

CLASSICAL MUSIC IN CINEMA

The purpose of the course will be to explore and understand the use of classical music in art movies starting with *The Birth of a Nation* in 1915 up until today. Films will be screened partially, and musical extracts will be discussed. The 12 week lectures start with a historical introduction into the utilisation of classical music in the early era of cinema. Diegetic and non-diegetic music and their particular use will then be discussed. A discussion on the effect of leitmotifs and classical music as a device supporting the narrative will follow. After this three-week introduction, we will explore classical music used as leitmotif and supporting narrative, then films on opera and opera in films, and the use of classical music in period movies. We will then examine the way how specific pieces of music have added to some of the greatest dramas and films of the past. Finally, the course will conclude with a discussion of auteur cinema and cover how seven essential directors have used music in their films; Bunuel, Bresson, Bergman, Pasolini, Kubrick, Godard, Tarkovsky and Fassbinder. Extracts from almost 100 films are intended to be shown and discussed. There will be no requirement for pre-lecture reading, screening or preparation. However, attendance will be obligatory, since grades will only be based on attendance, performance in class and homework in the form of essays. Screenings of assignments will be made in class.

Week 1 (9 February 2015): General introduction

Features

D.W. Griffith's *The Birth of a Nation* [1915]
Sergei Eisenstein's *Battleship Potemkin* [1925]
Fritz Lang's *Metropolis* [1927]
David Lean's *Brief Encounter* [1945]
Giuseppe Tornatore's *Cinema Paradiso* [1988]
Luc Besson's *Leon* [1994]

Readings

[None. The first lecture will be getting to know one another and going through the curriculum, discussing general concepts.]

Week 2 (16 February 2015): Historical background and (non)diegetic music

Lecture 1: Historical background

Features

Luis Bunuel's *Un Chien Andalou* [1929]
Luis Bunuel's *L'Áge d'Or* [1930]
Edgar Ulmer's *The Black Cat* [1934]
Charlie Chaplin's *The Great Dictator* [1940]
Sergei Eisenstein's *Alexander Nevsky* [1938]
The Cat Concerto [1947]
Akira Kurosawa's *One Wonderful Sunday* [1947]

Readings

[Beyond the Soundtrack, pp. 93 – 96]
[Film music: A History pp. 41 – 43, 48 – 68, 128 – 130, 177 – 182, 195 – 196, 202 – 204, 207 – 208, 211, 219, 223 – 224]
[Twenty four frames Under pp. 3 – 8, 28 – 39, 46 – 60]

[Overtones and Undertones: Reading Film Music pp. 58 – 60]
[A History of Film Music pp. 1 – 18, 30 – 47, 59 – 61, 291 – 294, 298 – 301, 422 – 426]
[Film Music Studies pp. 18 – 21, 24]
[Film music, pp. 66 – 75]

Lecture 2: Diegetic and non-diegetic music

Features

Alfred Hitchcock's *Vertigo* [1958]
Bo Windberg's *Elvira Madigan* [1967]
Claude Sautet's *Le Choses de la Vie* [1970]
Bertrand Blier's *Buffet Froid* [1979]
Jonathan Demme's *The Silence of the Lambs* [1991]
David Fincher's *Seven* [1995]
Ken Loach's *My Name is Joe* [1998]
Lukas Moodysson's *Lilya-4-ever* [2002]

Readings

[Beyond the Soundtrack, The gap between diegetic and nondiegetic, pp. 191 – 192]
[Film music: A History pp. 145 – 154]
[Overtones and Undertones: Reading Film Music 38 – 49, 81 – 83, 239 – 241]
[Twenty four frames under pp. 63 – 68, 284- 295]
[A History of Film Music pp. 489]
[Film Music Studies pp. 39 – 40]

Week 3 (23 February 2015): No class

[Homework1]

Week 4 (2 March 2015): Classical music as leitmotiv or supporting narrative

Features

Luchino Visconti's *Death in Venice* [1971]
Carlos Saura's *Cria Cuervos* [1976]
Robert Benton's *Kramer vs. Kramer* [1979] *
Peter Weir's *Gallipoli* [1981]
Oliver Stone's *Platoon* [1986]
Reha Erdem's A Ay [1988]
John McTiernan's *Die Hard* [1989] *
Baz Luhrmann's *William Shakespeare's Romeo + Juliet* [1996] *
Nuri Bilge Ceylan's *Kış Uykusu* [2014]

Readings

[Film music: A History pp. 143 – 145]
[Overtones and Undertones: Reading Film Music 12 – 37]
[Twenty four frames Under pp. 71 – 76]
[A History of Film Music pp. 80 – 87, 179 – 180, 428, 437 – 440]
[Film Music Studies pp. 96 – 111]
[Film music pp. 36 – 46, 209 – 218]

