The purpose of this project was threefold. First, I wanted to see the changing nature of scoring over the history of film—what went in and out of fashion? What composers and styles were drawn upon in what era and in what genre? Secondly, through aural analysis of scores, what is the music attempting to accomplish and how? How do the different motifs, textures, and instruments interrelate? Thirdly, through imitative composition, with much attention to the previous two questions, could I write within each genre and achieve similar effect?

The study ended up focusing on four composers, each embodying a specific style and era of film scoring. After viewing a film or series of films, I then wrote music to scenes of a movie within the same genre or scored by the same composer. The films I analyzed were Erich Korngold’s *Adventures of Robin Hood*, David Raskin’s *Laura*, Bernard Herrmann’s *The Troubles with Harry* and *Psycho*, and Howard Shore’s *Silence of the Lambs* and *The Fellowship of the Ring*. To help reinforce the style of each score, I did intensive listening to the composers who inspired Korngold, Raskin, and Herrmann. For Korngold’s era, after listening to Mahler, Strauss, and Wagner, I scored scenes to *Captain Blood*. In response to the film noir *Laura*, inspired by the same Romantic composers but also drawing a large influence from big band jazz, I wrote for scenes of *Double Indemnity*. Finally, I attempted to imitate the intensity of *Psycho*, derived largely from the music of Stravinsky, in scenes for *Vertigo*. The study ended up honing my skills of analyzing and composing with intent as well as widening my recognition and ability to imitate a larger repertoire.

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