

CTPR 487 FALL 2021 SYLLABUS

**Instructor: Buddy Halligan 213-740-1370 bhalligan@cinema.usc.edu Office Hours 9-4 M-F or
by Appt. Location: SCA B102**

SA: Cory Gorman – crgorman@usc.edu 414-510-8895

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 three sessions, as well as a midterm, final exam, and final projects. Subject matter and schedule are subject to change according to the needs of the class.

Required Text Book: Modern Recording Techniques – 9th Edition, David Miles Huber

Grading:

Quizzes – 15%

Midterm – 15%

Final Exam – 15%

In-class Participation – 20%

Homework – 10%

Projects – 10%

Final Project – 15%

Week 1

August 23, 2021

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 Erick Ziegler will attend and lay out the protocol on how to reserve the studios, policies, tech support, etc. Tour of the John Williams Scoring Stage.

Homework assignment from Modern Recording Techniques.

September 6, 2021 Labor Day, no class.

Weeks 2-6 September 13 – Quiz

Choose recording work groups.

CTPR 487 FALL 2021 SYLLABUS

**Instructor: Buddy Halligan 213-740-1370 bhalligan@cinema.usc.edu Office Hours 9-4 M-F or
by Appt. Location: SCA B102**

SA: Cory Gorman – crgorman@usc.edu 414-510-8895

On stage SCB B115 discussing and showing proper recording studio setup procedures. Canvas 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 done, when, where, how and why. Setting in motion and gathering pertinent information from the composer, music editor, producer 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 synths and Virtual Instruments. 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 into the mic panels, audio bay patching and routing – Setting up recording and listening levels, etc. Testing and setting communication and click playback systems with multiple headphone cues. Overdubbing.

Oct. 11, 2021 • 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 bus tracks to the monitors and reverbs for recording, or only listening while recording. Pre-setting orchestra levels without any orchestra being in the studio.

Much of the time will be spent getting you to the place where you will be able to plan, setup, and 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&Fx 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.

CTPR 487 FALL 2021 SYLLABUS

Instructor: Buddy Halligan 213-740-1370 bhalligan@cinema.usc.edu Office Hours 9-4 M-F or

by Appt. Location: SCA B102

SA: Cory Gorman – crgorman@usc.edu 414-510-8895

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 go the dub stage. Assigned and independent recording projects. Nov. 25th Dec 9th - 310/508 scores.

Dec. 13, 2021 – 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

Receiving or sending communications or entertainment during class detracts from participation, disrupts the learning environment, and is rude to those around you.

Laptop, tablet and internet usage are 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.

Videotaping faculty lectures is not permitted due to copyright infringement regulations.

Audio recording 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.

ATTENDANCE POLICY

Students are expected to be on time and prepared for each class. Students are expected to attend all class sessions. Two unexcused absences will result in your grade being lowered by one full point (ex: A to B).

A third unexcused absence will result in your grade being lowered another full

point (ex: A to C). Two late arrivals equate to one full absence. In order for absence to be excused the student must have approval from the professor and provide documentation at the next attended class session.

CTPR 487 FALL 2021 SYLLABUS

Instructor: Buddy Halligan 213-740-1370 bhalligan@cinema.usc.edu Office Hours 9-4 M-F or

by Appt. Location: SCA B102

SA: Cory Gorman – crgorman@usc.edu 414-510-8895

If you have an emergency and must miss class, please contact your professor prior to 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, (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.

CTPR 487 FALL 2021 SYLLABUS

Instructor: Buddy Halligan 213-740-1370 bhalligan@cinema.usc.edu Office Hours 9-4 M-F or

by Appt. Location: SCA B102

SA: Cory Gorman – crgorman@usc.edu 414-510-8895

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” 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, policy.usc.edu/scientific-misconduct.

Safety:

All students are expected to abide by USC School of Cinematic Arts Safety Guidelines. Violations of any of the safety guidelines may result in disciplinary action ranging from confiscation of footage to expulsion from the University.