Weeks 5 (9 March 2015): Classical music used for personal/collective drama/tragedy

Features

Gillo Pontecorvo's *The Battle of Algiers* [1966]
Peter Weir's *Picnic at Hanging Rock* [1975]
Francis Ford Coppola's *Apocalypse Now* [1979]
Martin Scorsese's *Raging Bull* [1980]
Steven Spielberg's *Schindler's List* [1993]
Martin Scorsese's *Casino* [1995]
Roman Polanski's *The Pianist* [2002]
Nuri Bilge Ceylan's *Uzak* [2002]
Gus van Sant's *Elephant* [2003]

Readings

[Beyond the Soundtrack, pp. 66 – 93]
[Twenty four frames Under pp. 324, 327 – 328]
[A History of Film Music pp. 374 – 375, 438, 448, 452]
[Apocalypse Now (French) pp. 200 – 203]
[Apocalypse Now (Cowie) pp. 40, 102 – 106, 180]
[Roman Polanski: dark spaces of the world p. 156]
[Roman Polanski (Cahiers du Cinema) p. 79]

[Homework2]

Week 6 (16 March 2015): Biopics and period films

Features

Ken Russell's *The Music Lovers* [1970]
John Boorman's *Excalibur* [1981] **
Milos Forman's *Amadeus* [1984]
Scott Hicks' *Shine* [1986]
James Lapine's *Impromptu* [1991]
Alain Corneau's *Tous les Matins du Monde* [1992]
Claude Sautet's *Un Coeur en hiver* [1992]
Yves Angelo's *Colonel Chabert* [1994]
Gerard Corbiau's *Farinelli* [1995]
Anand Tucker's *Hillary and Jackie* [1998]
Michael Haneke's *The Piano Teacher* [2001]
Christoffer Boe's *Allegro* [2005]

Reading

[A History of Film Music pp. 430 – 433, 450]
[Film Music Studies pp. 351 – 364]

Week 7 (23 March 2015): Live question & answer

[Quiz/mid-term/final project preparation]

Week 8 (30 March 2015): The depiction and use of opera in cinema

Features

John Schlesinger's *Sunday, Bloody Sunday* [1971]
Francis Ford Coppola's *The Godfather* [1972]
Joseph Losey's *Don Giovanni* [1979]

Jean-Jacques Beineix's Diva [1982]
Werner Herzog's Fitzcarraldo [1982]
Franco Zeffirelli's Cavalleria Rusticana [1982]
Francesco Rosi's Carmen [1984]
Aria [1987]
Norman Jewison's Moonstruck [1987]
Gerard Corbiau's The Music Teacher [1988]
Francis Ford Coppola's The Godfather III [1990]
*Jonathan Demme's Philadelphia [1993] **
Frank Darabont's The Shawshank's Redemption [1994]
Roberto Benigni's Life is Beautiful [1997]
Stephen Daldry's The Hours [2002]
Mike Nichols' Closer [2004]

Readings

[Beyond the Soundtrack, Opera, Aesthetic Violence, and the Imposition of Modernity: Fitzcarraldo, pp. 99 – 96]
[Twenty four frames Under pp. 246 – 255]
[A History of Film Music pp. 131 – 145]
[Overtones and Undertones: Reading Film Music 254 – 255]
[A History of Film Music pp. 336, 378 – 379, 427 – 428, 438]
[Film Music Studies pp. 44 – 70]

Week 9 (6 April 2015): Arthouse cinema and classical music; Bunuel, Bresson, Pasolini, Chabrol, Blier, Corbiau, Fassbinder and Beineix

Main features

Robert Bresson's Un Condamne a mort s'est echappe [1956]
Robert Bresson's Pickpocket [1959]
Pier Paolo Pasolini's Accatone [1961]
Luis Bunuel's Viridiana [1961]
Robert Bresson's Mouchette [1966]
Robert Bresson's Au Hassard Balthassar [1966]
Pier Paolo Pasolini's The Gospel According to St. Matthew [1966]
Jean-Luc Godard's Weekend [1967]
Rainer Werner Fassbinder's Martha [1974]
Rainer Werner Fassbinder's Fear of Fear [1975]
Rainer Werner Fassbinder's Chinese Roulette [1976]
Rainer Werner Fassbinder's The Marriage of Maria Braun [1978]
Rainer Werner Fassbinder's Veronika Voss [1982]

Readings

[Beyond the Soundtrack, Auteur Music, pp. 154 – 158]
[Twenty four frames Under pp. 278 – 283, 296 – 303, 306 – 309]
[A History of Film Music pp. 321 – 326, 434, 452]
[Bresson; A Spiritual Style in Film pp. 58, 62, 63, 66, 69, 71, 78, 79, 97, 100, 107, 110, 112, 116, 119]
[The Passion of Pier Paolo Pasolini pp. 4, 31 – 32]

