

course beginning: spring spring

subject catalogue S23 K24

course code MTX435

name of course

Music in Film

specification

elective

academic instructor

A.R.Varres, M.Robam

prerequisite course

no of terms

1

contact hr/total

30.0

hr/term

30.0

hr/week

2.0

ECTS/total

3.00

Lect

30.0

Grp

0.0

Ind

0.0

Sem

0.0

Pract

0.0

graded or pass/fail exams

A

term

1

ECTS

3.00

aim of the subject

The aim of this course is to develop an understanding that film text is a complex integral whole, and that its audiovisual means of expression (image, speech, music, non-musical sound, silence) mediate the narrative (filmic) content in mutual interaction with each other.

content

1) What is music doing in the movies?

- Overview of music's various functions in film.
- Diegetic vs. nondiegetic sound and music; parallel and contrapuntal sound and music.
- Different ways of composing and editing film music; original film music and pre-existing music in film.

2) How does film music work?

- Dramaturgical functions of film music and sounds. Film music as signifier of meaning: purely musical signification, cultural musical codes, cinematic codes.
- Film music as signifier of emotion, provider of narrative cues, of formal and rhythmic continuity, and as an aid in the construction of formal and narrative unity of film text.
- Concert music and pop music (incl. songs) in film.

3) Why does film music work?

- Perspectives from music psychology.
- Perspectives from music semiotics.

4) Film scoring. Music production library. The role of music/sound editor.

5) How to analyse film music?

6) How to analyse pre-existing music in films?

Lectures (with interactive components).

Home assignments in reading + discussions in class.

Group assignment (minianalysis) + 10-minute presentation in class for the peers.

learning outcomes

Students that have taken the course

- are able to acknowledge the various roles of music, sound and silence in experiencing a film,
- are able to recognise and denominate the basic functions of music, sound and silence in film,
- are familiar with different ways of composing film music,
- can describe and critically analyse their own (peak) experiences of films and film musics.

assessment

Pass/fail assessment, summative assessment (with formative feedback).

The course ends with an examination (pass or fail assessment) which consists in academic conversation. In order to take the examination, it is mandatory to attend 75% of classes, complete home assignments and write an analytical essay (due a

week before the examination date). At the examination, the lecturer gives feedback on the written essay and assesses student's knowledge of the material discussed in class and read at home.

assessment criteria

A student will receive a positive evaluation when s/he

- can summarise and comment upon home reading assignments (will be verified in the classes),
- can answer questions related to the subjects listed on the syllabus,
- has contributed to a group assignment on analysing one film scene, and to making a short in-class presentation of the analytical outcomes,
- presents a written analysis (min 800, max 1000 words) of the relationships between image, music and sound in a film text, that corresponds to the general academic requirements.

course reading material

Maimets, Kaire (2003a). □Muusikast filmis□. Muusika. Nr. 7□8, lk. 34□41.

Maimets, Kaire (2003b). □Mõtisklusi Sergei Eisensteini □audiovisuaalse partituuri□ teemal□. Teater. Muusika. Kino. Nr. 7, lk. 77□84, nr. 8□9, lk. 102□105.

Maimets-Volt, Kaire (2009). Mediating the □idea of One□: Arvo Pärt□s pre-existing music in film. Estonian Academy of Music and Theatre Dissertations 4. Tallinn: Estonian Academy of Music and Theatre. Ch. 1 □Settling the score□, pp. 25□53.

Randolph, David (1991). □Jutustamise müüt muusikas□. Teater. Muusika. Kino. Nr. 7, lk. 62□66. [Maarja Kaplinski tõlge raamatust D. Randolph □This is Music□.]

author of course description

Ardo Ran Varres