

(Revised Fall 2022)

**PREREQUISITES:**

MU 2014 THEORY & MUSICIANSHIP I (or equivalent)

**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 multiple techniques and functions of film scoring will be combined with original practical work in the environment of a lab.

**RATIONALE:**

This course provides students with an understanding of the key concepts and techniques of film scoring 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 and style elements, functions of music, scoring techniques and interaction between soundtrack and image track.
3. Compare and contrast different scoring approaches in film scenes with common themes and of different periods/genres.
4. Demonstrate knowledge related to basic principles of orchestration in film scoring, including distribution of fore-, middle- and background elements, coloristic and rhythmic effects and climactic uses of brass.
5. Synthesize 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 and workshops 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 and screening activities, which are further practiced as homework
- practical film music work aided by computer technology available on campus 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:**

**Summative:**

First assessment: Portfolio of Written Work (Film music analysis, critical comparisons of different scoring approaches)	<b>40%</b>
Final assessment:	<b>60%</b>

	<table border="1" data-bbox="500 107 1240 191"> <tr> <td>Creative Project (scoring a tutor assigned film scene according to concepts learned in class, and documentation of the creative process involved)</td> <td></td> </tr> </table> <p><b>Formative:</b></p> <table border="1" data-bbox="500 249 1240 315"> <tr> <td>In-class film scene analysis</td> <td><b>0</b></td> </tr> <tr> <td>In-class film scoring and sound editing exercises</td> <td><b>0</b></td> </tr> </table> <p>The formative assessments aim to prepare students for summative assessments.</p> <p>Learning Outcomes 1,2 &amp; 3 are assessed in the Portfolio of Written work; Learning Outcomes 2, 4 &amp; 5 are assessed in the Creative Project.</p> <p><i>Students are required to Resit failed First and Second Assessment in this course. The final grade for this course will be determined by averaging all summative assessment grades.</i></p>	Creative Project (scoring a tutor assigned film scene according to concepts learned in class, and documentation of the creative process involved)		In-class film scene analysis	<b>0</b>	In-class film scoring and sound editing exercises	<b>0</b>
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<p><b>INDICATIVE READING:</b></p>	<p><b>REQUIRED READING:</b></p> <p>Hill, Andy. <i>Scoring the Screen: The Secret Language of Film Music</i>. Minnesota: Hal Leonard, 2017.</p> <p>Morricone, Ennio. <i>Composing for the Cinema: The Theory and Praxis of Music in Film</i>. Maryland: Scarecrow Press, 2013.</p> <p>Additional readings will be provided by the professor. Manuals for technical work and the software being used will be freely available on Blackboard.</p> <p><b>RECOMMENDED READING:</b></p> <p>Adler, Samuel. <i>The Study of Orchestration</i>. 4th ed. New York: W. W. Norton &amp; Company, 2016.</p> <p>Buhler, James, and Neumeyer, David P. <i>Hearing the Movies: Music and Sound in Film History</i>. 2nd ed. New York: Oxford University Press, 2015.</p> <p>Karlin, Fred, and Wright, Rayburn. <i>On the Track: A Guide to Contemporary Film Scoring</i>. 2nd ed. New York: Routledge, 2004.</p> <p>Kompanek, Sony. <i>From Score to Screen: Sequencers, Scores &amp; Second Thoughts-The New Film Scoring Process</i> (Chapt.3,5,7). New York: Schirmer Trade Books, 2004.</p> <p>Sapiro, Ian. <i>Scoring the Score: The Role of the Orchestrator in the Contemporary Film Industry</i>. Abingdon: Routledge, 2017.</p> <p>Schiffrin, Lalo. <i>Music Composition for Film and Television</i>. Boston: Berklee Press, 2011.</p>						
<p><b>INDICATIVE MATERIAL:</b></p>	<p><b>REQUIRED MATERIAL:</b></p> <p>Listening/screening material will be provided by the instructor. Online archives of relevant audio-visual material will be recommended.</p> <p><b>RECOMMENDED MATERIAL:</b></p>						
<p><b>COMMUNICATION REQUIREMENTS:</b></p>	<p>Blackboard and an active ACG-email account. All work requires proper written and verbal English (for assignments and participation in class discussions).</p>						

<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>www.hearingthemovies.net (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)  www.davidbordwell.net (film studies site)  www.imdb.com (detailed film information)  www.filmtracks.com (modern soundtrack reviews)  www.filmmusicsociety.org (resources and links on composers)  www.filmscoremonthly.com (articles, reviews and useful links)  www.filmmusicmag.com (articles, news and interviews)</p>
<b>INDICATIVE CONTENT:</b>	<p><b>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> <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. Techniques of Filmmaking</b></p> <ol style="list-style-type: none"> <li>1. Characterization and thematic material</li> <li>2. The placement of non diegetic music into the narrative</li> <li>3. The Principle of Inaudibility</li> <li>4. Rhythmic effects and relationship to image rhythm</li> <li>5. Mickeymousing, Hit points and Sync points</li> <li>6. Musical phrases and music phrasing the drama</li> <li>7. Underscoring and Suprareality</li> </ol> <p><b>VI. Principles of Orchestration in Filmmaking</b></p> <ol style="list-style-type: none"> <li>1. Distribution of fore-, middle- and background elements</li> <li>2. Coloristic and rhythmic effects</li> <li>3. Climactic uses of brass</li> <li>4. Drone effects</li> <li>5. The wordless choir</li> </ol> <p><b>VII. Film Music Analysis</b></p> <ol style="list-style-type: none"> <li>1. Writing about film music</li> <li>2. The Cue Sheet</li> <li>3. Designing incipits of themes</li> </ol>