

COURSE CONTENT

Course Code	DF2013
Course Title	Film Music in Theory and Practice
Pre-requisites	NIL
No of AUs	3
Contact Hours	39 hours studio contact

Course Aims

This course will introduce you to an analytical, historical and practical study of music and moving images. You will explore the history, theory, terminology and methods needed to analyze and interpret soundtracks. The process of planning and writing music for film will be examined as well as the role of the composer in film production. Film music form, aesthetics and genre styles will be analyzed with a focus on music and image relationships through screening examples and analysis. The learning in this course will enable greater proficiency when applying sound to creative visual media.

Intended Learning Outcomes (ILO)

By the end of the course, you should be able to:

1. Describe and discuss the functions of sound and music in relation to the moving image.
2. Critically analyze and discuss the various film music forms and genres.
3. Create or select and edit, music to support the narrative and emotional needs of a film.
4. Describe the historical trends, influential composers and developments in music for moving image.
5. Contribute to class activities, discussions and critiques using appropriate musical theory terms, language, and context.

Course Content

In this course you will explore film music from a historical and analytical perspective and while concentrating on the western film music tradition, film music from Asia will also be examined.

Film and Music

The course begins with an investigation of the origins of film music as derived from Wagner's Gesamtkunstwerk. The basic elements of drama and the elements of film will be examined. Finally the elements of music and basic functions of film music will be examined.

Film Music History

We will examine the history of film music from around 1900 to the present concentrating on, but not limited to, Hollywood films. Major movements will be discussed and trends analysed as well as important composers.

Listening and Analysis

You will learn how to listen to and critically analyse film scores from multiple perspectives. The ability to identify stylistic traits and characteristics will be developed.

Creating Film Music

We will discuss the fundamentals of how a composer creates a film score, either as an original composition or from the selection and editing of pre-existing music. Creating cues that support the mood and emotional needs of the narrative will be explored.

Assessment (includes both continuous and summative assessment)

Component	ILO Tested	Programme LO	Weighting	Team/ Individual
Continuous Assessment Quizzes 10% Film score analysis 20% Composer presentation 20%	1,2,3,4	N.A	50	Individual
Final Project: Film score creation for a scene. Either original composition or music edit.	1,2,3,4	N.A	30	Individual
Continuous Assessment: Participation	5	N.A	20	Individual
Total			100%	

Reading and References

1. Hickman Roger. *Reel Music: Exploring 100 Years of Film Music*. W.W. Norton and Co. New York City, 2006.
2. Buhler, James and Neumeyer, David. *Hearing the Movies: Music and Sound in Film History*. Oxford University Press, New York, 2015.
3. Prowrie, Phil and Stilwell, Robynn (Editors). *Changing Tunes: The Use of Pre-Existing Music in Film*. Ashgate Publishing, Burlington VT, U.S.A. 2006.
4. Scheurer, Timothy. *Music and Mythmaking in Film: Genre and the Role of the Composer*. McFarland and Co. London, 2008.
5. Kalinak, Kathryn. *Film Music: A Very Short History*. Oxford University Press, New York, 2010. (available as an eBook)
6. Gorbman, Claudia. *Unheard Melodies: Narrative Film Music*. Indiana University Press, 1987.
7. Sadoff, Ronald. "An Eclectic Methodology for Analysing Film Music." *Music and the Moving Image*5, no. 2 (2012): 70. doi:10.5406/musimoviimag.5.2.0070.
8. Audissino, Emilio. "Film/Music Analysis II: Functions and Motivations of Music." *Film/Music Analysis*, 2017, 125-54. doi:10.1007/978-3-319-61693-3_6.

Course Policies and Student Responsibilities

(1) General

You are expected to complete all assigned readings, activities, assignments, attend all classes punctually and complete all scheduled assignments by due dates. You are expected to take responsibility to follow up with assignments and course related announcements. You are expected to participate in all project critiques, class discussions and activities.

(2) Punctuality

You are expected to be punctual for all classes. If you are more than 30 minutes late, you will be deemed as absent and will not be able to sign on the attendance register.

(3) Absenteeism

In-class activities make up a significant portion of your course grade. Absence from class without a valid reason will affect your participation grade. Valid reasons include falling sick supported by a medical certificate and participation in NTU's approved activities supported by an excuse letter from the relevant bodies. There will be no make-up opportunities for in-class activities.

Academic Integrity

Good academic work depends on honesty and ethical behaviour. The quality of your work as a student relies on adhering to the principles of academic integrity and to the NTU Honour Code, a set of values shared by the whole university community. Truth, Trust and Justice are at the core of NTU's shared values.

