SCOR 512: Entrepreneurialism for the Screen Composer (2 units)

Meets: Wednesdays 6:00-7:50pm
Location: Carson Building, G-156
Instructor: Richard McIlvery
E-mail: mcilvery@usc.edu
Mailbox: TMC 118
Office Hours: Mondays 10:15-11:45pm in MUS 103; Tuesdays 2:00-3:45pm in MUS103 or by email appointment.
Department Phone: (213) 740-3224

Course Description: This class is an introduction to the pertinent and practical business issues facing today’s composers of music for the visual media.

Learning Objectives:
- An understanding of important involving income streams
- An understanding of contracts including:
  - credit
  - copyright ownership
  - publishing ownership and distribution
- Legal issues
  - Composer contracts
- Production procedures and costs
- Home studio issues
  - Costs
  - Installation
  - Maintenance
  - Running your own business
  - Tax concerns
- Money management
  - Accounting
  - DBA
  - Invoicing, Statements, Taxes
- How to run a recording session

Prerequisites: N/A

Concurrent Enrollment: Students must be enrolled in the Screen Scoring Master's Program
Recommended Preparation: N/A

Course Notes: Letter grade. You must get a B or better to pass the course and remain in the program!

Technological Proficiency and Hardware/Software Required: N/A

CLASS TEXT:  

<table>
<thead>
<tr>
<th>Meeting</th>
<th>Date</th>
<th>Topic</th>
<th>Reading</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>8/22/18</td>
<td>Course Introduction Copyright: Six rights, what’s covered, who is covered, term limits, licenses, what is infringement; Recording and Film Contracts; term, points, all-in deals, fee + expense deals,</td>
<td>McIlvery Chapter 12</td>
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<tr>
<td>2</td>
<td>8/29/18</td>
<td>Publishing, BMI/ASCAP, Licensing &amp; Songs; How are songs licensed &amp; from whom; how are fees determined, etc.</td>
<td>McIlvery Chapter 22</td>
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<td>3</td>
<td>9/5/18</td>
<td>Overview of the Music Industry in Film &amp; Television: Scores; songs; production; mixing; delivery formats; <strong>Chris Horvath</strong></td>
<td>Handouts</td>
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<tr>
<td>4</td>
<td>9/12/18</td>
<td>How We Get Paid; When We Get Paid; income sources; publishing income; domestic; foreign; licensing; <strong>Chris Horvath</strong>, Guest Speaker</td>
<td>Handouts</td>
</tr>
<tr>
<td>5</td>
<td>9/19/18</td>
<td>Procedures of Film &amp; Scoring &amp; Personnel: Spotting; Composing; Scoring; The Dub; Director, Producer, Pre-production; Post Production; Music editor; Orchestrator, copyist, scoring engineer</td>
<td>McIlvery Chapter 15</td>
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<td>6</td>
<td>9/26/18</td>
<td>Composers' Legal Issues and Financial aspects of scoring; Work-for–hire; publishing ownership; score ownership; services unique; package fee structure</td>
<td>McIlvery Chapters 24-25</td>
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<td>7</td>
<td>10/3/18</td>
<td>Musicians' Union: Music Contracting; Budgeting a Scoring Session; Scale, doubling, doubles, leaders, double scale; non-union issues</td>
<td>McIlvery Chapter 19</td>
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<td>8</td>
<td>10/10/18</td>
<td>Musicians' Union (continued) Reggie Wilson, VP Disney, Union Contractor, CEO of Guardian Music.</td>
<td>McIlvery Chapter 19</td>
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<td>9</td>
<td>10/17/18</td>
<td>Song production for film; pre-production, studios, musicians, what studios should be hired: the home studio; etc. Eddie Arkin guest</td>
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<td>10</td>
<td>10/24/18</td>
<td>Introduction to Budgets: How much will a composer make on an all-in budget? Orchestrator, engineer, musicians, stage, music editor, cartage, rentals, etc.; Spreadsheets</td>
<td>McIlvery Chapter 29</td>
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<td>11</td>
<td>10/31/18</td>
<td>Budgets (cont.)</td>
<td>PowerPoint Handouts</td>
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<td>12</td>
<td>11/7/18</td>
<td>Operating your own business. Home businesses, studio, city regulations; tax issues; employee issues; charging for studio time; DBA; banking; invoicing, statements and payments.</td>
<td>PowerPoint Handouts</td>
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<td>13</td>
<td>11/14/18</td>
<td>Composers’ Conundrum:</td>
<td>Handouts</td>
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<td>14</td>
<td>11/21/18</td>
<td>Thanksgiving Holiday</td>
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<td>15</td>
<td>11/28/18</td>
<td>Music Supervisor: Duties of supervisor; selection and clearance of songs; negations of facilities; studios, scoring stages; pre-record management, etc.</td>
<td>McIlvery Chapter 23</td>
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<td>16</td>
<td>12/5/18</td>
<td>Final Exam available 7:00-9:00 pm</td>
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**Description and Assessment of Assignments:** There will be one mid term and a Final Exam. The tests will contain mostly short answer and some multiple choice. Tests must be taken during the scheduled times and cannot be made up at a later date.

