



Music In Film
Student Workbook

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Class Syllabus

Mr. Hintzman, Instructor

The Class:

This class is meant to educate you about the music used in motion pictures. It is hoped that you will gain an appreciation for the music found in film as well as the composers who write the music. In addition to studying the film music process and history, much time is spent listening to film scores as well as watching motion pictures.

Grades:

Grading is based on an earned point system. Points earned on quizzes (approx. 8), chapter worksheets, viewing guides and a film/composer presentation will make up your quarter grade. A cumulative final is given at the end of the quarter and will be figured in to your quarter grade.

Course Work:

Most of the assignments will be able to be completed during class time. Notes will need to be taken on the lecture material on most days. Notes missed can most often be found on the school's web site (www.maple.k12.wi.us). The film/composer presentation will need to be worked on outside of class time. Time will be given in class to do some preparatory work as well as time to type up the completed presentation.

Needed Materials:

For this class you will need a folder to hold handouts, a spiral notebook for note-taking and a pen or pencil.

Course Schedule (Subject to Change):

Video: The Hollywood Soundtrack Story

Unit 1: Functions of film scoring and what music can do in a film.

Unit 2: Drama and Film

Unit 3: What to Listen For

Unit 4: Who's Who

Unit 5: Evaluating a Score

Unit 6: Planning the Score

Unit 7: Synchronizing and Recording

Quiz: Music's Role in Film

❖ *Composers of the Golden Age:*

Movie: *The Bride of Frankenstein* (1935) – Franz Waxman

Extra: DVD Making of - Music

Movie: *The Adventures of Robin Hood* (1938) - Erich Wolfgang Korngold

Extra: DVD Making of - Music

Movie: *Gone with the Wind* (1939) - Max Steiner

Extra: Handout from *The Soul of Cinema*

Quiz: Waxman, Korngold, Steiner – viewing guides due.

Movie: *The Song of Bernadette* (1943) - Alfred Newman

Extra: DVD Commentary by Jon Burlingame

Movie: *Laura* (1944) - David Raksin

Extra: Apartment Scene from *The Art of Film Music*

Extra: DVD Commentary by David Raksin

Movie: *Spellbound* (1945) - Miklos Rozsa

Extra: DVD interview with Miklos Rozsa

Extra: The Theremin

Quiz: Newman, Raksin, Rozsa – viewing guides due

Assignment: Film Score and Composer Presentation

Video: *Hitchcock, Selznick, and the End of Hollywood*

Movie: *A Streetcar Named Desire* (1951) - Alex North

Extra: Jazz in Film Music

Movie: *High Noon* (1952) - Dimitri Tiomkin

Extra: DVD Making of - Music

Movie: *Abbott and Costello Meet The Mummy* (1955) - Hans J. Salter

Quiz: North, Tiomkin & Salter – viewing guides due.

Video: *Music for the Movies: The Hollywood Sound*

Assignment Due: *Film Score and Composer Outlines*

❖ *Second Generation of Film Composers:*

Movie: *East of Eden* (1955) - Leonard Rosenman

Extra: Music for the confrontation scene from *The Art of Film Music*

Video: "Miller, Kazan, and the Blacklist: None Without Sin"

Movie: *North by Northwest* (1959) - Bernard Herrmann

Movie: *The Magnificent Seven* (1960) - Elmer Bernstein

Extra: DVD Making of - Music

Quiz: Rosenman, Herrmann, Bernstein – viewing guides due.

Movie: *The Good, The Bad, and The Ugly* (1966) - Ennio Morricone

Movie: *The Planet of the Apes* (1968) - Jerry Goldsmith

Movie: *The Raiders of the Lost Ark* (1981) - John Williams

Extra: DVD Making of - Music

Quiz: Morricone, Goldsmith, Williams - viewing guides due.

❖ *Classical Crossovers:*

Movie: *Alexander Nevsky* (1938) - Sergei Prokofiev

Movie: *The Red Pony* (1949) - Aaron Copland

Sources:

Burt, George. *The Art of Film Music*. Northeastern University Press, Boston: 1994.

Hickman, Roger. *Reel Music*. W.W.Norton, New York: 2006.

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

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

Timm, Larry. *The Soul of Cinema*. Prentice Hall, Upper Saddle River NJ: 2003

[Http://www.imdb.com](http://www.imdb.com). The Internet Movie Database.

Music In Film: Unit Guides

Unit 1: Functions of film scoring and the effects that music can have on a film.

❖ *Intensify or relax the pace of the film*

- *JFK* - opening credits (ch 1/10:00-)
 - Music by John Williams
- *Raiders of the Lost Ark* - opening scene: chase to the plane. (ch ?/9:50-12:58)
 - Music by John Williams

❖ *Create atmosphere of time and place*

- *Ben Hur* - Opening Credits (ch 2/6:33-7:04)
 - Music by Miklos Rosza
- *Planet of the Apes* - Opening Credits (ch 2/3:25-5:24)
 - Music by Jerry Goldsmith

❖ *Hit the action*

- *Ben Hur* - Ramming Speed (ch 20/1:10:14-1:14:08)
 - Music by Miklos Rosza
- *Indiana Jones and the Last Crusade* - Opening Scene (ch 1/00:00-10:00)
 - Music by John Williams

❖ *Provide insight into a scene*

- *The Adventures of Robin Hood* - Little John (ch 7/20:15-23:02)
 - Music by Erich Korngold

❖ *To create “unspoken” thoughts of a character or unseen implications of a situation*

- *Ben Hur* - Water From a Stranger (ch 18/1:02:46-1:05:34)
 - Music by Miklos Rosza
- *The Song of Bernadette* - First Sighting of Mary (ch ?/16:31-20:30)
 - Music by Alfred Neuman

❖ *Source music*

- *Abbott & Costello Meet the Mummy* - Opening Scene (ch 2/1:32-3:30)
 - Music by Hans Salter
 - Also helps to create comedy

❖ *Provide unity or coherence to a story*

- Individual Films or Film Series
 - *Star Wars* Series
- Character Themes
 - *Indiana Jones* Films
- Style & Main Theme
 - *James Bond* Films - Main Theme
 - *The Good, The Bad and The Ugly*

❖ *Play against the Action – Stress the Psychological Subtext or Emotions*

- *Return of the Jedi* - Final Light Sabre Fight (1:51:40)
 - Music by John Williams
 - Music CD: Disc 3 – Track 14

❖ *Go beyond the action - reflect emotion*

- *The Good, The Bad and The Ugly* - At the Mission (ch 25/1:15:11-1:17:03)
 - Music by Ennio Morricone

❖ *Speed up or slow down scenes*

- *The Magnificent Seven* - Go South Young Men (ch 6/44:01)
 - Music by Elmer Bernstein

❖ *Neutral background filler*

- *Gone with the Wind* - Opening Scene (ch. 4/6:45-8:53)
 - Music by Max Steiner

❖ *Deceive the Viewer*

- *Raiders of the Lost Ark* – Tent Scene (ch. 17/1:06:27-1:08:22)
 - Music by John Williams

Unit 2: Drama and Film

❖ *Elements of Drama*

Elements of drama include plot, character, setting, theme & mood

<i>Traditional Plot Structures</i>	
Causal Plot	Episodic Plot
exposition	exposition
complications	episodes
climax	climax
resolution	resolution

❖ *Elements of Film*

Elements of film include:

- Film Genres
- Cinematography
- Point of View
- Film Editing
- Trailer

Unit 3: What to Listen For

Music is so important to the filmgoing experience that I think that if people understood what the impact is in a film, they would appreciate it more, and they would make more of an effort to listen.

Jon Burlingame, syndicated T.V. Columnist

It's just impossible to hear the music - 'cause you're listening to the dialogue, which is why you're watching the movie in the first place.

Agnes Goodmanson, moviegoer

❖ *Listening*

Source Music is any music coming from a source on- or off-screen. On-screen source music can be recorded live during the shooting of the scene, in which it is called "production track." However, often time it is prerecorded and the performers mimic playing instruments or singing vocals. Filmmakers will often obtain the rights to use existing recordings on the soundtrack (frequently for extremely high fees), usually for some kind of source music.

The score, also called "underscoring" or the "background score," is all music on the soundtrack except that which is coming from a source on- or off-screen. An original score is music composed specifically for a film whereas an adaptation refers to pre-existing music that has been arranged, orchestrated, and in many cases changed, extended, abbreviated, developed by the adapter.

❖ *Style/Concept*

Quite often, a film composer must accept a musical language which is not up to date. The result depends on ... how the composer is able to assimilate himself in the passage - interpreting a classical technique and language in his own particular style.

Ennio Morricone, composer

I attempted to treat the familiar old forms in a modern way, so as to be consistent with the general musical style of the picture.

