

WINTER 2008 – MUS 360: SPECIAL TOPICS IN MUSICIANSHIP (4 units)

School of Music – Room 105 – 804 W. Belden Avenue – Lincoln Park

Tuesdays and Thursdays: 1:30 – 3:00 p.m. (January 2 - March 19)

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Topics in Musicianship:

Listening to Films

Film Music's Role in Meaning Construction
within the Cinematic Experience**COURSE DESCRIPTION**

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 scoring practices, and focuses on the interpretation of film music relative to 'expectancy' models of meaning, musical or otherwise. We will be tackling the following questions:

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

OBJECTIVES

Music in film is viewed through the lenses of criticism, aesthetics, and cognitive psychology, providing the students opportunities to

- (a) cultivate sharply-honed critical listening/viewing capabilities
- (b) develop a vocabulary for intellectual discussion about film and film music
- (c) learn about the sensory mechanisms, perceptual processes, and cognitive organization required in order for an audience to be moved by film music as an aesthetic experience and
- (d) discuss compositional tools and techniques that contribute to effective film scoring practices.

The class examines theoretical, aesthetic, and analytical perspectives and does not address the specific mechanics of film scoring, which are examined in a separate course.

OUTLINE

- Classical Hollywood film music theory and practice
- Variations/exceptions within the Classical Hollywood model
- Popular song as film score
- Russian/Marxist reaction to the Classical Hollywood model: theory and practice
- Bernard Herrmann's practice
- Contemporary film music theory and practice
- Music, meaning, emotion, communication
- Towards a semiotics and a phenomenology of film music

REQUIREMENTS

I. Attendance (15%)

Attendance is compulsory. **Only up to 2 pre-approved absences will be granted per student for minimum penalty (2% each).** Additional absences will be penalized more severely (4% each). The course will be conducted in a lecture format and involves multimedia demonstrations. **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).

II. Weekly reading/viewing/writing assignments (8 assignments x 6 points = 48%)

Study groups are required for all weekly assignments. Group assignments will be drafted, worked on, and submitted online, with each student being graded based on his/her contribution to the group assignment. Specific instructions on collaboration are provided in the next section.

Specific readings and films are addressed each week 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 and demonstrated in the films. **Students are also expected to contribute two web resources relevant to each week's film(s).**

Written assignments can be in either prose (e.g. essays) or outline (e.g. bulleted points) format. In both cases, arguments must be well structured/supported and the writing must exhibit good grammar. **Weekly assignments are due by 5:00 p.m. Sunday each week.**

III. Final paper (37%)

General instructions

In the final paper, students will

- a) incorporate concepts and material presented in class and throughout the readings
- b) exhibit good grammar and spelling and use a consistent writing and citation style (see the Writing Resources links in the Student Resources section, below) for both printed and electronic information incorporated in the text (websites, TV programs, DVD commentaries, etc.). Papers with poor writing and citation style will be downgraded. Use the assigned readings for samples of appropriate writing styles.

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, .rtf, or .txt format).

Use the appropriate forum in the course's Discussion Board (under the Communication menu item) for questions related to the final paper.

Paper description/submission

The final paper will analyze the image/music relationship in one film out of a shortlist of films determined in class and drawn from the AFI top 100:

<http://www.afi.com/tvevents/100years/100yearslist.aspx>. [Free registration required.]

The paper will include a **minimum of 7 double-spaced pages** and must demonstrate comparative analysis/synthesis of ideas.

Students are expected to integrate material from the entire quarter and place their analysis of image/music relationship within the context of theories, concepts, and models presented in the class readings and lectures. The weekly reading/writing/viewing assignments are designed to prepare for and facilitate this task.

Students must indicate their film selection for the final paper by 5:00 p.m. Friday, Week 4.

