

Music 103: Listening to the Movies

T, R 9:00-10:20 a.m., 3 credit hours

Fall Semester 2016

Brian Post Instructor

Music 102

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Office Hours: T, R, 11:00-12:00

If you are unable to meet with me during my regularly scheduled office hours I will be happy to set up a meeting time that will work for you.

Course Materials

Karlin, Fred, Listening To Movies: The Film Lovers Guide to Film Music, Schirmer Books. 1994

Articles available on Moodle;

Prendergast, The Aesthetics of Film Music

Copland, The Aims of Film Music

Copland, Tip to Moviegoers: Take off those Ear Muffs

Hickman, Elements of Music

Hershon, Film Composers in the Sonic Wars

Kalinak, John Williams and "The Empire" Strikes Back

Kamien, Musical Style

Spande, The Three Regimes: A Theory of Film Music

Reference Book:

Edited by Rande, The New Harvard Dictionary of Music, Belknap Press of Harvard University Press, Cambridge, Mass, 1986

Call Number: ML100 N485 1986

DVD: Optional

The Great Debaters

[Denzel Washington](#) (Actor, Director), [Forest Whitaker](#) (Actor)

Rated: PG-13 (Parental Guidance Suggested)

Course Description

There are no technical prerequisites for this class, students do not have to read music, play an instrument or have any previous knowledge of music. This class won't teach how to score a motion picture but will provide a greater understanding of what to listen for by studying a wide range of styles and attitudes used in film music. Six films will be examined in class in extensive detail.

- This course fulfills three units of the Lower Division Area C University Curricular Requirement

Link for Important HSU Policies Resources and Procedures

HSU Learning Outcomes

This course explicitly contributes to your acquisition of skills and knowledge relevant to these HSU Learning Outcomes:

1. Effective communication through written and oral modes.
2. Critical and creative thinking skills in acquiring a broad base of knowledge and applying it to complex issues
3. Competence in a major area of study
4. Appreciation for and understanding of an expanded world perspective by engaging respectfully with a diverse range of individuals, communities, and viewpoints.

HSU graduates will be prepared to:

1. Succeed in their chosen careers.
2. Take responsibility for identifying personal goals and practicing lifelong learning.
3. Pursue social justice, promote environmental responsibility, and improve economic conditions in their workplaces and communities.

General Education Goals

Area C Goals

The Arts and Humanities seek to integrate intellect, imagination, sensibility and receptivity in reflection upon human experience. Courses in Area C should assist and inspire students to cultivate and refine their affective and cognitive responses so they can consciously recognize and embody their experiences and their expressions of human existence. Through studying and responding to the great works of human imagination, and through experiencing individual aesthetic and creative processes, students can gain balance through integration of their intellectual, emotional, and creative responses, thereby, enhancing their understanding and appreciation of human life.

Area C Objectives

AREA C – Arts and Humanities

Upon completing this requirement students will:

1. apply discipline- specific vocabulary and central discipline- specific concepts and principles to a specific instance, literary work or artistic creation.
2. respond subjectively as well as objectively to aesthetic experiences and will differentiate between emotional and intellectual responses.
3. explain the nature and scope of the perspectives and contributions found in a particular discipline within the Arts and Humanities as related to the human experience, both individually (theirs) and collectively.

Arts-specific SLO:

4. demonstrate an understanding of the intellectual, imaginative, and cultural elements involved in the creative arts through their (or, “as a result of their”) participation in and study of drama, music, studio art and/or creative writing.

Humanities-specific SLO:

4. discuss the intellectual, historical, and cultural elements of written literature through their study of great works of the human imagination.

Academic Dishonesty

At faculty discretion, cheating may result in an "F" grade on the assignment or examination, or in the course. If a student denies the charge of cheating, s/he will be permitted to remain in the class through the formal hearing process (as outlined in [Executive Order 1098](#))

The instructor shall contact the student with evidence of the cheating in writing within one week of discovery of the event. The Academic Dishonesty Referral form will also be submitted to the Office of Student Rights & Responsibilities with copies to the student and to the student's major department. Student's rights shall be ensured through attention to matters of due process including timeliness of action.