Bernard Herrmann, composer (re: Citizen Kane)

You take pictures like New Jack City (1991), Boyz N the Hood (1991) - those are contemporary pictures that speak of the times. And obviously those scores will date the picture.

Bobby Fernandez, music recording engineer

We get a lot of our historical musical information from Hollywood, which is why it's so difficult for composers to break away from the established conventions. After repeated use these conventions now sound authentic.

You have to look at a film and say, "Well, this is what its style is." There has to be a stylistic consistency between all the elements of the film.

Basil Poledouris, composer

The elements in a film that can affect the score's style/concept include the ethnicity of the characters, the historical nature of the story, the geographical placement of the film as well as the genre of the film.

If a score establishes a clear concept or style, and then suddenly changes without a powerful and convincing dramatic reason, the music can lose credibility. The characters in the story are perhaps the most typical motivation for melodies and other musical material, often defining the concept. Listen for the use of specific instruments as a key conceptual or stylistic element. One can also listen for ethnic influences that can define the concept. "Authentic music" often has to be adapted significantly for contemporary ears.

Listening/Watching: "Parade of Charioteers" from *Ben Hur* by Miklos Rozsa

❖ *Musical Parts*

➤ *Melody: Musical Line*

A melody is defined a succession of single tones perceived by the mind as a unity. The melodic range refers to distance from a melody's lowest to highest tone. Melodies can be divided into sections called phrases. A resting place of a melody is called a cadence.

I believe in melody. Maybe there are places where you don't want it, but I don't know where they'd be.

Randy Newman, composer

I've noticed that despite all the sophistication of our times, the greatest device of all remains the simple, straightforward melody. Using it in a sparse and simple way is still the best way.

Jerry Goldsmith, composer

In Western music, melody has traditionally been the life-force of musical expression. The melodies should reflect the context of the film through some of the elements that delineate the concept: ethnic, historical, geographic, characterization, orchestration, or style. A leitmotiv is a compositional system in which the various characters, themes, locations are each given a re-occurring musical theme. These characteristically short themes are referred to as motifs. Not all composers agree that melody is important or even desirable.

Scores are so chintzy now. You used to get five or six good themes in a picture. Now, if you get one, you're grateful.

Richard Kraft, composers' agent

Listening/Watching: *Once Upon a Time in the West*, music by Ennio Morricone
Ch.2 - Harmonica, Ch. 4 - Frank

➤ *Harmony: Musical Space*

Harmony pertains to the movement and relationship of intervals and chords. A chord is a combination of 3 or more tones that serve as a single unit. In general, harmony implies movement and progression. Dissonance is associated with restlessness and activity while consonance is associated with relaxation and fulfillment. Harmony can grow out of the film and its characters but is a more subtle musical element than melody or rhythm, and as such may be more difficult to distinguish.

Listening: "The Map Room" from *Raiders of the Lost Ark*, music by John Williams

➤ *Rhythm: Musical Time*

Rhythm refers to the controlled movement of music in time. Beats are grouped into meters and the meter denotes the fixed time patterns within which musical events take place. Syncopation is typically any rhythm that is accented against an established beat or pulse.

Listening: *Jaws*, music by John Williams

➤ *Dynamics: Musical Volume*

Dynamics denotes the degree of loudness or softness of the music. Piano is the musical (Italian) term for soft while forte is the musical term for loud. A crescendo calls for the music to grow louder and a decrescendo requires that the music grow softer.

Listening: “O Fortuna” from *Carmina Burana* by Carl Orff

➤ *Tempo: Musical Pace*

Tempo refers to the rate of speed or pace of the music. A few tempo markings are as follows:

- Largo - Very slow
- Andante - A walking pace
- Moderato - Moderate
- Allegro - Fast
- Presto - Very Fast

To me, tempo is of prime importance. It could be a deciding factor in whether a scene works or not.

Henry Mancini, composer

Music can move a film along, pushing it in a forward direction and generating the sense that something is going to happen. Even slow, sustained pieces can project this feeling of pulling you forward.

Listening: *Jaws*, music by John Williams

❖ *Instruments of the Orchestra*

Properties of Musical Sound

- Timbre* - Tone Color
- Pitch* - Relative highness or lowness of sound
- Duration* - Length of time over which sound is maintained
- Volume* - Degree of loudness or softness

Sections of the orchestra

- String* - Violin, Viola, Guitar, etc.
- Woodwind* - Flute, Clarinet, Sax, Oboe
- Brass* - Trumpet, Trombone, Tuba, Horn
- Percussion* - Drum, Chimes, Mallet Instruments, Piano, Cymbals, etc.
- Other* – Voices/Choir, Electronic Instruments.

Listening: *Planet of the Apes*, music by Jerry Goldsmith

❖ *Orchestration of a Film Score*

All of the big studios had big orchestras under contract. And they had to utilize them. So the composer was forced to write more expansively and extensively than he might have liked.

Hugo Friedhofer, composer

The day will come when the film without electronic music will be as out of date as the silents.

Ivor Darreg, journalist

Instrumental color, the final musical element, is even more significant in film scores than it is in concert music. Changing the instrumental color at a particular moment in the drama can do as much to emphasize a dramatic point as any of the other elements.

Handout: Piano Sketch vs. Full Orchestration

Some compositional tools not available to early composers included synthesizer, sequencers and computers. Through the use of technology, a composer can get a good idea of what the fully orchestrated score will sound like before walking on to the recording stage. This technology also allows a composer to perform parts of a score for a director when “auditioning” for a scoring assignment. Previously, this would have been limited to a simple piano performance.

Listening: Computer Generated vs. Orchestral Performance of "The Egg Travels" from *Dinosaurs*, music by James Newton Howard

❖ *Form and Development*

Musically, it was necessary to make each of the three fights with the sharks top what had gone before. Each had to represent a new mood.

Dimitri Tiomkin, composer (re: *The Old Man and the Sea* (1958))

In Citizen Kane ... the montage showing the passage of years and the waning affection was expressed in the form of a theme and variations. The very style of the montage practically dictated this form.

Bernard Herrmann, composer

The form of the film always dictates the form of the music.

Writing the melody is the easy part ... But then, it's what you do with it. That's the skill, that's the art, that's what makes a great film score. That's the work - it's what you do with it

Danny Elfman, composer

Melody, Rhythm, Harmony, and Orchestration: Changing any one of these four elements will bring about a considerable change in the effect of the basic material.

Listening: "Adventures on Earth" from *E.T.*, music by John Williams and 1st movement from *Symphony No. 5* by Beethoven

❖ *Questions/Fill in the Blank*

1. _____ is the music coming from a source on- or off-screen.
2. _____ is all music on the soundtrack except that which is coming from a source on- or off-screen.
3. An _____ is music composed specifically for a film.
4. _____ refers to pre-existing music that has been arranged, orchestrated and in many cases changed for a film.
5. Often, filmmakers obtain the rights to use an existing recording on the soundtrack, usually for some kind of _____.
6. The characters in the story are perhaps the most typical motivation for melodies and other musical material, often defining the _____.
7. In Western music, _____ has traditionally been the life-force of musical expression.
8. Listen for the use of specific instruments as a key element of the _____.
9. _____ can grow out of the film and its characters.
10. "Music can move a film along, pushing it in a forward direction and generating the sense that something is going to happen." This is achieved with _____.
11. _____ is even more significant in film scores than it is in concert music.
12. Not all composers agree that _____ are important or even desirable.
13. _____ is a more subtle musical element than melody or rhythm, and as such may be more difficult to distinguish.

Unit 4: Who's Who

❖ *Producers and Directors*

The Producer is the person in charge of the ongoing aspects of the production both in terms of organization and finances. The director is person who lends his or her visual interpretation to the shooting of the script. Often times the director is very involved in the writing and especially the editing of the script. This will be discussed further in the video *Hitchcock, Selznick and the End of Hollywood*.

Here are five types of directors with regard to the music in a film.

