YOU OWN YOUR OWN RECORDING EQUIPMENT?

Yes! I have invested heavily into my studio to ensure I am able to record the best-quality work for each score.

WHAT TYPES OF MUSICIAN DO YOU WORK WITH?

I work with all types of musicians! It truly depends on what the project calls for. When the budget allows, I always hope to include live players. The amazing thing about our post-COVID world is that many world-class players now have the ability to record remotely, which is a fantastic opportunity. (If the score includes violin, I also am sure to record myself.)

REEL AVAILABLE

www.adelebrooke.com

EXPERIENCE:

FILM

- THE WOUNDED AND THE WATCHER (2021) *Performance Art/Dance Short*
- THE BOX (2021) *Horror Short*
- PANT HOOT (2020) *Documentary*
- GOLDS (2020) *Dramatic Short*
- AYEE (2020) *Dramatic Short*
- BREAKFAST AT THE SUNSET SALOON (2020) *Western*
- ELOTES (2020) *Documentary*
- LONE (2020) *Documentary Short*

TELEVISION/ADVERTISEMENTS

- GREATER THAN (2020) *Commercial Score*
- MINUTEMAN HOME SERVICES (2020) *Musical Jingle for Commercial*
- ARIZONA STATE UNIVERSITY PROMOTIONAL MATERIAL (2020) *Commercial Score*
- CATALYST (2019) *Arizona PBS Science Segment*
- HERO MATERIAL (2019) *Arizona PBS Documentary Episode*
- BETWEEN CLASSES (2017) *Arizona State University online show*

SOUND INSTALLATIONS

- HUDSON PARK ORIGINAL PLAYLIST (2021)
- ARIZONA STATE UNIVERSITY ART MUSEUM (2018)

CONCERT PREMIERES

- THRIVE (Phoenix, 2020) *Prepared Electronics and Euphonium*
- EMPIRES (NYC, 2019) *Spoken Word, Cello, Violin, and Drum Kit*
- HUMBLE (Vienna, 2018) *Hip hop string quartet based on Kendrick Lamar's "Humble"*

CONTACT INFORMATION

adele.woodson@gmail.com



6. Carlos Garza

EXPLAIN YOUR APPROACH AND STYLE OF COMPOSING:

I usually begin by improvising on piano along with picture. I have done this for many years since my early scores involved improvising for classic silent films at the major art galleries in Washington DC. After I have a musical outline, I begin orchestrating using virtual instruments in my Digital Audio Workstation (Logic).

I often use one or two live players to add realism to the virtual instruments in Logic. If that is the case, I export MIDI tracks from Logic and import into Sibelius or Dorico to engrave parts for live players. I have conducted with up to 21 musicians on a project.

WHAT DO YOU NEED FROM A FILMMAKER TO BEGIN COMPOSING?

At the minimum, I need a script and a conversation with the director to get their vision for how the music can enhance the film. It's best to have a spotting session early on in the process so I can be thinking about themes and motifs that I will use throughout the film.

For the final score, I need a locked picture. If the budget allows for live musicians, for example, soloists or a chamber group, I need time built into the schedule to arrange for the recording and mixing sessions.

Throughout the process, I need an open line of communication to give me a chance to bounce ideas off the director while I'm scoring.

WHEN DO YOU LIKE TO BE BROUGHT ON TO A PROJECT?

I like to review a script before production to see if there are ways that music can be used more creatively and have the rest of the film work hand-in-hand with the music. In particular, I am looking for ways in which the music can provide information that is not already covered in the dialog, acting and shot composition.

Will there be source music in the film? If so, I like to have access to the songs early on so I can plan the score to work seamlessly with the source music. For example, the score can lead nicely into a song if it is in a related key and the same tempo.

DO YOU OWN YOUR OWN RECORDING EQUIPMENT?

Yes, I mainly use Logic X these days but I also have a Pro Tools rig, which records up to 24-bit, 96kHz. The primary recording platform these days is a Mac Pro, 6-core with 96GB of RAM. I also use a MacBook Pro in the studio. The mics are Shure and Audio Technica. I mix on Mackie HR824 monitors.

WHAT TYPES OF MUSICIAN DO YOU WORK WITH?

