Music and Audiovisual Media

Code: 104155
ECTS Credits: 6

2024/2025

Degree	Type	Year
2500240 Musicology	OT	3
2500240 Musicology	OT	4

Contact

Name: Lidia López Gómez

Email: lidia.lopez@uab.cat

Teaching groups languages

You can view this information at the end of this document.

Prerequisites

No specific prior knowledge is required to complete the course.

Objectives and Contextualisation

- To be able to recognize the different historical stages and stylistic tendencies in audiovisual creation.

- To be able to reflect on and innovate regarding the different tendencies in contemporary audiovisual creation.

- To know and apply different audiovisual analytical methodologies.

- To be able to practically apply (in various audiovisual projects) the theoretical knowledge acquired.

- To acquire essential skills for the creation of the sonic and musical section of an audiovisual project.

Competences

Musicology
- Apply technological and informatic media (internet, data bases, specific editing software and sound processing, etc.) to the discipline of musicology.
- Critically analyse musical works from any of the points of view of the discipline of musicology.
- Define relevant musicological research topics and manage the appropriate methods and sources to carry out the research.
- Identify and compare the different channels of reception and consumption of music in society and in culture in each period.
- Recognise the role of music in current society, its function in performances, its relationship with audio-visual culture, technology and informatics, and with leisure and cultural enterprises.
- Relate musical creations with their different contexts, differentiating between the social functions of music, its roles and that of the musician in society and in relation to other artistic manifestations.

- Students must be capable of applying their knowledge to their work or vocation in a professional way and they should have building arguments and problem resolution skills within their area of study.
- Students must be capable of collecting and interpreting relevant data (usually within their area of study) in order to make statements that reflect social, scientific or ethical relevant issues.
- Students must be capable of communicating information, ideas, problems and solutions to both specialised and non-specialised audiences.
- Students must develop the necessary learning skills to undertake further training with a high degree of autonomy.
- Students must have and understand knowledge of an area of study built on the basis of general secondary education, and while it relies on some advanced textbooks it also includes some aspects coming from the forefront of its field of study.

Learning Outcomes

1. Carry out projects and/or give presentations using the appropriate terminology corresponding to the analyses used by images and music as support in their language.
2. Coherently relate the data included in audiovisual documents to argue their discourse.
3. Distinguish between the basic tools to carry out research autonomously.
4. Dominate and relate the technical language of music analysis to the contexts of History of music on a basic level.
5. Identify new lines of research according to the changes taking place in audiovisual media.
6. Identify the different musical languages and relate them to the different historical period in which they were developed.
7. Identify the new functions of music in audiovisual media.
8. Recognise the different functions of audi-visual discourse, staying up to date with new analytical methods.
9. Relate and argue in a coherent and ordered manner the projects of the subject with the rudimentary knowledge of musicology.
10. Relate images to music analysing their social functions and the relationship between music and images in a cultural environment.
11. Use different technological and computer methods as support for projects and analysis.

Content

HISTORIC BLOCK:

1. Beginnings of cinema and sound processes during the silent film era.
2. First years of sound cinema.
3. The classic soundtrack. The Hollywood of the 30s and 40s.
4. Plurality of tendencies. 50's and 60's
5. Rock and electronic music.
6. Music video
7. Video game music
8. New trends

ANALYTICAL BLOCK:

1. Analytical models of film music.
2. Functions of music in the cinema
3. Basic analitical concepts for films
4. Music functions of videoclips, video games, and new audiovisual formats.
5. Practical analytical exercises.

AUDIOVISUAL CREATION BLOCK:

1. Completion of exercises with various creative techniques for the audiovisual.
2. Creation of an audiovisual sound project.

Activities and Methodology

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Analytical Block - On-site lessons	22	0.88	1, 4, 5, 6, 7, 8, 10, 11
Audiovisual Creation Block- On-site lessons	23	0.92	1, 3, 4, 5, 6, 7, 10, 11
Historic Block - On-site lessons	30	1.2	2, 3, 4, 9, 10
Type: Supervised			
Individual or group supervision	4	0.16	
Project result presentation	3	0.12	3, 4, 11
Type: Autonomous			
Creation and writing the proposed projects	25	1	1, 2, 3, 4, 9
Organization of notes and class material	15	0.6	3, 4, 5, 11
Study of the course matter	25	1	3, 6, 7, 10

The first block of the course will consist of theoretical sessions in the master-class format.

The second block will be arranged in sessions where the theory and practice will be combined, carrying out specific analysis and expositions during the classes.

The third block will be eminently practical. During the sessions, the students will carry out a project to create the sonic and musical part of a given visual fragment.

Annotation: Within the schedule set by the centre or degree programme, 15 minutes of one class will be reserved for students to evaluate their lecturers and their courses or modules through questionnaires.

