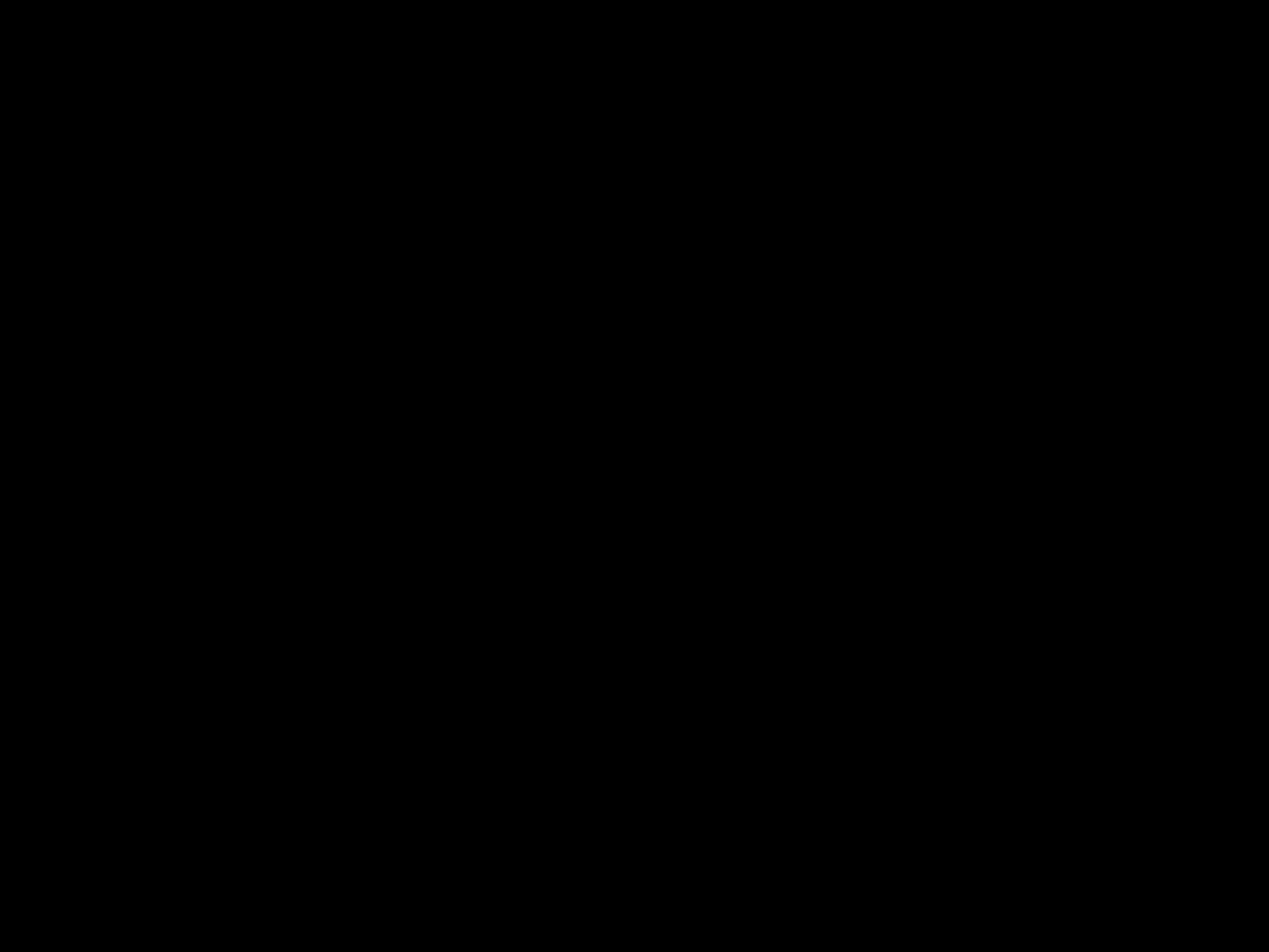




Friday, 20 January, 12

No.7

Mysterioso.

(Burglars & Creepy Business.)

BY JULIAN RUTT.

• FRANCIS, DAY & HUNTER •
138-140, Charing Cross Road, London, W.C.2.
Copyright 1920 by Francis, Day & Hunter.