A first draft is due by 5:00 P.M. Friday, Week 7 and must include:

- *General details of the film:*
Director, characters, actors, date of production/release, music composer, commercial/critical reception, production studio, length, film's position within the director's output, the relevant genre, and the larger body of film literature, etc..
- *Concise information on the film's composer, including some historical details, if available, of his work on the chosen film.*

- *Basic analysis of the relationship of music to film, using musical, musical meaning, and cinematic concepts presented in the readings and in class.*
To systematize your analysis, you will need to construct a tentative ‘time-line’ or ‘cue-sheet’ for the film (based on the start of the tape/disc) that indicates points in the film you would like to discuss. Time-lines will be provided in an appendix and will not be included in the paper’s page count.
- *Tentative ‘References’ section.*

The final paper is due in electronic form by noon Wednesday, 3/19 and must include:

- *An improved version of the first draft, based on the instructor’s comments and on material presented in the second half of the quarter*
- *Detailed analysis of the contributions of music to the film’s meaning, including a semiotic analysis based on the expectancy theories of musical meaning discussed throughout the quarter but specifically in Weeks 8-10.*
An updated, final ‘time-line’ will also be included.
- *Final ‘References’ section.*

IV. Extra credit (10%)

Write a brief paper (> 2 pages) discussing the use of music in a short live or animated film drawn from <http://www.atomfilms.com/>, and incorporating the concepts introduced in class. You will need a high-speed connection (DSL, Cable, or DePaul’s network).

DEADLINES

Weekly assignments:	Sunday, 5:00 p.m.
Final paper film selection:	Friday, Week 4, 5:00 p.m. (Feb 01, 2008)
Final paper first draft:	Friday, Week 7, 5:00 p.m. (Feb 22, 2008)
Final paper:	Last day of Exam Week, Noon (Mar 19, 2008)
Extra credit assignment:	Last day of Exam Week, 5:00 p.m. (Mar 19, 2008)

GRADING

<i>Weights</i>		<i>Scale</i>	
Attendance:	15%	A: 100-94%	A-: 93-89%
Weekly assignments:	48%	B+: 88-85%	B: 84-81%
Final Paper:	37%	B-: 80-77%	C+: 76-73%
Extra Credit:	14%	C: 72-69%	C-: 68-65%
		D: 64-61%	F: 60-0%

COLLABORATION INSTRUCTIONS FOR GROUP ASSIGNMENTS

Use the appropriate forum in the course's Discussion Board (under the Communication menu item) for questions related to the final paper.

I. Overview/Submission Deadline

Group members will work collaboratively on all weekly assignments, through the Discussion Board dedicated to each Group.

I will be entering each weekly assignment as a new forum, containing two threads per assignment question, one for the working draft of the group's answer and one for the final version to be submitted by the assignment deadline.

Submission deadline: Sunday, by 5:00 P.M.

II. Collaboration method

There are several ways to go about collaborating. We will use the following method:

Each student acts as a 'first author' for the weekly tasks assigned to her/him. 'First authors' are responsible for making the initial post (however rough) and submitting the final version of the assigned weekly tasks to the appropriate discussion thread.

After the initial post, all group members (including 'first authors') work together to edit and develop this first draft into its final form. Developing the first draft involves commenting on it and on subsequent posts, agreeing / disagreeing with points raised and articulating the reasons for the reaction, enhancing them with additional information and clarifications, suggesting alternatives, fine-tuning their presentation, etc.

III. Posting instructions

- a) Each assignment question will be entered by me as a separate discussion thread/post.
- b) To view a post, click on its title.
- c) To comment/reply on a post, hit the reply button at the bottom-right of the post.
- d) The various posts will, by default, be organized so that the degree of indentation in the list of posts indicates where in the message-structure each post belongs.
- e) Read and address all posts.
- f) Read your own posts before and after posting. If you've made an error you can correct it by clicking on the "Modify" button, to the right of your post.
- g) Continue working on the assignment question drafts, within the working threads, until a consensus has been reached by all members for the final versions to be posted on the submission threads.

IV. My role

I will be monitoring all discussion threads daily to

- a) get an idea of each member's contribution to the final submission,
- b) give feedback and direction as needed, and
- c) help resolve potential deadlocks.

I will be grading the version submitted to the “submission thread” as well as the discussion participation. Each group member will receive his/her own grade (no group grade).

V. Purpose of the group assignments

Group assignments are aimed at helping you

- a) clarify your thoughts and strengthen your answers/arguments through discussions with your peers,
- b) identify potential errors prior to submitting the assignment, and
- c) take advantage of your peers' strengths while they take advantage of yours.

