MUS 420, 620:
History and Methods of Television Music
(3+0) 3 credits Capstone Course

Professor Louis Niebur, lniebur@unr.edu
Office: 109 Church Fine Arts
Office Hours: Wednesday 1-2pm
Class Time: TR 9:30am-10:45am, CFA 110

Overview:
This course will explore how the ever-changing procedures of television music production have affected and been affected by the cultural environment that produced them. By comparing primarily American and British televisual output, students will gain a greater understanding of the cultural contingency of the ubiquitous products that surround them in popular culture. Students will also be exposed to varying methodological techniques, including popular music, contemporary classical music, and jazz, which have both reflected and influenced Western culture at large.

Requirements: Music-reading ability is NOT required for this class.
In addition to class time, students will be required to view 2-2½ hours of weekly material (on reserve in the Knowledge Center on a USB flash drive) by each Tuesday's class. The items viewed will generate the majority of the course material, especially for in-class discussion – in which students will be expected to participate. There is a weekly writing assignment on this viewing, and quizzes over the material.
Students are required to read selected articles. Each class, one student will be responsible for writing an outline of one article, and printing them out for the class. These outlines will be used to guide the discussion in class.
Two midterms and a final exam will be taken, and will cover material discussed in class from the readings and viewings.
For the second midterm, each student will assemble cue sheets for a television program of the student's choosing. This procedure will have been discussed in detail from the first week in class.
For the final paper (10 pages), due during finals week, each student will analyze a television series of their choice, beginning with an initial abstract several weeks before the final paper is due.
As a Capstone course, you will be required to contribute daily to the class discussion.
Capstone courses succeed because of the diverse perspective each student brings with them to class; only by having all students participate in discussion can this broad spectrum of knowledge be fully explored.
There are no required books, but required readings are posted on the UNR Library website.

SLOs and Learning Objectives:
This course integrates and reinforces from Silver Vein I these objectives: CO 1, effective composition and communication (one final paper, online discussion board comments, and weekly 2-page papers); CO 3, critical analysis and use of information (review, analysis of each week’s television programs and their musical contribution and historical context in your weekly papers, online posting of analysis of each week’s readings); Silver Vein II: CO5, history and culture (Students will engage both historical and contemporary cultural texts through critical reading, analysis, and interpretation); CO7 artistic composition, interpretation, and expression (Students will apply techniques of critical analysis to study and interpret music in television); and from Silver Vein III: CO 12, ethics (class
discussions prompted by aural analysis; dedicated readings). This course satisfies CO 13, integration and synthesis (researching the patterns of aural semiotics for research and presentation; term paper).

SLOs:

1. The student will evaluate if called upon, verbally and in written papers, information regarding television scores within a given era, their cultural, ethical, and historical implications, synthesizing this information with knowledge derived from the student's major. (CO 3, CO 12, CO 13)

2. The student will write an informed, analytical academic twelve-page term paper building upon an abstract that exemplifies solid research skills, argues solid ideas, and meeting expectations of the Chicago Style Sheet for style, grammar and documentation. Weekly essays are also included in establishing proof of one’s writing competencies. At least one of the exams will be in an essay/paper format with the minimum word requirement of 2000 words. (CO 1 and CO 13).

3. The student will be able to relate and assess the ethical components of television scoring within the genre’s 90-year history, applying ways in which society is transformed by scientific and technological advances in this interdisciplinary context. One approaches the study of television music from multiple directions. It has an economic base, the social base, cultural and historical understandings, influenced by technology, fashion, gender, and money. (CO 13, CO 12)

4. The student will be able to articulate, through writing and class discussion, details of a film score's style, technical elements, artistry, form, technique, and expression. You will be able to name and discuss musical elements, instruments, and genres in the context of television. (CO 7)

Assessment of SLOs:

Exams will be collected and reviewed.

Oral communication/presentation assessments will be in the context of in-class contributions. Daily assessment of student’s contributions will be recorded.

