



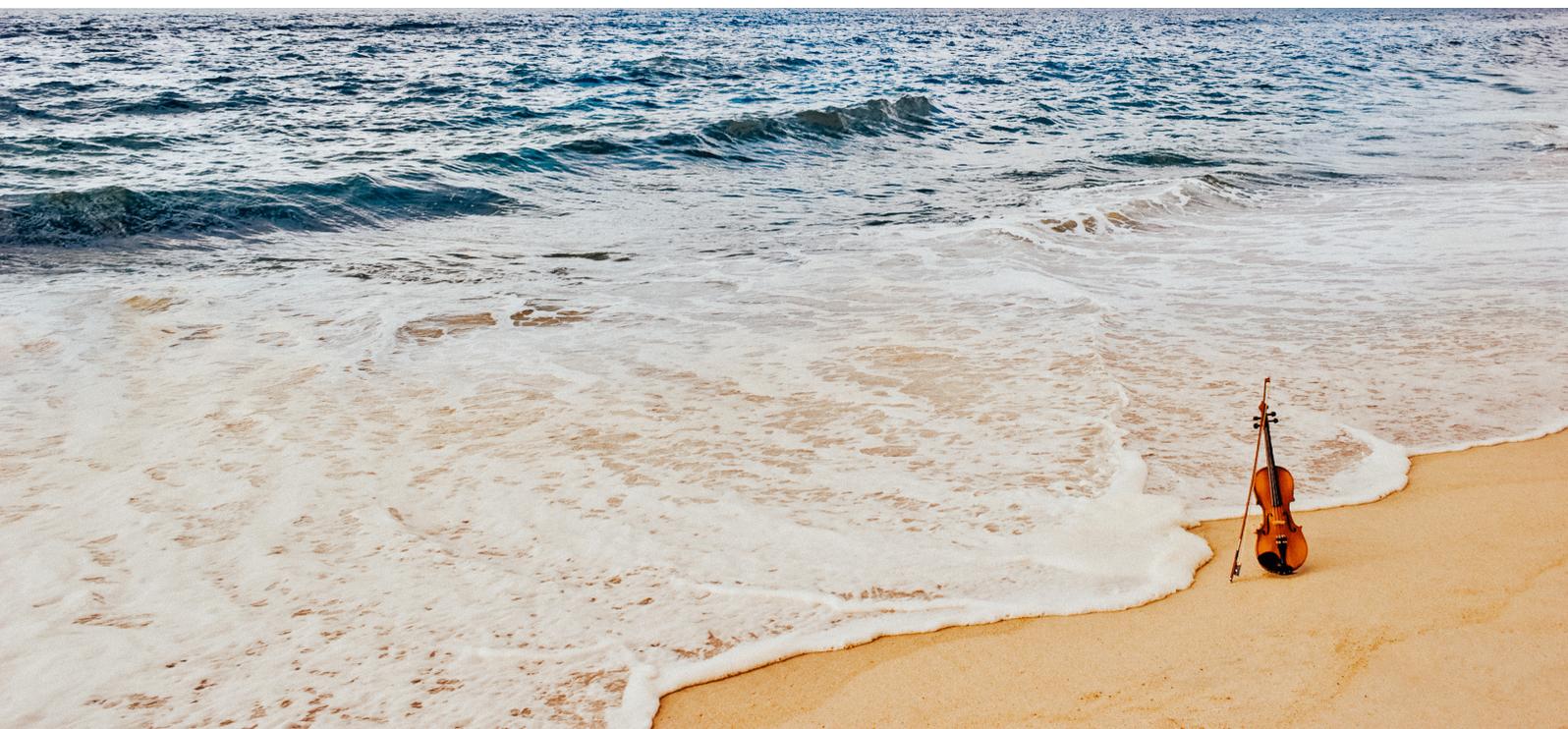
**2018 FILM
SCORING
SUMMER
PROGRAM**

FILM SCORING SUMMER PROGRAM

30TH JUNE - 23RD JULY 2018

VARNA, BULGARIA

Fundamentals of Film Scoring
4 Studio Recordings performed by Varna State Opera Orchestra
The Christopher Young Week
Music Supervision Workshop
Midi Mockups Workshop
Fundamentals of Orchestral Conducting
4-Star Hotel Accommodation





Welcome to the...
**2018 Film Scoring Summer Program on the Black Sea, Varna, Bulgaria,
June 30th to July 23rd, 2018.**

A professional, three week summer program for a new generation of film composers, now in its fourth successful year.

“Life-changing“ is the term I hear most associated with this course.

At the end of the three weeks, each participant will have scored a real scene for a real movie in a professional recording studio with professional musicians, conductor, scoring supervisor and recording engineer.

In addition to the learning experience, each composer leaves with the beginnings of their professional portfolio. It takes years to build up a professional film scoring portfolio, and composers have to start somewhere. This is the place to start.

Friends for life are made here in Varna, the surroundings are beautiful, inexpensive and the people very friendly.

This year, we have added three new separate programs: MIDI Mock-Ups, Music Supervision, and Fundamentals of Orchestral Conducting.

Looking forward to seeing you in beautiful Varna!“

Derek Gleeson, Program Director

“This unique program brings together several outstanding facilities:

The Recording Studio of the Bulgarian National Radio Varna, a short walk from the hotel,

The Varna State Opera Orchestra who will perform your recordings,

the 4-star Chernomorets Hotel, a friend of the program since its inception, providing excellent air-conditioned conference rooms, complete with multimedia equipment where the classes are held and finally, the beautiful port city of Varna with its fantastic sandy beaches and the Black Sea.

Within walking distance from the hotel there are parks, cafes, restaurants, historical architecture and night life.

We are looking forward to seeing you at the 2018 Film Scoring Summer Program, in Varna!“

Natasha Uzunova, Liaison Officer



2018 FILM SCORING SUMMER PROGRAM

 FUNDAMENTALS OF FILM SCORING	 THE CHRISTOPHER YOUNG WEEK	 MUSIC SUPERVISION WORKSHOP	 MIDI MOCKUPS WORKSHOP	 FUNDAMENTALS OF ORCHESTRAL CONDUCTING
<p>3 weeks.</p> <p>with Jan Grenner Christo Pavlov Derek Gleeson Andy Hill Debbie Smith including 1 week with Christopher Young</p>	<p>1 week.</p> <p>with Christopher Young assisted by Wilhelm von Dungen</p>	<p>1 week or 3 weeks.</p> <p>with Andy Hill</p>	<p>3 weeks.</p> <p>with Jeremy Leidhecker</p>	<p>2.5 weeks.</p> <p>with Derek Gleeson Malcolm Yuen Christo Pavlov</p>
<p>€ 3,400</p>	<p>€ 1,400</p>	<p>€ 1,400 one week. € 2,950 three weeks.</p>	<p>€ 2,950</p>	<p>€ 2,950 active participant € 1,400 auditor (no podium time)</p>
<p>June 30th to July 23rd 2018</p>	<p>July 8th to July 13th 2018</p>	<p>June 30th to July 7th 2018 or June 30th to July 23rd 2018</p>	<p>June 30th to July 23rd 2018</p>	<p>June 30th to July 18th 2018</p>



FUNDAMENTALS OF FILM SCORING

June 30th - July 23rd, 2018.