VI. Suggestions for effective and efficient collaboration

- a) Be prepared to support your arguments and receive respectful criticism.
- b) Be respectful of your fellow group members and their ideas but do not be afraid to approach them critically.
- c) Make clear what points you agree/disagree with and why.
- d) Always remember that the objective is not to push your opinions to others but to submit the best, most complete, and most convincing possible assignment the group can produce within the deadline.

VII. Extra credit (4%)

As an incentive to all groups to improve their collaborative work, the group with a combination of a) highest group average grade and b) lowest deviation (i.e. lowest grade-variability among group members) throughout the quarter will receive a 4% extra credit. This is not to reward individual performance on assignments (the weekly grade is designed for this) but the quality of collaborative work.

COURSE MATERIAL

All readings and film clips will be available through Blackboard (<http://oll.depaul.edu>).

Most films and readings will also be available through the Library reserves at

<http://eres.lib.depaul.edu/eres/coursepage.aspx?cid=2043>.

In addition to the course readings and film clips, the Blackboard site will include weekly lecture outlines/discussions, assignment details, discussion forums for assignment drafting and completion, and other relevant materials. 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).

REQUIRED READINGS (Available through Blackboard. Selected portions from the items on the list below will be assigned throughout the quarter.)

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 #: 781.54209 B879O1994]

Brown, R. S. (1982). Herrmann, Hitchcock, and the music of the irrational. *Cinema Journal*, 21(2): 14-49. [Call #: PER.791.05 C574 – available electronically through JSTOR]

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 B973A1994]

Cohen, A. J. (2005). How music influences the interpretation of film and video. *Selected Reports in Ethnomusicology*, 12: 15-36. [Call#: 780.72 P467k2005]

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 #: 782.85 E36C]

Gorbman C. (1987). *Unheard Melodies: Narrative Film Music*. London: BFI Publishing. [Chapter 1: Narratological perspectives on film music; pp.11-30 – Chapter 3: "Why music?" The sound film and its spectator; pp.53-69 – Chapter 4: Classical Hollywood practice: The model of Max Steiner; pp.70-98 – Chapter 5: Eisler/Adorno's critique; pp.99-109] [Call #: 781.54209 G661u1987]

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 2: A theory of film music; pp.20-39 – Chapter 7: "Not exactly classical but sweet" *Laura*: New directions; pp.159-183] [Call #: 781.5420973 K14s1992]

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

<http://www.jstage.jst.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] [Call#: 780.72 P467k2005]

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*. 2nd 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 #: 781.54209 P926F1992]

FILMS (Films are available on reserve. Film clips are available through Blackboard. All films are also available for rental at your local or online video club, or for purchase through Best Buy, Amazon.com, etc.)

Alexander Nevsky © 1938 Mosfilm

Directed by: Sergei M. Eisenstein & Dmitri Vasilyev – *Music by:* Sergei Prokofiev
[Call #: VIDEOCAS. 791.43 A375E1988]

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#: DVD. 791.43 A512L1998]

Battleship Potemkin © 1925 Goskino – Corinth Video

Directed by: Sergei M. Eisenstein & Grigori Aleksandrov – *Music by:* Dmitri Shostakovich
[Call #: DVD. 791.43 B336Eb1988]

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 #: DVD. 791.43C334ca1999]

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

Directed by: Ridley Scott - *Music by:* Hans Zimmer, Lisa Gerrard, Klaus Badelt.
[Call#: DVD. 791.4372 G542s2003]

The Godfather © 1972 Paramount Pictures

Directed by: Francis Ford Coppola – *Music by:* Nino Rota & Carmine Coppola
(wedding sequence) – *Music Supervisor:* uncredited [Call# DVD. 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 [Call#: DVD. 791.43 K48t2004v.1]

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#: DVD. 791.43 L377p2004]

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#: DVD. 791.43 M433w2001]

Moulin Rouge © 2001 Bazmark Films – 20th Century Fox

Directed by: Baz Luhrmann – *Original/Non-original Music by:* Multiple credits; see
<http://www.imdb.com/title/tt0203009/fullcredits>
[Call #: DVD. 791.43 M926L2001]

