

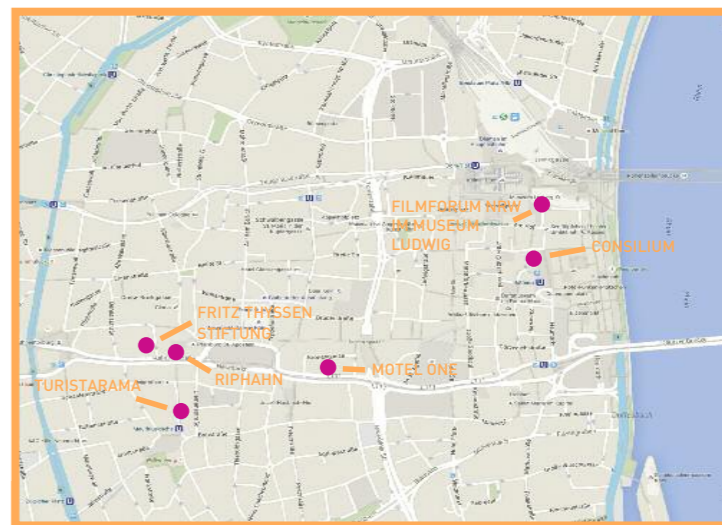
EUROPE'S LEADING EVENT ON MUSIC AND SOUND
IN FILM, TV, GAMES AND MEDIA

SOUNDTRACK COLOGNE

16



WITH
KLAUD DOLDINGER
DAS BOOT, THE NEVERENDING STORY
MAURIZIO MALAGNINI
CALL THE MIDWIFE, PETER AND WENDY
LOLITA RITMANIS
JUSTICE LEAGUE VS. THE FATAL FIVE
MICHAEL MCCANN
DEUS EX: HUMAN REVOLUTION
JOHN WALL
28 DAYS LATER..., SUNSHINE
JACK WALL
CALL OF DUTY: BLACK OPS II-III
AMELIA WARNER
MARY SHELLEY



SoundTrack_Cologne Accreditation
at www.soundtrackcologne.de

Conference Accreditation: all Events incl. Opening, Award Ceremony and film programme

Full Accreditation SoundTrack_Cologne
110 € | Students: 45 €

Day Ticket
60 € | Students: 35 €

Press accreditation
presse@soundtrackcologne.de

Tickets public events and film programme
7,50 €

SoundTrack_Cologne is organised by
TELEVISOR TROIKA GmbH
Trajanstr. 27 · 50678 Köln
fon +49 221 931844 0 · fax +49 221 931844 9
info@soundtrackcologne.de
www.soundtrackcologne.de
www.facebook.com/soundtrackcologne
www.twitter.com/SoundTrack_C
www.instagram.com/soundtrackcologne

Locations

Festivalcenter/Accreditation
Fritz Thyssen Stiftung
Apostelnkloster 13-15
Tram Neumarkt or Tram Rudolfplatz

CONSILIUM - Restaurant Café Bar
Rathausplatz 1
Tram Rathaus

Filmforum NRW im Museum Ludwig
Bischofsgartenstraße 1
Tram Hauptbahnhof

Motel One Neumarkt
Cäcilienstraße 32
Tram Neumarkt

Ripbahn Café und Restaurant
Apostelnkloster 2
Tram Neumarkt or Tram Rudolfplatz

Turistarama
Mauritiussteinweg 102
Tram Mauritiuskirche or Tram Neumarkt

SoundTrack_Cologne 16 wird gefördert von // is supported by (Stand Juli / as per July 2019):

Ministerium für Wirtschaft, Innovation, Digitalisierung und Energie des Landes Nordrhein-Westfalen | Stadt Köln | Ministerium für Kultur und Wissenschaft des Landes Nordrhein-Westfalen | Die Beauftragte der Bundesregierung für Kultur und Medien |

wird unterstützt von // is sponsored by:

WDR | ORCHESTRAL TOOLS | GEMFA | BAVARIA SENIOR MUSICWERKstatt | enterprises sonor | best SERVICE | Café Hain | steinberg | CC | DEFKOM | KLANG LOBBY | bfff | cinema musica | Recordings | STUBSSTUBE | SOZ | KULTUR SCHMER 2019

Sound Design & Music • Kraftwerk 3D – An Immersive Audio Adventure
Tom Ammermann has created Kraftwerk's complete catalogue in 3D audio (immersive audio). Every song was mixed again and made available 3-dimensionally in Dolby Atmos and Headphone Surround 3D (binaural format) on blu-ray and streaming providers. The workshop will offer a lot of insights and mixing strategies for such immersive audio productions.
Please bring your own headphones.
In coop. with SAE Cologne and Studioszene.
Sat 31.08., 14.30h Robert Eltscheid Saal

Diego Baldenweg with Nora Baldenweg and Lionel Baldenweg • Workshop Discussion
The siblings also known as GREAT GARBO, are a multi-award-winning composer team. They have composed music for over 300 international TV campaigns and for over 20 films such as *Head full of Honey*, the Oscar nominated *La Femme et le TGV* and *The Little Witch*, the latter earning them the Swiss Film Music Prize.
At SoundTrack_Cologne, they will speak about their upcoming ABC/Netflix sci-fi thriller series *The Unlisted*.
Sat 31.08., 14.30h Garden Venue

Lolita Ritmanis • Workshop Discussion
EMMY Award-winning Lolita Ritmanis is one of the most sought-after composers for animated series and superheroes. She is best known for fan-favourite productions such as *Justice League vs. The Fatal Five*, *Marvel's Avengers Assemble* as well as the animated series *The Spectacular Spider-Man*. Lolita is one of the founders of the *Alliance for Women Film Composers*, serving as president from 2016 to 2018.
Sat 31.08., 12.00h Amélie Thyssen Auditorium

Creating the Soundscape of Anno 1800
In this talk Stefan Randselshofer, Audio Director at Ubisoft Blue Byte, will offer an in-depth look at how the advanced soundscape of *Anno 1800* was designed and implemented. Stefan will be joined by Sebastian Münch, Senior Product Specialist at Steinberg, talking about workflow aspects regarding Nuendo.
Questions will be welcome.
Fri 30.08., 10.00h Robert Eltscheid Saal

Ever After • Case Study
Germany, after the zombie apocalypse: Weimar and Jena stand as last bastions of humanity. With a nearly all-female film crew, director Carolina Hellsgård (*Warja*), together with composer Franziska Henke, will talk about their work. The composer won the *German Film Music Award* as Best Newcomer for the score of *Nelly's Adventure*. Additionally, *Ever After* will be screened with a live commentary by Franziska Henke on Thursday, 29.08., 20.00h in the Fritz Thyssen Stiftung.
Fri 30.08., 12.00h Garden Venue

Davíð Þór Jónsson • Workshop Discussion
Pianist, musician and composer Davíð Þór Jónsson is this year's winner of the *HARPA Doc., D: Ron Mann, CA 2019, 80'*. A small, inconspicuous guitar shop in Greenwich, New York. Famous and lesser-known musicians come and go, searching for the ideal instrument with the help of shop owner and guitar maker Rick Kelly. Many stay to play. The confinement of the little shop creates space for intimate moments emphasizing the relationship between music and instrument.
In coop. with Real Fiction.
Thu 29.08., 19.00h Filmforum NRW

Garmine Street Guitars
Official German Cinema Premiere
Doc., D: Ron Mann, CA 2019, 80'
A small, inconspicuous guitar shop in Greenwich, New York. Famous and lesser-known musicians come and go, searching for the ideal instrument with the help of shop owner and guitar maker Rick Kelly. Many stay to play. The confinement of the little shop creates space for intimate moments emphasizing the relationship between music and instrument.
In coop. with Real Fiction.
Thu 29.08., 19.00h Filmforum NRW

Working with Virtual Instruments • Chris Hein
Christian Hein and Bernd Keul demonstrate the MIDI production of a beautiful orchestral composition: Christian explains techniques with his orchestral instruments and general arranging tricks using sample libraries to achieve a realistic performance. Learn how to work with special articulations like trills and runs, handling legato and much more. Bernd demonstrates the use of different MIDI controllers like the RolisSeaboard or Leap-Motion controller.
In coop. with Chris Hein.
Thu 29.08., 12.00h Helmut Coing Saal

