MUT 360 Commercial Recording & Composition Syllabus

SPRING 2016

Instructor: Scott Hirsch (M.M.)

Email: please only Email at the following address: scotthirschsoud [at] gmail.com (best) or if you must, hirschse1@sfasu.edu DO NOT USE the email from d2l, it will not get to me. hirschse1@sfasu.edu only!!

Phone: 415.305.2841

Office:

Credits: 3

Office Hours: During Assigned chat times

Course Description:

Prerequisite: MUT 350 Multimedia Sound Techniques

Expanding upon the musical experiences gained in other classes, this course emphasizes practical applications of acquired theoretical knowledge and aural training skills to the recording and composing of commercial music for various media as well as to the writing of contemporary songs in different styles and genres. Students will gain experience in recording and composing jingles, sound for television and radio commercials and contemporary songs. Lyric writing practices, conventional chord progressions as well as melodic and rhythmic principles found in chart-topping songs will also be studied and subsequently demonstrated in student recorded projects.

Program Learning Outcomes:

1. Student will demonstrate the ability to hear, identify, and work conceptually with the melodic, harmonic and rhythmic elements of music.
2. Students will demonstrate their understanding of current trends in popular music by recording songs with various microphones.
3. Students will rehearse and conduct musical material for and perform on recorded projects.
4. Students will demonstrate a working knowledge of popular music history and literature.

Student Learning Outcomes:

After successfully completing this course, students will be able to:

- Analyze and record commercials
- Use repetition effectively to create instrumental and lyrical hooks
• Demonstrate a working knowledge of underscoring, arranging and orchestral concepts for composing radio and television commercials, corporate videos and infomercials
• Understand the difference between recording and composing for television and radio commercials as opposed to films
• Produce and record a successful demo and distinguish between song and artist demos
• Understand the structure of, compose music for and record jingles
• Develop successful song structures and write effective lyrics
• Copyright, publish and sell songs as well as utilize networking strategies

Text and Materials:

1. Textbooks:
   1. 6 Steps to Songwriting Success (Revised & Expanded Edition) by Jason Blume - Only Book To Be Purchased
   2. Writing Music for Television and Radio Commercials by Michael Zager (In SRT Lab)
   3. A Sound Person’s Guide to Video by David Mellor (In SRT Lab)
2. Key for entry into the SRT Lab. See Missy Devine in the Music Office (Rm. 150).
3. Headphones with a ¼ adapter.
4. Flash drive to backup projects.

Course Requirements:

1. Weekly Projects: You will complete projects in the class that will build upon each other, so it is important to finish each assignment. Late projects will receive a zero.
2. Quizzes: Quizzes are taken online.
3. Chats: There will be twelve chats. You must attend at least six of them.
4. Discussions: You are expected to participate in discussions. Post your response by the end of Thursday of each week and respond to someone else’s post by the end of Saturday.
5. Final Project: The final project shall be submitted with tracking sheets and pertinent synopses of the sound elements used to fulfill the assignment. Late final projects will receive a zero.

Course Calendar:

Week 1: 1/19-1/24 Overview of the Course

Week 2: 1/25-1/31 Overview of Commercial Recording & Composition and The Anatomy of a Hit

Week 3: 2/1-2/7 Conventional Chord Progressions & Popular Song Forms

Week 4: 2/8-2/14 Contemporary Lyric Writing Practices & Copyrighting a Song
Week 5: 2/15-2/21 Melodic & Rhythmic Principles in Contemporary Songs and Publishing & Licensing

Week 6: 2/22-2/28 Instrumental & Lyrical Hooks and Collaborating & Networking

Week 7: 2/29-3/6 Composing for Corporate Clients Part 1

Week 8: 3/7-3/13 Composing for Corporate Clients Part 2

Week 9: 3/14-3/20 Spring Break: No Class


Week 11: 3/28-4/3 Composing for Radio Part 1

Week 12: 4/4-4/10 Composing for Radio Part 2


Week 15: 4/25-5/1 Final Project

Week 16: 5/2-5/06 Final Project

Final Project Due: Friday, May 6th, 2016 by Midnight

Grading Policy:

1. Weekly Projects: 40%
2. Final Project: 15%
3. Topic Quizzes: 10%
4. Discussions: 20%
5. Chats: 15%

Grading Scale:

A: 90-100
B: 80-89
Attendance Policy:

This course thrives on engaging discussions and interactive lectures that are vitally important to your success in this class, program and career. It is therefore very important that you arrive on time and are present for the entire class period, as I will not provide out-of-class one-on-one lessons pertaining to information missed due to absences. While you are all adults and make your own decisions as well as deal with the consequences thereof, missing class will affect your participation grade and cause you to lose out on vital information, crucial discussions and pertinent activities that will help improve your technical skills, critical thinking skills and, of course, your class average. Please note that university policy dictates that upon your fifth absence you will automatically receive an F for the course.

As was noted in the course requirements section, weekly projects will be listened to at the beginning of class, and quizzes will be given and timed at the beginning of class. If you are not in class for these events, you will earn a zero for that work. Additionally, if you arrive after attendance has been taken, you are responsible for informing me that a change in your status needs to be made (but, please, wait until the end of class).

Discussions and Chats are each worth 15%. These elements account for 30% of your overall grade. Since participation is such a key element of the course, everyone is expected to actively participate in chats and discussions. Everyone is also expected to have finished any required homework assignments that tie into the days activities. Please be respectful of your peers and phrase your discourse in a pleasing tone that is respectful and free of derogatory language. Obscene words or acts are inappropriate. Keep in mind that everyone has a different background, has something unique to offer and may offer a perspective that contributes to your understanding of the material. Always remember that a difference in opinion is not an excuse for rude behavior!

NO LATE PROJECTS ARE ACCEPTED. EXCEPTIONS WILL BE MADE ONLY IN THE CASE OF A UNIVERSITY ACCEPTED EXCUSE SUCH AS AN ILLNESS OR EMERGENCY, AS LONG AS SUPPORTING DOCUMENTATION IS PROVIDED TO THE JUDICAIY OFFICE AND IS SUBSEQUENTLY PROVIDED TO ME.

LIKEWISE, RESCHEDULING OF QUIZZES IS POSSIBLE ONLY IN THE CASE OF DOCUMENTED UNIVERSITY-SPONSORED ATHLETIC OR ACADEMIC FUNCTIONS AS WELL AS DOCUMENTED ILLNESSES.

Cell Phones, PDAs, IPods, Etc.:
Any electronic device designed for communication should be turned off or placed on silent mode before chats begin. If your cell phone inadvertently rings, turn it off ASAP!! If there are extenuating circumstances that require your cell phone to be on, please inform me before chats. If I notice you using any of these devices without permission, you will be docked participation points and risk being dismissed from the chat.

Obtaining Help:

If you do not understand certain project instructions, have questions you feel uncomfortable asking in class or encounter any other difficulties, the right time to seek help is long before any assignment is due. Please make an effort to take advantage of my office hours, make an appointment, call or compose a concise, easy-to-answer email after you have reread any pertinent material related to the assignment.

Email Correspondence:

Any emails relating to this course must be sent from your SFASU email account, and the subject line must read MUT 360. Keep in mind that I will not accept assignments via email, especially research papers. If you would like to discuss sensitive matters, such as grades, through email, you must ensure that I have a signed letter authorizing me to send information through this potentially unsecure medium. As with any written document, please proofread your email before you send it to me. Strive to write professionally and concisely, including only relevant information.

Course Evaluations:

You are encouraged to evaluate this course electronically. It is important for me to have feedback in order to know what you find helpful and make further improvements to the course. Thank you very much in advance.

Academic Integrity (A-9.1): Academic integrity is a responsibility of all university faculty and students. Faculty members promote academic integrity in multiple ways including instruction on the components of academic honesty, as well as abiding by university policy on penalties for cheating and plagiarism.

Definition of Academic Dishonesty

Academic dishonesty includes both cheating and plagiarism. Cheating includes but is not limited to (1) using or attempting to use unauthorized materials to aid in achieving a better grade on a component of a class; (2) the falsification or invention of any information, including citations, on an assigned exercise; and/or (3) helping or attempting to help another in an act of cheating or plagiarism. Plagiarism is presenting the words or ideas of another person as if they were your own. Examples of plagiarism are (1) submitting an assignment as if it were one's own work when,
in fact, it is at least partly the work of another; (2) submitting a work that has been purchased or otherwise obtained from an Internet source or another source; and (3) incorporating the words or ideas of an author into one's paper without giving the author due credit.

- Please read the complete policy here.

Withheld Grades Semester Grades Policy (A-54):

Ordinarily, at the discretion of the instructor of record and with the approval of the academic chair/director, a grade of WH will be assigned only if the student cannot complete the course work because of unavoidable circumstances. Students must complete the work within one calendar year from the end of the semester in which they receive a WH, or the grade automatically becomes an F. If students register for the same course in future terms the WH will automatically become an F and will be counted as a repeated course for the purpose of computing the grade point average.

Students with Disabilities:

To obtain disability related accommodations, alternate formats and/or auxiliary aids, students with disabilities must contact the Office of Disability Services (ODS), Human Services Building, and Room 325, 468-3004 / 468-1004 (TDD) as early as possible in the semester. Once verified, ODS will notify the course instructor and outline the accommodation and/or auxiliary aids to be provided. Failure to request services in a timely manner may delay your accommodations.

- For additional information, click here.

