

Music & Media

Spring 2018 Schedule, Mondays & Wednesdays, 4:00-5:50, Zankel 215

<http://www.skidmore.edu/academics/music/courses/mu345-Music&Media/index.html>

1 22/1 Introduction to the seminar: subjects and team assignments.

2 24/1 **Music and Copyright**

Krasilovsky & Shemel, Chapter 1: “The Music Industry in the Twenty-first Century”

Krasilovsky & Shemel, Chapter 10: “Copyright Law in the United States”

3 29/1 Krasilovsky & Shemel, Chapter 11: “The Duration of Copyright”

Krasilovsky & Shemel, Chapter 12: “The Uses of Public Domain”

Krasilovsky & Shemel, Chapter 13: “Arrangements and Adaptations”

4 31/1 Krasilovsky & Shemel, Chapter 7: “Sound Recordings: Rights, Restrictions, and Royalties”

Krasilovsky & Shemel, Chapter 8: “Bootlegging, Piracy, and Counterfeiting”

Krasilovsky & Shemel, Chapter 9: “Record Covers, Labels, and Liner Notes”

2/2 **Response Essay 1.** Respond in 250 words to any of the seminar-team questions. Quote both a specific passage in Krasilovsky & Shemel and in an additional source. List your sources at the end of your response. Submit Word attachment via email.

5 5/2 Krasilovsky & Shemel, Chapter 23: “Music for Motion Pictures”

Krasilovsky & Shemel, Chapter 24: “Licensing Recordings for Films, Television Programs, and Video Games”

Krasilovsky & Shemel, Chapter 25: “Music for Theater”

6 7/2 Krasilovsky & Shemel, Chapter 26: “Commercial Jingles”

- Option 1: Pick a product and create 15 seconds of music.

- Option 2: Choose a 20 or 30-second commercial and describe how music contributes.

7 12/2 **Semiotics, Censorship, and Music**

Danesi, Marcel. “The Mediated World.” *Understanding Media Semiotics*. London: Arnold, 2002.

———. “An Outline of Semiotic Theory.” *Understanding Media Semiotics*. London: Arnold, 2002.

8 14/2 Cloonan, Martin. “Call That Censorship? Problems of Definition.” *Policing Pop* (Martin Cloonan and Reebee Garofalo, eds.): 13-29. Philadelphia: Temple University Press, 2003.

Thompson, Gordon. “‘A Day in the Life’: The Beatles and the BBC, May 1967.” *The Oxford Handbook of Music Censorship* (Patricia Hall, editor): 535-555. New York: Oxford University Press, 2018

16/2 **Response Essay 2.** Respond in 250 words to any of the seminar-team questions. Quote specific passages from one of the assigned readings and/or from an additional source. List your sources at the end of your response. Submit Word attachment via email.

9 19/2 **Reviewing Music**

Find a published music review and bring it to class. Be prepared to explain why you think the review works (or doesn't work).

10 21/2 Write a review of a recording or performance and bring it to class for sharing.

11 26/2 **Music and Film**

Max Steiner

Richards, Mark. "The Love Theme in Casablanca: As Time Goes By." *Film Music Notes* (16 December 2012): <http://www.filmmusicnotes.com/the-love-theme-in-casablanca-as-time-goes-by/> (accessed January 2018).

Davelaar, Coralin. "Max Steiner and the Music of Casablanca." *The Hilltop Review* 6.1 (2012): 69-75.

Schreibman, Myrl A. "On *Gone with the Wind*, Selznick, and the Art of 'Mickey Mousing': An Interview with Max Steiner." *Journal of Film and Video* 56.1 (Spring 2004): 41-50.

12 28/2 *Casablanca* (1942): Viewing and discussion of Steiner's score [103"]

Discussion of contenders in "Best Original Score" category for the Academy Awards

2/3 **Response Essay 3.** Respond in 250 words to any of the seminar-team questions. Quote specific passages from one of the assigned readings and/or from an additional source. List your sources at the end of your response. Submit Word attachment via email.

4/3 90th Academy Awards (ABC @ 8:00p)

13 5/3 Discussion of Academy Award for Best Original Score

John Williams

Kathryn Kalinak. 1992. "John Williams and 'The Empire' Strike Back: The Eighties and Beyond: Classical Meets Contemporary." In *Settling the Score: Music and the Classical Hollywood Film*. Madison: University of Wisconsin Press. [In *Film Music Theory*]

Arnold, Alan. "John Williams on *The Empire Strikes Back*." *John Williams Fan Network* (1980): http://www.jwfan.com/?page_id=4588.

Buckton, David. *Star Wars: Music by John Williams*. BBC (1980): <https://www.outerplaces.com/science-fiction/item/9628-watch-iconic-empire-strikes-back-scenes-without-john-williams-s-score> (59:27).

14 7/3 *The Empire Strikes Back* (1980). Viewing and discussion of Williams's score. [129"]

Spring Break: work on essay draft

15 19/3 **Guest:** Elliott Masie (producer; Masie Productions: *Kinky Boots*, *Spongebob Squarepants*, etc.)

16 21/3 **Guest:** Nathan Barr (film and television composer)

Preparation: view-listen to samples of Nathan Barr's music for film & television (e.g., *True Blood*, *The Big Wedding*, *The Americans*).

23/3 **Essay Draft.**
Submit this draft via email.

-
- 17 26/3 **Guest:** Julianne Jordan (music supervisor; CEO, Music Soup)
Preparation: view-listen to samples of Julianne Jordan's work (e.g., *Pitch Perfect*, *The Italian Job*, *The Bourne Identity*, etc.).
-
- 18 28/3 **Guest:** Mitch Murray (Writer Director, Performing Right Society for Music)
-
- 19 2/4 **Guest:** Matthew Moore (General Counsel, SVP Business & Legal Affairs, The Influential Network, West Hollywood, California).
- 20 4/4 **Guest:** Anthony DeCurtis (author and Contributing Editor, *Rolling Stone*)
Assignment: find and read examples of DeCurtis's work
-
- 21 9/4 **Guest:** Jayson Greene (author and Contributing Editor, *Pitchfork*)
Assignment: find and read examples of Greene's work
- 22 11/4 **Guest:** Jody Klein (publisher; CEO, ABKCO Music and Records, and ABKCO Films).
-
- 23 16/4 Presentations 1-3 (seniors)
- 24 18/4 Presentations 4-6 (seniors)
-
- 25 23/4 Presentations 7-9 (juniors)
- 26 25/4 Presentations 10-12 (sophomores)
- 27/4 **Senior papers due.** (Submit via email.)
-
- 27 30/4 Presentations 13-15 (sophomores)
Course Evaluations
- 28 10/5 Presentations 16-18 (sophomores) [9:00a]
- 11/5 **Junior and sophomore papers due.** (Submit via email.)

Requirements

- Team Presentations (classes 2-8).** The seminar will have three teams with representation from each class: seniors, juniors, and sophomores. Each team is responsible for responding to a set of questions. Teams must divide the tasks of preparation and presentation. 20
- Response Essays (2 & 16 February and 2 March).** These short (250-word) essays require you to examine and compare specific passages on topics discussed in the seminar. Submit via Word attachment via email. Ten possible points for each essay. 30
- Paper Draft (23 March).** Submit a draft of an essay on a topic relating to music and media. The first part of your essay should (a) tell us your subject and (b) how you plan to approach it (i.e., what is your thesis?). The second part of your essay should offer the evidence that you think supports your thesis. (This could and should include conflicting data that you are prepared to evaluate.) Finally, explain the significance of your analysis: what did we learn or what insights can we gain from your essay? Your final presentation will be twenty-minutes long, which is approximately 10-12 pages, depending on how quickly you read. 10
- Paper Presentations (classes 23-28).** Read your prepared paper to the class. Students will have 20 minutes for their presentations followed by 10 minutes of discussion. 10
- Paper Submission (seniors: 27 April; juniors and sophomores: 11 May).** You will have time to revise your paper after your presentation and questions. Submit via Word attachment via email. 20
- Participation.** Class discussions & presentations: e.g., reviews, interaction with guests, etc. 10

Essay Grading Guidelines

- A Novel, creative, and rigorous approach
- Well researched with critical sources other than those discussed in class
-
- B Fully meets the specified assignment
- Clear thesis and reliable sources
 - Critical approach
 - In-text source citations and bibliography in MLA format. (See the *Skidmore Guide to Writing*)
 - Correct spelling, punctuation, grammar, and vocabulary
 - A balanced approach to the subject
 - Clear, logical, and persuasive
 - On time
-
- C Realizes the above incompletely. (The writer needs to work through at least one more draft.)
-
- D Exhibits significant problems. (The writer needs to devote substantially more time to this assignment.)
-
- F Fundamental problems

Skidmore Guide to Writing: https://www.skidmore.edu/writing_guide/