

## Module Specification

**Module Title:** Specialist Study Film Music (Composition) 2

<b>Module code:</b>	HBAMFM004	<b>NQF level:</b>	Level 5
<b>Credit value:</b>	30 credits	<b>Semester of study:</b>	1 and 2
<b>Applicable pathways:</b>	Film Music	<b>Pre-requisites:</b>	None

### Module overview

Students will be expected to show a greater awareness of how film music functions and communicates (audio visual contract). Students will demonstrate their compositional identity, understanding of the style and focus, again with a sense of the context of their work relative to the industry. 'Industry-specific simulations' will be undertaken in which the student is presented with a specific given professional film to compose music to in conjunction with a director. Students will further display knowledge and understanding of narrative or alternative structural functions in film and how these can be interpreted by music. Projects undertaken by students will culminate in the delivery of a substantial portfolio. Central to the study is the continued professional development of composition, arranging and production skills.

### Aims

This module is designed to continue the support of the students' development in composition practice. Recognising the importance of continual development, through one-to-one teaching opportunities, students will have opportunities to develop their emerging musical voice to prepare them for level 6.

The module aims to:

1. Enable the student to further develop their understanding of the techniques and skills of musical composition, arranging and production in the context of film.
2. Encourage the students to realise and develop their emerging musical voice.
3. Enable the student to compose with appropriate expression, creativity and presentation.

### Learning outcomes

On successful completion of this module, students will be able to:

1. Compose, arrange, and produce music with a heightened understanding of the principals and structural functions of music for the moving image.
2. Compose with a growing technical command of, and fluency in, music for the moving image.
3. Compose with a heightened awareness of arrangement and production considerations.
4. Exercise significant judgment in the organisation of a portfolio.

### Learning and teaching methods

Teaching is by **individual tutorial** supported by small group sessions ('film composition in context'), where staff and students explore common themes and techniques appropriate to their specialist genre. Students will further develop the practical and theoretical knowledge of composition, arrangement and production techniques gained at level 4. They will also have the opportunity to engage further with and to analyse their project management skills in order to complete a substantial product at the end of the year. Students will submit a portfolio of original recorded film music and library music at the end of the year, in which they will demonstrate greater command of skills appropriate to the chosen musical idiom. In addition students will receive regular formative feedback.

### Contact hours and directed study (over semesters 1 and 2)

Delivery type	Student hours
Indicative hours for learning and teaching activities	96 hours
Indicative hours of directed study	204 hours
Total hours (100hrs per 10 credits)	300 hours

### Opportunities for formative feedback

Students will receive regular formative assessment, both through opportunities for realisation of their compositions and their individual lessons.

### Assessment Method

Description of assessment	Length/Duration	Weighting	Module LOs addressed
Coursework portfolio	15 minutes of music to video with 2 minutes of notated score, and 5 minute vlog presentation	100%	1, 2, 3, 4

### Re-Assessment Method

Description of assessment	Length/Duration	Weighting	Module LOs addressed
Coursework portfolio	15 minutes of music to video with 2 minutes of notated score, and 5 minute vlog presentation	100%	1, 2, 3, 4

### Indicative Reading List

- Karlin, F and Wright, R. (2004) *On the Track*. Routledge.
- Davies, R. (2000) *Complete Guide to Film Scoring*. Berklee Press.
- Brown, Royal S. (1994) *Overtones and Undertones*. University of California Press.
- Kallinack, K. (1992) *Settling the Score*. University of Wisconsin Press.
- Morrell, B. (2013) *How film and TV Music Communicate (Vol.1)*. Primedia.
- Morrell, B. (2014) *How film and TV Music Communicate (Vol.2)*. Primedia.
- <http://www.brianmorrell.co.uk/filmbooks.html> (link to PDFs of both books)
- Hepworth-Sawyer, R. & Golding C. (2010) *What is Music Production?* Focal Press.
- Gilreath, P. (2010) *Guide to Midi Orchestration*. Focal Press.