

“A Wild Satsang”
DES Project - Hip-hop Montage
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Guided by
Prof. Bharat Parmar

Declaration

I declare that this project report submission contains my own ideas and work, and if any pre-existing idea or work has been included, the original author(s) have been adequately cited and referenced. I also declare that I have adhered to all the principles of academic honesty and integrity and have not misinterpreted, fabricated or falsified any idea, data, or fact source in my submission. I understand that any violation of the above will be cause for disciplinary action by the institute and may evoke penal action from the sources.



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Approval Sheet

The Design Exploration Seminar project Titled “ A Wild Satsang - Hip Hop Montage” by **Rushabh Namdev Jadhav**, **Roll Number 216340004**, is approved in partial fulfillment of the requirement for the ‘Master of Design’ in the Animation and Film Design at Industrial Design Center, Indian Institute of Technology, Bombay.

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Project Guide : Bharat Parmar

Date :

DES Project Abstract

Hip Hop montage

Hip hop montage is a subset of fast cutting used in film to portray a complex action through a rapid series of simple actions in fast motion, accompanied by sound effects. 'Fast cutting' is a film editing technique which refers to several consecutive shots. It can be used to quickly convey much information, or to imply either energy or chaos. Fast cutting is also frequently used when shooting dialogue between two or more characters, changing the viewer's perspective to either focus on the reaction of another character's dialogue, or to bring to attention the non-verbal actions of the speaking character.

The thought of conveying an Idea through a series of short clips is an interesting concept to study about. I would like to explore how consecutive **closeup** shots make a great hip hop montage sequence and would also like to study why **rhythm** is a very pivotal part of making a very effective hip hop montage. Using this technique, I would like to explore the beginning to end journey of any inanimate object that we are very familiar with but are not aware of the story/journey behind its creation.



Snapshots of the Hip hop montage sequence from 'Requiem for a dream'





Baby Driver (2016)

The editing in Edgar Wright's *Baby Driver* (2017) is more akin to editing found in contemporary music videos than it is in a movie, and the entire plot revolves around the soundtrack. Instead of editing a movie in a studio with a full editing deck, the editor Paul Machliss edited the film while it was being shot. Edgar Wright also had the creative insight to make *Baby Driver* look like a music video, yet not feel like one.





Wright and Machliss take great pleasure in cutting from one scene to the next in *Baby Driver* to the beat of the music. In one of the scenes in the film, the group is driving along to the beat of the music after a meeting to plan a gun deal. The music in this quick-cut gives the audience the impression that they are embarking on an exciting journey and builds suspense. The cut is used to swiftly advance to the following scene in the narrative.

The camera movements, actor movements, editing, and sound design are all in sync with the songs we hear in the movie. Edgar Wright accomplished this by playing music while filming. As a result, in addition to responding to one another and their surroundings, the actors also had to respond to the music that was playing. The camera operators had to make sure their movements matched the music in addition to all of the above.

Overall, the editing in *Baby Driver* adds to the story, creating excitement and anticipation for the audience when Wright cuts from scene or sequence to the next, enabling undertones of a music video because of the use of matching-beat cuts.

Shaun of the Dead (2004)



Prior to choreographing an entire film to its music, Wright demonstrated his skill at integrating music into pivotal scenes in a movie during a memorable scene in Shaun where he, Ed, and Kate Ashfield's Liz battle the bar's zombie owner while the song "Don't Stop Me Now" plays. This Shaun of the Dead scene is an extreme example of source music, just to be clear. The song of choice not only exists in the movie's world, but it also provides the scene's rhythmic foundation.

The song practically serves as the soundtrack for Shaun's battle with the zombie, and many of the biggest comedic hits either make musical allusions ("Kill the Queen!") or feature prominent musical beats.

It's important to understand that this use of source sound involves more than just playing a well-known song on the jukebox and giving a living, breathing corpse a few well-timed blows. The use of source music in this scene of Edgar Wright's well-known visual comedy Shaun of the Dead is crucial.

A Wild Satsang

A hip hop montage of some fun experiences at a music festival

Rushabh Jadhav

Prof. Bharat Parmar

About the project

Hip hop montage is a subset of fast cutting used in film to portray a complex action through a rapid series of simple actions in fast motion, accompanied by sound effects. 'Fast cutting' is a film editing technique which refers to several consecutive shots. It can be used to quickly convey much information, or to imply either energy or chaos. Fast cutting is also frequently used when shooting dialogue between two or more characters, changing the viewer's perspective to either focus on the reaction of another character's dialogue, or to bring to attention the non-verbal actions of the speaking character. The thought of conveying an idea through a series of short clips is an interesting concept to study about. The aim of this project is to explore how consecutive closeup shots make a great hip hop montage sequence and to study why rhythm is a very pivotal part of making a very effective hip hop montage.

Storyboard of the concept



Methodology

1) RESEARCH:

Studying films like 'Baby Driver', 'Shaun of the dead' by Edgar Wright that help into understanding fast cutting techniques with respect to the rhythm of music.

2) PRE PRODUCTION:

Storyboarding the visuals for reference and developing a narrative to time the storyline. Creating mindmap and moodboard. Finalising the final script. Trying out sample editing taking inspiration from the reference editing techniques.

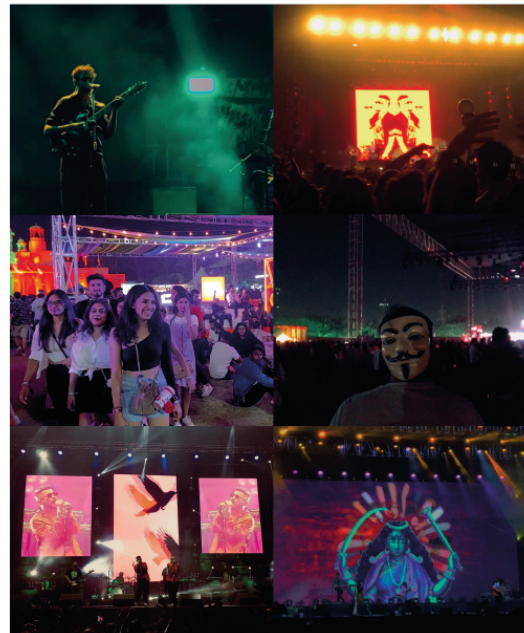
3) PRODUCTION:

Several video shoots to match the storyboard were conducted, and the final sampled audio utilised in the movie was fixed.

4) POST PRODUCTION:

Editing the images carefully to match the cuts to the pace of the music. To further improve the viewing experience, add foley sounds.

Exploration Outcome



Spring 2023

Design Exploration Seminar

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