

The Soul of Cinema: Music and Film

This course examines the role and significance of music in feature films, documentary films and television, and presents an overview of the history, techniques, and theories of film music. Both Hollywood and foreign productions will be studied, ranging from the silent era and Hollywood's *Golden Age* to current films including a selection of rare films taken from several film archive collections. The course is organized around particular musical styles from classical to popular music, specific film genres, and individual composers of film scores. The purpose of the course is to learn film listening and analytic skills and to develop an increased awareness of the critical yet often overlooked significance of music in the cinema. No knowledge of music or music reading is required.

Suggested Text: Cooke, Mervyn. *The Hollywood Film Music Reader*.

Oxford, UK: Oxford University Press, 2010. [optional]

Suggested CD-National Public Radio: Milestones of the Millennium-Music in Film.

SONY CLASSICAL, SMK 60991 (this is probably impossible to get)

SYLLABUS

Readings

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|-------------|---|---------------------|
| 1. Feb. 19 | Introduction and popular music in films.
Listening to music. Listening to films. Film scoring. | Intro, Section I |
| 2. Feb. 26 | Music in the silent film era. Early sound films.
Hollywood's Golden Age. The Hollywood sound. | Chpt. 1, 3 |
| 3. March 4 | How films work. <i>Thelma and Louise, Psycho</i> | Chpt. 4, Section II |
| 4. March 11 | Early Symphonic scores. <i>King Kong</i> (1933, 1976, 2005)
Textual analysis--Max Steiner etc. | Chpt. 6, 7, 8 |
| 5. March 18 | Classical Hollywood styles 1935-1950. Selected
film scores. <i>Laura</i> , Textual analysis: Korngold, Waxman,
Raksin, Newman, Tiomkin, Rozsa.... | Chpt. 9, 10,11 |
| 6. March 25 | <i>High Noon</i> (1960), <i>On The Waterfront</i> (1954),
<i>Ben Hur</i> (1959),... | Chpt. 12,13 |
| 7. April 1 | <i>The Magnificent Seven</i> (1960), <i>Lion in Winter</i> (1968), <i>Star Wars</i> (1977) | |

Empire Strikes Back (1980) Dances With Wolves (1990), Titanic (1997)
Chpt. 17,18,19

Welcome to my course on Music in Film. I hope you will enjoy taking it. For your information I have listed some facts about the course below. E-mail me with questions.

Course Requirements:

There is a viewing list of about 15 films and a listening list (on the CD) of 20 selections. These will be discussed in lectures and will be required knowledge for your future life-long learning process.

- The text and CD is suggested only for those who want to know more about the art of film music and how it interacts with the visual part of the film. By focusing on music first as music and later as an equal partner in the finished film, we will become aware of the relationship that exists between what we hear and what we see.
- The intent of this course is to foster our critical listening and to discover exactly how the score, dialogue and sound effects impacts our cinematic experience. I will provide you with the analytical and perceptive tools to make judgments about film in general.
- There will be a packet of materials about each film given to you in the first class. You can follow the handouts and see the film list for details about each film under study. The recommended CD will comprise the majority of our listening assignments.
- The format of the course will be largely lecture mixed with discussion and plenty of viewing/listening to the films we are exploring.
- Additionally, I recommend membership in the Princeton Garden Theatre, a wonderful area resource [160 Nassau St., Princeton; PrincetonGardenTheatre.org] specializing in "golden-age" films, silent films, first-run cinema, art-house productions, live music with cinema, and documentary films on art topics. There are special programs as well, including live, streamed plays from the Royal National Theatre in London, the Royal Shakespeare Company, and Broadway productions.

There is endless information on films and film music to be found on the Internet! Try out:

- The Internet Movie Database at <http://www.imdb.com>(with soundtrack search option)
- The All-Movie database at <http://www.allmovie.com>

LEADER: Jerry Rife is a professor emeritus at Rider University, where he served as professor and chair of the fine arts department for 35 years. He has conducted The Blawenburg Band since 1985 and has performed jazz and classical music extensively on the East Coast.

WEDNESDAYS: 1:30 p.m. to 3:30 p.m., 7 weeks: February 19 to April 1

LOCATION: The Presbyterian Church of Lawrenceville, Maximum 35 seats