

MUSIC 246: Soundtrack

Lecture Notes

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Lecture 1 (Pt. B): Out First Scene

The musical accompaniment of narrative film

Example: *Apollo 13 (1995)*; Composed by James Horner

- Written particularly for the scene
- Heavy work is done by the visual → the music is just the background
- First part, wife of the astronaut is showing and she loses her wedding ring
- No music during shower scene. Why?
 - Small, intimate scene → focus on the emotion of the character. Music would risk **over-dramatizing**.
 - Leave "space" for what follows → you do not want to continuously play the music
 - Where music "isn't" can be as important as where it is.
- After this scene, music continues for several minutes through the launch scene.
- At the end of shower, music plays
 - Music fades in under shower scene - **smoothes transitions**.
 - Instruments
 - **Brass**: military - heroism - sacrifice → the men are about to do something remarkable
 - **Synthesizer Bass**: Technology
 - Style
 - **Chorale**: Protestant Hymn/Church – Simple movement – faith – sacrifice
 - Tempo
 - **Slow**: restrained / calm and constant/precise – controlled – professional
 - Change in musical texture with transition to external scene.

Lecture 1 (Pt. C): The Four Functions of Music in a Scene

Different music on top of the same scene can have different effects and perceptions

- Each cue can have a very unique purpose in the film

What is a film?

- Mostly narrative film → tells a story
- Film that tries to tell a **believable story** → Filmmakers need to hide the fact that what people are watching is a film
 - o **Suspension of Disbelief** → for now, we trust everything
- Yet, over the top, they stick music → but there is no music in the real life
 - o Film conventions attempt to minimize anything that threatens “Suspension of Disbelief” → Except for the use of music → whatever music does, it must be worth it

The Four (Broad) Functions of Film Music

- Music can create a more **convincing** atmosphere of **time and place**.
 - o historical, cultural, geographical – BUT based on western conventions.
 - Ex: European song tells you that you are in Europe → with stereotype in non-western world in the early stage
- Music can underline or create **psychological refinements**
 - o the **unspoken thoughts** of a character or the unseen implications of a situation.
 - o Composer can assign melodies to characters (“a theme”)
- Music can provide a **sense of continuity** in a film
 - o structure of music “smoothes over” the discontinuous, chaotic nature of film.
 - Ex: a lot of shifts in time/location
- Music can provide the underpinning for the **theatrical buildup** of a scene and then round it off with a **sense of finality**.
 - o music can affect the “**spacing**” of a scene → how quickly a scene is moving → you need some parts to be faster than the others
 - o usually done through tempo and number of notes

Example: **Raiders of the Lost Ark** (1981) Composer: John Williams

An adventure film (first Indiana Jones film)

Functions 1, 3 and 4

- F3 – **Rapid change of location** from Tibet to Egypt – Music is continuous throughout
- F1 – Change in note choice signals **change in location** – arrival in Egypt
 - o Instead of the typical western major scale, it uses a non-western style music → again, western stereotype
- F4 – Change from action to **quiet dialog** – Music brings the action sequence to a close.

Example: **Alien Resurrection** (1997) Composer: John Frizzell

A film about an alien encountered and everyone got killed → a very creepy scene

Functions 2 and 4

- F4 – Music reinforces the change from **slow moving dialog** to **chaotic action** – then **slows the pace** leading up to the conclusion of the scene as Ripley throws the ball through the hoop.
- F2 – Music “catches” Call’s reaction on hearing Ripley’s name – foreshadowing the **connection between them**

Behind the scenes – extra fun! The scene of when she threw the ball → Note the black and white illustrations of the film shots – we will talk about those next week

Also, final credit is important, as it is great for just listening to the filming music!

Lecture 2 (pt. A): Evaluating a Score – How do we talk about what we hear?

Key Terms and Concepts:

Diegesis:

- The world of the narrative. This includes all characters, events, etc. depicted, suggested, or described.
- All the things that you see, plus all the things that must be there

Diegetic Music:

- music whose source is within the Diegesis (either obvious or implied)
- heard both by the characters within the narrative and the film audience.
- also known as “**source music**,” “**direct music**,” or “**foreground music**.”
- **Functions** include establishing time and place, creating a sense of “realism and immediacy”, offering ironic comment, and/or simply for promotional purposes.

Non-diegetic Music:

- The focus of this course (and what most people would think when talking about film music)
- heard by the film audience only → the character cannot hear this
- Referred to as the “**score**”, “**underscore**”, or “**background music**”.
 - In common usage, score = soundtrack
 - Within the industry, score is music written specifically to accompany the film (usually after the shot and editing), yet **soundtrack** is a collection of pre-existing popular songs in the film (for diegetic and non-diegetic music)
 - **Music supervisor** works with the director to select popular music to be used in the film. They also work to secure the copyright
- Normally originally composed for the specific film (**original score**).
- May also included **pre-existing** music “**adapted**” for the film
 - Usually happen during planning (normally listened to for inspiration)
 - Yet, usually the timing is not 100% right → so they adapt the music to fit the narrative in a way that is unnoticed by most people

- Example: **The Sting (1973)** Music of Scott Joplin, adapted by Marvin Hamlisch. -
 - rag time music
 - But is not really accurate, since the music is from 30 years earlier than the setting
 - But, this is not important → not what is accurate, but what feels right
- Example: **Platoon (1986)** Music composed by: George Deleure
 - A film that criticizes the Vietnam War (a time where Hollywood starts to switch from patriotic films to war-critical film)
 - also includes Samuel Barber's Adagio for Strings (1938). Also used in **The Elephant Man** (1980) and **Sicko** (2007).
 - When director loves the piece so much, he/she can make the scene around the music → pre-existing music used without adaption
- The entire score consists of pre-existing music → "**Compiled Score.**"
 - Example: **2001: A Space Odyssey** (1968)
 - Compiled from the works of R. Strauss, J Strauss, etc...

The Style of Music

- what type of music has the composer chosen? (opera, hip hop, rock, etc.)
- what type of instruments? (electric instrument, synthesizer, etc.)
- how do these choices relate to the film as a whole?
- Example: **Restoration (1995)** Composer: James Newton Howard
 - set in the mid-1600s.
 - Mostly a compiled score (with some original work that follows the style of Purcell)
 - Score is with original part adapted, based on the work of Henry Purcell, an important composer of the baroque period
 - Use of period instruments including Harpsichord
 - important instrument for the period

- Example: **Local Hero (1983)** Composer: Mark Knopfler
 - o plot follows an urban American in a small Scottish village.
 - o blend of folk and popular styles.
 - o emphasis on instruments such as the guitar.
 - o Knopfler developed melodies similar to Anglo Celtic folk music → music of the British Isle, with Scottish playing techniques
 - o Music is diegetic music
- Example: **The Godfather (1972)** Composer: Nino Rota
 - o follows the life of an organized crime Italian family.
 - o much of the instrumentation and melodies based on the folk music of Sicily. → Sicilian wedding band & waltz music

Lecture 2 (pt. B): Evaluating a Score – How do we talk about what we hear?

Concept of Music

- Is the music style used in a consistent manner throughout the film?
- What is accompanied? What is left without accompaniment?
- What “motivates” the music? Action, characters, events, objects, flashbacks, etc...

Conceptual Approaches

Most film music will fall somewhere between two extremes → very rarely we will see one music that just does one thing → yet, there is usually a focus

1. Playing the Drama

- music attempts to reinforce primarily emotional elements within the narrative.
- Music is telling us what the characters are feeling/thinking → usually when the film reaches climax, or just simply in the dialogs and moves the film forward

2. Hitting the Action

- music accents visual events. → physical actions (action sequences: car chasing, etc.)
- common approach to cartoon scoring.

- **“Mickey Mousing”** → when we push the synchronizing of music to the action to the extreme → usually a bad thing, since it is considered as overplaying

Musical Characteristics

1. Melody or Theme

- Considered the most “recognizable” music element for western ears.
- Do characters, objects or situations have a particular melody associated with them?
- Melodies can be taken through a number of variations to tell you what is going on within a particular character – for different thoughts or feelings etc.
 - **“Thematic Transformation / Variation ”**
- Are the melodies easy to hum (hero/positive), or are they “angular” and more difficult (bad guys/negative)?

2. Tempo or Pulse

- How does the speed of the music influence the “tempo” of the narrative?
 - Used to affect the pace → pushing forward/backward, focusing you on one aspect, etc.
 - Slow doesn’t always mean intense → could be creative use of tempo!
- On-screen action, framing, editing, sound design.
- Example: **The Return of the King** (2004) Composer: Howard Shore
 - Battle scene with slow tempo → it is about playing the drama → the focus is not the battle, but rather the loss of song

3. Harmony

- Difficult to describe without musical training.
- **Consonant** or **dissonant**? Orderly (consonant) or Chaotic (dissonant)?
 - You feel this way because of the major scale
 - A collection of notes that sound the “best” in Western music
 - The closer something is to the major scale, we usually say that it has a more consonant

- What do these differences in consonance and dissonance suggest about events in the Diegesis?
 - Shift of consonant and dissonant notes!
- Examples: Main Theme from **Cider House Rules (1999)** Composer: Rachael Portman
 - A rare female composer!
 - Highly consonant
 - Feels like it has to be a good ending at the end
- Examples: Yes from **Meet Joe Black (1998)** Composer: Thomas Newman
 - Blend of Consonant and Dissonant
 - Largely based on the major scale, but bringing in some notes that are not part of the scale
 - Sense of mystery / ambiguity / uncertainty
 - You do not know how the plot is going
 - This kind of music can be fast or slow → tempo is not an issue, the harmony is
- Examples: Bishop's Countdown from **Aliens (1986)** Composer: James Horner
 - Dissonant
 - Uncertainty / Danger
 - At the end, with a shift to the consonant set of notes → a moment of resolution
→ marks the successful escape of the main character

Lecture 3 (pt. A): Technical Details, How It's Done

How does music end up in a modern film?

(General) Basic Timetable of Film Production

Each film will be slightly different

1. Preproduction:

- Planning phase → can last several years → “Pre-production hell”
 - o Get everything ready to film
- Preparation: script / financing / casting / costume and set design / location scouting

2. Production:

- Filming the actors and scenes
- finalization of script and production design (how the film looks)
- **phase of principle photography**
- sometimes pre-production things can get into production (ex: rewriting the script, change in production design, etc.)

3. Postproduction:

- build on what you have and get them onto the screen
- assembling and editing the “takes”
- completion and addition of **visual and audio effects**
- **composition and addition of music**
 - o normally, an original film score is one of the final elements to be created and added to the film.
 - You often have a very tight time schedule for music production
 - o historically, schedule for the composition and recording of a score: 5 to 8 weeks on average (for about 60 minutes of music!)
 - o Although often still the case, **effects-driven films** and **animated films** often have **longer** post-production periods (due to computer graphics) → gives composer more time to work with

How do you get the job?

- 1930s / 1940s: you are a paid employee at a studio
- 1960s: free-lancers → you can be hired by a job-by-job basis
 - o Connection with directors, etc.

When do you show up for work?

Composer's involvement varies based on working style and specifics of a given project.

Scripts:

- can give composers a "head-start"
- research for "ethnic" or "historical" influences
 - o ex: Hans Zimmer; The Last Samurai (2003)
 - o film set in Japan → research in classical Japanese music
- production of important source music is done at this point
- in general, composing the score cannot be done on the basis of a script – why?
 - o scripts can change significantly → rewrite and changes, and even cuts
 - o The big reason: only words, no clear timing or pace for the composer to work with.

Screenings:

- several different opportunities to see the film
- **rushes**: at the end of the day, people reviews the film shot that day
- Now, the composer needs to determine what takes/scenes/shots are included in the final film
 - o **assembly cut**: significantly longer than finished film
 - include everything that may be included in the final film
 - ex: multiple ok shots of the same scene
 - you can't write music at this stage → you really do not know what's there
 - o **rough cut**: closer to finished film, but still undergoing significant editing
 - yet, timing is still not finalized → you still cannot really write
 - o **fine or locked cut**: most if not all editing completed

- This is the when the timing is about finalized → we can start to write music based on it
- Music might not be finished, but you know the very exact timing
- most composers begin serious work at the fine cut phase – why?
 - They do not want to overthink the film
 - concern that repeated viewings will alter the composer’s reaction
 - you want the initial reaction → since those are also the reaction of your audience
 - also, timing of scenes is finalized

Spotting Session and Cue Sheets:

- meet director, composer, music editor/music supervisor at the spotting session
- watch the film and determine what music is used and where the music is going
 - timings, approach, etc...
- discussion on placement of “**cues**”
 - a cue is a piece of music in the film
- music editor then prepares “**Spotting notes**” or cue sheet
 - there is a cue number (XMY, where x being the reel number, y being the music number), a start and stop time (hh:mm:ss:frames), and a note section with descriptions of the notes
- can take a very long time (maybe a day)

Temp Tracks:

- “**temporary**” music added to film (usually by music supervisors while still in production or early editing (that is not written by you)
- gives more “finished” feeling for the producers to work in progress.
- often taken from other film scores, or “classical” music.

Composers are deeply divided on their view of temp tracks – why?

- offer insight into director's thinking process.
 - o This allows the composer to understand what the director wants
- BUT can **influence the composer's initial response**.
- director's familiarity with temp track can be an obstacle.

Now, you start to write music!

Composing:

- 5 to 8 weeks until "delivery" of finished score
- short timeline due to **fixed release date**
- **frequently exacerbated** by production phase running overtime
- how do you write music? → if the film is well done, you just have the music in your head while you are watching it
- Then, after writing, go to studio and have real people playing the music (for most parts)
 - o But, sometimes composers also use computer based synthesizer instruments

Usually, the composer does not have time to write out every single note → they need help

- He writes a sketch music → all the ideas are there, but there are more detailed needed

Orchestrators – skilled in composition, music theory, and knowledge of the orchestra (instruments, parts, etc.).

- Before going into the recording studio: **synth demonstrations** to show to the director
- **copyists** produce final parts for musicians
 - o separate big score for individual instruments
- **music librarians** organize parts for recording sessions
 - o you could have a lot of music → you want to give the musician the right music
- conductors (if needed, or can be conducted by composers) and studio musicians (good sight readers) → very quick takes due to expense
- Recording sessions
- Mixing → balancing the sound

Lecture 3 (pt. B): Western Classical Music History

Film music actually sits in traditional European history → it grows out the things before hand

Baroque Period (1600-1750)

Key Composers: Vivaldi, Handel, Bach.

- Development of “**Common Practice**” – major/minor system of **music theory**
- **Musical structures/styles most important.**
- Even tempos, consistent textures (instruments), terraced (not gradual change, but rather quick and rapid change) dynamics.

Example: J.S. Bach, “Brandenburg Concerto No. 6” 3rd Movement (1721)

Classical Period (1730-1820)

Key Composers: Mozart, Hayden, Beethoven.

- Greater focus on **melody and emotion**. → rules are important, but emotions are being as important as rules → you can break rules if that adds emotion
- Expanding variety of tempo, texture, and dynamics → change things quickly

Example: W.A. Mozart, “Symphony No. 40” 1st Movement. (1788)

Romantic Period (1800-1910)

Key Composers: Wagner, Tchaikovsky, Strauss.