Collection of WebCampus discussion board contributions for clarity of communication in addition to ideas presented opening avenues of conversation.

Sampling of bibliography and its format, and notes and format, and/or term papers will be accumulated.

Core Curriculum Learning Objectives:

This course satisfies Core Objective 13 (Integration and Synthesis) of the Core Curriculum. It also develops and reinforces Core Objective 1 (Effective Composition &
Communication), Core Objective 3 (Critical Analysis & Use of Information) and Core Objective 12 (ethics) (class discussions prompted by aural analysis; dedicated readings).

Strong and effective composition and communication (CO 1) is required across disciplines. In addition, engagement in the research process, critical reading, incorporating credible information is a skill that you continue to build upon. For this course, you will be required to write an informed, analytical academic paper defined by a specific area of personal interest or one that focuses upon the linkage to your major discipline. The paper will build upon it, exemplifying solid, ethical research skills, meeting expectations of the Chicago Style Sheet for style, grammar and documentation. (CO 1 and CO 13)

There are historic, cultural, gender, technological, economic conversations about the issues behind television music that augment classroom and WebCampus discussions, and your weekly papers. Students will be able to integrate and synthesize core knowledge, enabling them to analyze open-ended problems or complex issues over a broad spectrum of society. Discussion boards and weekly papers will be a key component to recognizing and underlining your ability to integrate information. (CO 3 and CO 13).

One approaches the study of television music from multiple directions. It has an economic base, the social base, cultural and historical understandings, influenced by technology, fashion, gender, and money. The student will demonstrate understandings of the interplay among different disciplinary fields relevant to the art of television scoring, and articulating ways in which society is transformed by scientific and technological advances in this interdisciplinary context. You will be able to interpret these artworks in an articulate, nuanced manner. (CO 13)

This course reinforces and integrates CO7 (Artistic Composition, Interpretation and Expression). Although this course cannot fulfill CO7, it can integrate and reinforce given its emphasis upon style, technical elements, artistry, form, technique, and expression. You will be able to name and discuss musical elements, instruments, and genres in the context of film.

**Grading:**

Participation (including WebCampus discussion board): 30%
Weekly writings: 10%
First Midterm: 15%
Second Midterm: 15%
Final Exam: 15% (12:30pm-2:30pm, May 12)
Final Paper (including abstract): 15%

**Grade Scale:**

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**Class Schedule (Subject to change):**

Tuesday, Jan 20 – **Principles of television music. Film and television music theory.**
Week 2 - Topic One: Television Musicals/Variety - Discussion of the ethics of metaphors and semiotics.

Television:
- *Kombat Opera Presents*, "Spouse Change"
- *Buffy the Vampire Slayer*, "Once more with Feeling"
- *Glee*, "Never Been Kissed"
- *The Muppet Show*, "Elton John"

Reading: Lakoff and Johnson, “Metaphors We Live By”, *Film Music Notes* Readings.

Tuesday, Jan 27th
Thursday, Jan 29th

Week 3 - Topic Two: Live Music/Stock Music/Libraries

Television:
- *The Search for Tomorrow*
- *Suspense*, "The Hunted"
- *Danger*, "Lady on the Rock"
- *Doctor Who*, "Tomb of the Cybermen, episode 1"


Tuesday, February 3rd
Thursday, February 5th

Week 4 - Topic Three: Original Scoring in 1950s and 1960s television. Discussion of the implications of commercial television on musical choice (ethics).

Television:
- *Doctor Who*, "The Daleks’ Master Plan: Counterpoint"
- *The Twilight Zone*, “I Sing the Body Electric”
- *The Twilight Zone*, “The Lonely”

Reading: Kalinak, Chapter One, Nalle, Billy, “Music for Television Drama.”

Tuesday, February 10
Thursday, February 12 - Midterm 1

Week 5 - Topic Four: Jazz - Race and Gender and Jazz Scoring. The semiotics of race and gender in music.

