



MS 272 FILM MUSIC
IES Abroad Vienna

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

A	<p>Excellent participation</p> <p>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.</p>
B	<p>Very good participation</p> <p>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.</p>



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:

Week	Content	Reading Assignments
<p>Week 1</p>	<p>Exploring Film and Music</p> <ul style="list-style-type: none"> • Elements of drama • Elements of film <p>Elements of Music</p> <p>Listening to Film Music</p> <ul style="list-style-type: none"> • Placement • Function • Style • Songs • Utility <p>Origins</p> <ul style="list-style-type: none"> • Descriptive music • Wagner and the development of “Gesamtkunstwerk” • Theatrical entertainments 	<ul style="list-style-type: none"> • Hickman: Reel Music, Chapters 1 – 4 (pp. 3–57) • Larsen: Film Music, Chapters 4 and 10 (pp. 66 – 75, 202-218)
<p>Week 2</p>	<p>1895-1930</p> <p>The silent film era</p> <ul style="list-style-type: none"> • Birth of film • Music for early silent film • Musical accompaniment <ul style="list-style-type: none"> ○ Film music ○ Cue sheets and anthologies ○ New scores <p>Excerpts from Birth of a Nation (USA, Griffith, 1916), Battleship Potemkin (USSR, Eisenstein, 1925), Metropolis (GER, Lang, 1927)</p> <p>Breaking the Sound Barrier</p> <ul style="list-style-type: none"> • Lighter musical scores • French surrealist movies and their use of music. <p>Excerpts from Shall We Dance (USA, Sandrich, 1937), Le sang d’un poète (FRA, Cocteau, 1932)</p>	<ul style="list-style-type: none"> • Hickman: chapters 5 – 7 & 10 (pp. 61–106, 143-160) • Edith Lang & George West: Musical Accompaniment of Moving Pictures (from Celluloid Symphonies, pp. 62 – 73)

<p>Week 3</p>	<p>1930-1940</p> <p>“The Viennese connection”: Max Steiner, Erich Korngold “invent” film music!</p> <ul style="list-style-type: none"> • Hollywood’s Golden Age <ul style="list-style-type: none"> ○ Action and adventure films ○ Epic films <p>Excerpts from: King Kong (USA, Cooper & Shoedsack, 1933), The Adventures of Robin Hood (USA, Curtiz, 1938), Casablanca (USA, Curtiz, 1942)</p> <p>Meanwhile, in Europe: A Golden Age Interrupted</p> <ul style="list-style-type: none"> • France: foreshadowing darkness • Germany: from expressionism to realism • Soviet Union: film & propaganda <ul style="list-style-type: none"> ○ Eisenstein & Prokofiev <p>Excerpts from: La grande illusion (FR, Renoir, 1937), Der blaue Engel (GER, Sternberg, 1930), M (GER, Lang, 1931), Alexander Nevsky (USSR, Eisenstein, 1938)</p>	<ul style="list-style-type: none"> • 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)
<p>Week 4</p>	<p>1945-1960</p> <p>New challenges</p> <ul style="list-style-type: none"> • The postwar years in the United States <ul style="list-style-type: none"> ○ Americana ○ Film noir <p>Excerpts from: The Red Pony (USA, Milestone, 1949), Sunset Boulevard (USA, Wilder, 1950)</p> <p>Revitalization of international filmmaking: Italy, Great Britain, Japan, Brazil, France</p> <p>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)</p>	<ul style="list-style-type: none"> • Hickman: chapter 13, 16 (pp. 197-215, 257-274) • Richard Ness: “A Lotta Night Music : The Sound of Film Noir” (from Cinema Journal, Vol. 47, No. 2 (Winter, 2008), pp. 52-73)

