

教育部人文教育革新中綱計畫

人文數位教學計畫

數位影音藝術學程

期 末 報 告

補助單位：教育部

指導單位：人文數位教學計畫辦公室

執行單位：國立台灣師範大學音樂學院

計畫主持人：許瑞坤院長

執行期程：98年8月1日至99年7月31日



2010年2月25日

目次

一、學程內容-----	2
1. 核心理念-----	2
2. 學程目標-----	3
3. 內容摘要-----	4
二、執行成果摘要-----	5
1.數位影音專題研究-----	5
2.配樂概論-----	8
3.音像處理-----	12
三、學程成果介紹-----	15
四、經費運用情形-----	15
五、課程目標達成情況-----	17
六、面臨問題與因應措施-----	18
七、後續課程構想與進度規劃-----	18
八、結論與建議-----	19
九、附錄-----	20

一、學程內容

1. 核心理念

國立台灣師範大學(以下簡稱本校)在音樂、表演藝術、美術及設計等領域之課程與師資，素為國內藝術創作、藝術教學之標竿前導。而面臨日前科技數位化儼然已成為知識經營的必然趨向，跨學院的課程設計與學程安排，便成為學校欲提昇學生就業競爭力，勢在必行的趨勢與準備。「數位影音藝術學程」便是在上述的概念下，整合本校藝術學院、音樂學院、科技學院所屬現有系所(音樂系、美術系、圖傳系、科技系)的課程資源，立基在歷年來強調藝術原創性的特質與基礎上，加上學程共同必修課程(數位影音專題研究、數位創作程式語言、實務專題研究)，以分散但綜合統整的跨學院規劃課程設計提供學生多元的課程架構，課程內容採理論與實務並重，以期能凝聚現有資源，整合「影」、「音」藝術與「數位」三項專業，拓展研發未來文化創意產業之方向與內容，建構一個綜合課程的學習環境。透過本學程的設置，期待引發師大在校生對於數位影音藝術產生注意與投入，也期許透過學程的教學，結合校內不同系所學生，於課程間進行實務上的專業分組與實作，培養兼具藝術專業素養，與數位影音技術工程製作職能之數位影音藝術專業創作種子人材，讓技能及知識能繼續傳承與運用。

2. 學程目標

為使具備科技能力者增強藝術素養，而具備藝術能力者增強科技能力，要求具技術背景學生必修美學與藝術概論，而具藝術背景學生必修數位創作程式語言。

規劃【數位影音專題研究】、【配樂概論】、【實務專題創作】等三門所有學生必修課程，讓學生先了解聲音與影像在廣告、電視、及電影中相輔相成的搭配與模式，繼而開始學習數位聲音的工具使用技巧，再配合學習視覺相關技術，加入創意概念與實作技巧，最後由講師依同學的不同背景和專長給予分組分工規劃，希冀學生透過數位影音工具的學習後，利用其對多媒體藝術創意的便利性與實用性，完整學得數位影視中的拍攝、剪輯、配樂、聲優、音效、影像設計等技術與創意。

除此之外，選修課程部分，則整合本校圖傳系、科技系、音樂系、美術系等跨院跨系現有之相關專業課程資源，依學生所欠缺之背景認定其修習領域，規劃「藝術導向領域課程」供具技術背景學生選修，「技術導向領域課程」供具藝術背景學生選修，對於不同背景學生設定不同的修課比例，作為修課規範及學程修畢證明之核發依據，以期能達到培養兼具藝術專業素養，與數位影音技術工程製作職能之數位影音藝術創作種子人材目標。今年聘請之專案教學人員更提供了【音像處理】、【配樂實作】等兩門開設於音樂學院之藝術導向領域選修課程。

3. 內容摘要

A.學程開設摘要表(98 學年度第一學期)						
課程名稱	參與授課老師數		修課學生數		教學助理人數	
	男	女	男	女	男	女
數位影音專題研究	1		7	22	1	1
配樂概論	1		9	15	1	1
音像處理	1		5	8	1	1
B.舉辦之學術活動						
場次	參與人次					
	男			女		
N/A						

二、執行成果摘要

1. 數位影音專題研究

- 每週主題概要：

數位配樂：cubase 音樂配樂軟體、flstudio 音樂作曲編曲軟體、
vstEdirol.HQ.Orchestral 音樂庫 浦飛數位音樂網版權音樂下載區

數位元音效：gigastudio 取樣音源軟體、kontak 取樣音源軟體、
Soundidea 音效庫 浦飛數位音樂網版權音效下載區

數位錄混音：protocolsHD7.0 專業錄音軟體 101 國際認證

影像編輯：SONY VEGAS 影像剪輯軟體

數位相機與 HD 數位攝影機

影像拍攝技巧與後期剪輯技術

電影、動畫、遊戲配樂創意概念

影視前後期錄音混音概念

- 參考書目或指定閱讀：

Soundsmart 數位元教材系列之 cubase、protocols、Flstudio、sony vegas 操作手冊，Protocols 101 國際認證學習手冊

