

# Mark Alan Knapp Jr., MA

Composer, Songwriter, Educator, Audio Engineer, Sound Designer  
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## Education:

**The Academy of Art University**, San Francisco, California (*Remote*)  
Master of Arts – Music Scoring & Composition  
September 2018 – May 2020. GPA: 3.97, Magna Cum Laude

**The Art Institute of Michigan**, Novi, Michigan  
Bachelor of Science – Audio Production  
July 2015 – June 2018. GPA: 3.97, Summa Cum Laude

**Berklee Online**, Boston, Massachusetts (*Remote*)  
Specialist Certificate – Music Theory  
July 2017 – December 2017. GPA: 4.0

**Archbold High School**, Archbold, Ohio  
High School Diploma  
May 2015. GPA: 3.6, Cum Laude

## Certifications:

**Fundamentals of Digital Marketing**  
Google Digital Garage  
December 12, 2022

**Wwise-101: Wwise Fundamentals**  
Audiokinetic  
March 13, 2022

**Introduction to Quality Matters (INTRO2QM)**  
Certificate of Completion  
March 30, 2021

## Career:

**Terra State Community College** Jan. 2020 – Present  
*Instructor - Digital Media Technologies* Aug. 2022 – Present  
Responsible for the instruction of DMT courses to both undergraduate students, as well as high school students taking CCP courses. Additional responsibilities include collaborating with music technology department, participating in the Student Recognition Committee, assessing curriculum needs and updating courses to reflect current industry trends.

**Faculty In Residence** Aug. 2020 – Present  
Responsible for overseeing student residents living in the college’s residential housing community. Responsible for being on the AOC (Administrator on Call) rotation schedule as a guiding resource for RAs to call during nightly rounds of the premises, as well as for guidance in cases of emergencies.

**Adjunct Faculty – Music** Jan. 2020 – Dec. 2022  
Responsible for curriculum creation and the instruction (both onsite and remotely) of music and audio technology courses to undergraduate students.

***Recording Studio Assistant*** Jan. 2020 – Dec. 2022  
Responsible for engineering and overseeing Terra State Recording Studio sessions, operating an Avid C24 Pro Tools Control Surface and a Slate Raven MTi console. Additional responsibilities include general studio maintenance and equipment cataloging.

***Bassist*** Aug. 2020 – Feb. 2022  
Responsible for learning, practicing, and performing the repertoire of Terra State's Fusion Ensemble on electric bass. Examples of music performed by the group include music by Chicago, Maynard Ferguson, The Doobie Brothers, Styx, Goldfinger, and Stevie Wonder.

**Southern New Hampshire University, Manchester, NH** Dec. 2022 – Present  
***Adjunct Faculty – Digital Media (Remote)***  
Responsible for remote, asynchronous course instruction of bachelor level graphic design and digital media courses to undergraduate students, utilizing the Brightspace LMS.

**Broken Television Entertainment, Detroit, Michigan** Aug. 2020 – Present  
***Film Composer***  
Responsible for composing original music and scoring for a wide variety of commercial projects, indie shorts, and films.

**Teenage Suburbia Studios, Archbold, Ohio** Jan. 2015 – Present  
***Composer /Songwriter/Multimedia Creator***  
Responsible for the creation, execution, and distribution of the studio's finished music, multimedia productions, and other ventures.

**Songlorious, Chattanooga, Tennessee** Feb. 2022 – Dec. 2022  
***Songwriter/Musician***  
Responsible for the creation of personalized songs for any event/reason. Writing customized lyrics/music, recording parts, mixing, and mastering. Specializing in the genres of alternative, pop rock, and acoustic pop.

**River Valley Community College, Claremont, NH** Jan. 2021 – Dec. 2022  
***Adjunct Faculty - Humanities (Remote)***  
Responsible for the course creation and asynchronous instruction of HUMA 103 – Music Appreciation, utilizing the Canvas LMS, during Spring semesters. In this course, students developed the skill of perceptive musical listening and an understanding of the elements, forms, historical significance, and styles of the different eras of Western classical music.