PROCESSIONAL
PULSATING

PROCESSIONAL
See "March Processional"

PROHIBITION
See "Drinking"

PULSATING

Title	Composer	Publisher
.....TENSIVE ALLEGRO	<i>Aborn</i>	BELWIN
.....APPASSIONATO	<i>Berge</i>	"
.....APPASSIONATO No. 40	<i>Borch</i>	"
.....AGITATO APPASSIONATO	"	"
.....DRAMATIC TENSION	"	"
.....PURITY	"	"
.....SINFULNESS	"	"
.....ANDANTE APPASSIONATO	<i>Del Castillo</i>	"
.....MEMORIES	<i>Crespi</i>	"
.....BY THE RIVER	<i>Frommel</i>	"
.....BYGONE DAYS	<i>Pintel</i>	"
.....DRAMATIC FINALE No. 63	<i>Smith</i>	"
.....CLEMATIS	<i>Tonning</i>	"
.....HEARTS DESIRE	<i>Varley</i>	"
.....STAR FLOWER TREE (No. 3 Suite Pagoda Flowers)	<i>Finden</i>	BOOSEY
.....LESS THAN THE DUST (No. 2 of 4 Indian Love Lyrics)	"	"
.....DIALOGUE	<i>Helmund</i>	BOSTON MUS. CO.
.....A GENERAL UTILITY THEME	<i>Brill</i>	CHAPPELL
.....EXALTATION	<i>Coerne</i>	DITSON
.....NOON (No. 2 Suite Hero & Leander)	<i>Gruenwald</i>	"
.....PASSION	<i>Borch</i>	FISCHER, CARL
.....EXTASE	<i>Ganne</i>	"
.....ROMANCE SANS PAROLES	<i>Goens</i>	"
.....CRADLE SONG	<i>Grieg</i>	"
.....TO SPRING	"	"
.....FILM THEME No. 36	"	"
.....PSYCHE (Caprice)	<i>G. D'Aquin</i>	SONNEMANN

FPA 289 2011

FILM MUSIC

LECTURE 1:

INTRODUCTION

Outline of the Course found:

sfu.ca / ~gotfrit / 289_11_FMmain.htm

- Suggested Reading List (Web Site)
- Weekly Schedule
- Assignments
- Suggested Videos
- Weekly Lecture Materials
- Links & Internet resources
- contact: gotfrit @ sfu.ca

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Course handout is "electronic" all of the material is on the web. Show web material and go through requirements and material. Note that course does not assume musical training and marking does not privilege students with those skills - rather thorough and thoughtful work.

Reading list & materials on line: Watching films, where to find films, research methods

Weekly schedule will be revised. I will be showing clips but not complete films - see web site post class for list of clips.

Assignment descriptions, examples. Will hopefully become clearer after a few classes. Despite lack of musical training, students can do very well - I've not been disappointed. Assignment dates next card.

Go to website (internal file)

Assignments due:

- February 8th, (class 5)
- March 14th (class 9) &
- April 4th (class 12)

See website for details



Friday, 20 January, 12

(conducting film orchestra)

film music

Comprises some of the most interesting and affecting music of the 20th/21st centuries and one with the largest audience.

Friday, 20 January, 12

Music (and sound) with moving picture is ubiquitous and generally unexamined. Theorists, critics, *cinephiles*, etc. dissect direction, image, script, acting but for the most part have tended to ignore sound and music. This is partly because without a score, it is challenging to analyze music - though new techniques in electroacoustic music analysis may be valuable here. Although the vast majority of films have written scores, they belong to the film production company and they have no reason to release them for academic use.

film music

Central component of a form in which the visual is dominant.

Friday, 20 January, 12

Composers are also protective of what is essentially proprietary and their “product”. More about the business later. Many scholars are of the opinion that virtually all of our experience of moving pictures is guided by our ears - but because of the dominance of the visual, we are rarely conscious of the effect that music has upon our encounter with the silver screen. This is not to say that soundtracks in and of themselves are not listened to - they are a commodity - but that in the context of the cinema experience, they act upon us without our explicit knowledge.

film music

Signifies:

