

**Aesthetics of the Motion Picture Soundtrack**  
Columbia College, Chicago  
Spring 2011 – Section 01 – Pantelis N. Vassilakis Ph.D.  
<http://oasis.colum.edu>



<b>Course # / Section</b>	43-2410 / 01
<b>Credits</b>	3 hours
<b>Class time / place</b>	Thursday 12:30 – 3:20 p.m. 33 E. Congress Ave., Room LL18 (Lower Level – Control Room C)
<b>Course Site</b>	On OASIS <a href="http://oasis.colum.edu">http://oasis.colum.edu</a>
<b>Instructor</b>	Pantelis N. Vassilakis, Ph.D.
<b>Phone</b>	Office: 312-369-8821 – Cell: 773-750-4874
<b>e-mail / web</b>	<a href="mailto:pvassilakis@colum.edu">pvassilakis@colum.edu</a> / <a href="http://www.acousticslab.org">http://www.acousticslab.org</a>
<b>Office hours</b>	By appointment; Preferred mode of Communication: email
<b>Pre-requisites</b> (C or better)	52-1152 “Writing and Rhetoric II” OR 24-1510 “Aesthetics of Cinema” OR 24-2030 “Project Development, PreProduction, and Preparation” 24-2031 “Moving Image Production II”

## INTRODUCTION

During the filming of *Lifeboat*, composer David Raksin was told that Hitchcock had decided against using any music. Since the action took place in a boat on the open sea, where would the music come from? Raksin reportedly responded by asking Hitchcock where the cameras came from. This course examines classical Hollywood as well as more recent film sound practices, and focuses on the interpretation of non-speech film sound relative to ‘expectancy’ models of meaning, musical or otherwise. Classes are conducted in a lecture format and involve multimedia demonstrations.

We will be tackling the following questions:

- How and why does music and sound effects work in films?
- How did they come to be paired with the motion picture?
- How did film sound conventions develop and what are their theoretical, socio-cultural, and cognitive bases?
- How does non-speech sound contribute to a film’s narrative and how can such contribution be creatively explored?

## COURSE DESCRIPTION & OBJECTIVES

Course examines Classical Hollywood as well as more recent film soundtrack practices, focusing on the interpretation of film sound relative to 'expectancy' theories of meaning and emotion. Film sound (i.e. the combination of dialogue, music, sound effects, and silence) is viewed through the perspectives of psychology, aesthetics, and criticism, providing students with opportunities to

- cultivate and exemplify sharply-honed critical listening/viewing skills,
- develop a vocabulary for intellectual discussion about a film's soundtrack and use it to articulate ways in which music and image interact, within films presented throughout the course, to support interpretation of a film's narrative,
- demonstrate understanding of the perceptual processes associated with intellectual and emotional responses to sound and to aural/visual composites, and
- engage in critical discussions of compositional tools and techniques that contribute to effective film sound practices.

The course examines theoretical, aesthetic, and analytical perspectives and does not focus on the mechanics of film sound, addressed in a separate course.

## COURSE TOPICS AT A GLANCE

- Classical Hollywood film sound theory and practice
- Variations/exceptions within the Classical Hollywood model
- Diegetic versus non-diegetic sound
- Popular song as film score
- Russian/Marxist reaction to the Classical Hollywood model: theory and practice
- Creative director/composer collaborations: Hitchcock-Herrmann; Fellini-Rota; Kurosawa-Hayasaka; etc.
- Contemporary film sound theory and practice
- Music, meaning, emotion, communication; cognitive perspective
- Towards a semiotics and a phenomenology of film sound

## POLICIES

### GRADING SCALE

<b>A:</b> 100 - 90	<b>B+:</b> 86.9 - 84	<b>C+:</b> 76.9 - 74	<b>D:</b> 66.9 - 60
<b>A-:</b> 89.9 - 87	<b>B:</b> 83.9 - 80	<b>C:</b> 73.9 - 70	<b>F:</b> < 60
	<b>B-:</b> 79.9 - 77	<b>C-:</b> 69.9 - 67	