1. Don't want to discuss music –limited knowledge and/or interest.
2. Broad musical background – are interested in music and the use of music in their films
3. "Know-it-all" – have preconceived ideas of the music they want in their films
4. Quiet but knowledgeable – don't talk much about music but have a good knowledge base
5. "Control Freak" – have concerns when there is any aspect of the film out of their direct control

❖ *Music Positions*

The orchestrator takes the composer's piano sketches and assigns the melody line and harmonic accompaniment to the instruments of the orchestra. The composer may give the orchestrator very detailed notes on the intended instruments for each part. The music copyist literally copies the individual parts from the score. Nowadays, this is often done on computer from the orchestrator's score. The music librarian prepares the music (puts on music stands, etc.) for the recording session. The music contractor is responsible for hiring the studio musicians based on the specific needs of the film. Studio musicians are often the players that perform the music (a symphony orchestra would be an exception) and must sight read any style and difficulty. The music supervisor keeps track of all music used in a film and is responsible for securing the rights to any non-original music used in a film. The film music agent pursues assignments and negotiates contracts for film composers while a publicist acts like a press agent.

from <http://www.filmmusicmag.com...>

Music Coordinator

A music coordinator works with the composer or songwriter to establish an accurate and realistic budget, and manage the music creation and recording processes to make sure the budget is maintained and followed. While much of the work of a music coordinator involves working with budgets and numbers, music coordinators can also work with contractors to make sure the appropriate number and type of musicians are hired for a project, and can assist with musicians' union contracts and arrangements. Music coordinators can also be very helpful in recommending payroll services, and making good matches between composers and orchestrators, arrangers, scoring mixers, and other parts of the music production team.

Score Supervisor

A score supervisor works in the control room during a film and television music recording session, listening to the music as it's being recorded and making suggestions and comments to the conductor. A score supervisor is often utilized by a composer when the composer chooses to conduct an orchestra in the recording room, and wants to get some quick feedback on how the recording sounds without having to go back into the control room and listen to a playback.

Engineer (aka "scoring mixer")

A scoring mixer, also known as an engineer, works during the recording sessions to record and mix the music. The engineer is the primary technical resource at recording sessions, and oversees all technical aspects of the recording sessions. Scoring mixers work closely with composers and songwriters to make sure the recording process happens successfully, whether in a commercial studio or at a home project studio. Scoring mixers can also be a great source of technical information for composers and songwriters, providing up-to-date information about how current technology is used.

Contractor

A contractor is in charge of hiring musicians for a recording session for film and television. In England and other parts of the world, contractors are known as "fixers." Contractors, with the assistance of the composer and others, will choose and hire musicians according to the requirements of the production, arrange for recording studio availability, and make sure the musicians are paid. During recording sessions, the contractor will track the amount of music recorded, make sure that musicians are given appropriate breaks, and generally oversee the musicians as they perform as part of the recording process. Contractors also handle musicians' union paperwork on recording jobs that are done under union contracts, and are a very helpful source of information about how to work successfully with the musicians' union.

Sound Designer

A sound designer is a person who designs, or creates sounds (usually non-musical) for film and television work. Examples of sounds that are created by sound designers include explosions, ambiences, footsteps in unusual environments, outer space and science fiction sounds, sounds from weapons, and others. In most cases, sound designers do not create "musical" sounds - that is, sounds that are played along with the music and for a musical element. However, in some cases composers will do sound design work, and visa versa.

Synth Programmer

A synth programmer works with composers and songwriters to help program musical sound modules (including synthesizers, samplers, and other sound generating modules) to create unique, high-quality sounds. Synth programmers are usually experts at the sound modules or samplers they work with, and are very familiar with programming the modules and creating sounds that are usable by composers and songwriters. Synth programmers may also offer consulting services in the area of studio setup, audio equipment purchase and management, and may perform "field sampling" - that is, sampling or recording sounds out in the real world, bringing those samples back to the studio, and editing and shaping those sounds to create usable sounds for use in film and television work.

"Music Prep" or "Copying" work

This is the process of preparing ("prep") the actual printed music "charts" that the musicians will read during a recording session. Music Preparation involves extracting parts from a musical score (which may be provided in printed or electronic form) and making them easy to read and legible by musicians. Adhering to standards and traditions for how musicians prefer to have music presented is important, as is making sure that every note is represented correctly on the music "charts" for the musicians. "Copying" is another word for music preparation, and a common term for one who does music prep or copying work is a "copyist."

Music Editor

The music editor working on a film or television music project is in charge of tracking and managing the different pieces of music used in the production. Also, it's quite common for the music editor to be involved with or in charge of creating the "temp music" track which is created to play along with early versions of the film before the actual music is written/chosen for the film. This "temp" music, heard extensively at test screenings, represents opportunities for composers and songwriters to get their music heard by filmmakers and music supervisors. Even though the music may not be the actual music chosen for the film, having music as part of early versions of a film can lead to many future opportunities. Moral of the story: for this reason, it's great to have good relationships with music editors, and to keep them supplied with your latest music for use in temp tracks they create. While having your music used on temp tracks doesn't generate any money for you (and some people might argue that it should), it does create a situation where your music is being heard with picture - and that can lead to all sorts of opportunities.

Music Supervisor

The music supervisor typically handles the negotiation and licensing of outside music used for a film, and handles other music business matters such as negotiating record contracts for the soundtrack album, negotiating publishing deals for the film's music, and generally working with all the parties involved in creating or supplying music for a film and television project. The music supervisor is a key player in selecting outside music ("licensed music" or "source music") which includes songs and music used in on-camera situations such as music playing in a restaurant, bar, or club. More and more, however, music

supervisors are becoming extensively involved in the process of hiring and supervising the score composer hired for the film or television project. For this reason, it can be important for both score composers and songwriters (not to mention record companies and publishers) to be known by music supervisors. Successful relationships with music supervisors can lead to many opportunities in the business.

Unit 5: Evaluating a Score

What I find sad is the number of missed opportunities. Because when you see a great film score, your jaw just drops... Film scores could be so powerful, and they tend not to be.

Richard Kraft, composer's agent

❖ *Evaluating a Score*

A film score must completely and fully serve the film. It should complement and amplify the emotional text and subtext of the film. Other factors to consider when evaluating a score may include sincerity, musical independence, form and development, thematic strength and overall originality.

➤ *The Score Must Serve the Film*

Even if you don't particularly like the music, you can recognize its effectiveness in the movie

Thomas Newman, composer

The score must reflect the film's dramatic themes, its characters, its rhythms and textures, and most important, its dramatic requirements. An outstanding score must satisfy the specific requirements of the film.

➤ *Emotional Strength*

The scores I like - they moved me.

Randy Newman, composer

The emotional tone should be undeniably appropriate for the film it supports. It should help the emotions that the director is trying to convey without going overboard.

➤ *Sincerity*

I find that I can spot when somebody's really comfortable doing a film, and it's really their sort of film, and then they really do a great job - that's when I find it's my favorite score.

Mark Isham, composer

A score is not successful if the music seems to be grafted onto the body of the film without any real connection to it dramatically. Unfortunately, songs are often used with an eye to their business and promotional values, rather than their dramatic ones.

➤ *Musical Independence*

It was always my endeavor to write music that made sense as music and, within the flow of the music, to accentuate certain things in the film.

Hans J. Salter, composer

I tried hard to write real music for the film, not just cues.

Michael Kamen, composer

Musical Independence should not really be considered one of the most important gauges for evaluating a film score since the purpose of a film score is to enhance the film. A color or musical effect can say as much as a more complete musical idea, and may, in fact, be the most appropriate and effective way to score a scene, or even an entire picture. There are times when a composer may rearrange their music for a concert setting. One composer known for doing this is John Williams.

Listening: Original "The Forest Battle" (disc 4, #7) vs. Soundtrack Album "The Forest Battle" (disc 3, #13) from *Return of the Jedi*, music by John Williams

➤ *Form and Development*

Of course, there should be a structure, and architecture to any score. It's not a piece here and a piece there. It has to be thought out. You can't approach each cue as a separate piece of music

Jerry Goldsmith, composer

Scores that ignore the inherent structure of a film have less potential for satisfying all of the needs of the film.

➤ *Melody*

I think, really, beautiful melodies are the bottom line.

Armin Steiner, music recording engineer

Though great melodies go in and out of fashion in film scoring, they are at the heart of most great music. More often than not, the musical aspect of a film that can be the easiest to identify is a particular melody.

➤ *Originality*

I look for originality in a score, more than anything else.

Grover Helsley, music recording engineer

Originality can be one of the most highly valued virtues of a film score. The majority of films are not original but belong to one genre or another and the scores that go with these movies are often no more original.

➤ *Clichés*

The reason technical devices become clichés is that they have proved successful over and over again.

John Addison, composer

We try to do the unexpected, something that's not cliché. Sometimes you can do it, sometimes you can't.

Henry Mancini, composer

On the other hand, where music is concerned, a conscious effort to do something "new" does not necessarily make it valid.

Alfred Newman, composer

Ironically, one of the biggest obstacles in the path of freshness is the rapidity with which a new idea turns into a cliché through imitation. Success in one film causes repetition.

➤ *Self-plagiarism*

Self-plagiarism certainly isn't uncommon in any form of musical composition. One issue that is a hot button issue among film music fans is the idea of similar sound vs. self-plagiarism. Just as writers, actors, painters may have a distinguishable style; the same is true for film composers and actually composers in general. The challenge is to decide where similarity of style leaves off and self-plagiarism begins. It is also important to note that self-plagiarism doesn't necessarily mean that the composer is less skilled or is unable to write wonderful music/film scores. This is sometimes the product of a much-less-than-ideal time schedule.