電影、動畫、廣告、遊戲配樂創意數位教材（史擲詠製作）

好萊塢音效製作創意與實務操作數位教材（劉更始製作）

錄音混音實作技巧講義（王道明製作）

Midi 系統與編輯軟硬體之搭配手冊（楊依婕製作）

- 修課人數：

音樂系碩士班 2 人，教育心理與輔導學系 5 人，社會教育學系 6 人(1 人停修)，
人類發展與家庭學系 1 人，公民教育與活動領導學系 1 人，國文系 1 人(停
修)，地理系 1 人，工業教育系 5 人，圖文傳播學系 3 人，音樂系 4 人

- 成績評量方式：

作業繳交，期末考

- 人員與相關活動

全體修課同學於 2009/12/19 赴新莊體育館聆賞 VGL 電玩交響音樂會，實際
瞭解業界在聲音／影像結合上所創造之可能性，並進行討論與分享。



設備使用

使用既有設備為主





- 總體成效

本學期教學重點就聲音方面為熟悉各類軟體操作，包括 Cubase, Nuendo, FLStudio, Sony Vegas, Music Maker 等，加強剪輯、配樂、聲優、音效、錄音、混音等技術與創意。影像部分從「看圖說故事」開始，訓練同學以圖像發想情節意涵，為下學期課程【實務專題創作】所須具備腳本撰寫能力奠定基礎。受限於教學教學設備略有不足，部分同學在課堂上直接操作軟體練習的時間需要兩人一組輪流使用，或需自備筆記型電腦並相關軟體上課，另受本校排課建議開設於晚上時段，對同學略有影響。

2. 配樂概論

- 每週主題概要：

Week 1 – Introduction: The opening of The ‘Burbs

Week 2 – Capricorn One

Week 3 – Bad Girls

Week 4 – Illustrated Man

Week 5 – Chinatown

Week 6 – The Omen

Week 7 – The Trouble with Angels

Week 8 – Gremlins

Week 9 – The ‘Burbs – **Mid-Term Exam: 40 Points**

Week 10 – Rambo

Week 11 – Islands in the Stream

Week 12 – Patton

Week 13 – Rudy

Week 14 – Legend

Week 15 – Basic Instinct

Week 16 – Planet of the Apes

Week 17 – Star Trek: The Motion Picture

Week 18 – Coma – **Final Exam: 60 Points**

- 參考書目或指定閱讀：

1. Adorno, Theodor: *In Search of Wagner*, Verso, Great Britain, 1985.

2. Burt, George: *The Art of Film Music*, Northeastern University Press, United States, 1994.

3. Cooper, David: *Bernard Herrmann’s The Ghost and Mrs. Muir: A Film Score Guide*, Scarecrow Press, Inc., Oxford, 2005.

4. Eisler, Hanns: *Composing for the Films*, Oxford University Press, New York, 1947.

5. Karlin, Fred: *Listening to Movies*, Schirmer Books, New York, 1994.

6. Karlin, Fred, and Wright, Rayburn: *On the Track*, Schirmer Books, New York, 1990.

7. Prendergast, Roy M.: *Film Music: A Neglected Art*, W. W. Norton and Company, New York, 1977.

8. Reay, Pauline: *Music in Film: Soundtracks and Synergy*, Wallflower, New York, 2004.

9. Sterritt, David: *Jean-Luc Godard Interviews*, University Press of Mississippi, United States, 1998.

10. Thomas, Tony: *Film Score: The Art and Craft of Movie Music*, Riverwood Press, Burbank, California, 1991.
11. Wierzbicki, James: *Louis and Bebe Barron's Forbidden Planet: A Film Score Guide*, Scarecrow Press, Inc., Oxford, 2005.
12. Wagner, Richard, and Goldman, Albert, and Sprinchorn, Evert (editors): *Wagner on Music and Drama*, E.P. Dutton and Company, Inc., New York, 1964.
13. Winters, Ben: *Erich Wolfgang Korngold's The Adventures of Robin Hood: A Film Score Guide*, Scarecrow Press, Inc., Oxford, 2007.