Television:
- *Peter Gunn*, “The Frog”
- *Babylon 5*, “The Coming of Shadows"

Reading: "My Huckleberry Friend": Mancini, “Moon River,” and *Breakfast at Tiffany’s.”*, *Downbeat* articles.; Scott, Tom, “Music for Television.”

Tuesday, Feb. 17
Thursday, Feb 19

Week 6 - Topic Five: Original Orchestral Music

Television:
- *From the Earth to the Moon*, “Spider”
**Babylon 5,** “The Long Twilight Struggle”  
Nehamas, Alexander, “Serious Watching.”*  

Tuesday, Feb. 24  
Thursday, Feb 26  

**Week 7 - Topic Six: Original Orchestral Music, Pt. 2** (The development of a unique television musical semiotics)  
Readings: Holland, Patricia, “Narrative Television.”*  
Television:  
*Beauty and the Beast,* “Pilot”  
*Treasure of Abbott Thomas,*  
*Babylon 5,* “Severed Dreams”  

Tuesday, March 3  
Thursday, March 5  

**Week 8 - Topic Seven: New Technology in music: Electronic Music/Sound Effects**  
Television:  
*Out of the Unknown,* “The Machine Stops”  
*Beasts,* “During Barty’s Party”  
*Doctor Who,* “The Leisure Hive,” Episode One  
**discussion of “The Dead Planet,” “Quatermass,” “Cosmos”**  
Readings: Chion, Michel, “Acousmatic Sound.”*  

Tuesday, March 10  
Thursday, March 12 – **Midterm 2**  

Tuesday, March 17 and Thursday, March 19 - **SPRING BREAK**  

**Week 9 - Topic Eight: Contemporary Source Music: Popular music in TV. Youth and the Ethical Implications of Marketing to Teens.**  
“Fact-Sheet” for Final Project Due.  
Television:  
*Gossip Girl,* “Pilot”  
*Alias,* “The Abduction”  
*Buffy the Vampire Slayer,* “Surprise”  
**Reading:** Dickinson, Kay, “Pop, Speed, Teenagers and the ‘MTV Aesthetic’.”*, Fellezs, Kevin, “This Thing of Ours: Investigating *The Sopranos.*”*  

Tuesday, March 24  
Thursday, March 26  

**Week 10 - Topic Nine: Musical Ethnicity, Gender, Sexuality in later television scores.**  
Television:  
*Johnny Staccato,* “The Shop of the Four Winds”  
*Noble and Silver,* “Dzien Sandu”  
*American Horror Story,* “Pilot”  
*Queer as Folk,* *Battlestar Galactica:* “Kobol’s Last Gleaming, Part I” (Season 1),  
Stilwell, Robynn J., “Sound and Empathy: Subjectivity, Gender and the Cinematic Soundscape.”*  

Tuesday, March 31: **Abstract Due**
Thursday, April 2

Week 11 - Topic Ten: Orchestral Scores (The Influence of Hollywood)
Television:
*Dynasty*, "Reunion in Singapore",
*Brideshead Revisited*: “Episode Two,”
*Buffy the Vampire Slayer*, “Hush”

Tuesday, April 7
Thursday, April 9

Week 12 - Topic Eleven: Signature Tunes/Postmodernism. The Implications of the surrendering of "authenticity"
Television:
*Noble and Silver*, Episode 1
*Heroes*, “How to Stop an Exploding Man”
*Buffy the Vampire Slayer*, “Superstar” (Season 4)

Tuesday, April 14
Thursday, April 16

Week 13 - Topic Twelve: Soap Opera/Modern Pop Song
Television:
*Skins*, “Abigail”
*Melrose Place*, “The Bitch is Back”
*Breaking Bad*, “Madrigal”

Tuesday, April 21
Thursday, April 23

Week 14 - Topic Thirteen: Music in Animation
Television:
*Simpsons*: “Cape Fear”
*Gerald McBoing Boing*

Tuesday, April 28
Thursday, April 30

Week 15
Tuesday, May 5 - Discussion of final project and final exam

FINAL EXAM (12:30-2:30, May 12)
Bibliography


Lakoff, Mark. *Metaphors We Live By*.