I am mainly a keyboard player but also play guitar, bass and percussion. For the featured parts, I work with some excellent musicians with pro recording rigs in their homes. I use a world-renowned percussionist who plays drums, marimba and vibes; a violin, viola and cello player in England; a flute player in LA; and an cellist in Washington, D.C. Lately I am writing songs for a musical and I'm using a singer in DC to record the reference vocals remotely for pre-production and funding.

REEL AVAILABLE

<https://CarlosGarza.com>

EXPERIENCE:

I've scored 4 features and over 50 short films. The features are:

- Fighting for Allergy Free Food (2019, Tamar Kummel)
- Meant To Be Broken (2018, Jonathan Zuck)
- Within The Darkness (2016, Jonathan Zuck)
- Rogue Hunter (2012, Jonathan Zuck)

CONTACT INFORMATION

cg@carlosgarza.com



7. Christopher Gentle

EXPLAIN YOUR APPROACH AND STYLE OF COMPOSING:

I generally aim to tie my approach to that of the filmmaker, which is why I prefer to be a part of the project as early as possible and to have an open dialogue with the filmmaker throughout the process. I then base the musical language for the project (instrumentation, etc.) on these conversations, creating themes, motifs, and atmospheres.

WHAT DO YOU NEED FROM A FILMMAKER TO BEGIN COMPOSING?

The most important aspect of collaboration for me is... collaboration. The first step I like to take is a conversation with the filmmaker(s) about the project, what inspired it, what approach they took in writing, shooting, and/or editing in order to find the emotional or conceptual heart of the project. After that, it's all technical: footage (digital file), spotting notes and cue sheet, deadline, and budget.

WHEN DO YOU LIKE TO BE BROUGHT ON TO A PROJECT?

If I had to choose, it would be as early as possible. I love reading scripts and composing based on my emotional response to the words on the page. That said, of course I also love watching movies, and have been brought onto projects at practically every stage of production—from before there is a completed script to after all of the FX have been rendered and added to

the project.

DO YOU OWN YOUR OWN RECORDING EQUIPMENT?

Yes, primarily for use with solo instruments or small ensembles. The rest of my studio setup is built around synths and digital sample libraries.

WHAT TYPES OF MUSICIAN DO YOU WORK WITH?

The Nashville music community (where I am based) has no shortage of diverse and astonishingly talented musicians across all genres. I have worked with string players, guitarists, wind and brass players, and with various classical and pop-oriented artists.

REEL AVAILABLE

www.christopherwarnergentle.com

EXPERIENCE:

<https://www.imdb.com/name/nm4304061/>

CONTACT INFORMATION

christopher21gentle@gmail.com



8. Robert Jaret

EXPLAIN YOUR APPROACH AND STYLE OF COMPOSING:

I'm a contemporary composer that draws from a wide range of styles, instruments, sound design and harmonic languages to create something unique and appropriate for each particular project for which I'm writing. This might include traditional and modern classical music, jazz, electronic and ethnic music. I find this leads to something that can transcend style, period and genre.

When I begin to work on a specific cue there are two things I look to initially. One is pacing/tempo, which is usually related to the cutting style and activity of the scene. The other is emotional context and how the music should function within that.

WHAT DO YOU NEED FROM A FILMMAKER TO BEGIN COMPOSING?

Technically speaking, a work print, assuming the project is that far along. If there is a temp track, I need two versions of the film - one with the temp music and one without. If no work print is available yet, a script and some footage for inspiration is very helpful. (Even with a temp track that reflects the filmmakers ideas well, a spotting session is enormously useful. Nothing can substitute for sitting down with the director (and editor) to watch and discuss the film and individual cues.)

I will also ask a lot of open ended questions about the film and its meaning to the filmmaker, as well as their thoughts on the music and how they want it to help tell the story. Some things to consider along these lines are: the aesthetic and mood of the music; the style and/or instrumentation; use of space or sound design; need for the music to define place, time or genre; use of irony or subtext; how heavily to play the emotional moments – are they to be anticipated, enhanced, reinforced, played subtly or laid off of entirely. (Not all of this is necessarily discussed. Some is more intuitive or may come to light when spotting or once I'm working on the film.)

WHEN DO YOU LIKE TO BE BROUGHT ON TO A PROJECT?