Listening: Hans Zimmer: music from *The Rock* (track 1/1:30) vs. *The Gladiator* (track 13/6:38)

Listening: James Horner: music from *Apollo 13* (track 9) vs. *Titanic* (track 6)

Listening: John Barry: music from *Dances with Wolves* (track 9/1:30) vs. *Out of Africa* (track 1)

❖ *Good Films, Bad Films*

Good music can improve a fine film, but it can never make a bad film good. We composers are not magicians. We write music.

Henri Mancini

No music has ever saved a bad picture, but a lot of good pictures have have a lot of bad music.

Jerry Goldsmith

I know it is often said that music, no matter how good, cannot save a bad picture, but I think most of those who say it never worked at Universal in my day.

Hans J. Salter, composer

If the picture is good, the score stands a better chance of being good.

Max Steiner, composer

The overall quality (as well as budget) of a film typically affects the quality of a score. More often than not, a composer must work his or her way up to bigger and better films just as others in the film industry do.

❖ *Questions/Fill in the Blanks*

1. The _____ will be undeniably appropriate for the film it supports.
2. A score is not successful if the music seems to be grafted onto the body of the film without any real connection to it dramatically. A score in this case would be lacking _____
3. _____ cannot really be considered one of the most important gauges for evaluation a film score.
4. Though good _____ go in and out of fashion in film scoring, they are at the heart of most great music.
5. A score being _____ can be one of the most highly valued virtues of a film score.
6. Ironically, one of the biggest obstacles in the path of freshness is the rapidity with which a new idea turns into a _____ through imitation.
7. The majority of films are not _____ but belong to one genre or another.
8. _____ certainly isn't uncommon in any form of musical composition

Unit 6: Planning the Score

I agonized for over a month, looking for an approach to Logan's Run. Once I found it, the music took off like a racehorse.

Jerry Goldsmith, composer

❖ *The Script: Starting Early*

Typically, the composer is asked to read a script prior to the first meeting. Some composers like to read the script before and during the time they compose. Composers will make serious misjudgment if they actually begin to write music solely on the basis of the script since working from the script can be especially tricky with regard to pacing. Even though most composers don't like to compose based on a script, they do like to be brought in as early as possible.

❖ *Screenings*

The composer's response during the first screening is a reliable guide to the film's emotional content. The rough cut is an ideal time for a composer's first screening.

❖ *Editing the Film*

Bringing a composer in early may actually influence the final editing of the film a bit. Music needs time to develop leaving enough time for the music to make its point can heighten the effectiveness of the film. Changes are often made until the day the scene is scored, and sometimes after that as well.

Sometimes, the music is played while a scene is being shot to give the actors another dimension to consider. Often, montages and scenes requiring many cuts will be edited to match the musical soundtrack. The last two scenes in *The Good, The Bad and The Ugly* were edited to match the music (which was written before the scenes were even shot).

❖ *Role Models*

What's lacking most now is intelligence in approach... The composer isn't usually the person who determines what style of score it's going to be. I think they {listen to possible role models}, decide what the score is going to be like, hire a composer who writes like that, and ask him to write something similar.

Richard Kraft, composer's agent

Selecting a piece of music as a role model can be the most effective way for a filmmaker to make his ideas clear. Often times, a simple musical style can become a role model.

Listening: 4th movement from *Symphony No. 4 (track 9)* by Howard Hanson vs. "Adventures on Earth" from *E.T.* by John Williams

❖ *Temp Tracks*

We live now in a film world of preconceived ideas... If a composer can interpret these ideas in a satisfactory way he's OK, but he may often have better ideas of his own.

John Scott composer

{The problem is} guys are just cloning the temp scores.

Ford A. Thaxton, soundtrack record producer

Temp tracks can be really dangerous

Paul Brickman, director

The musical role models, if mixed into the soundtrack of the film are called Temp Tracks. A scene, sequence or an entire film may have a temp track consisting of many pieces of music. If the temp track is duplicated too much, the score will quickly sound generic. Television scores often sound generic for this reason since by definition, temp tracks are not fresh. Since temp music is one of the director's strongest, clearest ways to communicate, it's usually unwise for a composer to ignore it.

I've had cases where composers have done scores based on a temp track, and the temp track was a score they had written. So they're now doing a watered-down version of themselves. And it's pointless. At least Rain Man {1988} didn't sound like the ten movies that preceded it. It sounded like the ten movies that followed it."

Richard Kraft

I'll listen to the temp music once with the director, just to get an overall feel for what he's looking for ... but I won't listen to it again. I tend to not go to previews or advance screenings, anything with the temp music. I don't want to hear it.

Danny Elfman, composer

I've changed my attitude over the years, about pretracking pictures. It's good to see where a director's going, what's right and what's wrong.

Jerry Goldsmith, composer

Listening: "Introduction" from *Also Sprach Zarathustra* by Richard Strauss vs. "Main Title" from *2001: A Space Odyssey*, music by Alex North

❖ *Spotting*

The hardest thing in scoring is to know when to start and when to stop.

Max Steiner, composer

When the editing is finished, the composer, director, producer, film editor, and music editor meet to decide on the placement of music; they "spot" the film. It can take as little as 3-4 hours or as long as 2 days to spot a film. At the end of the session, the notes are typed out and become the spotting notes. There are two goals during a spotting session

1. Determine exactly where the music will start and stop throughout the film.
2. Discuss the function of the music as it pertains to specific scenes.

Selecting the location of the music is not only the most difficult things to do but is also the most important.

Every time a producer or director realizes he has shot a lousy scene, he decides to put in some music... Frankly, I don't like to put music over horse chases and ruing gunfights, but sometimes they're so lousy I have to.

Dimitri Tiomkin, composer

The best reason to score a scene is that music will add another dimension to the elements already in the film. Silence can make a very strong statement in a film. Some directors favor the theory that less is more, but others feel that they need more than may be necessary. Spotting is a developed skill, requiring practice and an innate sense of drama.

Handout/Watching: Spotting notes for the opening sequence of *Edward Scissorhands*, music by Danny Elfman

❖ *Communicating with the Director*

I think that the director ought to make the movie. I think that the musician in an extension of the director.

Robert Aldrich, director

In general, I "yes" everybody, and then I go and write what I want.

Dimitri Tiomkin

It is crucial that the composer understand the director's vision and musical preferences. Typical creative topics include: dramatic tones, role models, instrumentation, involvement in the drama, genre vs. non-genre or instrumental/song/instrumental & song.

The most successful of the director/composer collaborations since the mid-seventies has been that of Steven Spielberg and John Williams with their first project being *Sugarland Express* (1974).

List of movies with Spielberg as director and Williams as composer:

<i>The Sugarland Express</i> 1974	<i>Schindler's List</i> 1993
<i>Jaws</i> 1975	<i>The Lost World: Jurassic Park</i> 1997
<i>Close Encounters of the Third Kind</i> 1977	<i>Amistad</i> 1997
<i>1941</i> 1979	<i>Saving Private Ryan</i> 1998
<i>Raiders of the Lost Ark</i> 1981	<i>The Unfinished Journey</i> 1999
<i>E.T. the Extra-Terrestrial</i> 1982	<i>Artificial Intelligence: AI</i> 2001
<i>Indiana Jones and the Temple of Doom</i> 1984	<i>Minority Report</i> 2002
<i>Empire of the Sun</i> 1987	<i>Catch Me If You Can</i> 2002
<i>Indiana Jones and the Last Crusade</i> 1989	<i>The Terminal</i> 2004
<i>Always</i> 1989	<i>War of the Worlds</i> 2005
<i>Hook</i> 1991	<i>Vengeance</i> 2006
<i>Jurassic Park</i> 1993	<i>Indiana Jones 4</i> 2006

Another notable list of movies is that with Tim Burton as director and Danny Elfman as composer:

<i>Pee-Wee's Big Adventure</i> 1985	<i>Sleepy Hollow</i> 1999
<i>Beetle Juice</i> 1988	<i>The World of Stainboy</i> 2000
<i>Batman</i> 1989	<i>Planet of the Apes</i> 2001
<i>Edward Scissorhands</i> 1990	<i>BigFish</i> 2003
<i>Batman Returns</i> 1992	<i>Charlie and the Chocolate Factory</i> 2005
<i>Mars Attacks!</i> 1996	<i>Corpse Bride</i> 2005

I look at a director always as a secret code that has to be cracked.

