

Las Positas College
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Course Outline for MUS 22B

SCORING FOR FILM AND MULTIMEDIA 2

Effective: Fall 2019

I. CATALOG DESCRIPTION:

MUS 22B — SCORING FOR FILM AND MULTIMEDIA 2 — 3.00 units

Building on material covered in Scoring for Film and Multimedia 1, students will continue to hone compositional technique for film and other visual media. Upon successful completion of this course, students will be prepared to enter the film music industry with necessary skill sets to succeed.

3.00 Units Lecture

Prerequisite

MUS 22A - Scoring for Film and Multimedia 1
with a minimum grade of C

Strongly Recommended

MUS 36 - Intermediate Music Technology
with a minimum grade of C

Grading Methods:

Letter or P/NP

Discipline:

- Music

	<u>MIN</u>
Lecture Hours:	54.00
Expected Outside of Class Hours:	108.00
Total Hours:	162.00

II. NUMBER OF TIMES COURSE MAY BE TAKEN FOR CREDIT: 1

III. PREREQUISITE AND/OR ADVISORY SKILLS:

Before entering the course a student should be able to:

A. MUS22A

1. Analyze and interpret script elements, and plan accordingly for the required sound elements in a cue.
2. Compose, arrange, orchestrate, mix, and master cues for visual media.
3. Incorporate acoustic elements into cues through microphone recording.
4. Synchronize music and sound to video with precision using digital audio workstation software.
5. Incorporate source music, sound effects, stock libraries, and foley design into audio tracks that are synchronized to video.

Before entering this course, it is strongly recommended that the student should be able to:

A. MUS36

1. Utilize a variety of microphones in several recording projects to gain a solid foundation for recording techniques.
2. Edit, mix, and master recording projects in a variety of formats.
3. Create electronic music through the use of digital audio workstations, common recording programs, and a variety of plug-ins.

IV. MEASURABLE OBJECTIVES:

Upon completion of this course, the student should be able to:

- A. Analyze, compare, and contrast master film music compositions.
- B. Compose, arrange, orchestrate, mix, and master cues for student films or other visual media.
- C. Synthesize their knowledge of MIDI, digital audio software, and hardware to produce musical scores for film and multimedia projects.

V. CONTENT:

- A. MIDI applications (software) and common MIDI controller numbers
 1. Modulation wheel (1)
 2. Breath controller (2)

3. Volume (7)
4. Pan (10)
5. Sustain (64)
6. Samplers
7. Sequencers/audio editors
8. Notation
9. Programming
10. Software synths
11. Plug-ins
12. Loop sequencers
- B. Sustain, volume, and expression pedals
- C. Keyboard layers, splits, zones
- D. Modulation wheel, pitchbend, joystick, ribbon controllers
- E. Channel and polyphonic aftertouch (pressure sensitivity)
- F. Auditioning sounds for film/tv music cue production
- G. Current music production applications
- H. Composing and producing more elaborate film/tv cues, using Logic for cue production
 1. Audio logo
 2. Tension cue
 3. Romantic cue
 4. Chase cue
 5. Original sequence
 6. Electronic (concrete) work
- I. Preparation and execution of sound in a visual media context
 1. Advanced analysis and examination of script and raw footage before edit lock
 2. Spotting session with director to discuss vision for the project
 3. Discussion, analysis, and creation of a soundscape for the project.
 4. Understanding of SMPTE time code and marking major syntactic points.
 5. Use of tempo and meter changes to synchronize music to picture
 6. Synthesis of fundamental MIDI concepts in projects.
- J. Composition and mock-ups
 1. Demonstration of advanced facility with DAW in creating digital tracks to complement picture
 2. Use of both live and electronic elements
 3. Recording of sound effects (foley), narration, and dialogue to suit the demands of a video.
- K. Post Production
 1. Mixing and mastering of final elements once picture is locked
 2. Use of reverb, EQ, compression, limiting and other digital effects
- L. Peer analysis of works in progress and final product.

VI. METHODS OF INSTRUCTION:

- A. **Audio-visual Activity** -
- B. **Classroom Activity** -
- C. **Critique** -
- D. **Demonstration** -
- E. **Guest Lecturers** -
- F. **Individualized Instruction** -
- G. **Lab** -
- H. **Lecture** -
- I. **Observation and Demonstration** -
- J. **Projects** -
- K. **Student Presentations** -

VII. TYPICAL ASSIGNMENTS:

- A. Composition assignment
 1. Use a DAW to score a given short film
 2. Orchestrate for instruments in a satisfactorily engaging manner
 - a. Record several live sound elements to mix with virtual instruments
 3. Perform a complex mix of audio using plugins, EQ, and reverb.
 4. Deliver multiple versions of the same cue to produce different emotional affects.
 5. Compose and produce a cue for a video game using techniques learned from class.
 6. Analyze a classic film score and present your findings to the class.

VIII. EVALUATION:

Methods/Frequency

- A. Research Projects
 - 2 per semester
- B. Projects
 - 5 per semester
- C. Field Trips
 - 1 per semester to a film composer's studio.
- D. Group Projects
 - 1 per semester
- E. Class Participation
 - Weekly
- F. Class Work
 - Weekly
- G. Home Work
 - Weekly

IX. TYPICAL TEXTS:

1. Hill, Andy. *Scoring the Screen: The Secret Language of Film Music*. 1st ed., Hal Leonard, 2017.
2. Hickman, Roger. *Reel Music: Exploring 100 Years of Film Music*. 2nd ed., W. W. Norton & Company, 2017.
3. Hexel, Vasco. *The Film and Media Creators' Guide to Music*. 1st ed., Routledge, 2018.

X. OTHER MATERIALS REQUIRED OF STUDENTS: