

Unit outline for HSM225.7 Scoring for Film and Television

Name of unit
HSM2257 Scoring for Film and Television

Unit description
<p>In this unit, students will create their own compositions for film clips, television shows, commercials, or cartoons. They will apply theory skills through scoring for different kinds of scenes, including action, dialogue, picture cuts, and comedy. Theme songs and tunes from a range of genres will be explored giving students an opportunity to create their own using the six points of musical style. A study and analysis of key film composers and their works will be completed.</p> <p>Students will work alongside community organisations, e.g., MAPS (Film School in Marion) to produce music. They will set music to real commercials, film segments, or cartoons leading to the creation of a product for a brief.</p>

SECTION 1 – GENERAL INFORMATION (CORE)

Administrative details

Associated higher education awards (for example, Bachelor, Diploma)	Duration (for example, one semester, full year)	Level (for example, introductory, intermediate, advanced level, 1st year, 2nd year, 3rd year)	Unit coordinator
Bachelor of Music	One semester	Advanced	Approved Adjunct Lecturer

Core or elective unit

Indicate if the unit is a:

- core unit
- elective unit
- other (please specify below):

Unit weighting

Using the table below, indicate the credit point weighting of this unit and the credit point total for the course of study (for example, 10 credit points for the unit and 320 credit points for the course of study).

Unit credit points Example: 10 credit points	Total course credit points Example: 320 credit points
0.125 EFTSL, 6 cps	144 cps

Student workload

Using the table below, indicate the expected student workload per week for this unit.

No. timetabled hours per week (1)	No. personal study hours per week (2)	Total workload hours per week (3)
3 hrs/week	6 hrs/week	9 hrs/week (16 weeks)

(1) Total time spent per week at lectures, tutorials, clinical and other placements, etc.

(2) Total time students are expected to spend per week in studying, completing assignments, etc.

(3) Sum of (1) and (2) equals workload hours.

For those students requiring additional English language support, how many additional hours per week is it expected that they will undertake?

Additional English language support: 0 hours per week

Prerequisites and co-requisites

Are students required to have undertaken a prerequisite or co-requisite unit for this unit?

Yes No

If **YES**, provide details of the prerequisite or co-requisite requirements below.

HSM2237 Advanced Theoretical Concepts in Practice - prerequisite

Other resource requirements

Do students require access to specialist facilities and/or equipment for this unit (for example, special computer access, physical education equipment)?

Yes No

If **YES**, provide details of specialist facilities and/or equipment below.

A computer area is available for student use, equipped with Sibelius music notation and composition software and keyboards, and wireless mixing deck.

SECTION 2 – ACADEMIC DETAILS (CORE)

Learning outcomes for the unit On successful completion of this unit students will be able to:
1. Compose music that evokes emotion and characters
2. Showcase instrumental capabilities and timbre in scoring
3. Analyse key film music works according to theme, genre and character
4. Discuss key film and television composers, and their associated works

Topics included in the unit
1. Psychoanalysis of jingles and commercials
2. Conveying characters, mood and themes in music
3. The great film composers and their music
4. Orchestration techniques
5. Working to a design brief in music

Assessment tasks			
Type (1) (see examples noted below this table)	When assessed – year, session and week (for example, year 1, semester 1, week 1)	Weighting (% of total marks for unit)	Cross reference to learning outcomes
Design brief Students will compose music according to a design brief which includes the aim, purpose, instrumentation, character and theme of music for a theme song for a television show. The music should go for one minute, plus a 500 word analysis of the score, and a 500 word exploratory study on an existing theme song.	Year 3 Semester 1 Week 4	20%	1, 2, 3
Film composer research Research a film composer, their genre, scores and application. 1500 words including musical extracts.	Year 3 Semester 1 Week 7	20%	3, 4
Film score Compose a score for a short film or segment of a film provided in class. The score should go for approximately 4 minutes. A 500 word analysis should also be provided.	Year 3 Semester 1 Week 11	30%	1, 2, 3

Assessment tasks			
Type (1) (see examples noted below this table)	When assessed – year, session and week (for example, year 1, semester 1, week 1)	Weighting (% of total marks for unit)	Cross reference to learning outcomes
Folio Provide a folio of compositions or score analysis of film music, jingles and/or cartoons. A total of 5 minutes of works or 1000 words, or multi-modal equivalent. Scores must include a short description, and written work must include short musical extracts.	Year 3 Semester 1 Week 14	30%	1, 2, 3, 4

(1) Examples of types of assessment tasks include: assignments; examinations; group projects; online quizzes/tests; presentations; work-based projects; and reflective journals. Ensure that details of the types of assessment tasks are included such as specific topics, duration/length/word limit of assessment and any specific formats.

2.1 Prescribed and recommended reading

Provide below, in formal reference format, a list of the prescribed and recommended reading for the unit.

- Adler, S., & Hesterman, P. (1989). *The study of orchestration*: WW Norton & Company.
- Benjamin, Horvit & Nelson (2015). *Techniques and Materials of Music: From the Common Practice Period through the Twentieth Century*. Baxter Publishing, USA.
- Booth, G. D. (2008). *Behind the curtain: Making music in Mumbai's film studios*: Oxford University Press
- Buhler, J., Neumeyer, D. & Deemer, R. (2009). *Hearing the movies: music and sound in film history*: Oxford University Press
- Callaway, K. (2012). *Scoring Transcendence: Contemporary Film Music as Religious Experience*: Baylor University Press
- Cooke, M. (2008). *A history of film music*: Cambridge University Press
- Cooke, M. & Ford, F. (2016). *The Cambridge Companion to Film Music*. Cambridge: Cambridge University Press
- David, R. (2010). *Complete guide to film scoring: the art and business of writing music for movies and TV*. (2nd ed.): Berklee Press
- Dickinson, K. (2008). *Off key: when film and music won't work together*: Oxford University Press.
- Karlin, F. & Wright, R. (2004). *On the track: a guide to contemporary film scoring*. (2nd ed.): Routledge
- McQuiston, K. (2013). *We'll meet again: musical design in the films of Stanley Kubrick*: Oxford University Press.
- Murphy, P. (2016). *The Musician's Guide to Aural Skills: Ear Training* (3rd ed.): WW Norton & Company.
- Neumeyer, D. (2013). *The Oxford Handbook of film music studies*: Oxford University Press
- Pethő, Á. (Ed.). (2012). *Film in the Post-media Age*: Cambridge Scholars Publishing.
- Phillips, J., Murphy, P., Marvin, E. W., & Clendinning, J. P. (2011). *The Musician's Guide to Aural Skills: Ear-training and Composition*: WW Norton & Company.
- Reay, P. (2004). *Music in Film: Soundtracks and Synergy*. London: Wallflower Press.
- Suskin, S. (2010). *Show tunes: The songs, shows, and careers of Broadway's major composers*: Oxford University Press.
- Walker, E. (2015). *Understanding sound tracks through film theory*: OUP Us.
- Wierzbicki, J. (2009). *Film music: a history*: Routledge.
- Wierzbicki, J. E., Platte, N., & Roust, C. (Eds.). (2012). *The Routledge film music sourcebook*: Routledge.