Danny Elfman, composer

Too little communication can often times be as unnerving as too much. The ideal solution is for the director to use the language of the filmmaker, and talk in dramatic terms. Ideally, a composer will have the opportunity to make a creative contribution. Questions asked by composers often include:

- What is the dramatic tone of the piece?
- Which character's point of view to be played?
- What are the external emotional qualities of a scene?

The hardest part of being a film composer is not writing the score, it's climbing inside the director's head and seeing the movie through his eyes and yet still giving it your own identity.

Danny Elfman

❖ *Questions/Fill in the Blanks*

1. Ideally, a _____ will have the opportunity to make a creative contribution.
2. A _____ may like to read the script before and during the time he/she composes.
3. Selecting a piece of music as a _____ can be the most effective way for a filmmaker to make his ideas clear.

4. Working from the _____ can be especially tricky with regard to pacing.
5. The composer's response during the first _____ is a reliable guide to the film's emotional content.
6. Musical styles can become _____
7. It is crucial that the _____ understand the director's vision and musical preferences.
8. Typically, the composer is asked to read a _____ prior to the first meeting.
9. The musical role model, if mixed into the soundtrack of the film is called a _____
10. At the end of the _____ session, the notes are typed out and become the _____ notes.
11. Since the _____ is one of the director's strongest, clearest ways to communicate, it's usually unwise for a composer to ignore it.
12. _____ can make a very strong statement in a film.
13. If the _____ is duplicated too much, the score will sound generic.
14. To determine exactly where the music will start and stop and to discuss the function of the music are two goals of the _____ session.
15. The best reason to _____ a scene is that music will add another dimension to the elements already in the film.
16. When the editing is finished, the composer, director, producer, film editor, and music editor meet to decide on the placement of music: this is called _____ the film.

Unit 7: Synchronizing and Recording

❖ Synchronization

The music must be exactly in sync with the film with 100% accuracy. The traditional way to fit the music to the film during scoring is to record the music while watching the picture projected onto a large screen or television monitor on the scoring stage. Several conducting aids are used to help achieve a well-synchronized performance.

➤ *Clicks (click track)*

A click track is often used for rhythmic music at fast tempos, music using a rhythm section and music designed to accent minute details in the action (cartoons). Click tracks are very efficient and fast and guarantee good synchronization.

➤ *Streamers*

Streamers are lines that appear to move across the screen diagonally from left to right and serve as a sync point for the conductor. These are often used in conjunction with punches.

➤ *Punches*

The effect is like a quick flash of light and is used as a warning device at any time during a scene.

➤ *The Newman System (Alfred)*

Using punches to provide guidance for the conductor but not necessarily a strict tempo.

➤ *Large sweep-second clock/Digital Clock*

Allows the conductor to check the timings on his score so he can come to the downbeat of the next bar at exactly the right time.

➤ *Dialogue*

The conductor can hear dialogue track in his/her headset as a conducting aid.

➤ *Blind Recording*

No viewing of the picture. May be used for special reasons or when only a certain length of music is required.

➤ *Tracking*

Using pre-recorded music (temp tracking)

In a recording session, we did everything simultaneously. The voices and the orchestra and all the sound effects.

Ralph Ives, music editor (re: animation)

These will be discussed in more detail in the video *Music for the Movies: The Hollywood Sound*

❖ Recording

In the recording of film music for motion pictures, it is possible to achieve total perfection of performance. Don't settle for anything less!

Alfred Newman, composer

[Because the director has already heard an electronic version of the music] when I show up with the orchestra...the directors know exactly what's coming up, only it sounds better. It's fun and games, and it's an absolute ball.

Randy Edelman, composer

Every composer agrees that the climax of the entire process of scoring a film takes place on the scoring stage. There is a large support group of people working on a scoring session.

➤ *On the stage during recording*

Conductor/Composer
The Musicians
The Music Editor
The Librarian - distributes music to musicians
The Orchestra Contractor
The Stage Manager

➤ *The recording booth (control room) crew*

The Recording Engineer (Mixer)
The Orchestrator
The Music Supervisor
The Recordist
The rest of the technical support group
 The Projectionist or Videotape Operator
 The Dialogue Operator
 The Recording Crew

One of the first things the composer does is to book a scoring stage for the required dates. The goal should be to create just the right sound for each score. Prior to recording the most important input the composer offers the mixer is a description of the music and the desired effect.

➤ *Changes*

There isn't one score I've done that ended up being recorded exactly the way I originally wrote it. You have to listen to the director's suggestions, be able to make changes (even on the recording stage) and, hopefully, remain constantly creative.

Jerry Goldsmith, composer

When we get to the session, I'm very demanding...

John Schlesinger, director

When you're recording, that's where you learn the most, because you see what works and what doesn't work, and then you have to deal with all that. I find that really fun and interesting.

David Newman, composer

Changes are often made during the scoring sessions. However, if the composer has done mock-up sampled versions of the cues, then the chances are there will be few if any changes on the stage. Working without the benefit of hearing the score before recording, however, creates a much more open-ended dialogue between the director and composer when they are on the scoring stage. A composer has to be very quick on their feet when changes are requested. If the film has been recut without notifying the composer, changes are made during the recording session whenever possible.

➤ *Performance*

These players were genuinely amazing. It was a daily exhibition of the highest technical proficiency, and no one who witnessed it will ever forget it or disclaim it.

André Previn, composer (MGM Orch. in the 50's)

A lot of the time, you'll go in and just play whole notes of unchallenging music, then you turn the page and there's a solo that'll put you on edge.

Dick Nash, studio trombonist

The musicians have never seen this music before, so the first time through they are sight reading. Studio musicians have become much more versatile primarily because of the increasing diversity of musical styles used in scoring films. One of the most important reasons for rehearsal time is not to perfect the performance of the *notes*, but to refine the appropriate style of performance for the score. The pressure on contemporary studio musicians is extreme, and those who are successful in this profession are able to

function brilliantly and with great consistency under the toughest circumstances. Too long or too complex cues can be broken down into several shorter ones that will ultimately sound like one continuous cue.

Listening: National Public Radio – The Seattle Symphony

➤ *Conducting*

Alfred Newman was one of the composers...who impressed me the most. He was a genuine conductor and interpreter of music; he brought things to other people's scores that the composers themselves didn't seem to be able to.

John Williams, composer

Some great maestro might tell you that motion picture conducting is easy. Let him try it.

Dimitri Tiomkin, composer

Film conductors have their own personal styles for working with musicians with efficiency being a definite cornerstone of the best conductors. Alfred Newman was the most illustrious and admired film music conductor during the 40's and 50's.

After rehearsing without film, the film is projected, typically for one or more rehearsals to picture. On a typical big-budget film, the orchestra might record 5 to 10 minutes in a 3-hour session.

➤ *Playbacks*

If there is time, the composer and conductor join the mixer, music editor, and filmmakers in the booth for playbacks of good takes. Filmmakers often think the music sounds too loud when they hear it in the booth.



Score Review/Composer Presentation

40 Points Possible

This project/presentation can be done in groups of 3 or less. The presentation should be done using PowerPoint and contain information on the composer as well as information on the film score.

Composer Information

Your movie must have a score composed by one of the following composers. **Each composer may only be presented by one group/presenter.** Use the Internet Movie Database as a source of movies.

Danny Elfman	Howard Shore	Thomas Newman
James Newton Howard	Hanz Zimmer	Randy Newman
James Horner	Basil Pouledoris	Alan Menken
John Barry	Rachel Portman	Maurice Jarre
Michael Kamen	John Corigliano	

You must include at least four slides of biographical information on the composer that should examine the following:

- ❖ General Biographical - upbringing, etc.
- ❖ How did they start in music?
- ❖ What was their educational background?
- ❖ How did they enter film music?
- ❖
- ❖ What were some of their early films?
- ❖ Any director/producer tendencies?
- ❖ Any awards or award nominations?

Research can be done on the www or you can get an article from Mr. Hintzman.

Film Score Information

Use the questions below only as a guide. Do not simply answer these questions in your slides.

- ❖ How is it spotted? Is there a lot of music or is there a little?
- ❖ Does the music Hit the Action or Play Through?
- ❖ What is the instrumentation used?
- ❖ Is it orchestral, electronic or something else?
- ❖ How are elements of music used?
- ❖ Does the tempo help sustain slower scenes?
- ❖ Are there memorable melodies or leitmotifs?
- ❖ Is there a dissonant harmony for the bad guy?
- ❖ What is the concept or style?
- ❖ How are time and place indicated, if at all?
- ❖ How does it convey emotions and what is the emotional tone
- ❖ Does the score work and do you like it? Did it grab you?

Please try to be original in your thinking and use terms correctly. Do not present a synopsis of the film's plot. Presentations that are mere film reviews will not be accepted. Focus on the music and relate it to elements of the narrative. Presentations should be 8-10 slides. You are encouraged to use a few pictures but be sure that you have adequate information.

Outlines of your presentations are due on:

You will present to the class the week of:

Viewing Guides



The Bride of Frankenstein (1935)

Music by Franz Waxman (1906-1967)

Notable Films: *The Spirit of St. Louis* (1957) and *Taras Bulba* (1962)

Other Notes: Among the many Jewish composers to leave Europe ahead of the holocaust. At one time worked with Steiner and Korngold at Warner Brothers.

Five main themes: The Monster, Minnie, Dr. Pretorius The Mate, and Ave Maria (Schubert)

1. Describe the music heard at the opening? What themes are heard?
2. Describe the music after The Monster takes his first two victims:
3. Describe the music as people bring Dr. Frankenstein to his castle. Notice how the music ends before the dialog begins.
4. Who is the guest visiting Dr. Frankenstein?
5. Notice the music as Dr. Frankenstein and Dr. Pretorius discuss The Mate.
6. Describe the music as The Monster is out in the wilderness.
7. Describe the music as they capture The Monster and cart him away.



The Adventures of Robin Hood (1938)

Music by Erich Wolfgang Korngold (1897-1957)

Notable Films: *Captain Blood* (1935), *The Sea Hawk* (1940)

Notable Awards: Oscars for *Anthony Adverse* and *The Adventures of Robin Hood*

Other Notes: Most esteemed work *Die Tote Stadt* (“The Dead City”)

1. What kind of mood does the music set at the beginning?
2. How does the action & music meet in the opening scene?
3. Compare the music of Prince John’s men to that of Robin Hood:
4. How does the music interact directly with what’s on the screen during Robin Hood’s fight with Little John?
5. Notice the theme when Robin Hood fights Friar Tuck. Is it new? What does it suggest?
6. Notice the music from when Lady Marian and Robin Hood visit the poor people to their interruption by Gisbourne. Describe the music:
 - A. Visiting the Poor:
 - B. Lady Marian and Robin Hood Alone:
 - C. Gisbourne’s interruption:
7. What is your opinion of the herald trumpet players during the archery competition – is it realistic?



Gone with the Wind (1939)

Music by Max Steiner (1888-1971)

Notable Films: *King Kong* (1933)

Notable Awards: 28 Academy Award Nominations.

Other Notes: Pioneered original music in film music. More than 300 films in 35 years

1. When the opening credits start, what theme does the music eventually lead to?
2. How is the talk of war treated – lightly or with great seriousness?
What about the rest of the opening scene?
3. What theme plays as Scarlet's father talks about land being very important?
4. Describe the music as they pray - what has it become to us?
5. Describe the music at the barbecue.
6. When does the music finally stop?
7. What effect does the music have after a while?
8. How is the declaration of war treated?
9. How does the music treat the word "Gettysburg"?
What is your opinion of the band playing?
What is the significance (origin) of the music?
10. When Atlanta needs to be evacuated, what effect does the music have on the scene?

11. As Scarlet looks for the doctor, what 2 familiar songs are worked into the score?

12. How does the music play underneath Scarlet crying to Rhett and the scene following?
What theme follows Rhett going on his way?

13. How does music impact the scene where Scarlet declares she'll "never be hungry again"?

14. What familiar theme opens the action after intermission?

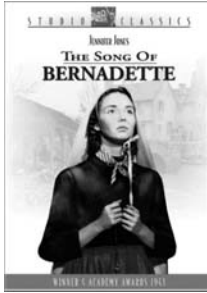
15. What is used after Scarlet kills the Yankee? Is it effective?

16. After Ashley and Scarlet kiss, what theme becomes key?

17. How does the music affect the scene with Melanie and Belle Watley?

18. How does the music react to Rhett going down the steps after Scarlet's fall?

19. What theme finishes out the picture?



The Song of Bernadette (1943)

Music by Alfred Newman (1901-1970)

Other Notable Films: *Street Scenes* (1931), *Wuthering Heights* (1939), *Captain from Castile* (1947)

Notable Awards: 1 Oscar for Composition (*The Song of Bernadette*) plus 8 Oscars for Music Direction

Other Notes: Alfred Newman Memorial Library at USC

1. How does the music in the opening credits set up the mood? How does the music adjust to the dialogue?
2. Will he get a job at the hospital?
3. When the girls go to get wood, what does the music do? How does it change?
4. As Bernadette tells her mother the story, how does the music react?
5. Describe the music as Bernadette returns with other women to the spot of the vision.
6. Describe the music as the doctor gives his analysis.
7. When Bernadette returns home, what is the music like?
8. Describe the music as the crowd gathers for the rose bush to bloom.
9. How does the phrase "Immaculate Conception" get treated by the music?
10. How does the music affect the montage as they "gather more proof"?
11. When Bernadette says goodbye to her parents, is the music too much, or just right?
12. Describe the music at the convent.



Laura 1944

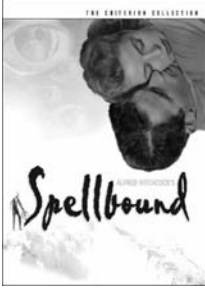
Music by David Raksin (1912-2004)

Notable Films: *Modern Times* (1933)

Other Notes: First American composer to set out with the idea of becoming a film composer. Worked with Benny Goodman. Taught at USC and UCLA.

1. What is played during the opening credits? During the opening narration?
2. How is the theme reintroduced?
1st Time:

2nd Time:
3. Describe the first music that wasn't the theme.
4. How does the music react to Waldo's typing?
5. What does the music do as Waldo confronts Laura about Shelby?
6. McPherson falls asleep in the chair at Laura's apartment. What does the lack of music do in the scene as he wakes up?
7. Most of the music in this movie eventually becomes what?



Spellbound (1945)

Music by Miklos Rozsa (1907-1995)

Notable Films: *Double Indemnity* (1944) & *The Lost Weekend* (1945)

Other Notes: Born in Budapest, Hungary & originally went to Leipzig to become a chemist.

1. How does the opening music set the tone of the movie?
2. How does the music react to the meeting of Dr. Edwards and Dr. Peterson? How does the music change as the scene continues?
3. Does the music in the outdoor scene tend to sound cliché?
4. How does the music make the next scene (with music) more interesting (what would it be like without music)? What are a few of the subtle examples of hitting the action?

American *Hitchcock, Selznick, and the End of Hollywood* **MASTERS**

On December 10, 1938, David O. Selznick burned down Atlanta. On the back of his Culver City studio, Selznick had begun filming what would be his and Hollywood's greatest triumph, *GONE WITH THE WIND*. Selznick was just thirty-six years old and already a legend. He had run a major studio before the age of thirty and created his own studio by the time he was thirty-three. With a harsh and controlling demeanor, he dominated every film he made. In a town of Mayers, Zanucks, and Goldwyns, David Selznick was king. But one of his most lasting contributions would have nothing to do with his grand, southern epic. Instead, it would be bringing to America a rotund, quiet director who was the shining star of British cinema. In the summer of 1939, David Selznick brought Alfred Hitchcock to Hollywood.

David Oliver Selznick was born into a wealthy Pennsylvania family in 1902. His father Lewis J. Selznick was a successful film producer, and David studied the industry from his early years. As a young man he worked for his father, moving to Hollywood and MGM in 1926. With a voracious appetite for success he worked his way from the bottom of Hollywood to the top—moving from MGM, where he was a story editor and associate producer, to Paramount as an associate director, to RKO as vice president of production, and back to MGM. Returning to MGM he played a crucial part of the production of a number of major films including George Cukor's *DAVID COPPERFIELD* and *DINNER AT EIGHT*. Selznick longed for his independence and in 1936 formed Selznick International. Within three years he had secured his place among the elite of Hollywood with the production of one of its greatest films, *GONE WITH THE WIND*. While finishing the film, Selznick hired an English director who was looking to make a go of it in Hollywood.

Alfred Hitchcock was born in 1899 to a middle-class London family. In 1914 he found a job with the Famous Players—Lasky Corporation as a title card designer, beginning his long career in the film industry. Within a few years he had moved up in the company to directing films. Working with the Lasky Corporation in Berlin, Hitchcock made his first two pictures. A few years later Hitchcock made the film he would note as the beginning of his career. *THE LODGER* (1926), a retelling of the story of Jack the Ripper, began a string of suspense films that would bring him to the top of the English cinema. Among the other well-known films of his English period were *BLACKMAIL* (1929), *THE MAN WHO KNEW TOO MUCH* (1934), and *THE THIRTY-NINE STEPS* (1935). The English cinema had little money, and Hitchcock longed to be in Hollywood, where the world's best films were being made.

