

SYLLABUS RECA 470 - SAMPLE

Senior Project

STUDIO TIME BOOKING AT: <http://film.lmu.edu/studioL>

INSTRUCTOR:

Dr. Mladen Milicevic, Office – Xavier Hall 312, Tel. 338-4575

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Monday	Tuesday	Thursday
10:30 – 12:00 Office <i>Xavier Hall # 312</i>	10:00 – 1:00 RECA 470 <i>Burns 108 (Studio L)</i>	10:30 – 12:00 Office <i>Xavier Hall # 312</i>
4:30 – 7:00 RECA 464 <i>CA 206</i>	1:35 – 2:50 RECA 361 <i>Burns 108 (Studio L)</i>	1:35 – 2:50 RECA 361 <i>Burns 108 (Studio L)</i>
7:15 – 10:00 RECA 470 <i>Burns 108 (Studio L)</i>	3:30 – 5:00 Office <i>Xavier Hall # 312</i>	3:30 – 5:00 Office <i>Xavier Hall # 312</i>

Recording Arts students will declare a concentration at their last semester at LMU. There are three areas of concentration for the RECA major:

- 1. FILM SOUND***
- 2. MUSIC PRODUCTION AND RECORDING***
- 3. COMBINATION OF FILM SOUND AND MUSIC PRODUCTION AND RECORDING***

REQUIREMENTS for THE FILM SOUND CONCENTRATION

Work on production sound for the entire project such as:

ONE thesis project PROD 650

OR

TWO intermediate projects PROD 400, PROD 450, PROD 600

The course requirements for the film production sound are "technically competent recordings." Students have to submit the "assembly" cut QuickTime movie output from Final Cut Pro, or appropriate editing system.

Work on post-production sound (dialogue editing, ADR, foley, SFX editing and final mix) for the entire project such as:

THREE projects at the level of PROD 300 or PROD 350

OR

TWO projects at the level of PROD 300 or PROD 350 and ONE project at the level of PROD 400, PROD 450, or PROD 600

OR

TWO projects at the level of PROD 400, PROD 450, PROD 600

OR

ONE project at the level of PROD 670

The technical requirements for the film post-production sound are competent mixes of such quality that they meet the standards for television broadcast, DVD, or film festival release. Students are required to submit the OMF file and the "bare" Pro Tools session that is created immediately after the OMF transfer, as well as the Pro Tools session with completed final mix. The mixes should be in STEREO but 5.1 surround mixes are encouraged where appropriate.

REQUIREMENTS for THE MUSIC PRODUCTION AND RECORDING CONCENTRATION

Record and produce a minimum of two songs by two different bands or artists.

Technical requirements of these mixed and mastered songs should meet the standards required for the CD release or radio play.

Students have to submit "bare" Pro Tools sessions with all tracks at unity gain and no plugins of any sort – just as it was recorded. They also have to submit the sessions of the final mixed songs, as well as the stereo audio files of the mastered songs. The mixes should be in STEREO but 5.1 surround mixes are encouraged where appropriate.

REQUIREMENTS for THE COMBINATION OF FILM SOUND AND MUSIC PRODUCTION AND RECORDING

Students may declare to produce and record one song and take either film production sound or film post-production sound option – as described above.

THESIS DEFENCE

At the end of their Senior Year, RECA students are required to create a DVD with their portfolio as well as a web portfolio at the appropriate website such as MySpace, Facebook or similar.

This DVD and website presentations will be held during the final exam week on the final exam dates for the RECA 464 and RECA 470 classes (Monday, May 3, from 4:30 PM until 10:00 PM). Each student will make a presentation in front of the committee of all RECA faculty and all RECA graduating Seniors.

COURSE DESCRIPTION:

Emphasis

Application of the student's producing and engineering skills to several major individual works.

Objective

Depending on student's concentration, production of professional-quality work is expected. This will serve as a partial fulfillment of the Student's Recording Arts Thesis (DVD and WEB portfolio).

Content

Advanced level consideration of all the topics the student has encountered in the LMU Recording Arts Program as they relate to music engineering/production and film sound. Field trips to local audio facilities, and guest speakers.