If possible, even before post starts. The sooner I'm brought in, the more time I have to develop ideas, often leading to a more organic result. This also gives me time to

develop “theme suites” with which the editor can cut.

DO YOU OWN YOUR OWN RECORDING EQUIPMENT?

I own my own recording equipment and a wonderfully sounding, if small, studio in which I compose, mix, produce and can record a couple of musicians at a time. For larger groups I use a nearby studio.

WHAT TYPES OF MUSICIAN DO YOU WORK WITH?

I've worked with orchestral instrumentalists, percussionists, guitarists and performers of all sorts of ethnic instruments.

REEL AVAILABLE

<https://vimeo.com/481473084>

EXPERIENCE:

Select Credits (for a full list, see <https://robjaret.com/credits/>):

The Rabbi Goes West (composer)

A documentary feature from filmmakers Gerald Peary and Amy Gellar about a Chabad Hasidic Rabbi from Crown Heights, Brooklyn that moves to Boseman, Montana to set up shop.

“Weather and Chaos: The Work of Edward N. Lorenz” (composer)

[Josh Kastorf's](#) film about Lorenz and his research into chaos theory - the first to be produced with the participation of scientists who worked alongside him.

“The Seagull” (composer)

A french woman has fled from France to a WWII resistance camp in Britain bringing urgent intelligence in this award winning Bechdel-test cracking short film.

Edgar Allan Poe: Buried Alive (additional music)

A PBS *American Masters*' film that explores Poe's writings in the context of his times, as well as the misrepresentations of him as a drug-addled madman.

Our Mockingbird (additional music)

PBS *America Reframed* film about two high schools in Birmingham, Alabama – one black, one white – collaborating on a life-changing production *To Kill A Mockingbird*.

CONTACT INFORMATION:

rob@robjaretmusic.com



9. Andrew Kristy

EXPLAIN YOUR APPROACH AND STYLE OF COMPOSING:

My aim is to try to 'serve' the film through the filmmaker's vision. In addition, I feel it's my role to help provide inspiration and define music direction if there isn't a clear, over-arching sense of the score. This may involve working with sound palettes and trying out ideas with the filmmaker - does the film suggest a more electronic or acoustic score? a style or genre? large forces/wall of sound or intimate?

Fundamentally, I love what I do, and am easy to work with, calm and good-humoured. UK-based, I can be found in Culver City at least once a year.

I'm an instinctive composer (with a recognizable style), and a classically trained pianist. My writing and performing experience is wide (bollywood, contemporary ballet, classical, jazz, synth), and so I'm able to quickly sketch out ideas and write in most genres. I compose regularly for solo piano, string quartets, full orchestra, choir, ethnic instruments, electronic and electro-acoustic instruments and enjoy the overlap with sound design.

As a prolific composer I've had the pleasure of working in theatre, on the concert platform, site-specific performances, contemporary ballet and in the film world. I'm equally happy scoring featured music as underscoring dialogue. For me, it has been a natural and fulfilling progression to write music for film, as watching films has always been one of my primary passions!

WHAT DO YOU NEED FROM A FILMMAKER TO BEGIN COMPOSING?

My experience in composing for dance hints at my love for, and inspiration from all visual media. New music automatically plays in my head when I watch a film or dance, and when I read a script or a novel. So, the short answer to this is that I find it useful to read the latest iteration of the script and watch any scenes/cues already shot. A conversation with the filmmaker and listening to any temp tracks as early as possible is vital. From this I can start to develop sketches and ideas to help crystallize a possible sound direction, and then work with the filmmaker to achieve the best solution.

An example of my process: The latest feature I scored during the first UK Lockdown, was

'Fairytale', with the Director in Toronto and Producers in LA and Vegas. Everything was conducted over Zoom from the initial 7 hour spotting session, to the development of ideas and final realization of the score. Being 5 hours ahead of Toronto (and 8 ahead of LA) the workflow was very efficient. It took me 4 weeks from being brought on to the project (at the locked edit stage), to uploading 32 finished cues to the post house in Toronto.

WHEN DO YOU LIKE TO BE BROUGHT ON TO A PROJECT?

I like to be brought on as early as practical, so that I can get a feel for the filmmaker's vision. However, there is no 'right' time for this as productions tend to follow their own trajectory. I wouldn't want to start writing properly until the film or at least a majority of cues are locked.