For Hitchcock, being a director meant being the primary creative source for the film—working on everything from the script to the props. In Hollywood, however, the power of the studios put producers in charge. For the Hollywood of the 1930s, screenwriters and directors were interchangeable technicians, not given serious consideration in the artistic decisions of the film. More than any other producer, Selznick took advantage of this and controlled nearly every aspect of his movies. Not surprisingly, Hitchcock and Selznick had difficulties from the very first film they made, *REBECCA* (1940). Disagreements began with Hitchcock's adaptation of Daphne du Maurier's novel and lasted through the film's completion. For the final scene, Selznick wanted smoke to form the shape of an "R" in the sky. Hitchcock was appalled. He suggested a subtler metaphor: the memory of Rebecca should go up in flames with an "R" embroidered on a bed pillow. Hitchcock won, but he felt battered by Selznick and resented his producer's complete command of post-production.

The two didn't work together again until 1945, with their hit SPELLBOUND. Though Hitchcock had more experience and notoriety in Hollywood by this time, his relationship with Selznick remained a struggle. Both men had different ways of making movies, and both believed they deserved control of the picture. In the end, Selznick won, but it would be the last time. Earning both men Oscars, SPELLBOUND marked a change in Hitchcock's career and in the future of Hollywood. Nearing the end of his contract with Selznick, Hitchcock had become a major force in the movie industry. Hitchcock's notoriety and his ability to independently create successful films of substance signaled, for many, the rise of the director and the decline of the producer. Though the studios and producers would remain, after Hitchcock it would be the director whose artistic vision mattered.

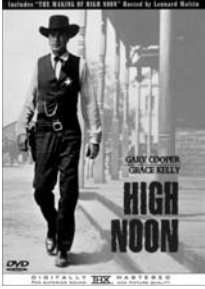
With Hitchcock's career just beginning and Selznick's on the decline, the final year of their collaboration would mark turning points in both men's lives. In 1946 Selznick was deeply enmeshed in his epic film DUEL IN THE SUN and Hitchcock was working independently on NOTORIOUS. When both films were released, each man's future seemed clear. NOTORIOUS was a masterpiece, and one in which Hitchcock had finally been given full control, and DUEL IN THE SUN was a flop, nearly bankrupting Selznick. Contractually obliged to finish one more film with Selznick, an uninspired Hitchcock worked on THE PARADINE CASE (1948), after which both men went their separate ways. For Selznick there was to be only a few more films. By the time of his death in 1965, Alfred Hitchcock had made dozens of movies including ROPE (1948), DIAL M FOR MURDER (1954) VERTIGO (1957), PSYCHO (1960), and THE BIRDS (1963), becoming one of the greatest filmmakers of all time. After their collaboration, the movie industry would never be the same—not for Selznick, not for Hitchcock, not for anyone.

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Discussion Questions

- Describe the shift of power from the producer to the director.
- Ultimately what was Selznick's downfall?
- What is the role of the producer vs. the role of the director



High Noon (1952)

Music by Dimitri Tiomkin (1899-1979)

Notable Films: *Lost Horizon* (1937), *The Westerner* (1946), *Duel in the Sun* (1947)

Oscar: *High Noon*, as well as *The High and the Mighty* (1954) and *The Old Man and the Sea* (1958)

Other Notes: Hollywood's major link with the old school of Russian composition. Career influenced greatly by his wife, Albertina.

1. What impact does the opening ballad have? Is it effective?
2. Does the music following the church bell better establish the mood?
3. How does the music first hit the action?
4. What are the two distinct moods set up during the opening scene?
5. Is the telegram good news?
6. What does the music imply as Will Kane and his wife, Amy, leave? As people talk about it?
7. Notice the music as Will and Amy discuss his staying or leaving. Does the music phrase the drama or play through the action?
8. What subtle hitting the action does Tiomkin utilize throughout the film?
9. "We all know what Miller is like. That's why I'm here. How about it?" - What is the music's answer?
10. How does the music impact the final "shoot out"?



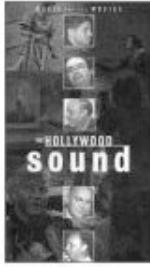
Abbott & Costello Meet The Mummy (1955)

Music by Hans Salter (1896-1994)

Notable Films: Most known for scoring horror films at Universal from late 30's - 40's

Other Notes: Born in Vienna and started at the University of Vienna in Medicine.

1. What mood does the music establish at the beginning?
2. Write down 3 examples of hitting the action:
 - A.
 - B.
 - C.
3. Most of the music is of what ethnicity?
4. What is used more effectively, melody, harmony or orchestration?



Music for The Movies: The Hollywood Sound (1995)
BBC National Orchestra of Wales, Conducted by John Mauceri

1. The composers featured were from what we call the _____ of film music in Hollywood. This happened during the 19__'s & 19__'s.
2. What movies of the following composers are featured in the video?

<i>Composer</i>	<i>Film</i>
Franz Waxman	
Max Steiner	
Erich Korngold	
Alfred Newman	
Dimitri Tiomkin	
David Raksin	

3. What is the general attitude towards film music and film music composers?
4. What happened to many of the written scores and parts of movie scores through the years?
5. Discuss the following:
 - A. Steamers:
 - B. Punches:
 - C. Timings:
6. What sorts of notes are written in conductor scores?
7. Who conducted the original recording of "Laura"?



East of Eden (1955)

Music by Leonard Rosenman (b. 1924)

Notable Films: Rebel Without a Cause (1955)

Notable Awards: Oscar for arranging music in *Barry Lyndon* (1975)

Other Notes: Is closely associated with James Dean. Enjoys writing absolute music more than film music.

1. What mood does the music set during the opening credits?
 - A.
 - B.
2. What does the music do in the opening scene (hit the action or play the psychological subtext)?
3. What affect does the music have in the opening scene?
4. How does the music treat Cal?
5. What tune does Aron and Abraham?
6. As Cal goes to Kate's office, how does the score take over? How does he use instrumental colors?
7. How does the music help going from the night scene to the field working scene?

8. What is your opinion of the “live band” scene as they are taking away the lettuce on the train? (compare to *Abbott and Costello Meet the Mummy*)

9. How does the music react to Cal running through the bean field?

10. How does the music set up what happens on the Ferris Wheel?

11. Notice the motif that gets used repeatedly. What does it do musically in the scene after Cal and Aron fight? How many times do you hear it?

12. Describe the music as Aron meets Kate.

13. How well does the music work at the end of the film? What does it do so effectively?

12. What is your overall opinion of the score?

American *None Without Sin: Miller, Kazan, and the Blacklist* **MASTERS**

In the early morning hours of March 21, 1999, Hollywood was completing the final preparations for its annual celebration of itself. Workers were laying red carpet and polishing huge statues. Cameramen and reporters jockeyed for position to catch glimpses of Hollywood's royalty as they arrived at the Academy Awards. Over these images we hear news reports that set the stage for what promised to be a uniquely controversial evening.

There was the normal buzz about Best Picture, Best Actor, Best Outfit. But this year, along with the manufactured glitz and glamour, there was an anger and vitriol nearly fifty years old. Elia Kazan, one of America's great directors, was to receive a Lifetime Achievement Award, and this honor had divided Hollywood.

Now eighty-nine years old, Kazan's impressive body of work includes such late 1940s and early 50s films as *ON THE WATERFRONT*, *EAST OF EDEN*, *A STREETCAR NAMED DESIRE*, *GENTLEMAN'S AGREEMENT*, and *A FACE IN THE CROWD*. On the surface, the controversy is straightforward. In 1952, Kazan appeared before the House Committee on Un-American Activities and named eight of his old friends from the Group Theater who in the 1930s, along with him, had been members of the American Communist Party.

Many in Hollywood are still outraged about that time in U.S. history when people who were blacklisted by the studios-writers, directors, and actors-never worked again, fled the country, worked under aliases, or even, in one extreme case, committed suicide.

Five hundred protesters gather outside the Dorothy Chandler Pavilion, with placards that read "Elia Kazan: Nominated for Benedict Arnold Award," "Don't Whitewash the Blacklist," and "Kazan-the Linda Tripp of the 50s."

Kazan's testimony was a bitter pill for many on the left. It was widely perceived that, unlike so many others, Kazan had an alternative to naming names: the Broadway theater. Broadway did not have a blacklist. Its financing was too diffuse, which made it impossible for a few men to institute a blacklist as had been done in movies, radio, and television. Besides, there was no director more in demand in the theater than Elia Kazan. For those looking at Kazan's actions from the other side of the blacklist, Kazan's decision to name names was not about principle, it was about money.

Norma Barzman, Lee Grant, Jules Dassin, Walter Bernstein, all victims of the blacklist, among others, cannot forgive Kazan for what he did. As Barzman explains, "His lifetime achievement was the destruction of lives." Abraham Polonsky, himself blacklisted in the 50s, has this to say: "I hope somebody shoots him. It will be an interesting moment in what otherwise promises to be a dull evening."

