

Music 320A: Film Scoring

Monday, Wednesday & Friday 11:00 - 11:50 am, 3 credit hours

Spring Semester 2017

J. Brian Post Instructor

Office: Music 102

Phone 826-5438

Office Hours - M, W, 2:00 - 2:50 pm,

Course Materials

Fred Carlin/Rayburn Wright, On the Track, Second Edition, Routledge, New York 2004

Course Description

Music 320a will develop film-scoring techniques by viewing, discussing and composing music for the following types of films:

Animation

Documentary

Silent

Television dramas

Action

The following elements of film scoring will be discussed in relation to the types films listed above:

Meeting filmmakers and screening the film

Spotting the film

Working out timings and synchronization

Composing

Orchestrating

Digital recording

Dubbing

Assignments

All assignments will be computer generated. This includes any written assignments. All compositions must be done on a higher end sequencing or notation program such as Logic Express, Finale or Pro Tools.

GarageBand is NOT an option for completing the assignments. All composed assignments will be played for the instructor during class time in the computer lab on the day they are due.

Academic Dishonesty

Any student found using another person's work as though that work were his/her own, or any student who knowingly permits another student to use his/her work shall be given a grade of F for the course.

Class Attendance

You are required to attend all classes. A written doctor's excuse will be required for all excused absences. All other excuses are unacceptable. Tardy arrivals to class will be considered as absences. Tours will be excused if I know about them in advance.

Bringing Books To Class

You are responsible for bringing the textbook and pertinent handouts to every class, so please come prepared.

Projected Course Schedule

Week	Text
1/18	<p><u>On the Track:</u> Chapter 1-The Filmmakers. Discussion of who is in charge of the film and what the order of authority is. Communicating with the director and the different types of producers.</p> <p>Logic Express Tutorial A short tutorial on the music program Logic Express will be given.</p> <p>Assignment #1: Score "Flower Cue" a selected 3:37 scene starting at 4:52, from "Beyond the Mind's Eye." Use the original Score by Jan Hammer as a role model but use instrumentation and an approach that works best for you and helps you to the workings of the sequence program that you are working with. Score at least six hit points of your choosing. Use SDII samples for at least half of this cue. Due 2/1</p>
1/23	<p><u>On the Track:</u> Discussion of Chapter 3 Role Models and Temp Tracks and Chapter 4-Spotting the Film. Learning about cues and how they should begin and end. How cues are determined. Spotting "Beyond The Minds Eye" Logic Express, East West Sounds and other computer apps. question and answer session</p> <p>Assignment #1 continued work on the "Flower Cue"</p>
1/30	<p><u>On the Track:</u> Discussion of Chapter 13-Using Melody Discussion motifs, multiple motifs, unaccompanied melody, two-voice texture, giving the melody character</p> <p>Assignment #2:</p> <ol style="list-style-type: none">Score the three-minute cue from "Diva" using the spotting cues created in class during the week of 2/2 as a guide. Score first with piano or guitar then

orchestrate using East West Quantum Leap Symphonic sounds, for Strings and Piano or guitar with melodies and harmonies that reflect the interaction between the two characters having their first date while lightly foreshadowing something dark coming in their future.

- b. Write melodies 6-12 bar measures long that communicate the following emotions or connotations. Use single line melodies only;
1. Fresh young love in an 18th century setting
 2. A quiet young contemporary American woman who will ultimately triumph
 3. A restless contemporary man with ill-concealed vengeance
 4. Imagine a film situation of your choice and write melody for it
- All melodies need to be notated in Finale and be created in a sequencing program that provides a musical playback.

Due 2/13

2/6

Continued discussion of Melody. In-class work on the "Diva" assignment. The first minute of the assignment should be scored at this point and should be shown to the instructor. Also 2 or 3 other melodic approaches to the scene should be sketched and shown to the instructor for alternate possibilities.

2/13

On the Track: Chapter 15 -Using Rhythm

Discussion of rhythm and the use of electronics, rhythm as a thematic idea, and ostinatos

Assignment 3:

- a. Create an extended rhythmic passage for a chase in a primitive jungle. Use no pitches or harmony. Create several small climaxes with a large final climax to conclude the 3 - minute score. Score using SD II sounds only.
- b. "AWOL" - Jungle scene, scored mostly with non-pitched and pitched percussion. The music should have Asian influences combined with some American military influence.

Due 3/1

2/20

On the Track: Discussion of Chapters 8 and 9 Timings and

Clicks. Determining "hit points."

In-class work on the "AWOL" assignment. One to two minutes should be scored and at least three alternate sketches should be made at this point. Plan to show your work to the instructor during in-class lab hours

2/27

On the Track: Discussion of Chapter 10-Playing the Drama. Discussion of audience expectations, Main titles, underscoring the dialogue, using the appropriate musical language, scoring the film like a ballet

Assignment: Score the "Funeral Scene" from the Jag episode, "Pilot Error." The goal for this composition will be to emphasize the drama of the funeral with ostinato figures in the bass and percussion parts accompanying a solo trumpet performing a melody reminiscent of a military funeral (a subtle form of the Jag theme might work here). Then underscore the dialogues that occur after the funeral, the first with a new slightly ominous feel that represents the dialog between Jag and Mr. Reed, then use a friendlier yet reflective approach for the dialogue between Jag and his partner. Due 3/23

3/6

Continuation of the discussion on Chapter 10

In-class work on the "Jag" assignment. Have the first minute or two scored as well as some alternate sketches prepared for the funeral scene. Also have three sketches prepared for the dialogue. Plan to show your work to the instructor during in-class lab hours.

