

<b>DEREE COLLEGE SYLLABUS FOR:</b> <b>MU 3041 FILMSCORE AND SOUNDTRACK</b> (Previously MU 2241 Filmscore and Soundtrack)			<b>3/0/3</b>						
(Updated Spring 2016)			<b>UK LEVEL:5</b> <b>UK CREDITS:15</b>						
PREREQUISITES:	None								
CATALOG DESCRIPTION:	Students will engage in the study of the aesthetic and technical practices of film music and sound through theoretical and practical approaches. The focus will be on the interaction between soundtrack and image track, on the level of form, rhythm, style and emotion, as well as on the creative processes of film scoring. The study of selected film scores illustrating the development of film scoring art will be combined with original practical work in the environment of a lab.								
RATIONALE:	This course provides students with an understanding of the ideas and techniques behind film music as it emerged parallel to the development of the film art. It enables them to appreciate the vital role of music in the film and its growing critical respectability in the twentieth and twenty-first centuries, while providing the basic tools to practice key concepts in the context of a creative project.								
LEARNING OUTCOMES:	After successfully completing this course students should be able to:  1. identify and demonstrate understanding of aesthetic, technical and structural concepts of film music through listening and viewing.  2. analyze a given film segment by listing and ranking its sound elements, functions of music, scoring techniques and interaction between soundtrack and image track, relating it to particular stylistic tendencies, practices and film genres.  3. compare and contrast different scoring approaches in film scenes with common themes and of different periods and/or genres.  4. apply key aesthetic and technical principles of film scoring in a creative project and document the creative process involved.								
METHOD OFTEACHING AND LEARNING:	In congruence with the teaching and learning strategy of the college, the following tools are used:  ➤ Class lectures combined with demonstration of musical examples at the piano and by use of supportive audio-visual material (including class discussions and group work) ➤ In-class listening, screening, score reading and music writing activities, which are further practiced as homework ➤ Practical film music work aide by computer technology available on camps labs through guided group and individual practice. ➤ Office hours: students are encouraged to make full use of their instructor’s office hours, where they can ask questions, see their assigned work results and/or go over lecture material ➤ Use of a learning management system (Blackboard) where instructors post lecture notes, assignment instructions, announcements and additional resources ➤ Support from the Student Academic Support Services (SASS), who offer one-to-one and group workshop sessions to support the development of academic and study skills.								
ASSESSMENT:	<table><tr><td colspan="2"><b>Summative:</b></td></tr><tr><td>Portfolio of Written Assignments (Film music analysis, critical comparisons, short papers)</td><td><b>40%</b></td></tr><tr><td>Final Project Application of a pre-existing/original piece of music on to a tutor assigned film scene according to aesthetic/technical principles learned in class, and documentation of the creative process involved</td><td><b>60%</b></td></tr></table>			<b>Summative:</b>		Portfolio of Written Assignments (Film music analysis, critical comparisons, short papers)	<b>40%</b>	Final Project Application of a pre-existing/original piece of music on to a tutor assigned film scene according to aesthetic/technical principles learned in class, and documentation of the creative process involved	<b>60%</b>
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	<p><b>Formative:</b></p> <table border="1"> <tr> <td>In-class film scene analysis</td><td><b>0</b></td></tr> <tr> <td>In-class filmscoring and sound editing exercises</td><td><b>0</b></td></tr> </table> <p>The formative assessments prepare students for the portfolio of written work and the final project exploring learning outcomes 1, 2, 3 &amp; 4. The portfolio of written work tests learning outcomes 1, 2 &amp; 3. The final project tests learning outcomes 1 &amp; 4.</p>	In-class film scene analysis	<b>0</b>	In-class filmscoring and sound editing exercises	<b>0</b>
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<b>INDICATIVE READING:</b>	<p><b>REQUIRED READING:</b></p> <p>Buhler, J., Neumeyer, D. &amp; Deemer, R.2009. <i>Hearing the Movies: Music and Sound in Film History</i>. Oxford University Press, New York.</p> <p>Karlin, Fr. &amp; Wright, R. 2004. <i>On the Track: a Guide to Contemporary Film Scoring</i>, 2nd ed. Routledge, London &amp; New York.</p> <p>Manuals for the software being used (freely available online and in computer labs)</p> <p><b>RECOMMENDED READING:</b></p> <p>Kompanek, S. 2004. <i>From Score to Screen: Sequencers, Scores &amp; Second Thoughts- The New Film Scoring Process</i> (Chapt.3,5,7). Schirmer Trade Books, New York.</p> <p>Prendergast, R. 1992. <i>Film Music: a Neglected Art</i>. 2nd ed. W.W. Norton, New York.</p> <p>Rona, J. 2009. <i>The Reel World: Scoring for Pictures</i>, 2nd ed. Hal Leonard Co., Wisconsin.</p>				
<b>INDICATIVE MATERIAL:</b> (e.g. audiovisual, digital material, etc.)	<p><b>REQUIRED MATERIAL:</b> Listening material will be provided by the instructor. Online archives of relevant audio-visual material will be recommended.</p> <p><b>RECOMMENDED MATERIAL: N/A</b></p>				
<b>COMMUNICATION REQUIREMENTS:</b>	Blackboard and an active ACG-email account. All work requires proper written and verbal English (for assignments and participation in class discussions).				