[Homework3]

Week 10 (13 April 2015): Auteur Music; Andrei Tarkovsky, Ingmar Bergman, Lars von Trier, Nuri Bilgi Ceylan and Reha Erdem

Features

Ingmar Bergman's *Through a Glass Darkly* [1962]

Ingmar Bergman's *The Silence* [1963]

Ingmar Bergman's *Persona* [1966]

Ingmar Bergman's *Hour of the Wolf* [1968]

Andrei Tarkovsky's *Solaris* [1972]

Andrei Tarkovsky's *Mirror* [1975]

Ingmar Bergman's *Autumn Sonata* [1979]

Ingmar Bergman's *Fanny and Alexander* [1982] **

Andrei Tarkovsky's *Nostalgia* [1983]

Andrei Tarkovsky's *Sacrifice* [1986]

Claude Chabrol's *La Cérémonie* [1995]

Claude Chabrol's *Merci pour le Chocolat* [2000]

Lars von Trier's *The Idiots* [1998]

Ingmar Bergman's *Saraband* [2003]

Lars von Trier's *Antichrist* [2009]

Lars von Trier's *Melancholia* [2011]

Reading

[A History of Film Music pp. 450 – 451]

[Sacred Cinema of Andrei Tarkovsky pp. 187 –201]

[Cinema of Tarkovsky pp. 13 – 14, 82, 84, 86, 94 – 95, 108 – 119, 122 – 124, 129, 174, 177 – 178, 183, 193, 195, 197, 206 – 214]

[Tarkovsky (Turovskaya), pp. 67, 91 – 92, 97, 110, 124, 128, 133, 138, 149]

[The Passion of Ingmar Bergman, pp. 299, 328, 365]

[Ingmar Bergman and the Rituals of Art, pp. 230 – 231, 235 – 249]

Week 11 (20 April 2015): No class / Spring break

[Homework4]

Week 12 (27 April 2015): Towards a minimalist romantic expression

Features

Theo Angelopoulos' *The Beekeeper* [1988]

Peter Greenaway's *The Cook, The Thief, His Wife and Her Lover* [1989]

Jane Campion's *The Piano* [1993]

Krzysztof Kieslowski's *Trois Coloeurs* [1993-4]

Readings

[Twenty four frames Under pp. 179 – 182, 339 – 340]

[A History of Film Music pp. 338 – 341, 480, 507 – 508]

[Beyond the Soundtrack, pp. 48 – 65, 93 – 96]

[Film Music Studies pp. 378 – 380]

[Kieslowski on Kieslowski pp. 176 – 179, 224 – 225]

[The films of Kieslowski pp. 87 – 88, 147, 182, 206, 233 – 234, 251, 261, 278, 286, 289, 294, 306]

[The Cinema of Kieslowski pp. 67, 69, 74, 98, 103, 111 – 112, 114, 117 – 119, 124 – 125, 128 – 133, 139, 146]

Weeks 13 (4 May 2015): Music in the films of Stanley Kubrick

Features

2001: A Space Odyssey [1968]

A Clockwork Orange [1971]
Barry Lyndon [1975]
The Shining [1980]
Eyes Wide Shut [1999]

Readings

[Beyond the Soundtrack, Auteur Music, pp. 152 – 153]
[Twenty four frames Under pp. 274, 303 – 306]
[A History of Film Music pp. 440 – 448]
[Film Music Studies pp. 294 – 299]
[Film music, pp. 202 – 208]
[Stanley Kubrick's *A Clockwork Orange* pp. 5, 30, 68, 70 – 71, 90 – 93, 97 – 103, 109 – 130]
[*A Clockwork Orange*, pp. 9, 15 – 16, 22 – 23, 31, 36, 55]

Week 14 (11 May 2015): Final project

[Final project film screening]

Grades

Whilst the exact weight of the four grading criteria is subject to changes, in principle, grades will be calculated as follows:

1. **Homework throughout the term:** These will be in the form of essays, sometimes a paragraph or two, sometimes a full page. The total of these homeworks will rank at **30%** of grades (The four homework you will be assigned, each 5%, plus the quiz we will have in class at 10%).
2. **Final project on 15 December 2014:** Your final project will be based on the full screening of a film (or two) during our last lecture and will have an impact of another **33%** on your grades.
3. **Attendance:** Attendance is compulsory since most of what you learn, you will learn in class. Therefore, attendance will weigh at **22%** (2% each for the 11 weeks excluding the final project date on 11 May where attendance is obligatory anyway).
4. **Performance in class ("Kanaat"):** During the lectures, I will take my notes to rate your attention, contribution, attempts and willingness to join class, as well as how much you develop yourself. This will be another **15%**.