The Student Discipline Coordinator located in the Office of Student Rights & Responsibilities shall determine if any further disciplinary action is required. Disciplinary actions might include but are not limited to: requiring special counseling, loss of membership in organizations, suspension or dismissal from individual programs, or disciplinary probation, suspension or expulsion from the University and the CSU system.

Plagiarism

Plagiarism is defined as the act of using the ideas or work of another person or persons as if they were one's own, without giving proper credit to the sources. Such actions include but are not limited to:

1. Copying homework answers from the text to hand in for a grade.
2. Failing to give credit for ideas, statements of facts, or conclusions derived by another author. Failure to use quotation marks when quoting directly from another, whether it be a paragraph, a sentence, or part thereof.
3. Submitting a paper purchased from a "research" or term paper service.
4. Retyping a friend's paper and handing it in as one's own.
5. Giving a speech or oral presentation written by another and claiming it as one's own work.
6. Claiming credit for artistic work done by someone else, such as a musical composition, photos, a painting, drawing, sculpture, or design.

7. Presenting another's computer program as one's own.

Policy on Plagiarism

Plagiarism may be considered a form of cheating and therefore subject to the same policy as cheating which requires notification of the Office of Student Rights & Responsibilities and disciplinary action. However, as there may be plagiarism as a result of poor learning or inattention to format, and there may be no intent to deceive, some instructor discretion is appropriate. Under such circumstances, the instructor may elect to work with the student to correct the problem at an informal level. In any case that any penalty is applied, the student must be informed of the event being penalized and the penalty.

Within one week of discovery of the alleged plagiarism, the instructor will contact the student and describe the event deemed to be dishonest. If this is a first violation by the student, this initial contact may remain at an informal level. In this contact, the student and instructor shall attempt to come to a resolution of the event. The instructor may assign an "F" or "O" on the exam or project, or take other action within the structure of the class as deemed appropriate to the student's behavior. A report of this contact and resolution might be filed with the Office of Student Rights & Responsibilities for information only purposes. Such a report will be witnessed by both instructor and student. If no resolution can be reached within a week of initial contact, the case could be referred to the Office of Student Rights & Responsibilities using the Academic Dishonesty Referral form.

If the violation is repeated, the instructor will contact the student within one week of discovery, describe the event deemed to be dishonest, and notify the student that the Academic Dishonesty Referral form has been filed with the Office of Student Rights & Responsibilities.

When a case is referred to the Office of Student Rights & Responsibilities, the consequences might be severe. Disciplinary actions might include but are not limited to: requiring special counseling, loss of membership in organizations, suspension or dismissal from individual programs, or disciplinary probation, suspension or expulsion from the University and the CSU system.

Class Attendance

You are required to attend all classes. Attendance will be counted as 5% of the final grade. Each unexcused absence will result in the subtraction of

5 points from a possible 100 points for the semester. A written doctor's excuse will be required for all excused absences. All other excuses are unacceptable. Tardy arrivals to class will be considered as absences. Tours will be excused if I know about them in advance.

Bringing Books To Class

You are responsible for bringing the text, and pertinent handouts to every class. Please come prepared.

