DESCRIPTION:
Music has played an important part of the movie-going experience since the beginnings of the film industry in the 1890s. This course charts the development of music and sound in film, from its origin through the silent movie era and on to the great film composers of the twentieth century and today. We will discuss music’s various functions in the history of film music from silent film, through classic Hollywood film scoring as well as foreign movies from France, Germany, Italy, and Japan, to more recent approaches that inform and challenge our narrative perception. Attention will also be given to the recent development of video gaming and its use of music. Students will learn the fundamental elements of a film score, investigate how a film composer works, and develop a vocabulary for describing and assessing film music.

CREDITS: 3 credits

CONTACT HOURS: 45 hours

LANGUAGE OF INSTRUCTION: English

PREREQUISITES: none

METHOD OF PRESENTATION:
Lectures and discussions; audio and video musical examples will also be used.

REQUIRED WORK AND FORM OF ASSESSMENT:
- Participation – 10%
- Film journals – 20%
- Analysis report or composition – 20%
- Pop quizzes – 10%
- Midterm exam – 20%
- Final exam – 20%

Course Participation
Grading Rubric for Student Participation

<table>
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<tr>
<th>Grade</th>
<th>Description</th>
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<tr>
<td>A</td>
<td><strong>Excellent participation</strong>&lt;br&gt;The student’s contributions reflect an active reading of the assigned bibliography. Skillfully synthesizes the main ideas of the readings and raises questions about the applications and implications of the material. Demonstrates, through questions and comments, that he or she has been capable of relating the main ideas in the readings to the other information discussed in the course, and with his or her own life experience. The student makes informed judgments about the readings and other ideas discussed in class, providing evidence and reasons. He/she respectfully states his/her reactions about other classmates’ opinions, and is capable of contributing to the inquiry spiral with other questions. The student gets fully involved in the completion of the class activities.</td>
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<tr>
<td>B</td>
<td><strong>Very good participation</strong>&lt;br&gt;The student’s contributions show that the assigned materials are usually read. Most of the time the main ideas are identified, even though sometimes it seems that applications and implications of the information read were not properly reflected upon. The student is able to construct over others’ contributions, but sometimes seems to interrupt the shared construction to go over tangents. He/she is respectful of others’ ideas. Regularly involved in the activities but occasionally loses concentration or energy.</td>
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</table>
C Regular participation
The participant evidences a regular reading of the bibliography, but in a superficial way. He/she tries to construct over others’ ideas, but commonly provides comments that indicate lack of preparation about the material. Frequently, contributions are shallow or unarticulated with the discussion in hand.

F Insufficient participation
Consistently, the participant reads in a shallow way or does not read at all. Does not participate in an informed way, and shows lack of interest in constructing over others’ ideas.

Film journals
750-word essay on one of the films we viewed in depth, tying in the reading and listening done for that film.

Analysis Report or Composition
Students choose between a 1500-2000 word essay on how the music works in conjunction with the narrative of a film or a composition of a score for a pre-existing silent film. The film should be no more than fifteen minutes long and should include at least ten minutes of music. The music can be either original or compiled from pre-existing music (classical, pop, or film music). Additionally a 2-3 page explanation of the score is required. Can also be done as a small group of two to three people, but all must contribute to the selection or writing of the music, and the short paper should detail each group member’s contribution.

Pop quizzes
Weekly pop quizzes will be given on the assigned readings.

Midterm exam
Will focus on the material from the lectures, required readings and films, as well as musical examples covered during the first 5 weeks. Will contain a combination of short answers (3 to 5 lines) and a short essay (15 to 20 lines) as well as a take-home short-analysis of a scene from a movie.

Final exam
Will focus on the material from the lectures, required readings and films, as well as musical examples covered from week 6 to 10. Will contain a combination of short answers (3 to 5 lines) and a short essay (15 to 20 lines) as well as a take-home short-analysis of a scene from a movie.

LEARNING OUTCOMES:
By the end of this course, students should be able to:
- Identify and recognize the purpose and functions of music in narrative film;
- Recognize some of the historic eras/genres/trends in Hollywood film making;
- Identify and recognize selected films, directors and composers;
- Analyze and articulate the role of music in a given scene and in a given film;
- Analyze the extent music influences--even controls-- our interpretation of a film; and
- Study the historical reasons why composers have used different styles of music – from Romantic to jazz to minimalism- in their film scores.

