

# MUSIC

## *Music in Science-Fiction Films*

- I. BASIC ELEMENTS OF MUSIC THEORY                      20%
  - A. Sound and Music
    - 1. Definitions
      - a. Music Is Sound Organized in Time
      - b. Music of the Western World
    - 2. Physics of Musical Sound
      - a. Sound Waves
      - b. Instruments as Sound Sources
  - B. Pitch, Rhythm, and Harmony
    - 1. Pitch
      - a. Pitch, Frequency, and Octaves
      - b. Pitch on a Keyboard
      - c. Pitch on a Staff
      - d. Pitch on the Grand Staff
      - e. Overtones and Partial
      - f. Equal Temperament: Generating the Twelve Pitches by Dividing the Octave
      - g. Scales: Leading Tone, Tonic, Dominant
      - h. Intervals
      - i. Intervals of the Major Scale
      - j. Minor Scales and Blues Inflections
      - k. Melody Defined; Example, Using Scale Degrees
      - l. Contour
      - m. Range and Tessitura
    - 2. Rhythm
      - a. Beat
      - b. Tempo
      - c. Meter: Duple, Triple, and Quadruple
      - d. Rhythmic Notation
      - e. Time Signature
      - f. Simple and Compound Subdivision
      - g. Mixed and Irregular Meter
      - h. Syncopation
      - i. Polyrhythm
    - 3. Harmony
      - a. Common-Practice Tonality
      - b. Chords
        - i. Triads
        - ii. Inversions
      - c. Keys
        - i. Keys and Key Signatures

- ii. Hierarchy of Keys: Circle of Fifths
  - d. Harmonic Progression
    - i. Dissonance and Consonance
    - ii. Diatonic Triads
    - iii. The Dominant Triad's Special Role
    - iv. Bass Lines
    - v. The Dominant Seventh Chord
    - vi. Example: A Harmonized Melody
  - e. Other Diatonic Chords
  - f. Chromatic Harmonies and Modulation
  - g. Beyond Common Practice
- C. Other Aspects of Musical Sound
  - 1. Texture, Counterpoint, Instrumentation, More Timbre
  - 2. Dynamics, Articulation, Ornamentation
- D. Form in Music
  - 1. Perceiving Musical Form
  - 2. Elements of Form
    - a. Motive
    - b. Phrase
    - c. Cadence
    - d. Theme
    - e. Introduction and Coda
  - 3. Common Forms
    - a. Repetition
    - b. Variation
      - i. Theme and Variations
      - ii. 12-Bar Blues
      - iii. Improvisation
    - c. Contrast
      - i. Ternary and Rondo Forms
      - ii. 32-Bar Form
      - iii. Verse-Chorus Form
    - d. Development
      - i. Fugue
      - ii. Sonata Form
- E. Which Is the Real Music? Scores, Recordings, and Performance

II. BUILDING FROM THE FAMILIAR            30%

- A. The Vaudeville Foundation
- B. Music as a Mask for Noisy Film Projectors
  - 1. Skladanowsky's Berlin Screenings
  - 2. The Lumières' Paris Screenings
- C. The First Science Fiction Film
  - 1. *A Trip to the Moon*
  - 2. An Original Film Score?
- D. Méliès's Film Comes to America

- E. Greater Musical Ambition
  - 1. Co-opting the Vaudeville Orchestra
  - 2. Stretching the Boundaries
  - 3. Fritz Lang's *Metropolis*
  - 4. LISTENING COMPANION 1: *METROPOLIS*, "METROPOLIS THEMA" (METROPOLIS THEME) AND "MASCHINEN" (MACHINES) (1927) – GOTTFRIED HUPPERTZ
- F. Synchronized "Sound"
  - 1. Sound-on-Disk vs. Sound-on-Film
  - 2. Breaking the Sound Barrier: *The Jazz Singer*
  - 3. Spending the Money: *King Kong*'s Original Score
  - 4. Temp Tracks (Temp Scores)
- G. A Notorious Case of "Temp Love"
  - 1. *2001: A Space Odyssey*
  - 2. A Compilation Score (Fifty Years Late)
  - 3. LISTENING COMPANION 2: *2001: A SPACE ODYSSEY*, "ALSO SPRACH ZARATHUSTRA (SUNRISE)" (1896/1968) – RICHARD STRAUSS
- H. *E.T.*, the Eighties Blockbuster
  - 1. Spielberg's Film
  - 2. Williams' Score Helps Create a Beloved Character
  - 3. LISTENING COMPANION 3: *E.T.: THE EXTRA-TERRESTRIAL*, "SENDING THE SIGNAL" (1982) – JOHN WILLIAMS
- I. Romantic Gestures in a Modern Genre
  - 1. The Major Tritone Progression
  - 2. The MTTP and the Romantic Era
  - 3. *Dune*: A Messy Film, A Masterful Score
  - 4. LISTENING COMPANION 4: *DUNE*, "PROLOGUE" AND "MAIN TITLE" (1984) – TOTO

