SYLLABUS - RECA 393/593

Movie Music

INSTRUCTOR:
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OFFICE HOURS BY APPOINTMENT ONLY

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COURSE OUTLINE:

The goals of this course are to give the student the foundation for more advanced study and to establish an understanding of the main principles of music and sound as a functional element in films. This class involves looking at and analyzing film clips; over the course of the semester around 200 clips will be presented in class. For that reason, the class attendance is absolutely crucial.

In the beginning, some time will be spent on how to generally look at and evaluate film clips, emphasizing the dramatic aspect of the narrative. After that, film sound will be classified as it relates to the visuals: diegetic, non-diegetic, and meta-diegetic. This will be followed by the first examination. Next, the study of how music aesthetically functions in the cinematic arts will occupy the rest of the semester. The second examination will be cumulative and based on a comprehensive understanding of everything covered during the semester. The final paper will be a take home exam about the music in a film that you select.
I hope, that after taking this class you will be able to perceptively look at and listen to film soundtracks. I hope, also, you will become equipped with the analytical skills to interpret the relationships among the elements which take place on aural and visual planes of cinematic experience. The knowledge gained in this class may help you in making your films which include music as a creative component.

GENERAL INFORMATION ON THE WWW:

You should visit RECA 398/598 class WEB-PAGE where you will find on-line all the materials relevant to this class.

http://myweb.lmu.edu/mmilicevic/classes/

GRADING:

Grading for the will be based on 2 in-class exams and the final paper that will be an analysis of the music in a film of your choice.

20% TEST #1  
30% TEST #2  
50% FINAL PAPER

YOU CANNOT MISS A TEST – THERE IS NO WAY TO RE-TAKE THE TEST!!!

GRADING SCALE:

- A 97% - 100% superior
- A- 93% - 96% outstanding
- B+ 89% - 92% very good
- B 85% - 88% good
- B- 81% - 84% better than average
- C+ 77% - 80% above average
- C 73% - 76% average
- C- 68% - 72% below average
- D 64% - 67% poor
- F 63% - below failure
Safety:

Since the School of Film and Television is fully committed to safety and sensible risk management, every student will be required to adhere to all safety and risk management policies. The School considers violation of the Safety and Risk Management policies infractions of the LMU Student Honor Code (Cf. Undergraduate and Graduate Bulletin 2008-2010, pg. 58). In accordance with the Honor Code guidelines and process, disciplinary measures may range from warnings, to failure in the course to expulsion from the University. Additionally, any footage acquired during the commission of a violation of these policies will be disallowed from the project.

Students in violation of SFTV policies also risk suspension of Privileges. Privileges include access to SFTV Production and Post Production resources and equipment and participating at the end of the semester screenings. When a violation occurs, the Instructor, the appropriate Department Chair, HOPA and the Graduate Director will meet to determine whether and to what extent the student shall incur temporary loss of privileges, or they may jointly make a recommendation to the Dean for permanent loss of privileges.

SFTV Grading Screenings:

The Final Screenings are grading sessions. They are open to, and welcome, all SFTV students, the entire SFTV community and invited guests including key crew and alumni. There will be a special screening for crewmembers, friends and family at the end of the grading week. The procedures for the end Final Screenings will be announced. In accordance with departmental policy, student projects will not be screened past the maximum length specified in the syllabus.
DIEGESIS:

The total world of the story action. What is assumed to exist in the WORLD that film depicts.

Diegetic Film Sound:
The sound source which is situated in the diegetic space/time.