With Jan Grenner /
Christopher Young / Christo Pavlov /
Andy Hill / Debbie Smith / Derek Gleeson

The Fundamentals of Film Scoring program will present and provide learners with the practical, creative, conceptual ideas and fundamental techniques of successfully composing a score for the screen. It examines the responsibilities, workflows and processes of the composer, from initial commission through to the final completion of the score. During the program, participants will compose and record four pieces: starting with solo piano, then gradually working on more complex structures such as a nine-member mixed chamber ensemble and a strings/ harp/ piano ensemble; finally, participants will score a scene from a major Hollywood movie and have it recorded with a 38-member orchestra and dubbed to picture.

This program is the perfect starting point for musicians, composers and producers who want to explore composing for scoring for film, game, TV and other visual media. It addresses professional and non-professional musicians, composers and producers, and will provide participants with material for their compositional portfolio, a pre-requisite for successfully pitching for scoring engagements.

Course Outline.

- Classes on principal film scoring workflow, syncing calculations, use of DAW and notation software (Logic, Sibelius) in a film scoring environment, MIDI recording, editing and basic mock-up techniques with samples and virtual instruments, mixing and mastering basics. With course leader Jan Grenner.
- Classes on film scoring, including creativity and MIDI scoring exercises. With Hollywood composer Christopher Young.
- Classes on Orchestration. With maestro Christo Pavlov.
- Classes on Recording procedures and techniques. With recording engineer Debbie Smith.
- Additional Classes with music supervisor Andy Hill.

The Recordings.

In the week before the Christopher Young Week, we begin teaching the fundamentals and start the composing process. Two of the four compositions, between 1:30 to 2:30 minutes each, are created and recorded:

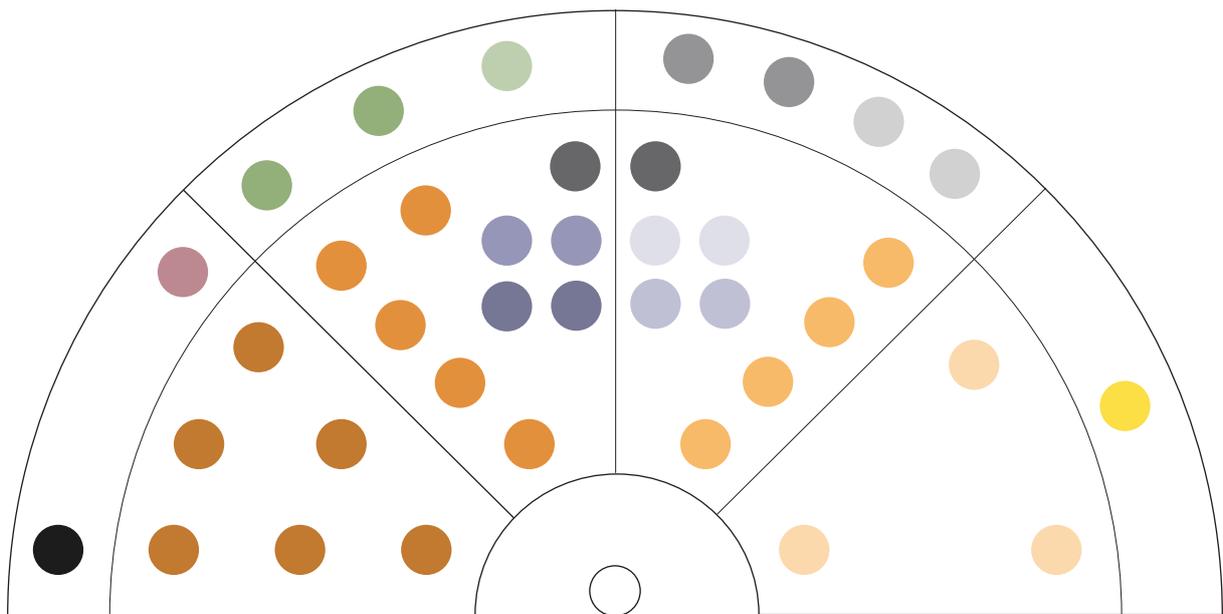
- The initial piece for solo piano and
- The piece for a mixed ensemble comprised of nine different instruments.

In the week following the Christopher Young Week, the remaining two compositions are created:

- The strings/ harp/ piano ensemble and
- The final 38-member mixed orchestra which is eventually dubbed to a Hollywood blockbuster work print.

Final Recording with the Varna State Opera Orchestra.

participants have the opportunity to have their music recorded by a unique 38-member orchestra at the end of the program. With orchestrations overseen by Christo Pavlov, conducted by Derek Gleeson (or by yourself if you wish), recorded by Debbie Smith at the Bulgarian National Radio studio, performed by members of the Varna State Opera Orchestra. Don't miss out on that unique experience!



● 6 1 st violins	● 2 flutes (1 piccolo)	● 1 piano
● 5 2 nd violins	● 2 clarinets	● 2 horns
● 4 violas	● 2 oboes	● 2 trumpets
● 3 celli	● 2 bassoons	● 2 trombones
● 1 double bass	● 1 harp	● 2 percussionists
		● 1 timpanist

Two courses in one.

Only with this course, you get two of our courses in one:
The Fundamentals in Film Scoring Course including
The Christopher Young Week

Personalized promotion video.

Videographer Brendan Hayes will film the entire process of the course. Each participant will receive their personal footage which they can personalize for their own promotional use..

Requirements.

...A modern laptop capable of running current DAW and notation software, (preferable a Mac, as topics are presented on a Mac using Logic 10 and Sibelius 8.5). If you are working with other DAWs (Cubase, Digital Performer, Ableton Live, Pro Tools, etc.) be advised that you should know the software well enough to be able to transfer the lesson input self-guided.

...A portable MIDI keyboard, with 25 keys, like the Nektar LX 25.

...A good pair of headphones including an extra adapter for mini-jack to standard headphone jack to use it both on your laptop and on the 88-key digital piano provided for general use.

...A USB flash drive (pen drive) for file-swapping (distribution of course material)

...An external hard drive with ample storage (1-2 GB)

...Music manuscript paper

...A PRINTED cv/ bio with emphasis on your musical experience

...An audio CD (standard red book format, not an MP3 CD!) containing a selection of your music, showcasing your musical personality, including a track list booklet, and your name written on the CD!

What's included.

- All classes as outlined above
- The Christopher Young Week
- Andy Hill lecture: „The Secret Language of Film Music“, and how major developments in that language (Herrmann, Bernstein, Morricone, Zimmer, Elfman, Newman, Klimek & Heil, Richter et al) have expanded the composer's vocabulary.
- Four compositions, each between 1:30 and 2:30 minutes long, including rough mixes and individual tracks of all your recordings
- Promotion video footage
- Each Participant will receive a certificate of completion at the end of the program signed by Derek Gleeson, Christopher Young and other members of the team.
- 4-star hotel accommodation from June 30th to July 23rd, 2018 at the Cherno More Hotel in Varna
A single room for each student, including breakfast and free Wi-Fi
- 24-hour access to the main classroom
- Students retain written, publishing and recording copyright for their material

Course Fee.