**I:** (incomplete – assigned in accordance with the College's academic guidelines)

### ETHICS/CONDUCT

- You are expected to abide by the College's policies on **academic honesty and integrity**, as outlined in the student handbook [http://www.colum.edu/Academics/Academic\\_Policies/Academic\\_Integrity\\_Policy\\_%26\\_Procedures.php](http://www.colum.edu/Academics/Academic_Policies/Academic_Integrity_Policy_%26_Procedures.php)  
Violations include but are not limited to: cheating, plagiarism, fabrication, falsification or sabotage of research data, destruction or misuse of the College's academic resources, and alteration or falsification of academic records.
- **Be respectful of all class members. Be prepared to accept and offer criticism, to question and be questioned.** Intellectual disagreements and conflicts that do not involve personal attacks are strongly encouraged. They are necessary in order to formulate strong intellectual argumentation skills and improve understanding.
- Cell-phones and other mobile devices must be silent during class. **Be ready to begin by the scheduled class start time.**

## STUDENTS WITH DISABILITIES STATEMENT

Columbia College Chicago seeks to maintain a supportive academic environment for students with disabilities. Students who self-identify as having a disability should present their documentation to the Services for Students with Disabilities (SSD) office. After the documentation has been reviewed by the SSD office, a Columbia College accommodation letter will be provided to the student. Students are encouraged to present their Columbia accommodation letters to each instructor at the beginning of the semester so that accommodations can be arranged in a timely manner by the College, the department, or the faculty member, as appropriate. Accommodations will begin at the time the letter is presented. Students with disabilities who do not have accommodation letters should visit the office of Services for Students with Disabilities, Room 304 of the 623 S. Wabash building (312-369-8296).

For more see: [http://www.colum.edu/students/Academics/Services\\_for\\_Students\\_with\\_Disabilities/index.php](http://www.colum.edu/students/Academics/Services_for_Students_with_Disabilities/index.php)

## STUDENT RESOURCES

### WRITING RESOURCES

*Sites with information on the APA (American Psychological Association) Style Manual:*

- [Publication manual of the American Psychological Association, 6th ed.](#) (2010). Washington, DC: American Psychological Association. [Call# 808.06615 P976a 2010]
- <http://www.uwsp.edu/psych/apa4b.htm> (University of Wisconsin, Stevens Point – see the “Examples” links at the bottom of the page)
- [http://owl.english.purdue.edu/handouts/research/r\\_apa.html](http://owl.english.purdue.edu/handouts/research/r_apa.html) (Purdue University – see the links at the bottom of the page)
- <http://www.beadsland.com/weapas/> (Web Extension to the APA Style Manual)

*Guide for Writing Research Papers Based on Modern Language Association (MLA) Documentation:*  
<http://writing.colostate.edu/guides/> (Colorado State University)

*Grammar guide:*

<http://grammar.ccc.commnet.edu/grammar/grammarlogs.htm> (Capital Community College, Hartford, Connecticut):

### COLUMBIA COLLEGE RESOURCES

- Student Portal: <http://www.colum.edu/students>
- Library: <http://www.lib.colum.edu>
- Learning Studio: [http://www.colum.edu/Academics/Learning\\_Studio/](http://www.colum.edu/Academics/Learning_Studio/)  
Comprehensive academic support through the *Conaway Achievement Project*, the *Supplemental Instruction Program*, *Placement Testing*, the *Science & Math Learning Center*, the *Writing Center*, *Accounting tutors*, and the *Foreign Language Lab*.
- OASIS: <http://oasis.colum.edu>
- Services for Students with Disabilities:  
[http://www.colum.edu/students/Academics/Services\\_for\\_Students\\_with\\_Disabilities/index.php](http://www.colum.edu/students/Academics/Services_for_Students_with_Disabilities/index.php)

## REQUIREMENTS

### ATTENDANCE / COMMUNICATION

Attendance is necessary in order to do well in this course. If you cannot make it to a class meeting you must notify the instructor in advance, preferably via email. Unapproved, unexplained, and extensive (beyond 4) absences will be challenged. Exceptional circumstances will be handled on an individual basis. **It is the students' responsibility** to obtain class material assigned during an absence.

According to the College's standards a) three or more unexcused absences in a course that meets once per week will result in an automatic failing grade and b) three instances of tardiness constitute one absence.

**All students must have access to a computer with internet and multimedia capabilities** (latest, java-enabled Internet Explorer, Firefox, or Safari – Real Player – speakers / headphones). **Use of your Columbia email account for this class is compulsory.**

### VIEWING/READING/WRITING ASSIGNMENTS (7 assignments x 10% = 70%)

Specific readings and films are addressed in each module and are linked to a series of written assignments designed to assess the students' understanding of the material.

