

## Ross Matthei

### Work Experience

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January 2008 – Current

**Independent Media Producer and Engineer, Boston, MA**

- Manage financial relationships with clients.
- Coordinate with clients to create and enact a recording, editing, mixing, mastering, printing and publishing schedule depending on the content and desired output.
- Design and monitor effective production techniques to best capture and subsequently modify the incoming audio.
- Provide consultation of acting and musical performances to ensure high quality recordings.
- Manage and utilize internal as well as external backup hard drives to maximize storage capacity and logically organize materials.
- Constantly critique and evaluate the quality of audio and make appropriate changes to ensure high production standards.
- Record audio both on location as well as in the studio space utilizing a wide range of portable and studio hardware and tracking techniques.
- Handle “hard” media such as 16 mm film with magnetic tape and make physical splices and stitches.
- Edit and mix music and film, exercising stringent organizational practices and a very active ear.
- Work with outside mixers and mastering engineers in person, via email and telephone, as well as with collaborative tools such as Google Groups, Median, web forums, Diigo, and Skype.
- Interface with printing facilities and digital publishing and streaming facilities to create physical content or to upload and maintain content for digital download or online streaming.

September 2016 - Present

**Massachusetts College of Art and Design, Boston, MA**

**Adjunct Professor - Sound for Film**

Duties cover all aspect of teaching an upper-level communications course including:

- Designing a 14 week course
- Guiding the students through the technical know-how of audio pre-production through post-production, primarily but not limited to, in relation to image.
- Leading class critiques of industry work as well as the work of the student and their peers.
- Leading exercise shoots inside and outside of class.
- Working with students to develop his or her own artistic impulse.
- Tailor each project and assignment to the needs of the class that week according to the goals of the class and the in-class critiques.
- Assess and critique papers and projects based on technical ability as well as subjective reasoning including artistic compromises and the goals of the individual student.

January 2016 - Present

**Harvard Extension School, Cambridge, MA**

**Teaching Fellow - Field Production**

Duties cover all aspect of teaching an upper-level communications course including:

- Designing a 14 week course
- Guiding the students through the technical know-how of audio pre-production through post-production, primarily but not limited to, in relation to image.

- Leading class critiques of industry work as well as the work of the student and their peers.
- Leading exercise shoots inside and outside of class.
- Working with students to develop his or her own artistic impulse.
- Tailor each project and assignment to the needs of the class that week according to the goals of the class and the in-class critiques.
- Assess and critique papers and projects based on technical ability as well as subjective reasoning including artistic compromises and the goals of the individual student.

January 2014 - Present

**Gordon College**, Hamilton, MA

**Adjunct Professor - Sound for Film**

Duties cover all aspect of teaching an upper-level communications course including:

- Designing a 14 week course
- Guiding the students through the technical know-how of audio pre-production through post-production, primarily but not limited to, in relation to image.
- Leading class critiques of industry work as well as the work of the student and their peers.
- Leading exercise shoots inside and outside of class.
- Working with students to develop his or her own artistic impulse.
- Tailor each project and assignment to the needs of the class that week according to the goals of the class and the in-class critiques.
- Assess and critique papers and projects based on technical ability as well as subjective reasoning including artistic compromises and the goals of the individual student.

September 2013 - Present

**Cambridge Rindge and Latin**, Boston, MA

**Media Instructor/ Audio Specialist - CEATV**

- Helping students to create meaningful media projects.
- Teaching the students technical skills in order to execute their projects.
- Guide students through the post-production process which includes video editing, cleaning treating sound, after-effects title and special effects work, and digital animation.
- Help students to understand the production-flow and how to properly maintain quality while moving through the production process.
- Simulate industry roles as found in the classic studio environments.

August, 2011-January 2013

**Emerson College Audio Laboratories**, Boston, MA

**Senior Lab Manager and Technical Assistant**

Duties cover all aspects of managing and working within Emerson College's audio technical facility, including:

- Assisting faculty, students and staff utilizing the audio facilities or operating remote equipment in the classroom or labs.
- Make recommendations regarding DAW editing, mixing and processing techniques for users of the ProTools HD, ProTools Native, Reason, MaxMSP and Logic workstations and classrooms.
- Assist faculty and students in checking out equipment such as microphones, XLR cables, microphone stands, reflection filters, pop filter and monitoring equipment using the digital equipment database WebCheckout.
- Provide technical assistance for the operation of audio hardware including HD digital interfaces, analog/digital mixing boards, patch bays, stereo and surround sound amplifiers and control interfaces as well as outboard systems such as external compressors, tape decks, MIDI controllers,

- and effects processors.
- Provide technical assistance for the operation of video hardware used in conjunction with the audio suites and classrooms such as paired LCD monitors as well as video projectors commonly used for audio classroom activities.
- Perform regular quality control of the equipment and facilities, notifying the facilities manager of any software malfunctions or faulty hardware.
- Troubleshoot and fix errors at the dual-booting workstations running Mac OS X as well as Windows 7.
- Make recommendations regarding appropriate microphones as well as miking techniques.

October, 2006 – May, 2009

**Binghamton University Music Department**, Binghamton, NY

**Live Concert Recording Engineer**

Duties included working with faculty, students and venue staff to manage the performance and recording session including:

- Working with Harpur Music Department staff to design recording schedules and distribute tasks among the other engineers.
- Interface with performance venues regarding equipment policies, equipment transportation, location set-up and performance/recording schedules.
- Manage several different recording devices including live CD recording, internal hard disk recorders and cassette recording devices as well as interface with in-house equipment both permanent and portable.
- Clean and edit recorded audio, preparing sound packages for the department clients.

September 2007-January 2008

**Binghamton University**, Binghamton, NY

**Teacher's Assistant – MIDI**

Duties include working with and assisting students and faculty in the MIDI lab and classroom, including:

- One-on-one student instruction, working with students independently in the MIDI lab to learn the software, hardware and complete assignments.
- Design, create and deliver presentations to the class regarding various aspects of the analog and digital audio and MIDI chain, explaining their hardware design, function and potential uses.
- Meet with the professor to evaluate student performance and completed projects throughout the semester.
- Create productions along with the students and aid in the presentation of these pieces come presentation time.

## Education

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**Emerson College** Boston, MA

**Master of Fine Arts Degree** May 2013

**Major:** New and Interactive Media

**Focus:** Audio Engineering for Web and AV production

**Relevant Coursework:**

- Interactive Media – Authoring and utilizing web based media, including streaming audio and video online within a custom built online interface.
- Sound Processing and Design – Digital audio theory and process techniques.
- Writing for Interactive Media – Creating and updating online interactive literature and person-to-person interfacing tools.

- Media Theory – History, theories and practices of media producers and consumers including professional and consumer mediums and delivery methods.

**Binghamton University** Binghamton, NY

**Bachelor's Degree** May 2009

**Major:** Film and Creative Audio **Minor:** Anthropology - Human social and sexual evolution

**Relevant Coursework and activities:**

- Creative Sound – Handling, converting and manipulating analog media in the digital realm.
- Film – Shooting, processing and hands on editing of 8 and 16 mm film.
- Advanced Cinema – Advanced audio and visual processing techniques
- Musical Director – Directed the vocal group the Rhythm Method between September 2007 and May 2009, during which time the group placed at the semi-finals of the International Championship of Collegiate A Cappella at Rutgers's University.

**Senior Thesis Project:** *The Stanford Harmonics*

An audio installation using primarily human vocalizations and captured location sound, consisting heavily of audioscapes inspired in-part by recordings of the Stanford Harmonics.