DO YOU OWN YOUR OWN RECORDING EQUIPMENT?

Yes. I have a fully specified film scoring studio with all the usual technical gear (photo on my website) sited on the mezzanine in my old barn. Plus I have a grand piano, drumkit and live recording area below the mezzanine for instrumentalists. During the recording for 'Fairytale' in the summer, I recorded vocals, cello, violin, viola, Irish whistle and flute, and bagpipes, all with social distancing!

Anything I can't successfully record in my studio due to scale, I can outsource to local recording studios in Birmingham or even Abbey Road, London which I know well.

WHAT TYPES OF MUSICIAN DO YOU WORK WITH?

All. I'm comfortable with classically trained musicians who read music, and those who don't and play by ear and feel. I'm used to liaising with musicians from around the world - Beijing, Hong Kong, India...

REEL AVAILABLE

www.andrewkristy.com

EXPERIENCE:

FILM

- 'The Quiet Man' (2 films for London 2012 Olympic Games);
- 'Gaddafi' 2012 - trailer; 'Keepsake' - short; 'Flat Out' 2014 - short;
- 'The Journey' 2014 feature composer
- 'Pegasus Bridge' 2016 - trailer
- 'Crow' 2018 - trailer
- 'Fairytale' 2020 – feature – just completed post
- 'Pandemonia' 2020 - lockdown short ballet film - streamed
- 'The Bridge' 2020 – in development – trailer

THEATRE/ SITE SPECIFIC/ CONCERT/BALLET/SOUND DESIGN

- Living the Legend 2000; Wrosne Underground Orchestra 2008; 'The Seed' 2014; Beijing arts commission 2009; Hong Kong International Arts Fest commission 2010; 'Lost Souls' 2016; 'Ballet at the Barre' 2018;

CONTACT INFORMATION

ak@andrewkristy.com



10. Dónal Rafferty

EXPLAIN YOUR APPROACH AND STYLE OF COMPOSING:

I aim for a collaborative approach with the director. I like to meet with them, do a read through of their script, and determine their goals for their production, focusing on uncovering what they want the audience to feel or focus on, and what impression they are aiming to leave on the viewer. If the director is passionate about a temp track of style of music they *really* want, I'm of course open to that, but often it opens up interesting possibilities if I can come to the table with some initial musical ideas after the first read through. After that, it's a matter of picking a direction (or finding a new one!) and moving forward in a collaborative way in creating the score, checking back regularly with the director to ensure I'm on the right track. I understand that story is paramount and the music I create is always in service to the picture.

I'm comfortable composing in many styles, except jazz (although I'd give it a try!), and actually welcome opportunities to try something new. So far, I'm most *experienced* with creating orchestral and synth (electronica) scores.

WHAT DO YOU NEED FROM A FILMMAKER TO BEGIN COMPOSING?

A script, an initial read through meeting where they are forthcoming with their goals for their production, and a written commitment to working together (a signed contract).

WHEN DO YOU LIKE TO BE BROUGHT ON TO A PROJECT?

As early as possible! Ideally at the pre-production stage. I like to be able

to come to the director with sketches of music during production so we can at least hone in on the style of music and soundworld we're aiming for in the film/scene. I can finesse making the music fit technically with the scene rhythm and editing in post-production.

DO YOU OWN YOUR OWN RECORDING EQUIPMENT?

Yes.

WHAT TYPES OF MUSICIAN DO YOU WORK WITH?

Generally, I work with high-quality, state-of-the-art sample libraries, so have access to virtually any instrumentation you can think of. I play piano myself. I have worked with singers, string quartets, pianists, and brass/wind/strings soloists.

REEL AVAILABLE

Short: bit.ly/3kNlqhc

Long: www.donalrafferty.net (and scroll down)

EXPERIENCE:

Short Film:

- *The Merger* (2020 – in pre-production, US)
- *A Land of Ice & Ash* (2019)

Theatre:

- *The Queen Who Cancelled Christmas* (2018, Amateur Theatre, Ireland)

Commercials:

- *Source Naturals* advertising music (2020 – in production)
- *Paul Law Realty* video ad music (2020)
- *Google Analytics 360 Suite* launch overview video (2017)

Production music tracks have been licensed through various online music libraries for use in media around the world.