Written assignments are in the form of a set of questions addressing some of the key issues discussed in the readings/lectures and demonstrated in the films.

Study groups are required for all module-level assignments. Group assignments will be drafted, worked on, and submitted online, through OASIS, with each student being graded based on his/her contribution to the group assignment.

Full assignment and collaboration instructions are provided in the *Assignment Instructions* document on OASIS. Assignment deadlines are also indicated on OASIS.

### EXTRA CREDIT (5%)

All members of the group that produces the best quality collaborative work will receive 5% extra credit. See the *Assignment Instructions* document on OASIS for details.

### FINAL PAPER (30%)

In the final paper, students will analyze the image-sound relationship within a chosen film. Papers will

- a. incorporate concepts and material presented in class and throughout the readings and
- b. exhibit good grammar and spelling and use a consistent writing and citation style

Study groups are encouraged but each student is responsible for completing and submitting his/her own final paper electronically (as an email attachment – in doc(x), .rtf, or .txt format).

Full instructions and deadlines are provided in the *Final Paper Instructions* document on OASIS.

## COURSE MATERIALS

All readings and film clips will be available through OASIS (<http://oasis.colum.edu>).

In addition to the course readings and film clips, the OASIS site will include lecture outlines/discussions per course module, assignment details, discussion forums for assignment drafting and completion, and other relevant resources. All students must have access to a computer with internet, printing, and multimedia capabilities (latest, java-enabled Internet Explorer, Firefox, or Safari – Real Player – speakers / headphones) and must use their Columbia email account.

### REQUIRED READINGS

(Selected portions from the items on the list will be addressed throughout the semester)

**Brown, R. S. (1994).** *Overtones and Undertones*. Los Angeles: University of California Press.

[Chapter 4: Actions / Interactions: The source beyond the source; pp.67-91 – Chapter 5: Styles and Interactions: Beyond the diegesis (Interlude III: The Eisenstein/Prokofiev phenomenon); pp.134-147] Call#: 781.542 B879o

**Brown, R. S. (1982).** Herrmann, Hitchcock, and the music of the irrational. *Cinema Journal*, 21(2): 14-49. [available electronically through JSTOR

<http://emils.lib.colum.edu/login?url=http://www.jstor.org/stable/1225034.pdf>]

**Burt G. (1994).** *The Art of Film Music*. Los Angeles: University of California Press. [Chapter 1: The story's the thing; pp.3-16 – Chapter 4: The sequence as a unit (Laura: Apt. scene); pp.168-184] Call#: 781.542 B973A

**Cohen, A. J. (2005).** How music influences the interpretation of film and video. *Selected Reports in Ethnomusicology*, 12: 15-36

**Eisler, H. (1947).** *Composing for the Films*. New York: Oxford University Press. [Introduction – Chapter 1: Prejudices and bad habits; pp.3-19 – Chapter 3: The new musical resources; pp.32-44] Call#: 781.542 A241c 2005

**Gorbman C. (1987).** *Unheard Melodies: Narrative Film Music*. London: BFI Publishing. [Chapter 1: Narratological perspectives on film music; pp.11-30 – Chapter 4: Classical Hollywood practice: The model of Max Steiner; pp.70-98 – Chapter 5: Eisler/Adorno's critique; pp.99-109] Call#: 781.542 G661u

**Kalinak, K. (1992).** *Settling the Score: Music and the Classical Hollywood Film*. Wisconsin: The University of Wisconsin Press. [Chapter 1: The language of music: A brief analysis of *Vertigo*; pp.3-19 – Chapter 7: "Not exactly classical but sweet" *Laura*: New directions; pp.159-183] Call#: 781.5420973 K14S

**Kendall, R. A. (2005a).** Music and video iconicity: theory and experimental design. *J. Physiol. Anthropol. Appl. Human Sci.*, 24(1):143-149.

[http://www.istage.ist.go.jp/article/jpa/24/1/143/\\_pdf](http://www.istage.ist.go.jp/article/jpa/24/1/143/_pdf) [free online access]

**Kendall, R. A. (2005b).** Empirical approaches to musical meaning. *Selected Reports in Ethnomusicology*, 12: 69-102. [Except Experiments 1&2]

**Meyer, L. B. (1956).** *Emotion and Meaning in Music*. Chicago: University of Chicago Press. [Chapter 1: Theory; pp.1-42] Call#: 780.1 M612E

**Prendergast, R. (1992).** *Film Music: A Neglected Art*. 2<sup>nd</sup> Ed. New York: W. W. Norton. [Chapter 6: The aesthetics of film music; pp.213-226 – Chapter 7: Film music and form; pp.227-245] Call#: 781.542 P926f 1991

## FILMS

(Clips from the titles below and some entire films are available online through OASIS. All films are also available for rental at your local or online video club, or for purchase through Best Buy, Amazon.com, etc.)

