

JEFF McMILLEN

Austin, TX • (817) 690-7632 • E-Mail: jeff@jmcmillenaudio.com • LinkedIn: <http://www.linkedin.com/in/jmcmillenaudio/>

Portfolio www.jmcmillenaudio.com

Summary

I am a game audio specialist who focuses on the technical aspects of game audio through the use of middleware and engines and who seeks to sharpen these skills as a full-time technical sound designer.

Skills

Middleware and Engines

- Wwise
 - One-Shot and Looping Sounds
 - Real-Time Parameter Controls
 - Interactive Music
- Unreal Engine 4
 - Blueprints and Procedural Audio
 - Occlusion and Attenuation
 - Raycasting and Actor Tags
- Unity
 - Scripts for Music/One-Shot SFX

Digital Audio Workstations

- Reaper

Sound Design Essentials

- Basic Plugins and Third-Party Plugins
- Foley and Recording Techniques
- Sound Libraries and Asset Organization
- Dialogue Editing and Processing

Source Control

- Perforce

Work Experience

Composer, Sound Designer, and Audio Integrator (10/2012-Present)

- Collaborated with game developers to achieve their visions of their games' audio
- Shipped 6 titles:
 - *Mighty Mountain* (iOS; 2018)
 - Created and integrated all audio assets using Wwise
 - Met with the team regularly to discuss progress
 - Completed the game's development in 2 months
 - *Negative World* (PC; 2018)
 - Wrote 6 tracks using a default synth in Logic
 - Utilized developer's references to achieve audio goals
 - Released the original soundtrack with the game's release
 - *Baby Hands* (HTC Vive, Oculus Rift, SteamVR; 2018)
 - Wrote music that reflected the playful atmosphere of the game
 - Recorded sounds of various toys for authenticity
 - Met with the team as needed to discuss the project's progress
 - *Desert Bus VR* (HTC Vive, Oculus Rift, PC; 2017)
 - Recorded, edited, and submitted original bus sounds
 - Met with the development team to receive feedback and check progress
 - *Tankmeld* (PC; 2017)
 - Wrote the Main Menu track based on client recommendations
 - *OreZom Trails* (iOS, Android, Kindle Fire; 2013)
 - Wrote 3 tracks to be used as in-game unlockables
- Developing the aural brand of 2 projects currently

Game Audio Advocacy

Panel Speaker (4 game developer panels and 3 game audio lectures since 2016)

- Recent Topics Covered:
 - Basic capabilities of Wwise
 - Business skills for newer game audio professionals
 - Video game music history and early technical restraints
 - Defining a game series' characteristic sound
 - Video game music interactivity
 - How I got my start in the games industry
 - Music composition techniques for games
 - Tools used in my game audio pipeline

Education

M.M. Music Composition (Texas State University)

B.A. Music Education (The University of Texas at Arlington)