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. The musical extracts, which are used in the films to be screened partially, will be heard and discussed first in their musical context. 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 Eisenstein’s collaboration with Shostakovich and Prokofiev, 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 five essential directors have used music in their films; Bunuel, Bresson, Bergman, Pasolini, Kubrick, Godard, Chabrol, Tarkovsky and Fassbinder. Extracts from more than 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: General introduction**

**Features**
- D.W. Griffith’s *The Birth of a Nation* [1915]
- Edgar Ulmer’s *The Black Cat* [1934]
- Charlie Chaplin’s *The Great Dictator* [1940]
- David Lean’s *Brief Encounter* [1945]
- Federico Fellini’s *Amarcord* [1973]
- Giuseppe Tornatore’s *Cinema Paradiso* [1988]
- Theo Angelopoulos’ *Ulysses’ Gaze* [1995]
- David Fincher’s *Seven* [1995]
- Christoffer Boe’s *Allegro* [2005]

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

**Week 2: Historical background**

**Features**
- Luis Bunuel’s *Un Chien Andolou* [1929]
- Luis Bunuel’s *L’Âge d’Or* [1930]
- *Fantasia* [1940]
- *The Cat Concerto* [1947]
- Alfred Hitchcock’s *Vertigo* [1958]
- Bo Windberg’s *Elvira Madigan* [1967] *

**Readings**
[Beyond the Soundtrack, pp. 93 – 96]
[Twenty four frames Under pp. 3 – 8, 28 – 39, 46 – 60]
Week 3: Diegetic and non-diegetic music

Features
Bertrand Blier’s Buffet Froid [1979]
Jonathan Demme’s The Silence of the Lambs [1991]
Claude Suetet’s Un Coeur en hiver [1992] **
Yves Angelo’s Colonel Chabert [1994]
Lars von Trier’s The Idiots [1998]
Ken Loach’s My Name is Joe [1998] **
Gus van Sant’s Elephant [2003] **

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 4: Classical music as leitmotiv or supporting narrative

Features
Roman Polanski’s Rosemary’s Baby [1968]
Luchino Visconti’s Death in Venice [1971]
Robert Benton’s Kramer vs. Kramer [1979] *
Peter Weir’s Gallipoli [1981]
John Boorman’s Excalibur [1981] **
Oliver Stone’s Platoon [1986]
Philip Kaufman’s The Unbearable Lightness of Being [1987] *
John McTiernan’s Die Hard [1989] *
Baz Luhrmann’s William Shakespeare’s Romeo + Juliet [1996] *
Ken Russell’s Dogboys [1998] *
Lars von Trier’s Melancholia [2011] **

Readings
[Film music: A History pp. 143 – 145]
[Overtones and Undertones: Reading Film Music 12 – 37]
[Twenty four frames Under pp. 71 – 76]
[Film Music Studies pp. 96 – 111]
[Film music pp. 36 – 46, 209 – 218]

Week 5: Eisenstein, Prokofiev and Shostakovich

Features
Sergei Eisenstein’s Battleship Potemkin [1925]
Sergei Eisenstein’s *October. Ten Days that Shook the World* [1928]
Sergei Eisenstein’s *Alexander Nevsky* [1938]
Sergei Eisenstein’s *Ivan the Terrible* [1944]

**Readings**

[Overtones and Undertones: Reading Film Music 134 – 147]
[Twenty four frames Under pp. 39 – 42]
[A History of Film Music pp. 176 – 177, 348 – 353]
[Film Music Studies pp. 75 – 77]

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**Week 6: Biopics and period films**

**Features**

Ken Russell’s *The Music Lovers* [1970]
Milos Forman’s *Amadeus* [1984]
Scott Hicks’ *Shine* [1986]
James Lapine’s *Impromptu* [1991]
Alain Corneau’s *Tous les Matins du Monde* [1992]
Anand Tucker’s *Hillary and Jackie* [1998]

**Reading**

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

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**Week 7: The depiction and use of opera in cinema**

**Features**

John Schlesinger’s *Sunday, Bloody Sunday* [1971]
Joseph Losey’s *Don Giovanni* [1979]
Werner Herzog’s *Fitzcarraldo* [1982]
Federico Fellini’s *E la nave va* [1982]
Jean-Jacques Beineix’s *Diva* [1982]
Francesco Rosi’s *Carmen* [1984]
Franco Zeffirelli’s *Otello* [1986]
*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]
Gerard Corbiau’s *Farinelli* [1995]
Claude Chabrol’s *La Cérémonie* [1995]
Roberto Benigni’s *Life is Beautiful* [1997]
Mike Nichols’ *Closer* [2004]

**Readings**

[Twenty four frames Under pp. 246 – 255]
[A History of Film Music pp. 131 – 145]
[Overtones and Undertones: Reading Film Music 254 – 255]
[Film Music Studies pp. 44 – 70]
**Weeks 8: Classical music used for personal/collective drama/tragedy**

**Features**
- Gillo Pontecorvo’s *The Battle of Algiers* [1966]
- Francis Ford Coppola’s *The Godfather* [1972]
- 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]
- Michael Haneke’s *The Piano Teacher* [2001]
- Roman Polanski’s *The Pianist* [2002]
- Nuri Bilge Ceylan’s *Uzak* [2002]
- Nuri Bilge Ceylan’s *Kış Uykusu* [2014]

**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]

**Week 9: Arthouse cinema and classical music; Bunuel, Bresson, Pasolini, Godard, Chabrol and Fassbinder**

**Main features**
- Robert Bresson’s *Un Condemné a mort s’est échappé* [1956]
- Robert Bresson’s *Pickpocket* [1959]
- Pier Paolo Passolini’s *Accatone* [1961]
- Luis Bunuel’s *Viridiana* [1961]
- Jean-Luc Godard’s *Le Mepris* [1963]
- Jean-Luc Godard’s *Un femme mariée* [1965]**
- Robert Bresson’s *Mouchette* [1966]
- Robert Bresson’s *Au Hasard Balthazar* [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 *The Marriage of Maria Braun* [1978]
- Rainer Werner Fassbinder’s *Veronika Voss* [1982]
- Jean-Luc Godard’s *Prenom Carmen* [1983]
- Claude Chabrol’s *Merci pour le Chocolat* [2000]

**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]
### Week 10: Auteur Music; Andrei Tarkovsky and Ingmar Bergman

**Features**
- Ingmar Bergman’s *Through a Glass Darkly* [1962]
- Ingmar Bergman’s *The Silence* [1963]
- 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 *Nostaligia* [1983]
- Andrei Tarkovsky’s *Sacrifice* [1986]
- Ingmar Bergman’s *Saraband* [2003]

**Reading**
- [A History of Film Music pp. 450 – 451]
- [Sacred Cinema of Andrei Tarkovsky pp. 187 – 201]
- [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: Towards a minimalist romantic expression

**Features**
- Peter Greenaway’s *The Draughtman’s Contract* [1982]**
- Peter Greenaway’s *Drowning by Numbers* [1988]**
- Theo Angelopoulos’ *The Beekeeper* [1988]
- Peter Greenaway’s *The Cook, The Thief, His Wife and Her Lover* [1989]
- Krzysztof Kieslowski’s *The Double Life of Veronique* [1991]
- Krzysztof Kieslowski’s *Trois Coloeurs* [1993-4]
- Jane Campion’s *The Piano* [1993]
- Theo Angelopoulos’ *Eternity and a Day* [1998]**
- Stephen Daldry’s *The Hours* [2002]

**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]

### Week 12: 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]