

## Module Specification

**Module Title:** Film Music in Context 1

<b>Module code:</b>	HBAMFM003	<b>NQF level:</b>	Level 4
<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

This module equips students with composition, musicology and aural skills through the examination of repertoire and its style and effects on film and society in studies ranging from the advent of popular film music through to the present day. Students assess how music communicates with film from the perspective of composers and directors. The module is delivered via lectures with a total of three hours contact time per week. Broadly, the module will be divided into two strands; those of understanding film music and also the application of music to film. Students will assess how we compose and construct music for film, how we communicate its use, the commercial and contextual application of film music and the manner in which we can understand these to support the craft of composing for film.

### Aims

This core module forms part of the contextual studies strand of the programme and addresses core musical and academic skills that support the students' specialist study with particular reference to their pathway.

The module aims to:

1. Equip students with the fundamental skills and knowledge essential to the understanding, appreciation and creation of music for film.
2. Explore, evaluate and apply the core musical skills associated with the study of film music.
3. Equip students with key repertoire and its relationship to industrial and social contexts.

### Learning outcomes

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

1. Understand and integrate theory and practice by composing music for use in film.
2. Apply suitable harmonic and rhythmic conventions in the composition of music for film.
3. Identify and evaluate the structural, cultural, historical and commercial elements of key repertoire.
4. Apply understanding of music within its social context, production and reception.

### Learning and teaching methods

**Lecture.** Concepts, principles & theories of music and film music will be explored and demonstrated in lectures and supported as part of specialist study. Students will study film music composition, arranging, orchestrating and producing, as well as addressing the social and industrial context of film music in traditional and contemporary settings. Film tradition and forms will be explored to support students' understanding of film music. Standard music theory, the study of harmony and aural awareness will play an important role in this module.

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

Delivery type	Student hours
Indicative hours for learning and teaching activities	60 hours
Indicative hours of directed study	240 hours
Total hours (100hrs per 10 credits)	300 hours

### Opportunities for formative feedback

Students will receive regular formative assessment.

### Assessment Method

Description of assessment	Length/Duration	Weighting	Module LOs addressed
Coursework	3 minutes of audio/film	25%	1, 2
Essay	2000 words	25%	3, 4
Coursework	3 minutes of audio/score/1000 word evaluation	50%	1, 2

### Re-Assessment Method

Description of assessment	Length/Duration	Weighting	Module LOs addressed
Coursework	3 minutes of audio/film	25%	1, 2
Essay	2000 words	25%	3, 4
Coursework	3 minutes of audio/score/1000 word evaluation	50%	1, 2

### Indicative Reading List (please note this includes resources for all pathways)

- Gilreath, P. (2010) Guide to Midi Orchestration. Focal Press.
- Sloboda, J. (2011) Handbook of Music and Emotion: Theory, Research, Applications. OUP.
- 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)
- Shuker, R. (2008) Understanding Popular Music Culture. Oxon: Routledge.
- Storey, J. (ed) (1998) Cultural Theory and Popular Culture: A Reader. Hemel Hempstead: Prentice Hall.
- Jourdain, R. (2002) Music the brain and ecstasy. Avon Books.
- Sloboda, J. (2001) Exploring the musical mind. OUP.
- Sloboda, J. (2011) Handbook of Music and Emotion: Theory, Research, Applications. OUP.
- Wellesz, E and Sternfeld, F. (1973) The Age of Enlightenment 1745-1790. London: Oxford University Press.
- Whittall, A. (1990) The Music of Britten and Tippett. Cambridge: Cambridge University Press.