Challenges for the implementation of the EU Copyright Directive
The new EU Copyright Directive, finally adopted in April 2019, provides - next to reforms and unifications in the copyright contract law - a revision of the platform liability. From now on, platforms with user uploaded content have to buy licenses for content and pay creators and publishers. Experts discuss risks and models on how to implement the EU Copyright Directive in national legislation, as well as the likely impact on creatives.
Thu 29.08., 12.00h Robert Eltscheid Saal

Reality Check • Creative.Composers.Connection
Members of the track15 female composers collective speak about composer teams. The key topic will be how successful acquisition and development of projects can be achieved within a team while preserving each artists' individuality. They will speak about their own formation process and present work samples of projects they have completed as a collective.
In coop. with WIFT Germany and the Alliance for Women Film Composers.
Thu 29.08., 16.30h Garden Venue

Reality Check/Sync • Catherine Grieves
Catherine Grieves is an experienced music supervisor and composer agent. Recent music supervision credits include the BAFTA nominated drama *Killing Eve*, critically acclaimed dramas *Brexit: The Uncivil Wars* for HBO, *Colateral* for BBC/Netflix, and the BAFTA winning *London Spy*. Films include *The Intebetweeners Movie* and *The Counselor*. Catherine also worked on award winning musical film adaptations such as *Les Misérables* and *Sing Street*. In 2017 she joined Faber Music as Head of Film and TV.
Thu 29.08., 10.00h Garden Venue

Wilbert Roget, II • Workshop Discussion
Wilbert Roget, II has written diverse scores with memorable themes, including *Call of Duty: WWII*, *Mortal Kombat 11*, *Lara Croft and the Temple of Osiris*, and *Star Wars: The Old Republic*. His scores have earned him several awards and nominations from the Game Audio Network Guild, the Academy of Interactive Arts and Sciences (*D.I.C.E. Awards*) and others. Roget co-founded *Impact Soundworks*, a successful music software company, and he gives lectures about games music.
Thu 29.08., 10.00h Amélie Thyssen Auditorium

Leaving Neverland • Case Study
The list of Chad Hobson's compositions for film and TV is long: he composed the music for films such as *Adulthood*, *Manchester: The Night of the Bomb* and *Dorn Hemmingway*, along with the BAFTA Award winning BBC series *Our War* and *The Paedophile Hunter*.
At SoundTrack_Cologne he will talk about his work for the HBO documentary *Leaving Neverland*, following the alleged sexual abuse cases of two young boys by singer Michael Jackson.
Sat 31.08., 16.30h Garden Venue

Sound Design & Music • Styx • Case Study
Emergency room doctor Rike is torn away from her contented world during a sailing trip as she discovers a trawler with refugees. Styx is an authentic and sincere film with a powerful sound design, that was consequently awarded with the *German Film Award*. Re-recording mixer Tobias Fleig and sound mixer Andreas Turmwald speak about their work on the drama in a case study at SoundTrack_Cologne.
In coop. with bfff.
Sat 31.08., 12.00h Garden Venue

Stefan Will • Workshop Discussion
Stefan Will has established himself in the last 25 years as an assured player in the German film and television business and was consequently awarded with two television awards for the TV series *4Blocks* and the TV film *Berlin One*. As composer and music director, he was responsible for the Swiss Pavilion at the Expo 2012 in Yosu and the Mobility Pavilion for the Expo 2020 in Dubai. At SoundTrack_Cologne he will discuss his series *4Blocks*.
Sat 31.08., 14.30h Amélie Thyssen Auditorium

Composing Production Music
Production Music is no longer a field for the recovery of leftover tracks from film, popular and media music, as there are special requirements for composers. Production Music is developing more and more into a highly specialized field. In this workshop, two production music libraries with different orientations will be used to give practical insights into do's and don'ts of production music, current trends, chances of exploitation and future perspectives. With Anselm Kreuzer, Martin Häne and Sebastian Parche.
Fri 30.08., 14.30h Robert Eltscheid Saal

