NYU Los Angeles
Music Licensing Lab: Music Supervision for Motion Pictures - REMU-UT 9241 LA1
Fall 2019

Instructor Information

- Bonnie Greenberg
- Email:

Course Information

- Music Licensing Lab: Music Supervision for Music Pictures
- REMU-UT 9241 LA1
- Day and Time:
- Location:

Course Overview and Goals

The course defines the role of the motion picture music supervisor, who draws upon the combined resources of the film and music communities to marry music and moving images. This course is intended to lead students to a better understanding and appreciation of the use of music in the filming process. Lectures, assignments, presentations and discussion with guest speakers present the principles and procedures of music supervision and their role in the filmmaking process.

Objectives:

- To understand the essential elements of music supervision.

- To understand the power of music as it relates to the moving image and storytelling in a feature film.

- Recognize when a particular piece or style of music enhances the emotional resonance of a scene and the subjectivity of same.

- Identify the contrasting agendas and needs of the different personnel involved in the filmmaking process, ie. Director, producer, film company, record company, editor, etc.
• Navigate the politics of making a film and its relationship to music, ie, time, budget and resource constraints. Understanding the time line for a music supervisor (from hire to preproduction, production, to postproduction.

• To be mindful of and comprehend music rights and clearances. To be mindful of any and all legal binding agreements to protect all parties involved.

• To know enough to ask the right questions.

Course Requirements

Grading of Assignments
The grade for this course will be determined according to the following formula:

<table>
<thead>
<tr>
<th>Assignments/Activities</th>
<th>% of Final Grade</th>
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<tbody>
<tr>
<td>Class Participation</td>
<td>20%</td>
</tr>
<tr>
<td>Assignment 1</td>
<td>15%</td>
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<tr>
<td>Assignment 2</td>
<td>15%</td>
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<tr>
<td>Assignment 3</td>
<td>15%</td>
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<tr>
<td>Final</td>
<td>35%</td>
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Class Participation Rubric

Grading for Class Participation
As participation is a major factor in the grading of this class, I’m including a rubric for how I will be grading. Again, if you read the assigned articles and contribute in class you should be fine.

Frequency and Quality

A Grade
Attends class regularly and always contributes to the discussion by raising thoughtful questions, analyzing relevant issues, building on others’ ideas, synthesizing across readings and discussions, expanding the class’ perspective, and appropriately challenging assumptions and
B Grade
Attends class regularly and *sometimes contributes* to the discussion in the aforementioned ways.

C Grade
D/R Grade
Attends class regularly but *rarely contributes* to the discussion in the aforementioned ways.
Attends class regularly but *never contributes* to the discussion in the aforementioned ways.

**Course Schedule**

**Topics and Assignments**

**CLASS 1, September 5:**
Introductions
Review of Class Syllabus

*Assigned reading: “Score” A Film Music Documentary, The Interview” Chapters 2 and 8*

**CLASS 2, September 12: The Lay of the Land-What is Music Supervision?**
Introduction: Overview of Music Supervision Historical Perspective: Music and Storytelling

**CLASS 3, September 19: Pre-production/Budget Part 1**
Breaking Down a Script
Budgeting

*Assignment 1: Read “TBD” and budget script*

**CLASS 4, September 26: Budget/Part 2**
Class discussion on assignment and the breakdown of the script.
Various perspectives. Director, Producer, Financier Tone, song references, on camera musical numbers, etc.

*Assignment: Watch “My Best Friends’ Wedding” My Best Friend’s Wedding will be used repeatedly throughout the course.*

**CLASS 5, October 3: Pre-records/On Camera Musical Numbers**
Budget

Technical Issues

Choosing the material

Designing the sequences from directorial and editorial point of view

**CLASS 6, October 10: Pre-Records/On Camera Musical Numbers part 2.**

Recording Rehearsal of Actors

Personnel on Set

Playback

Assigned Reading: “Score, A Film Music Documentary, The Interview” Chapters 3-7

**CLASS 7, October 17: Determining/Experimenting with Musical Direction Part 1**

“Temp" Music,

Creating first “temp" track

Testing/exploring styles, tone and placement of music

Budget

Music Editor

Assigned Reading: “Score, A Film Music Documentary, The Interview” Chapters 19, 19 and 25

**CLASS 8, October 24:**

Determining/Experimenting with Musical Direction Part 2

“Spotting” the Music/“Spotting Notes”

**Guest Speaker: Andrew Silver, music editor**

**Assignment 2.: Pick any 30 minute section of “My Best Friends Wedding” and create reverse spotting notes. Due class 10, November 7.**

**CLASS 9, October 31: Creating the Music, Part 1**

The Composer Process, Hiring, Budget, Songs Involved?

Questions about Spotting

**CLASS 10, November 7: Creating/Choosing the Music: Part 2, Beyond the Score**

Original Recordings:
Songwriters,
Artists,
Producers
Pre-existing Recordings
Library Music
Anything else?