€ 3,400

APPLY
HERE!

Schedule for Fundamentals of Film Scoring.

Daily classes are scheduled from 10:00-13:00 and 14:00-17:00, plus individual evening consultations as required.

Sat June 30 th	6pm-8pm: Reception with Program Director Derek Gleeson, and all other tutors and staff. View examples of past student works. Set the first piano recording assignment.
Sun July 1 st	Morning and afternoon classes with Jan Grenner Evening Individual consultations and writing assignment
Mon July 2 nd	Morning class with Jan Grenner, afternoon writing first piano assignment Evening individual consultations and writing assignment
Tues July 3 rd	All day, recording first piano compositions at Bulgarian National Radio Studio One, supervised by Maestro Derek Gleeson
Wed July 4 th	Morning Jan Grenner, afternoon orchestration with Christo Pavlov, evening individual consultation and writing assignment
Thurs July 5 th	Morning Orchestration Christo Pavlov, afternoon Jan Grenner, evening individual consultations and writing assignment
Fri July 6 th	Orchestral recording techniques Debbie Smith, afternoon and evening writing for 9-piece and individual consultations
Sat July 7 th	All day, recording 9-piece ensemble, conducted by Maestro Derek Gleeson
Sun July 8 th	Morning free. Afternoon: preparation class for Chris Young Week. with Jan Grenner
Mon July 9 th	Composition with Christopher Young. Morning and afternoon regular classes, evening individual consultations with Chris Young and writing assignment.
Tues July 10 th	Composition with Christopher Young. Morning and afternoon regular classes, evening individual consultations with Chris Young and writing assignment.
Wed July 11 th	Composition with Christopher Young. Morning and afternoon regular classes, evening individual consultations with Chris Young and writing assignment.
Thurs July 12 th	Composition with Christopher Young. Morning and afternoon regular classes, evening individual consultations with Chris Young and writing assignment.
Fri July 13 th	Writing day and individual consultations with Chris Young.
Sat July 14 th	All day Recording Strings, Harp and Piano compositions, conducted by Maestro Derek Gleeson
Sun July 15 th	Day off
Mon July 16 th	Morning The Secret Language of Film Music with Andy Hill, Afternoon Christo Pavlov Evening individual consultations and writing assignment
Tues July 17 th	Morning Christo Pavlov, Afternoon Andy Hill Evening individual consultations and writing assignment
Wed July 18 th	Morning Andy Hill, afternoon writing assignment Evening individual consultations and writing assignment
Thurs July 19 th	Morning Debbie Smith, Afternoon writing assignment Evening individual consultations and writing assignment
Fri July 20 th	Writing day and part preparation
Sat July 21 st	Recording 38-piece ensemble to picture. Conducted by Maestro Derek Gleeson
Sun July 22 nd	All day review dubbed to picture compositions
Mon July 23 rd	Departure Day



**THE
CHRISTOPHER
YOUNG WEEK**

July 8th - 13th, 2018.

With Christopher Young. Assisted by Wilhelm von Dungen

Christopher Young’s class is divided into two parts.

In Part I he will focus on the importance of melody and how all great film scores are held together by one or more instantly memorable themes. These in turn are then put through a series of variations. In order to improve the students’ melodic skills they will be given a series of writing assignments in song form which will culminate with scoring a main title sequence for one of the movies he scored.

In Part II Christopher will focus on how to successfully score genre movies (Sci-fi, fantasy, horror, suspense) through a process called “Musical Approaches.” Though his career includes the scoring of approximately 125 movies of all styles, he has had more experience scoring genre movies. The class will also include student improvisations to scenes to help them write faster and break through the wall of self-doubt. Participants are given positive criticism and creative direction during the class. Christopher will try to find the best in every composer’s musical voice and encourage them to believe in it. Christopher hopes that the composers will leave the class more convinced that each and every one of them have a place in the world of music and for the visual media.

Outcomes.

Once successfully completed, participants can score a film scene, have best practices for faster composition methods, a better understanding of notation techniques and instrumentation selection and be able to locate, identify and effectively use their creative insights in the scoring process.



Mentoring.

Each participant will be scheduled for an individual, one-to-one career development mentoring session with Christopher Young, who will listen to your music, read your bio, and provide you with feedback, opinion and direction.

This is an invaluable opportunity to sit with a Hollywood A-list composer, discussing your musical style, your compositions, your next step career options, finding out about agents, managers, publishers, and getting insights into the life of a composer in Hollywood.

Requirements.

...A modern laptop capable of running current DAW and notation software

...A portable MIDI keyboard, with 25 keys, like the Nektar LX 25.

...A good pair of headphones including an extra adapter for mini-jack to standard headphone jack to use it both on your laptop and on the 88-key digital piano provided for general use.

...A USB flash drive (pen drive) for file-swapping (distribution of course material)

...An external hard drive with ample storage (1-2 GB)

...Music manuscript paper

...A PRINTED cv/ bio with emphasis on your musical experience

...An audio CD (standard red book format, not an MP3 CD!) containing a selection of your music, showcasing your musical personality, including a track list booklet, and your name written on the CD!

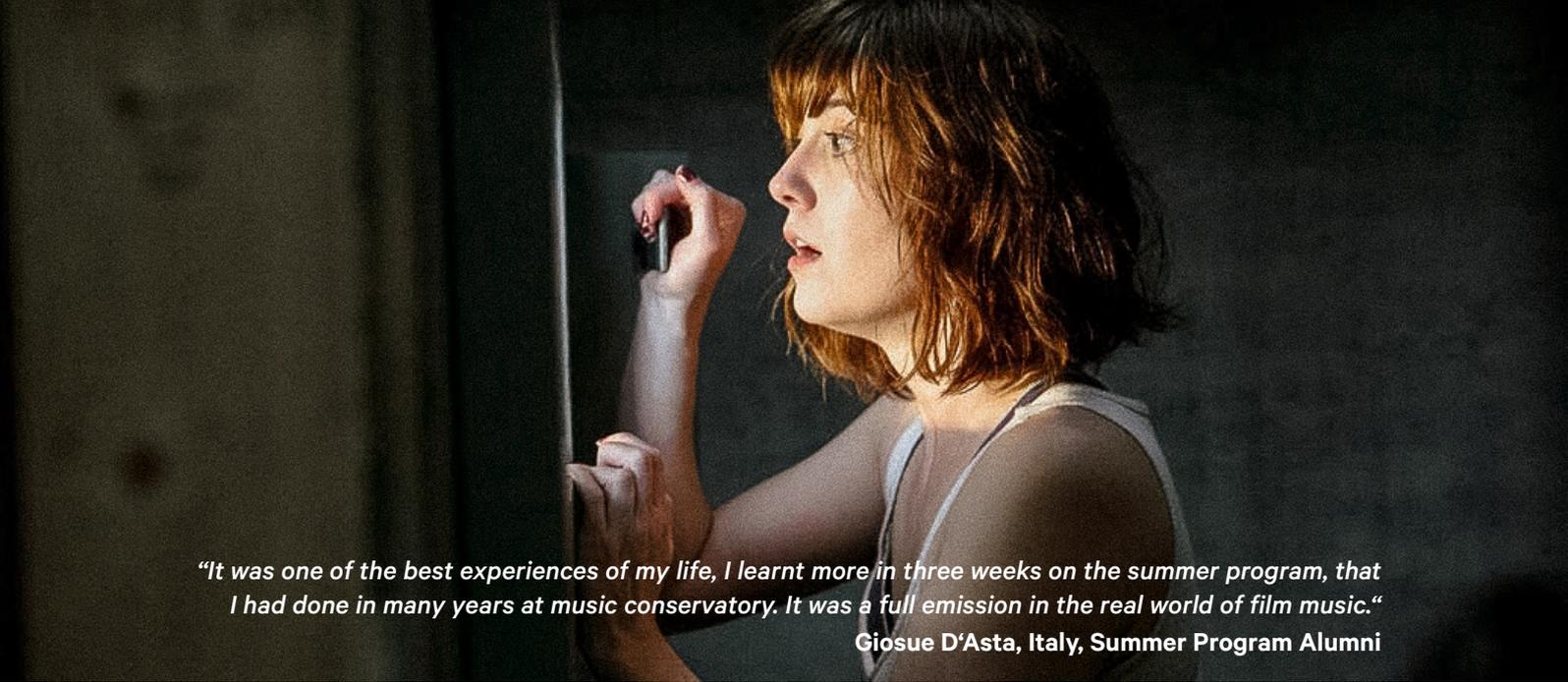
What is Included.

