LISS1015 Music in Film

Module Syllabus

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Module summary
Since the Lumière brothers screened the first ‘moving pictures’ in Paris in the 1890s music has always played a key role in the presentation of film. Throughout the twentieth and early twenty-first centuries music has helped shape the filmic experience, despite being (traditionally) frequently ‘unheard’ in the cinema. This module will explore the history and function of music in film from the silent era to the present day. Specifically, it considers the ‘Golden Age’ of Hollywood in the 1930s and 1940s, the rise of popular music starting in the 1950s, and the more recent use of electronics and innovative sound in the ‘New Hollywood’. Key composers include Max Steiner, Bernard Herrmann, Henry Mancini, Vangelis, John Williams and Hans Zimmer, and in the latter part of the course students will be exposed to different ways of thinking about music in films, including consideration of how scores are created and produced, and the psychology of film music. This module includes a day trip to the National Media Museum.

Objectives
This module offers an introduction to the history of film music from the silent era through to the present. The function of music in a multimedia context will be discussed and students will be introduced to basic analytical techniques that can be used to interpret the role of music in films. The module will also introduce elements of the processes of film scoring and demonstrate aspects of theory in practice.
Learning outcomes
On successful completion of this module, students will be able to:
- recognise the history of film soundtracks from the silent era through to the present;
- recognise the contributions of a range of film composers;
- understand and engage with theoretical debates in the history of film music study at an introductory level;
- analyse sequences from individual film soundtracks with reference to the ideas and approaches covered in the course.

Teaching methods

<table>
<thead>
<tr>
<th>Delivery type</th>
<th>Number</th>
<th>Length hours</th>
<th>Student hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>On-line Learning</td>
<td>1</td>
<td>15</td>
<td>15</td>
</tr>
<tr>
<td>Seminar</td>
<td>8</td>
<td>3</td>
<td>24</td>
</tr>
<tr>
<td>Fieldwork</td>
<td>1</td>
<td>8</td>
<td>8</td>
</tr>
<tr>
<td>Visit</td>
<td>1</td>
<td>10</td>
<td>10</td>
</tr>
<tr>
<td>Private study hours</td>
<td></td>
<td></td>
<td>43</td>
</tr>
<tr>
<td>Total Contact hours</td>
<td></td>
<td></td>
<td>57</td>
</tr>
<tr>
<td>Total hours (100hr per 10 credits)</td>
<td></td>
<td></td>
<td>100</td>
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</tbody>
</table>

Private study
Private Study Time might typically break down as follows:
- 10 hours Cultural Field Trip
- 8 hours preparing for group presentation
- 11 hours preparing for individual presentation
- 24 reading and film viewing (3 hours per lecture)

Methods of assessment

<table>
<thead>
<tr>
<th>Assessment type</th>
<th>Notes</th>
<th>% of formal assessment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Presentation</td>
<td>Individual Presentation (c. 10 minutes). This will be an analysis of the use of music in a scene drawn from a film or TV programme not covered in the course, using the techniques covered in the course.</td>
<td>60</td>
</tr>
<tr>
<td>Presentation</td>
<td>Group presentation (c. 15 minutes). This will be a critical evaluation of a set text, and demonstration of ideas using appropriate audio-visual examples.</td>
<td>40</td>
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</tbody>
</table>
Late Penalties
University rules on penalties for late submission of coursework require 5 full marks to be deducted for each calendar day that passes after the date of required submission. If coursework is not submitted by the end of 14 calendar days following the prescribed deadline, a grade/mark of zero will be returned for that component.

Module outline

Week 1

<table>
<thead>
<tr>
<th>Day</th>
<th>Subject</th>
</tr>
</thead>
<tbody>
<tr>
<td>Monday</td>
<td>Course Introduction; Music in Silent Film</td>
</tr>
<tr>
<td>Tuesday</td>
<td>The ‘Classical’ Hollywood Score</td>
</tr>
<tr>
<td>Wednesday</td>
<td>‘Popular’ Film Scores</td>
</tr>
<tr>
<td>Thursday</td>
<td>Trip to the National Media Museum</td>
</tr>
<tr>
<td>Friday</td>
<td>Electronic Music; Group Presentations</td>
</tr>
</tbody>
</table>

Week 2

<table>
<thead>
<tr>
<th>Day</th>
<th>Subject</th>
</tr>
</thead>
<tbody>
<tr>
<td>Monday</td>
<td>‘New Hollywood’</td>
</tr>
<tr>
<td>Tuesday</td>
<td>Film-Music Psychology</td>
</tr>
<tr>
<td>Wednesday</td>
<td>Film-Score Production Processes</td>
</tr>
<tr>
<td>Thursday</td>
<td>Individual Presentations</td>
</tr>
</tbody>
</table>

Pre-Course Reading


• Hilary Lapedis, ‘Popping the question: the function and effect of popular music in cinema’, *Popular Music*, 18:3, (1999), pp.367-379. This article can be accessed online via JStor, which can be accessed through the University library catalogue when you search for *Popular Music* journal.

**Reading List**


Bennett, Andy, Barry Shank, and Jason Toynbee (eds.) *The popular music studies reader* (London: Routledge, 2006)


Cooper, David, ‘Trevor Jones’s Score for *In the Name of the Father*, in *The Ashgate Research Companion to Popular Musicology* (Aldershot: Ashgate, 2009), pp. 25-42

Cooper, David, Christopher Fox & Ian Sapiro, *CineMusic? Constructing the Film Score* (Newcastle upon Tyne: Cambridge Scholars Press, 2008).


Donnelly, K.J. (ed.), *Film music: critical approaches* (New York: Continuum International Publishing Group Inc., 2001)


Gorbman, Claudia, *Unheard melodies: narrative film music* (Bloomington & Indianapolis, 1987)


Lannin, Steve and Matthew Caley (eds), *Pop fiction: the song in cinema* (Bristol: Intellect, 2005)


Mera, Miguel, & David Burnand (eds), *European film music* (Aldershot: Ashgate, 2006)


Romney, Jonathan and Adrian Wootton (eds) *Celluloid jukebox: popular music and the movies since the 50s* (London: BFI, 1995)

Sapiro, Ian, *Scoring the Score: The Role of the Orchestrator in the Contemporary Film Industry* (New York: Routledge, 2016)


Weis, Elizabeth and John Belton, *Film sound : theory and practice* (Columbia: Columbia University Press, 1985)

Winters, Ben, *Erich Wolfgang Korngold's The adventures of Robin Hood: a film score guide* (Lanham, Maryland: Scarecrow Press, 2007)

Wojcik, Pamela Robertson, and Knight, Arthur (eds.), *Soundtrack available: essays on film and popular music* (Durham and London, 2001)