Non-diegetic Film Sound:
Sound not perceived by diegetic characters. (voice over, musical score)

Meta-diegetic Film Sound:
Subjective sound such as internal monologue which represents character’s thoughts as they are happening in present tense. Sound imagined by a character as a result of auditory hallucinations, or other kinds of altered states of consciousness.
FILM SOUND BEYOND REALITY: 
SUBJECTIVE SOUND IN NARRATIVE CINEMA

To my knowledge, the first one who proposed the meta-diegetic category for, so called, internal sounds was Claudia Gorbman in her film sound taxonomy. According to Gorbman, sound source on the narrative level may be diegetic, extra-diegetic, and meta-diegetic. Meta-diegetic sound was explained as sound imagined, or perhaps, hallucinated by a character. Before Gorbman, there have been numerous theories which agree on the basic principle that film sound may be perceived as either diegetic, or non-diegetic--as defined by its source of origin. Therefore, the sound which is normatively perceived and understood by the film characters may be called diegetic; e.g. all the dialogue, sound effects, and music that originate in diegetic space; and non-diegetic sound which would then be the opposite from diegetic; e.g. voice-over narration, and musical score--both of whose existence film characters are unaware.

Bordwell and Thompson unnecessarily complicated this matter by looking at the diegetic and non-diegetic sound from its temporal relationship to the image. According to them, film sound can appear earlier, simultaneously, or later than the image. Classifying even further, they recognized displaced diegetic sound, which takes place in the past or the future, and simple diegetic sound, which is taking place in the present. In addition, they propose, each of these categories may be external, i.e. spoken aloud by the character(s) and internal, i.e. imagined in the character’s head (thoughts).

Theorizing even further Michel Chion proposed two more new categories for internal sound. He writes:

*Internal sound* is sound which, although situated in the present action, corresponds to physical and mental interior of a character. These include physiological sounds of breathing, moans or heartbeats, all of which could be named *objective-internal* sounds. Also in this category of internal sounds are mental voices, memories, and so on, which I call *subjective-internal* sounds.

All these film theories that attempt to classify film sound into absolute and complicated categories talk about sound which parallels or counterpoints the images, sound that is synchronous or asynchronous in relation to the images, sound that is either realistic or unrealistic, or sound that is literal or nonliteral. In order to accomplish this impossible pursuit and get to the bottom of the meaning of film sound, all these theories needed several sub-categories which in return required their own sub-sub-categories, and so on ad infinitum. The reason why these film sound theories have difficulties lies in their attempt to get absolutely finite results beyond contingency. Unfortunately, in the end they become more about making classifications than they do about understanding cinema.

Even though Gorbman was critical of over-classifying film sound by the others, she likewise proposed just another set of categories. Gorbman was of considerable significance, since she established the term meta-diegetic and opened up the whole new analytical world of subjective and non-normative film sound. Here, I am going to focus on meta-diegetic sound, but before I do that, let me introduce another term--oneiric. In ancient Greek *ονειρος* (ονειρος) means dream and the first one who adopted this term was Vlada Petric using *oneiric cinema* to describe films that deal with various kinds of altered states of consciousness. Petric’s interest in oneiric film perception exists mostly on visual level, he states:

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2. The total world of the story action is called *diegesis* (δηγησις) in the ancient Greek.
On a purely cinematic level, oneiric implies film imagery that stimulates a paradoxical experience: while the event on the screen is perceived on a rational level as absurd and impossible, it is at the same time accepted as "reality," with full psycho-emotional involvement on the part of the viewer in the diegetic world presented on screen.6

There is a significant difference in achieving the oneiric at visual and aural planes of experience, but if there is a common element it is represented by a departure from normative perception of reality. Freud writes in his preface to the first edition of Interpretation of Dreams that "the dream represents the first class of abnormal psychical phenomena";7 he depicts it as a deviation from the usual condition of mind.

