

DREW SCHNURR / 400 S. Main St. #202 / Los Angeles, CA 90013
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CURRICULUM VITAE

Education

University of California Los Angeles (projected)

2013
PhD (cum laude)
Music Composition

University of Southern California

2005
Master of Music
Double Bass Performance

Apple Inc.

2005
Professional Trainer
Logic Pro Audio

Western Michigan University

1996
Bachelor of Music
Bass Performance and Jazz Studies

Professional Summary

- Eleven years of professional experience as composer, performer, sound designer, and producer in L.A.
- Work performed and shown nationally and internationally
- Six years experience teaching at University level (UCLA and El Camino College)
- Clients include: Los Angeles Philharmonic, Much Music USA., Yamaha Music Corporation, 20th Century Fox, Paramount Entertainment, Sony Ericsson, Dodge, GROOP_LAB, Live Earth, and Wieden + Kennedy

Performances Summary

“LUNE: for Clarinet, Violin, Cello, and Piano” at UCLA (2011)
“CONFESSIONS” at Santa Barbara, Cannes, Berlin, Santa Barbara, and Monterey Film Festivals (2011)
“THE BRIDGE” at Los Angeles International Film Festival (2011)

“CHANSON D'AMOUR” at UCLA (2010)
“AT ANY GIVEN MOMENT: Fall 2” at the Williamson Gallery in Pasadena and the Museo de Arte Contemporáneo de Oaxaca (Mexico) (2010)
“SPEAK OF CHILDREN” at UCLA (2009)
“AT ANY GIVEN MOMENT: Fall 1” at the Beal Center for Art and Technology, Irvine (2009)
“CELEBRATE SALONEN” at the Los Angeles Philharmonic (2008)
“SYMPHONY of LIES” at Persee: Orchestrated Perception in Los Angeles (2007)
“PROCESS II” at Persee: Orchestrated Perception in Los Angeles (2007)
“REVERY No. 1” at Persee: Orchestrated Perception in Los Angeles (2007)
“INVENTORY” at RKDC Ford Theater in Los Angeles (2005-06)
“STREETSCAPES” at Ford Amphitheater in Hollywood (2005)
“INFINITE PANOS” at International Design Conference (IDCA:54) in Aspen (2004)

Research Interests

- Musical characteristics of human speech and their impact on ontological vehemence (UCLA PhD dissertation topic)
- Cultural identity relating to the Arts
- Music and Capitalism
- Sonic-Visual correlative relationships
- Music, psychoacoustics, and emotion
- Non-linear composition
- Interactive/adaptive audio schemes
- Electronic media integration with live performance

Papers

“Modes of Sonic-Visual Analysis: New and Old” (UCLA 2011)
“Capitalism and the Artist: Living in Harmony?” (UCLA 2010)
“Human Horizons: Truth, Imagination, and the Struggle Against Oppression” (UCLA 2010)
“Ligeti Études Pour Piano (No. 8 and 12): The Emancipation of Rhythm and Meter” (UCLA 2009)
“Harmonic Ambiguation, Developing Variation, and Obscuring of Form in Mahler’s 5th Symphony: A Formal Analysis” (UCLA 2008)

Classes Taught

UCLA DESMA I62: Sound, Recording, and Audio Design Techniques

This seminar addresses basic concepts pertaining to sound and digital audio; while also exploring how sound impacts human perception. Emphasis is placed on learning practical techniques in creating original sound assets for integration with other media. Topics include the following: the physics of sound; the DAW (Digital Audio Workstation); recording tools and techniques; electronic sound synthesis; MIDI (Musical Instrument Digital Interface); digital audio formats and standards; how we hear; sound and its impact on human orientation. The goal of this class is to provide a basic understanding of

how to conceptualize and execute sound design. Students are required to learn techniques in order to create original sound design elements at an intermediate level.

UCLA DESMA I60: Advanced Sonic Visual Relationships

This seminar explores and addresses the relationship of sound to picture. Lectures outline the correlative esthetic components, and their impact on perception. These concepts are put into practice by creating original sound scores for a collection of visual works. Topics include: introduction to harmonic theory; Hz Partials and the sensation of tonality; sound mapping; sonic texture vs. content; tonal and timbral divergence; timing and phrasing; sonic frequency partitions; advanced audio plugin processing; audio mixing and mastering. Class meetings involve the review and discussion of contemporary sound scores, and the sound design techniques used in those works. Students produce original works at regular intervals to be presented and reviewed during class.