Additional Suggested Research Bibliography:


REFERENCES AND REQUIREMENTS FOR STUDENTS

Academic Success Services: Your student fees cover usage of the Math Center (784-4433 or www.unr.edu/mathcenter/<http://www.unr.edu/mathcenter/>), Tutoring Center (784-6801 or www.unr.edu/tutoring/<http://www.unr.edu/tutoring/>), and University Writing Center (784-6030 or <http://www.unr.edu/writing_center/>). These centers support your classroom learning; it is your responsibility to take advantage of their services. Keep in mind that seeking help outside of class is the sign of a responsible and successful student.

Statement on Audio and Video Recording: “Surreptitious or covert video-taping of class or unauthorized audio recording of class is prohibited by law and by Board of Regents policy. This class may be videotaped or audio recorded only with the written permission of the instructor. In order to accommodate students with disabilities, some students may be given permission to record class lectures and discussions. Therefore, students should understand that their comments during class may be recorded.”

Student Absences: By NSHE policy in Title 4 Chapter 20 A, Section 3, paragraph 1, <http://system.nevada.edu/tasks/sites/Nshe/assets/File/BoardOfRegents/Handbook/T4-CH20%20%20General%20Policies%20Regulating%20Students%20and%20Student%20Government.pdf>, there are no official absences from any university class. It is the personal responsibility of the student to consult with the instructor regarding absence from class. In the event that a student misses a class because of an official university function or event or because of serious personal issues, the Office of the Vice President for Student Services may, at its discretion, send an explanation to affected faculty. The instructor shall make the final determination on whether the missed work can be done at a time other than during the regularly scheduled class period.

Religious Holy Days: It is the policy of NSHE (Title 4 Chapter 20 A, Section 3, paragraph 2, <http://system.nevada.edu/tasks/sites/Nshe/assets/File/BoardOfRegents/Handbook/T4-CH20%20%20General%20Policies%20Regulating%20Students%20and%20Student%20Government.pdf>), to be sensitive to the religious obligations of its students. Any student missing classes, quizzes, examinations, or any other class or lab work because of observance of religious holy days should, whenever possible, be given an opportunity during that semester to make up the missed work. The make-up will apply to the religious holy day absence only. It shall be the responsibility of the student to notify the instructor in advance in writing, if the student intends to participate in a religious holy day which does not fall on state holidays or periods of class recess. This policy shall not apply in the event that administering the assignment at an alternate time would impose an undue hardship on the instructor or the institution which could not reasonably have been avoided.

Academic Dishonesty: Academic dishonesty is against the university as well as the system community standards. Academic dishonesty is defined as: cheating, plagiarism or otherwise obtaining grades under false pretenses. Plagiarism is defined as submitting the language, ideas, thoughts or work of another as one's own; or assisting in the act of plagiarism by allowing one's work to be used in this fashion. Cheating is defined as (1) obtaining or providing unauthorized information during an examination through verbal, visual or unauthorized use of books, notes, text and other materials; (2) obtaining or providing information concerning all or part of an examination prior to that examination; (3) taking an examination for another student, or arranging for another person to take an exam in one's place; (4) altering or changing, or attempting to alter or change: (a.) test answers after that test has been submitted for grading; (b.) any other academic work after that work has been submitted for grading; (c.) grades after grades have been awarded; or (d.) other academic records.

Disability Accommodation: If you have a disability and will be requiring assistance, you are encouraged to contact your instructor or the Disability Resource Center (Thompson Building Suite 101) as soon as possible to arrange for appropriate accommodations.