- Classes as outlined above
- 4-star hotel accommodation from June 7th to July 14th, 2018 at the Cherno More Hotel in Varna, with a single room for each student, including breakfast and free Wi-Fi
- 24-hour access to the main classroom

Course Fee.

€ 1,400

APPLY
HERE!



“It was one of the best experiences of my life, I learnt more in three weeks on the summer program, that I had done in many years at music conservatory. It was a full emission in the real world of film music.”

Giosue D’Asta, Italy, Summer Program Alumni

**MUSIC
SUPERVISION
WORKSHOP**

1 Week Duration June 30th - July 7th 2018.

With Andy Hill

“Locked to Picture: The Art & Business of Music Supervision”.

Twenty years ago, music supervision was an occupation without a pedigree, and the number of supervisors earning major film and television credit was substantially less than one hundred worldwide. Music publishing companies and record labels earned the bulk of their income from mechanical royalties and CD sales. Then came the digital age. In 2011, BMG Music Publishing, with one of the largest song catalogs on the planet, announced that for the first time, its earnings from music synchronization with picture exceeded income from all other sources. “Sync” became the new Holy Grail. Along with this shift came a concurrent increase in competition. Music supervisors are, in effect, the new A&R people. Independent music supervisors now function much as corporate film/television music executives once did. They operate creatively, seeking and selecting the artists and songs that will create emotional alchemy with picture, often providing new artists with their first significant commercial platform.

On international co-productions like HBO’s *The Young Pope*, it’s not unusual to see the music supervisor serving as a kind of co-composer, tracking in hybrid and contemporary classical selections that provide a stylistic blueprint for the original score. They also function in a paralegal capacity, ensuring that rights clearance and licensing are airtight and that the production company is left with no unforeseen encumbrances. Finally, they provide a technical capability in ensuring that all audio materials meet the specifications and delivery requirements of the production. In some cases, supervisors even assume editorial functions. This one week course will offer a basic field guide to the array of skills the 21st century music supervisor must have on-hand. It will focus on the three essential elements of the craft: music search and selection; research and licensing; and delivery.

This course will examine the most useful tools for accomplishing all three elements. The current global state of copyright law, moral rights conventions, and performance income administration will be reviewed, as well as the status of new income streams opened by digital platforms. Class sessions will include Skype chats with leading music supervisors and rights management experts from entertainment industry centers such as Los Angeles, London and Berlin. Students will leave the one-week session with a sense of the full scope of the job.

3 Weeks Duration June 30th - July 23rd 2018.

With Andy Hill

“Locked to Picture 2.0: A Practicum in Music Supervision”.

Week one of this expanded course will be identical to the introductory version, but subsequent weeks will press students into service in the three essential areas of music supervision — music search and selection, clearance and licensing, and technical delivery - on „mock“ projects specially created for this workshop.

These projects will be modeled on the contemporary independent feature film and cable television productions that offer the greatest opportunity for novice music supervisors. Students will do script breakdown and music cost analyses, learn how to search for material that reflects filmmakers' intentions as well as commercial exigencies, conduct full copyright searches, examine the various forms of licensing, and construct a basic soundtrack deal.

This course will include a starter tutorial in the use of the DAW for audition and editing of potential music choices. Students will leave the course with a video file of their work that can serve as an introductory „reel“ and the necessary skills to take on a basic music supervision assignment. A digital version of the renowned Film & TV Music Guide is included with course price, as is trial access to the Pingtrax music search utility by Musimap.

“Locked To Picture” Extended will challenge learners with three “real world” music supervision assignments in the genres of drama, romantic comedy, and sci-fi/horror. You'll select the music (from a program Spotify Premium account or Pingtrax), presenting options to the “director,” download and track it against picture with Pro Tools, editing as necessary, and once approval is granted, conduct a full copyright search and “mock” clearance/licensing which will put you in direct contact with licensing reps. Finally, you will prepare a cue sheet. Your final work will be critiqued by top music supervisors.

Requirements.

Students continuing for the extended program will be required to attend with a laptop computer running AVID PRO TOOLS 12 (currently 12.8.3 for Mac OS 10.13 High Sierra; check for compatibility with earlier operating systems. Window users must check for compatibility; v. 12.8.3 will run on Windows 10). Pro Tools 12 is available by monthly subscription, and if desired, can be downloaded from www.shop.avid.com only for the duration of the program. If you are enrolled in an accredited college or university program, you may be eligible for an educational discount at a rate as low as \$8.25 U.S. per month. You are also required to bring a hardware audio interface suited for ProTools. For ProTools-approved interfaces also refer to the AVID website.

What is Included.

- Classes as outlined above
- 4-star hotel accommodation for 1 week course from June 30th to July 7th, 2018 / for 3 weeks from June 30th to July 23rd, 2018 at the Cherno More Hotel in Varna, with a single room for each student, including breakfast and free Wi-Fi
- 24-hour access to the main classroom

Course Fee.

1 week: € 1,400 / 3 weeks: € 2,950

APPLY
HERE!

Provisional schedule for “Locked To Picture” and “Locked to Picture 2.0”.

Daily classes are scheduled from 10:00-12:00 and 14:00-16:00.