3/13

SPRING BREAK

3/20

On the Track: Discussion of Chapter 14-Using Harmony Discussion of harmonic languages, harmony resulting from linear writing, harmonic pedal points and ostinatos, using harmony for characterization, harmony as a theme and tension.

Assignment 4: TBA - Hollywood composer Phil Giffin will be working with the class via Skype Phil and will provide a scene for students to score. He will request that students first score the scene using piano then guitar and orchestrate further after he approves the piano/guitar score.

Assignment 5: Transcribe the melodies and harmonies from five different movie scenes. Complete this assignment on Finale so that all of the themes can be put into a compendium for everyone in the class to have. Examples for completing the assignment will be handed out in class. Due 4/17

3/27 Continued discussion of Harmony"
Work on Phil Giffin Assignment.
Further Skype with Phil Giffin

4/3 **On the Track:** Chapter 12-Composing. Creative considerations, intuition and the subconscious, writer's block, preparation, planning the score, organizing the score, unity and variety.

Assignment: Listen to and write a summary (one page minimum) of what important ideas, concepts and advice that is given in an interview by a professional film composer. There are many possible interviews to choose from on YouTube. Please confirm with the instructor that the interview you choose is appropriate for the assignment.
4/19

4/13 Continued discussion of Chapter 12-Composing continued
Determining the tempo and sequences
Assignment: Final project for the class. Score "Mr. Toad's Wild Ride," the closing scenes from a "Voyager episode or a five minute segment of "AWOL." Minimum of eight instruments, 5 dead hits and a cue sheet required. Both SD II and Quantum Leap Symphony must be used in the final project. Due on the finals meeting **Wednesday, May 10 from 10:20 - 12:10**

4/20 **On the Track:** Discussion of Chapter 16 Using Orchestration
Characterizing the suggesting locale with color, and the art of orchestration.

4/27 **Individual private lessons** to discuss each student's compositional process on scoring the scene from "Voyager" or "AWOL. The lessons will be held during the class times. The length of each lesson will depend on the size of the class. All students must attend the lesson at their assigned time to receive an A on the assignment

5/4 **Individual private lessons** to discuss each student's

compositional process on scoring the final project The lessons will be held during the class times for the week of 5/4 and lessons will be held in the lab. The length of each lesson will depend on the size of the class. All students must attend the lesson at their assigned time to receive an A on the assignment

5/11 Final Exam - Wednesday, May 10 from 10:20 - 12:10

Course Evaluation

Your grade will be based on the following percentages

Beyond the Mind's Eye"	15%	90-92% = A-	
Melodies	5%	87-89% = B+	Excellent,
"Diva "	15%	83-86% = B	above average
"AWOL"	10%	80-82% = B-	
Rhythm Segment	5%	77-79% = C+	Average
"Phil Giffin"	15%	73-76% = C	
"Interview"	5%	70-72% = C-	
Movie Themes	5%	67-69%	= D+ Below
Final Project	25%	average	
		63-66% = D	
		60-62% = D-	
		0-59%	= F Failing

93-100%= A Superior
 FINAL EXAM SCHEDULE SPRING 2017

lass meets on:	and begins at:	Your final exam is scheduled for:	and the exam period is:
MWF	0700 or 0730	Friday, May 12	0800-0950
MWF	0800	Wednesday, May 10	0800-0950
MWF	0900	Monday, May 8	0800-0950
MWF	1000	Friday, May 12	1020-1210
MWF	1100	Wednesday, May 10	1020-1210
MWF	1200	Monday, May 8	1020-1210
MWF	1300	Wednesday, May 10	1240-1430
MWF	1400	Monday, May 8	1240-1430
MWF	1500	Wednesday, May 10	1500-1650
MWF	1600	Friday, May 12	1500-1650
MWF or M	1700	Monday, May 8	1500-1650
MWF	1800	Monday, May 8	1700-1850
MWF	1900	Monday, May 8	1900-2050
W	1700	Wednesday, May 10	1700-1850

MW or M	1800	Monday, May 8	1700-1850
MW or M	1900	Monday, May 8	1900-2050
WF or W	1900	Wednesday, May 10	1900-2050
TR	0700, 0730 or 0800	Thursday, May 11	0800-0950
TR	0900	Tuesday, May 9	0800-0950
TR	1000	Thursday, May 11	1020-1210
TR	1100	Tuesday, May 9	1020-1210
TR	1200	Thursday, May 11	1240-1430
TR	1300	Tuesday, May 9	1240-1430
TR	1400	Thursday, May 11	1500-1650
TR	1500	Tuesday, May 9	1500-1650
TR	1600	Thursday, May 11	1700-1850
TR or T	1700	Tuesday, May 9	1700-1850
TR or T	1800	Tuesday, May 9	1900-2050
TR	1900	Thursday, May 11	1900-2050
R	1700	Friday, May 12	1700-1850
R	1800	Friday, May 12	1900-2050