Gut gegen Nordwind • Case Study
Because of a typing mistake, an e-mail from Emma Rothner accidentally arrives in the mailbox of Leo Leike. He replies immediately - and very soon they entrust each other the secrets. This is the plotline for *Gut gegen Nordwind*, the screen adaptation of the bestseller *Love Virtually*. The secrets of a successful work collaboration will be discussed by director Vanessa Jopp (*Tatort: Amour Fou*), composer Hauschka (*Lion*) and Music Supervisor Milena Fessmann (25 km/h).
Fri 30.08., 14.30h Garden Venue

SoundTrack_Cologne Lifetime Achievement Award Winner Klaus Doldinger • Workshop Discussion
Klaus Doldinger is the creator of Germany's most well-known TV main title theme music for the crime series *Tatort*. The global successes of *Das Boot* and *The Neverending Story* made him a star in the international film music scene. His long-time career brought him numerous awards such as the *Grimme Award*, the *Bavarian Film Award* and even the *German Federal Cross of Merit*. The SoundTrack_Cologne Lifetime Achievement Award will now be added to his list of accomplishments.
Fri 30.08., 16.30h Amélie Thyssen Auditorium

John Murphy • Workshop Discussion
John Murphy composed film scores as prominent and diverse as *Kick-Ass*, *Sunshine*, *Lock Stock and Two Smoking Barrels*, *Miami Vice*, *Snatch*, *28 Days Later...* and *28 Weeks Later*. He has worked with some of the industry's most respected and visionary filmmakers, including Danny Boyle, Guy Ritchie, Stephen Frears, Matthew Vaughn, and Michael Mann. His latest project is the critically acclaimed BBC/PBS Masterpiece mini-series *Les Misérables*.
Fri 30.08., 10.00h Amélie Thyssen Auditorium

Steinberg Nuendo 10 and Wwise – An integrated way to realize adaptive music projects
This workshop is a "getting started" on creating and preparing music in the DAW Nuendo 10 and to then transfer both audio and MIDI into the middleware Wwise. It will cover segment, vertical vs. horizontal adaptive structures and how to deal with changes. To complete the pipeline the participants will also have a brief look on the code required to trigger musical events from within a game engine.
In coop. with Steinberg.
Thu 29.08., 14.30h Helmut Coing Saal

Collection of international neighbouring rights
Almost every film and media composer is also co-interpreter and author of his musical works. For these activities he is entitled to royalties from the Neighboring Right, which can be received in Germany by the GVL (Collecting society for neighbouring rights). The reporting of musical contributions to the collecting society involves considerable effort for the participants, and GVL's distribution plans do not yet cover all types of use.
Thu 29.08., 12.45h Robert Eltscheid Saal

Rechtvergabe und Erlösbeteiligung bei Social-Media und Streaming
Social-Media-Plattformen sowie Streaming-Anbieter laufen klassischen Medien wie Radio und Fernsehen immer mehr den Rang ab. Für Nutzer*innen ist das praktisch und zeitgemäß, Urheber*innen, Labels, Verlage und andere Verwerter haben große Schwierigkeiten, Lizenzen zielsicher zu tarifieren. Was können Kreativschaffende als auch Verwerter oder Wertungsgesellschaften tun, um auf eine möglichst angemessene Entlohnung für die Nutzung kreativer Inhalte hinzuwirken?
Thu 29.08., 10.00h Robert Eltscheid Saal

Reality Check • Scoring for Hollywood: Composer Agreement
Robert Williams and Paul Pilot break down the Hollywood composer agreement in their presentation *Scoring for Hollywood*. Their discussion will include both a legal and practical overview of working with U.S. producers and U.S.-style agreements, what publishing rights you should ask for, the work-for-hire concept, and why you don't collect mechanical royalties for music in film in the U.S.
Thu 29.08., 12.00h Garden Venue

Jack Wall • Workshop Discussion
Jack Wall is an ASCAP award-winning and BAFTA nominated composer best known for his scores for popular video game franchises such as *Call of Duty: Black Ops II, III & III, Mass Effect I & II, the Myst series, Jack Trips* and several other franchises, winning multiple awards for his work. Most recently he scored the supernatural drama TV series *Shadowhunters: The Mortal Instruments*. He is co-founder of *The Game Audio Network Guild* and he speaks at various educational institutions.
Thu 29.08., 12.00h Amélie Thyssen Auditorium

