

GE Cluster 60CW – America, 1954-1974 – Seminar 3

The Socio-Cultural Contributions of American Film Music, 1954 to 1974

Spring 2008 – Mon. 3-5:50 – 2278 Public Affairs

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From the mid-1950s through the early 1970s, film music strongly contributed to America's artistic and cultural growth. This includes original music composed for suspense and horror films, historical epics and westerns, and science-fiction films. It also includes popular music, such as in several types of dramas, films of earlier musicals, and rock musicals. From the latter part of the period, it includes a highly diverse range of scores adapted from other types of existing music, as well as additional new instrumental music. The types of music for these various films include modern orchestral, neo-Romantic, electronic, Latin-American, pop, musical theatre, folk-rock, hard and psychedelic rock, R&B and soul, classical, avant-garde, folk-inspired, and jazz-related styles.

Schedule

Week 1—Suspense and Horror	Week 5—Turn On, Tune In ...
• <i>Vertigo</i>	• <i>Breakfast at Tiffany's</i>
Week 2	• <i>Hair</i>
• <i>Psycho</i>	Week 6—Drop Out
—Epics about the Past	• <i>Easy Rider</i>
• <i>Ben-Hur</i> (in-class only)	• <i>Shaft</i>
• <i>The Magnificent Seven</i>	Week 7—New Takes on the “Future”
Week 3—“Alien” Landscapes	• <i>2001: A Space Odyssey</i>
• <i>Forbidden Planet</i>	• <i>A Clockwork Orange</i>
• <i>Planet of the Apes</i>	Week 8—New Takes on the Past
Week 4—“Us” and “Them”	• <i>The Godfather</i>
• <i>Touch of Evil</i>	• <i>American Graffiti</i>
• <i>West Side Story</i>	Week 9—Individual Presentations, 1 st half
	Week 10—Individual Presentations, 2 nd half

Course Work

- fifteen films to view; on the course website (by April 4th) and on reserve at Powell 270
- selected readings; available as PDFs on the course website
- seven journal entries concerning specific readings and films; due online each Monday by 10 a.m. in Weeks 2-8—20% total (also factors in your in-class discussion participation)
- an in-class, 30-minute group presentation covering a specific reading about one of the featured films; takes place during one of the class meetings in Weeks 2-8—20%
- an in-class, 15-minute individual presentation on an additional film; Week 9 or 10—25%
- a 7-8 page essay based on that same additional film; due during exam week—35%
- you must also provide an outline and an annotated bibliography for your topic by Week 7

Readings

Week 1 (March 31)

Kalinak, Kathryn. "Introduction" and Chapter 1, "The Language of Music: A Brief Analysis of *Vertigo*." In *Settling the Score: Music and the Classical Hollywood Film*. Madison: University of Wisconsin Press, 1992.

Hickman, Roger. "Modern Styles: *Vertigo*." Excerpt from Chapter 18, "The Close of the Decade, 1956-1959." In *Reel Music: Exploring 100 Years of Film Music*. New York: Norton, 2006.

Sullivan, Jack. "*Vertigo*: The Music of Longing and Loss." Chapter 18 in *Hitchcock's Music*. New Haven: Yale University Press, 2006.

Week 2 (April 7)

Hickman. Chapter 20: "*Psycho*" (most of the chapter)

Sullivan. Chapter 20: "*Psycho*: The Music of Terror."

[Not assigned – Hickman, Chapter 19: "*Ben-Hur*" – I will cover this film in class]

Hickman. "Movie Themes: Instrumental." Excerpt from Chapter 21: "Declining Traditions, 1960-1967."

Week 3 (April 14)

Hickman. "Avant-garde: *Forbidden Planet*." Excerpt from Chapter 17: "Expanding Modern Styles, 1950-1956."

Barron, Bebe and Louis. "*Forbidden Planet*." *Film Music (Notes)*. Summer 1956 (15.5), 18.

