# Workshop: Audio-visual music

## Prof. Claudio Gabbiani

***COURSE AIMS AND INTENDED LEARNING OUTCOMES***

The course intends to demolish the common axiom that watching an audio-visual show consists in seeing images *more* than listening to sounds and that the two perceptions should remain wisely confined to their own spheres; resolving the issue by limiting oneself to rather sketchy functions such as illustrating, underlining, highlighting, or better still, counterpointing, ultimately means hastily resolving the problem of integrating music into images. *In actual fact, one does not “see” the same thing when one listens, and one does not “hear” the same thing when one sees.*

The course is both theoretical and practical as it analyses the audio-visual relationship as the interaction between elements which do not possess a pre-existing harmony between perceptions, and therefore presents an observation method which can be applied to films, TV programmes, video clips, TV adverts etc, with the aim of providing the necessary tools for better understanding of musical language based on its use in the field of entertainment.

Therefore, not only the main technical elements (melody, harmony, ratio, form, etc.), but also the study of emotional components (the effect on the listener, their sensations, mental images, etc.) through knowledge of semantic workings of music, finishing with the analysis of music theories and aesthetics for visual communication in order to grasp the various aspects of the relationship between image and sound, theoretical considerations, experimentations, via an historical journey through film and video in general, including the viewing and commentary of extracts of important works.

***COURSE CONTENT***

* The semantic functioning of music in film
* The dimension of musical language: rhythm, melody and the sub-conscious
* The influence of sound on the perception of movement and speed
* The influence of sound on the perception of time in images
* Music and images: synaesthesia
* Voices, noise, silence
* The different degrees of intervention of the musical component in films
* The function of music
* The indispensability of music for visual communication
* The composer in film and television

***READING LIST***

Essential reading list

Claudio Gabbiani, Oltre i suoni e le immagini. Musica, voce, rumore e silenzio nel cinema, Scriptaweb

Gianni Rondolino, Cinema e Musica, UTET Libreria

Cristina Cano, La musica nel cinema: musica.immagine.racconto, Gremese Editore

Michel Chion, L’audiovisione: suono e immagine nel cinema, Lindau

Giulio Latini, L’Immagine sonora, Artemide

Gianfranco Plenizio, Musica per Film, Guida

Ennio Morricone, Comporre per il cinema

Sergio Miceli, B&N Biblioteca di Bianco & Nero

John A. Sloboda, La mente musicale, ll Mulino

Silvia Bencivelli, Perché ci piace la musica , Sironi

Daniel Levitin, Fatti di Musica, Codice Edizioni

Philip Tagg , Popular Music. Da Kojak al Rave. Analisi e interpretazioni, CLUEB Bologna.

***TEACHING METHOD***

Frontal lectures, independent production of material etc.

***ASSESSMENT METHOD AND CRITERIA***

There will be an audio/video editing test from a film clip discussed between student and lecturer. This is an individual, not a group, test.

Students who cannot attend classes for valid reasons will have to take a test previously agreed with the lecturer personally.

***NOTES AND PREREQUISITES***

In case the current Covid-19 health emergency does not allow frontal teaching, remote teaching and assessment will be carried out following procedures that will be promptly notified to students.

*Further information can be found on the lecturer’s webpage at http://docenti.unicatt.it/web/searchByName.do?language=ENGor on the Faculty notice board.*