El Camino College MUSIC 80abc: Fundamentals of Electronic Music

This course provides instruction in the use of synthesizers, Musical Instrument Digital Interface (MIDI), computers, musical acoustics, sound design, and music software. Emphasis is placed on technical, compositional, and performance skills utilizing digital synthesizers in conjunction with computers and music software.

El Camino College MUSIC 81a/b: Introduction to Electronic Music Studio

In this course students are introduced to audio recording, live sound reinforcement, signal processors, microphones, reference monitors, room acoustics, Musical Instrument Digital Interface (MIDI), computers, synthesizers, and software. Emphasis is placed on the technical and creative utilization of audio equipment in conjunction with the production of audio recordings and live sound reinforcement.

Professional Experience

2011

Composer

Film - Confessions of an Eco-terrorist

Internationally acclaimed film written and directed by Peter Jay Brown.

Composer

Film - The Bridge

Written and directed by Andres Torres Vives. Los Angeles premiere at Los Angeles International Film Festival in 2011.

Research Fellow (2010-II academic year)

UCLA PhD Graduate Division

Fellowship funded research in theory pertaining to relationships between sound, music, and image establishing a framework for critical analysis of media genres including video, film, interactive gaming, and other linear sonic/visual art-forms.

Instructor in Sound and Music Production (since 2005)

UCLA Department of Design | Media Arts

Instructor of Sound, Production, and Sonic-Visual Aesthetics. Responsible for establishing and developing new sound program in 2005. Responsibilities included curriculum development, and the design of audio systems for classrooms, learning labs, the recording studio, and the experimental media performance space in the new UCLA Eli Broad Arts Center. Forged strategic partnerships with professional audio companies including Apple, Mackie, and Loud Technologies on behalf of department.

2010

Composer

Short Film Documentary - Dodge "Rock n'Roll" Marathon

Online short documentary for Dodge.com featuring interviews by Roger Craig, Jennifer Love Hewitt, James Remar, and Dodge CEO Ralph Gilles.

Composer and Sound Designer

Rebeca Mendez - At Any Given Moment: Fall 2

Sound composition for a sound/video installation. Exhibitions at 'ENERGY' at the Williamson Gallery in Pasadena and the Museo de Arte Contemporáneo de Oaxaca (Mexico).

2009

Composer

Film - Book of the Border

Written and directed by Andres Torres-Vives.

Composer

Film - Wasteland

Written and directed by Derek Sleg.

Composer and Sound Designer

Rebeca Mendez - At Any Given Moment: Fall I

Sound composition for an art installation consisting of lava rocks, sound, and a video projection of a waterfall. In exhibition at 'Scalable Relation' at the Beal Center for Art and Technology. Curated by Christiane Paul, Whitney Museum curator.

2008

Composer and Sound Designer

Los Angeles Philharmonic - <http://celebratesalonen.com>

Composer and sound architect for tribute site commemorating the tenure of conductor Esa Peka Salonen.

2007

Composer

Live Earth - Concert Promotion

Score and sound design for New York animation shorts.

Composer and Producer

Persee: Orchestrated Perception - <http://persee.net>

Mixed-media live concert event staged in the heart of downtown Los Angeles. Composed experimental works incorporating digital visual media designed to challenge notions of integrity, communication, and human perception, while provoking and inspiring renewed awareness, inquiry, and social dialogue.

Instructor of Electronic Music (2006-2007)

El Camino Community College Department of Music

Instructor of Electronic Music, MIDI programming, and Music Production.

2006

Sound Designer

Sony Ericsson

Concept and sound design for online campaign.

Content Development Specialist

Yamaha Music Corporation

Developer of MIDI content for YAMAHA PSR line of electronic keyboards. Expert in PSR protocol and MIDI format parameters. Producer of songs for consumer content division.

2005

Composer

Documentary Film - Institute of Modern letters: In Their Words

Score for film documentary highlighting the lives of foreign exiled writers.