- ▶ *pure musical codes,*
- ▶ *cultural codes &*
- ▶ *cinematic codes.*

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Repeat -*Music (and sound) with moving picture is ubiquitous and generally unexamined. Theorists, critics, cinephiles, etc. dissect direction, image, script, acting but for the most part have tended to ignore sound and music. This is partly because without a score, it is challenging to analyze music - though new techniques in electroacoustic music analysis may be valuable here. Although the vast majority of films have written scores, they belong to the film production company and they have no reason to release them for academic use. Composers are also protective of what is essentially proprietary and their "product". More about the business later. Many scholars are of the opinion that virtually all of our experience of moving pictures is guided by our ears - but because of the dominance of the visual, we are rarely conscious of the effect that music has upon our encounter with the silver screen. This is not to say that soundtracks in and of themselves are not listened to - they are a commodity - but that in the context of the cinema experience, they act upon us without our explicit knowledge.*

film music

*Something of a “language” -
able to direct, affirm or subvert
expectations of the viewer.*

Friday, 20 January, 12

Repeat - *Music (and sound) with moving picture is ubiquitous and generally unexamined. Theorists, critics, cinephiles, etc. dissect direction, image, script, acting but for the most part have tended to ignore sound and music. This is partly because without a score, it is challenging to analyze music - though new techniques in electroacoustic music analysis may be valuable here. Although the vast majority of films have written scores, they belong to the film production company and they have no reason to release them for academic use. Composers are also protective of what is essentially proprietary and their “product”. More about the business later. Many scholars are of the opinion that virtually all of our experience of moving pictures is guided by our ears - but because of the dominance of the visual, we are rarely conscious of the effect that music has upon our encounter with the silver screen. This is not to say that soundtracks in and of themselves are not listened to - they are a commodity - but that in the context of the cinema experience, they act upon us without our explicit knowledge.*

film music

Often influences other musical forms.

Friday, 20 January, 12

Repeat - *Music (and sound) with moving picture is ubiquitous and generally unexamined. Theorists, critics, cinephiles, etc. dissect direction, image, script, acting but for the most part have tended to ignore sound and music. This is partly because without a score, it is challenging to analyze music - though new techniques in electroacoustic music analysis may be valuable here. Although the vast majority of films have written scores, they belong to the film production company and they have no reason to release them for academic use. Composers are also protective of what is essentially proprietary and their "product". More about the business later. Many scholars are of the opinion that virtually all of our experience of moving pictures is guided by our ears - but because of the dominance of the visual, we are rarely conscious of the effect that music has upon our encounter with the silver screen. This is not to say that soundtracks in and of themselves are not listened to - they are a commodity - but that in the context of the cinema experience, they act upon us without our explicit knowledge.*

film music - main concern:

- Effect
- Immediate rapport with audience

film music is

Primarily a social phenomena...

film music -
two tools/approaches:

semiotics

musicology

semiotics:

- *Cultural coding*
- *Communication to audience*
- *Pragmatic issues*
- *Purely communications*

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Semiotics is concerned with cultural coding, with the way that film music can communicate with an audience through its recognizable elements within certain contexts. Approach owes much to pragmatics = the study of meaning in relation to the specific context of its appearance, and is concerned with film music as a functional item that exists within the film purely for its communication value.

musicology:

Situates musical context
19th century meta-language
Often tied to notation
Often ignores materiality

Friday, 20 January, 12

Musicology suggests that there are other contexts in which to situate the music – its production and its relation to concert music. It also suggests that music is never a simple transitive c between “text” and audience, but a more complex process where the music’s meaning is imprecise, excessive to its context and can never be seen as finite.

Musicology’s metalanguage evolved to study 19th century art music – heavily tied to notation as the abstract ‘essence’ of music. Concern with Schenkerian analysis: harmony. Such analysis often ignore the materiality of music: context of appearance, inst. or vocal sound, ethos of rhythm, cumulative effect of rhythm and the relation of music to history, society, etc. I.e. musicology takes a formalist approach – apprehends the object in a void.

Audiences readily internalize the cultural coding of film music. One cannot ignore this shared understanding. On the other hand much of the great film music was (is) based upon 19th century concert music. Form and function are not the same. FM is fragmentary and relies on a logic that is not an organic part of the music but a negotiation between the logic of the film and the logic of the music.

Semiotics should be used more – especially music that has aimed to produce a synesthesia – where certain timbres or gestures evoke visual or psychological responses. Audio and video can be intimately linked in film (and in performance as well) – like the horror film’s sting or the action film’s hit. – the equivalent of a visual shock. Semiotics implicates the social level of music’s life where it is seen as a transaction between the sound and the listener.

Basic Premise:

*The aesthetics of the soundtrack
has arisen from a set of codes that
have evolved from:*

Friday, 20 January, 12

The important words here are:

Code - music as a very efficient mechanism to transmit information (information being anything from emotion to location, etc.)