Sound Design & Music • Quick Tour Production Sound Recording
Production sound mixer and recordist Manfred Banach (*You are Wanted*) introduces a mobile sound equipment: sound trolley and follow cart; recorder, mixer, receiver-track and com-tee. In practical exercises, the participants learn how to use the tech properly. Topics include noise suppression and reverb reduction, pre-production, sound crew on set, playback, in-ear-playback, thump-tracks and sampling.
In coop. with bfff.
Sat 31.08., 14.30h Patio

Sound Design & Music • Sound Design in advertising • Case Study
Sound designer and media composer Patrick Leuchter walks the audience through his recent work on two advertising campaigns that put emphasis on the use of (non-musical) sounds in a musical way. Together with Lukas Mittelmann (SAE Institute), he will discuss the significance of voice, music and sound in current advertising and creative freedom in sound design.
In coop. with SAE Cologne and Studioszene.
Sat 31.08., 10.00h Garden Venue

Maurizio Malagnini & Jehan Stefan • Workshop Discussion
Maurizio Malagnini burst onto the scene in 2009, bringing scores to numerous BBC hits. His work on *The Paradise* has been recognized with an *EMMY Award Nomination*. His success over the recent years has won him the title of *Breakthrough Composer of The Year* from the *International Film Music Critics Association* (IFMCA) Awards.
At SoundTrack_Cologne they will speak about their work on *Call The Midwife*.
Sat 31.08., 16.30h Amélie Thyssen Auditorium

Kaiser Maas • Workshop Discussion
The composers Christoph M. Kaiser and Julian Maas met in 2003 and have been scoring music for more than 50 feature films and TV series ever since, including *Rememberance*, *Jack and the Beanstalk* and *Phil Bauer*. In 2019 they received the *European Film Award (European Composer 2018)* as well as the *German Film Award (Best Music)* for their score to *3 Days in Quiberon*. At SoundTrack_Cologne, they will speak about their joint journey to the stars.
Fri 30.08., 16.30h Garden Venue

The Final Land • Case Study
Two outlaws on the run discover an abandoned space ship with a mysterious past. At the last minute they escape from their persecutors, searching for a new hiding place. Soon they are torn in different directions. The film was created in collaboration between composer and thriller specialist Oliver Kraenz and director Marcel Barion, who also did the sound design for their film. At SoundTrack_Cologne they will dig deep into their joint journey to the stars.
Fri 30.08., 16.30h Garden Venue

Wishlist • Case Study
An anonymous phone number invites outsider Mira to download the App "Wishlist" promising to fulfill all of her dreams, but there is a catch: she must give a deed in return, more difficult and dangerous depending on the complexity of her wish. In 2016 director Marc Schiefelber and composer Marcel Becker-Neu founded the film production company *Outside the Club*, having its first big success with the mystery web series *Wishlist*.
At SoundTrack_Cologne they will talk about their successful collaboration.
Fri 30.08., 10.00h Garden Venue

Amelia Warner • Workshop Discussion
Amelia Warner is a British neo-classical composer who made her debut as a film composer in 2016 with the feature film *Mum's List*. The score for her second film *Mary Shelley* was nominated for "Discovery of the Year" at the *World Soundtrack Awards 2018*. This year she won the title of "Breakthrough Composer of The Year" with the *International Film Music Critics Association (IFMCA) Awards*.
At SoundTrack_Cologne she is going to discuss the music of *Mary Shelley*.
Fri 30.08., 12.00h Amélie Thyssen Auditorium

Christian Henson digs into his personal favourite composition tools and techniques • Spitfire Audio
Christian discusses the merits of using a small number of musicians even when trying to create wide and rich sounding scores. On the basis of the forthcoming series of *Inside No.9* Christian will first discuss his emotional approach to the episode, then present his MIDI only demo followed by what he recorded with a few musicians in a small studio and how he went about blending samples and real to create a widescreen cinematic sound. In coop. with Spitfire Audio.
Thu 29.08., 16.30h Helmut Coing Saal