I am going to use meta-diegetic to signify character’s subjective perception of the reality, and oneiric to signify character’s total or partial departure from reality. Both of these terms are referring to the deviation from normative film sound into a subjective sound of altered states of consciousness. Nonetheless, the notion of meta-diegetic perception could be traced back into the silent days of Italian Futurist cinema. Written in 1916 Manifesto of Futurist Cinema8 among other important points stated that their films would be a sort of polyexpressive symphonies and dramatized states of mind. Siegfried Kracauer has written about special modes of reality9 that could be cinematically represented. Kracauer pointed out that "films may expose physical reality as it appears to individuals in extreme states of mind generated by" various kinds of "mental disturbances or any other external or internal causes." The first actual creative use of meta-diegetic film sound as a dramatized state of mind dates back to 1929 and the first British talkie Blackmail by Alfred Hitchcock. In the well known knife sequence Hitchcock is using sound to penetrate the subjective mental state of Alice (Anny Ondra) whose aural perception of reality supresses everything but the word knife, which rings in her mind and becomes the solely focus of her attention, until her father interrupts: “Alice, cut a bit of bread, will you.”10

The most common use of subjective film sound that is certainly in a form of the internal monologue. Bela Balasz wrote in 1952 that film sound would be most expressive when it was asynchronous to the picture.11 Such sound would be conceived independent of the image but, at the same time, give it a parallel meaning—a sort of running commentary to the scenes. Balasz wrote:

In one of the Soviet war films there was a young soldier whose nerves give way when he first comes under fire. He deserts his comrades and hides in a shell-hole. A close-up shows his face and by his closed mouth we can see that he is silent. Nevertheless we hear him talking. The monologue we hear is in his mind and we listen tensely to what he is silently saying to himself. If he had really spoken aloud and said the same

6 Vlada Petric, Oneiric Cinema: The Isomorphism of Film and Dreams, Handout for the course Oneiric Cinema, (Cambridge, Massachusetts: Harvard University, Spring 1995), 1.
10 Many authors have written about this scene:
After having killed her assailant with a knife, the young heroine of Alfred Hitchcock’s "Blackmail" finally returns to her parents' shop and there overhears the chatter of a gossipy woman customer. The camera is just focusing on the listening girl, as the woman suddenly drops the word "knife."

Like images, sound can be used subjectively to express the impressions or state of mind of a character in the film. There is the famous scene from Hitchcock's Blackmail in which the words 'Knife, Knife, Knife', are repeated in a frightened girl's mind.

Most of the experiments are in the expressionistic mode, the two most famous examples being the subjective distortion of the word "knife" in "Blackmail" and the interior monologue in Murder. Both experiments are attempts to convey a character's thoughts and feelings. Yet at the same time both techniques draw attention to themselves as tricks and leave the audience emotionally outside the characters.

Elisabeth Weis and John Belton, Film Sound: Theory and Practice, (New York: Columbia University Press, 1985), 302.
words in a voiced monologue, this scene would have been unbearable. For nowadays even on the stage we find an 'unnatural' monologue difficult to accept.

Balasz also stressed that "asynchronous sound has no need to be natural. Its effect is symbolic and it is linked with the visuals it accompanies through its significance, in the sphere of mind, not of reality." Balasz was convinced that "this is the richest and deepest possibility of artistic expression of sound film," because the action can move on two parallel levels at the same time, "in the sphere of sound and in the sphere of visual image." Mary Ann Doane stressed the difference between the voice-over and the interior monologue. She emphasized that interior monologue displays what is inaccessible to the image, what exceeds the visible: the "inner life" of the character.  

An aural oneiric-feeling in narrative cinema, as stated earlier, is usually achieved by some kind of departure from normative film sound. Most of the film sound is normatively diegetic and non-diegetic, thus deviation from it may lead into oneic or meta-diegetic. There are two terms from theories of sleep and dreams which may come in handy for our understanding of oneic--hypnagogic and hypnapompic. Hypnagogic representing the state of falling asleep or drifting away from the reality world, and hypnapompic representing the state of waking up or coming back to the reality world.

Meta-diegetic use of sound as internal monologue has become a fairly common practice in contemporary film making. I would like you to pay attention to a more complex but very effective use of film sound creating an oneic mood for meta-diegetic soundscape. Now, I am going to present several examples of aural oneiricism as used in different films. Since all these examples share the common element of move into non-normative film sound lets see what are the ways of achieving it. One of the simplest and most vivid jumps into an oneic mood is by completely dropping off the normative sound effects and letting the music alone to take over.

