

Class 1: Eleven Functions of the Film Score; Operational Aspects of the Film Music Industry.

This class session addresses the various roles of film music professionals that result in the completed film with music score. Students will be given a theoretical foundation for the use of music in film via film scholar and author Larry M. Timm's eleven defined functions of the film score. Students will be able to apply this foundation to scores from all periods of film music history discussed in subsequent classes. Students will also learn about the difference between diegetic and non-diegetic music cues and how they overlap.

Class 2: In the Beginning: Music for Silent Films (1895-1927) and the Rise of the Symphonic Film Score in the 1930s..

This class session covers the development of the earliest films by the Lumiere brothers, and Thomas Edison's technology for early film and sound. The class will include discussion of the history of venues for film viewing, from the nickelodeon to the grand movie palace, and the impact of the developments in film music upon these venues. Information about music, from early live piano, organ and orchestral accompaniment to the first fully synchronized recorded music film scores and recorded dialog, will also be presented. Students will develop an understanding of the historical considerations of the development of the "new" synchronized sound technology. Students will also learn about the classical music that predated the advent of the cinema, and how it laid the way for the conventions of film music as we know it today.

Class 3: The Rise of the Symphonic Film Score (the 1930s) and The Golden Age of Film Music (1940s-1950s)

This class session covers the symphonic film score of the 1930s, marked by the influence of the Romantic period orchestral score. Students will learn about the European émigré composers who brought the 19th Century Romantic period music style, with its concept of the leitmotif, to Hollywood. Students will learn about the influence of composers such as Wagner, Strauss and Mahler on Hollywood film composers such as Max Steiner and Alfred Newman. They will also learn about the rise of the production process that became institutionalized in the Hollywood "studio system" that included a large music department. Discussion will center on the film scores of such "giants" as Max Steiner, Erich Korngold, Bernard Herrmann, and Miklos Rozsa, who became prominent and innovative figures in film music history. Students will also learn about the use of early electronic musical instruments and how World War II, the Hollywood Blacklist and the advent of television affected the film music industry.

Class 4: The Age of Versatility and the Return to the Traditional Orchestral Film Score (1950s - the Late 1970s).

This class session covers a variety of film music styles, ranging from the music for Spaghetti Westerns (“The Good, the Bad and the Ugly”), to the influence of contemporary atonal compositional techniques in science fiction (“Planet of the Apes”), electronic music, and the advent of jazz and pop music in the film score, including the issue of censorship in Alex North’s score for “A Streetcar Named Desire.” and the advent of jazz and pop music in the film score.

Students will learn about the music in films such as “High Noon” and the scores of Ennio Morricone for the so-called “Spaghetti Westerns,” as well as the influence of Aaron Copland’s music on Elmer Bernstein’s music for “The Magnificent Seven.” Finally, the historic return to the full symphonic orchestral score with John William’s music for “Star Wars” will be discussed.