As a student, it is important that you recognize your responsibilities in understanding and applying the principles of academic integrity in all the work you do at NTU. Not knowing what is involved in maintaining academic integrity does not excuse academic dishonesty. You need to actively equip yourself with strategies to avoid all forms of academic dishonesty, including plagiarism, academic fraud, collusion and cheating. If you are uncertain of the definitions of any of these terms, you should go to the [academic integrity website](#) for more information. Consult your instructor(s) if you need any clarification about the requirements of academic integrity in the course.

Planned Weekly Schedule*

*Subject to adjustment by instructor according to the teaching situation, students' progress, public holidays and unforeseeable circumstances. A revised schedule will be issued to students at the start of the semester.

Week	Topic	Course LO	Readings/ Activities
1	Film and Music The origins of film music as derived from Wagner's Gesamtkunstwerk. The basic elements of drama and the elements of film will be examined. The elements of music and basic functions of film music will be examined. Listening to film music.	1,2, 4	Introductory Lecture In-class discussion film music and film composers we know. Listening Assignment Is this film music? Listening examples

2	<p>Film music history Film music in the silent era and the transition to sound films.</p>	4	<p>Lecture: The Silent Era Screening and Listening Assignment. “Silent film” music. King Kong” score by Max Steiner “Metropolis” Fritz Lang “M” Fritz Lang</p>
3	<p>Film Music History (continued) Pre WW2 First golden age of sound film, animation. Erich Korngold and Fanz Waxman.</p> <p>Film Score Analysis Approaches to analysing film scores.</p>	1, 2, 4	<p>Lecture: First Golden Age Screening and Listening Assignment The Bride of Frankenstein Adventures of Robin Hood Snow White and the Seven Dwarfs</p> <p>1st Attempt at Film Score Analysis</p>
4	<p>The Golden Age – Continued</p> <p>Modernism:</p> <p>Bernhard Herman and Max Steiner</p> <p>Preparing to write a film cue Setting up software and timing track. In and out points.</p>	1, 2, 4	<p>Screening and Listening Assignment Citizen Kane Alexander Nevsky Casablanca</p>
5	<p>Post War Films</p> <p>Noir, dark themes and nationalism.</p> <p>Miklos Roza and Hugo Friedhofer.</p> <p>Preparing to write a film cue continued: Choosing instrumentation/style, understanding function.</p>	1, 2, 4	<p>Screening and Listening Assignment The Jungle Book The Bicycle Thief The Best Years of Our Lives</p> <p>1st Attempt at Writing a film cue</p>
6	<p>The Musical and Popular Music Music on screen the early years of the musical. Musical as a genre. Popular music in film.</p> <p>Review 1st Film Cue</p>	1, 2, 3, 4	<p>Lecture: Musical Screening and Listening Assignment Singing in the Rain The Graduate</p> <p>2nd Attempt at Writing a film cue Create an alternate version of the 1st film cue.</p>

7	<p>Film Music and Science Fiction</p> <p>John Williams and the space opera.</p> <p>Film Score Analysis Part 2. Approaches to analysing film scores expanded.</p> <p>Review 2nd Film Cue</p>	1, 2, 3, 4	<p>Screening and Listening Assignment</p> <p>2001 A Space Odyssey</p> <p>Star Wars</p> <p>Solaris</p> <p>Interstellar</p>
8	<p>Japanese Film Music</p> <p>Toru Takemitsu and Fumio Hayasaka</p>	1, 2, 3, 4	<p>Screening and Listening Assignment</p> <p>Seven Samurai</p> <p>Rashomon.</p> <p>Ran</p>
9	<p>Student Presentations</p>	1, 2, 3, 4, 5	Students present a film score analysis.
10	<p>Film music and the Thriller</p> <p>Bernhard Herman and Alfred Hitchcock</p>	1, 2, 3, 4, 5	<p>Screening and Listening Assignment</p> <p>The Birds</p> <p>Vertigo</p> <p>Psycho</p>
11	<p>Nino Rota and Ennio Morricone</p> <p>Transnational Italian maestros.</p>	1, 2, 3, 4, 5	<p>Screening and Listening Assignment</p> <p>La Dolce Vita</p> <p>The Godfather</p> <p>The Good, The Bad and The Ugly</p> <p>Once Upon a Time in the West</p> <p>Cinema Paradiso</p>
12	<p>Korean Music</p> <p>Dong Joon Lee</p> <p>Lee Man-Hui</p>	1, 2, 3, 4, 5	<p>Brotherhood of War (2004)</p> <p>Black Hair (1964)</p>
13	<p>Project workshop</p> <p>Continuous review and feedback of final assignment through various stages of completion</p>	1, 2, 3, 4, 5	<p>Assigned Projects</p> <p>Project 5 Final assignment: Students in studio work. Continuous assessment and feedback throughout production.</p>