Projected Course Schedule

Week	Text
8/23	Music Terminology and Music History Reading assignment – Elements of Music and Musical Style, Handout/ Reading for Week 1 <ol style="list-style-type: none">Listen to samples from the various style periods of western art music composed between 1400 - present<u>The Red Violin</u> - Identification of thematic material as it occurs and discussion of how it pertains to the scene and represents the important eras of Western European when the scenes change from century to century
8/30	Discussion of the style periods of Western Art Music, Terminology and Music History Continued <ol style="list-style-type: none">Further viewing of the <u>The Red Violin</u>. Preliminary discussion of source music and use of music from countries other than Europe to define the historic and geographic elements of a movie or scenes within a movieView “Gone With the Wind ” 28:30 - 35:50, for discussion of leitmotifs and thematic development to enhance the concept of a scene.<ol style="list-style-type: none">Quiz #1 given on 9/1: Dates and titles (spelled correctly) of the important style periods of western art music and define the first 10 musical terms given in the “Trailer” section of “Elements of Music” Handout
9/6	Chapter 1: Planning the Score, Read pp. 3-16 before class <ol style="list-style-type: none">Role ModelsTemp TracksSpottingWorking With the Director <ol style="list-style-type: none">View “Allegro Non Troppo” to hear examples of musical role models

- B. View opening scenes while looking at the spotting sheet of "Edward Scissorhands"
 - i. **Quiz #2** given 9/8: Define the second column of musical terms given in the "Trailer" section of "Elements of Music"

9/13 Chapter 2: Composing the Music, Read pp. 17- 41 before class

- I. Function
- II. Concept
- III. Orchestration
- IV. Ethnic and Geographic Influences
- V. Historic Influences
- VI. Research
- VII. Timings
- VIII. Themes
- IX. Composing
- A. View "Third Man" and "Slumdog Millionaire" to discuss ethnic influences on film music
- B. View "Spartacus" and discuss historical influences on film music
- C. Listen to some of the great movie themes and discuss the use of themes in film music
 - i. **Quiz #3** given 9/15: Define the third column of musical terms given in the "Trailer" section of "Elements of Music"

9/20 Chapter 2: Composing the Music, continued

- A. Discussion of the musical instruments used in symphonic orchestras
- B. View Elfman interview regarding writing themes for Spiderman
- C. View Williams interview regarding writing Themes for E. T.
 - i. **Quiz#4 given 9/22: Chapters 1 & 2** - open note exam

9/27 Chapter 3: Recording and Mixing, Read pp. 42-66 before class

- I. Prerecording
- II. Synchronization
- III. Recording
- IV. Performing
- V. Conducting
- VI. Playbacks
- A. Viewing of the Red Pony for orchestral techniques
- B. View Orchestration DVD

- C. View “Hang ‘em High” for thematic development and Dubbing techniques

10/4

Chapter 4: What to Listen For, Read pp. 67-84 before class

- I. Source Music
 - II. Melody
 - III. Tempo and Pulse and Rhythm
 - IV. Harmony
- A. View “The Wizard of Oz” for discussion of orchestration and adaptation
 - B. View “Street Car Named Desire” for source music and the use of jazz to enhance the location
 - C. View “Casablanca” for discussion of source music adaptation and musical development
 - D. View “Magnificent 7” for discussion of melody as an extension of what is taking place on the screen
 - E. View closing scenes of E. T. for discussion of hitting the action and Phrasing the drama
 - F. View “Beautiful Mind for discussion of playing through the action

Quiz #5 given 10/6: Chapter 3 and instruments of the orchestra

10/11 Chapter 4: continued

- I. Form and development
 - II. Spotting
 - III. Playing The Drama
 - IV. Hitting the Action
 - V. Playing Through the Action
 - VI. Phrasing the Drama
- A. View “Magnificent 7” for discussion of melody as an extension of what is taking place on the screen
 - B. View “Rainman” for discussion on popular musical harmonies
 - C. View closing scenes of E. T. for discussion of hitting the action and Phrasing the drama

10/18

MUSIC 103 Take Home Midterm Due 10/27

View a 20-minute movie segment that uses an original score for symphonic orchestra that sounds for a total of at least 10 of the 20-minutes. The scenes you view cannot be part of the main titles or end titles of the film. That means your

viewing must be from the main body of the film not the very beginning or very end. You will need to have the film that you will write about approved by me. For approval, you will need to email me the title of your film, composer and a description of the instruments used (this description must be at least a full orchestra). Also include a rough draft of what you will say about the composer and his approach to scoring the film. My email address is jbp5@humboldt.edu.