One of the most vivid and interesting examples of an oneic soundscape comes from Witness (USA 1985) directed by Peter Weir. In the sequence at the police station where detective John Book (Harrison Ford) is showing the mug shots of the possible killers to the Amish boy, Samuel (Lukas Haas), sound effects to create the atmosphere of a police office are deliberately mixed in, much louder than normally. This is done to highlight the subjective reaction of the Amish boy to a alien environment of a police office. Then, wandering around Samuel sees in a display cabinet a paper clip and the photograph of McFee (Danny Glover), a top narcotics officer, honoring him for his achievements in a youth project. At that moment, the boy realizes that McFee is actually the killer, meanwhile the sound effects have been dropped out (leaving the reality) and the musical score (Maurice Jarre) alone creates an oneic mood. Detective John Book comes in a subtle slow motion towards the boy who is pointing his index finger to McFee’s photo identifying him as the killer. Book stunningly realizes the implications of boy’s discovery and the fact that the police department itself is involved in the killing. The “wake up call” from this oneic state comes as a door buzzer sound effect leading into the upcoming scene.

I would like to conclude stating that, regardless of the category, film sound is trying to create a hyperreal aural representation of the plot which can make the audience transcend the limitations of cinematic medium and believe the conceit presented before them. So far, not much has been written about the aural oneiricism as a part of cinematic virtuality, and I hope that this class will prompt you to more often effectively use meta-diegetic media sound in your ways of artistic expression.

12 ibid. 219.
Contextual Meaning of Music

1. Music is any acoustical phenomenon that human beings want to consider as music.

2. Music is a form of communication in a common cultural context, a sound that is organized into socially accepted patterns.

3. Music is based on some consensus of opinion about the principles on which the sounds of music should be organized. No such consensus can exist until there is some common ground of experience.

4. Music cannot express anything extramusical unless the experience to which it refers already exists in the mind (matrix) of the listener.

5. What turns one man off may turn another man on, not because of any absolute quality in the music itself but because of what the music has come to mean to him as a member of a particular society or social group.

6. The value of music is to be found in terms of the human experiences involved in its creation and consumption.

7. Music can express social attitudes and processes, but it is useful and effective only when it is heard by the prepared and receptive ears of people who have shared, or can share in some way, the cultural and individual experiences of its creators.

8. We may never be able to understand exactly how another person feels about piece of music, but we can perhaps understand the structural factors that generate the feelings.

These points are wonderfully articulated by John Blacking in his book “How Musical is Man”
**BASIC CONCEPTS IN WESTERN MUSIC**

**RHYTHM**
The organization of music in respect to time. The aspect of music concerned not with pitch but with the distribution of notes in time and their accentuation.

**TEMPO**
The pace of a musical performance as determined by rate of speed (fast - slow).

**PITCH**
The word used to indicate the relative location (high - low) of a musical sound.

**MELODY**
A succession of three or more (musical?) sounds varying in pitch. Melody is a horizontal aspect of musical 'texture'.

**DYNAMICS**
Gradations of intensity (loudness - softness) in a musical performance.

**HARMONY**
The simultaneous sound of three or more notes in a way that is musically significant. The vertical structure of a musical composition.

**TEXTURE**
The horizontal and vertical relationships of musical materials.

**MONOPHONY**
Music consisting of a single line without additional parts or accompaniment.

**POLYPHONY**
Music which is conceived as a combination of two or more independent lines.

**TIMBRE (Tone Color)**
The characteristic quality of sound which distinguishes a note as performed on one instrument from the same note performed on other instruments or voices.

**ORCHESTRATION**
Employing the various instruments in accordance with their individual properties (tone colors) in an instrumental composition.

**PHRASING & ARTICULATION**
Terms used to describe clear and meaningful rendition of music (chiefly of melodies), comparable to an intelligent reading of poetry.

