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| DEREE COLLEGE SYLLABUS FOR: MU 2030 FILM MUSIC | | 3/0/3 | | | | |
| (Updated Spring 2016) | | UK LEVEL: 4 UK CREDITS: 15 | | | | |
| PREREQUISITES: | None | | | | | |
| CATALOG DESCRIPTION: | Students will study the evolution of film music as a major art form of the twentieth- and twenty-first century and examine the stylistic, structural, aesthetic and technical issues of film scoring in relation to various historical periods, socio-economic contexts and technological developments. Selected film scores from the silent era and the golden age of Hollywood to the present time will be studied, aiming to enhance critical understanding and appreciation of the art of film music and its relationship to film image. | | | | | |
| RATIONALE: | This course leads to an understanding and appreciation of film music as a major art form and as a universal language and means of mass communication. The course enables students - with or without experience - to enhance their listening perceptibility, explore the relationship of music to image, and become familiarized with the various aesthetic and stylistic practices of film music in relation to the various historical, socio-economic and technological contexts of the twentieth- and twenty-first century. | | | | | |
| LEARNING OUTCOMES: | After successfully completing this course students should be able to: <ol style="list-style-type: none"> 1. show understanding of fundamental aesthetic, technical and structural concepts of film music and relate them to particular time periods, stylistic tendencies and film genres. 2. demonstrate knowledge of a representative selection of film scores and discuss the contribution of leading composers to the evolution of film music through these scores. 3. discuss a given film segment by listing and ranking its sound elements, functions of the music, scoring techniques and interaction between soundtrack and image track. 4. apply key concepts of film scoring in a short creative project and document the creative process involved. | | | | | |
| METHOD OF TEACHING AND LEARNING: | In congruence with the teaching and learning strategy of the college, the following tools are used: <ul style="list-style-type: none"> ➤ Class lectures combined with demonstration of musical examples at the piano and by use of supportive audio-visual material (including class discussions and group work) ➤ In-class listening and screening activities, which are further practiced as homework ➤ Practical film music work aide by computer technology available on camps labs through guided group and individual practice ➤ Office hours: students are encouraged to make full use of their instructor's office hours, where they can ask questions, see their assigned work results and/or go over lecture material ➤ Use of a learning management system (Blackboard) where instructors post lecture notes, assignment instructions, announcements and additional resources ➤ Support from the Student Academic Support Services (SASS), who offer one-to-one and group workshop sessions to support the development of academic and study skills | | | | | |
| ASSESSMENT: | <p>Summative:</p> <table border="1"> <tr> <td>Portfolio of Written and Creative Work (Film music analysis and creative project)</td> <td align="center">40%</td> </tr> <tr> <td>Final Examination (2-hour comprehensive, including theory and listening/screening questions)</td> <td align="center">60%</td> </tr> </table> <p>Formative:</p> | | Portfolio of Written and Creative Work (Film music analysis and creative project) | 40% | Final Examination (2-hour comprehensive, including theory and listening/screening questions) | 60% |
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| | <table border="1"> <tr> <td>In-class analysis and listening/screening exercises</td> <td>0</td> </tr> <tr> <td>In-class creative exercises</td> <td>0</td> </tr> </table> <p>The formative assessments prepare students for the portfolio and the final exam exploring learning outcomes 1, 2, 3 & 4. The portfolio of written and creative work tests learning outcomes 1, 3 & 4 The final exam tests learning outcomes 1, 2 & 3</p> | In-class analysis and listening/screening exercises | 0 | In-class creative exercises | 0 |
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| In-class creative exercises | 0 | | | | |
| INDICATIVE READING: | <p>REQUIRED READING:</p> <p>Timm, L.M. 2002. <i>The Soul of Cinema: An Appreciation of Film Music</i>, Pearson, New York.</p> <p>Manuals for technical work and for the software being used (available on Blackboard).</p> <p>RECOMMENDED READING:</p> <p>Buhler, J., Neumeyer, D. & Deemer, R.2009. <i>Hearing the Movies: Music and Sound in Film History</i>. Oxford University Press, New York.</p> <p>Karlin, Fr. & Wright, R. 2004. <i>On the Track: a Guide to Contemporary Film Scoring</i>, 2nd ed. Routledge, London & New York.</p> <p>Prendergast, R. 1992. <i>Film Music: a Neglected Art</i>. 2nd ed. W.W. Norton, New York.</p> | | | | |
| INDICATIVE MATERIAL: (e.g. audiovisual, digital material, etc.) | <p>REQUIRED MATERIAL:</p> <p>Listening/screening material will be provided by the instructor. Online archives of relevant audio-visual material will be recommended.</p> <p>RECOMMENDED MATERIAL:</p> | | | | |
| COMMUNICATION REQUIREMENTS: | Blackboard and an active ACG-email account. All work requires proper written and verbal English (for assignments and participation in class discussions). | | | | |
| SOFTWARE REQUIREMENTS: | Film scoring software currently available at college labs (Steinberg's Cubase or Cookos' Reaper) for the practical project (alternatively students may use similar software such as Nuendo, Digital Performer, Logic Pro, Pro Tools LE, Studio, Sonar Pro Audio). MuseScore, Lilypond, Sibelius, Finale or similar music notation program (recommended for compositional assignments), and internet skills for access to online learning centres and music databases. | | | | |
| WWW RESOURCES: | <p>Students will be encouraged to make use of some of the following digital resources to enhance their learning of theory and practice their aural skills:</p> <p>www.hearingthemovies.net (supplementary learning materials in support of the textbook) http://classes.yale.edu/film-analysis/index.htm (Yale Guide to Film Analysis) www.davidbordwell.net (film studies site) www.imdb.com (detailed film information) www.filmtracks.com (modern soundtrack reviews) www.filmmusicsociety.org (resources and links on composers) www.filmscoremonthly.com (articles, reviews and useful links) www.filmmusicmag.com (articles, news and interviews)</p> | | | | |
| INDICATIVE CONTENT: | <p>I. Preface: Musical Elements</p> <ol style="list-style-type: none"> 1. Musical Sound: pitch, dynamics, tone color 2. Musical Instruments: acoustic and electronic media 3. Rhythm: beat, meter, tempo 4. Melody and Harmony: consonance and dissonance 5. Musical Style <p>II. The Place of Music in Film</p> <ol style="list-style-type: none"> 1. The Film-making Process 2. The Film Music-making Process 3. Film Genres and Music | | | | |

