

CTPR 487 FALL 2014 SYLLABUS

Instructor: Buddy Halligan 213-740-1370

bhalligan@cinema.usc.edu Office Hours 9-4 M-F or by Appt.

SA: Miles Jensen 925- 519-7373 miles.jensen16@gmail.com

Class: Mondays, 4:00 PM to 7:00 PM, SCB B115 or John Williams Scoring Stage

Review Lab: Day & time TBA, SCB B115 or John Williams Scoring Stage

Required Text Book: Modern Recording Techniques – 8th Edition, David Miles Huber.

Students in 487 will learn the basics of recording studio operation, in particular as they relate to recording musical scores for motion pictures, television, gaming and commercial productions. Class time will be supplemented with studio time for assigned projects and a weekly 'review lab' with our S.A. There will typically be a short quiz every other session, a midterm, final, and class projects.

The quiz scores and midterm will average equally to make up 20% of your grade. Class, session participation, homework/class assignments and the final exam will make up 80% of your grade. Structure and schedule are subject to change according to the needs of the class.

My office is located at SCA B102. I am here 9:00AM-4:00PM Mon-Fri.

August 25, 2014

Introduction:

Write out a short bio and essay on what your goal is concerning this class. Discussion on what we will be covering in the course including the basics of music recording and mixing for film in stereo and surround sound.

Sound Department Manager Richard Hyland will attend and lay out the protocol on how to reserve the studios, policies, tech support, etc.

Tour of the John Williams Scoring Stage.

September 1, 2014 Labor Day, no class!

Weeks 3-6

September 8 – Quiz

Choose recording work groups.

On stage B115 discussing and showing proper recording studio setup procedures. Go over microphone types, patterns, microphone techniques and bussing concepts. Small ensemble recording.

Project visualization of the process involved with organizing a project. Getting the job, when, where, how and why. Setting in motion the gathering of pertinent information from the composer, music editor and musician's contractor. How many musicians, what categories i.e. strings, brass, wood winds, horns, percussion, keyboards, drums, guitars, synthesizers, live and pre-recorded midi tracks. How many cues are to be recorded, how many sessions, any special dialog or sound effects coming from the music editor and how many tracks the music editor will need in the final dub. How to take this information and distill it into a roadmap for the recording and mixing of the music for picture and other recorded medium. Setting up the musicians, microphones and headphones, plugging the microphones in and routing them to the workstation and console – Setting up the recording and listening levels, etc. Testing and setting of communication and click playback system with multiple channel headphones. Overdubbing.

CTPR 487 FALL 2014 SYLLABUS

Instructor: Buddy Halligan 213-740-1370

bhalligan@cinema.usc.edu Office Hours 9-4 M-F or by Appt.

SA: Miles Jensen 925- 519-7373 miles.jensen16@gmail.com

Oct. 13, 2014 • **MIDTERM EXAM** •

Weeks 7-10

Small to medium ensemble recordings and mixes.

Assigned and independent recording projects.

We will be digging deeper into the concepts of bussing, cue sends, cue mixing, audio stems for final mix, audio and video formats and time code / sync considerations. Audio processing and plug-ins.

Applying the roadmap towards setting up the control room and studio. Choosing and matching microphones. Proving picture, dialog and temp sound effects playback and synchronization for the control room and studio. Assigning microphones to the recording busses as well as assigning recording buss tracks to the monitors and reverbs for recording, or only listening while recording. Pre-setting orchestra levels without any orchestra being in the studio.

It's important to know that when a real world scoring sessions start promptly at 10 a.m. and at that very moment in time, all of the set up and pre-production work that you've done culminates; you have to be able to record instantly with some semblance of a working balance. Trying to get a drum sound just right while the composer and 100 musicians are waiting is not a recipe for success.

Much of the time will be spent getting you to the place where you will be able to plan, setup, and hopefully record and mix some music scores for student films. Some of you may be in other classes that involve the mixing/dubbing of dialog music and effects and will have the luxury of having recorded the music for the same project. Very few dubbing mixers have had that luxury.