**American Graffiti:** © 1973 Lucasfilm Ltd. - MCA / Universal Pictures

*Directed by:* George Lucas – (Non-original) *Music by:* Multiple credits; see

<http://www.imdb.com/title/tt0069704/fullcredits> – *Music Supervisor:* George Lukas (uncredited) - *Music*

*Producer:* Kim Fowley – *Music Coordinator:* Karin Green

[Call#: 791.437 A512DVD421]

**Battleship Potemkin** © 1925 Goskino – Corinth Video

*Directed by:* Sergei M. Eisenstein & Grigori Aleksandrov – *Music by:* Dmitri Shostakovich

[Call #: 791.43 B336DVD445a]

**Casablanca** © 1942 Loew's Inc / Warner Bros.

*Directed by:* Michael Curtiz – *Music by:* Max Steiner, M. K. Jerome (songs), Jack Scholl (songs) – (Non-original) *Music by:* Herman Hupfeld (song "As Time Goes By") – *Musical Director:* Leo F. Forbstein

[Call #: 791.437 G583DVD442]

**The Godfather** © 1972 Paramount Pictures

*Directed by:* Francis Ford Coppola – *Music by:* Nino Rota & Carmine Coppola (wedding sequence) –

*Music Supervisor:* uncredited

[Call# 791.43 G538c2001]

**Kill Bill - Volume 1** © 2003 Miramax Films / A Band Apart / Super Cool ManChu

*Directed by:* Quentin Tarantino - *Music by:* RZA, D. A. Young - *Music Supervisor:* Michelle Kuznetsky

**Laura** © 1944 Twentieth Century Fox Film Corp.

*Directed by:* Otto Preminger and Rouben Mamoulian (uncredited) – *Original Music by:* David Raksin – *Non-Original Music by:* J. Fred Coots & Haven Gillespie (song "You Go To My Head")

[Call#: 791.437 L377 DVD2674]

**The Matrix** © 1999 Groucho II Film Partnership / Silver Pictures / Village Roadshow Pictures

*Directed by:* Andy & Larry Wachowski – *Music by:* Don Davis, Jack Dangers (song "Prime Audio Soup"), Rob Dougan (song "Clubbed to Death - Kurayamino Mix"), Chino Moreno (song "My own Summer"), Hive (song "Untrasonic Sound") - *Music Supervisor:* Jason Bentley

[Call#: 791.437 M433DVD39]

**North by Northwest** © 1959 Metro-Goldwyn-Mayer (MGM)

*Directed by:* Alfred Hitchcock – *Original Music by:* Bernard Herrmann – *Non-Original Music by:* Harold Adamson & Jimmy McHugh (song "It's a Most Unusual Day" - uncredited)

[Call #: 791.437 N864DVD447]

**Psycho** © 1960 Shamley Productions

*Directed by:* Alfred Hitchcock – *Original Music by:* Bernard Herrmann

[Call#: 791.437 P974 DVD157]

**Vertigo** © 1958 Alfred J. Hitchcock Productions & Paramount Pictures

*Directed by:* Alfred Hitchcock – *Original Music by:* Bernard Herrmann

[Call#: 791.437 V567 DVD153]

ADDITIONAL FILM CLIPS (AVAILABLE THROUGH OASIS)

**2001: A Space Odyssey** © 1968 Metro-Goldwyn-Mayer / Polaris

*Directed by:* Stanley Kubrick – (*Non-original*) *Music by:* Aram Khachaturyan (from "Ballet Suite Gayaneh"), György Ligeti (from "Lux Aeterna", "Atmosphères", "Adventures" and "Requiem for Soprano, Mezzo-Soprano, Two Mixed Choirs, and Orchestra"), Richard Strauss (from "Also sprach Zarathustra"), Johann Strauss (waltz "An der schönen, blauen Donau")

[Call #: 791.437 T974DVD373]