**MOTION**
The rate of change applied on any of the above.
PERIODS IN WESTERN MUSIC

(Roughly)

Middle Ages -------------- 500 - 1450
Renaissance -------------- 145 - 1650
Baroque ------------------ 1650 - 1750
Classicism --------------- 1750 - 1850
Romanticism -------------- 1850 - 1920
Impressionism ----------- 1890 - 1930
Expressionism ----------- 1905 - 1930
Avant Garde -------------- 1950 - 1980

INSTRUMENTS OF WESTERN ORCHESTRA

WOODWINDS
flute
obo
clarinet
bassoon

BRASS
French horn
trumpet
trombone
tuba

PERCUSSION
timpani
all kinds of drums and cymbals
xylophone
marimba
tubular bells
etc. etc. etc.

STRINGS
violin
viola
cello
double bass

ADDITIONAL INSTRUMENTS
piano
harp
harpsichord
accordion
guitar
saxophone (woodwind instrument)
ESTABLISHED “NORMATIVE” CONVICTIONS ABOUT WESTERN MUSIC

(adopted by the film music composers and audiences)

OLD MUSIC<---->NEW MUSIC
TONAL<------------->ATONAL
ACOUSTIC<-------->ELECTRONIC

WARM------------------- COLD
NATURAL--------------- ARTIFICIAL
EMOTIONAL------------ BASED ON REASON
INSPIRING------------ CALCULATING
FERTILE------------- STERILE
HEALTHY------------ DISEASED
DIVINE------------- DEMONIC
FILM MUSIC

Easy-listening music and film music have much in common. They are both utilitarian; both received in a predominantly nonmusical context; neither is designed to be closely attended to. This type of music is called functional and in its consumption subordinates its form and volume (presence) to the context in which it is deployed. Its effectiveness often depends upon its not being listened to; its primary goal is the service of the narrative. Film music exists primarily for emotional dimensions and aesthetic enrichment of the scene that it supports. Film music is not intended to stand alone as music, with an exception for the use of songs. In general, non-diegetic music tells the audience what they “should” feel about the images they are watching. It may also tell them what certain characters within the film feel at different occasions.

SPOTTING

During the SPOTTING SESSION composer, producer, director, film editor, and music editor get together to watch the film and decide a) where the music will start and stop throughout the movie b) the function of music as it relates to the specific places within a scene or a sequence. Probably the most important questions which are wrestled with during the spotting session come down to: a) Why should we have music there? b) What is the function of music at that point? If the scene is dramatically strong it would probably need no music, or it may need music to add another dimension to the scene, but if it is “a little weak” it may actually need a big or little help of music.

MAIN TITLES

During the opening titles there is probably going to be some music. Main title music may say to the audience, “The movie you are about to see is ...” and then establish the overall tone and attitude of the film, or prime the audience’s expectation what will follow. It is more than likely that the main theme (main leit motif) may be introduced at this time; think of Superman, Star Wars, etc.

MUSIC PAINTING

Film music may use a technique known as music painting. This technique uses stereotyped-redundancies such as: high pitched notes = heaven - good; low pitched notes = hell - bad. Again, keep in mind the context; there are lots of scary pictures accompanied by high pitched music--think of a shower scene in Psycho.
LEIT MOTIFS

Leit motifs are based on attaching a specific “tune” (a short melodic theme) to a character, place, object, or even an emotion; and then varying that “tune” as the situations change within the film. Themes (leit motifs) accumulate meaning to varying degrees. Richard Wagner used motifs in his operas and named them “motifs of reminiscence.” They had these features: the memory motif must first be stated in conjunction with a verbal text; it functions specifically to evoke a memory; and this memory belongs to a character in the drama.

WEIGHTED MUSIC

If music in the film is already known to the audience then it carries the weight of extra-cinematic meaning. This is the most effective if used as diegetic music like “Satisfaction” by Rolling Stones, in Apocalypse Now. It may be also used as non-diegetic music in a form of a well known song that may comment on the visuals like “California Girls” by Beach Boys, in A View to a Kill. Another way may be to use a familiar theme and vary it in non-diegetic score, like Dies Irae in The Close Encounters of the Third Kind. All these examples assume that the audience has already preconceived notions about the music with extra-cinematic weight, therefore that weight of meaning may be used as a very strong statement; much stronger than original non-diegetic music can ever make.