<b>SOFTWARE REQUIREMENTS:</b>	Film scoring software currently available at college labs (Steinberg's Cubase or Cookos' Reaper) for the practical project (alternatively students may use similar software such as Nuendo, Digital Performer, Logic Pro, Pro Tools LE, Studio, Sonar Pro Audio). MuseScore, Lilypond, Sibelius, Finale or similar music notation program (recommended for compositional assignments), and internet skills for access to online learning centres and music databases.				
<b>WWW RESOURCES:</b>	<p>Students will be encouraged to make use of some of the following digital resources to enhance their learning of theory and practice their aural skills:</p> <p><a href="http://www.hearingthemovies.net">www.hearingthemovies.net</a> (supplementary learning materials in support of the textbook)  <a href="http://classes.yale.edu/film-analysis/index.htm">http://classes.yale.edu/film-analysis/index.htm</a> (Yale Guide to Film Analysis)  <a href="http://www.davidbordwell.net">www.davidbordwell.net</a> (film studies site)  <a href="http://www.imdb.com">www.imdb.com</a> (detailed film information)  <a href="http://www.filmtracks.com">www.filmtracks.com</a> (modern soundtrack reviews)  <a href="http://www.filmmusicsociety.org">www.filmmusicsociety.org</a> (resources and links on composers)  <a href="http://www.filmscoremonthly.com">www.filmscoremonthly.com</a> (articles, reviews and useful links)  <a href="http://www.filmmusicmag.com">www.filmmusicmag.com</a> (articles, news and interviews)</p>				
<b>INDICATIVE CONTENT:</b>	<p><b>I. Introductory Film Music Issues</b></p> <ol style="list-style-type: none"> <li>1. The Film-making Process</li> <li>2. The Film Music-making Process</li> <li>3. Film Genres and Music</li> <li>4. The Film Composer's Creative Scope</li> </ol>				

	<ol style="list-style-type: none"> <li>5. The Musical Director and Arranger</li> <li>6. Original versus Compilation Score</li> <li>7. Performing-Recording Media</li> </ol> <p><b>II. The Soundtrack and Film Narrative: Basic Terms and Concepts</b></p> <ol style="list-style-type: none"> <li>1. The Soundtrack Components</li> <li>2. Music Elements of the Soundtrack</li> <li>3. Music, Sound and the Space of Narrative</li> <li>4. Music, Sound and Time</li> <li>5. Writing about Film Sound: Analysis and Description</li> </ol> <p><b>III. The Aesthetics of Film Music and Sound</b></p> <ol style="list-style-type: none"> <li>1. The Functions of Film Music</li> <li>2. The Associative Power of Music and the Principle of Inaudibility</li> <li>3. The Interaction between Soundtrack and Image track</li> </ol> <p><b>IV. Film Music and Film Form</b></p> <ol style="list-style-type: none"> <li>1. Music in Film Form: Sync Points, Phrasing, Pacing</li> <li>2. Themes and Leitmotifs: Continuity and Contrast</li> <li>3. Music in Main Title and End-credit Sequences</li> <li>4. Music in Performance and Montage scenes</li> </ol> <p><b>V. A Brief History of Film Music</b></p> <ol style="list-style-type: none"> <li>1. Film Music Practices in movies of the Silent and Sound Eras</li> <li>2. A Brief Technological History of the Soundtrack</li> </ol>
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