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 #: VIDEOCAS. 791.43 N864H1996]

Psycho © 1960 Shamley Productions

Directed by: Alfred Hitchcock – *Original Music by:* Bernard Herrmann
[VIDEOCAS. 791.43 P974h1997 – DVD. 791.43 P974h1997 –
DVD 791.43 A392h1999]

Vertigo © 1958 Alfred J. Hitchcock Productions & Paramount Pictures

Directed by: Alfred Hitchcock – *Original Music by:* Bernard Herrmann
[DVD. 791.43 A567h1999 – DVD. 791.43 A392h1999]

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 #: DVD 791.43 W516w2003]

FILM CLIPS (Film clips available through Blackboard. Items with call #s are also available on reserve. All films are also available for rental at your local or online video club, or for purchase through Best Buy, Amazon.com, etc.)

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 #: DVD. 791.43 T974k2001]

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

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

[Call #: DVD. 791.43 D273w2002]

E.T. The Extraterrestrial © 1982 Amblin Entertainment - Universal Pictures

Directed by: Steven Spielberg – *Music by:* John Williams, Jim Carrol (song "People who Died") [Call #: VIDEO. 791.4372 E11s1988]

Finding Nemo © 2003 Pixar Animation Studios / Walt Disney Pictures

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

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

Directed by: Fred McLeod Wilcox – *Music (Electronic Tonalities) by:* Bebe & Louis Baron [Call#: DVD. 791.43 F696m1999]

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!") [Call#: DVD. 791.4372 I88c1992]

Jaws © 1975 Universal Pictures / Zanuck/Brown Productions

Directed by: Steven Spielberg - *Music by:* John Williams – *Non-Original Music by:* P. Allen (uncredited - song "I Honestly Love You") [Call#: DVD. 791.4372 J41s2005]

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 [Call#: DVD. 791.43 K48t2004v.2]

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# VIDEOCAS. 791.43 M266H]

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

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

Much Ado About Nothing © 1993 British Broadcasting Corporation / Renaissance Films / Samuel Goldwyn Company

Directed by: Kenneth Branagh – *Music by:* Patrick Doyle.

[Call #: VIDEO. 791.43 M942b1993]

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 #: DVD. 791.43 N688fa1999]

The Pink Panther © 1963 The Mirisch Corporation / MGM

Directed by: Blake Edwards – *Music by:* Henry Mancini

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

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 #: DVD. 791.4372 W835f2005]

ADDITIONAL SOURCES

Altman, R. (1996). The silence of the silents. *Musical Quarterly*, 80(4): 648-718.

[Call #: PER.780.5 M9894 – electronically through JSTOR]

Anderson, T. (1997). Reforming "jackass music": the problematic aesthetics of early American film music accompaniment. *Cinema Journal*, 37(1): 3-22.

[Call #: PER.791.05 C574 – electronically through JSTOR]

Andrew, D. J. (1976). *The Major Film Theories: An Introduction*. London: Oxford University Press. [Ch.3: Sergei Eisenstein] [Call #: 791.43 A562M]

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

Burt G. (1994). *The Art of Film Music*. Los Angeles: University of California Press.
[Call #: 781.542 B973A1994]

Brown, R. S. (1994). *Overtones and Undertones*. Los Angeles: University of California Press. [Call #: 781.54209 B879O1994]

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 #: 791.43 E36FI]

Gorbman C. (1987). *Unheard Melodies: Narrative Film Music*. London: BFI Publishing. [Call #: 781.54209 G661u1987]

Kalinak, K. (1992). *Settling the Score: Music and the Classical Hollywood Film*. Wisconsin: The University of Wisconsin Press. [Call #: 781.5420973 K14s1992]

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 P857B1996]

Lipscomb, S. D. (2005). The perception of audio-visual composites. *Selected Reports in Ethnomusicology*, 12: 37-68. [Call#: 780.72 P467k2005]

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 P857B1996]

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 2nd Annual HICAH. Abstract in the *Proceedings of the 2nd 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 become very familiar with this site's search engine.)