**Grading Breakdown:**

- *Final Exam* 50%
- *Mid Term* 40%
- *Class Participation* 10%

**Assignment Submission Policy:** Assignments are required to be returned at the beginning of the subsequent class meeting.

**Additional Policies:** Professional responsibility, courtesy, and respect for one’s instructor, guest speakers, and fellow students requires that all members of the class attend all
sessions and arrive in time to be sitting at their desk or workstation at the scheduled start of class. Students who violate this custom will receive reduced grades in participation.

Course Schedule: (NOTE: Because of availability of scoring stages, studios and guest-speaker schedules, the following schedule is bound to change; so all students must check for such change postings on Blackboard.)

Statement on Academic Conduct and Support Systems

Academic Conduct:
Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words - is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in SCampus in Part B, Section 11, “Behavior Violating University Standards” https://policy.usc.edu/scampus-part-b/. Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on scientific misconduct, http://policy.usc.edu/scientific-misconduct.

Support Systems:
Student Counseling Services (SCS) - (213) 740-7711 – 24/7 on call
Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.http://engemannshc.usc.edu/counseling/

National Suicide Prevention Lifeline - 1-800-273-8255
Provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week. http://www.suicidepreventionlifeline.org

Relationship & Sexual Violence Prevention Services (RSVP) - (213) 740-4900 - 24/7 on call
Free and confidential therapy services, workshops, and training for situations related to gender-based harm. https://engemannshc.usc.edu/rsvp/

Sexual Assault Resource Center
For more information about how to get help or help a survivor, rights, reporting options, and additional resources, visit the website: http://sarc.usc.edu/

Office of Equity and Diversity (OED)/Title IX compliance – (213) 740-5086
Works with faculty, staff, visitors, applicants, and students around issues of protected class. https://equity.usc.edu/

Bias Assessment Response and Support
Incidents of bias, hate crimes and microaggressions need to be reported allowing for appropriate investigation and response. [https://studentaffairs.usc.edu/bias-assessment-response-support/](https://studentaffairs.usc.edu/bias-assessment-response-support/)

**Student Support & Advocacy – (213) 821-4710**
Assists students and families in resolving complex issues adversely affecting their success as a student EX: personal, financial, and academic. [https://studentaffairs.usc.edu/ssa/](https://studentaffairs.usc.edu/ssa/)

**Diversity at USC – [https://diversity.usc.edu/](https://diversity.usc.edu/)**
Tabs for Events, Programs and Training, Task Force (including representatives for each school), Chronology, Participate, Resources for Students

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**Final Examination Policy for all Fall and Spring Courses Scheduled in Standard Sessions**
For courses scheduled in a session that has a final examination week from December 6-13, a final examination or other final summative experience is required during the published final examination week.
Final examinations or other final summative experiences may not be scheduled during the Study Days period.

**No deviations from the published examination period are permitted** for courses scheduled in a standard session during the fall and spring semesters, unless faculty have authorization in advance from the Committee on Academic Policies and Procedures (CAPP). CAPP will not consider any faculty request for rescheduling a final examination without unanimous written consent of all students in the class. Contact the Registrar's Office (213-740-4623 or [registrar@usc.edu](mailto:registrar@usc.edu)) for the request form and procedures.

**Student Scheduling Conflicts**
No student is permitted to omit or anticipate a final examination and no instructor is authorized to permit a student to do so.
Students should plan in advance to avoid scheduling conflicts in their final examinations. If a student is scheduled for two final examinations at the same time, the student should request to take one of the examinations on a different day or time. If a student is scheduled for more than two final examinations in one day, the student may request to take one of the exams on a different day or time. In either situation the student must contact the professors involved no later than two weeks prior to the scheduled examination date and request an accommodation. If an accommodation cannot be arranged, the student should contact USC Testing Services at [testing@usc.edu](mailto:testing@usc.edu) or (213) 740-7166 for assistance.