CONTACT INFORMATION

music@donalrafferty.net



11. Tony Scott-Green

EXPLAIN YOUR APPROACH AND STYLE OF COMPOSING:

I believe that I'm a storyteller first, filmmaker second and musician third - so my approach is to always REALLY understand the heart of the story I'm trying to complete with music. I favor a collaborative, iterative approach whenever possible and like to feel that the filmmaker and I are truly partners.

In terms of musical style, I'm definitely not a purist or snob and I like to pick the right tools (and sometimes the wrong tools!) for the job – even if they initially seem like a strange fit. That could mean recording a beautiful chamber ensemble and then putting onto audio cassette and beating it with a hammer. Or it could mean merging kids' toy instruments with vintage synths. I love incorporating and manipulating vintage instruments and alternative textures, creating unfamiliar but powerful emotional threads woven into the audience's hearts and minds.

WHAT DO YOU NEED FROM A FILMMAKER TO BEGIN COMPOSING?

Very little, to be honest, although what can be accomplished does depend on where you are in the production timeline. *Maybe* there's a draft script or just an idea in the filmmaker's brain and we can start experimenting with musical approaches and ideas – which could change wildly as we get

closer to picture lock. *Maybe* there's a locked picture or a rough cut, in which case we can start to see what the film needs in terms of music and really hone in on the musical voice.

There's always something to start with, something to respond to and be inspired by.

WHEN DO YOU LIKE TO BE BROUGHT ON TO A PROJECT?

For me, earlier is generally better – it suits my collaborative nature and enables me to find creative approaches to the story and be a good partner on the filmmaking journey. Of course, that's not always feasible - sometimes you're brought on only when picture has locked or 'soft-locked *enough*' that we can see what music the film needs and sprint toward the deadline. Ultimately, either is good.

DO YOU OWN YOUR OWN RECORDING EQUIPMENT?

I operate out of a new studio, Greenhouse Sound, which we built ground-up with state of the art gear for composing and recording.

WHAT TYPES OF MUSICIAN DO YOU WORK WITH?

The musicians I work with are not only incredibly talented; they're also collaborative, open to suggestions/improvisation and also confident enough to sometimes challenge what I've written if they feel their instrument can bring something more to my music and the story that I haven't written on the page.

REEL AVAILABLE

Full reel and samples at www.tonyscottgreen.com.

Custom reels and music library access available on request.

EXPERIENCE:

Most recent:

Sexual Animals (Feature) – released by Gravitass Ventures 12/4/2020

Dream Auguries (Podcast) – Title Theme

Unclaimed (Short) – To be released 2021

Invesco Global Consulting – Sonic branding for global financial company

'Hope' – Jaime Harrison political TV spot

Full List: [imdb.me/tonyscottgreen](https://www.imdb.me/tonyscottgreen)

CONTACT INFORMATION

tony@tonyscottgreen.com



12. Elias Serpa

EXPLAIN YOUR APPROACH AND STYLE OF COMPOSING:

I love sampling and creating unique sound worlds, from cute to mean and everything in between. That been said, I write mostly hybrid scores that incorporate this with several orchestral elements, synths and guitars.

My main focus is to support the story, the emotional content and set a tone by creating a sound that is unique to the film.

WHAT DO YOU NEED FROM A FILMMAKER TO BEGIN COMPOSING?

A fine cut or a picture locked and a spotting session. Music or film references are also helpful.

WHEN DO YOU LIKE TO BE BROUGHT ON TO A PROJECT?

The earlier the better, I have composed several projects where the music was written prior to shooting and other where we have a fine cut and start discussing the tone for the score.

DO YOU OWN YOUR OWN RECORDING EQUIPMENT?

Yes, I have an extensive setup at my home scoring studio with many guitars, amps, computers, mics, modular synths, vintage synthesizers, pedal effect, etc.

WHAT TYPES OF MUSICIAN DO YOU WORK WITH?

I mostly work with strings (cello, violin, viola) and woodwinds (cor anglais, flute), and occasionally singers (for choir and vocal effects). Live players can bring a lot of value and life to a score. I have also worked with remote

orchestras in Budapest and Russia.