● 修課人數：

社會教育學系 6 人，人類發展與家庭學系 1 人，公民教育與活動領導學系 2 人，國文系 3 人，英語系 1 人，地理系 1 人，美術系 2 人，工業教育系 1 人，圖文傳播學系 3 人，音樂系 4 人

● 成績評量方式

Mid-Term Exam 1: 20%

Mid-Term Exam 2: 20%

Final Exam: 60%

● 人員與相關活動

每次上課由教學助理協助美籍專案教學人員點名、器材架設影片播放、必要時翻譯專有名詞以利修課同學即時理解教師教學內容。於期中／末考播放考題、批改。管理本課於本校 Moodle 數位學習平台之頁面、檔案等。

The screenshot shows a Moodle course page titled "981 Foundation of Film Music 配樂概論". On the left, there is a navigation menu with various course-related links. The main content area is titled "課程大綱" (Course Outline) and lists ten topics, each with a checkbox indicating completion status. The first four topics are checked: 1. 課程介紹, 2. Introduction, 3. Film Music, and 4. Film Information. Topics 5 through 10 are unchecked.



● 設備使用

無因應課程所添購之設備，以現有設備為主



- 總體成效

本課程列為必修學分，顧慮到許多沒有音樂相關背景的學生能力，Dr. Kris Falk 藉由每次上課播放不同類型的電影，深入淺出介紹各式電影配樂，且提供大量參考資料供同學課前預習。巧妙地運用大量西方電影作為實例，進行全面性的配樂導讀。特別是給予學生觀看完整電影的時間，以達到學習效果是統合完全而非片段性。

惟因以全英語授課，部分時刻須有賴教學助理翻譯協助修課同學吸收，略挑戰同學理解能力，是部份同學所反映的難處。

三、音像處理

- 每週主題概要：

UNIT I - What Is a Musical Style?

UNIT II - A Jazz Theory Primer

UNIT III - Rock and Popular Music Approaches (the Beat Patterns)

UNIT IV - Writing in a Popular Song Style (Writing Vocal Lines)

UNIT V - “World” Music Adaptation

UNIT VI - “Hybrid” Styles

UNIT VII – A Consideration of Music and Newer Media Forms (The Future)

- 參考書目或指定閱讀：

Adorno, Theodor: In Search of Wagner, Verso, Great Britain, 1985.

Burt, George: The Art of Film Music, Northeastern University Press, United States, 1994.

Eisler, Hanns: Composing for the Films, Oxford University Press, New York, 1947. _

Karlin, Fred: Listening to Movies, Schirmer Books, New York, 1994.

Karlin, Fred, and Wright, Rayburn: On the Track, Schirmer Books, New York, 1990.

Prendergast, Roy M.: Film Music: A Neglected Art, W. W. Norton and Company, New York, 1977.

Thomas, Tony: Film Score: The Art and Craft of Movie Music, Riverwood Press, Burbank, California, 1991.

- 修課人數：

教育心理與輔導學系 1 人，社會教育學系 3 人，人類發展與家庭學系 1 人，公民教育與活動領導學系 4 人，國文系 1 人，地理系 1 人，美術系 1 人(停修)，音樂系 1 人

- 成績評量方式

The instructor will present the raw materials for the course, and it is the students' responsibility to reflect upon these ideas and present unique contributions of their own for the rest of the class to consider. Various projects will be assigned throughout the semester, and it is essential that the students complete the projects on time for them to pass the course.

A final project will consist of a film which will demonstrate the creative development of the entire class over the course of the semester.

Attendance is mandatory, and tardiness or sleeping in class are not acceptable!

● 人員與相關活動

每次上課由教學助理協助美籍專業教學人員點名、器材架設影片播放、必要時翻譯專有名詞以利修課同學即時理解教師教學內容。腳本寫作翻譯，期末作品統整。管理本課於本校 Moodle 數位學習平台之頁面、檔案等。



- 總體成效

本課程在課程大綱內列為選修課程，美籍專案教學人員 Dr. Kris Falk 在首次上課便開闡明本課程的所需能力以及學期目標。相較於必修課配樂概論而言，藉由一次次的學生練習，探討每個學生對『音像』的處理。這對學生有先備能力的學生有相當的益處，實際的操作更能顯示出自我認知中對音像處理的優劣之處。教師給予學生更多發展的空間，只要是學生拍出來的作品，無論範圍、主題、內容、編劇、運鏡等，都不在限制之內。過去學程其他老師由於希望學生學習到更加專業並實用的理論技術，會比較加諸一定的規則於作品之上，尊重每個學生的創意，讓學生的想像力變作無限大，也成功引起了學生學習的興趣與增加情意程度。