RED HERRING

The score may give the audience a false sense of urgency or terror. Music builds to a climax just before something does not happen; like in Sleeping With the Enemy where Julia Roberts opens a kitchen cabinet and finds nothing in it. Listening to the musical score the audience is emotionally set up to believe that something terrible is going to happen when Julia Roberts opens the kitchen cabinet. Music climaxes just before she opens the cabinet and when we find out that is nothing in there, music makes no resolution creating a sense of unfulfilled expectation.

STINGER

A strong musical accent that is used to point up a specific cut, person, object, or action. An accent in the score may be necessary to help emphasize a particular moment. This is a very common technique used in the horror movies.
The significance of the **orchestration** may imply all kind of different semiotic meanings. These are heavily dependent on the established cultural redundancies. *French horn* may symbolize heroicism, a *harp* may symbolize heavens (angels) or goodness in general, a *flute* may be used for subtle emotions (love). This all depends on the **context**. *Harp* may be used violently in an atonal manner. Here it applies everything we have learned about acoustic versus electronic music, but again keep in mind the **context**.

**LOCATION**

Music, through stylistic associations, may locate the audience in a specific setting. Many musical styles and themes are indigenous to particular regions. In *Don Juan DeMarco*, through the Mexican flavored music, *geographical* film diegesis is instantaneously located in Mexico. This could be also applied to set the **ethnic** tone for the film, like in case of Italian style music used in *The Godfather*. The score may provide a **period** setting for a film, like the twenties in *Victor/Victoria*. In addition, the score may locate the **socio-cultural** setting of the film, like contemporary youth culture in *Kids*.

**MICKEY MOUSING**

Whenever the music mimics the action and follows the movement 1-to-1, as in cartoons, that is called **Mickey Mousing**. If overused in a dramatic film context it may create a rather comic effect.

**IRONY**

Diegetic music my create **irony** by being “indifferent” or “unaware” of the dramatic situation like happy Christmas music in *Consenting Adults* which counterpoints the souring relationship between the protagonists. The use of diegetic music in an ironic setting may be deliberate like Wagner’s music “The Ride of he Valkyrie” in *Apocalypse Now* which is played throughout the battle coordinated by Robert Duvall.

**PREMONITION**

Film music may create a **premonition** making you believe that something is going to happen. Virtually all scenes in which doomed characters make plans for the future seem to have menacing music to punctuate their dreams. Music may anticipate the plot, but this should happen only when the audience is already emotionally set up for the scenes to come. T-Rex scenes in *Jurassic Park* use this technique.
POINT OF VIEW

Film music can play either audience’s or character’s point of view. The score may reflect audiences emotional reactions to the film or character’s reactions, which may be different than the audience’s. Keep in mind that the audience may know more (or less) then a specific character in the film. A character may think she is in a big trouble while the audience may know that she is not. The score may play either point of view; or it may switch back and forth between these two options.

MOOD

No other element of “film language” may set up an instantaneous feeling, atmosphere, or mood, like film music can. Such expressions like: anxiety, depression, happiness, melancholy, etc. may be established through music in just a few seconds. The mood of a scene or an entire film may be created by its music.

CONTINUITY

Music is used to provide temporal and locational transitions between the scenes and sequences. Music may typically begin at the end of scene A continue through the scene B and finish at the beginning of scene C (note the similarity to sound effects--lead in, overlap, and segue).

DRAMATIC EMPHASIS

Dramatic emphasis is the most pervasive use of music in a narrative film. Successful film score has always something to contribute that will help the picture emotionally. A romantic music emphasizes the quality of love between the two people when they first meet, like in the Blue Velvet when Laura Dern and Kyle MacLachlan meet on the street.