Understanding how the music works with the dialogue and effects, how to make an open transparent mix so that you are not in competition with the D&E and the score can be heard and felt emotionally. The overriding goal here is to get you the opportunity to experience first hand, from start to finish, all aspects of the music scoring post-production process.

Weeks 11-16

Refining recording and mixing techniques, listening skills, looking at music scores, individual parts, song structures, session organization and cue mixing. Special consideration for dialog and other non-musical parts of the sound track and how they may affect the overall music mix for cinema.

Assigned and independent recording projects.

Dec. 10-17, 2014 • Exact Dates TBD

• **FINAL EXAM** •

DO NOT MAKE PLANS TO BE OUT OF TOWN!

CTPR 487 FALL 2014 SYLLABUS

Instructor: Buddy Halligan 213-740-1370

bhalligan@cinema.usc.edu Office Hours 9-4 M-F or by Appt.

SA: Miles Jensen 925- 519-7373 miles.jensen16@gmail.com

MISSING AN EXAM and INCOMPLETES

The only acceptable excuses form missing the midterm or final, or taking an incomplete in the course are personal illness or a family emergency. Students must inform the instructor before the exam in order for a make-up to be scheduled. Quizzes may be re-scheduled for illness, family emergency, or conflict with other SCA commitments that cannot be otherwise resolved. Students who wish to take an incomplete must also present documentation of the problem to the instructor before final grades are due.

Statement for Students with Disabilities

Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to me (or to TA) as early in the semester as possible. DSP is located in STU 301 and is open 8:30 a.m.–5:00 p.m., Monday through

Friday. Website and contact information for DSP:

http://sait.usc.edu/academicsupport/centerprograms/dsp/home_index.html, (213) 740-0776 (Phone), (213) 740-6948 (TDD only), (213) 740-8216 (FAX) ability@usc.edu.

Statement on Academic Integrity

USC seeks to maintain an optimal learning environment. General principles of academic honesty include the concept of respect for the intellectual property of others, the expectation that individual work will be submitted unless otherwise allowed by an instructor, and the obligations both to protect one's own academic work from misuse by others as well as to avoid using another's work as one's own. All students are expected to understand and abide by these principles. *SCampus*, the Student Guidebook, (www.usc.edu/scampus or <http://scampus.usc.edu>) contains the University Student Conduct Code (see University Governance, Section 11.00), while the recommended sanctions are located in Appendix A.

Students will be referred to the Office of Student Judicial Affairs and Community Standards for further review, should there be any suspicion of academic dishonesty. The Review process can be found at: <http://www.usc.edu/student-affairs/SJACS/>. Information on intellectual property at USC is available at: <http://usc.edu/academe/acsen/issues/ipr/index.html>.

Emergency Preparedness/Course Continuity in a Crisis

In case of a declared emergency if travel to campus is not feasible, USC executive leadership will announce an electronic way for instructors to teach students in their residence halls or homes using a combination of Blackboard, teleconferencing, and other technologies.

Please activate your course in Blackboard with access to the course syllabus. Whether or not you use Blackboard regularly, these preparations will be crucial in an emergency. USC's Blackboard learning management system and support information is available at blackboard.usc.edu.

CTPR 487 FALL 2014 SYLLABUS

Instructor: Buddy Halligan 213-740-1370

bhalligan@cinema.usc.edu Office Hours 9-4 M-F or by Appt.

SA: Miles Jensen 925- 519-7373 miles.jensen16@gmail.com

Disruptive Student Behavior

Behavior that persistently or grossly interferes with classroom activities is considered disruptive behavior and may be subject to disciplinary action. Such behavior inhibits other students' ability to learn and an instructor's ability to teach. A student responsible for disruptive behavior may be required to leave class pending discussion and resolution of the problem and may be reported to the Office of Student Judicial Affairs for disciplinary action.