- Expression of **emotion was most important.**
- Even greater range of tempo, texture, and dynamics in service of emotion and narrative (music designed to tell a story)

Example: R. Wagner, “The Magic Fire Music” from Die Walkure (1870) → 25 yrs before motion pictures

Important Sources of Dramatic Music During the 1800’s

- Music of Wagner → those composers grow up listening to Wagner → film music sounds like Wagner!
- **Melodramas** → live theatrical drama with music attached all the time

THE SILENT ERA: (1895-1927)

The Persistence of Vision

- If you present people with a series of images in a progressive manner at a slow rate, they are still separate images
- But if you speed it up to about 12 pictures per second → brain fills in gap and you get continuous movement
- Example: The Toy of The **Zoopraxiscope** (1879)
 - o project several images to present the illusion of movement
- **Thomas Edison**
 - o The **Kinetoscope** (1891)
 - Peephole viewer with a continuous loop of film → but no sound
 - o The **Kinetophone** (1895)
 - A kinetoscope with a **phonograph** installed in the box → now you have sound!
 - Problem with **synchronization** → so it is just a recording of something that always fits what you are viewing (city noises for a city scene, etc.)

First Projected Films

- The Lumiere Brothers → allow them to project images onto a wall → public viewing (more than 1 person at a time!)
- **Paris, December 28th, 1895.**
- Very short films (ex: “The Arrival of a Train”) → just a show-off of technologies, does not intend to be narrative!
- It also got musicians at the show, why?

Reasons for musical accompaniment

1/ **Pragmatic**: mechanical noise / mechanical problems made by the novel projector

2/ **Psychoanalytic**: For first audiences, they are disturbed by ghost like grey images

*3/ **Continuity of Tradition**: Long history of musical accompaniment for visual presentation. → but it turns out, this is not something that everyone sticks to

During the Silent Era

Three general approaches to music:

- adaptations/arrangements of classical music
- adaptations/arrangements of popular songs (with no real connection to the content on the screens)
- originally composed (least often)

Venues

- Vaudeville Theatres
 - o **Vaudeville shows**
 - large variety of shows tour city to city
 - o At intermission: show **photoplay** → quickly becomes the most popular part of the Vaudeville shows
 - o Musical accompaniment provided by **vaudeville orchestra**
- Laster → first movie theatres

1905 “Nickelodeons”

- First “movie theatres” → a place of where people can stuck some chairs and have a piano at the corner → not the big theatre
- For a nickel, you can see as long as you want
- 1907 – 3,000 theatres in US; 1910 – Over 10,000 in US
- music provided by **piano, player piano, small ensemble, or gramophone (record player)**. → music rarely have anything to do with what you see on the screen

The Shift To Narrative

George Melies

- early experimenter with camera effects (movie producer to attempt with narrative film)
- **Example:** A Trip to the Moon (1902) → film starts to get longer)

- Not the first narrative, but over ten minutes in length, multiple scenes, sets, costumes etc – **early model for narrative film to come.**

1905-1910

- **Narrative films** become most important element - films become **longer** - plots become more **complex**.
- Change in musical aesthetic from entertaining the audience to “**playing the picture.**”
 - o Supporting the drama and helping the audience to follow the plot.
 - o “**Fitting**” or “**Synchronizing**”

1910 – 1920s

- film industry matures.
- The rise of Hollywood → become the centre of film industry
 - o Why Hollywood?
 - Edison has a lot of movie patents so that he is the only one in the US that can make motion pictures
 - One place where courts tend to side with film makers rather than Edison → a small town named Hollywood near LA
 - Also good geographically → you can shoot outside all years around, with mountains, beaches, etc.
- Films become longer, more sophisticated. (2-3 hours)
- First of the “**Movie Palaces**” built, 1912 → purposely built movie theatres
 - o Shallow stage with large **orchestra pit** (to play along with the movie) → similar to that of opera
 - o Larger Orchestras and **Theatre Organs**. → electric organs with sound effects built in
 - o Yet, only in large places → small places still even use record players

ACCOMPANYMENT:

- If we can standardize this, we can improve quality of film → but with different musicians and instruments, how can we do this?
- Some early attempts at creating original scores, but standard practice is either **compilation of classical or popular music, or improvisation**

1909 – First attempt at “standardizing” musical accompaniment

- Edison Film Company releases “**musical suggestions**” with each film.
- These were the first “Cue Sheets” with general scene-by-scene suggestions for musical accompaniment

1912 Max Winkler (Carl Fischer Music)

- suggests specific pieces of music, **with timings**.
- films would be shipped with the cue sheets, might also include music
 - o problems with parts getting lost due to shipment; and musicians might not play it due to unfamiliarity
- So sending out film with cue sheet does not work that well → is there another approach that we can take
 - o You can produce standardized sheet music that can be purchased by film producers

Resource books:

- Ex: Sam Fox Moving Picture Music (Vol 1, 1913) J.S.Zamenik
- List of content for music of list of different scenes
- music for Hurry Music (action music) Duels, music for storms, etc.
- This is will make music more consistent

Trade papers:

- Magazine published for people in the movie industry
- Ex: Motion Picture World, Moving Picture World
- articles and columns on musical accompaniment (how to columns)
- Lists expectation of film music
 - o **Continuous** → once music starts, it should play all the way through (musicians should not take a break)
 - o **Source music** → make sure we match the scene with music
 - o **use of themes** → melodies associated with characters / settings
 - Wagner uses “light motifs” and “thematical transformation” too
 - o **“good music”** (classical music) to the masses
 - Certain type of arts is “good for you” → popular culture does not serve to enrich the population
 - Composers should take advantages of the good music and play it to the public
 - Yet, some people think, we should use new music, as those do not have meanings associated with them

By mid 1920s – no real change in terms of standardization:

- Film as a medium has been 25 years → not something new anymore
- vast range of performing forces and skills
- urban (large group of musicians playing appropriate music) or rural (record player)
- missing cue sheets and scores
- **issues of “control”**
 - o a lot of people who have been playing music for film “know” a few things → sometimes they do not listen to the score and improvise instead
- Music remains completely unstandardized!

Example: Birth of a Nation (1915) Composer/Adaptor: Joseph Carl Breil

- A very influential and important film for the history of motion picture
 - o establish the norm of how Hollywood should make film
- Great financial success, with racism (even in 1915) → caused huge controversy
 - o About the US civil war → role of slavery between South and North
 - o Told from the perspective of the South → it is about how the loss for South is a tragedy, with the bad guys being the Black people (white actors in black face)
- **D.W Griffith:** Hollywood's first "great" director
- The film originally used a continuous score put together from a variety of folk music
 - o By **Carli Elinor** – a music "fitter"
 - Look at films and come up with pre-existing music to accompany the scene
- Griff brought in **Joseph Breil**, American born, European trained musician and composer
 - o Schooled in classical composer
 - o assembles a continuous score 2/3s similar to Elinor, but 1/3 original material written for the film.
 - o Debut in March of 1915, with a symphony orchestra
 - o Great success in big cities, but how does it look like in small cities in 1915?
 - a scene can feel very different at different places
 - Compare: Small yet great ensemble of strings, woodwinds, brass, and piano; big orchestra; and really painful guys...
 - each has a different music, and give different feels to it
 - and, your experience can be very different depends on the quality of music...
- if music is performed live, music cannot be standardized → must use technologies → quest for sound film has been on the way

Lecture 4 (pt. A) – Transition to Sound

During silent era: musical accompaniment has to be done live or through record → yet there is the lack of consistency

Partial solution: cue sheets or music books → but you still get different experience at different places and film creators have no control on how the music sounds

REAL Solution to the problems of musical accompaniment – recorded and synchronized sound.

- But, there is a long transition (for almost a decade from 1920 – 1930) where sound and silent films both existed

Transition to Sound:

- sound and silent films existed together for several years.
 - o Why? → since we need to modify the theatre → it is expensive and some small theatres cannot afford them
 - o “talkies” were initially seen as a fad (novelty)
 - Some people just do not like sound films → since silent film has just been the idea for many years → it is hard to accept change
 - Many directors even felt that sound film would go away
- driven by progress in recording technology
 - o records have been popular starting 1920s
- demonstrations of sound films as early as 1922
 - o not full length narrative film → just simple footages to demonstrate the technologies

several competing systems emerge - the two primary approaches are:

1. Sound On Film: (Phonofilm, Movietone)

- a. Photograph of sound waves on the edge of the film → as film is shot, sound is fed to light bulb in the camera & make the bulb flash to create light and dark → during playing, translate back the signal to sound
- b. excellent synchronization → since film and sound are recorded together

- c. poor audio quality → due to the experimental nature of the technologies
- 2. **Sound On Disk:** (Warner Brothers' **Vitaphone**)
 - a. Audio recording on a phonograph disk (giant record), synchronized with the film projector
 - b. excellent audio quality → since record has been around for very long
 - c. poor synchronization → since it is done with a project AND a record player → almost impossible to completely synchronize
 - d. disk is also a bit fragile → may not last as long as the film tape (record can only be played for around 20 times)

Yet, Vitaphone still wins, due to its great sound quality

1926 **Don Juan** (released by Warner Brother)

- Recorded score primarily written by **William Axt**, performed by the New York Philharmonic Orchestra → standard music accompaniment
- **Vitaphone** – recorded music and some sound effects
 - o No dialog, still a silent film → since technology and the accuracy have not allowed the recording of dialog
- Also had a second score composed for “live” performance – Why?
 - o Very few theatres have Vitaphone systems → for most parts, it is still a regular silent movie in the non-Vitaphone theatres
- Great success! So people push on

The Jazz Singer (1927)

- primarily silent, with several minutes of synchronized sound/dialog.
- BLUE SKIES section → Jackie, a guy who wants to be a pop star, ran away from home & perform the song for his mother → shift from a silent film to a sound film → then back
- **The first talking motion picture** → it has recorded dialog!
 - o There is a gap between the switch → records need to be changed
 - o Dialog is improvised → sound film does not exist → scriptwriters do not exist

- Little camera movement → since moving camera is noisy
- Characters cannot move → microphone cannot record further voices
- Everything has to be done on camera → no post-production yet
- most of the score is compiled or adapted.
- made use of the Vitaphone System.
- Why is it still primarily a silent film?
 - Since Vitaphone records are still hard to keep synchronized
 - Vast majority of theatres do not have Vitaphone systems
- a financial hit
- signaled the “beginning of the end” of the silent era → more production in sound starts to happen

Sound on Disk has the early lead, but Sound on Film will become the standard by the early 1930s → thanks to technology improvement of recording → but before that...

Changes Connected to Sound (The Transition Era 1927 – 1931/1932)

Come very close to end film music in narrative films!

1. Aesthetics:

- How does one act in motion pictures?
- Change in technology = change in aesthetics.
- Film had developed visually as a silent medium.
 - Dramatic actions to convey emotions via facial expression
- Now with sound
 - The old acting styles seem silly
 - Also, old actors do not have theatrical speaking voices, since they did not need it in the past!
 - Redefine acting style / voices → redefine actors
- Many worried about using non-diegetic music: “Where does the music come from?”
 - Having music might lead to confusion → so do we need non-diegetic music?

2. Making films:

- In early 1930s → all sound had to be recorded in real time.
- If you want music → musicians on set with actors
 - o balance of sound music and dialog, with one microphone
 - o HUGE complexity in getting things right in one go
- Cameras places in large booths to reduce noise – no movement
 - o Limit the camera movement techniques already developed
- “sound stages” are built to reduce outside/background noises
 - o Now, you can only shoot one movie at a time

3. Showing Films:

- Too many contesting sound systems.
 - o To show sound films in theatres, you need to have both systems → huge amount of money
 - o Many theatre owners decide to just wait and see what technology the industry went with
- Small number of the 20,000 theaters equipped for sound.
 - o end of 1929 almost 1000 theatres equipped for sound → 19000 do not have sound system!
- by 1935 the transition is complete → almost a decade after Jazz Singer
- Example: “Singin’ In The Rain” (1952) (a musical) → set in 1927 → some movie starts are making silent film, and Jazz Singer is released → everyone is chasing for sound → but a lot of problems occur... → Very accurate depiction of issues

4. Industry Reorganization

- It is very expensive to shoot sound film
 - o All aspects of production are departmentalized
 - o directors, actors, and musicians are put under long term employment contract
 - o Leads to the **STUDIO SYSTEM**.
- Dominant motion pictures until 1950s/1960s for cost control reasons (to prevent huge charges from stars after they become famous)

Large studio needs to buy up small studios → conglomeration

→ Hollywood change from a bunch of small studios to a 8 total studios

1. **The “Big” five** – MGM, Paramount, Warner Brothers, 20th Century Fox (1935), and RKO
2. **The “Little” 3** – Universal, Colombia, and United Artists.

Both sets have bought everything they needed to produce a complete film, yet

- Majors control production, distribution, and exhibition (theatres)
- Minors dependent for last two → entre the agreement with the big five to distribute and exhibit the film

Problems: monopoly → this is general illegal due to lack of competition (since they also have distribution) → price fixation

Just as non-diegetic film music starts to die → someone comes along and save the film music

Lecture 4 (pt. B): Max Steiner

Where is the composer born? What training has the composer received? How does the composer get into film music? → determine the type of music they write!

Max Steiner: (1888-1971)

- born in Vienna, middle class, father owned a theatre (concerts/plays theatre)
 - o Year of 1888 → height of European Romantic Era (shortly after Wagner was dead)
 - o Vienna → Centre for European classical music (“City of Musician”)
 - o Because of the owning of the theatre → they know a lot of musicians from Vienna
- formally trained in the tradition of European classical music → ex: Wager
- **child prodigy**
 - o conducting in theatre by 12
 - o touring as a conductor by 16
 - o Completed his university education in year of 14, within a year
 - one of his teachers was **Gustav Mahler**

- wrote operettas, first by age 17
- also worked as composer and conductor of music for stage in England → become popular in England & later settled in London
 - Film composers do not exist at this time, yet he knows theatres and classical music → all important for his later career
- facing deportation (because he is Austrian) because of WWI → Comes to US in **1914**
 - arrived in New York → worked on **Broadway** for 15 years.
 - Become one of the most respected person in Broadway
 - Yet → music style of Broadway is different from that of Classical music
 - Later → his film music will consist of elements from both worlds
- In **1916** Steiner composes a score for a silent film (**The Bondman**)
 - Yet it is not used in wide release of the film (due to the restraint of silent film)
- Invited to **Hollywood** in **1929** (2 years after Jazz Singer)
 - Invited to do a film of **Rio Rita** based on the Broadway musical
 - Max was the music conductor and director for a Broadway show **Rio Rita**
 - problems with actors' voices - Hollywood turns to Broadway to look for talented actors with great voices
 - Also, they need people to write scripts → they got those people in Broadway
 - Result: **Hollywood made a lot of sound films based on the works of Broadway musicals**
 - 1929 production of musicals and theatrical reviews.
 - And they bring the people from Broadway to do this
 - Ex: Rio Rita / Broadway Melody
 - Start to build up reputation and work for the big 5
- By 1930, little (non-diegetic) music in dramatic films – “where does it come from?”
 - Worry that might confuse the audience and therefore not a lot of sound film has non-diegetic music
 - Max makes sure that this is not an issue

- **Cimarron (1931) Score by Max Steiner**
 - He write in the way that makes sense
 - Write music that supports the narrative, if there are no musicians showing on the screen → very subtle but is noticed by film critics
 - They think it is pretty innovative
 - **David Selznick**, at RKO recognized that more music might be effective, despite the risk of confusing the audience → decide to work with Max and put more music into films
 - (1932) **“Symphony of 6 Million”**, and **“Bird of Paradise”**.
 - Max wrote almost continuous orchestral music
 - Both films are pretty well received → idea that music might be ok starts to emerge
 - But the real change comes next
- **King Kong (1933)**
 - Worried that it would be a flop due to terrible special effects
 - At that time, there is not a lot of music, since people still believe that too much music might confuse the audience
 - Steiner asked to compose a score at the last minute
 - Finished in 2 weeks
 - This time it made a miracle → change the perspective drastically
 - It succussed because of Max’s music
 - The turning point → where Hollywood finds a lot of music can be a good thing
 - Example of scenes from King Kong
 - The Fog part → A film maker reaches the island where King Kong lies
 - music used to indicate a transition from the normal world to the realm of the supernatural.
 - music is uncertain (not consonant nor dissonant) – quiet – reinforcing the mystery of what lies ahead.
 - view of the beach – Kong’s theme in an early distant form

- foreshadowing Kong
- The word “listen” by the caption → lack of distinction between diegetic (source) and none-diegetic (score) music
- Why? Because Max is in the middle of inventing the film score → the rules are still being worked out
- The Dance part → local people doing a ceremony
 - music for the ceremonial dance uses a full orchestra, yet only drums are visible on film.
 - blurring lines between diegetic and non-diegetic music.
 - Influence of Broadway music
 - “mickey mousing” with the chief’s walk down the steps.
 - Characteristics of Max’s music
- **The Informer (1935)**
 - Opening → war between England and Ireland
 - folk-influenced theme for Gypo (dumb Irish). Jazz-Influenced theme for Katie (smart yet manipulative prostitute) → like the practise of Wagner
 - music speeds up or down to match the walking
 - foreshadowing the role of Britain and Katie → bad guys
 - **musical quotes** → modified snips of other music → ex: ‘**Rule Britannia**’ → a patriotic song associated with the British military
 - won Academy award for “**Best Original Score**” (his first Academy award)
 - 2 years after “Best Original Score” is included
- Other Notable Films
 - Gone With The Wind (1939); Casablanca (1942) → used popular songs; A Summer Place (1959) → later turned into popular songs
- Most of his career – head of music at **Warner Bros.** (1937-1953) → studio setting
 - Most of his important work is **during the 1930 to the early 1950s**
 - Workaholic – contributed to over 300 film scores during his career (Died in 1971)
- Save and set the standard for film music

Lecture 5 (pt. A): Music in Film

- Early 1930s → glorified silent film
- Mid to late 1930s: sound film develops many of the conventions that will define it.
- Begins as an extension of the silent film but by the end of the decade, technical advances and aesthetic changes have developed it into its own medium.
- The industry starts to understand the need for originally composed scores → they need people to compose
 - o Hollywood had a good supply of composers → due to the rise in power of Nazi

The “Émigré” Composer

- Composers who emigrated to the US during the time
- Nazis force out many of Europe’s artists and intellectuals (for being Jewish) → to US
- **Erich Korngold**, Dimitri Tiomkin, Franz Waxman, Miklos Rosza.
- **Alfred Newman** and Herbert Stothart are two of the few important American born composers of the period.
 - o Newman wrote the opening of 21st century film
- Those people do not have the idea of being a film composer → they are just highly European trained (late 19th century Romanticism) composer

Erich Wolfgang Korngold: (1897-1957)

- His career is much different than that of the traditional early Hollywood composers (ex: Steiner)
- Born in 1897 in Vienna (10-15 years after the death of Wagner)
- childhood prodigy, son of noted music critic. → music family with talent
 - o family friend with a lot of musicians in Vienna
- teachers included Strauss and Mahler.
- 1934 → conducted Mendelssohn’s “A Midsummer Night’s Dream” (composed in 1842)
 - o Mendelssohn rewrote the music for the Shakespeare’s place (since the original music is lost)

- Hollywood decided to redo the play for a film
- Korngold is known for his interpretation of Mendelssohn's work → went to Hollywood in 1934
- He surprised by what he found in Hollywood → popular art can have a high quality and efficiency production
- Offered studio contract, but turned it down (unlike Max → who worked under a studio contract)
- liked Hollywood, returned several times over the next few years to do scores.
 - Averaged 1-2 times a year → always a big deal!
- Academy Award for the score of **Anthony Adverse** (1936)
- In 1938 Korngold asked to do Robin Hood
 - Come to LA from Vienna to see the film → but refused.
 - Korngold is primarily interested in writing music for costume drama → lavish historical film → not in action and adventure film
 - He is about to return to Vienna → yet he got a telegram from Vienna
 - Austria was annexed by the Nazis and all of his family's wealth and property was seized (for being Jewish)
 - Left with no choice, Korngold went back to Hollywood and accepted the offer
- Best Original Score Academy Award for **Robin Hood** – first time award was given directly to composer, not head of music department (whether he wrote the music or not)
- remained in Hollywood, died in 1957 (age of 60), disappointed (by himself and his father) that he was never able to regain his position as a “serious composer”
 - after the war, he drifted away from film and attempted to go back to concert composer → but never got going → due to the rise of **modernism** in classical music that drifted away from style of Wagner
- Freelanced, composed only 19 film scores in 12 years.
- Wrote in a **19th century romantic style** (Like Wagner and Strauss) – considered his scores to be like “**little operas**”
 - Focus on **extended melodies** → long themes → easy for thematic transformation

- Developed a series of approaches for battle scenes:
 - Loud Dynamics
 - pick the “quick yet right notes” → consider how long it will take to record the music
 - Use of rapid scale passages → easy to play for musicians
 - Efficient and great way to generate a lot of energy
 - Irregular, aggressive accents → you do not know what the next big note is about to come → more exciting
 - Occasional motive reference
 - bring back themes within big body of music
 - Gives you feelings before the scene appears
- **The Sea Hawk (1940)** → war between England and Spain in 1500s
 - Also made use of the Overture at the beginning of each film presenting the main themes.
 - Common in opera → piece of music you hear before the show starts
 - Collection of the main music themes that you will hear during the show
 - Scene 1 → opening credits
 - Opening credits – uses an “overture” – ABA Structure
 - In this case, ABA = heroic / love / heroic → become traditions later
 - Heroic theme uses brass fanfare → associated with the arrival of important people → gives a grand and exciting feeling
 - love theme uses strings → played at rubato (not a strict tempo)
 - Scene 2 → the battle
 - **Phrase the drama** → between hitting the action and play the drama → great way for a busy scene → sets mood and parallels the battle
 - To end phrase the drama → you pick one side (in this case, hitting the action) → drops under dialog – hits the thrown knife – drops pacing under the retreat... → trumpet plays slower & deeper & different notes
 - Blending of source and score with the sounding of the retreat

Lecture 5 (pt. B): The Adventure of Robin Hood (1938)

FYI: Sea Hawk is in black & white, but Robin Hood is coloured (despite it being older for 2 years)

- Black and colour films exist side by side for many years (just like sound and silent films)
- Colour film as a technology has been existing since the middle of silent era
- Back then, colour is expensive & people do not prefer colour
 - o With black and white, you are more concerned about texture and shadow

EXAMPLE: Robin Hood – Opening Credits + Intertitle Cards at Theme 3

- Opening – Overture: ABC structure
 - o NOT ABA → not as common
 - o 3 Themes – Musical Form? Represents?
 - first two based on a march – not that heroic, lighter and more upbeat than fanfares
 - group activity – you do not march by yourself
 - o We got a group in the film → Merry Men
 - themes for the Merry Men → NOT the theme for Robin Hood!
 - Robin Hood is the big hero, but Merry Men are the guys that will save the day → only when Robin Hood works with Merry Men, they overcome Prince John
 - Final theme sounds like the love theme
 - Strings with Rubato
 - Particular pair of notes: (major 6th interval)
 - o Common in love theme and is from opera
- Transition out of the opening is important for the suspension of disbelief
 - o The film is a lie → I will not show you camera, etc., and you will accept that what is going on is somehow real in that universe
 - o Credits → those are the people who are lying to you → bad on suspension of disbelief → so we want to get that write

- Here, we transfer from a score to a mixture of score and source before we end up in the film world → ease you from our world to the diegesis

EXAMPLE: Robin Hood – Robin’s Theme

- We see Robin Hood for the first time
- Robin Hood theme – short & fanfare (as you expect for a hero) from opera influence
 - You can spot this theme all over the place, but not in opening credits
 - In fact, the theme that stands out is NOT the Robin theme, it is the merry men’s theme → robin’s theme is not the most important theme!

EXAMPLE: Robin Hood – Little John

- Start to build the group of the merry men
- Theme will be used when main characters join the merry men
- First heard with Little John (after Robin starts to talk to little John)
 - French Horn → operatic link to hunter or woodsman/outdoorsman
 - Little John is a hunter and can take care of himself
- Stylistic blend of source and score music (played for comedy)
 - When Robin and Little John started fighting and Scarlet started to play the lute (guitar-like instrument)
 - No the threat found in normal battle scene → there is no harm
 - Hitting the action during the dual (also played for comedy)
- When Robin fell into water
 - Woodwind “water” theme – similar to many operatic examples (opera representation of a stream)
- Concludes with merry men theme (played with French Horn) with Robin and John laughing → Little John is about to become one of the group

EXAMPLE: Robin Hood – Friar Tuck

- Similar to Little John scene → encounter another character, have a little combat, agree to join Robin
- Initial theme played primarily on bassoon and muted trumpet
 - Robinhood does not know that Friar is a good sword man

- When Bassoon plays a high range, it sounds very pathetic and weak; also, when the trumpet is muted, it has a more nasal sound
 - Comic effect → to paint Friar to be a comedian character
- Sword fight – same theme as Little John battle
 - more exciting / swords → but still, playful and no one is getting hurt
- Woodwind “water” theme again when Friar fell into water
- Concludes with merry men theme (but played with bassoon)

EXAMPLE: Robin Hood – Robin and Marion 1

- The use of the love theme
- Kidnapped Marion and tried to convince how the Normans are mistreating Saxons
- As they started talking, we start to hear the love theme → except that this is NOT what hear in the beginning credits
 - quiet variation of the Peril theme as Marion sees the Saxons → violin melody, with the outline being the major sixth → yet now the love theme from the opening credits
- In fact, there are two themes during Marion/Robin dialog
 - second theme IS from opening credits
 - Which is the love theme (or are both?) → we shall see later

EXAMPLE: Robin Hood – Robin and Marion 2

- As Robin and Marion’s love becomes more apparent
- As Robin is dangling out of the window
 - Love theme 1 (the one not in the opening)
 - for the big smooch – big strings / moment of spectacle
- As things start to settle down
 - Love theme 2 – quiet cello from opening credits
- What is going on? → revealed at the end of the film

EXAMPLE: Robin Hood – King Richard

- Where King Richard went back to England yet does not want to reveal himself because he knew that his brother John would like to kill him

- Biggest statement of the love theme
 - Love theme 2 (from opening credits) gets most dramatic statement with the reveal of Richard
- There are two love themes, and they are for 2 separate loves
 - Love 1 (the newer) is for Robin and Marion → Romantic Love theme
 - Love 2 → love for country → the patriotic love
 - When Love 2 is used during the talk of Robin and Marion, they are talking about King Richard

Great example of how film music is settling during the first decade of music in sound film

Style of Korngold (and Steiner)

- Romantic orchestral style operatic approach
- use of themes (and thematic transformation)
- often phrases the drama → setting a mood and move parallel with the theme
- Different between Steiner and Korngold
 - Steiner loved hitting the action
 - Korngold has the limited use of hitting the action
 - would use it for comedy or key moments of drama

Lecture 6 (pt. A): 1940s

Remember: despite that we break the topic by decades, things happen gradually

- Recap of 1930s
 - The first decade of sound film
 - **The Great Depression**
 - Massive stock market crash at the end of 1929
 - Unemployment skyrocketed (strayed at ~20% for the entire decade)
 - **The Dustbowl**
 - Disastrous drought throughout the US
 - Huge impact on food supply
 - Depression era films were often **spectacular or escapist**
 - Designed to take you away from the disasters
 - Ex: The Adventures of Robin Hood, Lost Horizon (1937), The Wizard of Oz (1939)
- Into The 1940s...
 - the 1940s: interest in stories that are more “**realistic**” → film sets in the present, urban centres → representation of the world you see after leaving the theatre
 - by WWII? We do not know exactly the reasons
 - Characters become more complex
 - psychological drama, complex motivations, character driven narrative.
 - No character is entire good/bad
 - the “dark side” of the human condition/psychology.
 - Films were visually darker → shadows and rains
 - **Film Noir** (black/dark film)
 - influenced by German **Expressionism** in 1930s
 - a style of film making → visual look that is surreal and claustrophobic → high contrast films
 - during the 1930s many German directors fleeing the Nazis end up in Hollywood → also influenced the style of films in 1940s

- During the war, France lost in touch with Hollywood
 - After the war, the French started to see the new approach to Hollywood movies → named them “dark films” (films made in the 1940s)
- **Miklos Rosza (1907-1995)**
- Hungarian
 - Mother is a classical pianist
 - Studies in Leipzig and **Paris** → well trained in the style of Wagner
 - By 1930s, successful career as composer → but he want to extend the career
 - At the suggestion of **Arthur Honegger** (one of Les Six from Paris), Rosza goes into film scoring (1934)
 - French has always loved cinema, but unlike the American, the treated films with respect → film has a much more artistic endeavor (not just popular culture like in the US)
 - Hence, people in art are more likely to get involve in films in France
 - Does some film work in England from 1934 to 1939
 - Then WWII broke in 1939
 - Due to World War II, travels to US in 1939 to complete **The Thief of Bagdad** (1940) with the crew from England to Hollywood
 - Hollywood is impressed by Rosza
 - His work won the Academy Award → first time for a film that is not 100% produced in the US
 - Ex: Music for **Jungle Book** (1942)
 - first soundtrack released on record in the U.S.
 - Last of the few adventurous films before Film Noir comes → Rosza will quickly establish himself as composer for Film Noir
 - Music (concert) also changes during the century
 - Wagner is still here (consonant)
 - But it moves more towards dissonant

- Ex: **Double Indemnity** (1944)
 - A term from the world of insurance → a film about murdering for insurance → are they going to get away with the murder?
 - No music until tension is needed
 - short themes – unpredictable – unsettling → building the tension
 - still with thematic transformation
 - yet, greater use of dissonance (not a part of the major scale)
 - moving away from clear tonality → similar to that of concert music
 - recognized by the rest of the film industry quickly
 - another Academy Award
- Ex: (1945) **Spellbound** and **The Lost Weekend**
 - Both nominated for Academy Awards (SB won).
 - SB still uses consonant → Consonant is not gone, it serves a different purpose than dissonant
 - Both films are psychological in nature, dealing with disturbed characters.
 - SB: a person with amnesia who may or may not does the murder
 - TLW: an alcoholic writer & hit rock bottom
 - Both used the **Theremin**.
 - An electronic instrument
 - One of the first times we see the use of an electronic instrument in a film score.
 - Leo Theremin (the inventor) thought that this could be another orchestral instrument → didn't happen, but does use a lot in the film score
- **The Lost Weekend** (1945)
 - Video Example: EX02-Lost Weekend 1 (The Start)
 - The main character tells the story to the bartender, a story that is based on the main character → he wanted to finish what he started

- begins with sense of positive urgency
- becomes **tonal/romantic** with mention of Helen
- **comic/uncertain** as he fumbles with hat and cigarette
- turns darker as he sees the bottle – theremin enters with **dissonant**
alcoholism theme
- drama builds during the search for alcohol – music playing the internal
struggle
- falls away as he sees the matchbox for the nightclub – only the theremin
with the alcoholism theme remains → only the “monster” remains
- Video Example: EX03-Lost Weekend 2 (stealing at the bar)
 - Greater example of how the composer stays out
 - only **source music** – Burnham from the exterior (our perspective)
 - music would add drama → no music no drama, the scene is smaller
 - he appears pathetic (from our perspective)
 - consonant sound of popular music contrasts with the dissonance of
Burnham’s theme
 - music stops when Burnham is found for stealing the wallet

Rosza is also an important composer of the 1950s – but he would be remembered for scoring a very different kind of picture than film Noir or the escapist films.