Assigned Reading: All You need to Know About The Music Business, 9th edition, Chapters 28, 29, 30 and 32

CLASS 11, November 14: How do you get the rights to put the music in the film, Various Agreements, Part 1

Works for Hire
Performer
Songwriter
Composer
Music Supervisor
Record Company

Guest Speaker: David Helfant, Esq. Entertainment Attorney and President of Arpeggio Entertainment

Assigned Reading: All You Need To Know About the Music Business, 9th edition, Chapter 31.

CLASS 12, November 21: Music Rights, Part 2. Music Clearances

Synchronization Licenses
Master Use Licenses
Clearing Samples

Guest Speaker: Linda Osher

Assignment 3: Write two quote letters for music in My Best Friend’s Wedding Due December 5, Class 12


NO CLASS NOVEMBER 28, THANKSGIVING
CLASS 13, December 5: PUTTING IT ALL TOGETHER Recording the Score/ Union v. Non – Union Issues Recording Original Songs Sweetening On-Camera Music ADR

CLASS 14, December 12: Delivery Requirements Cue Sheets Credits

License Agreements for pre-existing recordings Final Mix

CLASS 15, December 19: Marketing/Cross Promotion

Advertising campaigns Soundtrack album Digital Release Music Video

Review, Questions

Course Materials

Required Reading

- *The Score: Interviews with Film Composers* by Michael Schelle, Silma-James Press 1999
- *All You Need to Know About the Music Business: Ninth Edition* by Donald S. Passman-Simon and Schuster, 2015

Suggested Reading

- *Knowing the Score: Film Composers Talk about The Art, Craft, Blood, Sweat and Tears of Writing for Cinema* by David Morgan, Harper Entertainment, 2000

- *Bernard Herrmann: Film Music and Narrative* by Graham D. Bruce, UMI Research Press, 1988

Guest Speakers

David Helfant, Esq. Entertainment Attorney and President of Arpeggio Entertainment

Linda Osher, President, LJO Music Consulting Andrew Silver, Music Editor Formosa Group

Andrew Silver, Music Editor, Formosa Music Group

Resources

- Access your course materials: [NYU Classes](nyu.edu/its/classes)
- Databases, journal articles, and more: [Bobst Library](library.nyu.edu)
- Assistance with strengthening your writing: [NYU Writing Center](nyu.mywconline.com)
- Obtain 24/7 technology assistance: [IT Help Desk](nyu.edu/it/servicedesk)

Course Policies
Attendance Policy

Study abroad at Global Academic Centres is an academically intensive and immersive experience, in which students from a wide range of backgrounds exchange ideas in discussion-based seminars. Learning in such an environment depends on the active participation of all students. And since classes typically meet once or twice a week, even a single absence can cause a student to miss a significant portion of a course. To ensure the integrity of this academic experience, class attendance at the centres is mandatory, and unexcused absences will affect students' semester grades. The class roster will be marked at the beginning of class and anyone who arrives after this time will be considered absent. Students are responsible for making up any work missed due to absence.

For courses that meet once a week, one unexcused absence will be penalised by a two percent deduction from the student’s final course grade. For courses that meet two or more times a week, the same penalty will apply to two unexcused absences. Repeated absences in a course may result in failure.

Plagiarism Policy

The academic standards of New York University apply to all coursework at NYU LA. NYU LA policies are in accordance with New York University’s plagiarism policy. The presentation of another person’s words, ideas, judgment, images or data as though they were your own, whether intentionally or unintentionally, constitutes an act of plagiarism.

It is a serious academic offense to use the work of others (written, printed or in any other form) without acknowledgement. Cases of plagiarism are not dealt with by your instructor. They are referred to the Director, who will determine the appropriate penalty (up to and including failure in the course as a whole) taking into account the codes of conduct and academic standards for NYU’s various schools and colleges.

Religious Observance

Students observing a religious holiday during regularly scheduled class time are entitled to miss class without any penalty to their grade. This is for the holiday only and does not include the days of travel that may come before and/or after the holiday. Students must notify their professor and the Academic Programs Coordinator in writing via email one week in advance before being absent for this purpose.

Inclusion, Diversity, Belonging and Equity

NYU is committed to building a culture that respects and embraces diversity, inclusion, and equity, believing that these values – in all their facets – are, as President Andrew Hamilton has said, “…not only important to cherish for their own sake, but because they are also vital for advancing knowledge, sparking innovation, and creating sustainable communities.” At NYU LA, we are committed to creating a learning environment that:
• fosters intellectual inquiry, research, and artistic practices that respectfully and rigorously take account of a wide range of opinions, perspectives, and experiences; and
• promotes an inclusive community in which diversity is valued and every member feels they have a rightful place, is welcome and respected, and is supported in their endeavours.

Provisions to Students with Disabilities

Students with disabilities who believe that they may need accommodations in a class are encouraged to contact the Moses Centre for Students with Disabilities at (212) 998-4980 or mosecsd@nyu.edu as soon as possible to better ensure that such accommodations are implemented in a timely fashion.