

THE STEINHARDT SCHOOL OF CULTURE, EDUCATION, AND
HUMAN DEVELOPMENT
MUSIC AND PERFORMING ARTS PROFESSIONS
COURSE PROPOSAL FORM

Date **March 22, 2007**

1. Department **Music and Performing Arts Professions**

Program **Scoring for Film and Multimedia**

2. Course Number **E85.2xxx** Clock Hours **30** Credits **3 or 4**

If additional *points* are needed please explain:
(4 points for graduate TSOA film students)

3. Course Title: **MUSIC EDITING for FILM and MULTIMEDIA**

4. Catalog Description: (8 lines maximum preferred):

This class covers the musical, aesthetic, and technical processes of assembling and shaping a film's soundtrack in collaboration with the filmmaker and composer. You will gain knowledge of each duty required of a film music editor. Through course lectures and collaborative outside projects encompassing film score recording sessions, an understanding of the music editor's position, responsibilities, and techniques in the post-production process of a film will be obtained.

5. Offered: Academic Year_ **X** Summer_____ Summer Only

Off-Campus (place) _____

Other (explain) _____

6. Course Stipulations:

A. Curricular purpose of course (check one or more):

Program requirement **X** for Program **Scoring for Film and Multimedia**

Program elective _____ Service course _____

B. Student population:

Program/Departmental majors **X**

Non-program/Non-departmental majors **TSOA Graduate Film Majors**

Undergraduate _____ Graduate **X**

If special permission is required, explain **Musical knowledge and experience with a specific suite of software is necessary for functionality within the course.**

C. Prerequisite/corequisite coursework _____

D. Upper limit of class size: **15** Specific reason for limit: **Space limitations of classroom**

7. Staff and facilities requirements:

A. Availability of qualified person (check one or more):

Full time: In Program _____ In Department _____

In SCHL. OF ED. _____

Adjunct **X** Other (explain) _____

B. Type of room needed Studio "C" due to interactive array of hardware/software.

C. Special equipment needed ProTools HD – Auricle – Digital Performer/Logic Pro – Sibelius/Finale – Final Cut Pro

D. Any special fees proposed (explain) none

8. What are the major instructional techniques to be used in the proposed course? Please indicate percentages.

Clinical _____	Laboratory _____
Colloquium _____	Lecture 100%
Distance Learning _____	Recitation _____
Fieldwork _____	Seminar _____
Independent Study _____	Studio _____
Individualized Instruction _____	Workshop _____

9. Need for the course:

A. What need will be met by the proposed course? Check one or more of the following and give evidence in support of each item checked.

1. Part of a proposal for a new program _____

Evidence _____

2. New course in an existing program **X**

Evidence _ *Music Editors have been long ensconced in the film industry and have become increasingly more influential in the aesthetics and practices of the post-production process. They act as liaisons between musical forces and the producers, director and picture editor. Insofar that we develop both film composers and music editors, the course is invaluable.*

3. Other (explain)_____

B. Describe the potential student population for the proposed course:

C. Provide evidence that there will be sufficient enrollment:

There are approximately 30 film music majors from the Music Composition Program and fifteen from the Music Technology Program, of which this will be required. The course is also open to the 80 Music Technology Majors as well as limited graduate TSOA film majors.

10. Relationship of the proposed course to existing offerings in SCHL. OF ED. or other schools of the University:

The music editor's necessary and proprietary tasks, protocols, and software, will dovetail directly with the needs present in not only the film scoring area, but also documentary filmmaking in The School of Journalism, animation and live action TSOA filmmaking, and performance-based art in Steinhardt's Art Department.

To prevent unnecessary course replication, similarity, and overlap, please consult with members of your program and department and any other units within the School or University that offer courses containing content included in the proposed course.

Please feel free to consult with any member of the Faculty Subcommittee on Courses and Programs regarding the nature and extent of consultation appropriate to the development of your proposal.

A. List existing course(s) that may have some overlapping content:

Course Title	Department
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None

B. List the individuals with whom you consulted about possible overlapping course content:

<u>Name</u>	<u>Department</u>	<u>Date</u>
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TSOA: John Tintori School of Journalism: Marcia Rock

C. Names, signatures, and comments of chairperson(s) of department(s) in which similar courses are offered.

<u>Name</u>	<u>Signature</u>	<u>Date</u>	<u>Comments on Overlap</u>
			None: ____ Minimum: ____ Extensive: ____
			None: ____ Minimum: ____ Extensive: ____
			None: ____ Minimum: ____ Extensive: ____

* If a department chair checks minimal or extensive overlap on the course proposal form, a separate statement must be written describing the nature of the overlap.

D. If you have determined that no consultation is required, check here

11. Faculty and student involvement:

What was done in planning the course, who participated, how, and what modifications were made throughout the course design effort?

Extensive interviews and research was employed over a two-year period and included discussions with top-tier music editors in the field: Roy Prendergast (LA) and Susanna

Peric (NY). Invaluable information was also garnered from composer Ira Newborn. In specifically formulating the course, I collaborated with Tim Starnes, who has worked professionally on every aspect of post-production music editing.

12. Describe how you will document the outcomes of a course, reflect on its merits, and plan for future revisions.

Through documenting student projects arising directly from classroom materials, an assessment will be determined. Student evaluation will also be considered. Future revisions will be based partially on industry trends and concretized in tandem with changes in technology developments.

13. Please attach a course outline to this proposal. Since the course outline is intended to convey to the students a sense of purpose and direction about the course, it should include the following elements:

- A. Course objectives stated in terms of expected student accomplishments/outcomes;
- B. Outline of course content, as a list of suggested topics scheduled for the duration of the term. In the absence of a list, please indicate the relative weight for each topic in terms of percentage of time devoted to it;
- C. Major teaching-learning activities, assignments, and/or projects;
- D. List of readings, both required and recommended; and
- E. Criteria and procedures for assessing the achievements of objectives. The evaluation plan must be consistent with the course objectives. (An examination may be appropriate for assessing certain objectives; an out-of-class project for others).

14. Prepared by: _____
(Signature of Proposer) (Date)

15. Approved by Faculty _____
(Signature MPAP Faculty CCP Chair) (Date)

16. Approved by: _____
(Signature of Department Chair) (Date)

E85.2xxx, MUSIC EDITING FOR FILM & MULTIMEDIA

Introduction

This class covers the musical, aesthetic, and technical processes of assembling and shaping a film's soundtrack in collaboration with the filmmaker and composer. You will gain knowledge of each duty required of a film music editor. Through course lectures and collaborative outside projects encompassing film score recording sessions, an understanding of the music editor's position, responsibilities, and techniques in the post-production process of a film will be obtained.

Prerequisites

You will demonstrate and submit all your projects on the Apple operating system. This course requires working experience with Pro Tools, either Digital Performer or Logic, and Microsoft Excel. It also assumes a basic understanding of music theory and notation.

Texts

There are no required texts for this class. However, there are reference books and articles that provide valuable information and a broad overview.

Ron Sadoff. *The Role of the Music Editor and the Temp Track as Blueprint for the Score, Source Music, and 'Source' Music of films.* Popular Music. Cambridge University Press, 2006/2.

Sonny Kompanek. *From Score to Screen: Sequencers, Scores and Second Thoughts: The New Film Scoring Process.* NY: Schirmer, 2004.

Fred Karlin. *On the Track: A Guide to Contemporary Film Scoring*, 2nd Edition. NJ: Routledge, 2004.

Assignments and Grades

There will be a total of eight homework assignments each valued at 12.5% of your total grade (8 x 12.5% = 100%). The entire semester is considered your final project and each assignment is a consecutive and integral part of your project. Your ability to complete each assignment depends directly upon your completion of the previous assignments.

1. Spotting sheet (Excel)
2. Temp track (Pro Tools)
3. Pre-scoring conformation (Digital Performer or Logic, and Pro Tools)
4. Scoring session schedule (Excel)
5. Scoring session technical preparation (Pro Tools, Auricle)
6. Scoring session take sheet / edit map (Excel)
7. Editing recorded music for mix (Pro Tools)
8. Post-scoring conformation / dub preparation (Pro Tools, Excel)

Class Schedule

Week 1: *The Music Editor's Position and Responsibilities*

Week 2: *Spotting the Film*

Homework #1: create a spotting sheet reflecting director's notes

Week 3: *Building a Temp Track*

Homework #1 due (Excel or PDF and hard copy)

Homework #2: build a temp music track for a short film or scene

Week 4: *Introduction of Score, Mock-Ups*

Week 5: *Picture Change - Conforming the Score, MIDI, and Mock-Ups*

Homework #2 due (Pro Tools session)

Homework #3: conform a MIDI sequence and an audio file to edited picture.
Must also represent conformation on a musical score (provided).

Week 6: *Review Sessions*

Homework #3 review

Week 7: *(cont'd)*

Homework #3 review cont'd

Week 8: *(cont'd)*

Homework #3 review cont'd

Week 9: *Planning the Scoring Session*

Homework #3 due (Digital Performer or Logic, Pro Tools, and marked-up hard copy of score)

Homework #4: prepare scoring session schedule

Homework #5: prepare scoring session Pro Tools session(s) and Auricle click

Week 10: *(cont'd)*

Week 11: *Running the Scoring Session & Preparing the Score for Mix*

Homework #4 & #5 due (Excel or PDF and hard copy, Pro Tools, Auricle)

Homework #6: prepare take sheet and edit map from scoring session

Homework #7: edit recorded score for mix

Week 12: *Preparing and Conforming the Mixes for the Dub*

Homework #6 due (Excel or PDF and hard copy)

Homework #7 due (Pro Tools session)

Homework #8: conform Pro Tools mix session to re-edited picture and prepare with chart for the dub. Represent edits on hard copy of score.

Week 13: *Review*

Homework #8 due: class review (Pro Tools session, hard copy of chart & marked-up score)

Week 14: *Final Review*

Homework #8 due: class review (Pro Tools session, hard copy of chart & marked-up score)