<p>Week 5</p>	<p>Classical music and film music: Hollywood and its “serious” composers... a missed opportunity...</p> <ul style="list-style-type: none"> • Arnold Schoenberg, Igor Stravinsky, Aaron Copland • Avant-garde music in film <p>Excerpts from: Fantasia (USA, Disney, 1940), The Planet of the Apes (USA, Schaffner, 1968)</p> <p>Bernard Herrmann</p> <ul style="list-style-type: none"> • New orchestration, new harmony, new melody <p>Excerpts from: Citizen Kane (USA, Welles, 1941), Vertigo (USA; Hitchcock, 1958), Psycho (USA, Hitchcock, 1960), Taxi Driver (USA, Scorsese, 1976)</p> <p>MIDTERM</p>	<ul style="list-style-type: none"> • Adorno & Eisler: “Prejudices and Bad Habits” (from Movie Music – the Reader, pp . 37 – 47) • Sabine Feisst: “Arnold Schoenberg and the Cinematic Art” (from The Musical Quarterly, Vol. 83, No. 1 (Spring, 1999), pp. 93-113)
<p>Week 6</p>	<p>The 1960s and early 70s Country, Rock, and All That Jazz</p> <ul style="list-style-type: none"> • A complex relationship... • Influence of young composers from the big-band era and television <p>Excerpts from: Goldfinger (GBR, Hamilton, 1964), Bullitt (USA, Yates, 1968), Shaft (USA, Parks, 1971)</p> <p>Meanwhile, in Europe:</p> <ul style="list-style-type: none"> • The French New Wave • Spaghetti Western • New German Cinema <p>Excerpts from: Les parapluies de Cherbourg (FRA, Demy, 1964), Une femme est une femme (FRA, Godard, 1961), The Good, The Bad, and the Ugly (ITA, Leone, 1966), Once Upon a Time in the West (ITA, Leone, 1968), Aguirre, the Wrath of God (GER, Herzog, 1972)</p>	<ul style="list-style-type: none"> • Hickman: chapter 15 – 16, 20 (pp. 239 - 274, 327 - 341) • Stephen Holden: How Rock Is Changing Hollywood’s Tune (from Celluloid Symphonies, pp. 437 – 442) • Article on Ennio Morricone’s film music TBD
<p>Week 7</p>	<p>From the mid-70s to the early 90s.</p> <p>Return of the classical scores</p>	<ul style="list-style-type: none"> • Hickman: chapters 21 – 22 (pp. 345 – 383)

	<ul style="list-style-type: none"> • John Williams and the new classicism • Hans Zimmer <p>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)</p> <p>Alternatives to the symphonic score:</p> <ul style="list-style-type: none"> • Musical minimalism <ul style="list-style-type: none"> ◦ Philip Glass, Michael Nyman <p>Excerpts from: Koyaanisqatsi (USA, Reggio, 1982), The Hours (USA, Daldry, 2002), The Piano (NZ, Campion, 1993)</p>	<ul style="list-style-type: none"> • Raksin: “Whatever Became of Movie Music?” (from Celluloid Symphonies, pp. 372 – 377) • Interview with John Williams (from Celluloid Symphonies, pp. 414 – 422) • Audissino: “Williams’s Naysayers – A Deconstruction of Classical and New Criticisms” (from John Williams’s Film Music, pp. 134-144)
<p>Week 8</p>	<p>From the mid-70s to the early 2000s.</p> <p>Movies with multiple countries of origin</p> <ul style="list-style-type: none"> • Historical films • Dramas <p>Excerpts from: The Last Emperor (GBR, ITA, Bertolucci, 1987), The Mission (GBR, Joffé, 1986), Babette’s Feast (Den; Axel, 1987), Paris Texas, (GER, FRA, Wenders, 1984), Himmel über Berlin (GER, FRA; Wenders, 1987), The Red Violin (CAN, Girard, 1998), Crouching Tiger, Hidden Dragon (CHI, HK, TAI, USA, Lee, 2000), Ran (JPN, Kurosawa, 1985)</p>	<ul style="list-style-type: none"> • Hickman: chapter 24 (pp. 399 – 413) • Donald Richie: “Notes on The Film Music of Takemitsu Toru” (from Contemporary Music Review, 2002, vol 21 no. 4, pp. 5- 16) • Article on Wim Wenders’ use of music TBD
<p>Week 9</p>	<p>Animation movies</p> <ul style="list-style-type: none"> • What is “mickey-mousing”? • Carl Stalling (Looney Tunes), Scott Bradley (Tom & Jerry) • Walt Disney • Animation today <ul style="list-style-type: none"> ◦ The Pixar phenomenon <p>Excerpts from: Up (USA, Docter, Peterson, 2009)</p> <p>Compilation score</p>	<ul style="list-style-type: none"> • Goldmark: Tunes for ‘toons, chapters 1 – 2 (pp. 10 – 76) • Irena Paulus: “Stanley Kubrick’s Revolution in the Usage of Film Music: 2001: A Space Odyssey (1968)” (International Review of the Aesthetics and Sociology of Music, Vol. 40, No. 1 (Jun., 2009), pp. 99-127)

