



Day 1 – 21st September 2011 – SLOT EMERGING MEDIA COMPOSERS

Time	HOW TO BECOME A MEDIA COMPOSER	Lecturer
9:00 – 10:45 a.m.	Basic thoughts about the industry - Job opportunities (Demos? Relationships?, Competitions?, Job listings on the Internet? Working as an assistant?) - Networking / Relationships / “Agents”	Richard Bellis - Composer
10:45 – 11:00 a.m.	Coffee Break	
11:00 – 12:00 a.m.	What we expect from a composer – view from the perspective of the director/producer	Max Gruber – Film Producer
12:00 – 1:00 p.m.	Round Table Job Situation	
	Job Situation: Austria	Lothar Scherpe – Composer
	Job Situation Germany/Europe	Dieter Schleip – Composer John Groves – Composer, Producer Mike Beilfuss – Agent, Journalist
	Job Situation USA	Richard Bellis
1:00 – 2:30 p.m.	Lunch Break	
	Topic: YOU’VE GOT A JOB – WHAT NOW?	Lecturer
2:30 – 3:30	Fees and hard costs - Pricing your work - Negotiating - Creative Fees, Package Deals	Richard Bellis, Andy Baum

3:30 – 4:30 p.m.	Round table - Royalties	Paul Hertl - AKM Rainer Fabich - GEMA Richard Bellis - ASCAP
4:30 – 4:45 p.m.	Coffee Break	
4:45 – 5:30 p.m.	Contracts	Oliver Ertl - Lawyer
5:30 – 6:30 p.m.	Starting the creative process - Creative meetings (Role Models, Temp Tracks...) - Spotting Sessions When to use music (finding the right moments), how to start a cue, how to end a cue, spotting Notes, timing notes	Bruce Broughton, composer
6:30 – 7:00 p.m.	Different Approaches in Europe vs USA	Dieter Schleip, B. Broughton

Day 2 – 22nd September 2011 – SLOT EMERGING MEDIA COMPOSERS

Time	Topic: COMPOSING THE SCORE	Lecturer
9:00 – 10:45 a.m.	<ul style="list-style-type: none"> • What film music can do, what not • What is the genre and the „Tone“ of the whole score • What and Who are you playing? • How to start – planning & organizing the score (Listing all cues, Putting similar ones together...) • Collecting ideas (Harmony / Melody / Rhythm) • Writing a theme or main motive, second theme? Third theme? 	Bruce Broughton
10:45 – 11:00 a.m.	Coffee Break	
11:00 – 12:30 p.m.	<ul style="list-style-type: none"> • How to score a scene 1. „Playing the overview of a scene and not the „specific emotions“ 2. „Playing what the scene is really about, playing inside the picture, against the picture“ 3. „Getting inside the characters' feelings with the music“ 4. „Playing the location of the scene“ 5. „Playing the situation of a scene“ 	Nicholas Hooper, composer

12:30 – 1:00 p.m.	Finding a job: Situation in UK	Nicholas Hooper , composer
1:00 – 2:30 p.m.	Coffee Break	
02:30 – 4:00 p.m.	How to write the music specifically 1. „Playing straight through the scene with ignoring specific moments of greater or lesser intensity 2. Dividing the scene in 2 or more segments and react musicwise 3. Hitting the action by emphasizing specific moments within a scene 4. Highlighting a specific moment 5. Red Herrings	Nicholas Hooper , composer

Day 3 – 23rd September 2011 – SLOT EMERGING MEDIA COMPOSERS

Time	Topic: PRODUCTION OF SCORE	Lecturer
9:00 – 11:00 a.m.	Producing the score - Recording & Mixing - Stems - The Dub or “final Mix”	Peter Janda – Composer, Producer
11:00 – 11:15 a.m.	Coffee Break	
11:15 – 12:30 p.m.	We can work it out! Mockups, Layouts and more (How important are good Mockups, How to come to a good result)	Peter Janda – Composer, Producer
12:30 – 2:00 p.m.	Lunch break	
Time	Topic:	Lecturer
2:00 – 4:00 p.m.	Orchestration (Basics, Using the „Colors“ right)	Bruce Broughton
4:15 –5:30 p.m.	Real case scenario How producer, composer, director, scriptwriter and editor work together. Language: German	Dieter Pochlatko – Producer EPO Film Karl Markovics – Scriptwriter, Director Herbert Tucmandl – Composer Alarich Lenz – Editor