



Contact

Blog: <https://nimnus-music.com.wordpress.com/>

E-Mail: claus.tieber@univie.ac.at

Timetable

15:50-19:05 Session 1

16:50 - 17:00: Intermission

17:00 - 19:05: Session 2

19:05-20:35: Screening

of *Rebel Without a Cause*

Thursday 9/11.

15:50 - 19:05: Session 3

16:50 - 17:00: Intermission

17:00 - 19:05: Session 4

19:05 - 21:35: Screening:
of *Funny Face*

Friday 10/13

9:10-10:40: Session 5

10:40-10:55: Intermission

10:55-12:00: Session 6

Spider-Man



Soundtrack

Voice

Sound Effects, Geräusche

• Ambient sound

• Foley

Music

Analysis Checklist

1. Presence or absence of 5 elements and balance

2. Design of 5T (over time, changes)

3. Relation to the narrative

Buhler, Neumeier, Deemer: Hearing the Movies

Foley

Jack Foley, worked at Universal, first sound effect person

Sound effects created artificially and added to the sound track

Foley artists

Speech

Voice-over

Volume

Pitch

Timbre

Synchronicity

Music

Score

Source

Dieci (extra-diegetic)

Tempo

Accelerando: smooth and usually gradual speeding up

Ritardando: slowing down

<https://www.youtube.com/watch?v=rz1oGVxv1sY>

Rhythm and Meter

Volumne

Crescendo: gradual increase

Diminuendo or Decrescendo: decrease

Timore

WISCONSIN DEPARTMENT OF REVENUE

Pitch

Harmony

Consonance

Dissonance

<https://www.youtube.com/watch?v=Jc1GqaTZa10>

Orchestration

The art of choosing and combining instruments to produce a particular sound

Texture

Functional relation of musical lines to one another

Layering

Density and liveliness

Monophony: single melodic line

Homophony: more than one line, same rhythm

Polyphony: independence of lines

Sound Bridge

Sound Advance

Sound Lag

Sound Link (Montage Szenen)

Sound Match

Meanings

Levels of meaning in fictional film according to Bordwell

Referential

Explicit

Implicit

Syncretic

referential

- referents taken as either imaginary or real
- intratextual reference
- extratextual reference

explicit

→ no meaning (there is no place like home)

implizit

symptomatic

Economic

Political

ideological

meaning

Comprehension (referential, explicit)

Interpretation (implicit, symptomatic)

Three codes (Gorbman)

Pure musical codes

Cultural musical codes

Cinematic musical codes

Pure musical

Purely musical signification

Creating tension and resolution through highly coded structure and syntax

Cultural musical codes

Instrumentation, rhythm, harmony form a veritable language

Culture, (dramatic) situations, history etc.

Cinematic musical codes

Music is coded by the filmic context itself

Beginning, end-title music

Musical themes, leitmotifs

High Anxiety

<http://introfilmmusic.blogspot.es/introduction/ambiguous-diegesis-and-emanation-music/>

Added Value

By added value I mean the expressive and informative value with which a sound enriches a given image so as to create the definite impression, in the immediate or remembered experience one has of it, that this information or express "naturally" comes from it, and is already contained in the image itself" (Chomsky, 5:6)

Synch points

"A point of synchronization, or synch point, is a salient moment of an audiovisual sequence during which a sound event and a visual event meet in synchrony. It is a point where the effect of synchresis (...) is particularly prominent, rather like an accented chord in music." (Chion 1994, 5-58)

Mickey-Mousing

<https://www.youtube.com/watch?v=820n12w>

Wood

Underscore

contingent

Functions Copland

Atmosphere of time and space

psychology

background

continuity

direction

Method

1. Itemize

2. Characterize

3. Locate synch points

4. Compare sound and image (Neumeier 2015, S. 12)

Itemize

Pure description

Inventory

list

Characterize

Sound quality

Consistency

Interaction and balance

Locate synch points

Audiovisual phrasing

Generating out the synch points

Rhythms of synch points

Compare sound and image

Do they match? Do they not?