EVERY STUDENT WILL CREATE A MUSIC PRODUCER'S REPORT

PowerPoint presentation and aural in-class presentation about the music producer of student's choice (some restrictions apply).

COURSE FORMAT

Thesis Seminar

COURSE WORK

- Producing and engineering a thesis-level music recording or film sound project (or combination of the two)
- Keeping and submitting regular entries in a production journal
- Regular individual meetings with the instructor
- Field trips to local audio facilities.
- Participation in a guest speaker lectures.
- Participation in class projects dealing with live sound applications.

ESTIMATED COST FOR THE CLASS:

You will have to spend at least \$ 30.00 for DVD-R (optional \$ 10.00 for the textbook) \$200 Firewire Hard Drive is highly recommended.

TEXTBOOKS:

The **optional** text for the course is **RECA MUSIC RECORDING HANDBOOK** downloadable at

<http://myweb.lmu.edu/mmilicevic/pdf/>

DO NOT SELL YOUR TEXTBOOKS - you are going to need them later on in professional life!

GRADING:

The final grade will be based on the student's performance with respect to all aspects of the production process, including:

- pre-production planning
- producing & engineering
- preparation for production conferences
- preparing and submitting session documentation & journal entries
- final presentation of project (documentation, etc.)
- **MEETING DEADLINES**

The student's recording project will be played back in a public forum at the end of the semester, and he or she will participate in a question-and-answer period.

GRADING PENALTIES

There is absolutely **NO** smoking, eating, or drinking allowed in the classroom (STUDIO L). I will take 5% off of your final grade for every student caught and **for all the students in his/her presence**. *Every time you leave a mess in the studio after your session or if the board is not normalized I WILL TAKE 5% off of your final grade.*

EVERY TIME YOU MISS A DEADLINE ONE LETTERGRADE OF YOUR FINAL CLASS GRADE WILL BE TAKEN OFF.

GRADING SCALE:

A	97% - 100%	superior
A-	93% - 96%	outstanding
B+	89% - 92%	very good
B	85% - 88%	good
B-	81% - 84%	better than average
C+	77% - 80%	above average
C	73% - 76%	average
C-	68% - 72%	below average (this is not a passing grade in courses requiring a minimum grade of C)
D	64% - 67%	poor
F	63% -	below failure

STUDIO L WILL BE CLOSED FOR RECORDING AFTER APRIL 1. THIS MEANS THAT MICROPHONE LOCKER WILL NOT BE ACCESSIBLE TO YOU. SO, MAKE SURE THAT ALL YOU HAVE TO RECORD HAPPENS BEFORE APRIL 1, 2010

MUSIC RECORDING CLASS ASSIGNMENTS SCHEDULE:

1. Before your first session, you have to meet with the instructor and present a demo version of the songs you intend to record. You also have to present the "**roll model songs**" that will roughly resemble the audio engineering and production style you are trying to achieve in your recordings. You will bring the floor plan of the studio L indicating the positions of the instruments and a list of microphones you intend to use.
2. For the second meeting with the instructor, schedule a time slot in studios R, S or T with your session loaded. During this meeting you have to present to the instructor recorded tracks of the rhythm section plus the scratch tracks, such as vocals, guitars, and keyboards.
3. For the third meeting with the instructor, schedule a time slot in studios R, S or T with your session loaded. During this meeting you have to present to the instructor all your tracks recorded and a rough mix of those tracks. This assumes the basic level settings, basic EQ and VCA, and basic reverbs.
4. Submit your projects to the instructor on DVD-R or copy from your hard drive to the instructor's hard drive, with the following items on it:
 - All the tracks of your sessions (no "phantom tracks" or missing tracks) this should be placed in a **SINGLE Audio Folder** - which should not have any subfolders with other names.
 - Pro Tools session with the entire mix (this session should open without searching for any missing files)
 - **MIXES REQUIRED:**
 1. Vocal mix
 2. Instrumental mix with vocal tracks simply muted
 3. Instrumental mix (treating it as an instrumental song)
 4. BARE MIX (all faders at 0 dB, no plugins, just bare audio tracks as you recorded them)
 5. All tracks should be properly labeled with the instrument name, the "comment" section of each track should indicate which microphone and which Mic-Pre was used (i.e. U-87 Avalon)