三、學程成果介紹

【數位影音專題研究】每位同學產出 3 份作品，分別為 1. 廣告配音(人聲) 2. 廣告配樂 及 3. 短片創作與自創音效。

【配樂概論】為一基礎課程，無數位產出。

【音像處理】每位同學產出 4~5 份作品(有小組作品也算)，期末共同完成全班作品 1 份。

五、課程目標達成情況

1.達成情形

課程規劃：規劃課程均依計畫開設：

【音像處理】於每周一晚 18:30~21:15 授課，

【數位影音專題研究】於每周三晚 18:30~21:15 授課，

【配樂概論】於每周五晚 18:30~21:15 授課，均依規劃課程大綱進度進行。

課程實施：

【配樂概論】自期中調整為每次上課影片聆賞後即進行隨堂測驗，加強吸收，期中考亦調整為兩次，協助英文閱讀／書寫較不流利者有加強機會。

【音像處理】進行大量影音結合作業與練習，不限制題材與內容，每二至三週便就全體修課同學逐一討論，期末每組將一份作品結合成一廿分鐘短片，並重新配音配樂。

【數位影音專題研究】多元內容並行，從個人分享對日常生活週遭聲音的注意，廣告配樂配音意境討論，到學生親自為廣告配音，剪接音樂重組，midi 軟體操作，自行拍攝影片短片音效重組，更全體同賞 VGL 電玩音樂會，豐富又有收穫。

行政支援與資源整合：

師大音樂學院院辦公室行政資源並教育部補助行政助理／教學助理／工讀人員，著實對資源整合有極大的幫助，共同提供穩定資源使教學人員能無後顧之憂。

2.自我評估

【配樂概論】：本年度新開設，學生藉此入門課程對二十世紀西方電影著名配樂家 Jerry Goldsmith 一系列作品有既深且廣全面性導讀，針對電有中音樂／音效使用時機、音樂／音效如何影響戲劇意境、並作曲家所使用手法並原因等面向作多方面探究，並以多次隨堂測驗、兩次期中考的多媒體題型，加強學生對影音結合的專業之能。

【音像處理】：本年度新開設，屬較進階課程，修習同學半數為去年度學程學生，對於影／音結合有一定認識，更大的揮灑空間與大量練習幫助修習同學不只在數位影音技術工程製作上更進一步，在美籍專案教學人員 Dr. Kris Falk 的協助下藝術專業素養也顯著提升。

【數位影音專題研究】：縱使名稱似乎相當嚴肅，但活潑豐富的內容使新接觸本領域的學生能毫無窒礙地從生活進入專業殿堂，在通俗文化與廟堂之高間來回穿梭，開啟對於各種可能性的想像，重新認識影音數位產業，奠定往後進階課程銜接基礎，拓展開闊視野，發展技術技能同時兼具藝術素養。

六、面臨問題與因應措施

本學程開設宗旨為在本校培養產業界兼具藝術專業素養、數位影音技術工程製作之職能人才，95-96 學年度獲教育部教學卓越計畫補助，在設備上接手本校音樂系六台堪用電腦，並以補助經費陸續添購十四台新電腦與數款專業軟體，建立了小型電腦教室供學程學生進行音樂數位創作影音剪輯工作空間。然動態影像拍攝器材部分，專業設備仍付之闕如；為提供學生接近產業界的操作器具，在與授課教師充分溝通後，在不變更總核定金額下調整計畫款項之設備費。藉此機會將經費作最有效運用，添購相關設備供學生學習，以利其掌握接近實際產業界標準拍攝動態影像環境，對本學程將來數位化產出作品的品質與效果絕對會有顯而易見的成效。利用本校自籌款與教育部補助款合併添購專業設備，使本學程在培育綜合領域之數位影音人才上能更多幫助修課學生。又，院級單位無教員編制，本無執行學分學程人力，幸賴本校相關科系支援，並教育部補助專案教學人員，98 學年度方能順利進行。

七、後續課程構想與進度規劃

本學程與多數學程不同處在於整合本校藝術學院、音樂學院、科技學院所屬現有系所(音樂系、民音所、美術系、圖傳系、科技系)的課程資源，以分散但綜合統整的跨學院規劃課程設計提供學生多元的課程架構，而非單由某系某所開設一定數量課程，以滿足學程 20 整合本校藝術學院、音樂學院、科技學院所屬現有系所(音樂系、民音所、美術系、圖傳系、科技系)的課程資源，以分散但綜合統整的跨學院規劃課程設計提供學生多元的課程架構；因此，學生可以選擇的分組選修課程種類多達六七十種，但在必修實務上的訓練亦相當紮實。唯部分圖傳系、科技系之技術導向課程稍屬進階，對藝術背景學生造成較高門檻，減低修習意願，故擬自 99 年度起商請專案教學人員美籍 Dr. Kris Falk 開設技術導向課程【電影音樂科技與製作】，建立起學生通往進階課程橋樑。