Composer

Regina Klenjoski Dance Company - Inventory

Composed 25 minute sound score for live stage performance at Ford Theatre in Torrance, CA. Sound score produced using a variety of composition, performance, and sound design recording techniques.

2004

Composer, Conductor, and Soloist

International Design Conference in Aspen - INFINITE PIANOS

Concert performance at Aspen Music Festival setting with 5 Steinway grand pianos. Composed all music for the performance. Produced, performed, and conducted concert at Harris Hall in Aspen, CO. Crafted and implemented live sampling sound design techniques where piano performances were recorded, modified, and played back live during the performance.

Composer

Regina Klenjoski Dance Company - Streetscapes

40 minute sound score for live stage performance at Ford Amphitheater in Hollywood, CA. Hybrid sound score including both music and sound design elements.

Live Solo Performances

Dangerous Curve Gallery, Bank Art Gallery downtown Los Angeles, CA

Improvised performances using double bass, laptop computer, and analogue sound effect units implementing various electronic sampling and modulation techniques live in the performance.

2003

Sound Designer and Music Composer

20th Century Fox - promotions for Judge Judy

Score and sound design for promotion short.

Sound Designer

Paramount Entertainment - promotions for "On Air with Ryan Seacrest"

Score and sound design for promotion short.

2002

Sound Designer

Wieden + Kennedy - W + K lab DVD

Sound design for interactive DVD release by Nike advertising agency.

2000

Composer and Sound Designer

M.M. USA - Class Dismissed with Alanis Morissette and the Goo Goo Dolls

Composed theme and score for national television series. Supervised production, recording, and mixing of live music recordings.

Pre-2000

Professional Musician and Music Instructor

- Extensive experience as a session musician, live performer, and music instructor
- Performed with Los Angeles area orchestras including San Bernardino Symphony and the Los Angeles Camarata Symphony
- Taught music performance and theory at USC
- Private music instruction for students at various ages and skill levels

Awards

- UCLA Graduate Research Mentor Fellowship (2010, II)
- UCLA Teaching Associate (2008, 09, 10, II)
- USC Music Department Full Merit Scholarship (1997, 98, 99)
- USC Jazz Studies Graduate Assistant (1997)
- Student Grammy Nomination (1995)
- Downbeat Magazine Performance Award (1992, 1993, 1994, 1995)

Bio

Drew Schnurr is a composer and performer based in Downtown Los Angeles. Over the past decade his composition work has been performed in select national concert venues and at international conferences while his scoring and sound design work has been featured on various television networks, and presented at galleries and on film screens internationally. He is acclaimed as an innovative solo performer playing traditional stringed instruments mixed with fascinating electronic sounds in live improvisation. His current creative work engages multiple levels of visual, music, and social culture, seeking to inspire and stimulate, while encouraging critical awareness, and motivating creative thought.

Drew has performed extensively across the US, Europe, and Japan, and with symphony orchestras including the Los Angeles Camarata Symphony, San Bernardino Symphony, and Kalamazoo Symphony. He has also composed for performances at the Ford Amphitheater, Harris Hall, and for the Regina Klenjoski Dance Company, members of the Hysterica Dance Company, and for the International Design Conference Aspen. His electronic sound compositions have been presented internationally including exhibits at the Beal Center for Art and Technology, the ARCO Madrid 29th International Contemporary Art Fair, and the Museo de Arte Contemporáneo de Oaxaca (MACO). Drew's composition work in film has been featured at international film festivals including Canes, Los Angeles, New York, Berlin, Santa Barbara, and Monterey. Drew's composing and sound design clients include the Los Angeles Philharmonic, Sony

Ericsson, Dodge, Yamaha Music Corporation, Wieden + Kennedy, Nike, 20th Century Fox, Paramount Entertainment, Live Earth, and Much Music USA.

In 2008 Drew began his studies as a PhD graduate student in composition at UCLA where he has studied with composers Paul Chihara, Ian Krouse, Davis Lefkowitz, and Roger Bourland. Drew is projected to graduate "Cum Laude" in Spring 2013. Drew also teaches Sound and Sonic Visual Aesthetics at UCLA's Design Media Arts program. He previously studied music at Western Michigan University and was recipient of a Masters in Music Performance from the School of Music at the University of Southern California.

References

Ian Krouse

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