Sat June 30 th	6pm-8pm: Reception with Program Director Derek Gleeson, and all other tutors and staff. View Examples of past student works.
Sun July 1 st	Day off
Mon July 2 nd	Morning Sync - The New Frontier Afternoon The Expanded Role of the Music Supervisor
Tues July 3 rd	Morning Analysis of Projects Tracked By Top Supervisors (e.g., John Houlihan [Deadpool, John Wick]; Amelia Hartley [Black Mirror, Peaky Blinders]; Randall Poster [Wonderstruck, Isle of Dogs]; Chris Douridas. Afternoon Continue Project Analysis
Wed July 4 th	Morning Music Selection Resources (e.g., Last FM, Musimap/ Pingtrax, Bandcamp, Spotify, Pandora, etc.) Afternoon Music Selection Process & Aesthetics (including script breakdown and placement grids)
Thurs July 5 th	Morning Music Clearance - Process & Resources (e.g., copyright search via PRO databases, publisher databases, script clearance, permissions, etc.) Afternoon Music Clearance, cont.
Fri July 6 th	Morning Music Licensing - Negotiating Price & Terms for Usage (e.g., sync and master use licenses, scope of usage; jockeying quotes; favored nations deals, etc.) Afternoon Soundtrack Deals
Sat July 7 th	Departure Day for a one week students Day off for the 3 weeks students
Sun July 8 th	Day off
Mon July 9 th	Morning Assignment #1-Drama. View/spot selected scenes and compare exemplars from similar films/ television dramas such as The Sopranos and Broadchurch. Afternoon Individual time for music search
Tues July 10 th	Morning Review first round search candidates. Afternoon Second round search/initial copyright search
Wed July 11 th	Morning Pro Tools Lab Session Afternoon Editing
Thurs July 12 th	Morning Assignment #1 Presentation Afternoon Assignment #1 Presentation (cont.) Preview Assignment #2—Romantic Comedy
Fri July 13 th	Morning Assignment #2-Romantic Comedy View/spot selected scenes and compare exemplars from similar films/television comedies such as Girls, Deadpool, and Home Again. Afternoon Individual time for music search.
Sat July 14 th	Day off
Sun July 15 th	Day off
Mon July 16 th	Morning Review first round search candidates Afternoon Second round search/initial copyright search
Tues July 17 th	Morning Pro Tools Editing Session Afternoon Lab time for Editing
Wed July 18 th	Morning Lab time for Editing Afternoon Assignment #2 Presentation (cont.) Preview Assignment #3-Sci-Fi/Horror
Thurs July 19 th	Morning Assignment #3—Sci-Fi/Horror. View/spot selected scenes and compare exemplars from similar genre fare such as Stranger Things and Black Mirror. Afternoon Individual time for music search
Fri July 20 th	Morning Review first round search candidates Afternoon Second round search/initial copyright search
Sat July 21 st	Day off
Sun July 22 nd	Day off
Mon July 23 rd	Departure Day



"My favourite moments were hearing your own music being performed by a live orchestra. I had never done that before so it was really an exciting moment for me."

Sarah Lynch, Ireland, Summer Program Alumni

**MIDI
MOCKUPS
WORKSHOP**

June 30th - 23rd, 2018

With Jeremy Leidhecker

One of the most important skills a modern composer can have is the ability to create extremely realistic mockups. The sound and presentation of your music will absolutely make or break the gig! Learn how to create superb audio mockups for your Film/ Visual Media or Classical music project, utilizing a totally self-contained setup on your laptop. No additional outboard hardware gear required, other than a small MIDI keyboard.

Led by award-winning composer and technician Jeremy Leidhecker, this three-week program will equip you with the skills necessary to create great realistic mockups:

- Instruction on mockup technique in Logic Pro X (applicable to other DAWs), presented in a comprehensive mockup development series, including: Brass, Woodwinds, Percussion and the „big drums“, Hollywood sound, Piano/ harp/ celeste, Strings.
- Plugins to enhance your sound: Limiters, compressors, exciters, etc.
- Mixing mockups into your live recording (the „Hans Zimmer Special“) with MIDI fundamentals and best practices.
- Orchestration techniques and how they apply to mockups.
- Exercises and methods to greatly improve your mockup skills.
- Opportunities to mockup famous film cues for your portfolio.
- Tutorials on mocking up your own Sibelius or Finale scores.
- Re-score and record a scene from a Hollywood-produced film with a 25-member live orchestra, then learn how to greatly enhance the sound by layering in mockups of the material.

Requirements.

- ...Laptop with ample RAM, processor speed, and hard drive storage
- ...MIDI keyboard (25 keys minimum, 49 keys if possible)
- ...High quality headphones
- ...USB Flash drive (pen drive, 16GB to 64GB) for file-sharing and distribution of course material
- ...iLok License flash drive (many sound libraries require this device - double check your library's requirements)
- ...Digital Audio Workstation (DAW), preferably Apple Logic Pro X (all lectures are delivered in Logic. If you are running any other DAW, you must be able to transfer skills taught in Logic to your DAW, self-guided)
- ...Notation software. Highly recommended: Sibelius (all lectures are delivered in Sibelius 7+. Other notation software are accepted, but the student must be able to transfer skills learned in Sibelius to these softwares, self-guided)
- ...Orchestral Sound Libraries. Students must have access to: Orchestral Brass, Orchestral Woodwinds, Strings, Orchestral Percussion , Piano.

What's included.

- All classes as outlined above
- 25-Piece Orchestral Recording Session with mockup
- 4-star hotel accommodation from June 30th to July 23rd, 2018 at the Cherno More Hotel in Varna, with a single room for each student, including breakfast and free Wi-Fi
- 24 hour access to the Main Classroom
- Students retain written, publishing and recording copyright for their material

Mockup Examples.

Click on the links below:



[Batman Begins](#)
["Macrotus"](#)



["Lichen" Excerpt](#)



["La Détente" with Score](#)



["La Détente" Animation](#)



[Star Wars](#)
["The Flag Parade"](#)

Course Fee.

€ 2,950

APPLY
HERE!

Schedule for the MIDI Mockups Workshop 2018.

Daily classes are scheduled from 10:00-13:00 and 14:00-17:00.

