

name _____
Music in Film, MATC (805-228-603); Spring, 2005

Homework 1: due Monday, January 24

Read pages 31–46 in *Complete Guide to Film Scoring*

1. Place an “X” next to each statement that is true.

- Under the studio system, a worker was free to “float” from task to task.
- Under the studio system, a worker did one specific task and nothing else.

- Under the studio system, every worker—no matter how lowly—was encouraged to provide artistic input on the movie.
- Under the studio system, only certain people were allowed to provide artistic input.

- The studio system was streamlined, efficient, and conducive to making movies very quickly.
- Movies were always getting bogged down under the studio system.

- Under the studio system, all workers—including actors—were free agents, going from studio to studio and looking for the best offer.
- Under the studio system, many workers—including actors—were under contract and were not free to make movies for other studios.

- Under the studio system, movie studios were self-contained. Studios employed full-time workers that took care of all aspects of movie making,
- Under the studio system, movies studios functioned as contractors, constantly looking for temporary workers from outside the studio.

- Under the studio system, one person took care of all the musical tasks.
- Under the studio system, musical tasks were divided amongst several specialists.

2. Name some famous film composers from the “Golden Age of Hollywood.”

3. Why did so many musicians flee Europe during the 1930s?

4. Where did the technique of “leitmotif” come from?

- A. European operas (different musical themes represented different people, etc.)
- B. automobiles (different honks for different models of cars)
- C. the phone company (different ringtones for different callers)

Extra credit

1. What is a “B” movie?