Complement or contradict?

Crion: Masking

Only the sound

Only the visual

negative sounds: image calls for them, but they are absent

negative images: sound calls for them, but they are absent

Acousmètre

Acoustical being

Exists in the diegetic space but is placed consistently offscreen

Heard, but not seen

A character defined wholly in terms of diegetic sound

Psycho, Wizard of Oz, Horror



Silent Cinema

Early Cinema

Transitional Era

Classical (Hollywood) Cinema

Early Cinema 1896-1907

- “cinema of attractions”
- Short, programmes, multi-media
- Documentary
- Varietés, Vaudevilles, music halls
- shock
- foreknowledge
- Direct address

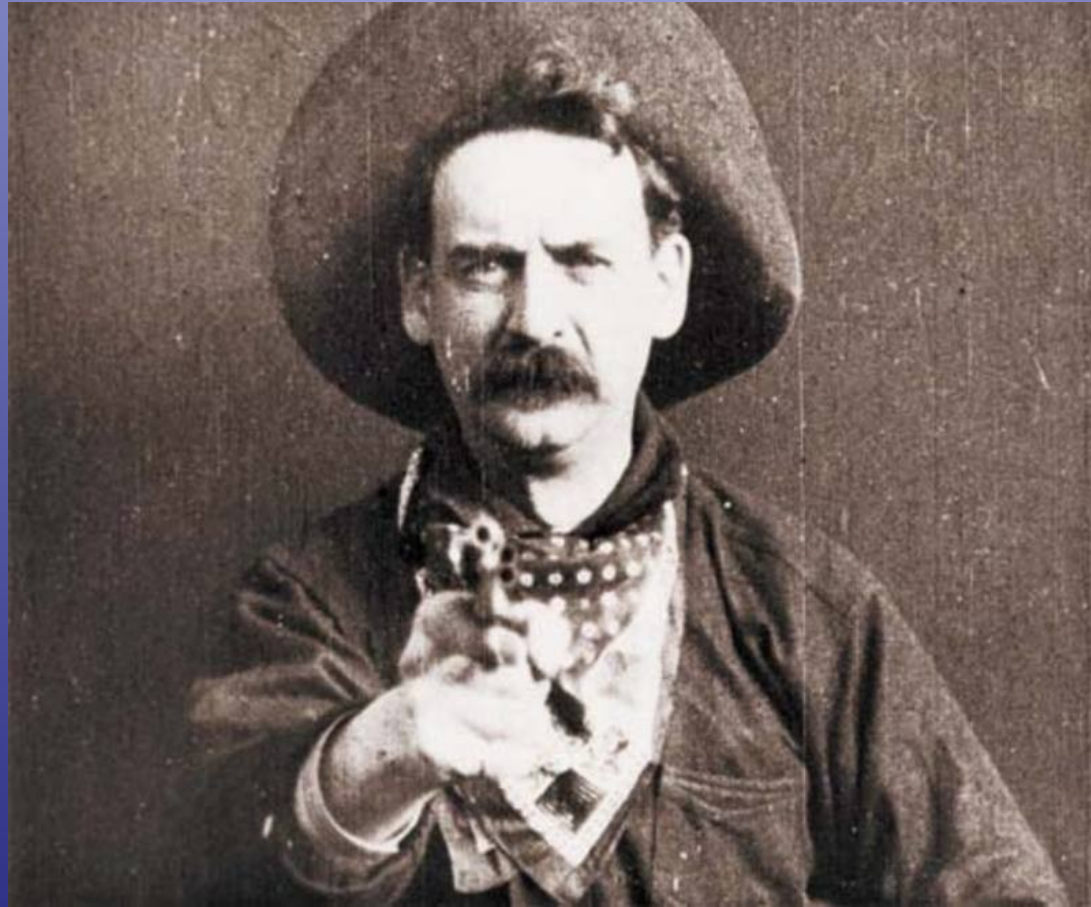
Music in Early Cinema

- Small orchestra, percussion
- Lumière Grand Café Paris 1895: piano
- Krugerstr, Vienna: piano
- Mechanical music: Walzes, mechanical organs
- Structural functions: marking of beginnings and endings
- Very broad relation of music to film programme (if at all)