ATTENDANCE POLICY:
IES Vienna requires attendance at all class sessions, including field study excursions, internship meetings, scheduled rehearsals, and all tests and exams. Attendance will be taken for every class. If a student misses more than the equivalent of a week of classes without an excuse, the final grade will be reduced by one-third of a letter grade (for example, A- to B+) for every additional unexcused absence.

Excused absences are permitted only when:
1) a student is ill (health issues),
2) when class is held on a recognized religious holiday traditionally observed by the particular student, or
3) in the case of a grave incident affecting family members;
4) exceptions may be made for conflicting academic commitments, but only in writing and only well in advance of missed class time.

Any other absences are unexcused.

**CONTENT:**

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<td>Exploring Film and Music</td>
<td>• Hickman: Reel Music, Chapters 1 – 4 (pp. 3–57)</td>
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<td>• Elements of drama</td>
<td>• Larsen: Film Music, Chapters 4 and 10 (pp. 66 – 75, 202-218)</td>
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<td><strong>Elements of Music</strong></td>
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<td><strong>Origins</strong></td>
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<td>• Descriptive music</td>
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<td>• Wagner and the development of “Gesamtkunstwerk”</td>
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<td>• Theatrical entertainments</td>
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<td><strong>Week 2</strong></td>
<td>1895–1930</td>
<td>• Hickman: chapters 5 – 7 &amp; 10 (pp. 61–106, 143-160)</td>
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<td>The silent film era</td>
<td>• Edith Lang &amp; George West: Musical Accompaniment of Moving Pictures (from Celluloid Symphonies, pp. 62 – 73)</td>
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<td>• Birth of film</td>
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<td>• Music for early silent film</td>
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<td>• Cue sheets and anthologies</td>
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<td><strong>Excerpts from Birth of a Nation</strong> (USA, Griffith, 1916), Battleship Potemkin (USSR, Eisenstein, 1925), Metropolis (GER, Lang, 1927)</td>
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<td><strong>Breaking the Sound Barrier</strong></td>
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<td>• Lighter musical scores</td>
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<td>• French surrealist movies and their use of music.</td>
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<td><strong>Excerpts from Shall We Dance</strong> (USA, Sandrich, 1937), Le sang d’un poète (FRA, Cocteau, 1932)</td>
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### Week 3

**1930-1940**

“The Viennese connection”: Max Steiner, Erich Korngold “invent” film music!

- **Hollywood’s Golden Age**
  - Action and adventure films
  - Epic films

Excerpts from: King Kong (USA, Cooper & Shoedsack, 1933), The Adventures of Robin Hood (USA, Curtiz, 1938), Casablanca (USA, Curtiz, 1942)

**Meanwhile, in Europe: A Golden Age Interrupted**

- France: foreshadowing darkness
- Germany: from expressionism to realism
- Soviet Union: film & propaganda
  - Eisenstein & Prokofiev

Excerpts from: La grande illusion (FR, Renoir, 1937), Der blaue Engel (GER, Sternberg, 1930), M (GER, Lang, 1931), Alexander Nevsky (USSR, Eisenstein, 1938)

### Week 4

**1945-1960**

New challenges

- The postwar years in the United States
  - Americana
  - Film noir

Excerpts from: The Red Pony (USA, Milestone, 1949), Sunset Boulevard (USA, Wilder, 1950)

Revitalization of international filmmaking: Italy, Great Britain, Japan, Brazil, France

Excerpts from: La Strada (ITA, Fellini, 1954), The Third Man (GBR, Reed, 1949), Seven Samurai (JPN, Kurosawa, 1954), Orfeu Negro (BRA, Camus, 1959), Elevator to the Gallows (FRA, Malle, 1958)

### Additional Resources

- Hickman: chapter 8 - 9 (pp. 107-142)
- Leonid Sabaneev: The Aesthetics of the Sound Film (from Celluloid Symphonies, pp. 213 – 220)
- Max Steiner: Scoring the Film (from Celluloid Symphonies, pp. 221-230)
- Russell Merritt: Recharging Alexander Nevsky – Tracking the Eisenstein-Prokofiev War Horse (from Film Quarterly, vol. 48 no. 2, pp. 34-47)

