

DC416 Topics in Post-Production Sound: Advanced Film Scoring
Syllabus Winter 2019
Rob Steel
Monday, 5:45-9:00
DePaul Daley 506

General Course Information

Course description:

Advanced study in post-production sound focusing on a specific area each quarter such as: A.D.R., Foley, Scoring, Sound Effects, Mixing, etc. May be repeated for credit.
Prerequisite: DC 215 or by consent of the instructor.
This is a lecture/lab course.

Course Management Systems:

D2L and Lynda.com

Tutorials and printed resources:

These materials are available on D2L.

Software

Logic X will be the main software we work with in this class. We will not be spending much time in class on Logic X. If you need additional training, please refer to **Lynda.com, Logic Pro X Essential Training by Scott Hirsch**. Labs which include Logic X are CDM 526, CDM 922, CDM 9th floor IMacs, C106C and the Editing Suites in the basement of the DePaul Center, and the MAC Lab on the 3rd floor of the student center. If you want to score using another DAW, please feel free.

Drop dates:

1.18.19 is the last day to *drop* this class with no penalty.
2.22.19 is the last day to *withdraw* from this class.

Materials/Equipment

DePaul University has an enterprise Box Account. All projects can be stored on Box. More information and login details can be accessed here: <https://offices.depaul.edu/information-services/services/file-storage/Pages/box.aspx>. A fast hard drive (USB 3, Thunderbolt, SSD or spinner at least at 7200rpm). The University cannot guarantee that media or projects left on lab computers will be safely maintained.

Project Naming Conventions: Lastname_first initial_projectname. Failure to do so will result in a 1-point reduction in the project grade.

Instructor Information

Email

rsteel@cdm.depaul.edu

Advising and Office Hours

By appointment only via Bluestar. If none of these times do not work for you, please let me know. Sometimes the schedule changes and those changes will be noted on Bluestar.

Learning Outcomes

By the end of the course students will be able to:

1. Critically analyze a film score in terms of its technical musical components.
2. Compose for a client.
3. Compose using MIDI in a digital audio workstation.
4. Identify the roles and responsibilities of the director/composer relationship.
5. Navigate editing and mixing functions in a digital audio workstation.
6. Understand music theory.
7. Present an audio video intensive lecture to students.

Grading

Listening/Reading Quiz: 15 points, Reel: 5 points, Resume: 5 Points, Clip Presentation: 20 points, Project Iteration 1: 10 points, Project Iteration 2: 10 points, Project Iteration 3: 10 points, Project Iteration 4: 10 points, Project Iteration 5: 15 points, A = 100-93, A- = 92-90, B+ = 89-88, B = 87-83, B- = 82-80, C+ = 79-78, C = 77-73, C- = 72-70, D+ = 69-68, D = 67-63, D- = 62-60, F = 59-0. A indicates excellence, B indicates good work, C indicates satisfactory work, D work is unsatisfactory in some respect, F is substantially unsatisfactory work.

Week-By-Week

Class 1, 1.7

Review syllabus, expectations in class. D2L. Please note: this syllabus is subject to change.

What to Listen for in Music

Scoring Doc

Reels/Resumes

Pick composers for clip presentation

Logic X Review (if time)

Homework Due 1.14 by 5:30

Music and Sound Design Reel: Around 2 minutes

Resume: 1 page

Resume Template: [Resume2019TemplateFinal](#)

Reading: [Guidelines for Making a Sound Design Demo Reel](#)

Reading: [Stylistic Timeline of Music History](#)

Reading: [Medieval Music Timeline and History](#)

Reading: [Renaissance Music Timeline](#)

Listening: [Medieval_Renaissance Music.zip](#)

Class 2, 1.14

Director Presentations

Reel Reviews

Resume Reviews

Reading/Listening Discussion

Homework Due 1.21 by 5:30

Reading: [Music Theory for Musicians and Normal People, pages 1-17](#)

Reading: [Baroque Music Timeline](#)

Reading: [Classical Music Timeline](#)

Music Theory Exercises: Staff Identification (Note Identification, Key Signature Identification). Staff Construction (Note Construction, Key Signature Construction). Keyboard Identification (Keyboard Note Identification, Keyboard Reverse Identification). Ear Training (Keyboard Ear Training, Note Ear Training).

Listening: Baroque Music.zip, Classical Music.zip

Class 3, 1.21

No class, Martin Luther King Day

Homework Due 1.28 by 5:30

Reading: Music Theory for Musicians and Normal People, pages 18-30

Reading: Romantic Music Timeline

Reading: The Romantic Period (1825-1900)

Reading: Musical Form

Music Theory Exercises: Staff Identification (Interval Identification, Scale Identification). Staff Construction (Interval Construction, Scale Construction). Keyboard Identification (Keyboard Interval Identification, Keyboard Scale Identification). Ear Training (Interval Ear Training, Scale Ear Training).

Listening: Romantic Music Early to Mid.zip, Romantic Music Mid to Late.zip, French Impressionism.zip

Project Iteration 1 (Part of this iteration is to define what Iterations 2-5 will be in terms of calendar and deliverables)

Class 4, 1.28

Reading/Listening Discussion

Listening/Reading Quiz 1 covering readings and listening due 1.14 and 1.21 (10 multiple choice questions with some being music identification questions)

Project Iteration 1

Homework Due 2.4 by 5:30

Reading: Music of the 20th Century (Through John Adams)

Reading: The Three Regimes

Listening: 20_21st C. America.zip, 20_21st C. W. Europe.zip, 20_21st C. E. Europe_Asia .zip

Clip Presentation (Select two clips [3-5 minutes each] from a film where the score tells a story, defines a character, situation or place or artfully connects multiple scenes together. Present the clip and discuss the use of music in the clip. After the analysis, discuss the composer's bio, style and influences. Please play examples from composers that influenced

your topic. The presentation should be at least 30 minutes and should be no longer than 40 minutes. 2 points will be deducted for every 30 seconds that the presentation is over or under 30-40 minutes. You will not be handing anything in. Grading will be on the presentation itself.)

Project Iteration 2

Class 5, 2.4

Reading/Listening Discussion

Grad Presentation

Clip Presentations

Project Iteration 2

Homework Due 2.11 by 5:30

Reading: Music Theory for Musicians and Normal People, pages 31-41

Reading: Lehman, Hollywood Cadences

Reading: Music as a Source of Emotion in Film

Music Theory Exercises: Staff Identification (Chord Identification). Staff Construction (Chord Construction). Keyboard Identification (Keyboard Chord Identification). Ear Training (Interval Ear Training, Scale Ear Training).

Video Link: Behind the Scenes of a Film Score MIDI Mockup

Listening: Minimalism.zip

Project Iteration 3

Class 6, 2.11

Reading/Listening Discussion

Listening/Reading Quiz 2 covering readings and listening due 1.28 and 2.4 (10 multiple choice questions with some being music identification questions)

Clip Presentations

Project Iteration 3

Homework Due 2.18 by 5:30

Reading: Music Theory for Musicians and Normal People, pages 42-51

Video Links: **Behind the Scenes of a Film Score MIDI Mockup, How to Classical Score Study from the Perspective of a Film Composer**

Listening: Jazz_Popular_Alternative Music.zip

Class 7, 2.18

Reading/Listening Discussion

Clip Presentations

Project Iteration 3

Homework Due 2.25 by 5:30

Video Links: **Ironwind- A Guide to Midi Orchestration (Parts 1-4), Make MIDI Sound Real (Parts1-2)**

Listening: World Music.zip

Project Iteration 4

Class 8, 2.25

Reading/Listening Discussion

Clip Presentations

Project Iteration 4

Class 9, 3.4

Listening/Reading Quiz 3 covering readings and listening due 2.11, 2.18 and 2.25 (10 multiple choice questions with some being music identification questions)

Project Iteration 4

Homework Due 3.11 by 5:30

Project Iteration 5

Class 10, 3.11

Project Iteration 5

Homework Due 3.18 by 5:30

Class 11, 3.18

Project Iteration 5

Course Policies

Electronic Devices

There is a no tolerance policy on electronic device usage in the classroom. Cell phone/tablet usage and/or internet usage during class will result in 0 attendance points for the day. It is distracting to others around you. You may take notes on a computer using word or text edit (do not browse the internet) but not on a cellphone/tablet. If you bring a cell phone to class, it must be off or set to a silent mode. Should you need to answer a call during class, students must leave the room in an undistruptive manner. Out of respect to fellow students and the professor, texting is never allowable in class. If you are required to be on call as part of your job, please advise me at the start of the course.

Late Papers/Projects

Late papers and projects are not accepted. If there is an emergency, proper documentation is required *before* the deadline of the assignment.

Attendance

Students are expected to attend each class and to remain for the duration. Coming 15 minutes late or leaving 15 minutes early constitutes an absence for the student. The overall grade for attendance drops 1 point after any unexcused absence. **Four absences for any reason, whether excused or not, will constitute failure for the course.**

Attitude

A professional and academic attitude is expected throughout this course. Measurable examples of non-academic or unprofessional attitude include but are not limited to: talking to others when the instructor is speaking, mocking another's opinion, cell phones ringing, emailing, texting or using the internet whether on a phone or computer. If any issues arise a student may be asked to leave the classroom. The professor will work with the Dean of Students Office to navigate such student issues.

Civil Discourse

DePaul University is a community that thrives on open discourse that challenges students, both intellectually and personally, to be [Socially Responsible Leaders](#). It is the expectation that all dialogue in this course is civil and respectful of the dignity of each student. Any instances of disrespect or hostility can jeopardize a student's ability to be successful in the course. The professor will partner with the Dean of Students Office to assist in managing such issues.

Changes to Syllabus

This syllabus is subject to change as necessary during the quarter. If a change occurs, it will be thoroughly addressed during class, posted under Announcements in D2L and sent via email.

Online Course Evaluations

Evaluations are a way for students to provide valuable feedback regarding their instructor and the course. Detailed feedback will enable the instructor to continuously tailor teaching methods and course content to meet the learning goals of the course and the academic needs of the students. They are a requirement of the course and are key to continue to provide you with the highest quality of teaching. The evaluations are anonymous; the instructor and administration do not track who entered what responses. A program is used to check if the student completed the evaluations, but the evaluation is completely separate from the student's identity. Since 100% participation is our goal, students are sent periodic reminders over three weeks. Students do not receive reminders once they complete the evaluation. Students complete the evaluation online in [Campus Connect](#).

Academic Integrity and Plagiarism

This course will be subject to the university's academic integrity policy. More information can be found at <http://academicintegrity.depaul.edu/>. If you have any questions be sure to consult with your professor.

Academic Policies

All students are required to manage their class schedules each term in accordance with the deadlines for enrolling and withdrawing as indicated in the [University Academic Calendar](#). Information on enrollment, withdrawal, grading and incompletes can be found at: cdm.depaul.edu/enrollment.

Students with Disabilities

Students who feel they may need an accommodation based on the impact of a disability should contact the instructor privately to discuss their specific needs. All discussions will

remain confidential.

To ensure that you receive the most appropriate accommodation based on your needs, contact the instructor as early as possible in the quarter (preferably within the first week of class), and make sure that you have contacted the Center for Students with Disabilities (CSD) at: csd@depaul.edu.

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