Drama and Music

- Opera
- Operetta
- Melodrama
- Ballett, Pantomime
- Legitimate theater

Songs in Early Cinema

characters

Intertextual and intermedia

Structure of a song

Song/actor/singer/star

Transitional era

• Fictional films start to dominate

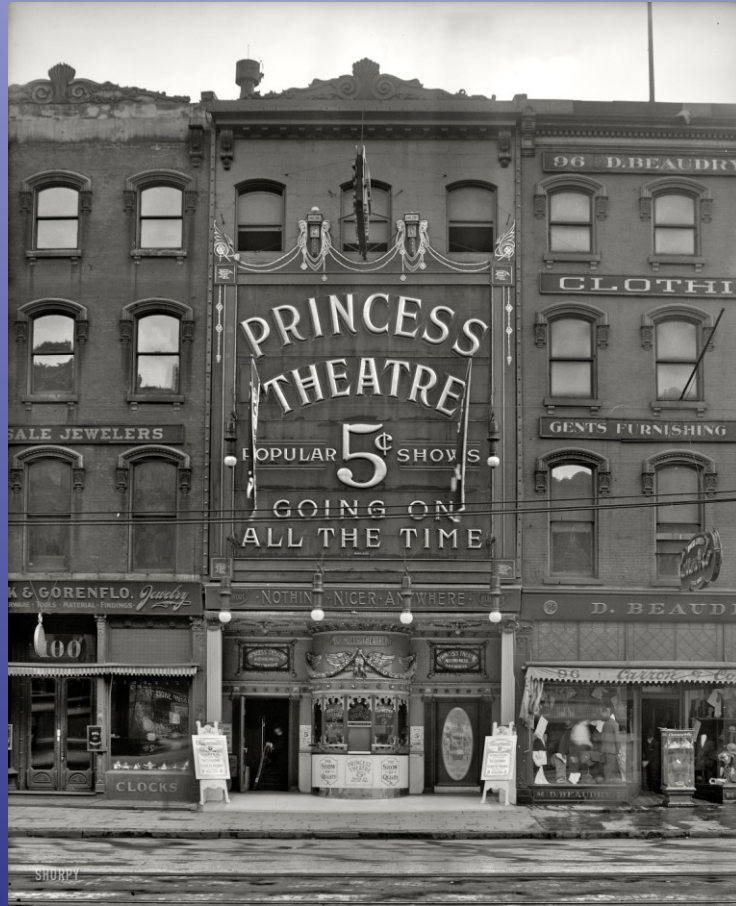
• Feature Films

• one-reeler

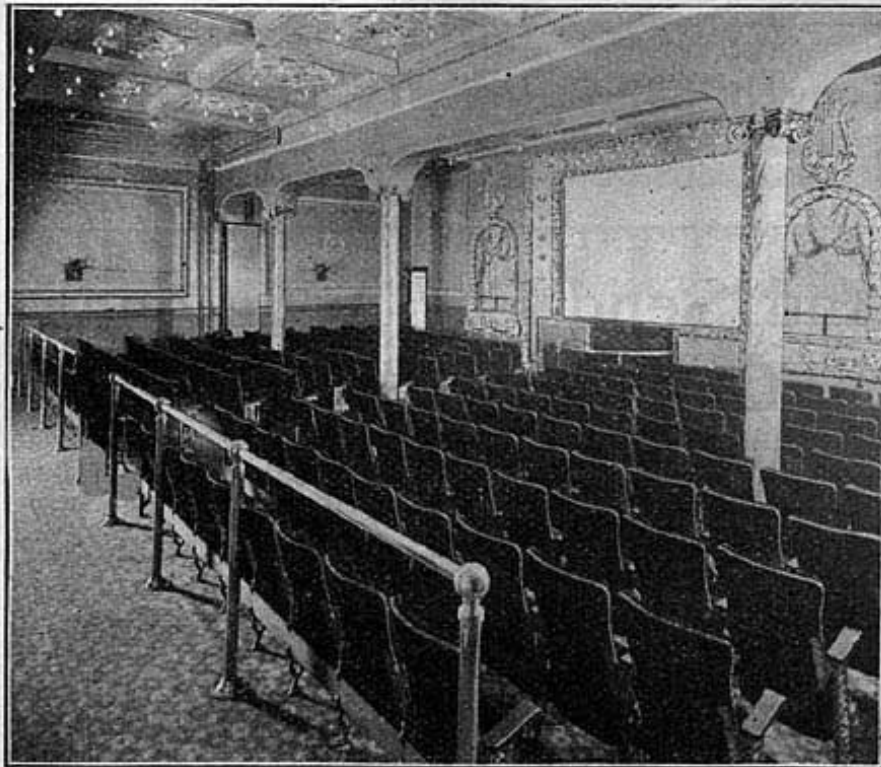
• New possibilities and conditions for film music

• two-reeler

• feature-length films



SHURRY



INT. RIOR OF FIRST NICKELODEON IN THE STATES.

Music in the transitional era

First composition

Cue Sheets

Illustrating music

Discourse



23. T. HARRIS HAS BEEN..... French Theatre No. 36
 2 min. 15 sec. France
 24. T. AS BROWN SINGS..... French No. 41
 2 min. 30 sec. France
 25. T. WITH ANOTHER RECORD..... Leo Paper Co. No. 10
 1 min. 30 sec. France
 26. T. ATTEND FIRST THE SERVICES..... French No. 4
 2 min. 30 sec. France
 27. D. CHILD IN OPERATION..... French
 2 min. 45 sec. France
 28. T. SO YOU SAVED HER..... French
 2 min. 30 sec. France
 CHARACTERS..... French
 ATTRACTIONS..... French

"His Hooded Wife"

Presented by Metro-Goldwyn

Presented by E. B. Doss

THESE..... Leo Theatre
 1. AT SCREENING..... French and English, Grand
 2 min. 45 sec. France
 2. T. THREE YEARS THAT'S ALL..... French
 2 min. 30 sec. France
 3. T. THAT'S A NIGHT..... French
 2 min. 30 sec. France
 4. D. WHEN ADDRESS APPEARED..... French
 2 min. 30 sec. France
 5. T. PARTNER TYPING..... French
 2 min. 30 sec. France
 6. T. A WIFE CALLED..... French
 2 min. 30 sec. France
 7. D. WHOSE DREAM CALLS..... French
 2 min. 30 sec. France
 8. D. WHOSE DREAM REMINDS..... French
 2 min. 30 sec. France
 9. V. BOLLER WITH THE..... French
 2 min. 30 sec. France
 10. T. THE THIRDS END OF A..... French
 2 min. 30 sec. France
 11. V. FRODO'S VOICE RECORDED..... French
 2 min. 30 sec. France
 12. T. FLAT MENTION HAD..... French
 2 min. 30 sec. France
 13. D. CLOSER OF VICTIMS..... French
 2 min. 30 sec. France
 14. T. YOU MAY GO AS FAR AS..... French
 2 min. 30 sec. France
 15. T. YES, A DREAM THAT HELD..... French
 2 min. 30 sec. France
 16. T. SO THE YOUNG MAN..... French
 2 min. 30 sec. France
 17. D. WHOSE THE THING..... French
 2 min. 30 sec. France
 18. T. IN THE FLY ANGLE..... French
 2 min. 30 sec. France
 19. T. HERE ARE THE..... French
 2 min. 30 sec. France
 20. V. THE FIRST STEP, A GLANCE..... French
 2 min. 30 sec. France
 21. V. THE RAINY IS ALL RIGHT..... French
 2 min. 30 sec. France
 22. V. MARRIAGE CHICKEN ME..... French
 2 min. 30 sec. France
 23. V. A LITTLE JOEY VALENTINE..... French
 2 min. 30 sec. France
 24. D. WHEN DORIS BEARS HESE..... French
 2 min. 30 sec. France
 25. D. WHEN DORIS RECOVERS..... French
 2 min. 30 sec. France
 26. V. I'VE INVENTIVE RANGES..... French
 2 min. 30 sec. France
 27. V. I HAVE BEEN CALLED..... French
 2 min. 30 sec. France
 28. V. IN THE MIRROR..... French
 2 min. 30 sec. France
 CHARACTERS..... French
 ATTRACTIONS..... French
 MECHANICAL EFFECTS..... French
 SPECIAL EFFECTS..... French
 REMARKS..... French

"My Cousin"

Presented by Metro-Goldwyn

Presented by E. B. Doss

THESE..... French
 1. AT SCREENING..... French
 2 min. 30 sec. France
 2. T. AS BROWN SINGS..... French
 2 min. 30 sec. France
 3. T. AS BROWN SINGS..... French
 2 min. 30 sec. France

4. T. AS BROWN IN BROWN AND..... French
 2 min. 30 sec. France
 5. T. AS THE OKE IN ROSALETTA..... French
 2 min. 30 sec. France
 6. T. IN LITTLE ITALY..... French
 2 min. 30 sec. France
 7. T. DORIS TENDS, WHO BRINGS THEM II..... French
 2 min. 30 sec. France
 8. T. I'VE GONE TO THE OPERA..... French
 2 min. 30 sec. France
 9. D. FRODO TOWARD LEAVES..... French
 2 min. 30 sec. France
 10. D. WHOSE CARDS COMMENCE..... French
 2 min. 30 sec. France
 11. D. WHOSE CARDS REVEALS..... French
 2 min. 30 sec. France
 12. T. THE GALS PERFORMANCE..... French
 2 min. 30 sec. France
 13. T. CARDS IN THE EVENING..... French
 2 min. 30 sec. France
 14. D. WHOSE LIGHTS ARE LOWERED..... French
 2 min. 30 sec. France
 15. D. WHOSE CLOVES ENTERS..... French
 2 min. 30 sec. France
 16. T. THE END OF A PERFECT..... French
 2 min. 30 sec. France
 17. D. AT END OF PERFORMANCE..... French
 2 min. 30 sec. France
 18. T. OIL SUMMARY, IF YOU..... French
 2 min. 30 sec. France
 19. V. PUT ME IN A QUEER..... French
 2 min. 30 sec. France
 20. T. I HAVE SET IN THE..... French
 2 min. 30 sec. France
 21. T. TOWARD YOU WOULD NOT..... French
 2 min. 30 sec. France
 22. T. THAT WAS CARROLL..... French
 2 min. 30 sec. France
 23. T. FANT HEART NEVER WON..... French
 2 min. 30 sec. France
 24. T. CARROLL'S EVENING AT..... French
 2 min. 30 sec. France
 25. T. WE CAN'T SEE ANYONE..... French
 2 min. 30 sec. France
 26. T. WHOSE ACCOMPANY STARTS..... French
 2 min. 30 sec. France
 27. T. MY DEAR GIRL YOU HAVE..... French
 2 min. 30 sec. France
 28. T. SOME BEEN SING..... French
 2 min. 30 sec. France
 29. T. FRODO CARROLL REVEALS..... French
 2 min. 30 sec. France
 30. T. THE FRODO MAN, HE..... French
 2 min. 30 sec. France
 31. T. WHEN A MAN HAS NO PROOF..... French
 2 min. 30 sec. France
 32. T. A FEAR BRINGS SMALL..... French
 2 min. 30 sec. France
 33. T. GIVE YOU A NICKEL..... French
 2 min. 30 sec. France
 34. T. MY OTHER I HAVE NO..... French
 2 min. 30 sec. France
 35. D. WHOSE SCENE OF CARESS..... French
 2 min. 30 sec. France
 36. D. WHOSE SCENE ENTERS..... French
 2 min. 30 sec. France
 37. T. PARTNER RE COVERS..... French
 2 min. 30 sec. France
 38. T. REAR HE WILL BE YOUR..... French
 2 min. 30 sec. France
 CHARACTERS..... French
 ATTRACTIONS..... French
 MECHANICAL EFFECTS..... French
 SPECIAL EFFECTS..... French
 REMARKS..... French

New New Pictorial Operas Presented

Lovers of Pictorial Operas will be glad to know that we have three brand new operas which will be shown on the Metropolitan stage at the Metropolitan Opera House, on Saturday evening, December 7th. "I GUESS IT'S A CONSPIRACY," "MARRIAGE A DOLLAR'S WORTH," and "MARRIAGE WILL CURE ALL THINGS," each a dramatic and operatic work of special interest to the audience who has progressed the German scene to the back stage.

"My Cousin."

1. AT SCREENING THEMES: 30 sec.

2. T. AS RUDOLPH IN BOHEME Racconte di Rodolfo Puccini: 30 sec.
(Aria from "La Boheme")

3. T. AS CANIO IN PAGLIACC Si Puo' Leoncavallo: 15 sec. (Aria from "I
Pagliacci")

4. T. AS SAMSON IN SAMSON AND DELILAH: 15 sec. Mon Coeur Saint-Saens
(Aria from "Samson and Delilah")

5. T. AS THE DUKE IN RIGOLETTO: 30 sec. La Donna e Mobile Verdi
(Aria from "Rigoletto")

6. T. IN LITTLE ITALY: 3 min. 30 sec. Grazielle Kretschmer, Valse
colonna

Das thematische Skalenregister

Gruppenaufzählung nach der Tabelle	V
Ständige Signaturen	VI
Abkürzungen	VII

Dramatische Expression

Höhepunkt

Katastrophe.	1
Hochdramatisches Agitato.	11
Weihevoll. Naturmysterium.	29

Spannung - Misterioso

Nacht. Grauen.	37
Nacht. Drohen.	58
Unheimliches Agitato.	69
Zauber. Vision.	80
Schreitendes Verhängnis.	93
„Ex ist nicht geheuer“.	119

Volk und Gesellschaft.	626
Komisch. Märchen.	641
Recitativ.	667

Lyrische Expression

Spannung - Pathetico

Schwere Klage.	677
Pathetische Klage.	704
Pathetisch. Feierlich-heroisch.	737
Leidenschaftliches Pathos.	750
Leidenschaft und Sehnsucht.	803
Glück und Dank.	869

Classical cinema

- Feature length films
- Voyeuristic cinema
- continuity editing
- Illusion
- Goal-oriented single protagonist
- causality
- Music "unheard"

7 rules

According to Gorbman:

- Invisibility
- Inaudibility
- Emotion
- Narrative cueing
- Unity

Breaking the Rules

Music for silent films

Edmund Meisel: *Panzerkreuzer Potemkin*

Gottfried Huppertz: *Metropolis*

Pietro Mascagni: *Rhapsodia Satanica*

Robert Stolz: *Der Millionenonkel*

Eino Salla: *Eräryö*

Functions

- Meaning
- Inter- and transmedial connections
- Stage/concert hall + cinema
- Attraction
- Creating a diegetic space
- Utopian elements

Silent Film Music

- Modernist music (Europe)
- Mixture of pre-existing music and composed ones
- Leitmotif
- Diegetic music
- Diversity of modes

Silent Cinema Music

- Cinema as concert hall
- Vocal music
- Pre-existent music
- Mostly compiled, not just improvised

Cont.