- Hickman: chapter 13, 16 (pp. 197-215, 257-274)
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<th>Adorno &amp; Eisler: “Prejudices and Bad Habits” (from Movie Music – the Reader, pp. 37 – 47)</th>
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<td>Hollywood and its “serious” composers... a missed opportunity...</td>
<td>Sabine Feisst: “Arnold Schoenberg and the Cinematic Art” (from The Musical Quarterly, Vol. 83, No. 1 (Spring, 1999), pp. 93-113)</td>
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<td>• Arnold Schoenberg, Igor Stravinsky, Aaron Copland</td>
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<td>• Avant-garde music in film</td>
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<td>Excerpts from: Fantasia (USA, Disney, 1940), The Planet of the Apes (USA, Schaffner, 1968)</td>
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<td>Bernard Herrmann</td>
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<td>• New orchestration, new harmony, new melody</td>
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<td>Excerpts from: Citizen Kane (USA, Welles, 1941), Vertigo (USA; Hitchcock, 1958), Psycho (USA, Hitchcock, 1960), Taxi Driver (USA, Scorsese, 1976)</td>
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<td><strong>MIDTERM</strong></td>
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<td>Week 6</td>
<td>The 1960s and early 70s</td>
<td>Hickman: chapter 15 – 16, 20 (pp. 239 - 274, 327 - 341)</td>
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<td>• A complex relationship...</td>
<td>Article on Ennio Morricone’s film music TBD</td>
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<td>• Influence of young composers from the big-band era and television</td>
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<td>Excerpts from: Goldfinger (GBR, Hamilton, 1964), Bullitt (USA, Yates, 1968), Shaft (USA, Parks, 1971)</td>
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<td>Meanwhile, in Europe:</td>
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<td>• Spaghetti Western</td>
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<td>From the mid-70s to the early 90s.</td>
<td>Hickman: chapters 21 – 22 (pp. 345 – 383)</td>
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<td>From the mid-70s to the early 2000s.</td>
<td>Animation movies</td>
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<td>Movies with multiple countries of origin</td>
<td>• What is “mickey-mousing”?</td>
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<td>• Carl Stalling (Looney Tunes), Scott Bradley (Tom &amp; Jerry)</td>
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<td>• Dramas</td>
<td>• Walt Disney</td>
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<td>Excerpts from: Koyaanisqatsi (USA, Reggio, 1982), The Hours (USA, Daldry, 2002), The Piano (NZ, Campion, 1993)</td>
<td>• The Pixar phenomenon</td>
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<td>Excerpts from: Raiders of the Lost Ark (USA; Spielberg, 1981), Star Wars (USA, Lucas, 1977-), Inception (USA, Nolan, 2010), Pirates of the Caribbean (USA, Verbinski, 2003)</td>
<td>Excerpts from: Up (USA, Docter, Peterson, 2009)</td>
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<td>Alternatives to the symphonic score:</td>
<td>Compilation score</td>
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<td>• Musical minimalism</td>
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<td>• Philip Glass, Michael Nyman</td>
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<td>Excerpts from: Koyaanisqatsi (USA, Reggio, 1982), The Hours (USA, Daldry, 2002), The Piano (NZ, Campion, 1993)</td>
<td>Excerpts from: Up (USA, Docter, Peterson, 2009)</td>
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More popular and... cheaper!
Music in Martin Scorsese movies
Kubrick, Tarantino and the Coen brothers
Excerpts from: Goodfellas (USA, Scorsese, 1990), 2001 A Space Odyssey (USA; Kubrick, 1968), The Shining, (USA; Kubrick, 1980), Reservoir Dogs (USA, Tarantino, 1992), O Brother, Where Art Thou (USA, Joel & Ethan Coen, 2000)

Week 10
Music and video games
- History
- Importance
  - Music as mood setter
  - Why music?
- Is composing for games the same as composing for movies?

Excerpts from: Lola rennt (GER, Tykwer, 1998)

Today
- Postmodernism approaches
- Future of film music

Excerpts from: Le fabuleux destin d’Amélie Poulain (FRA, Jeunet, 2001), Moulin Rouge (AUS, Luhrmann, 2001), Marie-Antoinette (USA, Coppola, 2006), The Social Network (USA, Fincher, 2010), The Artist (FRA, Hazanavicius, 2011), Birdman (USA, Iñárritu, 2014)

Week 11
FINAL

REQUIRED READINGS:

• Steiner, Max. “Scoring the Film” in Celluloid Symphonies: Texts and Contexts in Film Music History, University of California Press, 2011.

REQUIRED LISTENING:
Musical examples will be made available as a playlist on Spotify.

RECOMMENDED READINGS: