

<b>Unit Title</b>	Music for Film and TV
<b>FHEQ Level</b>	UG 2 – L5
<b>Unit Code</b>	MSD18203M
<b>Credit Value</b>	30
<b>Unit Type</b>	Subject - Music Pathway

<b>Learning Hours</b>			
<b>Staff – Student Contact Hours</b>		<b>Independent Study Hours</b>	
Classes	60	Independent Study	150
Supervised access to resources	15	Preparation for Assessment	20
		Unsupervised Access to Resources	55
<b>Total</b>			<b>300</b>

### Unit Description

Today's rapidly developing TV and film industries present many opportunities for the contemporary composer. Alongside more traditional broadcasters and production companies that have always required music for their output, the number of streaming services creating their own content is expanding at a rapid rate. This in turn means that there is an increasing demand for new, specially composed music for this content which can provide today's composer with a potentially extremely valuable source of income.

Building on their existing composition skills, students will further enhance their grasp of melody, harmony, rhythm and arrangement. Advanced rhythmic concepts and drum programming, together with the use of sample libraries to convincingly replicate 'real-world' instrumentation, will be explored. Students will also build upon their knowledge of synthesis and learn to create truly unique, electronic-based compositions using industry-standard software.

Students will develop the ability to effectively use music to support narrative in film, compose TV themes and documentary scores, together with music for trailers, animation and short films. Learning to adapt music composition and arrangements in order to work effectively in response to the particular demands of working to picture will be a key area of study. Throughout the module, students will work to deliver music in response to a wide range of specific briefs and to regular submission deadlines.

The Five Principles underpin the Mindsets and Skillsets Manifesto and are the foundation upon which all course curriculum frameworks and unit specifications are based. The relevant following principles have been mapped against the Learning Outcomes relevant to each course unit and at each level. 1. Cultivate: Where the individual thrives. 2. Collaborate: where disciplines evolve. 3. Integrate: where education engages industry. 4. Advocate where purpose meets practice. 5. Originate: where creativity meets technology.

## Unit Indicative Content

- Advanced arrangement skills, rhythmic concepts, instrumentation and orchestration.
- Developed concepts of synthesis and creative synth programming.
- Using sample libraries to convincingly replicate 'real' instrumentation.
- Analysis of a broad spectrum of music genres and their use in media settings.
- Working to picture.
- Using music to effectively support narrative.
- Composing music to a wide range of contrasting briefs and deadlines.
- Developing composition skills suitable for specific media formats such as trailers, themes, underscores and bumpers.

## Unit Aims

- To provide students with the skills to work effectively and efficiently as composers of music in a wide range of media settings.
- To enable the students to deliver their music to meet industry standards in response to detailed briefs.
- To develop deeper musical analytical skills, allowing students to compose more sophisticated music and enabling them to utilise these insights within their own work.
- To enhance students' understanding of synthesis and develop the skills to enable them to create more unique sounds from first principles.

## Unit Learning Outcomes

### LO 1 Research / Inspiration

Analyse and interpret information gathering techniques using a wide range of sources, providing visual, contextual and industry case-study research as appropriate.

### LO 2 Concept / Ideation

Analyse research materials leading to the generation of the ideation and concepts that inform and lead to project development.

### LO 4 (Pre) Production

Employ relevant knowledge of production skills alongside a grasp of the creative potential of a selection of processes, materials and methods that inform creative and academic practice.

### LO 5 Presentation / Storytelling

Select and employ effective methods of presentation and communication of projects in considering the audience/client and the purpose of the work, whether in visual, oral or written form.

## Learning and Teaching Methods

This unit will be delivered using a combination of:

- Lectures
- Seminars
- Briefings
- Group discussions
- Individual project work
- Online learning
- Self-directed independent study

## Assessment methods and tasks

*More detailed assessment tasks will be specified in the brief*

Formative peer assessment is structured into the unit.

1. Two contrasting 'real-world' and 'electronic' compositions and a critically reflective log
2. Critically reflective log
3. Portfolio of TV, trailer and short film compositions
4. Presentation

Assessment tasks	Weighting (%) ( <i>one grade or multi-grade unit</i> )
1. Practical work	80%
2. Critical reflection	20%

## Indicative Assessment Criteria

*Assessment criteria are the basis on which the judgment of the adequacy of the work is made. A more detailed assessment criteria will be specified in the brief.*

- IAC1: Delivery of concept ideas, informed by elements of a given brief (LO2).
- IAC2: Compose music that is suitable for identified media settings (LO1, LO2, LO4 LO5).
- IAC3: Delivery of scores evidencing sophisticated arrangement and production techniques (LO4).
- IAC4: Effectively document and present creative and technical approaches to show evidence of research, experimentation and process (LO1, LO2).

## Essential Reading list

1. **Byrne, D.** (2013) *How Music Works*. Canongate.
2. **Davis, R.** (2010) *Complete Guide to Film Scoring*. Berklee Press.
3. **Gilreath P.** (2010) *The Guide to MIDI Orchestration Fourth Edition*. Focal Press
4. **Hill, A.** (2017) *Scoring the Screen: The Secret Language of Film Music*. Hal Leonard.
5. **Karlin, F.** (2004) *On the Track: A Guide to Contemporary Film Scoring*. Routledge .
6. **Pejrolo, A.** (2016) *Acoustic and MIDI Orchestration for the Contemporary Composer: A Practical Guide to Writing and Sequencing for the Studio Orchestra*. Focal Press
7. **Schiffrin, L.** (2011) *Music Composition for Film and Television*. Berklee Press.
8. **Shepard, B.** (2013) *Refining Sound: A Practical Guide To Synthesis And Synthesizers*. Oxford University Press