NOTICE:

Every song has to have a separate session. **NO SESSIONS WITH 2 or 3 SONGS IN IT.**

BACK UP TWICE - have one set of your back up media at home and another one with you. I had students before who lost their projects because of the broken DVDs, because of the scratched DVDs, because of overheated DVDs, stolen or dropped hard drives. Thus, **BACK UP TWICE on hard drive and DVDs.**

Even if you use a FireWire hard drive, you should still back up on a DVD and keep it at home.

Always make a DUPLICATE of your session document after you quit Pro Tools! APPLE+D

File management is TEDIOUS, BUT of the essential importance!

After you save your session folder and Audio Folders from both RAPTOR drives, quit Pro Tools and start it again opening just saved session FROM YOUR HARD DRIVE. This way you will be absolutely sure that you saved everything.

Once sure that everything is saved you may leave the studio. Do not assume that you will find your files on the computer HARD DRIVES after you leave. Please do not leave folders on the computer with DO NOT ERASE labels on them.

Have somebody else (another RECA student) master your songs!

Every time you go IN and OUT of studio “L” (e.g. recording session, practicing for the hands-on exam, ANYTHING...) the first thing that you MUST do, the first thing that you MUST do, is to register your session on the STUDIO L website, then grab the phone and dial 7-4575.

When you get the voice mail, you should leave the message saying:

“I have checked the mike cabinet and all the microphones are there.”

If some microphones are missing you must report that IMMEDIATELY using the STUDIO L website.

NOBODY is allowed into studio “L” **ALONE**. There must be an audio engineer and audio second (A1 and A2 – two people) – they are both required to check-in and checkout using the registration phone system 7-4575 as well as the STUDIO L web registration. I have to hear both voices (A1 and A2) at the time of check-in and the time of checkout. The phone messages will be checked against the TESSA lock codes.

Every session MUST have a SECOND ENGINEER, if you enter a studio without a SECOND (this will be verified through the voice mail) you will be charged \$500, which is a nominal, LMU UNAUTHORIZED ENTRY INTO FACILITIES fine.

Make sure that your SECOND shows up, every student that commits to perform as a SECOND ENGINEER and does not show up will be taken off a WHOLE LETTERGRADE from the final class grade.

**VIOLATING WEB-PHONE REGISTRATION PROCEDURES
WILL RESULT IN SUSPENSION OF YOUR STUDIO ACCESS
PRIVILAGES FOR THE REST OF THE SEMESTER**

***BE RESPONSIBLE
TURN YOUR PROJECTS ON TIME
LEARN HOW TO COLLABORATE WITH EACH OTHER
BE ALERT WHEN IN SESSIONS
WE HAD THEFTS BEFORE!!!***

***TRY NOT TO RECORD MORE THAN TWO SONGS. CONCENTRATE ON QUALITY
NOT QUANTITY, IT WILL PAY OFF LATER ON IN YOUR PROFESSIONAL LIFE.***

YOU WILL BE GRADED ON THESE CHECKPOINTS!

<i>DATE</i>	<i>ASSIGNMENT</i>	<i>Instructor's Signature</i>
Week before your first Session	DEMO TAPE discussion - with your "Roll Model Song"	
Check point #1	Rhythm Section + SCRATCH completed	
Check point #2	Recordings DONE – Mixing ONLY	
FINAL EXAM – is on Monday, May 3 at 4:30 PM	FINAL EXAM PROJECTS DONE	

**All Pro Tools sessions MUST be @ 48 kHz and 24-bit WAV audio file format
NO EXCEPTIONS!**

ONLY NATIVE TDM SESSIONS WILL BE ACCEPTED

NO LE sessions or NON-LMU plugins

This means NO - Digi002, Digi003 and M-Box sessions are allowed!

Every session should open with no "questions asked" on the computer in studio L

- **EVERY SONG SHOULD HAVE A SEPARATE SESSION!**
- **AUDIO FILES SHOULD START RIGHT AT THE BEGINNING OF THE SESSION.**
- **EVERY SESSION SHOULD HAVE ONLY THOSE TRACKS THAT ARE "KEEPER" TAKES. DO YOUR HOUSE CLEANING, OTHERWISE YOU WILL END UP WITH HUGE FILE SIZE SESSIONS AND WILL WASTE HUGE AMOUNTS OF HARD DRIVE SPACE.**
- **CONSOLIDATE YOUR TRACKS ONCE YOU ARE DONE WITH EDITING THEM. MAKE "SLIM" SESSIONS! YOU CAN ALWAYS GO BACK TO YOUR ORIGINAL TRACKS SHOULD YOU NEED TO DO SO.**

FILM SOUND CLASS ASSIGNMENTS SCHEDULE:

PRODUCTION SOUND

Before going to the set, student should meet with the instructor to discuss the equipment and other practical as well as the aesthetic issues. For his meeting student should bring a script of the project(s) in question (possibly a shooting script and the storyboards if they exist).

The issues to be discussed may be:

- Production schedule
- Microphone selection
- Microphone placement
- Recording media

Regular meetings with the instructor are required throughout the project.

The course requirements for the film production sound are "technically competent recordings." Students have to submit the "assembly" cut QuickTime movie output from Final Cut Pro, or appropriate editing system.

POST-PRODUCTION SOUND

Before beginning of work on a project(s), student should meet with the instructor to discuss practical as well as the aesthetic issues for the post-production sound. For his meeting student should bring a rough cut of the project(s) in question.

The issues to be discussed may be:

- Post-production schedule
- Dialogue editing
- Foley and ADR
- SFX editing
- Music editing
- Dubbing MIX approaches

Regular meetings with the instructor are required throughout the project.

The technical requirements for the film post-production sound are competent mixes of such quality that they meet the standards for television broadcast, DVD, or film festival release. Students are required to submit the OMF file and the "bare" Pro Tools session that is created immediately after the OMF transfer, as well as the Pro Tools session with completed final mix. The mixes should be in STEREO but 5.1 surround mixes are encouraged where appropriate.

All the file management issues that were mentioned in relation to music recording apply to the film post-production too!

Syllabus Safety Blurb

SAFETY: *Since the School of Film and Television is fully committed to safety and sensible risk management, every student will be required to adhere to all safety and risk management policies. The School considers violation of the Safety and Risk Management policies infractions of the LMU Student Honor Code (Cf. Undergraduate and Graduate Bulletin 2005-2006, section G). In accordance with the Honor Code guidelines and process, disciplinary measures may range from warnings, to failure in the course to expulsion from the University. Additionally, any footage acquired during the commission of a violation of these policies will be disallowed from the project.*

Students in violation of SFTV policies also risk suspension of Privileges. Privileges include access to SFTV Production and Post Production resources and equipment and participating at the end of the semester screenings. When a violation occurs, the Instructor, the appropriate Coordinator, HOPA and the Acting Associate Dean will meet to determine whether and to what extent the student shall incur temporary loss of privileges, or they may jointly make a recommendation to the Dean for permanent loss of privileges.

SFTV Grading Screenings:

The Final Screenings are grading sessions. They are open to, and welcome, all SFTV students, the entire SFTV community and invited guests including key crew and alumni. There will be a special screening for friends and family at the end of the grading week. The procedures for the end Final Screenings will be announced. In accordance with departmental policy, student projects will not be screened past the maximum length specified in the syllabus.

INTELLECTUAL PROPERTY ISSUES:

Works Created by Students Other Than in the Course of Employment

1. A copyrightable work created by a student other than in the course of employment by the University is wholly-owned by the student, subject to the terms of any applicable Sponsored Project.
2. The student right of ownership is limited to the underlying fixed work of authorship created by the student and does not extend to the data or other scholarly information that the student may have collected, obtained or used during a project, research or other work.
3. The University may display, copy and distribute works of student-developed material for internal university use without payment of royalties or other fees to the student.

THINGS TO REMEMBER:

Garbage in – garbage out. The most important thing for you is to find the talent (the musicians) that can play. Do not record what is “dear” to you, but rather what is competently played.