八、結論與建議

本學程在 97 學年度原因無教員編制且瞬失補助而停擺，有賴教育部人文教育革新中綱計畫支持，得以在 98 學年度持續運作。在師大藝術學院、音樂學院所屬系所歷年來強調藝術原創性的特質與基礎上，跨學院與師大其他學系所多元結合，便是希望能以宏觀視野擁抱研發未來文化創意產業之方向與內容。未來希望能朝自給自足方向前進，建立院級承辦學分學程之典範。本學年度上半因經費項目調整而完整進行相關流程，過程相當順利，惟望相關步驟能以更透明更便捷之方式處理，俾利相關設備購置。此乃因預算編列時間點與實際購市值兼點差距至少半年，市面上同類型設配器材價格迭有變化，為使經費運用更符合執行現況，並謹慎控制每一分金額不至浮濫，是否在設備費編列上能有更多彈性，不僅能展現嚴謹監督之責，執行單位更有靈活運用之實，將會是顯著實際助益。

九、附錄

附錄一：配樂概論教學參考資料

National Taiwan Normal University Course Overview

- Department: Digital Video and Audio Program
- Course Code: PGUH004
- Course Title: Foundations of Film Music Friday 6:30 - 9:15pm
- Total Credits: 3
Hours per week: 3
- Instructor: Professor Kris Falk (克里斯·福克 教授)
- Email: kris@ntnu.edu.tw

Syllabus (revised September 16th, 2009)

This semester we will analyze a number of films with music by Jerry Goldsmith, who was one of the most important composers in late 20th Century film music history. Goldsmith's work is a model of the dramatic use of music in film over a variety of different film genres.

Each week we will examine one film in detail, and we will ask the questions "where was music placed, how does it affect the drama, and what approach did the composer choose and why?"

By the end of the semester students should be able to watch any dramatic film and understand the role the music plays in the film.

Week 1 – Introduction: The opening of The 'Burbs

Week 2 – Capricorn One

Week 3 – Bad Girls

Week 4 – Illustrated Man

Week 5 – Chinatown

Week 6 – The Omen

Week 7 – The Trouble with Angels

Week 8 – Gremlins

Week 9 – The 'Burbs – **Mid-Term Exam: 40 Points**

Week 10 – Rambo

Week 11 – Islands in the Stream

Week 12 – Patton

Week 13 – Rudy

Week 14 – Legend

Week 15 – Basic Instinct

Week 16 – Planet of the Apes

Week 17 – Star Trek: The Motion Picture

Week 18 – Coma – **Final Exam: 60 Points**

Practice (administrative) and Evaluation

Attendance is very important to your final grade. Do not be late or sleep in class, please!

Your two exams will be either multiple choice or True/false.

Bad Girls



Plot Summary: <http://www.imdb.com/title/tt0109198/plotsummary>

The story tells of four women who need to find their way in the Old West (a world dominated by men). The main theme is very warm and gentle, and it represents the relationship the women have with each other as they become very close friends through their adventures together. Although the theme begins over the credits and is heard while we see only one of the women, by the end of the film we realize that it is a theme for all of the women.

Other music in this film includes South American percussion instruments (for example, maracas, cabasa, etc.) for the bank robbers. Also, the Pinkerton detectives (the men in suits who chase the women all

through the film), who are considered some of the “bad guys,” have music that is loud and is usually played on low drums and piano.

Notable scenes for music include the opening credits with a statement of the melody, the attempted hanging scene (which is made much more exciting with the music) which uses the same theme but in a much stronger way, and the scene when the girls return to the farm after their final battle with the bank robbers: in that sequence the music is not too hopeful yet because they still must bury one of the people that helped them.

Goldsmith did the music for at least seven westerns, and each time he chose a very special approach to bring out the dramatic story in each.

Bad Girls is the last western in which Jerry Goldsmith was the composer of the music.

Capricorn One



Plot Summary: <http://www.imdb.com/title/tt0077294/plotsummary>

Three astronauts are asked to pretend to go to Mars because there were problems with the space program they are involved in. One astronaut, Brubaker, is the most opposed to the idea, and as time goes on, he and his companions escape. Brubaker survives traveling in the desert with the help of a reporter who has figured out the plot, and they both arrive at Brubaker and his companions' funeral to expose the deception.

Goldsmith uses a very effective *ostinato* (a repeating musical figure) in this film. It is used to represent the people who are behind the deception, as well as the power they appear to have. This "power" theme appears every time characters are affected by this plot. For example, when Caulfield the reporter tries to find where his friend suddenly disappeared to during a game of pool, he visits his friend's apartment. The apartment has someone else living there, but we are sure that there is something else going on, because we hear the *ostinato* as Caulfield interviews the tenant. The theme also appears just after his friend disappears.

