

DIGITAL MUSIC FOR MEDIA

Edmonds Community College, Spring 2008

MUSIC 230 section A (2 credits)

MUSIC 229 section A (3 credits)

Instructor: Jonathan Haek

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Office: MIC 130

Office Hours: M-F 9:30-10:20, and by appointment

Telephone: 425.640.1648

Meeting Times:

Monday and Tuesday, 10:30 am – 11:20 am, MIC 132

Course Description:

Creating digitally-generated music to coordinate with numerical cues in film or video, using professional SMPTE-locked studio. Also, analysis of film scores. Prerequisite: Completion of MUSIC 101, 102, or 103 with grade of 2.0 or higher or tested equivalent, and MUSIC 127 or 200, and concurrent enrollment in MUSIC 229.

Materials:

- I will leave a copy of *Digital Performer 5: User Guide* in Studio Four for your reference. This is the school's copy and is NOT to be removed from the studios.
- Flash Drive for backups.
- Writeable VHS/CD/DVD media.

Objectives:

Upon successful completion of this course, students will be able to:

- Define and discuss terms and concepts used in the film/video scoring industry.
- Operate SMPTE hardware, including a professional editing and dubbing VCR and SMPTE-to-MIDI interface.
- Define and discuss composition techniques and methods used in scoring for media.
- Define and discuss the process of spotting a cue, including the ability to ascertain the critical emotional elements that the score must convey.

- Create original music and/or sound effects in a digital studio that conforms to the emotional and visual requirements (as defined by the producer/instructor) of a particular portion of motion-picture imagery.
- Critique the scoring work of others.

Grading:

For Music 230:

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|-------------------|-----|
| Scene Reports (5) | 50% |
| Assignments (2) | 50% |

For Music 229:

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| Final Project Requirements | 70% |
| Final Project Presentation | 20% |
| Meetings with Instructor | 10% |

IMPORTANT:

- For the final project (Music 229 grade) you are **required** to meet in the studio with the instructor TWICE during the quarter. Each additional meeting will, of course, benefit the final outcome of your work and give you the chance to ask questions. It is **your responsibility** to arrange these meetings with the instructor (via e-mail or otherwise) during the highlighted hours on the studio sign-up sheet. The instructor reserves the right to “pop in” on any of your studio times.
- Since this course is mostly practical in nature, attendance is extremely important. In order to perform well in this course, **attendance and participation in ALL class periods is mandatory**.
- Excused absences must be approved by me **IN ADVANCE**, and include, but are not limited to, death in the family, hospitalization, and participation in mandatory College sponsored activities. An **occasional** absence due to sickness may be excused, provided that notice is given **PRIOR** to the class to be missed (via e-mail) and a doctor’s note is supplied, if requested.
- **Late assignments** will be accepted with appropriate penalty, usually a deduction of points.
- **You MUST be present for the final class period: no make-ups can be given for the final exam.**
- V and I grades will be issued at the instructor’s discretion. See <http://policies.edcc.edu/_academic/student_grades.php> for more information.
- If you require accommodation for a disability, please contact Services for Students with Disabilities at MLT 159, 425.640.1320, ssdmail@edcc.edu.

Weekly Schedule (subject to change):

Week 1

4/7 Welcome. Syllabus. Synchronization Review.
4/9 Synchronization with Digital Performer.

Week 2

4/14 Scoring Terms and Concepts.
4/16 SMPTE Hardware. Other Hardware.

Week 3

4/21 SMPTE Hardware. Other Hardware.
4/23 **Scene Report #1 Due.** QuickTime in Digital Performer.

Week 4

4/28 Cues and Markers.
4/30 Streamers, Punches, and Flutters.

Week 5

5/5 Streamers, Punches, and Flutters.
5/7 **Scene Report #2 Due.** Conductor Track and Tempo.

Week 6

5/12 **Assignment #1 Due.** Conductor Track and Tempo.
5/14 TBA.

Week 7

5/19 **Scene Report #3 Due.**
5/21 TBA.

Week 8

5/26 **No School: MEMORIAL DAY.**
5/28 TBA.

Week 9

6/2 **Scene Report #4 Due.**
6/4 TBA.

Week 10

6/9 **Assignment #2 Due.**
6/11 TBA.

Week 11 (Finals)

6/16 **Regular Class! Scene Report #5 Due.**

~~~~~**FINAL EXAM: Friday, June 20, 9:30 am – 11:20 am in MIC 132.**

# **EXAMPLE: Scene Report**

## Jeffrey Student Scene Report #5

**Movie (or Media Source):** "Raiders of the Lost Ark"

**Starring:** Harrison Ford, Karen Allen

**Director:** Steven Spielberg

**Music Composer:** John Williams

### **Description of the Scene:**

This is the famous truck chase scene through the deserts of Northern Africa. Indy jumps onto the Nazi truck from a horse, beats up the driver and throws him to his death, gets thrown out himself by another Nazi, uses his whip to get back onto the truck after being dragged through the sand underneath the truck, then beats the tar out of a tough old desert-rat Nazi who dies a much-deserved death under the truck.

### **Emotions Perceived:**

Determination, adventure, suspense

### **Compositional Techniques Observed:**

The primary instrument families used are the strings, brass, and percussion. The woodwinds are also heard, but only occasionally, and in a supporting harmonic role. The tempo is steady at about 110, which gives it a certain sense of "unstoppability," as though no matter what, Indy's going to take control of the truck and Ark inside. Williams achieves a sense of majesty by making bold melodic statements in the brass, especially the trumpets and French horns. Timpani keeps quarter-note time underneath, and cymbal rolls and crashes punctuate the phrase peaks.

Suspense is added by giving the accompaniment (mostly the strings) a minor feel and a march-like quarter-note rhythm. There is sixteenth-note motion in the strings, and an octave-root arpeggio on each beat.

Indy's motif is heard often throughout the piece, in different keys, played by different instruments.

John Williams uses dynamics very effectively, from extremely loud to rather soft. This helps the cue leap out at the listener, letting them know how exciting the scene is.

### **Critique of Composition:**

An incredible piece of writing. By itself, even without the movie visuals, this piece is tremendously exciting. Williams' use of primarily major harmonies gives a sense that the "good guy" is ultimately going to win. But there are enough minor and dissonant harmonies used to imply conflict. Overall, top-notch.