Diversity and Inclusion:

Diversity and Inclusion are foundational to the SCA community. We are committed to fostering a welcoming and supportive environment where students of all identities and backgrounds can flourish. The classroom should be a space for open discussion of ideas and self-expression; however, SCA will not tolerate verbal or written abuse, threats, harassment, intimidation or violence against person or property. If students are concerned about these matters in the classroom setting they are encouraged to contact their SCA Diversity and Inclusion Liaison, <http://cinema.usc.edu/about/diversity.cfm>; e-mail diversity@cinema.usc.edu. You can also report discrimination based on a protected class here <https://equity.usc.edu/harassment-or-discrimination/>

Stressful Times:

These are stressful times in our country, and Graduate School in and of itself is stressful. I encourage you to take care of yourself and your fellow students. USC provides opportunities for Mindful Meditation <http://mindful.usc.edu> and Mental health counseling is available at the Engemann Student Health Center, 1031 W. 34th Street, 213-740-9355.

Support Systems:

Counseling and Mental Health - (213) 740-9355 – 24/7 on call
studenthealth.usc.edu/counseling

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

Student Health Leave Coordinator – 213-821-4710

Located in the USC Support and Advocacy office, the Health Leave Coordinator processes requests for health leaves of absence and advocates for students taking such leaves when needed.

<https://policy.usc.edu/student-health-leave-absence/>

National Suicide Prevention Lifeline - 1 (800) 273-8255 – 24/7 on call

suicidepreventionlifeline.org

CTPR 487 FALL 2021 SYLLABUS

**Instructor: Buddy Halligan 213-740-1370 bhalligan@cinema.usc.edu Office Hours 9-4 M-F or
by Appt. Location: SCA B102**

SA: Cory Gorman – crgorman@usc.edu 414-510-8895

Free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week.

Relationship and Sexual Violence Prevention and Services (RSVP) - (213) 740-9355(WELL), press "0" after hours – 24/7 on call

studenthealth.usc.edu/sexual-assault

Free and confidential therapy services, workshops, and training for situations related to gender-based harm.

Office of Equity and Diversity (OED)- (213) 740-5086 | Title IX – (213) 821-8298

equity.usc.edu, titleix.usc.edu

Information about how to get help or help someone affected by harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants. The university prohibits discrimination or harassment based on the following *protected characteristics*: race, color, national origin, ancestry, religion, sex, gender, gender identity, gender expression, sexual orientation, age, physical disability, medical condition, mental disability, marital status, pregnancy, veteran status, genetic information, and any other characteristic which may be specified in applicable laws and governmental regulations. The university also prohibits sexual assault, non-consensual sexual contact, sexual misconduct, intimate partner violence, stalking, malicious dissuasion, retaliation, and violation of interim measures.

Reporting Incidents of Bias or Harassment - (213) 740-5086 or (213) 821-8298

usc-advocate.symplicity.com/care_report

Avenue to report incidents of bias, hate crimes, and microaggressions to the Office of Equity and Diversity | Title IX for appropriate investigation, supportive measures, and response.

The Office of Disability Services and Programs - (213) 740-0776

dsp.usc.edu

Support and accommodations for students with disabilities. Services include assistance in providing readers/notetakers/interpreters, special accommodations for test taking needs, assistance with architectural barriers, assistive technology, and support for individual needs.

USC Campus Support & Intervention - (213) 821-4710

campussupport.usc.edu

Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

Diversity at USC - (213) 740-2101

diversity.usc.edu

Information on events, programs and training, the Provost's Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

USC Emergency - UPC: (213) 740-4321, HSC: (323) 442-1000 – 24/7 on call

dps.usc.edu, emergency.usc.edu

CTPR 487 FALL 2021 SYLLABUS

**Instructor: Buddy Halligan 213-740-1370 bhalligan@cinema.usc.edu Office Hours 9-4 M-F or
by Appt. Location: SCA B102**

SA: Cory Gorman – crgorman@usc.edu 414-510-8895

Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

USC Department of Public Safety - UPC: (213) 740-6000, HSC: (323) 442-1200 – 24/7 on call
dps.usc.edu

Non-emergency assistance or information.

Office of the Ombuds - (213) 821-9556 (UPC) / (323-442-0382 (HSC)
ombuds.usc.edu

A safe and confidential place to share your USC-related issues with a University Ombuds who will work with you to explore options or paths to manage your concern.

--