**Alexander Nevsky** © 1938 Mosfilm

*Directed by:* Sergei M. Eisenstein & Dmitri Vasilyev – *Music by:* Sergei Prokofiev

[Call #: VIDEO. V6387]

**The Day the Earth Stood Still** © 1951 20th Century Fox

*Directed by:* Robert Wise – *Music by:* Bernard Herrmann

[Call #: 791.437 D273V6471]

**E.T. The Extra-terrestrial** © 1982 Amblin Entertainment - Universal Pictures

*Directed by:* Steven Spielberg – *Music by:* John Williams, Jim Carrol (song "People who Died")

[Call #: 791.437 E83 DVD2304]

**Finding Nemo** © 2003 Pixar Animation Studios / Walt Disney Pictures

*Directed by:* Andrew Stanton & Lee Unkrich – *Music by:* Thomas Newman

[Call#: 791.433 F494 DVD1340]

**Forbidden Planet** © 1956 Metro-Goldwyn-Mayer (MGM)

*Directed by:* Fred McLeod Wilcox – *Music (Electronic Tonalities) by:* Bebe & Louis Baron

[Call#: 791.437 F696DVD11]

**Gladiator** © 2000 DreamWorks SKG / Universal Pictures / Scott Free Productions

*Directed by:* Ridley Scott - *Music by:* Hans Zimmer, Lisa Gerrard, Klaus Badelt.

[Call#: 791.437 G542 DVD2093]

**The Italian Job** © 1969 Oakhurst Productions & Paramount Pictures

*Directed by:* Peter Collinson – *Music by:* Quincy Jones (also songs "On Days Like These", Getta Bloomin' Move On!")

**Kill Bill - Volume 2** © 2004 Miramax Films / A Band Apart / Super Cool ManChu

*Directed by:* Quentin Tarantino - *Music by:* Robert Rodriguez, RZA - *Music Supervisor:* Mary Ramos

**The Man Who Knew Too Much** © 1956 Filwite Productions - Paramount Pictures

*Directed by:* Alfred Hitchcock – *Original Music by:* Bernard Herrmann, Ray Evans (songs), and Jay Livingston (songs) – *Non-Original Music by:* Arthur Benjamin and D. B. Wyndham-Lewis (from "Storm Cloud Cantata")

[Call#: 791.437 M266 DVD1943]

**Monsters Inc.** © 2001 Pixar Animation Studios / Walt Disney Pictures

*Directed by:* David Silverman, Lee Unkrich, & Peter Docter – *Music by:* Randy Newman, Ira Hearshen

[Call#: 791.433 M756DVD628]

**Moulin Rouge** © 2001 Bazmark Films – 20<sup>th</sup> Century Fox

*Directed by:* Baz Luhrmann – *Original/Non-original Music by:* Multiple credits; see

<http://www.imdb.com/title/tt0203009/fullcredits>

[Call #: 791.437 M926DVD990]

**Much Ado About Nothing** © 1993 British Broadcasting Corporation / Renaissance Films / Samuel Goldwyn Company  
*Directed by:* Kenneth Branagh – *Music by:* Patrick Doyle.

**Nights of Cabiria** (Le notti di Cabiria) © 1957 Dino de Laurentiis Cinematografica & Les Films Marceau  
*Directed by:* Federico Fellini – (*original*) *Music by:* Bonagura (song "Lla Ri Lli Ra") (as Pasquale Bonagura) & Nino Rota – (*non-original*) *Music by:* Ludwig van Beethoven (from "Symphony No. 5 in C minor, Opus 67").  
[Call #: 791.437 N688DVD282]

**The Pink Panther** © 1963 The Mirisch Corporation / MGM  
*Directed by:* Blake Edwards – *Music by:* Henry Mancini  
[Call#: 791.437 P655DVD916]

**Shrek** © 1963 2001 DreamWorks SKG / Pacific Data Images  
*Directed by:* Andrew Adamson & Vicky Jenson – *Music by:* James McKee Smith, Harry Gregson-Williams (songs), John Powell (songs) – *Music Supervisor:* Marylata E. Jacob  
[Call#: 791.433 S561 DVD508]

**West Side Story** © 1961 Beta Productions / Mirisch Films / Seven Arts Productions  
*Directed by:* Jerome Robbins / Robert Wise - *Music by:* Saul Chaplin, Johnny Green, Sid Ramin, Irwin Kostal (*Non-original*) - *Music by:* Leonard Bernstein - *Choreography:* Jerome Robbins  
[Call #: 791.437 W521DVD850]