Lecture 6 (pt. B): David Raksin and Laura

- influenced of popular music on film music
- The 1940s are when we see an increase in the number of **American born composers** rising to prominence in Hollywood such as: Bernard Herrmann, **David Raksin**
 - o Recall in 1930s, mainly emigrate composers

David Raksin: (1912-2004)

- born in Philadelphia
 - o born in 1912 → he was born at the start of silent era → born in the age of film
- Father was a conductor for silent films → born into a film family
- studied music in music composition with **Arnold Schoenberg**.
 - o Strong European musical credential
- early career as pianist and arranger for Jazz bands in NY (Benny Goodman) → pop music
 - o a lot of experience of contemporary popular music
- **Charlie Chaplin** (great director the silent era) in **Modern Times** (1935)
 - o Raksin's work in film music started with Chaplin in 1935-music for Modern Times
 - o Chaplin is also a great musician → yet, he was self-taught → he cannot write the music down on paper
 - Big problem → the film score needs to be played by a large number of people
 - o Chaplin would play out the music he composed for Raksin, then Raksin would write out the note
- In 1944, he is asked to compose the music for Laura

Laura (1944)

- Director **Otto Preminger** wanted to use a pop song "**Sophisticated Lady**" by Duke Ellington as the theme
- Yet the lyrics do not match → Preminger asked Raksin to compose one theme within 48 hours (or he will be fired)

- famous heartbreak story → Raksin found in the mail that his wife left him for some other person
- Raksin got drunk and wrote the theme
- Preminger loved the theme and used Raksin for the next several films
- Urban setting, film noir → murder mystery
 - psychological thriller (who-done-it)
 - murder investigation by McPherson
 - Then determined that Laura is not dead → she herself became the suspect
 - motivations and misdirection
- Music of Laura
 - **Monothematic** – based on a single theme (Laura’s theme)
 - for the most part of the film, we are seeing Laura from the memory of other people (as we believe that she is dead) → this theme is what represents her
 - supports the (absence) of character of Laura
 - music not driving the suspense, more like the ghost or the “ideal” of Laura.
 - Also gives insight into the mind of McPherson
 - Non-European sound – based on American popular music.

Scene 1: Opening Credits – Monologue

- Establish the character of Laura
- Focus on the portrait of Laura – **sophisticated/urban** – almost unearthly good looking
- Musical theme linked to Laura – Orchestral but pop/jazz influenced.
 - Used a very common chord progression in popular music (and uncommon in classical music) → maj 7, 9, 13
 - Slides between notes → uncommon in classical music but common in popular music
 - Theme (with lyrics written) was a major popular music hit.

- End of the credits does not “resolve” but continues on.
 - Does not come to the “end” of the theme → it seems, but it continues forward into the diegesis
 - Transition into the film world
- **“Pedal Point”** under **monologue**
 - **Monologue**
 - Sets up the narratives
 - Blur the boundary between our world and the film world → is he talking to us?
 - Monologue is “**metadiegetic**” – exists on the boundary between film world and audience
 - **Peddal point:** one not that last through the entire piece (that does not move)
 - Here, sustained bass note under moving chords
 - Create a sense of anticipation → things are changing, but something is constant → create a sense of suspense
- Music ends with the first diegetic dialog – transition into narrative
 - When the music ends, we are in the film world

Scene 2: Lydecker’s Story Part A

- Talking to Laura’s closest associate, Lydecker
- Starts with a band in the restaurant playing music
 - source music is Laura’s theme → this music is everywhere
- transitions to score with the story when the memory of Lydecker comes
 - full statement of Laura’s theme
- dialog between Lydecker and Laura is scored with a waltz – why?
 - A type of dance in grouping of 3
 - In English → Waltz means coming up someone in an aggressive manner, or people circling each other and trying to figure out what the other is up to
 - Exactly what Laura and Lydecker are doing

- Laura's theme enters as she speaks her mind – this is the “real” Laura
 - o When Laura drops the act
 - o Yet this is not necessarily the “real” Laura → Lydecker's perspective of real Laura

Scene 3: Lydecker's Story Part B

- Lydecker remembers Laura as a woman who grows her career
 - o Theme grows in complexity as Laura's career grows.
- But notice that Laura doesn't speak
 - o Lydecker and the music speak for her.
- Montage – the music helps create a sense of continuity.
- Again, a seamless transition between source and score.
 - o Back to the restaurant's band

Scene 4: The Apartment

- The theme of what the music is actually about → love story between McPherson and Laura's image
 - o No love theme due to being a monothematic film
- music follows McPherson's internal state as he searches the apartment & how he becomes obsessed with Laura
- Note how the music is connected to the portrait:

0:00-raining at night – **classic setting for film noir**.

- Darkness of night and reflection of light on water makes great lighting effect and contrast

0:25-McPherson enters the apartment and as we see the portrait, we also hear the beginning of Laura's theme. (Notice McPherson never stands in front of the portrait).

- It is like the presence of Laura watching him

0:45-Theme is incomplete – the interruption reflects McPherson's growing frustration.

0:58 – Hitting the action when the lamp is switched on.

1:16 – music becomes more **frantic** – the scene is relatively calm, but the music is again, reflection of McPherson's frustration.

1:40 – music calms down and again hits the action with the bedroom light.

2:00 – a soft fragment of Laura’s theme (romantic statement) as McPherson goes through her chest of drawers.

2:45 – fascinating statement of Laura’s theme using “**Lean-a-tone**” technique

- electronic alteration (electronic process) of an instrument by varying the speed of the recorder
- technology is starting to develop → new technical innovations are starting to be applied onto film music → first electronic alternation of acoustic instruments

3:30 – McPherson drinks too much, falls asleep next to the portrait with Laura’s theme.

- What happens when Laura returns to the apartment?
 - A friend of Laura is murdered, not Laura
 - McPherson is confronted with the real Laura
 - You do not get the big statement of Laura theme this time
 - For the previous part of film, Laura was perfect → McPherson fell in love with this perfect Laura
 - Now, here comes the real Laura → Laura is a bit whinny → a more realistic and flawed person, like everyone else
 - Music does not come because otherwise, that would suggest that the Laura we have been talking about is the real Laura → but it is not, it is the idealized Laura
 - McPherson now will meet the real Laura and falls in love with the real Laura
 - The film about the objectification of woman
 - The theme that the music has been setting us for, but there is no Laura theme when Laura arrives
 - In fact, Laura themes disappear in the rest of the film
- At the end, Lydecker is the murder → Laura is a valuable collectable item to him → he is crushed when he learns that Laura is seeing other men

Lecture 7 (pt. A): The 1950s

- The 1950s:
 - End of the Studio System (that has been in place since the beginning of the sound era that employed everyone)
 - Why? → it is technically illegal → violation of anti-trust movement → limited competition → so Hollywood has to open up and become a freer market
 - Challenge of new media – **Television**
 - For the first time, Hollywood has real competition
 - Get popular after WWII
 - Battle with television fought on two fronts (ie: 2 advantages with film):
 - **Technology** → better quality of picture
 - **Subject matter** → it can show things that that TV cannot show → but to do this, Hollywood must turn away from the Hays Code
- **Technology**
 - battle with television accelerates the move to all colour movies
 - Recall: prior to 1950s, most things are black and white, despite colour motions have been around for a very long time (as early as the 1930s)
 - TV programs are mostly done black and white with poor quality (due to poor reception)
 - Advantage of film: better screen, bigger screen, and colour screen
 - By 1950s, most motion pictures are in colour
 - Hollywood begins to experiment with various systems to create a wide-screen image.
 - Use of different lenses to compress and enlarge the image
 - Prior to 1950 (for the most part) → aspect ratio of 4:3 (width:height)
 - But TV is also 4:3 → Hollywood wants to make the visual images more spectacular

- Multiple systems in competition (just like sound) such as **Cinerama, CinemaScope, Panavision, and VistaVision.**
 - Also saw the development of the first multi-channel sound systems (multiple speakers) for theatres to combat the poor speaker of the TV
 - surround sound system
 - In 1950s: big epic films → **Quo Vadis, The Robe, Julius Caesar, Lawrence of Arabia, Cleopatra, The Ten Commandments**
 - Set on the ancient world → “**sword and sandal epics**”
 - Example: **Ben Hur** (1959) Music by **Miklos Rozsa**
 - Ex: The Parade of the Chrioteers
 - basic idea: this scene is intended to be visually spectacular.
 - Notice there is no narrative development during this scene.
 - It is just BIG and COLOURFUL
 - The focus is on the grandeur of the sound and image.
 - Miklos Rozsa: after film noir, he became the major composer of the epics in 1950s
 - Define what the ancient world (ex: Roman Empire) sounds like from the musical perspective → since they did not have notations back then
- **Subject Matter**
- March 1930: **The Production Code (Hays Office)** → Hays Code
 - A list of guidelines of what is thought to be appropriate / inappropriate for viewing in a Hollywood film
 - Voluntary until 1934 → but not a lot of directors go against it → otherwise it might not get approved and get showed
 - Films of the 1940s push the code, films of the 1950s begin to break it all together
 - Goal: to keep the audience happy and to compete the TV
 - TV is in home and film is in a controlled theatre → TV is much more accessible to kids → more restricted

- Theatre makes money by admission, TV company by ads
 - Television content is more restricted due to influence of advertisers → advertisers have a huge amount of say of what goes onto TV and what does not
 - Films do not worry about offending the advertisers → more freedom of creation
 - Result: Hollywood makes a film that breaks the code, but tells the theatre that do not let kids to come in → they argue that they are only showing to mature enough audience
- Another competitor for Hollywood: **Foreign Films**
 - After WWII, Europe starts to produce films with a less strict guideline
 - Also: end of the Studio System
 - studios can no longer block films from other countries that are not bound by the code
 - Production code abandoned in 1968 → development of the age-based viewing guideline
- **Elmer Bernstein** (1922 - 2004)
 - Born in New York City → American
 - Born in 1922 → 5 yrs before The Jazz Singer → grow up entirely in the age of sound film
 - Studied at Julliard (studied with **Aaron Copland** → known for his orchestral work)
 - School for concert hall musician
 - During the 1940s, pursued career concert pianist/composer
 - Then WWII: worked in **Armed Forces radio** during the war → start composing music for radio programs
 - Return to concert pianist postwar, but start to work in film industry
 - First film work in 1952
 - Looks like his career is about to take off → however...

- HUAC – 1953
 - Developed due to Cold War → American looks for communists within the US & start to accuse people with communism → not cooperate/admit during the inquiry = done with your life
 - Or you can “name names” → everyone on your list will be thrown under the bus
 - When Bernstein was a student, he wrote record reviews for extra money → some of his reviews are published by communist newsletter & he was accused for being communist
 - Called to HUAC in 1953 → denied being a communist but refuse to name names → blacklisted by the US and his career as a musician almost ends
- Forced to do B-Movies to make money
 - Not very good quality films → movies for driving in theatres
 - Usually made for very low budgets and are very bad
 - Ex: **Cat Woman of the Moon** (1953)
 - Yet, he tried to rebuild his career
- Ex: **The Man With The Golden Arm** (1955)
 - Directed by director of Laura, hired Bernstein due to sympathy
 - Plot: Frankie got out of jail and tried to get his life back on track to become a musician (with problem in gambling and drugs)
 - Pushing the production code to the extreme
 - Scene: Frankie and drug dealer → phrasing the drama then extreme hitting the action
 - Ensemble is a **Jazz Big Band**, within a conventional orchestra (playing something modern, like Laura rather than Robinhood)
 - the score strongly Jazz influenced → use of popular music in the film
 - Jazz – urban setting with lower social class and drug abuse
 - Compare with last week: sophisticated city with pop

- Example of an attempt to cut a popular music style as film score – effective for the most part, but awkward at times
 - Since almost all popular music start to establish a beat, and it will not change (or at least for an intended period of time)
 - You don't get a lot of changes in a short amount of time, but you need “hitting the action” occasionally → can only naturally (non-distractingly) be accomplished by classical music
- Yet great example of the popular music in 1950s, also the danger of using popular music and try to use it as a conventional orchestra
 - You'd better stick with Phrasing the drama
- After the film → work for a ballet company
 - Female Leader: **Agnes de Mille**
 - She liked Bernstein, and recommended Bernstein to her bother, a big film producer
- **The Ten Commandments (1956)**
 - By **Cecil B. de Mille** (one of the greatest film directors during the time)
 - Bernstein wrote a completely different film score than Gold Arm → more like the music for Korngold
 - One of the key elements to success → **versatility**
- He then gets to be a very successful composer for a variety of TV shows and films
- **Dimitri Tiomkin (1894-1979)**
 - Born in Russia
 - Played piano in Russian silent movie theatres
 - 1925 – Moved to USA: worked in **vaudeville musician** & a classical performer
 - Began work in Hollywood during the 1930s (because of the stock market crash)
 - Become a very important composer for Hollywood
 - Important films include: **Lost Horizon (1937); It's A Wonderful Life (1946)**

- Example: **High Noon (1952)**
 - Score (composed by Tiomkin) is based on a popular song composed by Tiomkin
 - Wrote a Country and Western Song: “Do Not Forsake Me”
 - Hit for singer **Tex Ritter**, one the most popular CW performer
 - Song was “**prereleased**”
 - Before movie is shown, play the song on C&W radios → become a hit before movie is shown!
 - Significantly boost the sale of film
 - The success of the film then boost the song up the chart AGAIN
 - This established the use of “**Movie Songs**”
 - Studio starts to look for the use of popular music to promote the film → excellent way to promote the films
 - Received Academy Award for **best score** and **best song**
 - Notable for the high level of integration of the song melody within the score.
 - Nowadays, it is more like, we stick a big star’s song to the film → they do not really have anything to do with each other
 - EX: Opening Credits
 - Example of a movie-song
 - EX: Montage of everyone in the town
 - Film runs in real time → a murder who wanted to kill the main character → the main character stayed and decide to face the guy
 - The music is written first before the scene
 - note the **synchronization** with the clock and the use of Frank Miller’s (bad guy) theme from the opening song.
- Make Tiomkin very popular for the western films

Lecture 7 (pt. B): Bernard Herrmann and Psycho

- **Bernard Herrmann (1911-1975)**
 - Born in New York City → on the cusp of the transition from silent to sound film
 - Studied at Julliard
 - In his early 20s → CBS radio in 1934
 - Like Bernstein → worked in radio
 - Staff conductor and composer of the CBS orchestra
 - he composed for radio theatres
 - during that time, radio is what TV is
 - Notable for contributions to concert music
 - 1938 → working with **Orson Wells**
 - He had his own radio show → The Mercury Theatre
 - October, 1938 → **The War Of The Worlds**
 - A novel by H.G. Wells in late 1800s → important in science fiction
 - The show started by reading the opening paragraphs of the novel, then rather than presented this by a scripted drama, they presented this as a series of fictional news bulletins
 - But the news gets worse and worse → problem: some people who tuned in missed the first part
 - People believed that the invasion of US is real →
The night of the panicked America
 - This made CBS angry → Orson Wells apologized, but Hollywood noticed the potential of Orson
 - Orson turned it down, because Orson wanted completely control from Hollywood
 - in 1940 → one of the film studios agrees
 - Herrmann (and many other creative staffs) travels to Hollywood with Wells

