

## Muin 497, Fall 2015

The Art, Craft, and Business of the Creative Musician

**Instructor:** Garry Schyman - schyman@usc.edu, Office Hours - Monday's 6:00 to 7PM (in our classroom G150) upon appointment only

### Course Description:

Course # 44388D Meets Mondays, 7:00-8:50PM, Room # TMC G150 (2-units)

This class will be an introduction to the business and art of music for visual media. MUIN 497 will provide an overview of the professional world of writing, recording and making music for films, television, games, commercials, trailers and new media.

Requirements, Exams and Grading Information:

Interviews 40%  
Students will be responsible to find three music professionals and interview them about their career experiences, and provide an overview report and transcription of their interview.

Exams 40%  
There will be one midterm and one final (35% each). Exams typically consist of term definitions, essay questions from lectures, and short answer questions based on the Course Reader. Exams must be taken during the scheduled times.

In-Class Participation 10%  
Participation in all class sessions will be monitored and will count towards your final grade. Because of the specialized nature of this subject, in-person attendance/participation is *critical* for understanding the material and concepts covered in this class, and therefore attendance is expected

Writing Assignments 10%  
There will be one written assignment

Grading Scale (final course grade):

A = 100-94; A- = 93-90

B+ = 89-87; B = 83-86; B- = 80-82

C+ = 79-77; C = 73-76; C- = 70-72

D+ = 69-67; D = 63-66; D- = 60-62

F = 59 or below

Required Reading:

Because of the unique and varied nature the material covered in the class reading will be assigned via web based articles. As an example Music Copyright basics

<http://www.gcglaw.com/resources/entertainment/music-copyright.html>

In addition I strongly recommend "Music Money and Success" by Jeff and Todd Brabec as an overall reference.

## Communication:

E-mails sent to the class will be sent via Blackboard, which defaults to using your USC email account (unless you choose to edit your personal info therein) and as such you should check that account on a regular basis. All course materials, document uploads and class grades will be posted on Blackboard (blackboard.usc.edu).

## Classroom Behavior:)

We're all adults, together for less than two hours a week and for a specific purpose... Therefore it should be common sense (and a matter of showing professional and academic respect for one another, including any guests) that the classroom is not an appropriate place for multitasking on electronic devices while in session. This includes focusing on email, Facebook, IM, texting, etc. In keeping, laptop use in this class will be treated as a conditional privilege, to be used for note taking/class related purposes only. If this becomes a problem I reserve the right to deny the use of *all* such devices in class for *everyone* (yes, *all* laptops!) for the rest of the semester. Of course, if you have a communications emergency you are welcome to simply step outside the room at any time (with your devices) to address it...no questions asked (I would prefer that!). Inappropriate behavior also includes having distracting discussions beyond the context of our activities. In the event you are asked to leave class for any such reason you must make an appointment with the program chair to discuss the matter before you will be readmitted to class.

## 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](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](mailto: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](http://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.

## 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.

### **Class Schedule and Calendar:**

**Week #1:** Aug 24: Introductions. Music for visual media overview. Music copyright basics. The players - composers, songwriters, agents, directors, audio directors, producers and what they do. Work For Hire: Discussion of the legal principal and how it is central to the US model for composers for audio visual works.

**Week #2:** Aug 31: Music for film: Studios and production companies. The director usually rules for creative decisions. Big budget, medium budget and low budget, compensation, packages, teams (orchestrator, engineer, assistants, ghosts), contracts. Creative process from spotting to final mix.

**Week #3:** Sept 7: LABOR DAY NO CLASS!

**Week #4:** Sept 14: Music for television: Producer is king. Schedules and tight turnaround periods. The composers team ghosts and more. Performing rights central to the composers income stream. Cue sheets what they are and why they are important. Review of composers performing rights statement.

**Week #5:** Sept 21: Music for Games: Publishers and developers. Interactive music similarities and differences from scoring film and television. Compensation how it's structured. Review of techniques used to create "Adaptive Music" Working with audio directors.

**Week #6:** Sept 28: Music for libraries and trailers, commercials/jingles, documentaries, industrial films. Licensing models, sync license and splits with composers. Ownership.

**Week #7:** Oct 5: Music Supervisors (With MS Guest speaker): Working with and helping to choose composers. Finding songs both original and licensed songs. Negotiating a license.

**Week #8:** Oct 12: Recording sessions: Orchestral, small ensembles, personnel (recording engineer, conductor, copyist, contractors). Studios, budgeting. Recording in LA and out of town (London, Eastern Europe, Non-union US). Issues related to the Musicians Union (AFM). Mixing and mastering tracks.

**Week #9:** Oct 19: Composer agents, managers, and public relations reps. Agents "Heat seeking missiles" Finding an agent. What they do. PR how to get it and working

with a PR professional. What they do and what they cost. Managers, how they differ from agents.

**Week #10:** Oct 26: Sources of income for artists including new opportunities on the web. Creative fees, performing rights, mechanicals rights, Ad revenue from youtube, micro licenses etc.

**Week #11:** Nov 2: Composing the score. Techniques and technology for scoring all forms of music for AV works

**Week #12:** Nov 9: Producing and recording the score or song. Hybrid orchestration, software used in production

**Week #13:** Nov 16: Music for the stage (guest speaker). An overview of the unique royalties, licensing, contractual and practical issues and all the varied revenue streams related to music for the stage as well as the creative picture for the composers, lyricist and songwriters.

**Week #14:** Nov 23 Student presentations and discussion

**Week #15:** Nov 30 Final and Review and discussion

How income is derived, royalties, production budgets, agents, lawyers, contractors etc. How scores are created from home studios to full orchestral recordings.

**Topics covered to include:**

**Music for film** - Original scores. How composers are hired, how scores are approached and designed, composer contracts and Work For Hire, temp music etc. Procedures for recording including; personnel, Spotting, Composing, Recording. Studio music departments

**Licensed music for films** - contracts and negotiations with publishers and record companies.

**Music for Television** - Original scores and licensed music. Producers versus Directors are in charge. Deadlines, contracts

**Music For Games** - Differences from Film and TV. Adaptive Music techniques and examples. In house composers versus contract composers. Licensing music for games. Working with audio directors and music directors.

**Trailer Music** - Working with companies that specialize in trailer music. How it works. Composer contracts and financial splits. Format for Trailer scores. Examples of great trailer music.

**Library Music** - Companies involved, Composer contracts and splits.

**Recording Sessions** - Budgeting. Working with the AFM and current problems thereof. Studios, engineers, mixing, contractors and copyists, orchestrators, music editor, musicians, conductor, booth personnel. Hybrid orchestration and mixing (use of stems from samples with live instruments). Recording Non-union. Recording in London and Eastern Europe. Recording remotely. Delivering the music and formats (stereo and 5.1).

Recording songs for films and television and how they differ from score production.

**Writing the score** - Working with samples and synths for mockups and or final delivery. Composers studio setups. Software needed and commonly used.

**Sources of Income for composers and songwriters:** Performance rights - both domestically and internationally, Soundtrack sales - Youtube Ad revenue, Sales from downloads of music on iTunes and similar services, Streaming services - Pandora and Spotify. Use of Tunecore and CD Baby to sell your music (when you own it). Licensing your music: Through publisher deals or directly. Review of Licensing contracts and deal points.

**Composer Agents** - What they do and don't do. How they can help a composers career.

**Music Supervisors** - What they bring to the table.