Music is not used during an exciting scene in which the reporter's car goes out of control, because the scene is very suspenseful already. The suspense and realism are stronger because there is no music in this scene to "guide" us on how to feel or what may happen.

Aside from a musical style used for the desert's harsh world, the other kind of music used in this film is associated with Brubaker's wife and children, and it is a gentle love theme. The theme first appears as Brubaker's wife is reading a story to her children: as the camera moves closer, we see that she has been crying because she believes her husband is dead. The music is very gentle and makes it clear that the most important part of the scene is not the story she is reading, but her feelings and thoughts regarding her husband. This same theme appears in the very last scene of the film in a big Hollywood-style statement to show us that Brubaker has triumphed over the "power" theme people.

Patton



Plot Summary: <http://www.imdb.com/title/tt0066206/plotsummary>

This film is based on the life of an actual person who was a general from the United States during the Second World War. His name was



George S. Patton, and he looked like this:

George C. Scott the actor played him in the film, and he won an

Academy Award for best actor for his work in this film.

Patton was complex character: he was a warrior who wished for peace, he was a soldier who was also a poet, and he was a practical man who also believed he was the reincarnation of many great warriors in history. The musical approach Jerry Goldsmith used for this film reflects many of Patton's complexities.

There are three basic types of music Goldsmith used to show different sides of Patton's character: there is the march idea which relates to the glory of fighting and winning a battle, there is a longer melody usually played on an organ to show Patton's religious side, and there is a very special echoing trumpet effect which is used to show us Patton's belief in reincarnation. The trumpets play a short figure that is repeated using a device called an *echo-plex* which continues to repeat the same sounds, but each time the sounds become softer and softer, as though they are going back into the past.

For the main title of the film there is a symmetrical presentation of these three ideas. First the echoing trumpets enter, then the organ comes in, then the march melody appears (the march and the religious theme can be played at the same time). In the middle of the main title we hear only the march music, and then we hear it with the religious theme, and then the echoing trumpets appear alone at the end.

Goldsmith chose to use very little music in this film: there are only about 30 minutes of dramatic music in this three-hour film. This relates to Goldsmith's philosophy regarding music in film: if there is less of it, but it is placed at the right dramatic moments, then music can be much more powerful as a force to help show us the emotional side of a story.

Therefore, the pivotal scene in the film occurs without music. Patton hits a soldier who he accuses of being a coward, and this leads to all of Patton's troubles in his career for the later part of the film.

Only very special moments when Patton is leading his men have happier music in them, and frequently in the there is no dramatic music to show the harsher side of war.

One of the best scenes in film scoring history occurs during the end of this film. Patton asks for a prayer for good weather which he reads privately while walking in the snow. As he reads the prayer, we see images of men fighting and dying in the night and snow. Instead of loud or harsh music, Goldsmith chose to create music that is very soft and eerie to accompany the violence. This scene has a very mysterious

atmosphere because of the music's quality and special character, and it is a clear example of how **Patton** is actually an anti-war statement, since the fighting is not considered glorious at all.

The music for **Patton** is one of the best examples of how music can heighten and enhance a film's dramatic potential. It is considered one of the very best film scores of Jerry Goldsmith.

Goldsmith Course **Rambo**

Answer on a separate sheet of paper (or the back of this one). 4 points per question.

- 1. The opening credits have a very strong "rattlesnake-like" sound when we see the title of the film. Why do you think Goldsmith chose this sound for the music in this film (the sound appears frequently throughout the film)?**
- 2. Tell me about the scene with Rambo after Co is killed. The music is soft when Rambo is moving his hands over the mud of her grave, and then it gets louder when Rambo stands up. Why do you think Goldsmith chose to do this in the music?**
- 3. Just before the end of the film Rambo gives a speech and there are trumpets playing in the background that sound a little like parts of Goldsmith's score to Patton. Why do you think that kind of music was used here?**

Rudy (1993)

Rudy is based on the true story of a small football player who always wanted to play on the football team of the University of Notre Dame, which is considered one of the best college football teams in the United States. Notre Dame players are called the “Fighting Irish”, and Goldsmith wrote a theme for Rudy that represents this dream. The theme includes an Irish quality to reflect the background of the school (the University is considered an Irish Catholic school).

The music for Rudy was so effective that it was used in many sporting events when other producers wanted to communicate a positive spirit and sense of hope.

1. During the “tryout” sequence, what is the music telling us about the action we see?
2. When Rudy gets his letter of acceptance to Notre Dame, what does the music do that is different from the other times when he reads the letters of rejection? What does the music say about why he is crying when he is accepted to Notre Dame?
3. At the end of the film (when Rudy is lifted onto the shoulders of his fellow players), tell me how the music contributes to the mood of the film. Also, the music ends on a soft chord as we see a picture of the real Rudy (just before the end credits): why do you think Goldsmith did this?