- First film: **Citizen Kane** (1941)
 - The life story of a very powerful man. He died the first scene, and a lot of people tried to reconstruct his life to figure out a cypher he left
 - Kane is played by Orson Wells
 - One of the greatest motion pictures ever made
 - Many great innovations (ex: the use of camera) since Wells never made a film before and therefore can do a lot of unconventional stuff
 - Ex: Breakfast Montage of about 12 years of marriage
 - The music changes to match different moments in the montage
 - Standard late 19th century Romanticism music
- **The Day the Earth Stood Still** (1951)
 - Herrmann makes a great contribution to the art of film music
 - Not quite an orchestra...
 - unique set of instruments: solo violin, solo cello, and solo bass (all three electric with amplifiers), two theremins, three electric organs, three vibraphones, two glockenspiels, two pianos, two harps, three trumpets, three trombones, and four tubas.
 - The combination of instruments will create a sound that unlike any group of instruments playing the same notes
 - EX: The Day The Earth Stood Still 1
 - The arrival of the Alien, and the Americans surrounded the Alien with guns
 - Unique sounding music → **clouds of sound** (with no melody)
 - Create a sense of suspension
 - The music stops when the gun shot appears → brings us back to the real world

- EX: The Day The Earth Stood Still 2
 - After the first alien is shot, the one with the massive weapon comes out
 - The music is scarier → but there is no real melody with great bass
 - We moved now to the world of dissonance and atonal music → becomes difficult to predict → threatening and uncertain
 - Yet the rhythm is predictable → very even in tempo
 - Gives the sense that this alien is unstoppable
- Herrmann's approach: the sound of a score depends on instrumentation
 - His music is recognizable because of the timbre / sound texture
- But why composers keep writing for symphony orchestra (or other common combination of instruments)?
 - Because symphony orchestra is easy to find → **standardized performance ensemble**
 - If you write music for a symphony orchestra, it can get played easier → it has a greater chance for your music to get played (over and over again on a regular basis)
 - Yet, Bernard realized that film music does NOT need to get played over and over again → it is only required for the recording session and played once
 - As long as you can find a group of composers to sit a group for once, you are good! → no need to use a standardized performance ensemble
 - Bernard's idea liberated film composers to write for standardized ensembles → huge revolution for the industry
 - Yet, conventional symphony orchestra remains → it just opens more possibilities for film music

- 1955 begins collaboration with **Alfred Hitchcock**
 - During the decade, they scored 7 of Hitchcock's films → some are their greatest known films
 - **Vertigo (1958), North By Northwest (1959)** → both relatively conventional and tonal
 - **1960: Psycho**

Psycho (1960)

- Based on a book → many Hollywood studio has rejected it
- As a result, he has limited budget for studio to work with
 - shot in black and white due to finance reasons → but it turned out to be a great reason for the film!
 - Since the film is very depressing
- Herrmann uses only strings "black and white" score
 - A usual combination of instruments, but the strings are flexible to give you a variety of sound
 - Uses the variety of sounds that can be produced by a string section to produce a variety of cold feeling (instead of the romantic sounds)
- Cues tend to set a single mood and show little response to what happens minute by minute → extreme of playing the drama
- Overall the mood is bleak and has little emotional warmth
- EX: Psycho 1: The Money
 - Marian is a woman who just had an affair with a married man who will not leave his wife. She decided to steal and run away → but she does not know if this is a good idea
 - short repetitive theme that fractures (lack of vibrato)
 - quiet but unsettled – Marion's discomfort with the theft
 - also uncertainty by the slight modification of the short theme
 - grows slightly in intensity (and with shorter notes) as she decides to take the money → very dark!

- EX: Psycho 2: Flight
 - Marian decided to leave but afraid to get caught
 - Long duration of no music when it is unclear whether she will get caught
 - Once she drives off → music enters as she makes her “escape”
 - Big music during the her escape
 - At first, she is afraid to get caught by playing a lot of scenarios in head
 - at first seems to play her fear at being caught
 - but as she changes in the look of her eyes, music seems to play her fall to the “dark” side
 - but throughout, the music stays consistent
 - **A “black and white” cue** → creating a singular mood and carrying through the scene → what changes the mood the what changes in the narrative (you start to interpret the music in different ways)
- EX: Psycho 3 Norman
 - Marian made a wrong turn, and found a hotel to stay the night → she met Norman (who runs the hotel for her mother) → during the conversation, Marian wants to go back to accept her responsibility
 - Norman’s theme as Norman (who first seems to be very kind and nice) sees Marian gets back to her room
 - Cold and threatening
 - Dissonance and atonality → two semitones
 - Use of semitones → people start to lose the senses of tonality
 - Instability, unfamiliarity, threat
 - Then Norman spies on Marion through the peek whole
 - looked through the hole with no emotions → he is just observing through the hole
 - “harmonics” on the violins → very high and very unstable
 - It makes everything very unpleasant by just playing a theme and maintain it

- EX: Psycho 4 The Shower
 - Marian is in the shower → but with too many different scenes
 - In western culture, shower room gives people sense of insecurity
 - no music at the initial part → help to build the sense of anticipation
 - is something bad is going to happen? → anxiety
 - Music comes in when the attack happens
 - no tonality – strings “shriek” → play aggressively
 - most atonal music so far → emulates Marian’s fear
 - As Marian sinks → whose theme as the mysterious murder flees the scene?
 - Norman’s theme → Bernard is telling who the murder is halfway through the film!
- Now, more and more approaches (i.e., using atonality and unique combination of instruments) are becoming available to film composers
- More on Bernard Herrmann
 - Bernard disliked how popular music has an influence on film music in 1960s
 - When Hitchcock decide to take a more Jazz approach to his music for **Torn Curtain** (1964)
 - They stopped working together during the filming
 - Bitter, he moves to Europe
 - **Fahrenheit 451** (1966) by Truffaut
 - Settled in London, occasionally returned to the US to make films
 - Last movie is **Taxi Driver** (1975) → he died in his sleep when he was 65 (right after he completed Taxi Driver)
 - Prior to Herrmann, composers (ex: Korngold and Steiner) are rooted in 19th century Vienna Romantic Wagner music
 - Now, we have a younger generation (ex: Bernstein and Herrmann)
 - They are trained in 19th century music, but they can also do atonal music as the trend of 20th century classical music
 - Herrmann is a composer of the 20th century

Lecture 8 (pt. A): 1960s

- **1960s: Turbulent period** in American history
 - **civil rights**
 - become a very important force in the American culture
 - started in the middle 1950s
 - in 1960s → Martin Luther King emerged as a major social force → civil right movement becomes essential in many people's life
 - **Vietnam War**
 - A war that is not supported by many American people
 - The people start to question if what the government does is always in the best interest in the people
 - **generational gap**
 - prior to WWII → children always want the same thing as their parents
 - Post WWII → the young generation (the baby boom) increasingly start to look for alternatives to live their lives (ex: different values) → interested in different things
 - Those who produce films have an opportunity (and a problem)
 - They now have 2 audiences (older and younger adult)
- Films in the 1960s:
 - early '60s films are an extension of the 1950s.
 - production code is stretched
 - by mid '60s the Production Code is abandoned → age-based rating / guidelines
 - Into the mid and late 1960s → a kind of "culture revolution" where the ideas of the younger generation diverge → major overturning of the norms and values
 - films become more explicit in subjects, visuals, and dialog.
 - films with a strong sense of irony and cynicism (towards the establishment)
 - EX: Planet of the Apes → about distrust of the system

- Rise of the Independent production
 - End of the Studio System in the 1960s leads to **freelancing**.
 - You are no longer an employee, so you can charge as much as you want to make a film (if you are well established enough)
 - **cost escalates** → become very expensive to make a film
 - while orchestral scores are still produced, yet it is not a given
 - cost factors lead to many smaller ensembles or popular (Rock 'n' Roll) music scores
 - Rock 'n' Roll also conveniently requires a smaller group of musicians
- Changing of the guard – end of the careers of Steiner, Newman, Tiompkin (initial wave of emigrate composers and first American composers)
 - Rise of **American composers** such as Bernstein, Jerry Goldsmith, Henry Mancini.
 - Second Wave of **European Composers** (for Hollywood)
 - French - Maurice Jarre
 - English - John Barry
 - Italian: Ennio Morricone
- **Key Word for new generation of composer: Versatility**
 - Recall: Korngold writes everything like Wagner
 - New generation of composers are capable of working in a number of styles.
 - Film producers are interested in all kinds of music that can potentially be used in the film (not just large orchestral music)

Elmer Bernstein: (1922 - 2004)

- influence of / study under Aaron Copland
 - wrote Fanfare for the Common Man (in 1942)
 - American composer studied in Europe → has all the techniques (most of them are atonal and dissonance because of the trend)

- During the great depression, he wanted to write music to base on tonality so that people will like them → he wanted to contribute something to the public good during the great depression
 - His “populist period”
 - Example: Appalachian Spring by Copland for a Ballet
- Keeps within in the major/minor system but combines notes in new and innovative ways (ie: interesting chords)
 - Nice tonal melodies (often folk songs) above interesting chords → become his new signature style and teach to his students (such as Bernstein)
 - particularly, sound of American West
- concert hall musician who actually likes film music (despite that he is not actually a film composer)
 - recognize that film music is a huge influence on the general public
 - did compose several film music, but are more popular with his students (ex: Bernstein)
- **EX: The Magnificent Seven** (1960)
 - Populist style of Copland into film music
 - Unusual combination of notes from the major scale → sounds both familiar and new
 - clear and tonal melodies → folk song influence
 - strong and energetic rhythms → **syncopation**
 - shifting the beat so that the majority of the beats are on the off beat
 - the sound of the American west / American Nationalism
 - become popular later when music is used with the theme of the nobility of the American (ex: American news themes and American president)

Ennio Morricone

- born 1928, Rome, Italy (died recently)
- best known for association with Italian Director **Sergio Leone** and the film style of “spaghetti western”
 - o popular in 1960s and 1970s
 - o films produced by Italian producers about western US
 - o mostly are filmed in the centre of Spain (ie: vast desert)
 - o most are in Spanish / Italian, but always star one or two American actors who say their lines in English
 - yet, no sound is recorded on set
 - After the shooting, lip-synched to all the same language → so the voice and lines are not really lined up perfectly
 - o Very much of the film in the 1960s
 - Characters are deliberately made unpleasant (ie: no teeth, bad haircut, etc.) → probably a better representation of the actual look of the American west
 - o All characters are partially good and partially bad → More like Film Noir
- over 400 film credits with a wide range of styles from popular music to avant-garde.
- EX: **The Good, the Bad, and the Ugly (1966)**
 - o When two characters write on the horse → electric guitars
 - Since 1950s → Rock ‘n’ Roll (with the use of electric guitars) is dominating the popular music amongst the baby boomers
 - o use of sound effects and voices in interesting ways
 - set some examples of what western fighting scene should sound like
- EX: **The Mission (1986)**
 - o 3 different pieces of music at the same time → blend of catholic texts (associated with church), solo woodwind (associated with the character), and musical styles with indigenous musical elements and instruments
 - o versatility of style → very different than The Good, the Bad, and the Ugly

John Barry (1933 - 2011)

- England
- Originally classical pianist / trumpet
- turned to pop music in his 20s (in 1950s)
- by early 1960s is a well-known British pop musician (with a blend of the old (ie. big band with trumpet and other brass) and the new (ie: electric guitar))
- EX: **Dr. No (1962)**
 - The very film James Bond film
 - Initial composer (**Monty Norman**) cannot make the music that the director likes.
 - At the last minute → director called John Barry to do a film music
 - Did something that sound like the pop music that he was doing
 - Yet, Norman cannot be fired since he got a good contract → he is still credited with the things that Barry wrote
 - The credit said that the music is written by Norman and arranged by Barry → Norman legally owned the theme!
 - Norman made 1 million in royalty by 1980s
 - Barry takes Norman to court → Lawsuit
 - But Norman provided a sheet music for a musical that he wrote in the 1950s → Norman won the lawsuit, despite that it is clearly composed by John Barry
 - EX-Dr No. Scene
 - **The James Bond Theme**
 - But they did not have the time to record a variation of the theme → have to keep playing the same over and over
 - When James Bond enters the scene, the theme starts.
 - But when he makes a phone call, the music is faded out as the music had not been recorded to the timings of the picture.

- Composed the music for 11 James Bond films.
 - Wrote many songs that are played before the opening of James Bond movies
- Won 5 Academy Awards including: **Born Free** (1967), **Out of Africa** (1986), and **Dances With Wolves** (1991)
- Style defined by clear, tonal melodies (pop influence)
- In addition to the increasing impact of popular music, what happens in the world of {classical / concert hall} music?
 - Recall: Korngold failed to restart his concert hall career after WWII because his music was considered as old fashioned
 - **atonality** is also becoming more prominent as the traditional orchestral score is diminished in importance.
 - That's why we hear more atonal music in the film scores
 - Copland is criticized with the abandoning of atonal music by the classical community
 - Classical music now enters the era of **Modernism**
 - rejection of the past in favour of the new → new way of creating the music by throwing out the major and minor scale
 - new way of grouping notes together
 - common in music → you create a set of the rules, and you follow the rule to see what you will get out of it
 - Films start to become more and more interesting in the possibly of modernism
- **Ex: 2001: A Space Odyssey (1968), directed by Stanley Kubrick**
 - example of using modernistic music in the film → praised for the use of music
 - score compiled from classical music (ie: compiled score)
 - Stanley loved to do this, but this is a problem for the studio → since they did not own the music and might not have permission
 - So, MGM (the studio) asked Stanley to work with **Alexander North**

- But, none of Alexander's music (very similar to the temp tracks in place) is not used in the films without notification, and the new music used is not acquired with permission
 - To prevent the re-recording of the music, Stanley burned all the scores and recordings, with only one tape left with Alexander
 - Years later, the tape is revealed, and the score is re-recorded
- 2 group of characters → humans and intelligent aliens
 - Human music is 19th century romanticism (ex: The Blue Danube Waltz by **Johann Strauss II**) → tonality
 - Alien music is 20th century modernism (ex: by **Gyorgy Ligeti**) → atonality
- EX-2001: A Space Odyssey – 1 Earth to the Moon
 - music used to accompany humans is tonal (The Blue Danube Waltz)
 - the music is comfortable → that who we are, we can understand us
- EX-2001: A Space Odyssey – 2 The Monolith
 - music used to depict the alien intelligence is atonal (by Ligeti)
 - we cannot understand them, but we can tell that they want us to understand them (use of human voices in the piece)
 - there are so many notes, but we cannot focus on anything
- Initially praised and seen as a new approach to the relationship between music and film → but would this approach work in other more conventional films?
 - NO → since there is no dialog during the music
 - When there is important dialog, there is no music → music is reserved for moments of spectacle (and those moments are long)
 - Not a good model for most motion pictures → most motion pictures progress much faster than this

Lecture 8 (pt. B): Jerry Goldsmith and Planet of the Apes

Jerry Goldsmith (1929 – 2004)