REEL AVAILABLE

<https://drive.google.com/file/d/1aiyhqbPNXLE-OdTNJRdGgfW97ZSov-IH/view?usp=sharing>

EXPERIENCE:

Composer:

2021 In The Woods (Feature Film) Thriller (Post-Production)

2021 - 80 Episodes - Buscando A Frida (Post-Production) Telemundo

2020 Dead Voices (Feature Film) Horror

2020 Liquid (Short) Thriller

2020 Abroad (Short) - Drama

2019 Flat (Short) - Thriller/Western

2019 The Determined Heart (Short) Thriller

2018 Let Me Breathe (Short) (completed) Thriller

2018 The Game (Short) (Short) (completed) Thriller

2018 Hit It and Quit It (Short) (post-production) - Dramedy

2018. Hollywood Boulevard: The Regulars (Documentary short) (post-production)

2017/IV. The Visitor (Short) (original music by) (completed) Horror

2018 Rewind (Short) (Ojai Film Fest Official Selection and Reach Film Festival 2nd place winner) Dramedy - Silent Film

2016 poliKiDz (TV Series) (5 episodes) - Comedy

- SEASON ONE (2016) ... (original music by)

- THE TARGET (2016) ... (original music by)

- COMMANDER IN CHIEF (2016) ... (original music by)

- I, HILLARY (2016) ... (original music by)

- I, TRUMP (2016) ... (original music by)

2015 RelationFixTM (TV Series) - Comedy

Composer: Additional Music

2015-2016 122 Episodes Bajo el mismo cielo **Telemundo**

2016 - Larry Mania Season 04 **Mun2 Network** Reality TV

2018 Mi Familia Perfecta 110 Episodes (TV Series) (2018) **Telemundo** - Drama

CONTACT INFORMATION

hi@eliasserpa.com



13. Michael D. Simon

EXPLAIN YOUR APPROACH AND STYLE OF COMPOSING:

My approach is always centered on how to best convey the story in the most captivating way possible while taking the filmmaker's vision into account. When I start out on a project, I definitely try to frame the boundaries of my score (instrumentation, style) to form a starting foundation for my ideas. This can be based on a simple conversation with the filmmaker, or after having watched the film in its entirety. Sometimes filmmakers aren't certain the best way to play certain scenes, sometimes they are quite certain. I love both situations as they each have their own collaborate rewards.

More often than not I like starting off with temp music. I find there is a lot to be gained by early attempts at figuring out what works and what doesn't without burning too much time throwing creative "darts" at the board (particularly when there isn't much time to burn!). I also firmly believe that a composer's job is not only to figure out where and how to enhance the story with music, but also when to get out of the way.

And then the actual writing process basically involves watching the scene down, hearing it in my head as a sort of "emotional energy", and translating that into music.

WHAT DO YOU NEED FROM A FILMMAKER TO BEGIN COMPOSING?

Normally (and ideally) scoring a film would start once the film was in a fairly solid form (meaning I would get a quicktime of the full assembly of the film). Because music often is so intertwined with (and dependent on) on the pacing of the edits and transitions between scenes, too much shifting and rearranging after scoring has begun can be counterproductive (but not insurmountable!).

That being said, there are absolutely times when a filmmaker has the forethought to have some music developed first (or earlier) to serve as inspiration or a guide in the production process itself. It's rare but fun when it happens.

WHEN DO YOU LIKE TO BE BROUGHT ON TO A PROJECT?

The earlier the better, just to get the wheels turning! So often composers are brought on at the last moment when timetables are crunched. Sometimes it's unavoidable of course, but it never hurts to start your search early and get the composer in before you start shooting or editing. Let them read the script and join you on the journey to realize your vision.

DO YOU OWN YOUR OWN RECORDING EQUIPMENT?

I have the ability to record solo musicians in my studio.

WHAT TYPES OF MUSICIAN DO YOU WORK WITH?

I work with all types of musicians! Whether it's traditional orchestra, choir, a guitarist, a tabla player, a bag piper, drum corps, you name it.

REEL AVAILABLE

www.michaeldsimon.com

EXPERIENCE:

<https://www.imdb.com/name/nm1732924/>

CONTACT INFORMATION

michaeldsimon@mac.com



14. Kent Sparling

EXPLAIN YOUR APPROACH AND STYLE OF COMPOSING:

I compose a hybrid experimental electro-acoustic music, employing found sounds alongside familiar acoustic and electronic instruments (Please see the attached letter from Wayne Wang). This blend of instruments and raw sound is always done from a musical perspective, employing all the classic compositional tools of tension, release, rhythm, harmony and counterpoint. Trent Reznor and Atticus Ross, Hildur Guðnadóttir, Ryuichi Sakamoto, Cliff Martinez, Geoff Barrow and Ben Salisbury are some composers working in a style similar to mine.

WHAT DO YOU NEED FROM A FILMMAKER TO BEGIN COMPOSING?

A script, some images and discussion of the emotional themes and character arcs of the film. Ideally a sequence or scene already cut, but this is not required.

WHEN DO YOU LIKE TO BE BROUGHT ON TO A PROJECT?

Before shooting begins, ideally; I often compose sketches that the director uses during shooting and editing, helping to define mood and emotional tone early on.

DO YOU OWN YOUR OWN RECORDING EQUIPMENT?

I have a complete studio for recording and delivering 5.1 stems for a musical score. I also have professional connections at some of the best studios in the world, for recording larger ensembles.

WHAT TYPES OF MUSICIAN DO YOU WORK WITH?

I have worked with symphonic string players, avant-garde guitarists, Brazilian percussionists and electronic noise artists. I have a deep community of collaborators.

REEL AVAILABLE

www.kentsparling.com

EXPERIENCE:

Composer Fellow, Sundance Composers Lab - Documentary, 2014

James Gray - Lost City of Z (co-composer)

Wayne Wang - The Princess of Nebraska

Eduardo Sanchez - Seventh Moon (co-composer)

Frazer Bradshaw - The Deep Sky, Everything Strange and New

CONTACT INFORMATION

kentsparling@me.com

□

To Whom It May Concern,

I worked with Kent Sparling as my music composer on my latest film "Princess of Nebraska". I appreciated the creative sensibility we shared. He is willing to take risks and is comfortable working with the concept that "less is more". This is a very rare amongst composers. Kent is one of the very few.

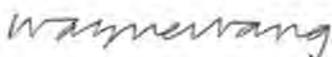
Kent started composing first by creating sound effects using environmental sounds from the city. These included sounds of trains, cable cars, cable car bell ringing, wind tunnels, burning cigarettes, walking heels, noises resonating in empty hallways, building construction, water fountains etc. He first composed a rhythm track from these sound elements and then subtly added chords and melodies to them. He started simple at the beginning of the film. Each cue became more complex, and by the end the film they grew to be an amalgamation of what came before.

This was the specific process that we used on "Princess of Nebraska", but from our working together I came to understand that Kent has a very wide range of musical sensibilities and has composed many songs that are available on his own website. And, he has quite a following who appreciates his music around the world.

Kent's experience as a sound effects designer and mixer also adds to his sense of what works well for a musical score. I strongly recommend him as a very unique composer for film scoring.

Yours truly,

Wayne Wang.





15. Daniel Walter

EXPLAIN YOUR APPROACH AND STYLE OF COMPOSING:

I'm a storyteller, just like the filmmakers. My musical approach is rooted in the film itself – instruments, rhythms, and other details that borrow from the story structure, character interplay, locations, editorial techniques, and other cinematic elements. The hope is that in the end, the music will be instantly identifiable as belonging to the film for which it was composed.

As for process: First, I'll learn about the filmmakers' musical taste and language so I can be sure we're communicating effectively. I'll also investigate the filmmakers' vision for the story and final film – where can music emphasize things, and where can it play them down? From these conversations I'll provide some musical sketches that, in concert with filmmaker feedback, will develop into the palette and themes for the project.

Ultimately, I'm tightening the bolts on the emotional journey of the film. In the past few years I've started making films both as producer and director, further grounding my composing practice in storytelling.

WHAT DO YOU NEED FROM A FILMMAKER TO BEGIN COMPOSING?

As little as a script or as much as a final cut. Usually I'll end up beginning work with a rough cut.

WHEN DO YOU LIKE TO BE BROUGHT ON TO A PROJECT?

