
Music for Cinema : The Neglected Art

Start date April 1st 2016

End date April 3rd 2016

Venue Madingley Hall
Madingley
Cambridge

Tutor Chris Howes

Course code 1516NRX086

Director of Programmes Emma Jennings

For further information on this course, please contact

Public Programme Co-ordinator, Clare Kerr
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To book See: www.ice.cam.ac.uk or telephone 01223 746262

Tutor biography

After several years working in the oil and insurance industries Chris Howes trained as a teacher of French, lived and studied in Paris and embarked on a long and successful career in British secondary and adult education.

For the past twenty years he has been lucky enough to work with his main passion in life – music. In this he has had many faces - pianist, speaker, journalist, Cambridge University lecturer, promoter, presenter and MC. His own musical interests encompass classical, jazz, film scores and musical theatre. He has an extensive knowledge of and passion for music's historical, social and political environments, as well as the nuts and bolts of composition, orchestration and the magic and mystery of performance.

Chris has worked with leading international musicians; he has also been an occasional broadcaster on BBC Radio 4 and World Service and on local radio. In recent years his knowledge, humour and audience rapport have given his cruise liner talks widespread success.

Course programme

Friday

Please plan to arrive between 16:30 and 18:30. You can meet other course members in the bar which opens at 18:15. Tea and coffee making facilities are available in the study bedrooms.

19:00	Dinner
20:30 – 22:00	Session 1 The Silent Film Era – Proof of the need for music in film? Film extracts from <i>Shakespeare</i> , <i>Dickens</i> , <i>Buster Keaton</i> , <i>Fritz Lang's 'Metropolis'</i>
22:00	Terrace bar open for informal discussion

Saturday

07:30	Breakfast
09:00 – 10:30	Session 2 Scene setting or scene stealing? - Examples include <i>Sweeney Todd</i> (1936), Erich Korngold: <i>Sea Hawk</i> , Dimitri Tiomkin: <i>High Noon</i> , Andre Previn: <i>Bad Day at Black Rock</i>
10:30	Coffee
11:00 – 12:30	Session 3 Putting the music together – The use of instrumentation and musical leitmotifs. Examples include: Bernard Herrmann (<i>Psycho</i> , <i>Vertigo</i>), Malcolm Arnold: <i>Hobson's Choice</i> ; Vaughan Williams (<i>Scott of the Antarctic</i>)
13:00	Lunch
14:00 – 16:00	Free
16:00	Tea
16:30 – 18:00	Session 4 Reviewing the Situation - Elmer Bernstein: <i>The Man with the Golden Arm</i> ; John Williams: <i>Schindler's List</i> ; Matty Malneck - <i>Witness for the Prosecution</i>
18:00 – 18:30	Free
18:30	Dinner
20:00 – 21:30	Session 5 After the Lights go down: Music as suspense – Bernard Herrmann: <i>The Day the Earth stood still</i> ; <i>The man who knew too much</i> ; Selznick, Hitchcock, Miklos Rosza: <i>Spellbound</i>
21:30	Terrace bar open for informal discussion

Sunday

07:30 Breakfast

09:00 – 10:30 Session 6: **As the lights come up:** Steven Spielberg, Billy Goldenberg – *Duel*; Alexandre Desplat - *The Girl with the Pearl Earring*; Richard Rodney Bennett – *Murder on the Orient Express*

10:30 Coffee

11:00 – 12:30 Session 7: **Film music for spectacle** MGM: Miklos Rozsa - *Ben-Hur*; William Walton – *The Battle of Britain*

12:45 Lunch

The course will disperse after lunch

Course syllabus

Aims:

To understand and describe the application of 'orchestration' by various composers of film scores

To be able to describe the composers' use of music to underscore character, mood and landscape

To prepare an account of the characteristics of an individual composer's style

Content:

The course begins with the historic origins of the use of music for the cinema, from the silent film era of the twentieth century onwards. We use examples from these early years of 'moving pictures' in France, Russia, Britain and America. The excerpts used for this period include Shakespeare, Dickens and the Russian Revolution. We examine the advent of the 'talkies', the use of music and the emergence of highly sophisticated composers writing for film. Our study covers the influx to Western Europe and USA of many aspiring composers escaping totalitarian regimes in the first half of the twentieth century. We analyse the nature of 'orchestration' and how it is used to create mood and character as well as underlining the evolution of the drama.

Presentation of the course:

All possible means are used to demonstrate the role of music in film. Many extracts of film are employed to advance the appreciation of the music and its importance to the film. I use many film scenes which I have edited for the purpose of the course. We also listen to certain pieces of music independently from the relevant film. In all parts of this course I encourage discussion and enquiry by the group of students.

From the start I choose some aspects of a film with which to give an analysis, description and comment myself as examples of the kinds of thing which I am looking to the students to achieve

Outcomes:

As a result of the course, within the constraints of the time available, students should be able to:

1. Accurately list the instrumentation and other musical effects of a given piece of film music after listening to it
2. Analyse what the composer is trying to achieve at any given point
3. Assess what a composer should be striving to achieve in any given scene
4. Explain verbally and/or in writing in what ways the composer has succeeded or failed and give a lucid assessment of how well or badly a composer has used music.

Reading and resources list

Listed below are a number of texts that might be of interest for future reference, but do not need to be bought (or consulted) for the course. Due to the cost of the below books we advise students to make enquiries at a public or college library rather than buying them.

Author	Title	Publisher and date
Roy Prendergast	<i>A Neglected Art – a critical study of music in films</i>	New York University Press, 1977
Mervyn Cooke	<i>A History of Film Music</i>	Cambridge University Press, 2008
Kathryn Kalinak	<i>Film Music – A Very Short Introduction</i>	Oxford University Press USA, 2010

Note Students of the Institute of Continuing Education are entitled to 20% discount on books published by Cambridge University Press (CUP) which are purchased at the Press bookshop, 1 Trinity Street, Cambridge (Mon-Sat 9am – 5:30pm, Sun 11am – 5pm). A letter or email confirming acceptance on to a current Institute course should be taken as evidence of enrolment.

Information correct as of: 10 March 2016