- Wrote the Universal Studio Fanfare ;)
- born in **Los Angeles**, 1929
 - o born after 1927 (the appearance of sound film) → grow up entirely in the era of sound film
 - o Also, not a surprise that he will get into film music → the first person so far who wanted to start a career in film music
- Listened to Rosza's **Spellbound** → decide to work in film
 - o Recall: the film with theremin
- west coast – studied **film music** with **Nicolas Rosza** at **USC**
 - o now, we have a course of film music in university
- After college, starts working at **CBS radio** in 1950
 - o Just like Bernstein and Herriman → radio is the theatre / starting point for many film composers
 - o Start as a typewriter, then a staff writer for CBS
 - Initially in radio shows, gradually doing more work for CBS television shows (including the **Twilight Zone**).
- Start to do film work starting in 1957
 - o His film score is noticed by **Alfred Newman** (music director at 20th century) in 1962 → recommend him to **Universal Studio** (but not on a studio contract)
 - o By 1963, received an Academy Award for his music in **Freud**
 - o By the end of 60s, top level composers in both films and TV
- Greatest skill → **versatility** by writing in a variety of style → ex: modernistic atonality in Freud/Alien, and Wagner style tonal music in The Blue Max
- **Patton** (1970)
 - o sparse score (less than 40 minutes) for a 3-hour film → he prefers to write less
 - He prefers to let the film do its things → less is more

- WWII films in 1940s are the American propaganda, yet in 1960s, recognition that everyone in the war fighting is equal → the enemy soldier is not 100% bad → both are just humans
 - Americans are not 100% right in those films
- Music focuses on the character of George S. Patton, an important General in WWII US army
 - A very complex yet somehow flawed man → focus of the music
- There are 3 major aspects of his personality → each has a theme
 - Patton the war hero → upbeat military march
 - Patton the Christian → a hymn (church) theme
 - Patton the reincarnation → every time the world is in need, he will be reborn as the great war general → 3 short notes in a trumpet, yet through an electric echo → Sense of motion → the trumpet player is moving away from you → representing “history”
- EX-Patton 1: North Africa
 - Modernism 'sound cloud' from the string as they arrive at the battlefield
 - Note the use of the electronic echo on the trumpet when he gets out
 - Reincarnation theme (on the flute) expanded during his description
 - Hymn theme enters as Patton says - "two thousand years ago" - Christian reference to the time of Christ.
 - The music closely follows what Patton is saying → Dark and mysterious modernism
- EX-Patton 2: Advance in Europe
 - Advancing montage - blending of all three themes
 - march theme accompanies Patton and advancing troops (great leader)
 - religious theme accompanies the commanding officer (Patton being God)
 - reincarnation theme when we see the list of German casualties (true cost of Patton's success)

- Use of electronic processing on orchestral instruments
 - Use of echo → sound that is altered after the music is recorded → power of the recording studio → in 1960s, you can do editing to create interesting sounds that are not possible by acoustic sounds

Planet of the Apes (1968)

- A film of its time → distrust and irony with social and political critique
 - A film that is not meant to be taken literally → it takes something familiar and tweaks it → it is actually a film about western culture
 - Western culture is constructed just like the apes → the deciding factor of what you do and whether you are in charge is skin colour → racism
 - Also, the relationship between science and religion
 - A great science fiction film
- blend of orchestral instruments with elements such as animal horns and mixing bowls
 - also, interesting techniques for music players → modernist elements
 - EX: in opening credit
 - A piano with strings being stuck with things → **a prepared piano**
 - First used by **John Cage** (a modernist composer in the 20th century)
 - Before you perform your piece, you insert all kinds of object into the strings (randomly or with specific purpose)
 - Changed the timber of the piano
- Scene: POTA 1 The Crossing (Part 1)
 - Early part → when the astronauts first land on Earth and attempt to cross the desert to find shelter
 - Sounds random → no clear organization, more sound than music
 - Give you a sense of lost → we have no idea of what they are going
 - use of electronic echo, metal sheet (thunder sheet), and interesting techniques with strings

- Scene: POTA 2 The Crossing (Part 2)
 - o They found their first plant → there is indeed life
 - o clear melodic structure using 12-Tone technique → there is hope, but still atonal
 - pioneered by **Arnold Schoenberg** (2nd Viennese School)
 - beginning of 20th century, where the modernist composers threw out all the rule books
 - New rules by Arnold → Treat all 12 notes with equal importance
 - **12-Tone Music** → one of the first and most important → Moving away from major / minor tonality
 - 1923 - development of "**tone rows**"
 - o Use each other the 12 notes once and only once, in any order you want
 - o Variation of tone rows
 - you can start that tone row on any notes you wanted → "**transposed row**"
 - play the row backward → "**retrograde row**"
 - play the theme upside down → "**inverted row**"
 - you invert the interval
 - o First set of 12 notes, then a change in texture, then inverted row
 - The tone row is actually all over the film
 - o Yet, themes for various characters / situations still exist



C	C#	D	D#	E	F	F#	G	G#	A	A#	B	C
1	2	3	4	5	6	7	8	9	10	11	12	1

Tone Row "The Crossing" Main Theme

C#	A#	B	E	D#	C	D	A	G	G#	F	F#
2	11	12	5	4	1	3	10	8	9	6	7
	D3	U1	D7	D1	U9	U2	D5	U10	U1	D3	U1

Tone Row "The Crossing" Inverted Theme

D#	F#	F	C	C#	E	D	G	A	G#	B	A#
4	7	6	1	2	5	3	8	10	9	12	11
	U3	D1	U7	D11	U3	D2	U5	U2	D1	D9	D1
				U1	D9			D10		U3	

- Scene: POTA 3 The Takers
 - Finish crossing the desert, found freshwater, then realized they are not alone
 - music for the astronauts is **atonal** but strongly **organized**
 - Clear even rhythm supported by **snare drum**.
 - music for unseen takers (later we know, the mutated humans) is **chaotic**
 - “chirping” woodwinds, log drums – more “**primitive**” sound
- Scene: POTA 4 No Escape
 - Taylor was shot in the throat and cannot speak. Later when Taylor escaped, he spoke → the ape is speechless once they learnt that human can actually speak
 - one moment of tonal music, reserved for just after Taylor speaks to the apes for the first time. → The one point in the film where Taylor has the upper hands
 - music resolution
- Scene: POTA 5 The Ending
 - After the apes blow up the cave with the evidence of human civilization
 - The crossing theme → Once you have heard the atonal music long enough, it brings a sense of familiarity
 - Then he realized where he was → the composer stayed out, only the sound of the wave → no music
 - how would music have changed the impact of this scene?
 - Music will mark the resolution / relief → make you realize that this is just a film
 - But with no music → You feel defeated → this is where we are going, if we do not stop what we were doing, we might end up like this

Lecture 9 (pt. A): The 1970s

Since the end of the 1940s, film music has been moving away from the conventions of Steiner and Korngold (who defined the film music to be the music of the late Romantic era)

- Younger composers with a wider range of musical backgrounds come in
- Increasing importance of popular music and modernism (atonality) → orchestral music starts to lose its popularity in film music
- **Conglomeration** (the merge of companies) continues
 - Changes the landscape → you are left with only a few megacorporation
 - Large company buys film studio, recording studio, and publishing companies
- Decline of the studio system in 1940s → largely dismantled by 1960s
 - Increase in **freelancing** since 1960s → film cost keeps increasing
 - '72-'77 178%; '77-'79 200% → almost 400% from 72 to 79
 - But ticket costs are not 4 times → few films are made
 - 1970s: 160 films per year; 1937 (height of Hollywood): 538 films py.
- Hollywood is getting cautious
 - Genre (something with a natural fan base) / formula film
 - Sequels, science fictions, etc.

Pop scores (entire score) become popular in the film since 1960s

- “old school” (orchestras) seen as irrelevant.
- Ex: **The Graduate (1967)**, **Easy Rider (1969)**, **The Last Picture Show (1971)**, **American Graffiti (1973)**
- There are good reasons → cheaper / promotion
 - Can be cheaper → you do not need a huge orchestra of 90 people; and sometimes it is even just buying licences
 - Popular songs can also be used to promote films → movie songs
- Result: there are some films just throw pop music in, instead of actually making it fit
 - But there are clever uses → some used popular music in a more nuanced way

- Recall: popular music carries a self-contained structure → you do not want to chop up the pop song a lot
 - Therefore, the best way to use is to **phrase the drama**
 - Parallel mood by acting a frame for what is happening
- A Great Ex for this smart use: **American Graffiti (1973)** by **George Lucas**
 - a film about a group of high school friends' last night in 1962 → also the end of the US's innocence
 - popular music works here because there is no big narrative, only a series of small scenes → aesthetically effective use of popular music
 - each one lasting 3-4 minutes → perfect length for a pop music
 - as a result → each scene gets its own song (and are often applicable) → like a background soundtrack
 - serves both as great source music and as "comments" to the scene
- Ex: **The Graduate (1967)**
 - Popular music not as a soundtrack, but as a score
 - Songs created by **Simon and Garfunkel** (American Folk Duo)
 - music is a variation of the song "**Mrs. Robinson**" to fit the visual narrative
 - reserved for location where it would not affect the narrative
 - The film version is recorded as the score
 - note hitting the action during the dialog in the gas-station.
 - Yet not that over the top (just one moment) → it makes the moment stands out, rather than being annoying
 - music slows down as the car runs out of gas.

The cynicism has not gone away in the 1970s, yet for some people, they want to get away from the reality when they go to the theatre, rather than getting it reinforced

- films that are escapisms
- nostalgic → need the composers who can recreate the sound of the old style (ex: Korngold)

John Williams → can write tonal and atonal music → 52 times Academy Award Nomination

- born in 1932 to musical parents (father: drummer for big band and later CBS Orchestra) in NYC
- Trained as a concert pianist at Julliard, but he is also a good Jazz pianist
- Move to LA when he was teen, where he studied composition for films as USC
- Establish himself through the late 1950s and 1960s
 - o Television (late 1950's) → music for many famous TV show
 - EX: **Lost in Space, Land of the Giants, Gilligan's Island, M Squad**
- Ex: **Lost in Space (1965)**
 - o Use of theremin → closely related to the science fiction film
 - o Use of drum in orchestra → play the popular music beat
- Late 1960's, film work
 - o As an orchestrator, work as early as in 1959
 - o By mid 1960s → compose regularly, especially after he was nominated for the Academy Award in 1967 → established as a great film composer in 1970s
 - o Known for the comedies and disaster films by **Irwin Allen**
 - A big TV producer & produce film of **The Poseidon Adventure**
- Ex: **The Poseidon Adventure (1972)** → Great financial success with tonal theme
- Ex: **The Sugarland Express (1974)** → turning point where he comes very successful
 - o First time collaboration with **Steven Spielberg** → A big TV producer
 - o Orchestral music with Country and Western influence → use of harmonica
 - o 2 got along well → they keep working later
- Ex: **Jaws (1975)** by Steven Spielberg → huge success, partly because of the music
 - o The theme becomes very popular in the pop culture → bring John to the public
- Ex: **Star Wars (1977)** by George Lucas
 - o Marked a return to the orchestral style of Korngold → theme and variation
 - Lucas wanted the music that resembles that of the Golden age
 - o Surprise the studio by the success → released in more theatres, become the one of the most successful films in all time → part of the credit is given to the music

Lecture 9 (pt. B): John Williams and The Jaws

Jaws (1975)

- new approach to film promotion and release
 - prior: films are firstly shown in a limited number of theatres in big cities (for initial film reviews to create a buzz)
 - Then, it would open for a few more theatres → but still very limited
 - Lastly, it moves to even smaller markets → usually takes 2-3 months before a film made to the smallest town
 - Then the film would disappear, until you see it on the TV network after several years
 - New approach by John: **Wide Release**
 - Release at once at 400 screens → made back its money in 13 days
 - It usually takes months before it shows profit
 - Quickly become the industry standard
 - Nowadays, wide release on thousands of theatres, usually get the money back for a weekend
- Jaws (along with Star Wars) began a shift in the attitude towards orchestral music in film
 - helped re-established the orchestra as an important force in film music.
 - Especially, orchestra playing very tonal melodies
 - A trend that will reach a peak with Star Wars two years later.
- Jaws score is a blend of modernism (such as the influence of 'The Rite of Spring' (1917) by **Igor Stravinsky**) and a return to the sound of Korngold (Neoromantic music)
 - Not a score where things change, more of a transitional score between modernism and neoromantic
- Main Theme → very modernism
 - The two very low notes theme for the shark → can be manipulated in so many ways to fit the situation
 - Low notes → power of shark and depth of water

- The two notes can tell the audience what the sharks are doing while not revealing the shark → unstoppable force of the shark
- Simplicity is the strength → no start, no end → limitless opportunity for theatrical transmission

Scene One: Get Out of the Water

- Initially → diegetic music → a relaxing mood
- Shark theme enters with the underwater shot. → we are the shark
 - The theme rises in intensity before the attack.
 - Modernism: Psycho-like strings during Brody's reaction (2:00)
 - Variation of the theme, then it fades away telling us the shark has left.
 - Note: we do not actually see the shark → the shot (and shadow) and the music tell us exactly what we need to know about the shark

Scene Two: Avenue Clip – The Fishermen

- Again, we do not actually see the shark → it is only through objects and music
 - The two notes inform us about everything that we need to know about the shark
- Shark theme enters as the tire is pulled out to sea.
- Theme grows in intensity as fisherman is pulled into the water
- Note the change in intensity as the dock changes direction and returns to shore
- Again, the theme fades away, telling us the shark has left.

Scene Three: Avenue Clip – He Made Me Do It

- All visual elements (shadow, underwater shots, etc.) from the first attack are present.
 - The one thing that is missing is the shark theme music
 - This is emphasized by the playing of source music
 - The attack is a prank, but the only thing that is missing is the music.
 - By this point the music is clearly linked to the presence of the shark.
 - Reinforced by the next scene, when the woman shouted “shark”, and the music start
 - Tells the audience that, this is an actual shark

Scene Four: Avenue Clip: You're Going to Need a Bigger Boat

- The setting is on the ocean → home of the shark
- Prior → a security blanket → if a shark is near, you will know
 - o Now → The shark appears without any musical warning
 - o Ramps up the fear and anticipation

Scene Five: Avenue Clip: The Barrels

- This is a complex scene.
- Notice how the shark theme builds as the shark approaches the boat.
- But as we get our first good look at the shark (01:25)
 - o Williams drops the shark theme for music far grander and expressive.
 - o It is a moment of spectacle where the sweeping music represents not the murderous monster, but an extraordinary creature, and the wonder, admiration and fear of the men as they see their quarry for the first time.
- The sighting of the shark has left the crew in chaos. Quint is getting his harpoon, Hooper wants to get a photograph and Brody just wants to go home and get a bigger boat.
 - o (01:40) The **music for Quint** is focused and precise. Quint's only thought is to catch and kill the shark.
 - o (02:28) The music takes on an excited innocence as it becomes focused on **Hooper** who is showing an almost childlike glee at seeing the shark.
 - There is even a quiet moment of comedy when Hooper asks Brody to stand on the bow so there is something to provide scale to the picture. To which Brody responds, "Scale my ass!"
 - o Each music is tonal
- Now the music and the scene changes, becoming a gradual build focused on the moment Quint shoots the harpoon.
 - o Note how the shark theme becomes more intense with the release coming only at the moment Quint shoots (04:17).
- Then as the boat takes up the chase, the music changes completely. Note the score through 04:22 to 04:50.