- Pre-existing music: mixture of high and low brow
- Discourse criticizes missing connection to film
- Multiple functions:
 - Practical and economical contexts
 - Cultural and social prestige of the new media also depends on kind and quality of the music

Londoner/ Sound Pictures

early experiments of synchronizing sight
and sound



Rauschlied
a.
Künstlerblut.
Alexander Girardi.

MESSTER-FILM



Coming of Sound

sound on disc

sound on film



Film Music in CHC

Studiosystem

Orchestras, composers, musical directors

Production Code

European composers

Post-romantic orchestral music

music department

composers, arrangers, orchestrators, copyists,
librarians, music editors

resident orchestra

senior music director

Sub-departments

Research, preparation, pre-existing music, libraries

Production, scheduling, employment

Postproduction, scoring, cue sheets

All part of the sound department

4-6 weeks for a score

Collaborative effort

1934-38: oscar for department, not composer

Several composers, arrangers, orchestrators

Use of previously composed music until 1942

Leitmotif

Wagner

Star system

Motivated by dramatic need

Music anchors the image in meaning (Gorbman)

Case Studies

Max Steiner

Erich Wolfgang Korngold

Wilkins Postel

THE UNIVERSITY OF CHICAGO



Steiner

- Experience of theatrical music, Broadway, operetta
- *King Kong* (1933)
- Binary oppositions (disruptive chromaticism vs. Stable tonality, Cooke)
- Leitmotif
- Micky-mousing
- Underscoring

Steiner

Assurance

Gone With the Wind

FRANK ZAPPA



Kerngold

• Captain Blood 1935

• The Adventures of Robin Hood 1938

• The Sea Hawk 1940

CHC composers

Franz Waxman

Alfred Newman

Miklós Rózsa

Elmer Bernstein

Post-war Hollywood

- The beginning of the end:
 - Unit system of production
 - Paramount case, end of vertical integration
 - HUAC
 - TV

Hollywood after the War

• Widescreen, 3D, Cinemascope etc

• Epics, psycho-drama

• Teenage delinquency

• Musical

Modernism

Atonal music; film noir; psychological drama; horror

1917

Leonard Rosenman

Studied with Schoenberg

East of Eden

Rebel Without a Cause

The Cobweb

Atonal chromaticism

1957

Bernhard Herrmann

Citizen Kane

The Day the Earth Stood Still

Hitchcock: Vertigo, Psycho

Taxi Driver

Jazz

Musical shorts

Race Movies

Biopics

Jazz songs



THE
MUSIC
OF
THE
MOUNTAINS





Jazz inspired scores

The Man with the Golden Arm

Sweet Smell of Success

Anatomy of a Murder (Ellington)

New Hollywood

- TV
- Youth culture
- Independent production
- AIP American Independent Pictures
- End of production code, rating system
- Multiplexes, arthouse cinemas, festivals
- 1968 studios sack musicians

New Hollywood

new generation

Within the system

education

European auteur cinema

Culture change

Sound

o Dolby Stereo Optical Sound

o *Star Wars* was shown in more cinemas without dolby than with

o „Second Coming of Sound“

o *Jaws* and *Exorcist* still mono

o Dolby Surround

Pop

The blackboard jungle

Elvis films

Beatles films

Bossa Nova: *Black Orpheus*

Blackploitation (Shaft, Superfly etc)

Song Scoring

easy user

The Graduate

Nino Rota

ellini, visconti

ne Godfather

Ennio Morricone

Genre and film music

Sergio Leone dollar trilogy

The Return of the orchestral score

1990-1995

Innovations

There will be blood: Jonny Greenwood

Guardians of the Galaxy