	<ul style="list-style-type: none"> • More popular and... cheaper! • Music in Martin Scorsese movies • Kubrick, Tarantino and the Coen brothers <p>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)</p>	
Week 10	<p>Music and video games</p> <ul style="list-style-type: none"> • History • Importance <ul style="list-style-type: none"> ○ Music as mood setter ○ Why music? • Is composing for games the same as composing for movies? <p>Excerpts from: Lola rennt (GER, Tykwer, 1998)</p> <p>Today</p> <ul style="list-style-type: none"> • Postmodernism approaches • Future of film music <p>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)</p>	<ul style="list-style-type: none"> • Phillips: A Composer's Guide Game Music, Chapters 1, 3 and 6, pp. 1 – 15, 35 – 54, 97 – 116)
Week 11	FINAL	

REQUIRED READINGS:

- Audissino, Emilio. "Williams's Naysayers – A Deconstruction of Classical and New Criticisms" in *John Williams's Film Music*, pp. 134-144).
- Eisler, Hanns and Theodor Adorno. "Prejudices and Bad Habits," in *Movie Music – the Reader*, pp. 37 – 47.
- Feisst, Sabine. "Arnold Schoenberg and the Cinematic Art" in *The Musical Quarterly*, Vol. 83, No. 1 (Spring, 1999), pp. 93-113).
- Hickman, Roger. *Reel Music*. New York: W.W. Norton, 2017.
- Holden, Stephen. "How Rock Is Changing Hollywood's Tune" in *Celluloid Symphonies*, pp. 437 – 442.
- Lang, Edith and George West. "Musical Accompaniment of Moving Pictures" in *Celluloid Symphonies: Texts and Contexts in Film Music History*. University of California Press, 2011.
- Larsen, Peter. *Film Music*. Reaktion Books, 2008.



- Merritt, Russell. “Recharging Alexander Nevsky – Tracking the Eisenstein-Prokofiev War Horse” in *Film Quarterly*, vol. 48 no. 2, pp. 34- 47.
- Ness, Richard. “A Lotta Night Music: The Sound of Film Noir,” in *Cinema Journal*, Vol. 47, No. 2 (Winter, 2008), pp. 52-73.
- Paulus, Irena. “Stanley Kubrick’s Revolution in the Usage of Film Music: 2001: A Space Odyssey (1968)” in *International Review of the Aesthetics and Sociology of Music*, Vol. 40, No. 1 (Jun., 2009), pp. 99-127).
- Phillips, Winifred. *A Composer’s Guide Game Music*, Chapters 1, 3 and 6 8pp. 1 – 15, 35 – 54, 97 – 116)
- Raksin, David. “Whatever Became of Movie Music?” in *Celluloid Symphonies*, pp. 372 – 377.
- Richie, Donald. “Notes on The Film Music of Takemitsu Toru” in *Contemporary Music Review*, 2002, vol. 21 no. 4, pp. 5- 16).
- Sabaneev, Leonid. “The Aesthetics of the Sound Film” in *Celluloid Symphonies: Texts and Contexts in Film Music History*, University of California Press, 2011.
- 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:

- Audissimo, Emilio. John Williams’s Film Music – Jaws, Star Wars, Raiders of the Lost Art, and the Return of the Classical Hollywood Music Style. Madison: University of Wisconsin Press, 2014.
- Dickinson, Kay. Movie Music – The Film Reader. London: Routledge, 2003.
- Goldmark, Daniel: Tunes for ‘Toons – Music and the Hollywood Cartoon, Berkeley: University of California Press, 2005
- Hubbert, Julie (ed.). Celluloid Symphonies – Texts and Contexts in Film Music History, Berkeley: University of California Press, 2011.
- Larsen, Peter. Film Music. Chicago: University of Chicago Press, 2008.
- Phillips, Winifred. A Composer’s Guide to Fame Music. Cambridge: MIT Press, 2014.