Live Composing with Orchestral Tools
After introducing different perspectives on sampling, Maxime Luft will show his use of the Orchestral Tools instruments in the context of a live composition session. Following an introduction on different perspectives on sampling (i.e. recording true crescendos vs. simulating crescendos with crossfades), he will compose on stage with libraries such as *Time Micro*, *Metropolis Ark III* and the *Organic Samples*.
In coop. with Orchestral Tools.
Thu 29.08., 10.00h Helmut Coing Saal

Cloudabgabe, Auskunftsrecht, Erlösbeteiligung - die kommenden musikpolitischen Themen
Anbieter von USB-Sticks, Smartphones etc. zahlen einen Erlösansatz ein die ZPU zur Kompensation für Kopier- und Weiterverbreitung von Werken. Für Cloud Storage ist eine solche Abgabe in Diskussion. Weitere aktuelle Themen, die nächsten Monate prägen werden sind Auskunftsrecht und Erlösbeteiligung.
Thu 29.08., 10.45h Robert Eltscheid Saal

Reality Check • AI and Music
An expert panel discusses chances and challenges of artificially composed music: Dennis Braunsdorf is a music composer, technologist and co-founder of the audio technology company *Deus Ex: Human Revolution & Marking Divides*, *XCOM: Enemy Unknown & Enemy Within* and *Splinter Cell: Double Agent*. For his music for games, television and film he received a *Clio Award* and nominations for prizes like the BAFTA or the *Hollywood Music In Media Awards*.
Thu 29.08., 14.30h Garden Venue

Michael McCann • Workshop Discussion
Michael McCann is currently working on *Borderlands 3*, the highly anticipated sequel to one of the best-selling franchises in gaming. As lead composer, he has scored games such as *Deus Ex: Human Revolution & Marking Divides*, *XCOM: Enemy Unknown & Enemy Within* and *Splinter Cell: Double Agent*. For his music for games, television and film he received a *Clio Award* and nominations for prizes like the BAFTA or the *Hollywood Music In Media Awards*.
Thu 29.08., 14.30h Amélie Thyssen Auditorium