**The Wizard of Oz** © 1939 Metro-Goldwyn-Mayer (MGM)  
*Directed by:* Victor Fleming, King Vidor – *Music by:* Harold Arlen, George Bassman, George E. Stoll, Robert W. Stringer – *Music Supervisor:* Nat W. Finston  
[Call #: 791.437 W835DVD116]

#### ADDITIONAL SOURCES

**Altman, R. (1996).** The silence of the silents. *Musical Quarterly*, 80(4): 648-718.  
[through JSTOR <http://emils.lib.colum.edu/login?url=http://www.jstor.org/stable/1225034.pdf>]

**Anderson, T. (1997).** Reforming "jackass music": the problematic aesthetics of early American film music accompaniment. *Cinema Journal*, 37(1): 3-22.  
[through JSTOR <http://emils.lib.colum.edu/login?url=http://www.jstor.org/stable/1225034.pdf>]

**Andrew, D. J. (1976).** *The Major Film Theories: An Introduction*. London: Oxford University Press.  
[Call #: 791.4301 A562M]

**Bazelon, I. (1975).** *Knowing the Score: Notes on Film Music*. New York: Van Nostrand Reinhold.  
[Call #: 782.85 B362K]

**Eisenstein, S. (1942).** *The Film Sense* [Trans. J. Leyda, 1970]. San Diego: Harcourt, Brace & Company. [Ch.2: Synchronization of senses – Ch.4: Form and Content: Practice]  
[Call # for "Film Form" (1957): 791.43 E36F1957]

**Levinson, J. (1996).** Film music and narrative agency. In *Post-Theory: Reconstructing Film Studies*, D. Borwell and N. Carroll (eds.). Madison: The University of Wisconsin Press.  
[Call #: 791.43 P857b]

**Lipscomb, S. D. (2005).** The perception of audio-visual composites. *Selected Reports in Ethnomusicology*, 12: 37-68.

**Lipscomb, S. D. (1997).** "Perceptual measures of visual and auditory cues in film music." Popular version of paper 5aMU3 presented at the *133rd ASA Meeting*, State College, PA.

**Psychomusicology; A Journal of Research in Music Cognition (1994):** Volume 13. Special volume on the psychology of film music.

**Rosar, W. H. (2002).** Film music—What's in a name? *The Journal of Film Music*, 1(1): 1-18.  
<http://www.csulb.edu/~landerse/ifms/Editorial.pdf>

**Smith, J. (1996).** Unheard melodies? A critique of psychoanalytic theories of film music. In *Post-Theory: Reconstructing Film Studies*, D. Borwell and N. Carroll (eds.). Madison: The University of Wisconsin Press. [Call #: 791.43 P857b]

**Stilwell, R. J. (2002).** Music in films: a critical review of literature, 1980-1996. *The Journal of Film Music*, 1(1): 19-61. <http://www.csulb.edu/~landerse/ifms/stilwell.pdf>

**Vassilakis, P. (2005).** "Towards a phenomenology of film music." Study presented at the 2<sup>nd</sup> Annual HICAH. Abstract in the *Proceedings of the 2<sup>nd</sup> Annual HICAH* (Hawaii International Conference on Arts and Humanities), 01/2004. CD-ROM (ISSN #1541-5899), Honolulu, HI. (Study supported by DePaul University's School of Music) [<http://www.hichumanities.org>]

## FILM & FILM MUSIC LINKS

<http://www.imdb.com> (*Internet Movie Database*, containing detailed and cross-referenced film credits, reviews, and more. Do familiarize yourselves with this site's search engine.)

<http://www.filmtracks.com/titles/> (*Soundtrack Reviews*)

<http://www.filmsound.org/> (*The Art of Sound Design*)

<http://www.learner.org/resources/series67.html> (*Annenberg Foundation's resources on US Cinema*)

<http://www.esu.edu/~pdorian/filmmusic.htm#npr> (*Audio clips on Film Music from NPR*)

<http://www.npr.org/search/index.php?searchinput=film+music&tabId=all&dateId=0&prgId=0&topicId=0>  
(*NPR – “Film Music” search*)

<http://www.mrqe.com> (*Movie Review Query Engine*)

<http://www.metacritic.com/> (*Metacritic – Review aggregator with trailers and more*)

