USCSCHOOL*of*Cinematicarts

CTPR 487 FALL 2016 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 6:50 PM, **SCB B115 or John Williams Scoring Stage**
Review Lab: Day & time TBA, **SCB B115 or John Williams Scoring Stage**

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, as well as a midterm, final, and projects. The quiz scores and midterm and final exam will average equally to make up 30% of your grade. Class, session participation and homework/class assignments and final projects will make up 70% of your grade. Subject matter and schedule are subject to change according to the needs of the class.

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

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

Week 1
August 22, 2016

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

Sound Department Manager Richard Hyland will attend and lay out the protocol on how to reserve the studio, policies, tech support, etc. Tour of the John Williams Scoring Stage.

Homework assignment from Modern Recording Techniques.

September 5, 2016 Labor Day, no class!

Weeks 2-6

September 12 – Quiz
Choose recording work groups.

On stage SCB B115 discussing and showing proper recording studio setup procedures. Go over microphone types, patterns, microphone techniques and bussing concepts. Small ensemble recording. I/O set ups and customization. Internal and external routing.

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, Synths, live and pre-recorded midi synths. How many cues are to be recorded, how many sessions, any special dialog or sound effects coming from the music

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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 into the recording console – Setting up the recording and listening levels, etc. Testing and setting communication and click playback system with multiple channel headphones. Overdubbing.

Oct. 10, 2016 • MIDTERM EXAM

Weeks 7-10

Small to medium ensemble recordings and mixes.

Assigned and independent recording projects.

310/508 Score recording.

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.

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 the pre-production work that you've done culminates and you have to be able to record instantly with some semblance of a working balance. There is no, "let me hear the snare drum", while 100 musicians sit on their rear-ends waiting for you to get a sound.

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 aren't 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. Delving deeper into automation modes of the Avid Icon series control surface. Preparing and organizing your mixes/stems to

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go the dub stage.

Assigned and independent recording projects. Nov. 28th ˢ - 310/508 scores.

Dec. 12, 2016 – 4:00 - 6:50PM•
• FINAL EXAM •
DO NOT MAKE PLANS TO BE OUT OF TOWN!

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.

TECHNOLOGY POLICY

Laptop, tablet, and internet usage is not permitted during class sessions. Use of other personal communication or entertainment devices, such as cell phones, smart phones, and music players is also not permitted during class sessions. ANY electronic devices (cell phones, smart phones, PDAs, iPhones, Android phones, Blackberries, other texting devices, laptops, iPods, iPads, other tablets, MP3 players, etc.) are to be turned off during class time. Receiving or sending communications or entertainment during class detracts from participation, disrupts the learning environment, and is rude to those around you.

Videotaping faculty lectures is not permitted due to copyright infringement regulations.
Audiotaping is also not permitted, unless explicitly approved by the professor ahead of time. Use of any recorded or distributed material is reserved exclusively for the USC students registered in this class.

Academic Accommodations: Any student requesting academic accommodations based on a disability is required to register with Disability Services 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 as early in the semester as possible. DSP is located in STU 301 and is open 8:30am-5:00pm, Monday through Friday. The phone number for DSP is (213) 740-0776.

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,

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(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.

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.