28.-31.08.2019
WWW.SOUNDTRACK.COLOGNE

Foto: Felix Kuballa - Gestic; Nigge Burn

Bavaria Sonor

enterprises sonor

Musikverlag | Soundtracklabel
Premium Production Music

Partner der
Filmkomponistinnen
und Filmkomponisten

Bavariafilmpfad 7 | 82031 Geiselgasteig
www.bavaria-media.de

Wednesday · 28.8.2019	Thursday · 29.8.2019	Friday · 30.8.2019	Saturday · 31.8.2019			
<p>Fritz Thyssen Stiftung Amélie Thyssen Auditorium</p> <p>10.00-11.30 COMPOSING FOR VIDEOGAMES Wilbert Roget, II (Call of Duty: WWII, Mortal Combat 11) Workshop Discussion Mod.: Helge Borgarts</p> <p>12.00-13.30 COMPOSING FOR VIDEOGAMES Jack Wall (Call of Duty: Black Ops II-III) Workshop Discussion Mod.: Helge Borgarts</p> <p>14.30-16.00 COMPOSING FOR VIDEOGAMES Michael McCann (Deus Ex: Human Revolution) Workshop Discussion Mod.: Tim Heinrich</p> <p>16.30-18.00 COMPOSING FOR VIDEOGAMES Panel Discussion with Wilbert Roget, II, Jack Wall and Michael McCann Mod.: Helge Borgarts</p> <p>19.00-20.00 OPENING Official Opening SoundTrack_Cologne 16 invites to the official opening at the Fritz Thyssen Stiftung. Followed by a reception</p>	<p>Fritz Thyssen Stiftung Garden Venue</p> <p>10.00-11.30 REALITY CHECK / SYNC Music Supervisor Catherine Grieves (Les Misérables, Killing Eve, Collateral) Mod.: Lisa Humann</p> <p>12.00-13.30 REALITY CHECK Scoring for Hollywood: Composer Agreement with Paul Pilot (The Last Artisan) and Robert Williams (F/W Law)</p> <p>14.30-16.00 REALITY CHECK AI and Music with Prof. Dr. Francisco Tigre Moura (UBH University of Applied Sciences), Wout Bremer (YouCompose) and Dennis Braunsdorf (Prology) - Mod.: Helge Borgarts</p> <p>16.30-18.00 REALITY CHECK Creative.Composers.Connection - Behind the scenes of Track15 with Hanna Sophie Lüke, Franziska Pohlmann, Zeina Azouquah, Susanne Hardt and Maxi Menot In cooperation with WIFT Germany and Alliance for Women Film Composers</p> <p>19.00-20.30 SEE THE SOUND - MUSIC VIDEO Socialist Sound & Vision Talk by Natalie Gravenor</p> <p>20.30-22.00 SEE THE SOUND - MUSIC VIDEO New Platforms, Old Values Talk by Natalie Gravenor</p>	<p>Fritz Thyssen Stiftung Robert Ellscheid Saal</p> <p>10.00-10.45 MUSIC POLITICS Rechtvergabe und Erlösbeteiligung bei Social Media und Streaming mit Sascha Peters (Warner Chappell), Anja Braune (GEMA), Peter Wischmann (SIVR), Exa-Lotte Hill (RTL) und Matthias Krüger (composer)</p> <p>10.45-11.30 Cloudabgabe, Auskunftsrecht, Erlösbeteiligung - die kommenden musikpolitischen Themen mit Micki Meuser (DEFKOM, GEMA Aufsichtsrat) Mod.: Anselm Kreuzer</p> <p>12.00-13.30 REALITY CHECK / TOOLS Live Composing with Orchestral Tools with Maxime Luft (Orchestral Tools)</p> <p>14.30-16.00 REALITY CHECK / TOOLS Steinberg Nuendo 10 and Wwise - An integrated way to realize adaptive music projects with Sebastian Mönch (Steinberg)</p> <p>16.30-18.00 REALITY CHECK / TOOLS Christian Henson digs into his personal favourite composition tools and techniques with Christian Henson (Spitfire Audio)</p> <p>19.00-20.30 SEE THE SOUND Short Film Programme with Maya Lavelle</p> <p>20.00-21.30 SEE THE SOUND A GIRL'S BAND D: Marilina Giménez, AR 2018, 83' OrmeU Doc. about girl bands in Buenos Aires</p> <p>20.30-22.00 MUSIC VIDEO Little Molly Rocks The World: The Phenomenon of TOMMY €ASH with Anna-Lisa Himma Mod.: Alina Gordienko</p>	<p>Fritz Thyssen Stiftung Garden Venue</p> <p>10.00-11.30 REALITY CHECK / TOOLS Creating the soundscape of Anno 1800 (28 Days Later, Kick-Ass, Sunshine) with Stefan Randelshofer (audio director <i>Ubisoft</i>) and Sebastian Mönch (Steinberg) Mod.: Helge Borgarts</p> <p>12.00-13.30 COMPOSING FOR FILM John Murphy (Mary Shelley, Kick-Ass, Sunshine) Workshop Discussion Mod.: Milena Fessmann</p> <p>14.30-16.00 REALITY CHECK / SYNC Composing Production Music - Skills, techniques and how to make money with it with Sebastian Parche and Martin Häne Mod.: Anselm Kreuzer</p> <p>16.30-18.00 REALITY CHECK / MATCHMAKING Meet International Music Supervisors, Agents, Labels and Film Music Professionals in intense 10 minute One-on-One Meetings - Limited number of participants - Separate Registration required.