Your paper should cover the following topics:

Credits and Background (include date the film was made)	
Information and Music Notes	- 125 Words Minimum - 20 points
Synopsis	- 125 Words Minimum - 10 points
Style and Concept	- 75 Words Minimum - 10 points
Spotting (Follow the format given below)	60 points

The Music Notes must discuss what the composer thought about when scoring for the film you are reviewing. You will need to get this information from an interview or article written specifically about the composer's work on the film. Please do not copy paste a laundry list of the composer's accomplishments for this section.

In The Spotting Section of your paper, **number as shown below** and discuss the following elements for each musical cue.

1. Time the music begins and ends/overall length of the score for that scene.
2. Brief description of what is happening on screen
3. Identify what themes are used if any and how the music is playing the drama, i.e. hitting the action, playing through the action, and or phrasing the drama
4. Identify the instruments used (orchestration)
5. Describe the tempo of the music and how it reflects the drama and or the editing of the scene. Discuss the reason for the music being there and what effect it has on the scene. Discuss the added dimension and emotion that the music is providing. (25 words per minimum for cues that last more than 60 seconds)

The movie should be a drama of your choosing (no comedies, musicals or animated films). Be sure the music used is original, not adapted and utilizes a symphonic orchestra throughout. Apply the format shown in the syllabus for the "Red Violin" to the following; **Credits, Background Information and Music Notes, Synopsis, Style and Concept, and Spotting**. Also, you can find in this weeks listing on MOODLE, a student paper titled, "MUSIC 103 MIDTERM PAPER EXAMPLE." Use this sample paper as an example for formatting and how to approach your paper. Be sure the paper is typed and you use 1.5 or double spacing.

Lastly submit the paper on MOODLE using Turn-It-In. **Do not submit files that have been Zipped.** You will be able to use Turn-It-In to check for plagiarism and fix any problems before submitting your paper.

Due at the beginning of class on 10/27/16

10/25 Midterm Exam – students will identify themes and instruments employed in various segments taken from movie “Fellowship of the Ring,” score composed by Howard Shore. Students will be required to identify themes as well as describe what added dimension and emotion the music is providing to the scene.

11/1 Chapter 5: Evaluating a Score, Read pp. 85-91 before class

- I. The Score Must Serve the Film
- II. Emotional Strength
- III. Sincerity
- IV. Musical Independence
- V. Form and Development
- VI. Originality

Discussion of group projects

- **Assignment** – choose a dramatic film in which the music is scored for a symphonic orchestra to present to the class.

Elements of Presentation:

Film Background and Synopsis – no more than 5 minutes.

This should mostly be a discussion of:

- List of cast members
- Director
- **Composer and his/her approach to the film**

IMPORTANT

If the composer’s approach to the film is not discussed, the presenter will only receive half credit for their part of the presentation

- Very brief overview of the plot
- Discuss the Musical Style and Concept of the score

Music - 5 minutes per student: Each student in the group will present a two minute scored segment of the film and discuss the following elements prior to viewing the segment:

- * Orchestration
- * Musical Theme(s)
- * Tempo
- * Discuss the reason for the music being there and what effect it has on the scene

- Main titles or end titles cannot be used in this presentation.
- 5 students per group/to be determined in class
 - Work on project independently from class
 - Each person in the group needs to present one scene and one student from the group will need to give the Background/Synopsis

Article Reviews: Choose three of the eight articles posted under week 10 at the MOODLE site and write a two or three paragraph synopsis and review for each article. Each review should contain the following elements:

1. Synopsis of the article
2. Your response to the article
 - i. Did you agree with the article? If so, why? If not, why not? Use examples of film music to elaborate your point. Give the title of the film, composer and describe the scene and the music and discuss how it agrees or disagrees with the point or points made by the author in the article.
 - ii. Discuss how a film composer might respond to the article. Would he or she agree with the approach or approaches to film scoring that the article presents?
 - iii. Do current film composers already use the approaches discussed in the article? If so, who?
 - iv. In what ways has this article changed your perception of film music.
3. Minimum 150 words per review