Sat June 30 th	6pm-8pm: Reception with Program Director Derek Gleeson, and all other tutors and staff. View Examples of past student works.
Sun July 1 st	Morning Introductory Class with Jan Grenner (combined with the Film Scoring Summer Program students). Afternoon Introductory Class with Jan Grenner
Mon July 2 nd	Morning Class with Jan Grenner (Combined) Afternoon-Evening: Writing time for 25-Piece Orchestral Recording
Tues July 3 rd	Morning: "Logic Pro X Fundamentals" Afternoon: "Template Building in Logic Pro X"
Wed July 4 th	Morning: "Strings Mockups" Lecture (Part 1) Afternoon: Individual Tutorials on Strings Mockup Assignment
Thurs July 5 th	Morning: "Strings Mockups" Lecture (Part 2) Afternoon: Individual Tutorials on Strings Mockup Assignment
Fri July 6 th	Morning: Individual Tutorials on Strings Mockup Assignment Afternoon: Strings Mockup Assignment Review, Class Critique and Tutorial
Sat July 7 th	Morning: "Brass Mockups" Lecture (Part 1) Afternoon: Individual Tutorials on Brass Mockup Assignment
Sun July 8 th	Morning: "Brass Mockups" Lecture (Part 2) Afternoon: Individual Tutorials on Brass Mockup Assignment <i>Possible opportunity to audit Christopher Young's classes</i>
Mon July 9 th	Morning: Individual Tutorials on Brass Mockup Assignment <i>Possible opportunity to audit Christopher Young's classes</i> Afternoon: Brass Mockup Assignment Review, Class Critique and Tutorial
Tues July 10 th	Writing Day for 25-Piece Orchestral Recording Session <i>Possible opportunity to audit Christopher Young's classes</i>
Wed July 11 th	Morning: "Percussion and 'Big Drums' Mockups" Lecture (Part 1) Afternoon: Individual Tutorials on Percussion and 'Big Drums' Mockup Assignment <i>Possible opportunity to audit Christopher Young's classes</i>
Thurs July 12 th	Morning: "Percussion and 'Big Drums' Mockups" Lecture (Part 2) Afternoon: Individual Tutorials on Percussion and 'Big Drums' Mockup Assignment <i>Possible opportunity to audit Christopher Young's classes</i>
Fri July 13 th	Morning: Individual Tutorials on Percussion and 'Big Drums' Mockup Assignment Afternoon: Percussion and 'Big Drums' Mockup Assignment Review, Class Critique and Tutorial
Sat July 14 th	Writing Day and Score/Parts Prep for 25-Piece Orchestral Recording Session
Sun July 15 th	Day Off
Mon July 16 th	25-Piece Orchestral Recording Session with Conductor Derek Gleeson, Studio Engineer Debbie Smith
Tues July 17 th	Morning: "Woodwinds Mockups" Lecture (Part 1) Afternoon: Individual Tutorials on Woodwinds Mockups
Wed July 18 th	Morning: "Woodwinds Mockups" Lecture (Part 2) Afternoon: Individual Tutorials on Woodwinds Mockups
Thurs July 19 th	Morning: 25-Piece Orchestral Recording Session Review and Mixing Session Afternoon: 25-Piece Orchestral Recording Session Mixing
Fri July 20 th	Morning: "Enhancing the Sound: Blending Live Instruments with Mockups" Lecture (Part 1) Afternoon: "Enhancing the Sound: Blending Live Instruments with Mockups" Lecture (Part 2)
Sat July 21 st	Morning: Individual Tutorials on 25-Piece Recording/Mockup Afternoon: 25-Piece Session/Mockup Assignment Review, Class Critique and Tutorial
Sun July 22 nd	All-Day Review and Wrap-up with 2018 Film Scoring Summer Program Participants
Mon July 23 rd	Departure Day



FUNDAMENTALS OF ORCHESTRAL CONDUCTING

June 30th - July 18th, 2018

With Derek Gleeson / Malcolm Yuen / Christo Pavlov

This is a 100% practical, hands-on course. It is aimed at musicians, composers, and educators of all levels, wishing to gain and build solid technical and interpretive conducting skills, providing all students with daily technique sessions, score preparation and rehearsal techniques.

Participants will conduct a performance in a final studio or public concert forum, which will be video recorded, and accompanied by a professionally recorded high-quality audio track.

Course Structure.

Week 1 will include a conductor's overview, technique, and podium time conducting two pianos and string quintet with video reviews.

Week 2 will include podium time with a 38-member professional orchestra, and each session will be video-reviewed individually.

All active participants will receive up to three hours podium time, conducting two pianos, a professional string quintet, and a professional 38-member orchestra.

Course Outline.

- Conducting techniques
- The role of the conductor as leader and visionary
- Score preparation
- Rehearsal techniques
- Introduction to studio conducting
- The conductor as a concert performer

Study Repertoire.

Divertimento in Fk. 138
Serenade for Strings Op. 48
Siegfried Idyll
Symphony no. 1 Op. 21
Czech Suite Op. 35
Symphony no. 2 Op.73
Overture to Merry Wives of Windsor

W. A. Mozart
P. Tchaikovsky
R. Wagner
L. v. Beethoven
A. Dvorak
J. Brahms
O. Nicolai

What's included.

- All classes as outlined above
- 4-star hotel accommodation from June 30th to July 23rd, 2018 at the Chernomorec Hotel in Varna, with a single room for each student, including breakfast and free Wi-Fi
- Students retain written, publishing and recording copyright for their material
Personalized promotion video

Course Fee.

€ 2,950

A limited number of places will be available for auditors (no podium time).

€1,400



Schedule for Fundamentals of Orchestral Conducting.

Daily classes are scheduled from 10:00-13:00 and 14:00-17:00.

Sat June 30 th	6pm-8pm: Reception with Program Director Derek Gleeson, and all other tutors and staff. View Examples of past student works. Overview of Conducting course.
Sun July 1 st	Morning and afternoon classes with Malcolm Yuen
Mon July 2 nd	Morning and afternoon classes with Christo Pavlov
Tues July 3 rd	Morning Conducting 2 Pianos with Malcolm Yuen Afternoon Video reviews with Malcolm Yuen
Wed July 4 th	Morning Conducting 2 Pianos with Derek Gleeson Afternoon Video reviews with Derek Gleeson
Thurs July 5 th	Morning Conducting Quintet with Malcolm Yuen Afternoon Video reviews with Malcolm Yuen
Fri July 6 th	Conducting Quintet with Christo Pavlov Afternoon Video reviews Christo Pavlov
Sat July 7 th	Individual consultations with Malcolm Yuen and observe recording 9-piece ensemble
Sun July 8 th	Day off
Mon July 9 th	Conducting Orchestra (morning with Malcolm Yuen , afternoon with Christo Pavlov)
Tues July 10 th	Conducting Orchestra (morning with Christo Pavlov, afternoon with Malcolm Yuen)
Wed July 11 th	Conducting Orchestra (morning with Malcolm Yuen , afternoon with Christo Pavlov)
Thurs July 12 th	Conducting Orchestra (morning with Malcolm Yuen, afternoon with Christo Pavlov) Evening Introduction to Studio Conducting with Derek Gleeson
Fri July 13 th	Conducting Orchestra (morning with Malcolm Yuen , afternoon with Christo Pavlov)
Sat July 14 th	Morning Introduction to Studio recordings Observe Recording Strings, Harp & Piano comps Evening Individual consultation if required with Malcolm Yuen
Sun July 15 th	Conducting Orchestra (morning with Christo Pavlov, afternoon with Malcolm Yuen)
Mon July 16 th	Day off (Participants also free to observe studio recording session from MIDI mockups workshop)
Tues July 17 th	Morning Dress rehearsal Evening Final Concert TBC
Wed July 18 th	Departure Day

“What I really enjoy about the summer program was the mentorship of Maestro Christopher Young. He was really helpful, and he provided a lot of insights in to the film scoring world.”

Si Hao Ting, Singapore, Summer Program Alumni

Meet the team.



Derek Gleeson

Conductor, composer, producer, percussionist, pianist and educator. A 35-year music industry veteran. Artistic Director for the MA in Scoring for Film and Visual Media at Pulse College, Dublin, Music Director Dublin Philharmonic Orchestra, Music Director Rachmaninov Festival Orchestra, Principal Guest Conductor Harbin Symphony Orchestra.

Christopher Young

A Golden Globe nominated composer whose credits include such horror films as Drag Me to Hell, A Nightmare on Elm Street, Hellraiser and Spiderman 3 for which he received the Film & TV Music Award for best score for a dramatic feature film.



Andy Hill

Former Vice President of Music for Walt Disney Pictures. overseeing music production on such movies as: The Lion King, Beauty and the Beast, Sister Act, etc. Author of “Scoring The Screen: The Secret Language of Film Music” (Hal Leonard 2017) and a Grammy-winning music supervisor. Director of international business development for Galaxy Studios and the Scoring Flanders initiative.