Assessment

Continous Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Analytical Block	30%	1.5	0.06	2, 4, 5, 6, 7, 8, 10
Audiovisual Creation Block	30%	0	0	1, 2, 3, 4, 5, 7, 8, 9, 10, 11
Historic Block	40%	1.5	0.06	2, 5, 6, 7, 9

To pass the course, the student must obtain an average of 5/10.

During the course, the following assessement activities will be carried out:

1. <u>Historic Block</u>: there will be a written test of the theoretical contents.
2. <u>Analytical Block</u>: there will be a written test with the theoretical contents, with the weight of 8 (out of 10) of the Block. In this Block, students are also expected to participate in practical exercises in class, which will carry the weight of 2 points of the Block's qualification.
3. <u>Audiovisual Creation Block</u>: the quality of the projects will be qualified by the items worked in class using a rubric, with teacher assessment and co-evaluation.

In the event that tests or exams cannot be taken onsite, they will be adapted to an online format made available through the UAB's virtual tools (original weighting will be maintained). Homework, activities and class participation will be carried out through forums, wikis and/or discussion on Teams, etc. Lecturers will ensure that students are able to access these virtual tools, or will offer them feasible alternatives.

In case of partial failure of the tasks, the student may only opt for the retake of 2 of the evaluation items, on the date set by the Faculty, providing that the student have obtained a minimum average of 3,5/10. The maximum grade in the retake exams and tasks is a 5/10.

If the student delivers one of the tasks or present one of the written tests, this will count as participation in the course. Therefore, only the student who has not made any evaluation test during the course may be considered as "not assessed."

In the event of a student committing any irregularity that may lead to a significant variation in the grade awarded to an assessment activity, the student will be given a zero for this activity, regardless of any disciplinary process that may take place. In the event of several irregularities in assessment activities of the same subject, the student will be given a zero as the final grade for this subject.

SINGLE ASSESSMENT

Three elements will be taken into account on a date that will be indicated once the course has started on the Virtual Campus: a written exam with the contents of the Historic Block (40%), a written exam with the contents of the Analytical Block (30%), and the delivery of an Audiovisual Creation (30%). The continuous assessment re-evaluation system will be applied for the single assessment.

In the event of a student committing any irregularity that may lead to a significant variation in the grade awarded to an assessment activity, the student will be given a zero for this activity, regardless of any disciplinary process that may take place. In the event of several irregularities in assessment activities of the same subject, the student will be given a zero as the final grade for this subject.

Bibliography

ALTMAN, Richard. *Silent film sound.* New York: Columbia University Press, 2004.

CHION, Michel. *La audiovisión. Introducción a un análisis conjunto de la imagen y el sonido.* Barcelona: Paidós Comunicación, 1993.

CHION, Michel. *La música en el cine.* Barcelona: Paidós Comunicación, 1997.

COLLINS, Karen. *Game Sound. An Introduction to the History, Theory, and Practice of Video Game Music and Sound Design*, MIT Press, 2008.

COOK, Nicholas. *Analising musical multimedia.* Oxford University Press, 2000.

EISENSTEIN, Sergei. *Hacia una teoría del montaj*e. Barcelona: Paidós Comunicación, 2001.

FRAILE,Teresa, DE LAS HERAS, Beatriz (Eds.) *La música en la pantalla. Intersecciones entre la historia y el sonido fílmico.* Madrid: Editorial Síntesis, 2019.

GORBMAN, Claudia. *Unheard Melodies. Narrative Film Music.* Bloomington: Indiana University Press, 1987.

KALINAK, Kathryn. *Film Music. A very short introduction.* USA: Oxford University Press, 2010.

LÓPEZ GÓMEZ, Lidia. *Popular Music in Spanish Cinema,* Routledge, 2014.

OLARTE, Matilde (ed). *La música en los medios audiovisuales.* Salamanca: Plaza Universitaria Ediciones, 2005.

PAVIS, Patrice. *El análisisde los espectáculos. Teatro, mimo, danza, cine*. Barcelona: Paidós comunicación, 2000.

ROMÁN. Alejandro. *El lenguaje Musivisual. Semiótica y estética de la músicacinematográfica.* Madrid: Visión Libros, 2008.

SUMMERS, Tim. *Understanding video game music,* Cambridge University Press, 2018.

TAGG, Philip. *Music's Meanings. A modernmusicology for non-musos.* New York: The Mass Media Music Scholars' Press (MMMSP), 2013.

VIÑUELA, Eduardo. *El videoclip en España (1980-1995): Gesto audiovisual, discurso y mercado.* Madrid: ICCMU, 2009

Software

The programme REAPER (or similar, according to the student's preference) will be used in the Audiovisual Creation Block.

Language list

Name	Group	Language	Semester	Turn
(PAUL) Classroom practices	1	Catalan	first semester	morning-mixed
(TE) Theory	1	Catalan	first semester	morning-mixed