Film music must be read within a cultural context - either a "world culture" or more regional or locale mores.

Film music, particularly in the early years, was constrained by recording technology - and despite changes in technology, that influence lingers. (Elaborate later)

Basic Premise:

- *historical practice*
- *social & cultural influences*
and the
- *constraints of technology*

Friday, 20 January, 12

The important words here are:

Code - music as a very efficient mechanism to transmit information (information being anything from emotion to location, etc.)

Film music must be read within a cultural context - either a “world culture” or more regional or locale mores.

Film music, particularly in the early years, was constrained by recording technology - and despite changes in technology, that influence lingers. (Elaborate later)

The soundtrack does not represent
the sound of the *world*, but *rather*
the sound of the *film experience*.

Walter Murch

Friday, 20 January, 12

Walter Murch quote. VERY important notion.

To understand this
phenomena we'll examine:

Friday, 20 January, 12

What we'll be
doing.

- *some of the basics of music and acoustics*

Friday, 20 January, 12

What we'll be doing.

- *the antecedents of film music practice*

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What we'll be
doing.

- *music in the pre-synchronous era*
(1985 – 1926)

Friday, 20 January, 12

What we'll be
doing.

- *music in early synchronous sound films (1927 – 1935)*

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What we'll be
doing.

- *the “golden age” of Hollywood
film music practice (-> 1950s)*

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What we'll be
doing.

- *genres and their respective soundtrack stylings*

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What we'll be
doing.

- *the relationship between sound/
dialogue and music*

Friday, 20 January, 12

What we'll be
doing.

- *important composers, composer/
director collaborations & their
techniques*

Friday, 20 January, 12

What we'll be
doing.

- *non-Hollywood cinematic and musical forms, other world cinemas and experimental work*

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What we'll be doing.

Friday, 20 January, 12

*A little fun - exploring the obvious signifiers in music.
We'll listen to the music without the image and then I'll
have you guess what the film is about and answer a few
questions. Not fair if you recognize the film!*