Due in class or online 11/15, 2016

11/8

Chapter 5: Evaluating a Score continued and **Chapter 6: A Closer Look at Eight Films** pp. 92-145

Epic and Romance Films

Viewing and discussion of The Adventures of Robin Hood, 1938, music by Erich Wolfgang Korngold. Orchestrated by Hugo Friedhofer, and Milan Roder. Directed by Michael Curtiz and William Keighley Starring Errol Flynn, Olivia de Haviland, Basil Rathbone and Claude Rains

The Godfather, 1972, composer Nino Rota, directed by Francis Ford Coppola, starring Marlon Brando, James Caan, Robert Duvall, Al Pacino.

FILM NOIR

Viewing and discussion of Laura, 1944, music by David Raksin. Directed by Otto Preminger
Starring Gene Tierney, Dana Andrews and Clifton Webb. Viewing and discussion of North By Northwest, 1959, music by Bernard Herrmann. Directed by Alfred Hitchcock. Starring Cary Grant, Eva Marie Saint, James Mason

Hitchcock Suspense

Viewing and discussion of Psycho, 1960, music by Bernard Hermann. Directed by Otto Preminger, starring Vera Miles, Janet Leigh and Anthony Perkins.

Quiz #6 given 11/10: Chapters 4 & 5, and be able to define the following musical terms;

Staccato

Legato

Adagio

Andante

Allegro

Canon or canonic

Cantabile

Dissonant

Consonant

Dynamic Marks:

Fortissimo

Forte

Mezzoforte

Mezzopiano

Piano

Pianissimo

Crescendo

Decrescendo

Diminuendo

Definitions for these terms can be found in the following reference book available in the HSU Library;

The New Harvard Dictionary of Music, Belknap Press of Harvard University Press, Cambridge, Mass, 1986

Call Number: ML100 N485 1986

- 11/15** **Group Projects** – Groups 1-3 on 11/15, Group 3 continued followed by Groups 4 and 5 on 11/17
Chapter 6: A Closer Look at Eight Films pp. 92-145
- 11/29** **Group Projects** – Groups 6-8 on 11/29, Group 8 continued followed by Groups 9 and 10 on 12/1
Chapter 6: A Closer Look at Eight Films pp. 92-145: A Closer Look at Eight Films pp. 92-145
Sci-Fi/Electronic and Electro/Acoustic Scores cont.
Blade Runner continued.
The Fifth Element, 1997, composer Eric Serra, director Luc Besson, starring, Bruce Willis, Milla Javovich, and Gary Oldman.
- 12/6** **Group Projects** – Groups 11-12 on 12/6,
Group 13 on 12/8
Discussion of final project and viewing of The Great Debaters.
- 12/13** **Finals Week-Term Paper due** - submit the paper on MOODLE using Turn-It-In. You will be able to use Turn-It-In to check for plagiarism and fix any problems before submitting your paper. Due by **Thursday, December 15, 8:00-9:50**

Term Paper

You will take a closer look at and write about The Great Debaters from; 0:00:00 - 1:01:02. This movie is available for viewing in the library or you may rent it From Amazon or Netflix for viewing at home.

Follow the format and discuss the following topics given below:

Credits and Background Information with extra emphasis given to the **composer and what he did to make the music special for this movie**. Do not provide a laundry list of the composer's works before and after this movie. You will need to research the movie and find statements made by the composer about how and why the music for this movie and present them here. The example outline given after this paper description provides an example of how to do this.

