

**TOPICS IN SCORING FOR VISUAL MEDIA, MODULAR (1.5CR) VT**

**FROM SEQUENCE TO STAGE:  
MODERN FILM MUSIC ORCHESTRATION TECHNIQUES AND THE MUSIC PRODUCTION TEAM**

	<b>TOPICS</b>	<b>ASSIGNMENTS</b>
<b>WEEK 1</b>	<p align="center"><b>OVERVIEW</b></p> <ul style="list-style-type: none"> <li>· COURSE/INTRODUCTIONS</li> <li>· OVERVIEW OF MY BACKGROUND</li> <li>· REVIEW OF GENERAL ORCHESTRATION TERMINOLOGY</li> <li>· OLD SCHOOL ORCHESTRATION TECHNIQUES</li> <li>· BEGIN DISCUSSION ON DIFFERENCES BETWEEN ORCHESTRATING YOUR OWN MUSIC VS. SOMEONE ELSE'S</li> </ul>	<p>CREATE A STANDARD 9-LINE REDUCTION OF A CUE, BY HAND, USING LEGACY ORCHESTRATION TECHNIQUES</p>
<b>WEEK 2</b>	<p align="center"><b>THE TOOLS OF THE TRADE</b></p> <ul style="list-style-type: none"> <li>· OVERVIEW OF VARIOUS DAWs AND SAMPLE LIBRARIES AND HOW THEY MAY EFFECT THE MATERIAL YOU RECEIVE</li> <li>· NOTATION SOFTWARE VS. SEQUENCERS</li> <li>· USING TECHNOLOGY TO MAKE YOU BETTER/FASTER AND MORE EFFECTIVE</li> <li>· PROGRAMMING YOUR OWN MACROS AND SHORTCUTS</li> </ul>	<p>OBTAIN AND FAMILIARIZE YOURSELF WITH A MACRO CREATION PROGRAM FOR THE PLATFORM OF YOUR CHOICE. WRITE AT LEAST 10 SHORTCUTS/MACROS THAT IMPROVE YOUR WORKFLOW IN THE COMPOSING PROCESS. THROUGHOUT THE DURATION OF THIS COURSE FOR EACH ASSIGNMENT I WANT YOU TO ALWAYS BE THINKING OF WAYS TO INCREASE YOUR PRODUCTIVITY. WE WILL ALWAYS MAKE TIME AT THE START OF EACH CLASS FOR SHARING THESE IDEAS</p>
<b>WEEK 3</b>	<p align="center"><b>MEDIA MUSIC ORCHESTRATION STYLES</b></p> <ul style="list-style-type: none"> <li>· OVERVIEW OF DIFFERENCES BETWEEN ORCHESTRATION FOR A FULL ORCHESTRA SESSION VS. REDUCED ORCHESTRA SESSION VS. SWEETENING SESSIONS</li> <li>· TECHNIQUES FOR GETTING THE MOST SOUND AND REALISTIC PRODUCT WHILE OPERATING WITH A SMALL BUDGET AND ENSEMBLE</li> <li>· DELIVERABLE MATERIALS FROM COMPOSER</li> </ul>	<p>TAKE A CUE YOU HAVE WRITTEN YOURSELF AND ORCHESTRATE IT FOR A CHAMBER ENSEMBLE</p>
<b>WEEK 4</b>	<p align="center"><b>THE MUSIC TEAM / COMPOSER</b></p> <ul style="list-style-type: none"> <li>· PERSONNEL ON THE COMPOSERS TEAM AND JOB FUNCTIONS</li> <li>· ADDITIONAL MUSIC COMPOSERS AND GHOSTWRITERS.</li> <li>· CREATING YOUR OWN TEAM</li> </ul>	<p>STARTING THIS WEEK THE CLASS WILL BE DIVIDING INTO THEIR OWN MUSIC "TEAMS" WHERE THEY WILL SERVE ONCE ON EACH STATION: 1) COMPOSER 2) MIDI PREP SPECIALIST 3) ORCHESTRATOR 4) MUSIC PREPARATION.</p> <p>THIS WEEK YOU WILL SERVE AS THE COMPOSER. YOU WILL WRITE/SEQUENCE A 60-90 SECOND CUE. THIS CUE SHOULD BE ORCHESTRAL IN NATURE, BUT ALSO INCLUDE A FEW SYNTH ELEMENTS. CUE WRITTEN SHOULD BE COMPOSED AS IF YOU ARE RECORDING WITH THE BIGGEST ORCHESTRA ALLOWED; NO LIMITS ON SIZE OR SCOPE. HOWEVER, THE CUE NEEDS TO HAVE TWO DISTINCT SECTIONS: ONE THAT IS VERY HEAVY AND ACTION-Y, AS WELL AS A SECTION THAT IS SMALLER AND MORE INTIMATE</p>