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

<http://www.thezreview.co.uk/trailersdatabse.htm> (*Movie Trailers and Reviews*)

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

<http://www.musicweb.uk.net/film/index.htm> (*Film Music on the Web – Reviews & more*)

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

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

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

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

www.atomfilm.com (*Short films available for online viewing*)

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

<http://www.npr.org/search.php?text=%22film+music%22> (*NPR – “Film Music” search*)

<http://www.uib.no/herrmann/echoes/>

Echoes: The Bernard Herrmann Society Journal

http://arts.anu.edu.au/filmstudies/fs_units/film_glossary.htm

Basic film terms from the Australian National University

OPEN ACCESS FILM 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://muse.jhu.edu/journals/cinema_journal (*Cinema Journal - Also available through the Library's ProjectMUSE database*)

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

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

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

STUDENT RESOURCES

Writing Resources

- *Sites with information on the APA (American Psychological Association) Style Manual:*
 - a) [Publication manual of the American Psychological Association, 5th ed.](#) (2001). Washington, DC: American Psychological Association. [Library Call# 808.06615 P976a2001] *Several copies available in the Lincoln Park Library, reference collection, and in the Loop Library stacks.*
 - b) <http://www.uwsp.edu/psych/apa4b.htm> (University of Wisconsin, Stevens Point)
 - c) http://owl.english.purdue.edu/handouts/research/r_apa.html (Purdue University)
 - d) <http://www.beadsland.com/weapas/> (Web Extension to the APA Style Manual)
- *Music citation styles – University of Western Ontario:*
<http://www.lib.uwo.ca/music/citing.html>
- *BIBLIOSCAPE (list of on-line style manuals):*
<http://www.biblioscape.com/styleMan.htm>
- *Guide for Writing Research Papers Based on Modern Language Association (MLA) Documentation (Colorado State University):* <http://writing.colostate.edu/guides/>
- *Grammar guide (Capital Community College, Hartford, Connecticut):*
<http://grammar.ccc.commnet.edu/grammar/grammarlogs.htm>
- *DePaul Writing Center (advice on term-paper writing):*
<http://condor.depaul.edu/~writing>

Other Resources

- *Library:* <http://www.lib.depaul.edu>
- *ITD (software training):* <http://www.itd.depaul.edu/website/students/default.asp>
- *Dean of Students Office (your voice in DePaul):* <http://studentaffairs.depaul.edu/dos>
- *Office of Student Affairs (academic counseling for international students, students with disabilities, student athletes, etc.):* <http://studentaffairs.depaul.edu/departments.html>
- *Student Support Services (programs designed to support students from first-generation-university-attendance and low-income families):* <http://condor.depaul.edu/~sss>

CONDUCT

Ethics

- You are expected to abide by the University policies on academic honesty and integrity as outlined in the *Student Handbook* ([http://sr.depaul.edu/catalog/catalogfiles/2007-2008W/Handbook for Undergraduate Studies/pg33.html](http://sr.depaul.edu/catalog/catalogfiles/2007-2008W/Handbook%20for%20Undergraduate%20Studies/pg33.html)).

Violations of these policies will not be tolerated and are subject to sanctions up to and including expulsion from the university. Violations include but are not limited to: cheating, plagiarism, fabrication, falsification or sabotage of research data, destruction or misuse of the university'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.

Work Habits

- Pagers/cell-phones must be turned off during class. **Be ready to begin by 1:30 p.m.**
- **Attendance is compulsory. It is the students' responsibility** to obtain class material assigned during an approved absence. Only up to 2 absence approvals will be granted per student.

TENTATIVE COURSE CALENDAR

In addition to the material assigned each week, a series of film clips (available on Blackboard) will be presented to illustrate discussed topics. In each assignment, you are also expected to contribute two web resources addressing the music of the assigned film(s). Weekly assignments are due by 5:00 p.m. Sunday, unless indicated otherwise on Blackboard.