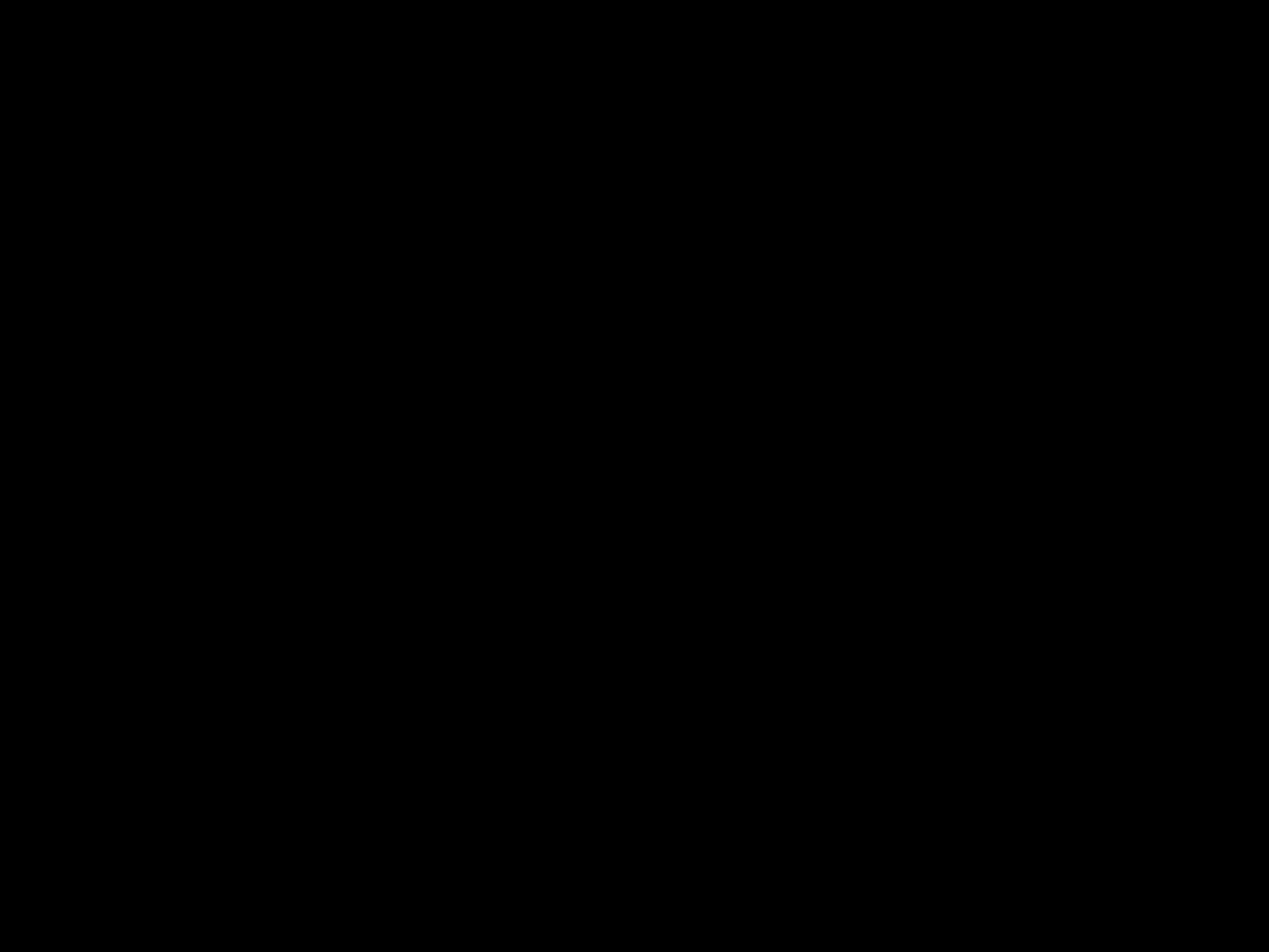
EXPLORING THE LANGUAGE: OVERTURES

- **LOCATION** (MIGHT BE CONTINENT, SPECIFIC NATION, NATURAL ENVIRONMENT (DESERT, FOREST, JUNGLE, ETC) URBAN, RURAL OR SUBURBAN, ETC.)
- **HISTORICAL PERIOD**
- **PROTAGONIST** (ABOUT)
- **PLOT** (ARC OF STORY &/OR FINAL OUTCOME)
- **GENRE** (ROMANTIC COMEDY, THRILLER, SUSPENSE, HORROR, FANTASY, MYSTERY, DRAMA, COMEDY, ETC.)
- **LOVE INTEREST** (IF ANY)
- **(OTHER?)**

