

FA 481.01: FILM MUSIC

The purpose of the course will be to understand how film music exists in art movies and shapes the meaning or emotion of the film. The 13 week lectures will start with a historical introduction into the utilisation of music in the early era of cinema, understand why music exists in films and what the soundscape is. We will explore how the music of composers like Nino Rota and Ennio Morricone exist in different films and genres, as well as how auteur directors such as Alfred Hitchcock, Michelangelo Antonioni and Akira Kurosawa uses their favourite film music composers. Lastly, legendary collaborations such as Greenaway/Nyman, Angelopoulos/Karaindrou, Kieslowski/Preisner shall be enjoyed. Around 50 films will be screened and musical extracts will be discussed throughout the course. There will be no requirement for pre-lecture reading, but watching a film a week in advance of the lecture will be required. Attendance will be obligatory, since grades will be based on attendance, performance in class and homework in the form of essays (which will require additional watching of films), including the final paper.

● Week 1, 25.9.2018

Introduction to film music: History and concepts

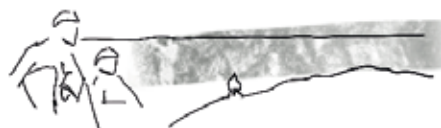
- Fritz Lang, Metropolis (1927)



● Week 2, 2.10.2018

The Russian way: Sergei Eisenstein & Sergei Prokofiev

- Sergei Eisenstein, Alexander Nevsky (1938)
- Sergei Eisenstein, Ivan the Terrible (1944)



● Week 3, 9.10.2018

The American way

- Orson Welles, Citizen Kane (1941)
- Michael Curtiz, Casablanca (1942)
- Howard Hawks, The Big Sleep (1946)
- Cecil B. de Mille, The Ten Commandments (1948)



● Week 4, 16.10.2018

The quintessential duo: Alfred Hitchcock & Bernard Herrmann

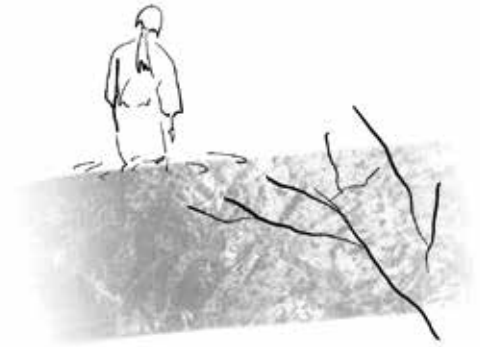
- Alfred Hitchcock, Spellbound (1945)
- Alfred Hitchcock, Vertigo (1958)
- Alfred Hitchcock, North by Northwest (1959)
- Alfred Hitchcock, Psycho (1960)



● Week 5, 23.10.2018

Music for the Western-Japanese auteur: Akira Kurosawa & Fumio Hayasaka

- Akira Kurosawa, Rashomon (1950)
- Akira Kurosawa, Ikiru (1952)
- Kenji Mizoguchi, Ugetsu Monogatari (1953)
- Kenji Mizoguchi, Sansho the Bailiff (1954)
- Akira Kurosawa, Seven Samurai (1954)
- Kenji Mizoguchi, Chikamatsu Monogatari (1954)



● Week 6, 30.10.2018

Music for the European auteur: Michelangelo Antonioni & Giovanni Fusco

- Michelangelo Antoninoni, L'Avventura (1960)
- Michelangelo Antoninoni, La Notte (1961)
- Michelangelo Antoninoni, L'Eclisse (1962)
- Michelangelo Antoninoni, Red Desert (1962)
- Michelangelo Antoninoni, The Passenger (1975)



● Week 7, 6.11.2018

Composers: Nino Rota

- Federico Fellini, Nights of Cabiria (1957)
- Federico Fellini, 8½ (1963)
- Francis Ford Coppola, The Godfather (1972)
- Federico Fellini, Amarcord (1973)
- Francis Ford Coppola, The Godfather II (1974)



● Week 8, 13.11.2018

Composers: Ennio Morricone

- Bernardo Bertolucci, Before the Revolution (1964)
- Sergio Leone, For a Few Dollars More (1965)
- Sergio Leone, The Good, The Bad and The Ugly (1966)
- Pier Paolo Pasolini, Theorem (1968)
- Sergio Leone, Once Upon a Time in the West (1968)
- Sergio Leone, Once Upon a Time in America (1984)
- Guiseppe Tornatore, Cinema Paradiso (1988)



● Week 9, 20.11.2018

Composers: Philip Glass

- Goddfrey Reggio, Koyaanisqatsi (1982)
- Goddfrey Reggio, Powaqqatsi (1988)
- Stephen Daldry, The Hours (2002)



● Week 10, 27.11.2018

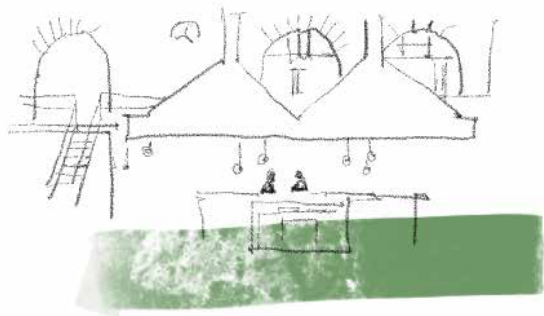
Pairings of late 20th century: Peter Greenaway & Michael Nyman

Peter Greenaway, *The Draughtman's Contract* (1982)

Peter Greenaway, *Drowning by Numbers* (1988)

- Peter Greenaway, *The Cook, the Thief, His Wife and Her Lover* (1989)

Peter Greenaway, *Prospero's Books* (1991)



● Week 11, 4.12.2018

Pairings of late 20th century: Theo Angelopoulos & Elena Karaindrou

Theo Angelopoulos, *The Suspended Step of the Stork* (1991)

Theo Angelopoulos, *Ulysses' Gaze* (1995)

- Theo Angelopoulos, *Eternity and a Day* (1998)

Theo Angelopoulos, *The Dust of Time* (2009)



● Week 12, 11.12.2018

Pairings of late 20th century: Krzysztof Kieslowski & Zbigniew Preisner

Krzysztof Kieslowski, *Dekalog* (1988-9)

- Krzysztof Kieslowski, *The Double Life of Veronique* (1991)

Krzysztof Kieslowski, *Three Colors: Blue, White, Red* (1993-4)



● Week 13, 18.12.2018

Film screening at SineBU

● Grades

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

a) Homework: There will be 4 homeworks throughout the term. These will be in the form of a paragraph or two on a specific question. The total of these homeworks will rank at 24% of grades (each at 6%).

b) Final project: 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 36% of your grades. The final project will be delivered in 1-2 weeks as of the screening.

c) Attendance: Attendance is compulsory since most of what you learn, you will learn in class. Therefore, attendance will weigh at 24% .

d) 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 16%.