

Music 168I Syllabus
Film Music Cognition
University of California, Santa Barbara
Spring 2010

Professor: John Hajda
 Music 2312, jhajda@music.ucsb.edu
 Office Hours: M 11-noon, T 1:30-2:30, W 1-2 or by appointment

Class Meetings: M, W 9:30-10:45, Building 387, Room 103

Textbook: Hickman, Roger. *Reel Music: Exploring 100 Years of Film Music*. New York: Norton, 2006.
 The textbook is on reserve at the Arts Library (west side of the Music Building).
 Additional Readings will be distributed in class or posted on E-res.

Prerequisite: Music 11 or equivalent. You should know basic Western music theory terms, e.g. interval, chord, key, time signature. You should also be able to read music notation in the treble and bass clef. For review, see Hickman, Chapter 3, "Elements of Music."

About the Course: This course considers film music as a medium of communication between those involved in film/music production (e.g. director, composer, music supervisor, editor, performers) and their audience. We will discuss the roles of individuals in this process as well as psychological theories about meaning in terms of structure and affect in audio/visual contexts. While this is not a history of film music or "great works" class, we will talk about important figures and films in Hollywood genres.

Schedule of topics:

Week	Reading	Topics/Special notes
1	Hickman, Chap. 2 Hickman, Chap. 4 Timm, Chap. 1 (E-res)	Introduction. Model of film music communication. Functions of film scoring; Drama and film; Listening to film music.
2	Timm, Chap. 2 (E-res)	Operational aspects of the film music industry. Temp tracks; Movie trailers music
3	Hickman, Chap. 14 Hickman, Chap. 19 Hickman, Chap. 20 Hickman, Chap. 25 Hickman, Chap. 26 Hickman, Chap. 32	<i>Casablanca</i> <i>Ben-Hur</i> <i>Psycho</i> <i>Star Wars</i> <i>E.T. the Extra-Terrestrial</i> <i>Titanic</i>
4	Hickman, Chap. 33 Slobin, (E-res) ---	<i>The Red Violin</i> Ethnographic approach to source music Midterm
5	--- Kendall (E-res) Griffin (E-res)	Guest lecture: Wanda Bryant, ethnomusicologist, <i>Avatar</i> The empirical approach to film music cognition. Experimental "semiotics" (Osgood, Kendall). Meaning and affect.
6	Lipscomb & Kendall (E-res) Lipscomb (E-res)	Lipscomb & Kendall model of film music perception. Accent structures.
7	Cohen (E-res)	Congruence-Associationist model.
8		
9	---	Participate in graduate student experiments. Group project presentations.
10	---	Group project presentations. Review for final exam.

Scheduled Midterm: Wednesday, April 21, covering all lecture and assigned readings and films.

Participation in Graduate Student Class Projects: Students enrolled in Music 168I are required to participate in Music 262I (graduate student) class projects. More details will be provided when needed.

Final Exam: Wednesday, June 9, 8-11 a.m. This exam will cover material presented after the midterm.

Units: This is a 4-unit course.

Group Project: Each student will be assigned to a group during week 2 of the quarter. Your group will give an in-class presentation and write-up a 3-4 page analysis of music from a film of the group's choice and approved by the professor. The analysis will incorporate concepts that we will cover in the weeks following the midterm. Each group is required to produce an accompanying DVD that includes the relevant scenes from the film. Groups will present their scene analyses to the class in week 9 or 10. *The paper is due at 8 a.m. on Wednesday, June 9.* More details regarding specific requirements will be given during the course of the term.

UCSB Holiday: Monday, May 31 is a University holiday. Class will not be held and the professor will not be available for office hours or any appointments on this day.

Grading: Letter grades only.

Grading:	Midterm	20%
	Participation in graduate student projects	10%
	Group presentation and paper	30%
	Final exam	40%

Policy on Class Attendance: Students are expected to attend all regularly scheduled class meetings. Absences from exams must be *pre-approved* (no exceptions) and a make-up exam must be scheduled as soon as possible.

Modifications to the above syllabus may be announced by the professor at any time.