SUPPORT OF ONEIRIC and META-DIEGETIC MOOD

As noted earlier, if sound effects of the ambiance that represents reality are dropped from the soundtrack while music entirely takes over, we are probably looking at an oneiric scene. This is visually, more than likely going to be a slow motion scene--which are the possible signifier of an oneiric mood.
CUE
BEGINNINGS, ENDINGS, AND HIT POINTS

Cue is each individual piece of film music within the entire film score. A typical feature film may have 20 to 60 cues.

A Cue May Start:

1. A new emotional emphasis or subject in the dialogue.
2. A new visual emphasis with camera.
3. A camera move (emphasis).
4. A new action (a car driving off, a person entering the room).
5. A reaction to something that has been said or that occurred.

A Cue May End:

1. Emotional de-emphasis.
2. Cut or dissolve to the next scene.
3. Intrusion of another person or element which breaks off the mood.
4. Music just goes out.
   The reasons for ending:
   A. If it goes on it will be less effective.
   B. The new cue is coming up and it would be more effective to start from silence.

A CUE may start and end as SOFT or HARD:

| HARD IN - HARD OUT = a sharp accented beginning or ending of music |
| SOFT IN - SOFT OUT = a musical fade-in or fade-out |
**HIT POINTS**

*Hit Points* are any important moments within a *Cue*

Important moments may be represented by any of the reasons for CUE’s beginning or ending as listed above. At those points the following musical changes may be expected.

*A change of:*

- thematic material (changing a tune)
- rhythmic pulse (slowing down or speeding up)
- texture (busy or transparent [small - big orchestra])
- instrumentation (from flute to French horn)
- mood (from happy to sad)

**ANALYZING THE CUE ALWAYS ASK YOURSELF:**

*WHY* is the music there? (Because it is *dramatically* necessary.)  
*WHAT* is the music doing there?  
*HOW* is it doing that?  
*WHEN* does it *start - end* and *WHY*?  
*Does* the music hit lots of action?
Dies Irae is a special case of “weighted music” that I want you to be knowledgeable of. It is a medieval chant that was often quoted motif in “classical” as well as film music. It is usually associated with something foreboding, bad and dark, but also mysterious, un-earthly, un-holly, demonic, etc.

From **REQUIEM** - Mass for the Dead

*sung in Latin*

Day of wrath,
It shall dissolve the world into embers,
As David prophesied with the Sybil.

How great the trembling will be,
When the Judge shall come,
The rigorous investigator of all things!
ALTERNATIVE TERMINOLOGY USED FOR FILM MUSIC

ACTUAL (diegetic) - COMMENTATIVE (non-diegetic)

SYNCHRONOUS (on screen [source]) - ASYNCHRONOUS (off screen [score])

PARALLEL - CONTRAPUNTUAL

According to Max Steiner:

**EFFECTIVE NON-DIEGETIC MUSIC SHOULD ACHIEVE:**

- Invisibility
- Inaudibility
- Signifier of emotion (mood)
- Narrative cueing:
  - referential/narrative (leitmotiv)
  - connotative (interprets and illustrates narrative)
- Continuity (formal and rhythmic)
- Unity (formal and narrative)
- Violate any or all of above to make a point

*From: UNHEARD MELODIES by Claudia Gorbman*
Good music can improve a fine film, but it can never make a bad film good.  

*Henry Mancini, composer*

No music has ever saved a bad picture, but a lot of good pictures have saved a lot of bad music.  

*Jerry Goldsmith, composer*

If the picture is good, the score stands a better chance of being good.  

*Max Steiner, composer*

The function of music is not to illustrate but to complete the psychological effect.  

*Miklos Rozsa, composer*

We all talk about the same thing: emotions.  

*Philippe Sarde, composer*

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*I think the best way to use music is when it’s a complement of the film, instead of being an illustration.*  

*Maurice Jarre, composer*

I’ve always said you’re putting an emotional hook into the nose of the audience and moving them around this way emotionally while the picture’s going on.  

*Alexander Courage, composer-orchestrator*