<http://www.rottentomatoes.com/> (*Rotten Tomatoes – Review aggregator with trailers and more*)

[http://arts.anu.edu.au/filmstudies/fs\\_units/film\\_glossary.htm](http://arts.anu.edu.au/filmstudies/fs_units/film_glossary.htm)  
*Basic film terms from the Australian National University*

[www.atomfilm.com](http://www.atomfilm.com) (*Short films available for online viewing*)

## OPEN ACCESS FILM & FILM SOUND JOURNALS

<http://www.filmscoremonthly.com> (*Film Score Monthly*)

<http://pov.imv.au.dk/POV.html> (*Online, Danish Journal of Film Studies*)

<http://www.ifms-jfm.org/> (*The Journal of Film Music – some free articles*)

<http://www.lib.colum.edu/research/databases.php> (search for the *Cinema Journal*, available through the Library's **JSTOR** database)

<http://www.uib.no/herrmann/echoes/>  
*Echoes: The Bernard Herrmann Society Journal*

<http://www.scope.nottingham.ac.uk> (*Scope*)

<http://www.kinema.uwaterloo.ca> (*Kinema*)

<http://www.brightlightsfilm.com> (*Bright Lights*)

## COURSE SCHEDULE OUTLINE

A series of film clips (available through OASIS) will be presented in each module to illustrate discussed topics. Lecture notes will be provided in addition to each module's readings. Detailed assignment descriptions and deadlines are available on OASIS.

### **MODULE 01** (two weeks)

#### Topics

- Introductions; expectations; syllabus analysis; OASIS; Library resources
- Working definitions of sound, music, and film music
- Introduction to film music theory and aesthetics: Conventional assumptions on film music's function

#### Assignment 1 (Complete Assignment 1 by the end of the first week of classes)

- i. Log on to OASIS and familiarize yourselves with the OASIS course site
- ii. Complete the short Introductory Student Survey available at <http://tinyurl.com/43-2410-CCC-Survey>
- iii. Make sure you have the latest Real Player installed on your personal computer
- iv. Refresh your Library Catalogue search skills
- v. Go over the class Syllabus and familiarize yourselves with the course description, requirements, and schedule.
- vi. **Resource Finding Task:** Search the JSTOR database (Columbia Library Site → Research → Databases A-Z → J → JSTOR) for one post-1970 article on film music, available full-text online. Submit a full citation of the article of your choice in an email to me, using the APA citation style. For APA citation-style instructions and samples see the following sections on the syllabus: Student Resources, Required Readings, and Additional Sources.

#### Resources

- OASIS course management system: <http://oasis.colum.edu>
- Real Player for the PC: free download at <http://www.real.com>
- Real Player for the MAC: free download at <http://www.real.com/mac/realplayer>
- Columbia College Library Website: <http://www.lib.colum.edu/>
- 43-2410 Syllabus

#### Assignment 2 (Complete Assignment 2 by the end of the second week of classes)

- Outline and briefly describe the conventionally accepted main contributions of music to film and the assumptions that underlie each one of them. Illustrate as many of these conventions as possible with examples from *The Godfather* (1972).

#### Resources

- Prendergast, 1992: *Chapter 6* [pp. 213-223(top)] *Chapter 7* [pp. 227-234(mid); 244-245]
- Burt, 1994: *Chapter 1* [pp. 3-16]
- *The Godfather* (1972)

## **MODULE 02** (one week)

### **Topics**

- Principles of composition, mixing, and editing in Classical Hollywood film scoring and the related visual cinematic codes (i.e. principles of image composition, mixing, and editing)

### **Assignment**

1. Outline and briefly describe the principles of composition, mixing, and editing in Classical Hollywood film scoring. What are the practices reflecting these principles?
2. Illustrate the film scoring principles discussed with examples from *Casablanca* (1942). Can you identify any related visual cinematic codes within your chosen examples?

### **Resources**

- Gorbman, 1987: *Chapter 4* [pp. 70-91(mid); scan through the rest]
- *Casablanca* (1942)

## **MODULE 03** (two weeks)

### **Topics**

- Re-examination of the conventionally accepted contribution of music to film
- Diegetic vs. non-diegetic music: function & assumptions
- Original vs. adapted film music

### **Assignment**

1. Outline the functions of and differences between diegetic and non-diegetic film music.
2. Identify and discuss examples from *Kill Bill Vol. I* (2003) that blur the boundaries between diegetic and non-diegetic music. How does this blurring relate to the blurring of the boundaries between what the audience considers 'real' or 'imaginary'? Can you identify any examples where this applies to *American Graffiti* (1973)?
3. When it comes to the relative importance of music and image in a film, is original (i.e. newly composed) or adapted (i.e. pre-existing) music more significant/effective and why?

