

Module Specification

Module Title: Contextual Studies 3: Composition and Production for Film and Television

| | | | |
|----------------------|--|---------------------------|---------|
| Module code: | HBASHR018 | NQF level: | Level 6 |
| Credit value: | 20 credits | Semester of study: | 1 and 2 |
| Module type: | Optional | Pre-requisites: | None |
| Available to: | BA (Hons) Music (Classical) (Folk) (Jazz) (Popular) (Production) (Songwriting) | | |

Module overview

This module enhances and advances students' knowledge of composing, arranging, production and notated scoring through the prism of an advanced, comprehensive and detailed study of music for film and television. Students will be encouraged to engage in the theoretical, analytical and practical study of a range of advanced composing techniques common to music for the moving image. The module will also examine ways for students to develop their own musical identity. Areas of study include:

- The analysis and critique of scores, recordings and films;
- The analysis of seminal and influential music for film and television;
- Approaches, methods and styles of composition

Aims

The film music industry offers lucrative employment opportunities for composers. This module examines a wide range of techniques and processes for writing and examining music for film and television.

The module aims to:

1. Apply production and arranging techniques and visual instrumental scoring traditions.
2. Examine a range of advanced, detailed and specific composing techniques and methods.
3. Outline historical, cultural and industrial trends within music for film and television relevant to the creation of music for a range of film and television.

Learning outcomes

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

1. Analyse critically and evaluate the use of music in television and film, demonstrating an understanding of film semiology, symbolism and meaning.
2. Apply advanced composition, arranging and production techniques to the creation of music synchronised to film or television extract(s) utilising a high level of expertise.
3. Apply specific advanced skills indicative to the production of arrangements and orchestrations; namely the ability to use instruments in an appropriate, coherent, professional and imaginative manner and produce accurate notated scores.

Learning and teaching methods

Concepts, principles & theories explored in formal **lectures** and practised in **workshops** within a mac lab environment.

Lectures. The lecture series covers a range of topics that are pertinent for the composition of music for film and television e.g. the analysis of seminal music for television, recordings and films in relationship to traditions and trends. Through the appraisal and analysis of modern and traditional scoring techniques, students will examine

methods, systems, approaches and structures to enable a more varied and vivid understanding of music for film and television.

Workshops. Students will develop their practical and production skills in relationship to topics delivered in the lecture series. Students will be encouraged to both emulate and explore their own compositional voice. Students will study a wide range of orchestration and production techniques employed within the current film and TV music industries.

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

| Delivery type | Student hours |
|---|---------------|
| Indicative hours for learning and teaching activities | 30 hours |
| Indicative hours of directed study | 170 hours |
| Total hours (100hrs per 10 credits) | 200 hours |

Opportunities for formative feedback

Students will receive regular formative feedback as they work through a workshop series.

Assessment Method

| Description of assessment | Length/Duration | Weighting | Module LOs addressed |
|------------------------------|--|-----------|----------------------|
| Coursework and transcription | 4 minutes of coursework and 1 minute transcription | 40% | 1, 2, 3 |
| Coursework and transcription | 6 minutes of coursework and 2 minute transcription | 60% | 1, 2, 3 |

Re-Assessment Method

| Description of assessment | Length/Duration | Weighting | Module LOs addressed |
|------------------------------|--|-----------|----------------------|
| Coursework and transcription | 4 minutes of coursework and 1 minute transcription | 40% | 1, 2, 3 |
| Coursework and transcription | 6 minutes of coursework and 2 minute transcription | 60% | 1, 2, 3 |

Indicative Reading List

Essential:

- Karlin, F and Wright, R. (2004) *On the Track*. Routledge.
- Storr, A. (1997) *Music and the mind*. HarperCollins.
- Burt, G. (1996) *The Art of Film Music*. Northeastern University Press.
- Bell, J. (1994) *Getting the Best Score for your Film*. James Press.

Recommended:

- Brown, R. S. (1994) *Overtones and Undertones: Reading Film Music*. University of California Press.
- Davies, R. (2000) *Complete Guide to Film Scoring*. Berklee Press.
- Prendergast, R. M. (1992) *Film Music: A Neglected Art*, 2nd Edition. Norton.
- Sonnenschein, D. (2001) *Sound Design*. Michael Wiese Productions.
- Pejrolo, A and DeRosa, R. (2007) *Acoustic and Midi orchestration for the contemporary composer*. Focal Press.

- Persichetti, V (1961). Twentieth Century Harmony W. W. Norton & Co.; New edition edition.