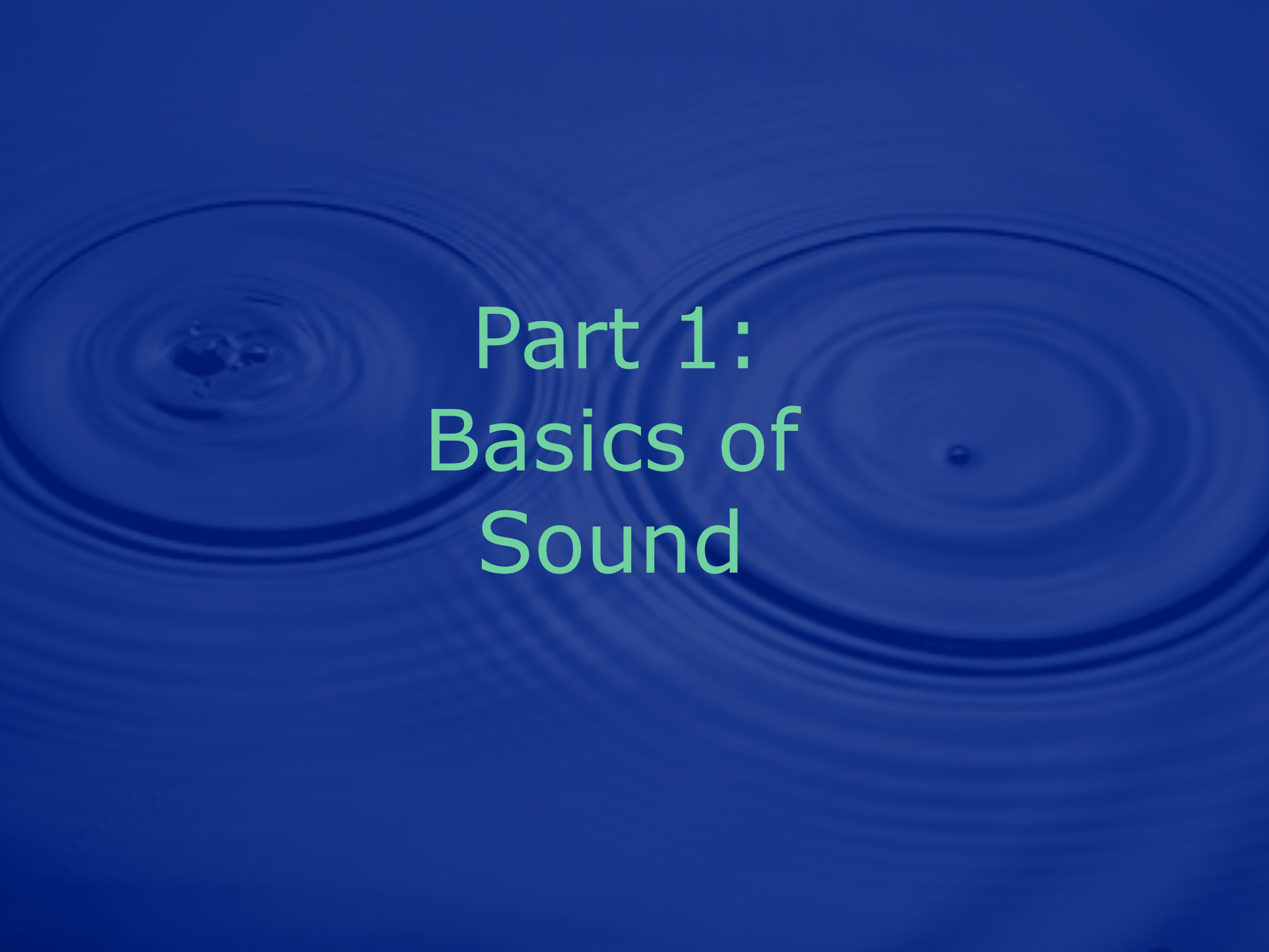
Text

Friday, 20 January, 12

- Ghost Dog/1999Jim Jarmusch M:The RZA Opening titles – gong w/ hip-hop follows.
- Great Escape, The /1963 John Sturges M:Elmer BernsteinOpening title – does the music reference the two cultures?
- Chinatown (iTunes) 1974 Roman Polanski M:Jerry GoldsmithOpening titles – clues as to protagonist? Setting?
- Man on Fire/ 2004 Tony ScottM:Harry Gregson-Williams Music cue #1 – w/sfx – sets place and genre?
- Edward Scissorhands/ 1990Tim BurtonM:Danny Elfman Opening title
- Dances with Wolves/ 1990Kevin Kostner M:John BarryClassic narrative of opening title – use CD for MOP
- Solaris/ 2002 Steven Soderbergh M:Cliff MartinezSpace evocation
- Taking of Pelham 123 Joseph Sargent, M David Shire, 1974
- State of Grace, Phil Loanu, M Ennio Morricone, 1990
- Magnificent 7,John Sturges, M Elmer Bernstein, 1960
- Lawrence of Arabia, David Lean, M Maurice Jarre, 1962
- Deadwood, David Schwartz, 2007



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Part 1: Basics of Sound

Friday, 20 January, 12

Pitch (Frequency)



Friday, 20 January, 12

Frequency is measured in Hertz (Hz) or cycles/second. The range of human hearing is roughly 20-20,000Hz or 20KHz. We lose high frequency hearing as we age and as we endure loud noises: realistically our upper end is 14-18Khz. To reproduce an 18KHz tone a speaker must move in and out 18,000 times/second. Middle C on the piano is 262 Hz, the A above Middle C is the tuning standard 440.0, the refrigerator sings an out Bb at 120Hz and the transformer of your TV sings 14KHz. The ubiquitous test tone is 1000KHz.

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Friday, 20 January, 12

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fff Dynamics (loudness/amplitude/volume)