The Illustrated Man



Plot Summary: <http://www.imdb.com/title/tt0064473/plotsummary>

This film tells the story of a man who has illustrations all over his body: if you look at them long enough, they will tell you a story in moving pictures. There is one place on the man's body that has no pictures, and that is where you can see your future. The Illustrated Man wants to find the woman who put the pictures on his body so he can kill her.

One story shows us a family that is unhappy because the children are out of control; they play in a room of the future where any place can be programmed. The children want to play in Africa around the lions. The music for this sequence is almost entirely electronic to help create the feeling of a world in the future.

Another story is set on a planet where it always rains, and there is no music for this part of the film, mostly because the sound of the rain would cover most musical sounds.

The story of the "End of the World" is set in a time when there are very few people left on the Earth, and the setting looks very natural. Goldsmith uses an instrument called a recorder (which is a small wooden flute) to help create a more natural sound even though the sequence is set in the far future. Recorders are instruments associated mostly with the Medieval Times in Europe.

The main theme over the opening credits makes use of a woman who

sings without words (called a *vocalise*): this represents the woman who is behind all of the Illustrated Man's suffering. This theme appears in nearly every scene in the film where music is present. Goldsmith uses many variations on this theme throughout the film, which makes sense, because all the stories come from the woman who created the illustrations.

Other music in the film is quite violent-sounding at times, and some of the orchestration techniques are similar to those Goldsmith used in the film **Planet of the Apes**, which we will see later this semester. The ending of **The Illustrated Man** has this stylistic approach, but it ends softly, because the future of one of the characters is quite uncertain. Jerry Goldsmith considered the music in this film one of his best scores.

Goldsmith Course **Twilight Zone Episode: "The Invaders"**

Introduction: The Twilight Zone was a television series made in the late 1950's and early 1960's in the United States. Each story was different, and they were all introduced by the man who appears at the beginning of this episode (he is not a character in the stories!). They were mostly dramas that used science fiction or fantasy elements as part of the story, and the endings frequently had some sort of surprise in them.

This episode, entitled "The Invaders", has no spoken dialogue until the very end of the drama, so the music must play a more important role to help us understand the inner feelings of the main character. I strongly recommend you watch this film twice to understand how the music works in this particular story.

Answer on a separate sheet of paper (or the back of this one). Please be detailed in your answers, because *each question is worth 6 points!*

- 4. The music is in longer sequences with pauses after the cues. Pay close attention to the starts and stops: why do you think the music stops at those particular places in the story?**

5. What kind of mood does the music have most of the time? Why do you think Goldsmith chose this approach to the music?

The Omen



Plot Summary: <http://www.imdb.com/media/rm2237765888/tt0075005>

The Omen is the story of a man whose adopted son turns out to be the son of the devil. The son keeps causing suffering in the man's family, and in the end the father attempts to kill his son, but he is stopped by a bullet from a police officer. The son survives and reappears in two further films with music by Goldsmith.

In a sort of opposite approach from **Capricorn One**, Jerry Goldsmith only uses his love theme at the beginning of this film, and the rest of the film is dominated by a dark music that uses a Satanic-sounding choir. The choir sings, speaks, shouts and screams.

The words for the choir are in Latin and include "Sanguis bebimus, corpus edimus" which translates into English as "We drink blood, the body we eat." This would be related to the Catholic *Eucharist*, which is the sacred ceremony for Roman Catholic Christians. However, in this

case it would be a Satanic-type ceremony, since the music is quite dark in character.

From the opening credits we know the film is dark in character, because the music is quite ominous in nature. Jerry Goldsmith even uses what he calls a “Mahler bell” (after the composer Gustav Mahler) at the beginning, which is a low bell that sounds like a church bell at a funeral.

Many scenes would not have the same affect at all if it were not for the music, and, as in **Capricorn One**, the music makes us feel that there are some hidden forces that are very powerful at work in the film. For example, as Damien rides in the car to church with his parents, the music begins to build to show us that something is clearly wrong. If we did not hear this music, the scene would not have the same scary quality: this is actually true for the entire film.

Sometimes the music does not “guide” us in order for the shock effect to be stronger. For example, toward the end of the film Damien is revealed as the son of the devil through a mark underneath his hair (the number 666 is found there). The music starts as we see the mark revealed, and then it almost disappears as the evil nanny suddenly attacks Damien’s father.