<p><b>WEEK 5</b></p>	<p><b>THE MUSIC TEAM (CONT.)/ MIDI PREPARATION</b></p> <ul style="list-style-type: none"> <li>· TECHNIQUES FOR USING MIDI TO AID IN THE PROCESS TO A FINAL SCORE <ul style="list-style-type: none"> <li>· WORKING WITH STEMS AND AUDIO</li> <li>· QUANTIZATION AND CLEANUP</li> </ul> </li> <li>· USING YOUR SEQUENCER VS. YOUR NOTATION SOFTWARE</li> <li>· HOW NEW SAMPLE LIBRARIES MAKE FOR BETTER MOCKUPS, BUT HARDER TRANSLATION TO LIVE MUSICIANS</li> </ul>	<p>MIDI CLEANUP OF THE SCORE YOU RECEIVE FROM YOUR COMPOSER.</p>
<p><b>WEEK 6</b></p>	<p><b>THE MUSIC TEAM (CONT.)/ ORCHESTRATOR</b></p> <ul style="list-style-type: none"> <li>· VARIOUS EXCEPTIONS OF THE ORCHESTRATOR</li> <li>· ORCHESTRATION VS. ARRANGING VS. INSTRUMENTATION</li> <li>· A LOOK AT THE “HOLLYWOOD SOUND” AND WHAT MAKES IT HAPPEN</li> <li>· MAKING SCORES THAT READ EASY AND SAVE TIME ON THE STAGE</li> <li>· ORCHESTRATING THE SAME CUE DIFFERENT WAYS</li> </ul>	<p>YOU WILL NOW SERVE AS THE ORCHESTRATOR FOR YOUR TEAM. YOU WILL TAKE THE CLEANED UP MIDI AND COMPOSERS DEMO TO CREATE A FINISHED ORCHESTRATION OF THE CUE. THIS CUE WILL BE ORCHESTRATED 2 WAYS:</p> <p>FIRST, IT WILL BE ORCHESTRATED FOR A 90 PIECE ORCHESTRA IN WITH THE MOCKUP IS INTENDED TO BE ENTIRELY REPLACED, SAVE FOR THE SYNTH ELEMENTS.</p> <p>SECONDLY, THE CUE WILL BE ORCHESTRATED FOR A GROUP OF 15-20 MUSICIANS FOR A SWEETENING SESSION.</p>
<p><b>WEEK 7</b></p>	<p><b>THE MUSIC TEAM (CONT.)/ MUSIC PREPARATION</b></p> <ul style="list-style-type: none"> <li>· DETAILED DISCUSSION OF THE DIFFERENCE BETWEEN PREPARING PARTS FOR A CONCERT VS SESSION PARTS</li> <li>· REVIEW EXAMPLES OF PARTS FROM PROFESSIONAL SCORING SESSIONS <ul style="list-style-type: none"> <li>· PRINTING/TAPING AND FINAL DELIVERY GUIDELINES</li> </ul> </li> </ul>	<p>PROVIDE MUSIC PREPARATION SERVICES FOR THE CUE AND PREPARE IS FOR FINAL DELIVERY TO THE STAGE.</p>
<p><b>WEEK 8</b></p>	<p><b>REVIEW AND RECAP</b></p> <ul style="list-style-type: none"> <li>· REVIEW FINAL SCORE/PARTS</li> <li>· COMPARE FINAL SCORE ORCHESTRATIONS TO DEMOS</li> <li>· GENERAL Q&amp;A AND FINAL THOUGHTS</li> </ul>	