



Notes and Frames: The Neglected Art of Film Music

Thursdays, October 13, 2016 to December 1, 2016 10:00 am to 12:00 noon
Burnhamthorpe Community Centre, 1500 Gulleden Drive, Mississauga, ON L4X 2T7
Bob Bryden, Songwriter, Singer, Guitarist

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October 13 Notes and Frames: What is the Film Score?

An examination of what a film score is and what its value is to a motion picture. By looking at clips from a range of pictures, including *Citizen Kane*, *The Black Stallion*, *Dressed to Kill* and *Besieged*, we'll discover the vast range of emotions invoked by music.

October 20 Sound and Vision: The Silent Era

Before movies could talk, there was the live piano player in front of a screen of a silent film. In time, recorded orchestral scores would accompany the pictures. We'll look at films like *Battleship Potemkin*, *Napoleon*, *Sunrise* and Charlie Chaplin's *The Gold Rush* and *Modern Times*.

October 27 Operatic Leitmotifs: The Early Talkies

The coming of sound with *The Jazz Singer* changed the role of music in film. Composers were soon hired by the studios to compose original music. Many of those artists, immigrants from Europe like Max Steiner (*King Kong*), Franz Waxman (*The Bride of Frankenstein*) and Erich Wolfgang Korngold (*The Adventures of Robin Hood*), brought the musical model of 19th century romantic opera to the creation of the dramatic movie score.

November 3 Americana

While many of the early composers were Europeans who brought a European musical sensibility to American movies, American composers felt that some stories should be reflected by contemporary American music. As a result, composers such as Aaron Copland (*Of Mice and Men*), Bernard Herrmann (*Citizen Kane*, *The Magnificent Ambersons*) and Hugo Friedhofer (*The Best Years of Our Lives*) signalled that change.

November 10 As Time Goes By: Jazz and Popular Music

If American classical music became a new component in motion pictures, so did jazz and the popular American songbook. We'll explore the influence of these forms on pictures like *Casablanca* (Max Steiner), *A Streetcar Named Desire* (Alex North) and *Breakfast at Tiffany's* (Henry Mancini).

November 17 To Other Lands: The Foreign Language Film

We examine the composers who worked in film from other lands, including Maurice Jaubert (*L'Atalante*), Masaru Sato (*Yojimbo*), Georges Delerue (*Jules et Jim*) and Ennio Morricone (*The Good, the Bad and the Ugly* and the movie *1900*).

November 24 From Beethoven to Strauss: Classical Music and Film

Many "serious" classical composers refused to do film scores since they considered it "hack work." But that didn't stop movies like *2001: A Space Odyssey*, *A Clockwork Orange*, *Manhattan*, *Raging Bull* and *The King's Speech* from using classical music instead of an original score.

December 1 Roll Over Beethoven: Rock Music and the New Future of Film Music

From 1955 when Bill Haley & His Comets' *Rock Around the Clock* announced *The Blackboard Jungle* and Simon & Garfunkel a decade later ushered in *The Graduate*, rock music became part of the texture of film scoring. To conclude, we examine the roll of rock and the technological changes that have altered film scoring.

Registration fee \$40 per person/per series

**For more information or to register, go to www.lifelong-learning-mississauga.com
or phone 647-300-4878**