	- 125 Words Minimum	- 10 points
Synopsis	- 125 Words Minimum	- 10 points
Style	- 75 Words Minimum	- 5 points

Spotting (discuss every musical cue that occurs)
50 points

Title of Cue

Create a brief 2 or 3 word description of the scene

1. Time the music begins and ends/overall length of the score for that scene.
2. Brief description of what is happening on screen
3. Identify what themes are used if any and how the music is playing the drama, i.e. hitting the action, playing through the action, and or phrasing the drama.
4. Identify the instruments used (orchestration)
5. Describe the tempo of the music and how it reflects the drama and or the editing of the scene. Discuss the reason for the music being there and what effect it has on the scene. Discuss the added dimension and emotion that the music is providing. (25 words per minimum for cues that last more than 60 seconds)

Themes - 175 Words Minimum - 10 points

Discuss all of the themes used in the film. Compare and contrast the musical elements of the themes as well as how they are used in the film. Criticize the themes from a personal point of view. Were they effective for what was being represented in the film? Did they clarify the concept of the film? If yes, describe how this was done. If not, describe why and how it misses the concepts of the film or scenes from the film.

Source Music No Minimum 5 points

List where source music is used in the film, what the title of the piece is and who composed it. Describe how the source music is used in the film and whether it serves to clarify important elements of the story. Discuss all unusual uses of source music. Describe how it is used and why that technique is unusual.

Conclusion - 150 Words Minimum - 10 points

Evaluate the effectiveness of the score's influence on the film. Discuss specific scenes where the music either worked or did not work. Give reasons for your opinions

Submit the paper on MOODLE using Turn-it-in. You will be able to use turn-it-in to check for plagiarism before you submit your paper.

Music 103 Final Paper Example Outline**The Red Violin** (Title)

John Doe (Name)

CREDITS and BACKGROUND INFORMATION**Directed by:** Francois Girard**Cast:** Samuel L. Jackson, Greta Scachi, Jason Flemying, Don McKellar**Composer:** John Corgliano**Musical Notes:**

Red Violin: (John Corgliano) Composer John Corgliano does not have a lengthy track record as far as film scores are concerned. Just like Aaron Copland, Corgliano's forays into film scoring have been few and far between. John Corgliano's third film score, written for François Girard's **The Red Violin** is probably his finest and most complex effort to date. Corgliano was drawn to the film because of the subject matter and thought he could contribute something unique to the project. Not necessarily because it was a classical music subject, but that the structure of the film needed music in a unique way. Also because playing the violin on screen was involved, he was brought in on the script level. This is something that almost never happens in movie productions. Also, to tie the different time periods together everything Mr. Corgliano wrote for the film was based on two musical elements; 1) the same seven chords but treated differently for the different time periods and 2) Anna's theme which represents the soul of the violin.

SYNOPSIS

An Italian Violin maker from the 1600's named Nicolo Buosott built a violin for his son before he was born. However the son and mother died at birth so the violin was never played by the boy. Instead it was acquired by different violinists in Europe and China over a 300 year period.

The movie portrays the history of the violin from the 1600's to the present. The story of the violin is portrayed on three different time lines throughout the movie. One timeline is the present day where the violin is being auctioned off in New York City, another timeline portrays the violin as it gets used during the 300 hundred years it has existed and the third timeline is that of a fortune teller speaking to Busoni's wife about her future.

The tale that unfolds is one that could only happen over the centuries and compels the viewer to watch the movie to end to see where it will end up next.

(See textbook pp. 94-144 for other good examples for the synopsis)

CONTINUE IN THIS STYLE

MUSICAL STYLE

The Red Violin is a historical drama where the music reflects the time periods that the violin has traveled through. The musical style is predominately that of western European Art music representing various time periods and that include; Baroque, Classical, Gypsy music and Romantic. Besides exemplifying the style period, the music often reflects the timbre of many of the important scenes throughout the film. This approach of historical and emotional representation through the music creates a powerful effect throughout the film by enhancing the concepts and dramatic tones of the film as they unfold.

CONTINUE IN THIS MANNER

(See textbook pp. 94-144 for good examples)

SPOTTING

The Red Violin is 135 minutes long with 80 minutes, 30 seconds of music making sixty percent of the film scored...