### **Resources**

- Brown, 1994: *Chapter 4* [pp. 67-71(top); 78(bot)-81(mid)]
- Gorbman, 1987: *Chapter 1* [pp. 11-30; except 22(mid)-23(mid) (Diegetic Music: Definitions)]
- *American Graffiti* (1973) – *Kill Bill Vol. I* (2003)

## **MODULE 04** (one week)

### **Topics**

- Variations on the classical Hollywood model: gradual change of conventions through incorporation of alternative practices.

### **Assignment**

1. Outline the main similarities/differences between Raksin's score for *Laura* and classical Hollywood practices, using examples from the film.
2. Identify similarities in the scores for *Laura* (1944) and the first hour of *Vertigo* (1958) (up to the end of the trip to the Sequoias - 1:02':00").

### **Resources**

- Kalinak, 1992: *Chapter 7*
- Burt, 1994: *Chapter 4* [pp. 168-184]
- Brown, 1994: *Chapter 4* [pp. 86(top)-87(mid); 89(mid)-90(mid)]
- *Laura* (1944) – *Vertigo* (1958)

**MODULE 05** (two weeks – film selection for your final paper is due on our Thursday meeting, Week 1)

**Topics**

- Russian/Marxist reaction to Hollywood: Eisenstein's and Eisler's contributions

**Assignment**

1. Outline the main aspects of Eisenstein's and Eisler's critiques to the Hollywood model of film music.
2. How effective is or is not, in practice, the application of Eisenstein's ideas (use examples from this module's films)?
3. What, in your opinion, is the main thrust of Eisler's "new musical resources?"

**Resources**

- Brown, 1994: *Chapter 5c* [pp. 134-138; 144(top)-145(mid)]
- Prendergast, 1992: *Chapter 6* [pp. 223-226]
- Gorbman, 1987: *Chapter 5* [pp. 99-109]
- Eisler, 1947: *Introduction* [pp. ix-xi] & *Chapter 3* [pp. 32-44]; scan through *Chapter 1*
- *Alexander Nevsky* (1938) – *Battleship Potemkin* (1925)

**MODULE 06** (three weeks)

**Topics**

- Hitchcock and Herrmann: rationalizing the irrational
- Music as a psychological agent
- Herrmann's innovations and eclectic application of existing techniques

**Assignment**

1. Use examples from this module's films to illustrate how Herrmann's scores follow and challenge classical Hollywood film-music conventions.
2. Do you find Herrmann's novel film scoring practices effective and why / why not? How do his techniques relate to Eisenstein's and Eisler's ideas?
3. What do you think is Herrmann's most interesting scoring practice and why?

**Resources**

- Brown, 1982 [pp. 14-16(bot); scan through 22(top)-43(mid); 45(mid)-49]
- Kalinak, 1992: *Chapter 1*
- Brown, 1994: *Chapter 4* [pp. 82(top)-86(top)]
- *Vertigo* (1958) – *North by Northwest* (1959) – *Psycho* (1960)

**MODULE 07** (three weeks – first draft of the final paper is due by Thursday, 10:00 P.M., Week 1)  
(Final paper is due by Sunday, 10:00 P.M., end of semester)

**Topics**

- Focusing attention – Accents – Cognitive aspects of pitch and time in music
- Cognitive aspects of memory, complexity, categories, prediction, and interest
- Music, meaning, emotion, communication: behavioral vs. cognitive approaches
- Towards a semiotics and a phenomenology of film music
- Review – Class evaluations – Final project

**Assignment**

Within your chosen film, identify and discuss examples of

1. indexical image-sound relationships
2. iconic image-sound relationships
3. syntactical image-sound relationships

**Resources**

- Meyer, 1956: *Chapter 1*
- Kendall, 2005b [pp. 69-78(top); 92-102]
- Cohen, 2005
- Kendall, 2005a
- Film chosen for your final paper
  - *Related films: Selection of film clips available through OASIS*

*This schedule serves as an outline for the layout of the course. The instructor reserves the right to revise it depending on circumstances. Students will be informed of any changes in writing.*