But Kazan has his champions-some who think he was right to do what he did, others who think his body of work important enough to justify the recognition. "I think it's very brave of the Academy to honor him," said actor James Coburn, himself nominated for Best Supporting Actor. In fact, there are many in Hollywood who support the Academy's decision to honor Kazan, among them Karl Malden, Warren Beatty, Robert De Niro, and Martin Scorsese.

One of Kazan's defenders is Arthur Miller, much to the disappointment of many on the left. Miller is one of the heroes of the McCarthy Era. He defied the House Committee on Un-

American Activities (HUAC) in 1956, and refused, unlike Kazan, to name those whom he knew to be "fellow travelers." For this he was held in contempt of Congress, fined, and sentenced to jail time.

And yet, Miller sided with those who believed Kazan should be honored. "My feelings toward that terrible era are unchanged," he wrote in *The Guardian*, "but at the same time history ought not to be rewritten. Elia Kazan did sufficient extraordinary work in theater and film to merit acknowledgement."

At the time of Kazan's testimony in 1952, no one was closer to the Director. Kazan had directed two of Miller's plays: *All My Sons*, and *Death of a Salesman*. Miller had written a screenplay about the Brooklyn waterfront, "The Hook," for Kazan to direct. They even had an affair with the same woman: Marilyn Monroe. According to both men they were "like brothers," "the same fellow." And yet, when Kazan named names, their friendship was irrevocably torn. For ten years the two men did not speak to each other, would not acknowledge each other's existence.

Yet during that period of estrangement, Miller and Kazan did speak to each other through their work: Miller condemned the hysteria of the McCarthy era in his play "The Crucible," Kazan justified the role of the informer in his Academy-Award winning film *On the Waterfront*, Miller disparaged the informer in "A View from the Bridge." Shortly after the Broadway premier of "Bridge" Miller was called before HUAC where he, unlike Kazan, refused to name names. A whole era can be seen through the lives and works of these two men.

Arthur Miller and Elia Kazan never regained the close friendship they shared in the late 40's and early 50's. Too much had intervened. In fact, the two men had come to embody the deep divisions that tore this country apart during the McCarthy era. Miller, who struggled at the time so mightily with his personal moral failing, emerged as the exemplar of courage in face of the Red scare. He has even taken on an aura of saintliness over the years. Kazan occupies the other end of the spectrum: a man defined almost entirely by his decision to name names. For many, Kazan's brilliant career—all that he contributed to the theater, to film, to letters—will be tainted by a single decision he was forced to make some fifty years ago.

That friendship, and its sundering, is the primary focus of *None Without Sin*. Through Miller and Kazan, the film explores the blacklist: its origins, the key agents of the Red Scare, and the damage done not only to those subpoenaed, but to America's political system as well. But unlike the debate that swirled around the Kazan Oscar, *None Without Sin* paints a portrait of this time in appropriate shades of gray, finding—in the words of the blacklisted writer Dalton Trumbo—"neither villains or heroes." The film not only considers the motivations of those who defied or capitulated to HUAC, but also examines those who were truly responsible for the suppression of legitimate dissent in this era: men like Parnell Thomas, Joseph McCarthy, Francis Walter, and the Hollywood moguls who instituted the blacklist.

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Discussion Questions

- Can an individual's behavior overshadow one's accomplishments? Give examples.
- What is wrong with blacklisting? Does blacklisting occur today?
- What are the benefits/consequences of "naming names"?



North by Northwest - 1959

Music by Bernard Hermann (1911-1975)

Notable Films: *Citizen Kane* (1941) & *Psycho* (1960)

Notable Awards: Oscar for *All That Money Can Buy* (1941)

Other Notes: Worked with Orson Welles and Alfred Hitchcock; Never signed a contract with any one studio.

4 primary themes used: *Action Theme, Love Theme, Tension Motif & Dark Unison Motif*

1. How does the opening music set the tone of the movie?
2. What is the first example of source music?
3. What is the score's first impact after the opening credits?
4. When do we again hear the Action Theme?
5. The Dark Unison Motif is present following the court scene. What effect does it have?
6. How does the Action Theme get developed after they revisit Townsend's House? What about after the Hotel Room scene?
7. How does the music react to the stabbing?
8. What theme starts after Eve says, "You know what I mean?" (on the train) ? When does that theme next return?
9. What impact does the absence of music have in the crop duster scene? What about as the music enters?
10. The fourth theme, the Tension Motif, plays as Eve leaves the hotel room. What effect does the music have? When does it return?



The Magnificent Seven (1960)

Music by Elmer Bernstein (1922-2004)

Notable Films: *The Ten Commandments* (1956)

Notable Awards: Nominated for 13 Academy Awards.

Other Notes: Well represented on recordings more than 40 scores available. Joined the Army Air Corps and arranged music for Glenn Miller.

Two Main Themes: *The Magnificent Seven & Calvera's Theme*

1. What type of score is this? (folk song, pop, symphonic, electronic, combination of several)
2. As the movie starts, who's theme do we hear first? How is this different from High Noon?
3. What instruments appropriate to the geography does Bernstein use?
4. How does the music react to the villagers after Calvera and his men leave?
5. Does the music hit the action, play through the action or combination?
6. As the men head to the Mexican village, what does the music do for the scene? Of the musical elements, which is most important?



The Good, The Bad, and The Ugly (1966)

Music by Ennio Morricone (1928)

Notable Films: *A Fistful of Dollars* (1964) & *Once Upon a Time in the West* (1969)

Notable Awards: Nominated for 5 Academy Awards

Other Notes: Born in Rome, Italy. Known for writing spaghetti westerns.

1. What effect does the opening music have on the first scene?
2. What Geographical influence is present in the 2nd scene? What very subtle hitting of the action occurs? What type of person is Angel Eyes (the man who gets off the horse)? How effective is the silence?
3. When Angel Eyes “sees the job through,” what musical device does Morricone use?
4. What cliché does Morricone use?
5. How effective is Morricone’s use of various instrumental colors/orchestrations?
6. What musical reference does Morricone make as the horse carriage arrives in the desert?
7. How does the music treat the injured soldiers at the mission?
8. How does the music manage to help the scene where Tuco visits with his brother?

9. What 2 effects do we have at the prisoner camp?

10. As Tuco gets beaten, what effect does the source music have?

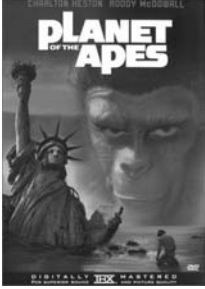
11. What does the music “say” as Tuco gets back on the train?

12. How does Morricone’s music treat the Civil War in general?

13. How does the music react to Blondie’s joining Tuco against Angel Eyes?

14. How does the music treat the scene by the river & the bridge? What instruments are used?

15. What effect does the music have during “The Trio”?



The Planet of the Apes 1968

Music by Jerry Goldsmith (1929-2004)

Notable Films: *Patton* (1970)

Notable Awards: Oscar for *The Omen* (1976)

Other Notes: Enrolled in the Los Angeles City College and also attended classes on film composition given by Miklos Rozsa at USC.

1. How does the music set the mood during the opening credits? What musical device is used?
2. How does the music react to the spaceship hitting the water? Immediately after?
3. What does the music do as they abandon ship?
4. How does the music help describe the planet?
5. What is the music comprised of rather than long melodies?
6. How does the music react to finding the “scarecrows”?
7. What roles do the tempo, or pulse, play in the music?
8. How effective is the absence of music? (“In six months, we’ll be running this planet.”)
9. How does the music react to the dialogue? (after Taylor’s recapture)



The Raiders of the Lost Ark (1981)

Music by John Williams (b. 1932)

Notable Films: *Jaws* (1975), *Close Encounters of the Third Kind* (1977), *Star Wars* films and *Harry Potter* films.

Notable Awards: Has won 5 Oscars

Other Notes: Joined Newman at 20th Century Fox and played piano in scores for Waxman. Conductor of the Boston Pops Orchestra from (1980 – 1993)

Three primary themes: Raiders March, The Ark Theme and Marion's Theme

1. How does the music set the mood?
2. What effect does the music have as Indy prepares to take the golden idol?
3. When do we first hear a theme? What theme is it?
4. When does the film first go without music for an extended amount of time? What effect does this have?
5. What effect does the music have when it re-enters?
6. How does the music treat locations?
7. After the truck explodes, what theme is played; when does it return?
8. As Indy enters the map room, what musical elements (melody, harmony, tone color, dynamics, tempo or rhythm) are most important?
9. What does the music do during the fight near the airplane?