- The music is pure Korngold. This is pirate music that would have been completely at home in the score for ‘Robin Hood.’”
- Then, at the very end of the clip (04:50)
 - as the barrel disappears under the water, the music drops in intensity and pitch slowing the pacing of the scene is a manner identical to the end of the battle scene we watched in “The Sea Hawk.” → bring down the pacing
- shift from modernism to neoromanticism → back to tonality

Compare to the music in Star Wars

- Main theme is tonal → neoromantic; yet score has many modernism
- Just like in Jaws, blending of tonal and atonal
 - in Jaws, focus is atonal; in Star Wars, focus is tonal

Williams’ Style → versatility

- A blend of neoromantic and modernist (if required)
 - Tonal: **Empire of the Sun**; Atonal: **Close Encounter**
- Influence of Aaron Copland → populist and folk like influence → Ex: **Lincoln**
- **No contemporary popular music**, but capable of composing in Jazz-influenced styles.
 - EX: **Catch me if you can** → style known as “Cool Jazz” from 1950s/1960s
- Success of William’s score brings back romantic big orchestra scores
 - Recognized as **the first ‘postmodernist’ film composer**.
 - Modernism is about overturning old rules; yet **postmodernism** in music is about recognition of that any styles can be valid if it meets the needs of the motion picture
 - aka. Both atonal and tonal are fine, as long as it makes sense
 - the most important → emotion of the moment

1980-1993 Success Beyond film → he is the conductor of the **Boston Pops Orchestra**

- weekly TV shows that are seen by thousands of people every week
- his film work is reworked into orchestral works
- more orchestra plays those pieces → self-contained concert pieces
- music takes on a life outside the film world with arrangements for **high school bands**

Lecture 10 (pt. A): The 1980s

The 1980s

- The world after John Williams (with Williams still in the house composing)
 - o Strongly influenced by the work of John Williams → he is the new normal
- Composers moving back to the orchestra as a starting point
- Dominant musical style is Neo-Romantic fused with elements of modernism.
- Main themes tend to be tonal (with some atonal sounds thrown in)
- Notable composers who become prominent during this period are **James Horner**, **Michael Kamen**, and **Alan Silvestri**

Alan Silvestri (1950-)

- Teen during Rock and Roll, with Beatles and Rolling Stones being popular
- Grew up in New Jersey
- Attended the **Berklee College of Music**
 - o Unlike Julliard for classical music, Berklee is the school for contemporary popular & jazz music → account for over 300 Grammy awards!
- Composing music for film and television by his early 20s.
 - o In the 1970s: He wrote TV series **Chips** about police officers → popular series
- Starting 1980s: Successful collaborations with director **Robert Zemeckis** including:
 - o **Back to the Future** (1985), **Forrest Gump** (1994), **Cast Away** (2000), and **The Polar Express** (2004)
- EX: **Back to the Future** (1985) directed by Robert Zemeckis
 - o A teen who is accidentally transported back in time to 1955 & interfering with the romance between his parents; to save himself, he reunites his parents
 - o Influence of John Williams
 - Listen to the similarity between the work between Silvestri and Williams → similar sounding music as Star Wars
 - Yet the films are not alike → Back to the Future is a comedy
 - o EX – Back to the Future 1
 - Notice that the music does not try to play the comedy.

- It approaches the film as if it were serious. This actually has the effect of reinforcing the comedy.
 - Very popular approach for comedies during the time
 - Result: comedy with huge and grand serious music (with music sounds like Williams)
 - A little micky mousing at the start, yet later, the conversation is funny, but the music is serious
 - EX -- Back to the Future 2
 - Rhythmic/modernist – characters in peril → sense of threat and danger, with theatrical quote of the main theme
 - When things turn positive, return to tonality, statement of the main triumphed theme. → this happens periodically & changes very rapidly
- EX: **Contact** (1997) directed by Robert Zemeckis
 - Based on a work of the fiction of **Carl Sagan** → what the first contact with Aliens would be like
 - Main theme influenced by **John Williams / Aaron Copland**, the focus of the main scientist in the film
 - **populism** from Copland returns as well, with simple and tonal melody
 - so does the grand music from **Maurice Ravel**
 - French impressionism composer from 1920s
 - EX: Contact 1-OK To Go
 - No music at the beginning of the scene → her loneliness
 - Great example of building a **cue** from small repeating phrases.
 - “**minimalism**” → essential style of Alan & start to become popular
 - Build a music from simple basic material & variation to build on a variety of layers → rich layers of sound at climax
 - 2 sets of repeats and 1 additional line → repeats and grows building the sense of excitement, intensity, and anticipation.
- Silvestri’s recent work includes scores for **The Avengers** (and other Marvel) franchise.

Lecture 10 (pt. B): James Horner

James Horner (1953-2015)

- American Born in California
- Father **Harry Horner** was an Academy Award winning set designer / art director
- Grew up in London, England where he attended the **Royal College of Music**
- Returned to LA during teenage, and his father continued to work in the film industry
- Despite the fact that his father worked in the film industry, James felt that film composing was not a serious artistic outlet
- Studied at **UCLA**, with the aim to become a concert hall composer
- Began composing for film while at UCLA in 1978 for the **American Film Institute (AFI)** as a favour for his friend → turns out he thinks this is a fantastic moment for him & loves film music → become a film composer
- Within a year of AFI, first major film score: **The Lady in Red** (1979)
- Breakthrough score was for **Star Trek II: The Wrath of Khan** (1982)
 - o Establish him as a major composer in the film industry
- Among his best-known work: **Aliens** (1986), **Field of Dreams** (1989), **Braveheart** (1995), **Apollo 13** (1996)
 - o **Aliens**: first time that James Horner worked with **James Cameron** with very tight time schedule → one of the most used temp track scores and a cue that is used in a variety of movie trailers (Bishops' count down)
 - but both of them hated each other initially, eventually it is resolved
- Greatest success came in 1997: **Titanic**
 - o for which he won two academy awards (the only two he won!)
 - Best original Score (Rose's theme, which later becomes the movie song)
 - Best original movie song "**My Heart Will Go On**" Lyrics by Will Jennings
 - o The recording of the original score is still considered the **best-selling orchestral album** of all time
 - Won from John Williams' recording from Star Wars!
 - o Also, 20 million copies of "My Heart will Go on" are sold

- Characteristics of Horner's Style:
 - Similar to John Williams
 - Strong tonal melodic composer, often works with the conventional orchestra
 - Also capable of incorporating electronic and modernist (atonal) sounds in his work → well trained in modernistic techniques from UCLA composition PhD!
 - Different from John William:
 - Use of **synthesizers** in the score → he loves full orchestra, but he can still composer with synthesizers
 - Despite not having a strong background in Popular music, is also adept at writing in popular styles → Williams is only good in Jazz, but not other popular styles such as Rock →EX: "My Heart Will Go On" Celine Dion.
 - Themes are usually shorter and tighter than that of Williams
 - Very strong at synchronizing music to visual elements such as scene and camera changes (not Mickey Mousing) → a “cut” within the films
 - close synchronization of music with camera “cuts” (**hitting the cut**)
 - changes of point of view or scene.
 - Usually 3 ways: music enters before (anticipate) / on (strengthen the cut) / after (sense of delayed response) the scene change
 - His music can hit a series of cuts while still being continuous
- EX: **Glory** (1989) → opening scene about the US Civil War
 - Hitting the cut → strong entry = change in camera angle → add strength
 - **electronic processing** (adds echo) of trumpet and snare to create sense of historical distance.
 - what “instrument” is used to carry the main theme?
 - **Boys Choir** → the optimism and naivety
 - Second half of the theme → grand feeling about the war
 - Then music stops → the reality → blood and death

EX: **Star Trek II: The Wrath of Khan** (1982)

- Star Trek: originally a TV series typical of its time (1960s); later got cancelled
- Popularity grew in 1970s → due to the cast of contemporary social issues & optimism
 - o High authority characters are Japanese, Russian, Black Woman, etc.
 - o Message: despite problems, we can overcome this!
- 2nd series does not come to reality, instead: (1979) **Star Trek** the motion picture
 - o Composed by Jerry Goldsmith
 - o Slow film, so not a huge success → the studio needs to be cautious & sets a lower budget
- Hired Horner due to his low cost at the beginning of his career
- Score is primarily orchestral and tonal. Also includes some modernist elements and electronic/synthesizer instruments.
- EX-YouTube: **Opening Credits**
 - o Features the primary theme for Kirk and the Enterprise
 - o First thing: a high sustained violin note with electronic synthesizer
 - o Then a trumpet fanfare → opening musical line from the original TV series
 - Signal to the people that this is indeed the TV series
 - o theme is grand and lyrical
 - sailing of the vast ship (similar to the navy)
 - but lacks an "action hero" quality.
 - Much slower moving
 - give the characters flaws & make them more believable by eliminating the super hero sounds → Kirk is allergic to the future
- EX-YouTube: **Leaving Space Dock**
 - o 00:43 a strong fanfare - exterior shots of the ship coming to life - music and camera cuts are closely synched.
 - o 00:55: music volume drops down as Kirk enters the bridge – sense of Kirk's wonder and excitement / uncertainty.

- 01:28: The music begins a new statement of the theme as Spock asks a cadet officer (Kirsty Alley in her first major role) to "take her out."
 - Notice that the moment is clearly being played for comedy with the nervous reaction of Kirk, but Horner doesn't break the mood of the music.
 - In a way, it makes the moment funnier than if he had tried to play it.
- 02:16 music builds with closeup exterior shot of the Enterprise.
 - But so far, we have not heard the whole theme
- 02:38 full statement of tonal main theme synced to full shot of the Enterprise.
 - But it got a slow and uncertain quality → no action hero theme!
- EX: **Khan**, the main protagonist
 - Although the audience knows where they are, delaying the music helps build the tension and anticipation.
 - 02:21-modernism - strings and woodwinds build in an atonal cloud matching the growing panic of Chekhov until we see the group gathered outside (02:58).
 - Pause the music for a moment when the Enterprise tries to contact → give us a break and so that it will be more effective when it comes back
 - 03:18: Khan's slow reveal.
 - Atonal clusters and moans gradually build until we see his face for the first time (03:47).
 - Then the music changes to one slow but relentless pulse/tone. This is our first glimpse into the obsession of Khan → relentless drive for revenge
 - As the narrative develops, the slow pulse and its accompanying Khan's theme of three semitones (first heard at 03:52 after Chekhov says "Khan...") → unpredictable
 - Right now, the notes are calm → so is Khan
 - Later → grow into a theme of fierce and dreadful articulation of Khan's rage. → same 3 notes play relentlessly in battle mode

- EX: Star Trek 4 – Battle between Khan and Kirk
 - Through this whole sequence watch how Horner creates a musical battle between the themes for Khan and Kirk. Note also his signature of very closely following the cuts between the two ships and the exterior views (usually of grander and more spectacular theme of Khan) of each.
 - Gradually, Kirk's theme starts to die away while Khan's theme grows
 - Battle is the reference to navy ships that cannot shoot straight but only sideways
 - 00:30 - "It's one of ours, Admiral." entry of Khan's theme.
 - tell us that Khan's on the ship, yet the crew does not know that
 - 00:50: Exterior shot - Khan's theme in full battle mode
 - 01:01: Interior Reliant - Khan's theme pulled back so that we can a) hear the dialog and b) feel the growing sense of confidence as Khan waits to extract his revenge.
 - 01:07: Interior Enterprise - Kirk's theme, but uncertain and incomplete, unaware of the threat he now faces.
 - 01:32: Interior Reliant- Khan's theme (variation) as Khan continues to grow in confidence and anticipation of Kirk's death.
 - 02:05-Exterior- No dialog and a spectacular shot of the ships drawing closer together and the tension builds. So Horner cranks up Khan's theme in battle mode. Khan is clearly the one with the advantage.
 - 02:10-Interior Enterprise-Final incomplete articulation of Kirk's theme until the end of the sequence → after this, it's all Khan winning the game
 - 02;37-The build up to Khan's attack begins. All we hear is Khan's theme growing louder and more forceful.
 - 02:58-Khan attacks-atonalism blends with the sounds of the battle adding to the air of chaos.
 - 03:18-Return to Khan's theme which will dominate for the rest of this sequence.
 - 03:54 - Kirk tries to figure out what is happening. Variation on Khan's theme in the music.

- 04:30-Kirk surveys the ruined bridge of his ship - Khan's theme endlessly repeating in the strings.
 - And then, master-stroke number 1
 - 04:59 - after almost 4 minutes of gradually building battle music, Kirk is informed that the other ship is requesting surrender.
 - Kirk is stunned & the music stops after 4 min of chaos.
 - Then, for the first time in over 2.5 minutes we hear Kirk's theme returned – but not the grand version, it is the **thematic transformation in minor** as the accompaniment to Kirk's shock.
 - EX: Star Trek 5 – End of Battle
 - 01:11 – “Clear The Bridge” → Music is back and is quiet and uncertain
 - Not Khan or Kirk’s them, yet the rhythm suggests order and precision of Kirk, rather than the vengeance of Khan. Does Kirk have a plan?
 - 01:32 – Exterior – intense Khan’s theme, but no longer clear and focused → Khan lost the advantage?
 - And then, master-stroke number 2 → return of Kirk’s theme
 - At 02:00: the moment he puts on the glasses
 - This is one of the pivotal moments in the film.
 - Kirk doesn’t begin to find the advantage until he embraces who he is and his flaws – that is the symbolism of the glasses.
 - Kirk is getting older, and it isn’t until he admits this that he starts to make progress → he needs to think, rather than just blast
 - And of course, what happens next? It’s awesome! → Kirk outthought Khan and fired!
- Great example of the 1980s post-Williams → big orchestra, big tonal melody; yet with sprinkles of modernism, electronic music, and popular music → post modern world

An avid pilot for most of his life, Horner was killed in a single-engine plane crash in 2015. He had just completed initial work on a score for the remake of a western called ‘**The Magnificent Seven**’ (2016). He was 61.