WEEK 00 (Only 1 class meeting)**Topics**

- Introductions; expectations; syllabus analysis; Blackboard; Library resources.
- Working definition of music
- Focusing attention – Accents – Pitch/temporal contours
- Musical scales as psychological constructs

Assignment – Part I (*Complete this part prior to the first class meeting*)

- a) Log on to Blackboard and familiarize yourselves with the Blackboard course site
- b) Complete the online survey (Blackboard course site menu → Student Survey)
- c) [PC users only] Make sure you have Real Player 10.5 installed on your personal computer (download available through Blackboard)

Assignment – Part II (*Complete this part, individually, by the general Sunday deadline*)

- a) Go over the class Syllabus and post any questions on the relevant forum in the Discussion Board (Blackboard course site menu → Communication)
- b) Review the lecture notes from the first class meeting
- c) Refresh your Library Catalogue search skills
- d) *Resource Finding Task:*
Search the JSTOR database
(DePaul Library Site → Research → A-Z Databases → 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, using the APA citation style. For APA style instructions and samples see the following sections on the syllabus: Student Resources, Required Readings, and Additional Sources.

Resources

- Blackboard course management system: <http://oll.depaul.edu>
- DePaul Library Website: <http://www.lib.depaul.edu>

WEEK 01

Topics

- Working definition of film music
- Introduction to film music theory and aesthetics: Conventional assumptions on film music's function

Assignment

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

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)

WEEK 02

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

- a) Outline and briefly describe the principles of composition, mixing, and editing in Classical Hollywood film scoring. What are the practices reflecting these principles?
- b) 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)

WEEK 03

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

- a) Outline the functions of and differences between diegetic and non-diegetic film music.
- b) 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'? Are there instances where this applies to *American Graffiti* (1973)?
- c) When it comes to the relative importance of music and image in a film, is original or adapted music more significant/effective and why?

Resources

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

WEEK 04

(Final paper film selection due by 5:00 p.m. Friday)

Topics

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

Assignment

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

Resources

- Kalinak, 1992: *Chapter 7*
- Burt, 1994: *Chapter 4* [pp. 168-183]
- Brown, 1994: *Chapter 4* [pp. 86(top)-87(mid); 89(mid)-90(mid)]
- *Laura* (1944)
- *Vertigo* (1958)

WEEK 05

Topics

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

Assignment

- a) Outline the main aspects of Eisenstein's and Eisler's critiques to the Hollywood model of film music.
- b) How effective is or is not, in practice, the application of Eisenstein's ideas (use examples from this week's films)?
- c) 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*
- *Battleship Potemkin* (1925)
- *Alexander Nevsky* (1938)

WEEKS 06 & 07

(First draft of the final paper due by 5:00 p.m. Friday, Week 7)

Topics

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

Assignment

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

Resources

- Brown, 1982 [pp. 14-16(bot); 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)

WEEK 08

Topics

- History of music's place in films
- History of film theories' visual bias
- Newer theories in film music aesthetics & criticism

Assignment

- a) According to Gorbman (1987, Chapter 3) and Kalinak (1992, Chapter 2), what are the main contributions of music to film and how do they relate to differences in the ways we process/understand visual versus aural stimuli?
- b) How do the two authors' suggestions relate to Eisenstein's and Eisler's theoretical postulates and to Herrmann's practice?
- c) How (if at all) do the newer theoretical advances influence the understanding of music's contribution to film (use examples from this week's film)?

Resources

- Gorbman, 1987: *Chapter 3*
- Kalinak, 1992: *Chapter 2*
- *Gladiator* (2000)

WEEKS 09, 10, and 11

(Final paper due by noon Wednesday, Finals Week)

Topics

- Music, meaning, emotion, communication
- Towards a semiotics and a phenomenology of film music
- Review – Class evaluations – Final project

Assignment

- a) What are the main aspects of Meyer's (1956, Chapter 1) theory of musical meaning? How do they relate to Cohen's (2005) review of studies addressing the relationship between visual and aural stimuli?
- b) In-class Quiz assessing the students' understanding of Kendall's semiotic analysis of the relationship between visual and aural stimuli. Several film clips will be presented asking the students to make a brief semiotic analysis of the music accompanying the clips.

Resources

- Meyer, 1956: *Chapter 1*
- Kendall, 2005b [pp. 69-78(top); 92-102]
- Cohen, 2005
- Kendall, 2005a
- *Matrix* (1999); *West Side Story* (1961); *The Godfather* (1972); *North by Northwest* (1959); *Vertigo* (1958)