Each cue is to be titled and numbered with five points of discussion which NEED TO BE NUMBERED AS WELL. The numbered points of discussion for each cue are given below.

Example for spotting cue description

1. The Workshop

1. Music in at 00:00:01 out at 00:03:23, total length 3:23. Red Violin Theme
2. Music is played as camera pans into the violin workshop and the owner Busotti is speaking with an apprentice. The music ends right before Busotti smashes the apprentices violin.
3. The music plays through the action of this scene and is reflective of Busotti's serious attitude towards building violins. There are no themes used in this scene.
4. Solo Violin
5. As this scene is shot mostly from one camera, the music being a slow single line for solo violin reflects the pacing of the editing. Along with the minimal film editing, the music helps to set a quiet serious and focused tone for the scene to unfold in.

CONTINUE SPOTTING THE REQUIRED FILM FOLLOWING THIS
FORMAT

**THE MIDTERM PAPER ENDS HERE BUT INCLUDE
THE FOLLOWING TOPICS IN THE FINAL PAPER**

THEMES

The Counter Theme (CT) is based on a seven note ascending figure that is repeated. As a result of its repetition the CT seems to rise without end. The cyclical and restless nature of the CT is perfectly suited to this film as it seems to be able to span many times and places as the story progresses. This theme seems to accentuate the fact that the concept of fate is so prevalent throughout the film. Lastly, the harmonic progression evokes the sense of unbearable tragedy mixed with sublime beauty.

The Red Violin Theme, also called Anna's theme is often but not always played over the Counter Theme. When the melody is first sung we are in the Baroque period yet the melody is more reflective of the Renaissance period as it is modal and introduced vocally. This motive is central to the score and recurs throughout the different historical time periods and is varied to fit each musical era that it occurs in.

The Death theme is also performed over the Counter Theme and always occurs when an important figure to the plot dies. The death theme is representative of a long slow dark funeral procession that seems to have been going on for centuries and will continue to sound as long as the violin exists. (See textbook pp. 94-144 for other good examples)

CONTINUE IN THIS STYLE

SOURCE MUSIC

Cues 7, 12, 24, 26 are all source music that is performed on the Red Violin. Cues 27-29 are derived from Chinese folk music and are performed off screen. (See textbook pp. 94-144 for good examples)

CONTINUE IN THIS STYLE

CONCLUSION

The score for this movie was done with a masterful touch as it exemplified the historic time periods that were integral to the story as well as...

CONTINUE IN THIS STYLE

Course Evaluation

Your grade will be based on the following percentages

Weekly Quizzes	35%
Group Project	10%
Article Reviews	10%
Term Paper	25%
Midterm	15%
Attendance	5%

Grading Scale

93-100%	= A	Superior
90-92%	= A-	
87-89%	= B+	Excellent, above average
83-86%	= B	
80-82%	= B-	
77-79%	= C+	Average
73-76%	= C	
70-72%	= C-	
67-69%	= D+	Below average
60-66%	= D	
0-59%	= F	Failing

Link to HSU Final Exam Schedule

<http://pine.humboldt.edu/registrar/pdf/CurrentFinalExam.pdf>

FINAL EXAM SCHEDULE — FALL 2016

Evaluation Period	MON Dec 12	TUES Dec 13	WED Dec 14	THU Dec 15	FRI Dec 16
0800-0950	0700 or 0730 MWF	0730 or 0800 TR	0900 MWF	0900 TR	0800 MWF
1020-1210	1000 MWF	1100 TR	1100 MWF	1000 TR	1200 MWF
1240-1430	1300 MWF	1200 TR	1400 MWF	1300 TR	
1500-1650	1600 MWF M	1500 TR	1700 MWF MW W	1400 TR	1500 MWF
1700-1850	1700 M	1600 TR	1800 W WF	1700 R	1700 T
1900-2050	1800 or 1900 M MW MWF	1800 T TR	1900 W WF	1900 TR	1800 R