Lecture 11 (pt. A): Electronic Scores

- A synthesizer that creates and modify sounds through the use of electronic circuits
 - EX: theremin → ancestor of modern synthesizer
- By the 1950s
 - Synthesizers have become very complex (yet nothing like today or even 70s)
 - EX: RCA Synthesizer – Columbia University → entire room!
 - No keyboard → you do not play it, rather you program it
 - “Realize a piece” → can take very long to create music
 - Hard for normal people to get hands on those devices
 - yet, modernistic composers loved them → electronic music had become an important part of musical modernism → abstract sounds / textures
- Ex: “**Ensembles for Synthesizer**” (1964) composed by **Milton Babbitt**
 - Major figure in mid 20th century modernism → influenced by and build on **Schoenberg’s** 12 tone → not only move away from pitches, but also textures
- Yet, in 1950s, synthesizers for film is impractical → takes too long & too little tonality
- Attempt to create electronic-only music in 1950s: **Forbidden Planet** (1956)
 - Musical “realizations” by **Louis and Bebe Barron**
 - Listen to it for a whole film is exhausting → the music presents the setting (outer space), but it does not connect to the plot in any tangible way
 - As a result → does not catch major attention in Hollywood in 1950s
- By the mid 1960s, smaller “modular” synthesizers were replacing the earlier, larger models → all components are in small separate boxes and can be carried around
 - In **1964, Bob Moog** (rhymes with Vogue) produces the first commercially available modular synthesizer
 - To create sounds, you plug in **patch cords** → to change the sound, you plug in in a different way → to this day, a specific sound is called a **patch**
 - Come with a keyboard → you can play this like an instrument!
 - You can now do both tonal and atonal music on the synthesizer!
 - Also: commercially available → anyone can play around with it

Wendy Carlos (1939-)

- A highly experienced classically trained modernist musician on old synthesizer, but still interested in playing the synthesizer like any other normal instrument
- Use Bob's synthesizer to compose the album **Switched on Bach** (1968)
 - o A remix of J.S. Bach's baroque pieces
 - o Composition is fairly time consuming → the early synthesizer is not polyphonic → you can only create one sound at a time → you have to record multiple layers
 - o Sold over 1 million copies and 3 Grammy Awards → Carlos' album popularized the synthesizer in popular culture.
 - The general public (and the film world, such as Stanley Kubrick) starts to be interested in synthesizers
- Also, she composed film scores, included:
 - o **A Clockwork Orange** (1971) directed by Stanley Kubrick
 - Based on concert hall music → she is heavily influenced by classical music
 - o **The Shining** (1980)
 - o **Tron** (1982) by Disney
 - modernistic classical music → use of orchestral instruments too

Late 1960s, early 1970s:

- Musicians working in popular styles begin to experiment with synthesizers.
 - o Emergence of **progressive rock** (guitar-based rock bands interested in classical techniques) and early **electronica** (almost based on the use of synthesizer).
 - Both made use of extended instrumental formal structures → this structure can be used as well in film scores!
- EX: **The Exorcist** (1973)
 - o Very little music in the film due to the originally planned music is way too scary
 - o Main theme from title track of the album '**Tubular Bells**'
 - composed and performed by **Mike Oldfield** (British progressive rock)
 - o Rather than classical training, self-taught musicians can also compose for film
 - Sets the style of some of the electronic film scores from the next decade

- Films entirely on synthesizers are becoming more and more common
- EX: **Sorcerer** (1977)
 - o Music by electronica pioneers **Tangerine Dream**
 - Simple/percussion rhythmic pulse pattern over time (**ostinato**) & on top some music slowly evolves overtime
- EX: **Halloween** (1978)
 - o Music by the film director **John Carpenter** (who compose and learn to play by ear) → again, simple approach to rhythms, and slow evolution over time

Vangelis (1943-)

- Self-taught musician (Paris → London, where he started film scores through synthesizer)
- 1980: asked to score for **Chariots of Fire** (1981) Main Theme → an Olympic film
 - o A bit more elaborated example → still the same bass + slowly evolving music
 - o Become a hit for the time → even with a music video (showing only Vangelis → music is performed by just one individual) → popular culture
- EX: **Blade Runner** (1982)
 - o Film is a science fiction, but heavily influenced by the style of film noir.
 - o LEARN EXAMPLE 1 → Futuristic sound
 - Synthesizers creating a lush, spacious sound → rich orchestral manner

Synthesizers are becoming more accessible → yet you still need to go to the recording studio to piece everything together.

By the early 1980s → smaller, more powerful, and more affordable synthesizers were becoming a basic part of the music industry. In 1983, the industry adopted a new standard for...

- **MIDI – Music Instrument Digital Interface** → allow synthesizers to connect together & to connect with the home computer
 - o Cool for live; and you can record performance information in home & edit them!
 - o Play once, and manipulate in a variety of different ways → no tape recorder!
- When combined with a PC, it was now far easier for a single musician to produce long, complex works (such as a film score) without the need for expensive recording studios → anyone can compose in the bedroom for film!

Lecture 11 (pt. B): Danny Elfman

Danny Elfman (1953-)

- American Born (LA), ~same time with James Horner
- Very little interest in music, much more interested in sci-fi motion pictures
 - o largely self-taught
- Influences include **Bernard Herrman** and **The Day the Earth Stood Still**.
- His brother asked him whether he wants to work for the theatre troupe → for Danny, it is like Bernard experiencing a variety of music, so he took the job
- **Forbidden Zone** (1979) produced by theatre troupe **The Mystic Knights of Oingo Boingo**
 - o First film scored by Danny Elfman → yet still very experimental → it is more musical than it is film
- **“Weird Science”** (1985) performed by now the band **Oingo Boingo**, led by Danny
 - o from the film of the same name; 80s pop song
- One of the fans of OB → Tim Burton, who is about to produce a film → invited Danny
 - o 1985 → easy for non-trained musicians to work out long music idea
 - o Also, he got a friend in the band who knows compositions → he can help
 - Danny still wants the full orchestra scoring due to the that synthesizer does not sound as good as full orchestra!
 - Synthesizer is used because a) by choice due to its unique sound or/and b) by money due to the large cost of full orchestra
 - o So, if you like a composer’s style but you want to play with full orchestra → work out the idea on synthesizer, then put the idea down on sheet music
- Breakthrough score was for **Pee Wee’s Big Adventure** (1985) Directed by **Tim Burton**
 - o Later → Frequent collaborator with Tim Burton
 - o A lot of the elements in this score that defines Elfman’s style
 - o EX: Stolen Bike Scene
 - High-pitched string sound (similar to that of Psycho)

- Characteristics:
 - Frantic / **Carnavalesque** (child-like in a nightmarish way)
 - Naivety on surface, darkness behind → interesting ways to put together instruments due to his lack of training
 - Frequent use of **3/4 time (waltz rhythm)** and fast **2/4 (polka rhythm)**
 - Frequent use of **glockenspiel/celeste, low woodwinds, harp glissandi**, and **wordless choir** (that is very emotional to us due to evolution)
 - **Hitting the action** – to the point of “Mickey Mousing”
 - due to that Tim’s films usually have a childish component
- EX: **Beetlejuice** (1988)
 - A young couple who is dead and required to haunt a house
 - Scene: It’s show time! → very rapid music changes
 - 00:09: bass clarinet/celeste → then B’s theme on violin – blend of **demonic violin** with influences of country and western slides.
 - Combination of demon and trail-park low-rent evil
 - 00:24: Increase in intensity with shot of the ghosts suspended over the table (note the use of **organ – death/afterlife**).
 - 00:28: development of B’s theme and rhythm as he convinces Lydia to marry him in exchange for his help saving the Maitlands.
 - 00:52: rhythm stops – anticipation builds as Lydia says the name three times → drops entirely at the third time
 - 01:06: sound effects blend with low brass.
 - 01:20: **frantic polka** as B appears.
 - 01:40: **Carnival/merry-go-round music** adds to the chaos.
 - 01:55 **mickey mousing** as the inflatable mallets appear. → at fairly intense level → it will about to go down
 - 02:09: music out as the mallets strike – the gap creates a rest and allows Elfman to bring the music back at a much lower level and restart building tension.

- Then, Quick Transitions:
 - “What have we got here tonight, kids?’ – plucked strings and low bassoon create a sense of **menace/threat**.
 - “Well, we’ve got the Maitlands...” – this is an impression of the late-night talkshow host **Johnny Carson**, who would often make a “golf-shot’ gesture accompanied by snare drum roll.
 - 02:55 – Circus music as B tortures Otho by putting him in a cheap leisure suit.
- A lot of music in a very short scene → very rapid change between elements

Edward Scissorhands (1992)

- EX: House on the Hill
 - Here is an example of the **mysterious/supernatural** side of Elfman’s work. Meg, an unsuccessful Avon Lady (door-to-door sales) is about to give up but decides that she will try the old house at the end of the road.
 - 00:00 – Peg is in the car. Note the source music from the nearby house.
 - 00:26 – Peg turns the side view mirror (I love the squeak! → car is old, she is not successful!) and the music begins – the **music is clearly linked to the old house**. harp, bass clarinet, mysterious strings – **ominous**.
 - 00:50 – E’s theme but in an **ominous variation** – wordless choir creates the sense of a physical presence in the music – someone is watching – note the build as she approaches the gate, the voices have the quality of a warning.
 - 01:15 – the music changes to a **waltz** with the main rhythm carried by the bell-like sound of a celeste sprinkled with bass clarinet. Threat is slowly replaced with more of a sense of mystery and wonder as she drives up the hill.
 - Influence of and connection to Tchaikovsky’s “**Nutcracker**”
 - 01:46 – as Meg approaches the gate, the dread briefly returns with the tolling of a bell – a slow rhythm of single strokes with harps often a symbol of death/afterlife.

- 02:00 – Meg passes through the gate, and a new waltz begins, but this one is filled with wonder and amazement as she sees the garden. Once again, we hear **Edward’s theme but now played without threat or dread** → match the responses of Meg
- EX: Edward and the Barber
 - Now an example of the **frantic, almost cartoonish side of Elfman**. Edward has shown that he has a remarkable talent for trimming trees and hedges. Then looking at a local shaggy dog, he gets an idea.
 - 00:00 no music – the focus is on the sound of the scissors and the hose. The lack of music creates space for what is coming next (lots of music) while adding a bit of tension to the cutting of the dog’s hair – will this end well or not? The lack of music helps keep us in the dark → ramps up the anticipation
 - 00:56 – a quick polka (similar to Elfman’s theme for The Simpsons television show) supports the chaos and rush as all the neighbors bring their dogs to see Edward. Quick changes of instruments from piano to brass – again, an Elfman favorite with the low woodwinds starting at 01:12
 - 01:40 – the music begins to lighten in mood as Joyce has an idea... → interesting combination of instruments of saxophone and strings melody → sounds funny
 - 01:57 – as Edward prepares to cut Joyce’s hair, the music changes from polka to a tango (considered a **passionate and sensual dance** – yes, this is becoming a metaphor for **sex**).
 - 02:24 – after the sensuality of the tango, Edward begins. The music switches to a **virtuosic solo violin** – an instrument that in this case is associated with an almost **demonic talent**. Watch for the curling toes (sex) at 02:49
 - 02:57 – with a flourish, the music pauses as we see Joyce. Then a return to the tango accompanying a montage of haircuts. Note the mickey mousing at 03:40 between the scissors and the **low woodwinds**.
 - 03:51 – Finally, Edward prepares to cut Meg’s hair. The **tango theme** changes to a gentler (string) statement of family love. Meg is now seen as a mother figure.

Lecture 12: Modern Film Music

Hans Zimmer: (1957-)

- Most influential Hollywood composer since **John Williams**
- German born / self-taught keyboardist and guitarist → again, no formal training
- Late 1970s / early 1980s – pop music keyboardist (~20 yrs of age)
 - o **Studio musician** → Who play the backup lines for pop singers
- worked with **The Buggles** song **Video Killed the Radio Star** -1979.
 - o Appear in the music video → the first video to appear on MTV (Aug. 1, 1981)
- 1980, in London → working on **jingles (TV and radio commercials)** brought him to the attention of British film composer, **Stanley Myles**.
 - o A highly trained orchestral composer; interested in fusing orchestral instrument with electronic instruments
 - o With Myles: **Moonlighting** (1982), **My Beautiful Laundrette** (1985)
- Breakthrough film was **Rain Man** (1988) by **Berry Levinson**
 - o Pure 80s pop music style
 - o Almost entirely performed by Zimmer on synthesizer (in particular, **sampler**)
 - Good at reproducing the sound of acoustic instruments
- Early films such as **Rain Man**, and **Driving Miss Daisy** (1989), made extensive use of synthesizers. (despite that the music is different → Southern US → note clarinet sound)
 - o Zimmer start to think in an orchestral way; also some blues influence
- Most recent works are best described as **spacious and powerful: a fusing of electronics and orchestra**. Often has an emphasis on timbre and rhythm, rather than melody.
- EX: **The Thin Red Line** (1998)
 - o A group of US soldier in pacific during WWII
 - o Take a basic melodic idea & repeats it with variations & increase intensity
 - o Beginning of “**Hybrid-Orchestral**” style
 - Complex blend of orchestra and synthesizer → equal proportion of both
→ create a great wall of sound
 - o No melody/theme → just layers of sound

- Most notable collaborations are with director **Christopher Nolan**, such as **The Dark Knight** trilogy.
 - music that is based on texture, rather than melodies → driving rhythmic force
 - no melodic themes → use abstract percussion & synthetic texture
 - **Minimalism**: simple idea – repetition – complexity of layers – slow changes over time
 - You limit yourself with a basic set of musical material → you vary (instead of creating new ones) to build different structures
- EX: **Interstellar** (2014)
 - Final Scene → a scene that long in length and short on dialogs
 - Initially → little variation each time; when Brand's name is mentioned → same pattern, but with added complexity by adding more instrument & higher volume & wider range → at the end, wall of sound
 - Also: no diegetic sound → allow the music to shine through the sequence
- EX: **Inception** (2010)
 - The film that perfects the hybrid-orchestra minimalistic approach
 - When working with Nolan:
 - often composes music during or even before the film is in production
 - music and film are edited **simultaneously**
 - music is recorded before the scene is edited
 - cues sometimes assembled from multiple pieces of music
 - sometimes, films are even edited to fit the recording!
 - This is being more and more common today
 - EX: Final Scene → Nolan montage
 - Small diegetic sound → most of the work is by visual and music
 - Minimalistic approach → even simpler than the interstellar
 - Repeats and build up → especially after the custom officer
 - Come down at the end

- EX: The Kick
 - Initially → long and sustained the long fading in and out → like the music manifestation of his father dying
 - “I was disappointed that you tried” → Zimmer builds the pattern in the strings → drives the energy
 - On top → higher and higher long sustained notes
 - When the switch is flipped → **Braaaaam**
 - big end musical articulation
 - massive brass layers with synthesizers and percussion
 - you can even hear the breath before the braaam ;)
 - then, “small” braaams → big articulations continue
 - with reference to a French song that is associated with the wakeup call → same sounding when slowed down due to passage of time is slower in dreams
 - crossfade between 2 pieces of music → this scene is actually made up with three separate pieces of music

The Zimmer Effect

- **Mad Max: Fury Road (2015)**
 - Music by **Tom Holkenborg** (JunckieXL)
 - Post-Zimmer hybrid orchestral style
 - Big blend of synthesizer and orchestra; use of Braaams
- **Movie Trailers**
 - For a very long time → music taken from other films, due to that the film is still in production & there is no music, then combined with voiceover
 - EX: cue from Alien is reused multiple times in many films
 - By early 2000s: trailers that are dominated by dialogs/music from films
 - EX: Trailer for **The Comedian** (2002)
 - Production companies now start to compose for movie trailers

- Primarily working on synthesizer → based on the style of Zimmer
 - **Transformers** (2007)
 - Music / **Sound Design** by **Mike Zarin**
 - A bit dialog, and abstract music accompaniment
 - **District 9** (2009)
 - Emergence of Braaam in film trailer
 - **Inception** – Teaser Trailer 1 (long before Zimmer on the project)
 - Music / **Sound Design** by **Mike Zarin** and **Zach Hemsey**
 - **Inception** - Trailer – Music by **Zach Hemsey**
 - Dark Knight influence + BRAM → before Zimmer wrote the music
 - Hemsey and Zarin actually influenced the music of Inception! → Zimmer is so influential that he is influencing himself through his work on other composers

New Trends

- **Neo Minimalism** – extension of Hans Zimmer
 - Simple musical message and repeats, yet without the big wall of sound
 - Some notable mentions:
 - **Max Richter** – concert hall composer with film works
 - Born in Germany, but grew up in Britain
 - EX: “**Mercy**”
 - EX: “**On the Nature of Daylight**” (2014), used in several film works
 - **Johan Johansson** (from Iceland)
 - **Arrival** (2016) → not as powerful as the Zimmer, but all the elements are there
 - **Hildur Guðnadóttir** (from Iceland, FEMALE!)
 - **Joker** (2019) → does get grand in points, but never as big as Zimmer