***Tutor (Remote)*** Feb. 2021 – May 2021  
Responsible for remotely tutoring and advising students taking College Composition and Web Development courses weekly via Zoom. Topics covered included MLA and APA citation, synthesizing information from multiple resources together, HTML, C++, and Linux related topics.

**Chegg Inc., Santa Clara, California** Sep. 2021 – Dec. 2021  
***Contract Educational Content Provider***  
Responsible for providing original educational materials (practice quizzes, exams, lab assignments, slideshows, etc.) for the Uveristy platform.

**Maidstone Theater**, Ypsilanti, Michigan  
*Assistant Live Sound Engineer*

Jan. 2018 – Mar. 2018

Responsible for preparation of both venue and sound systems as well as the maintaining of the performance space during active events. Also serving as on-site light and sound engineer during performances, operating a Presonus StudioLive 32S digital console.

**7 Minutes To Midnight**, Archbold, Ohio  
*Songwriter/Performing Artist*

Jan. 2011 – Aug. 2017

Responsible for the inception, creation, and production of original alternative and pop rock music, as well as both the distribution and marketing of completed material. In addition, played many gigs across the Midwest (both with and without live band accompaniment). Now defunct project.

**Volunteering:** **The Songs of Love Foundation**  
*Songwriter/Musician*

July 2022 – Sep. 2022

Responsible for the creation of free, personalized, original songs to uplift children and teens currently facing tough medical, physical or emotional challenges. Writing customized lyrics/music, recording parts, mixing, and mastering. Specializing in the genres of acoustic pop and pop rock.

**Awards & Honors:** BSAC Summer Arts Scholarship Award

2013

**Professional Associations:**

American Society of Composers, Authors and Publishers (ASCAP)  
SoundExchange  
Alliance of Artists and Recording Companies (AARC) (Until closure in 2021)

**Proficient Technology:**

Logic Pro X	Pro Tools	Sibelius
EastWest	Waves	Native Instruments
Universal Audio	Focusrite	Shure
Alesis	Audacity	MuseScore
Apple Products	Adobe Premier Pro	Adobe Photoshop
Zoom	Google Apps	Microsoft Office Suite
Canvas LMS	Brightspace LMS	Wwise
HTML	CSS	Python
FMOD	Ren'Py	SSL Duality SE 48
Unreal Engine	Unity	RPG Maker

**Collegiate Courses Taught:**

DMT 1010 - Intro To Multimedia*	MUS 1420 - Class Piano II
DMT 1020 - Web Design I*	MUS 1610 - Recording Technology
DMT 1030 - Visual Communication	MUS 1722 - Applied Music: Jazz/Contemporary
DMT 1100 - Digital 3D Production**	MUS 1724 - Applied Music: Piano
DMT 2010 - Intro To Digital Video**	MUS 1726 - Applied Music: Songwriting I*
DMT 2100 - Web Design II	MUS 2320 - Fundamentals of Mixing
DLS 1090 - Digital Literacy and Applications	MUS 2340 - Audio Replacement
MUS 1210 - Music Theory I*	MUS 2350 - Audio For Media*
MUS 1220 - Music Theory II*	MUS 2726 - Applied Music: Songwriting II
MUS 1240 - Aural Skills I*	MUS 2811 - E-Composition I
MUS 1250 - Aural Skills II*	MUS 2812 - E-Composition II
MUS 1370 - Contemporary Music Ensemble*	HUMA 103 - Music Appreciation^
MUS 1410 - Class Piano I	GRA 410 - Advanced Digital Graphic Design for Web^

^Courses with carets have been taught strictly remotely.

\*Courses with asterisks have been taught both in person and remotely.

\*\*Courses with two asterisks have been taught as College Credit Plus courses.

### **Research Essays:**

The Mental Health Benefits Of Early Musical Education - December 14th, 2015

A Look Into A Psychologist's Mind - May 9th, 2016

Breaking The Status Quo Of Social Norms - May 31st, 2016

Brian Wilson: A Psychological Evaluation - July 13th, 2017

Erik Erikson - Psychoanalytical Ego Psychology Theory Summarization And Analysis Of Brian Wilson - July 18th, 2017

B.F. Skinner - Operant Analysis Theory Summarization And Analysis Of Brian Wilson - July 30th, 2017

George Kelly – Personal Constructs Theory Summarization And Analysis Of Brian Wilson - August 2nd, 2017

Abraham Maslow – Self-Actualization Theory Summarization And Analysis Of Brian Wilson - August 8th, 2017

Summarization And Analysis Of Personality Theories And Applying Them To Musician Brian Wilson - August 15th, 2017

A Historical And Scholarly Dissection Of The Score Of The Wizard Of Oz (1939) - November 4th, 2018

A Dissection Of Automation In Pro Tools - November 10th, 2018

An Academic View Of The Soundtrack To Pokémon Colosseum - December 10th, 2018

A Historical And Scholarly Dissection Of The Score Of Shrek (2001) - December 16th, 2018

Gould Meets Gould: Film Form And Style - February 24th, 2019

The Hero's Journey and Jungian Archetypes: Toy Story (1995) - March 23rd, 2019

Alfred Hitchcock: Director Motifs And Portrayal Of Women And LGBT Characters - April 7th, 2019

The History Of The Massacre Horror Subgenre (Outline) - May 15th, 2019

Propp's Morphology and Campbell's Functions of Mythology: Heroes (2006) - May 19th, 2019

### **Lectures & Presentations:**

How To Write A Song Using Only Four Chords - May 11th, 2016

The Tale Of Jiraiya The Gallant (A Eulogy) - June 8th, 2016

The Mental Health Benefits Of Early Musical Education - May 18th, 2016

Logic Pro X Vs. Pro Tools 12 - August 25th, 2016

The Ethics Of The Stanford Prison Experiment - August 31st, 2017

How To Write And Record A Pop Punk Song - Verses and Chorus - December 18th, 2017

History Of The Audio Production Techniques Of Brian Wilson - January 29th, 2018

Microphone Comparison: Neumann U87 Ai Vs. Shure Beta 57A - February 9th, 2018

History Of The Audio Production Techniques Of Jeff Lynne - February 22nd, 2018

An Academic View Of The Soundtrack To Pokémon Colosseum - December 10th, 2018

An Analysis Of The Orchestration In The Rite Of Spring - November 19, 2019

Master's Thesis: Music Composition, Arranging, and Synthesization For Film and Video Games - May 15th, 2020

How To Record a Voice Over - March 9th, 2021

Film Scoring 101: How To Compose and Produce Music - April 13th & 15th, 2021

Masterclass: How To Record Gang Vocals - February 17th, 2022

## Teaching Philosophy:

As a mixing and recording engineer, my production style leans heavily towards the direction of Brian Wilson, The Beatles, and Jeff Lynn. While I utilize the “standard” tools of mixing, I also love experimenting and utilizing unorthodox methods to achieve the sonic diversity I need in each mix- regardless of it’s a film score, pop song, or ambient (non)tonal soundscape. The studio is my instrument, as is obvious in the pieces of music I create. This blend of traditional and esoteric knowledge leads to an extremely beneficial hybrid classroom experience- from traditional theory courses to mixing and recording courses.

As a composer and songwriter, I strive to learn something new every week- even if I am not currently enrolled in a degree program, I never want to stop learning. From counterpoint and microtonal composition to the latest industry trends and advanced instrumental techniques, I consider myself a forever student. I teach music not because I know everything, but because I desire to learn as much as possible.

As an educator, I am a huge proponent of distance education. My goal is to leave a lasting impact on my students in the same fashion that my past instructors have done for me. Learning music and music technology is the same as learning a new language, and it can be difficult- especially if the student does not have a strong musical background. Regardless, I believe that anyone can learn anything about music- from composition and theory, to history and technology- so long as they are willing to try. Once a student is in my class, I see that they are trying, and that’s enough for me to give them my 101% every single day.

## REFERENCES

- **Michael Czeczele**  
*Director of Musical Arts & Technology*  
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- **Dave Leve**  
*Professor of Songwriting, Music Theory, and Music Industry Studies*  
Detroit Institute of Music Education  
[dleve@msudenver.edu](mailto:dleve@msudenver.edu)