Walter Murch said that a film is made three times: on the page, at the shoot, and in the edit. The earlier I'm involved, the more that music can organically inform each of those steps. The more time we have to work together, the better I can understand your vision for your story, as well as help you budget properly for a grander score if desired.

DO YOU OWN YOUR OWN RECORDING EQUIPMENT?

Yes, I have a home studio and all the gear I need. I have also collected instruments from around the world and use them in my scores to add unique color and character – you wouldn't necessarily know that it's an instrument from Bolivia or India, just that the score has personality and sounds unique.

WHAT TYPES OF MUSICIAN DO YOU WORK WITH?

I have worked with all kinds of musicians, from full orchestras here in Los Angeles to Sarangi (a

sort of Indian violin) players, banjo players, you name it. While I've done more acoustic scores than not, I do enjoy opportunities to dig into synth based and electronic scores – I was obsessed with electronic music as a teenager and it's always fun to revisit that part of my brain.

REEL AVAILABLE

www.danielwaltermusic.com

EXPERIENCE:

AWARDS & HONORS

ASCAP Film & TV Scoring Workshop

- One of 12 composers selected from over 300 applicants for a competitive month-long scoring workshop featuring mentorship from top composers and a paid-for recording session with full orchestra

Jerry Goldsmith Awards Finalist: Best Music in Live Action Short (*Munchausen*)

Guest Lecture on Film Scoring at UCLA School of Music

SELECTED FILMS

The Tenant (feature length narrative)

Exit 5 Productions

Director: Sushrut Jain

Starring: Rudhraksh Jaiswal (Netflix's *Extraction*), Shamita Shetty

- Slated to Premiere at Newport Beach Film Festival 2020

Beyond All Boundaries (feature length documentary)

Mad Coolie Productions

Director: Sushrut Jain

Narrator: Kunal Nayar (from *The Big Bang Theory*)

- Winner Jury and Audience Awards (Best Documentary) at Indian Film Festival Los Angeles
- Sold to Netflix

Munchausen (short)

Invicta Films

Director: Ari Aster (*Hereditary*, *Munchausen*)

Starring: Liam Aiken, Bonnie Bedelia, Rachel Brosnahan

* Premiered at Fantastic Fest in Austin, TX

SELECTED TELEVISION

Lead Composer: **Religion of Sports** (Audience Network, Docuseries Produced by Gotham Chopra, Tom Brady), **Between Two Ferns: A Tale of New York**, (Comedy Central, Comedy Special Starring Zach Galifianakis, Directed by Scott Aukerman)

Additional Music Composer: **VICE** (HBO), **The Blacklist** (NBC), **iZombie** (CW), **Red Road** (Sundance Channel), **Body of Proof** (ABC), **Party Down** (Starz), **Deception** (NBC), **The Assets** (ABC), **Happyland** (MTV)

CONTACT INFORMATION

contact@danielwaltermusic.com



16. Joel Willson

EXPLAIN YOUR APPROACH AND STYLE OF COMPOSING:

When composing I primarily care about two things: relationships and storytelling. I want to invest in your project and have a deep, meaningful artistic connection while also serving the story to the best of my ability. The music should always support the story and while I do have a very unique musical perspective, I always am willing to morph into whatever the story needs in order to bring it to life.

WHAT DO YOU NEED FROM A FILMMAKER TO BEGIN COMPOSING?

A conversation about what the Director is looking for is all I need to begin. A final edit with cues is needed to have a completed project, but I absolutely don't need that to start.

WHEN DO YOU LIKE TO BE BROUGHT ON TO A PROJECT?

I like to be brought on as early as possible. If I'm contacted during pre-production, I love that.

DO YOU OWN YOUR OWN RECORDING EQUIPMENT?

Yes.

WHAT TYPES OF MUSICIAN DO YOU WORK WITH?

I work with all types of musicians. Being based in New Orleans, I have access to some of the most incredible musicians in the world at very affordable rates. I have contacts that specialize in jazz, classical, experimental, EDM, and everything in between.

REEL AVAILABLE

www.joelwillson.com

EXPERIENCE:

The Baker

Hi, Johnny

None

Indecisive

We Can't Do This Anymore

Oh Brother

Suber

CONTACT INFORMATION

joel@joelwillson.com