Jan Grenner

Composer Jan Grenner has an MA in film scoring and music education. He is the module leader on the Fundamentals of Film Scoring module for the MA in Scoring for Film & Visual Media program at Pulse College, Dublin. He is also an audio engineer, a pianist, and an opera singer.



Jeremy Leidhecker

Freelance composer and lecturer for the Masters in Scoring for Film and Visual Media Program at Pulse College, part of the world-renowned Windmill Lane Recording Studios. Jeremy serves as Assistant Musical Director and Conductor of The Commonwealth Pops Orchestra.



Christo Pavlov

Christo is professor at the National Music Academy, Sofia, Director Conductor at Philharmonia Bulgarica. His arrangements and orchestrations have been recorded for Film & Television as well as for classical labels like Decca with the Chamber Orchestra of Europe. Christo will present classes and act as scoring supervisor/ music producer for the recording sessions.

Debbie Smith

Music producer, recording engineer, music editor and educator. Debbie works in the recording studios of Dublin, Sofia and Los Angeles with, among others, industry giants Denis Sands, Steve Dorff and Conrad Pope and will lecture on the recording processes and engineer all the recording sessions.



Malcolm Yuen

Malcolm Yuen Conductor, clinician and educator. He is Music Director of the Irish Chamber Ensemble, Associate Conductor of the Dublin Philharmonic Orchestra, Ireland, and Juror, Wiener Musikseminar, Vienna. He will present classes in the Fundamentals of Orchestral Conducting.

Wilhelm von Dungen

Arranger, Orchestrator, Conductor, Music Producer. Wilhelm holds several degrees in music education, composing, conducting, audio tech. and has an MA in music for media. He was 3 years assistant conductor of the prestigious “Junge Europa Philharmonie“.



Natasha Uzunova

Classical flutist Natasha Uzunova is our Liaison Officer. She will look after any general issues regarding Varna administration, the hotel bookings, cultural events and help with any translation requirements.

Brendan Hayes

Videographer Brendan Hayes will film the entire program and provide each participant with their personal footage which they can personalize for their own promotional use.





"We were a lot of people from different places and cultures, so we had to find a common language, and the common language was music."

Federico Truzzi, Italy, Summer Program Alumni

General information.

We are here to help you with any questions you might have. Please submit any queries to info@filmscoringsummerprogram.com and we will direct your query to a member of the team best suited to answer your questions.

Admission.

...A deposit of € 350.- (Euros) required by February 15th, 2018 to secure your place on the summer program. Later deposits are accepted, but places are allotted on a first come, first serve basis. There is no audition or interview for the Film Scoring Summer Program. Simply submit the deposit and the following items by February 15th to secure your place.

...A final payment for the remaining course fee, depending on your course, is required by April 1st, 2018.

...Two passport size photographs.

...Your flight informatio. Submit by June 1st.

...A cv/ resume, including a short biography covering your musical experience.

Bank transfer details.

Please make sure to clearly reference the bank transfer with: Last name, first name, course name, Summer Program 2018. We cannot guarantee any confirmation without knowing who sent the transfer.

Bank:	Ulster Bank, Palmerstown
Address:	1 Clarkeville Terrace, Palmerstown Dublin 20, Ireland
Account Name:	Ceoil Productions Ireland, Ltd.
IBAN:	IE34 ULSB 9850 4500 7650 31
BIC/Swift Code:	ULSB IE 2D

PayPal: Please visit our website to pay via PayPal

Payment Plan - Spread your tuition fee over manageable monthly payments or contributions up to April 1st.

Cancellation Policy.

Deposit:

If a participant cancels his or her participation before April 1st, the deposit will be fully refundable. If a participant cancels his or her participation after April 1st, the deposit will be non-refundable.

Course fee:

If a participant cancels his or her participation before April 1st, the remaining course fee (if paid) will be fully refundable.

If a participant cancels his or her participation after April 1st, the remaining course fee (if paid) will be partially refundable: By May 1st a 75%-refund. By June 1st a 50%-refund.

If the program has not received enough deposits by April 1st, all deposits and received course fees will be fully refunded by April 31st.

Student's Responsibilities.

...If you are not an EU citizen or not from a country which has a visa waiver agreement with Bulgaria, you need to apply for a tourist visa.

...Participants must arrange personal travel (see the Travel Support page for more details) and medical insurance. We require a copy and confirmation of your travel and medical insurance to be received by June 1st, 2018.

...While we provide a printer for day to day class work, part and score printing for each recording session is the responsibility of the student. A3 and A4 printing facilities are available nearby.

Travel Support.

...Our recommend English speaking travel agent, Iva from [Freetour Travel Agency](#), based in Sofia, will support you in all your travel arrangements from your own country to Varna.

E-mail: info@freetour.bg

...We can arrange a private 24-hour taxi transfer service to and from Varna airport. If your flight coincides with another student's, you can share the cost. The taxi fare is € 20 and payable to the program liaison officer Natasha Uzunova upon arrival.

...We recommend not to book flights before April 1st, as individual costs of travel are not reimbursed should the summer program be cancelled.

...Bring a friend, partner or family member to join you in Varna! We will be doing our best to make the necessary accommodation arrangements, depending on capacity.

Awards for Irish Applicants.

Irish applicants may qualify for support from the following organisations:

...Arts Council of Ireland

...Screen Training Ireland South Dublin County Council Arts Bursary

...IMRO (Contact Keith Johnson about possible travel grants for this summer program)

Testimonials.



„The summer program did take me to the next level in regards to film composition, and I would recommend it to anyone at any level. The orchestra is amazing, and composing and recording each cue, it's a lot of work, but it is so worth it.“

Jake Morgan, Ireland



"What I really enjoy about the summer program was the mentorship of Maestro Christopher Young. He was really helpful, and he provided a lot of insights in to the film scoring world."

Si Hat Ting, Singapore



"One of my favourite things was being able to take a block of time, and focus on writing and orchestrating, then hearing your own compositions back from the orchestra, that was great. It certainly helped me."

Cormac Curran, Ireland



"Amazing experience! I enjoyed so much writing music during the night, knowing that an orchestra would record it the morning after! Moreover Chris is great! He really helped me in taking the right decisions for my career. Last but not least I met a lot of friends from all over the world."

Emiliano Mazzenga, Italy



"It was a very incredible experience. Got to meet people from different countries, got the opportunity to work with Christopher Young, excellent teacher and great friend to have, and the pieces you write get recorded in a professional studio."

Nicholas Maluf, USA



"I can not say how amazing this experience has been. I met lots of musicians from all over the world. We had lots of wonderful lectures and classes and a chance to have our compositions played by a real orchestra."

Hannes Opferkuch, Germany



"It was absolutely wonderful. Christopher Young was a truly inspiring, generous and talented teacher. After taking classes with him for a week, I felt way more confident writing film music for orchestra, I highly recommend this program to composers of any level and any nationality."