### III. EXPLORING NEW TIMBRES

20%

- A. Music by a Master: Bernard Herrmann
  - 1. The Big-Budget Treatment: *The Day the Earth Stood Still*
  - 2. The Plot of *The Day the Earth Stood Still*
  - 3. Herrmann's Freedom to Experiment
  - 4. LISTENING COMPANION 5: *THE DAY THE EARTH STOOD STILL*, "PRELUDE" AND "OUTER SPACE" (1951) – BERNARD HERRMANN
- B. Bebe and Louis Barron and *Forbidden Planet*
  - 1. A Movie Full of Firsts
  - 2. Shakespeare on Altair IV
  - 3. Music From Machines
  - 4. LISTENING COMPANION 6: *FORBIDDEN PLANET*, "MAIN TITLES (OVERTURE)" (1956) – BEBE AND LOUIS BARRON
- C. Starring the Synthesizer
  - 1. Vangelis, *Blade Runner*, and Future Noir
  - 2. Ridley Scott's Film
  - 3. Music for Dystopia
  - 4. LISTENING COMPANION 7: *BLADE RUNNER*, "END TITLES" (1982) – VANGELIS
- D. *TRON*

1. A CGI Pioneer
2. *TRON*'s Plot
3. Wendy Carlos's Score: A Blending of Colors
4. LISTENING COMPANION 8: *TRON*, "CREATION OF TRON" (1982) – WENDY CARLOS

#### IV. MUSIC PLAYS A ROLE

30%

- A. John Williams, *Star Wars*, and Source Music from the Cantina Band
  1. Building a Blockbuster
  2. Lucas's Film
  3. Williams's Case for an Original Score
  4. Dolby Sound
  5. LISTENING COMPANION 9: *STAR WARS*, "CANTINA BAND" (1977) – JOHN WILLIAMS
- B. Spielberg's *Close Encounters of the Third Kind*
  1. Columbia Pictures Takes a Chance
  2. Spielberg's Film
  3. Solfège Through the Centuries
  4. LISTENING COMPANION 10: *CLOSE ENCOUNTERS OF THE THIRD KIND*, "WILD SIGNALS" (1977) – JOHN WILLIAMS
- C. Music as a Means of Establishing Setting
  1. Back to the Future, Yet Again
  2. *Back to the Future III*
  3. Silvestri and ZZ Top's "Doubleback"
  4. LISTENING COMPANION 11: *BACK TO THE FUTURE III*, "DOUBLEBACK (EXTENDED VERSION)" (1990) – ZZ TOP AND ALAN SILVESTRI
- D. *WALL•E*: Music Humanizes
  1. "Pixar's Ninth Consecutive Wonder"
  2. A Robot Love Story
  3. "Borrowed" Songs from *Hello, Dolly!*
  4. Thomas Newman's Score
  5. LISTENING COMPANION 12: *WALL•E*, "2815 A.D." (2008) – THOMAS NEWMAN
- E. *Inception* and Édith Piaf's "Non, je ne regrette rien"
  1. Christopher Nolan's *Inception*
  2. Mental Espionage
  3. Hans Zimmer and Music as a Plot Signpost
  4. LISTENING COMPANION 13: *INCEPTION*, "DREAM IS COLLAPSING" (2010) – HANS ZIMMER
- F. *Mars Attacks!* And Music Saves the Day
  1. Tim Burton and an A-List Cast for a B-Movie Tribute
  2. Burton's Film: A Tribute to Cheesiness
  3. The Integral Role of Music in the Film
  4. LISTENING COMPANION 14: *MARS ATTACKS!*, "MAIN TITLES" (1996) – DANNY ELFMAN