Jerry Goldsmith won the only Academy Award of his career for this score, although he was nominated over 10 times for his film music work. His contribution to **The Omen** helped to make it one of the “Most Heart-Pounding Films of All Time” by the American Film Institute (it was ranked number 86).

附錄二：數位影音專題研究產出清單

697900085 林盈婷	作業一.wmv
	作業二.wmv
	作業三.wmv
697900097 鄭伊里	作業一.wmv
	作業二.wmv
	作業三.wmv
496010067 劉致華	作業一.wmv
	作業二.wmv
	作業三.wmv
496010108 黃以心	作業一.wmv
	作業二.wmv
	作業三.wmv
496010110 黃仲瑄	作業一.wmv
	作業二.wmv
	作業三.wmv
496010146 吳秉儒	作業一.wmv
	作業二.wmv
	作業三.wmv
496010213 張雅筑	作業一.wmv
	作業二.wmv
	作業三.wmv
496020488 林玲瑩	作業一.wmv
	作業二.wmv
	作業三.wmv
496020581 許賀舜	作業一.wmv
	作業二.wmv
	作業三.wmv
496061315 林孝親	作業一.wmv
	作業二.wmv
	作業三.wmv
496071358 鄧惟元	作業一.wmv
	作業二.wmv
	作業三.wmv
496232378 施孝謙	作業一.wmv
	作業二.wmv

	作業三.wmv
496720014 楊韋鴻	作業一.wmv
	作業二.wmv
	作業三.wmv
496720222 施佳吟	作業一.wmv
	作業二.wmv
	作業三.wmv
496720416 姜佑農	作業一.wmv
	作業二.wmv
	作業三.wmv
497020203 溫彥婷	作業一.wmv
	作業二.wmv
	作業三.wmv
497020502 張駿涵	作業一.wmv
	作業二.wmv
	作業三.wmv
497700542 李雅萍	作業一.wmv
	作業二.wmv
	作業三.wmv
497700645 黃柏芸	作業一.wmv
	作業二.wmv
	作業三.wmv
497700671 楊 林	作業一.wmv
	作業二.wmv
	作業三.wmv
497700700 楊修萍	作業一.wmv
	作業二.wmv
	作業三.wmv
497830311 李雅勳	作業一.wmv
	作業二.wmv
	作業三.wmv
496700404 鄭汶亞	作業一.wmv
	作業二.wmv
	作業三.wmv
497901017 林思妤	作業一.wmv

	作業二.wmv
	作業三.wmv
497901043 李京恬	作業一.wmv
	作業二.wmv
	作業三.wmv
497901067 郭佩姣	作業一.wmv

	作業二.wmv
	作業三.wmv
497902059 涂芳菁	作業一.wmv
	作業二.wmv
	作業三.wmv

National Taiwan Normal University Course Overview

- Department: Music Digital Archive & Composition Program
- Course Code: PGUH005
- Course Title: Visual-Audio Processing Monday 6:30-9:15pm
- Total Credits: 3
- Hours per week: 3
- Instructor: Professor Kris Falk
- Email: kris@ntnu.edu.tw

Syllabus

The emphasis in this course will be on expanding the students' awareness of the relationship between music, sound and film.

Practice (administrative) and Evaluation

The instructor will present the raw materials for the course, and it is the students' responsibility to reflect upon these ideas and present unique contributions of their own for the rest of the class to consider. Various projects will be assigned throughout the semester, and it is essential that the students complete the projects on time for them to pass the course.

A final project will consist of a film which will demonstrate the creative development of the entire class over the course of the semester.

Attendance is mandatory, and tardiness or sleeping in class are not acceptable!

黃仲瑄_沈郁綾	1.wmv	
	2.wmv	
黃仲瑄	1.wmv	
	2.wmv	
沈郁綾	1.wmv	
	2.wmv	
張佳祺_林思妤	1.mpg	
	2.mpg	
張佳祺	1.wmv	
	2.wmv	
	3.wmv	
林思妤_王伯源	1.wmv	
	2.wmv	
林思妤	1.wmv	
	2.wmv	
王伯源	1.wmv	
	2.wmv	
施孝謙_林孝親	1.wmv	
	2.wmv	
	3.wmv	
	1.avi	
	2.avi	
邵佩均	1.avi	
	2.avi	
	3.avi	
	4.avi	
	5.avi	
何庭歡_許賀舜_林玲瑩_鄧惟元_王子瑜	1.avi	
何庭歡_許賀舜_林玲瑩_鄧惟元	1.avi	
何庭歡_許賀舜	1.avi	
	1.wmv	
何庭歡_王子瑜	1.avi	
	2.avi	
林玲瑩_鄧惟元	1.wmv	
	2.wmv	
Final 音像處理	1.mp4	