Leydon, Rebecca. "*Forbidden Planet*: Effects and Affects in the Electro Avant Garde."

In *Off the Planet: Music, Sound and Science Fiction Cinema*. Philip Hayward, ed. London: John Libbey, 2004.

[Presentation Group 1 includes discussion of the preceding item.]

Hickman. "Films from the Late 1960s: *Planet of the Apes*." Excerpt from Chapter 23: "Crisis Years, 1968-1972."

Week 4 (April 21)

Hickman. "Popular Music: *Touch of Evil*." Excerpt from Chapter 18: "The Close of the Decade, 1956-1959."

Hickman. "Musicals: *West Side Story*." Excerpt from Ch. 21: "Declining Traditions, 1960-1967."

Knapp, Raymond. "*West Side Story*." Excerpts from Chapter 8: "Race and Ethnicity." In *The American Musical and the Formation of National Identity*. Princeton: Princeton University Press, 2005.

[Presentation Group 2 includes discussion of the preceding item.]

Week 5 (April 28)

Hickman. “Movie Themes: Songs—Breakfast at Tiffany’s.” Excerpt from Chapter 21: “Declining Traditions, 1960-1967.”

Smith, Jeff. “My Huckleberry Friend.” Chapter 4 in *The Sounds of Commerce: Marketing Popular Film Music*. New York: Columbia University Press, 1998.

[Presentation Group 3 includes discussion of the preceding item.]

Hickman. “Landmarks of the New Era” (etc.). Excerpts from Chapter 22: “The Emerging New Era, 1960-1967.” [This is a short excerpt on *The Graduate*, but this film is now optional.]

Knapp. “*Hair*.” Excerpt from Chapter 6: “Counter-mythologies.”

[Presentation Group 4 includes discussion of the preceding item.]

Week 6 (May 5)

Hickman. Excerpt on *Easy Rider*. Excerpt from Chapter 23: “Crisis Years, 1968-1972.”

Hickman. “New Action Heroes.” Excerpt from Chapter 23: “Crisis Years, 1968-1972.”

Cowger, Kelsey. TBA. An article about the music for *Shaft*.

[Presentation Group 5 includes discussion of the preceding item.]

Week 7 (May 12)

Hickman. “*2001: A Space Odyssey*” and “Films of the Early 1970s: *A Clockwork Orange*.” Excerpts from Chapter 23: “Crisis Years, 1968-1972.”

[Optional] Patterson, David W. “Music, Structure and Metaphor in Stanley Kubrick’s *2001: A Space Odyssey*.” In *American Music*, Vol. 22, No. 3 (Autumn 2004), pp. 444-474.

Chion, Michel. “Style.” In *Kubrick’s Cinema Odyssey*. Translated by Claudia Gorbman. London: BFI, 2001 (1999).

[Presentation Group 6 includes discussion of the preceding item.]

Week 8 (May 19)

Hickman. “The Godfather.” Excerpt from Chapter 23: “Crisis Years, 1968-1972.”

Greene, Naomi. “Family Ceremonies: or, Opera in *The Godfather* Trilogy.” In *Francis Ford Coppola’s “The Godfather” Trilogy*. Nick Browne, ed. Cambridge: Cambridge University Press, 2000.

[Presentation Group 7 includes discussion of the preceding item.]

Hickman. “Eclectic Scores: *Chinatown*” and “Adapted Scores: Classic Rock.” Excerpts from Chapter 24: “The Postwar Years, 1973-1976.” [*Chinatown* is now optional.]

Smith, Jeff. “The Sounds of Commerce.” Chapter 7 in *The Sounds of Commerce: Marketing Popular Film Music*. New York: Columbia University Press, 1998.

[Presentation Group 8 includes discussion of the preceding item.]

Week 9 (May 26)

Memorial Day (holiday)

Week 10 (June 2) and Exam Week (June 9?)

Individual presentations, first batch & second batch