Lora Chow, Hong Kong



"I really enjoyed the Summer Program and would recommended it to any aspiring film composer. The tutelage from Christopher Young was one of the highlights of the course for me. I finished the course with several high quality recordings and made a lot of new friends from all over the world, which was really cool"

Robert Connell, Ireland



"I had the privilege of working with Christopher Young, who was very gracious enough to help us and teach us whatever he knew, and he was an all around great guy to be around. Doing the recordings was a lot of fun, the musicians were very helpful."

Robert Arzola, USA



"I had an amazing experience on the summer program. We participated in master classes with Christopher Young, and his focus on song form and creating a memorable main theme were significant for me, something I think about still today."

Mahlon Berv, USA



„My favourite moments were hearing your own music being performed by a live orchestra. I had never done that before so it was really an exciting moment for me.“

Sarah Lynch, Ireland



„We were a lot of people from different places and cultures, so we had to find a common language, and the common language was was music.“

Federico Truzzi, Italy



„The summer program was a great experience, Varna is a paradise, and you meet musicians from all over the world that think like you. Classes are great, you are surrounded by a group of really talented people, supporting you, checking your orchestration, being in charge of all the recordings, and those recordings are now part of my portfolio.“

Ariel Juarez, Mexico



„I have always been interested in getting into the film industry, writing music for film, and exchange ideas, and this program was very beneficial.“

Takumi Motokawa, Japan



„One of the biggest highlights was being mentored by Christopher Young who not only taught us about the industry but gave us advice on our own music. It was amazing to hear your music recorded by a professional orchestra in studio and then being given the final mix to use in your portfolio.“

Orla O'Rourke, Ireland



„It has been fantastic to have been in this environment, to have so many people who are like minded, who want the same things, and seeing that passion.“

Louize Carroll, Ireland



„I can honestly say that this experience was one of the most memorable of my life. We were constantly bombarded with new information, assignments, trying to write quality material within deadlines, deliver on time, just like the real world. In the end, you feel the achievement made, and that's the most important thing.“

Ramy Estephan, Lebanon



„It was an amazing experience, really, especially I was amazed by the quality of the string ensembles. It was brilliant.“

Keita Kiuchi, Japan



„For me the summer program was the experience of a life time. I climbed the steepest and most exciting learning curve of my life, changing my creative life and future. To be personally mentored by Christopher Young, and to be acknowledged and believed in by him, gave me the confidence to create with out reservation.“

Ciara McElholm



„It was one of the best experiences of my life, I learnt more in three weeks on the summer program, than I had done in many years at music conservatory. It was a full immersion in the real world of film music.“

Giosue D'Asta



„Supported by inspiring composers from around the world, who literally became part of my life, and equipped me with the necessary knowledge in orchestration, composition techniques and technology I had my first cues written and recorded.“

Ilya Chernobay, Russia



„This experience has changed my goals and perceptions about composing within the film industry forever, the studio was amazing, and because I have summers off as a teacher, it fitted in to my schedule perfectly.“

Robert Woodcock, USA



„Attending this course has made me realise how many options are open to me as a composer if you're prepared to explore.“

Janina Wrobel, Germany

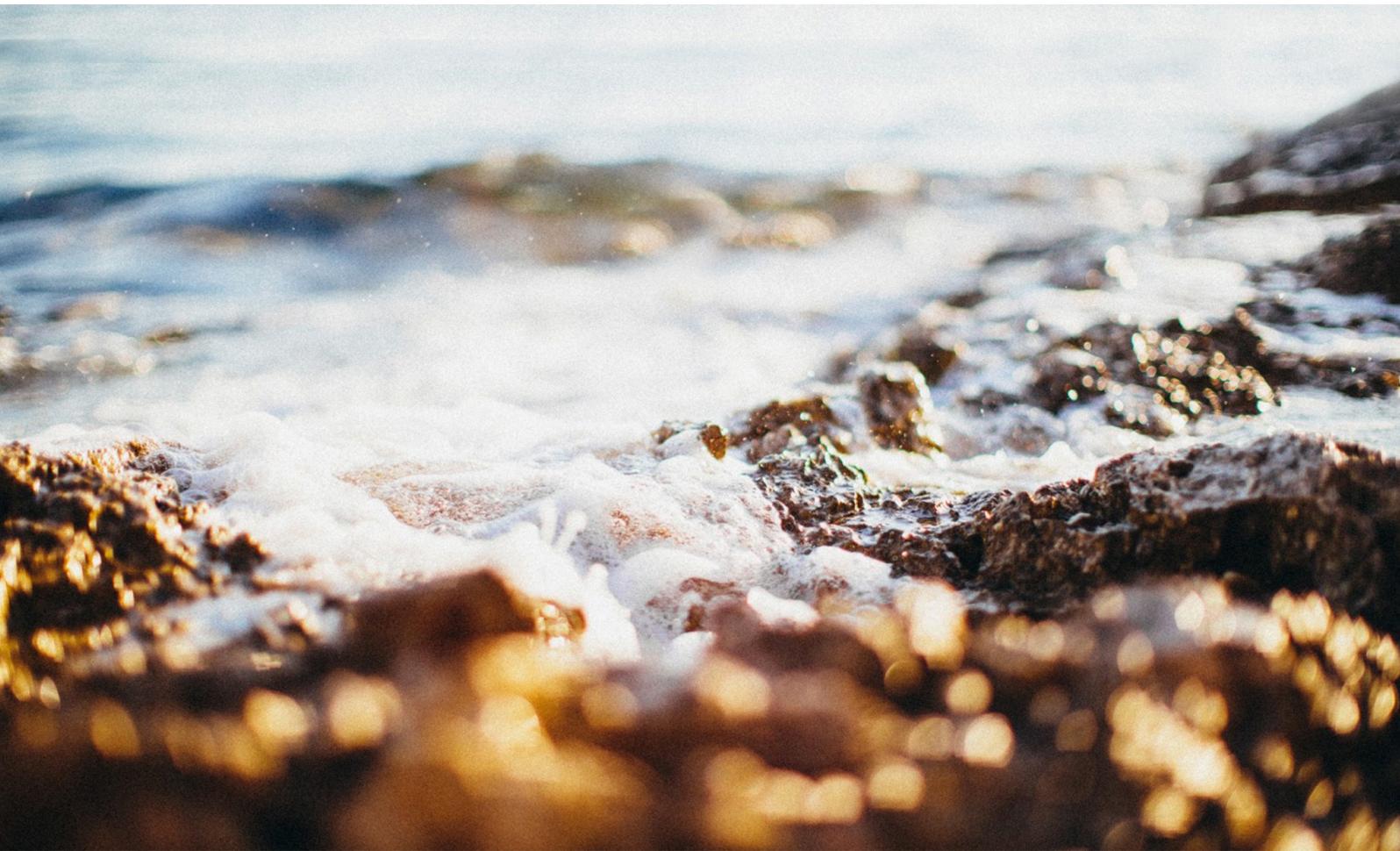
APPLY
HERE!

Film Scoring Summer Program is operated by:

Ceoil Productions Ireland, Ltd.
120 Palmerstown Drive,
Palmerstown, Dublin 20
Ireland

Legal jurisdiction is the Republic of Ireland

www.filmscoringsummerprogram.com



2018 FILM SCORING SUMMER PROGRAM

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