4. Original versus Compilation Score

III. The Soundtrack

1. The Soundtrack Components
2. Music, Sound and the Space
3. Writing about Film Sound: Analysis and Description

IV. Aesthetic Concepts

1. Introduction: the film as a major twentieth-century art form and the vital role of film music as an indispensable counterpart to the film.
2. The functions of film music
3. The contrapuntal aspect and the 'supra reality'
4. The associative power of film music; emotions, atmosphere, place, time.
5. The process of characterization: individual characters, social groups.
6. The phenomenon of 'director-composer' teams.

V. Exploring History

1. Music in the Silent Film (1895-1926)
2. Music in the Early Sound Film (1927-1935)
3. Film music in the 'golden age' of Hollywood (1935-1950): the idiom of the 'classical' score; the placement of music; principles of underscoring; the functions musical cues; the leitmotif; music implicit and music explicit to the image; music and structural unity; the great Hollywood composers and the conventional versus unconventional scoring: Steiner, Newman, Korngold, Webb, Tiomkin, Herrmann, Friedhofer, Waxman, Rozsa, Raskin.
4. Film music of the 1950s in Hollywood: Rosenman, North.
5. Film music of the 1960s in Hollywood: Morricone, Elmer Bernstein, Leonard Bernstein.
6. Film music of the 1970s in Hollywood: Mancini, Rota, Jarre, Williams, Goldsmith and the revival of the "classical" score.
7. Film music of the 1980s and 1990s: Barry, Horner, Nyman, Polydouris, Papathanassiou, Goldsmith, Williams, Morricone, Hans Zimmer, James Newton Howard, Christopher Young.
8. Film Music of Today

VI. Analysis and Evaluation of a Film Score

1. Towards the evaluation of a film score: a brief guide to film music analysis
2. Technical, stylistic and structural analysis of three selected film scores: *East of Eden* (1954), Rosenman; *The Gladiator* (2001), Zimmer, and a recent film score (to be selected)