Classroom Policies

Decreed by KelleHertz:

1. Do not communicate with another person when I am talking.
2. Do not communicate with someone else while your colleagues are talking.
3. If you have a question, please do not ask it to someone else in class. Respectfully get my attention and ask me your question!
- Do not miss chats. If you must miss a chat, be courteous and let me know in advance that you will be absent.
- If you are sick, go see a Doctor. When you do, obtain documentation and submit it to the judicial committee. If you do not see a Doctor and do not acquire the appropriate documentation, the University does not consider your illness to be an acceptable excuse.
- Do not be late to a chat. It is disruptive and rude. Consider ascribing to the following philosophy: If you are five minutes early, you are on time. If you are on time, you are late.
- Chats start promptly at the times indicated in the modules and course timeline.
- If you must be late to a chat, let me know in advance.
- If you have some issue that is preventing you from arriving to chats on time, please discuss it with me so we can determine if your tardiness is reasonable or not.
• You, and you alone are responsible for taking the initiative to provide acceptable excuses and to make up any work you missed as a result of a university-accepted reason.
• Do not text while you are in a chat. It is uncouth.
• In short, if you violate any of the University’s policies, which includes violating either my classroom policies or the School of Music’s facility policies, you may be automatically withdrawn from this course, barred from the SRT Lab, and/or reported to the Honor Council, which has the ability to discipline, expel, or take legal action against a student.

SRT Lab Policies:

The Sound Recording Technology Lab is a Stephen F. Austin State University facility and your use of as well as your conduct in this facility is bound by University policies and regulations. Violations of any of the following rules are grounds for immediate automatic withdrawal from the course. Please use common sense and good judgment.

• Get permission to bring other people into the SRT Lab. In general, only students currently taking SRT courses should be in the lab. If you wish to record someone who is not enrolled in an SRT course, record him or her somewhere else and import the audio into your session. If this is not possible, you may request permission by submitting an SRT Lab Guest Form.
• Do not eat, drink (including candy or gum) or smoke, etc. in the SRT Lab.
• Do not be in the SRT Lab outside of posted hours.
• Sign-Up sheets will be posted for lab time. Do not sign up for more than four (6) hours per week, and no more than two (2) consecutive slots. If you cannot use the time(s) you reserved, please erase your reservation so others may use the time.
• Do not let others use your key to the SRT Lab. If you lose your key, alert me and someone in the Music office immediately. Anyone who loses their key is responsible for paying the fee to have the lock changed and new keys made.
• Log in and out of the SRT Lab by signing the Log Book for each session you attend.
• If you are the last person leaving, make sure all lights and equipment power has been turned off, gather all of your possessions and ensure that the door to the SRT Lab is securely shut behind you.
• Be very careful when rearranging equipment/cables or changing software settings/system preferences. At the end of your session, make sure to return everything to its original/default state. If you have certain gear you would like to use, please obtain permission from me.
• Do not use the equipment for anything other than course-related activities.
• Do not use the Internet or load any software on the workstations. Use the SFA computer labs on campus if you need to visit help sites for Pro Tools or for research related to the course.
• You MUST use headphones if someone else is in the SRT Lab. Do not ask others if it is OK, because they will usually say yes even if they really want to say no to avoid confrontation. It is unfair and unprofessional to put others in that position.
• BACK UP YOUR WORK!!! You are responsible for saving your work. Adhere to the following philosophy: If your project is not saved in three different places, it does not
Your project should be saved on a workstation in the studio, a flash drive that you bring to class and a computer or external hard drive outside the studio.

- Do not procrastinate. Do not wait until the last minute to work on your projects. The equipment is electronic and may have a problem, facility access may be an issue, someone may have messed something up despite the warning above not to do so and you may not be able to get me on the phone to help you, etc.
- Students that show an exemplary attitude, commitment to academic excellence, responsible and mature behavior or who acquire competency quickly may be allowed special privileges such as extended studio access, employment opportunities, etc.
- Do not be afraid to ask questions. Feel free to call me between 8am-8pm (Cell: 757-593-2891 Always try my office number first!). If I do not answer, please leave me a message describing your problem and be sure to clearly state your name and phone number.

UT 360 Commercial Recording & Composition

Syllabus

SPRING 2016

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Phone: 415.305.2841

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Course Description:

Prequisite: MUT 350 Multimedia Sound Techniques

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Final Project Due: Friday, May 6th, 2016 by Midnight

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Grading Scale:
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B: 80-89
C: 70-79
D: 60-69
F: 59 & Below

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Email Correspondence:
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would like to discuss sensitive matters, such as grades, through email, you must ensure that I have a signed letter authorizing me to send information through this potentially unsecure medium. As with any written document, please proofread your email before you send it to me. Strive to write professionally and concisely, including only relevant information.

**Course Evaluations:**
You are encouraged to evaluate this course electronically. It is important for me to have feedback in order to know what you find helpful and make further improvements to the course. Thank you very much in advance.

**Academic Integrity (A-9.1):** Academic integrity is a responsibility of all university faculty and students. Faculty members promote academic integrity in multiple ways including instruction on the components of academic honesty, as well as abiding by university policy on penalties for cheating and plagiarism.

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