</p> <p>18.30-20.00 SEE THE SOUND INNER LANDSCAPE D: Frank Scheffer, NL 2019, 91', OV Doc. about the Chinese opera, 'Si Fan' A Q&A will be held after the film</p> <p>20.00 NETWORKING LOUNGE Networking Lounge With the kind support of Orchestral Tools</p> <p>20.30-22.00 MUSIC VIDEO HENRYK GÓRECKI: SYMPHONY NO. 3 D: Michał Merczyński, UK 2018, 50', OV Concert movie with Portishead lead singer Beth Gibbons</p>	<p>Fritz Thyssen Stiftung Garden Venue</p> <p>10.00-11.30 SOUND DESIGN AND MUSIC Sound design in advertising - Case Study with Patrick Leuchter (sound designer & media composer) Mod.: Lukas Middelmann In cooperation with SAE Köln and Studioszene</p> <p>12.00-13.30 SOUND DESIGN AND MUSIC Styx - Case Study with Tobias Fleig (re-recording mixer) and Andreas Turwald (sound mixer) Mod.: Manfred Banach In cooperation with bvft</p> <p>14.30-16.00 REALITY CHECK Case Study Kraftwerk 3D - An immersive audio adventure! with Tom Ammermann In cooperation with SAE Köln and Studioszene</p> <p>16.30-18.00 REALITY CHECK Leaving Neverland - Case Study with Chad Hobson (Manchester: The Night of the Bomb) Mod.: Thomas Mikusz</p> <p>18.30-20.00 SEE THE SOUND ANATOLY KRUPNOV: HE WAS D: Darya Ivanikova, RU 2019, 72' Doc. about Anatoly Krupnov, Lead singer of Russian Heavy Metal Band The Black Obelisk</p> <p>19.00-20.30 SEE THE SOUND THE FILM FESTIVAL OF SOUNDTRACK_COLOGNE >>>>Free entry for full accreditations</p>	<p>Fritz Thyssen Stiftung Robert Ellscheid Saal</p> <p>09.00 - 18.00 COMPOSING FOR VIDEOGAMES Games Music Masterclass with Jeff Rona (Traffic, Phantom, God of War 3) and Helge Borgarts (The Surge 2, Bring Them Home) A dynamic and hands-on video game scoring workshop: After the analysis of their own music, every workshop participant will be given time to rework his/her music to tracks and stems that can be used specifically in video games. Limited number of participants and observers, who will be considered in the order of registration. Potential participants have to submit their own music for a brief section of a game provided by SoundTrack_Cologne. Applications: www.soundtrack.cologne</p> <p>14.30-16.00 SOUND DESIGN AND MUSIC Quick Tour Production Sound Recording with Manfred Banach In cooperation with bvft</p> <p>19.00 - 24.00 AWARD CEREMONY + RECEPTION WDR Filmscore Award European Talent Award Sound Design. Peer Raben Music Award (short film) Best Music Documentary of the SEE THE SOUND competition Lifetime Achievement Award: Klaus Doldinger Mod.: Ill-Young Kim Followed by a reception Invitation only.</p>	<p>Turistarama</p> <p>10.00-13.30 EUROPEAN TALENT COMPETITION Competition Screening of the nominees The European Talent Competition shows in which different ways sound tracks can tell a story. The nominees of the competition created their own world of music and sound for the short film DO YOU LIKE GODARD? by Florian Vey. Mod.: Yati Durant Jury: Erik Winker (producer), Enrico Delamboye (Principal Guest Conductor WDR Funkhausorchester) Iva Zabkar (composer), Josef Steinbüchel (forus GmbH) and Catherine Grieves (music supervisor)</p> <p>14.30-16.45 PEER-RABEN-MUSIC-AWARD Competition Screening of the nominees The Peer Raben Music Award is awarding a prize for the best music in a short film. Honoured will be a film score where the relationship between the narration and the music is innovative and dramatically striking. The prize is awarded in memory of the great German film composer Peer Raben. Mod.: André Feldhaus Jury: Irmin Schmidt (composer), Tessa Knapp (media artist) and Franziska Pohlmann (director, composer)</p> <p>18.30-20.00 SEE THE SOUND RUDEBOY - THE STORY OF TROJAN RECORDS D: Nicolas Jack Davies, UK 2018, 85' OV Doc. about the record label Trojan Records Klaus Doldinger Mod.: Ill-Young Kim Followed by a reception Invitation only.</p> <p>20.30-22.00 MUSIC VIDEO ONCE AURORA D: Stian Servoss and Sebastian Langeland, NO 2019, 70' OV - Doc. about Norwegian Singer-Songwriter AURORA</p>
Lunch Break						

BEST SERVICE

VIRTUAL INSTRUMENTS

A UNIVERSE OF SOUNDS

www.bestservic.de

best service