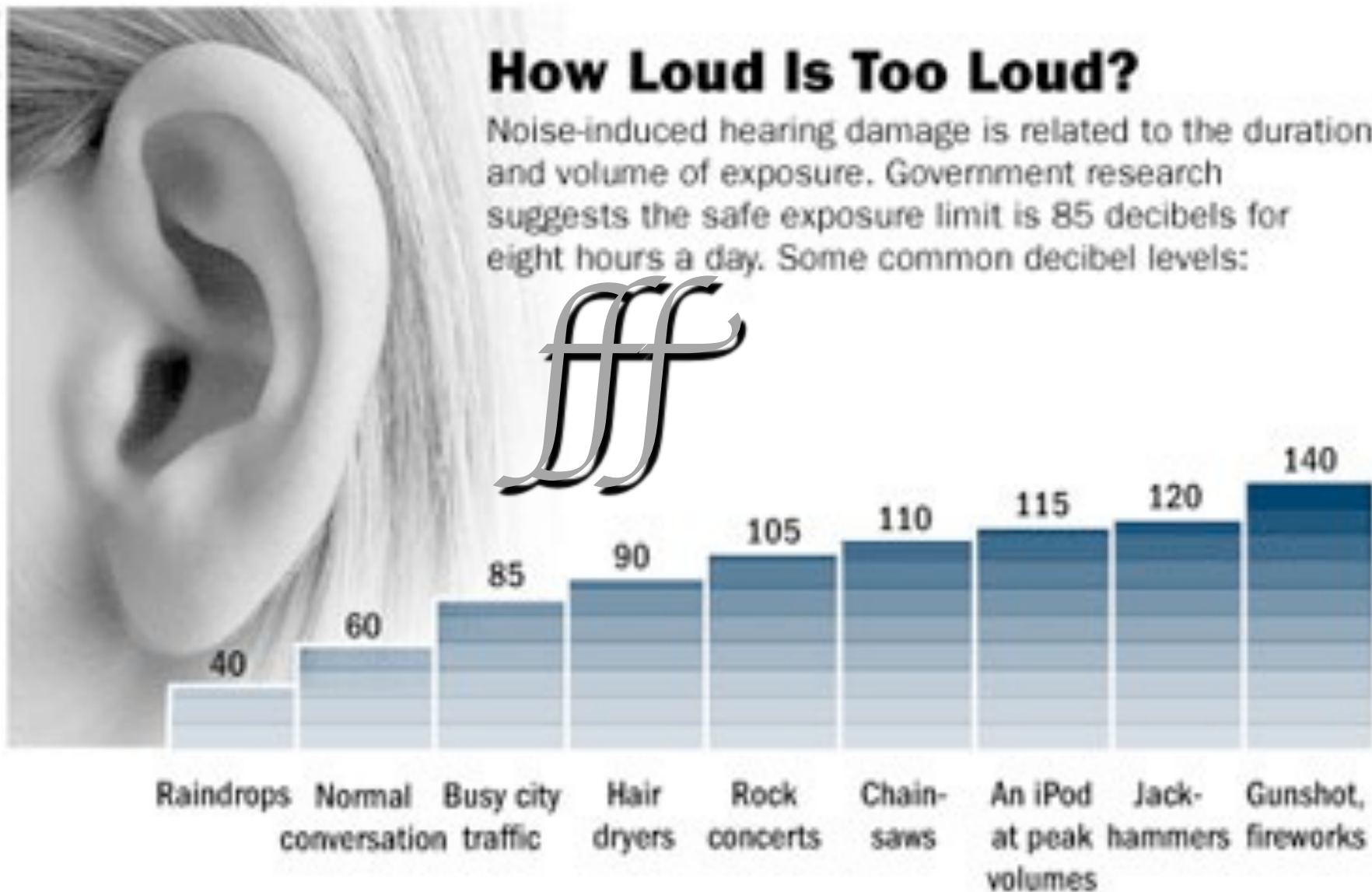
Friday, 20 January, 12

Energy of the sound wave, measured in a logarithmic scale called decibels (dB). Human hearing range is 0- 120 dB with the WCB level for protection required being 90 + and most rooms having an ambient level of 45-55 dB. Loudness is dependent on frequency & vice versa. Sometimes referred to as volume.

In musical terms: dynamics.

Piano (soft) Mezzo piano (medium) & forte (loud) are the musical terms.

“ppp” is the softest - “fff” the loudest



Sources: dangerousdecibels.org; WSI research

Friday, 20 January, 12

*Energy of the sound wave, measured in a logarithmic scale called decibels (dB). Human hearing range is 0- 120 dB with the WCB level for protection required being 90 + and most rooms having an ambient level of 45-55 dB. Loudness is dependent on frequency & vice versa. Sometimes referred to as **volume**.*

*In musical terms: **dynamics**.*

Piano (soft) Mezzo piano (medium) & forte (loud) are the musical terms. "ppp" is the softest - "fff" the loudest



Timbre, Tone Colour (Spectrum)



Friday, 20 January, 12

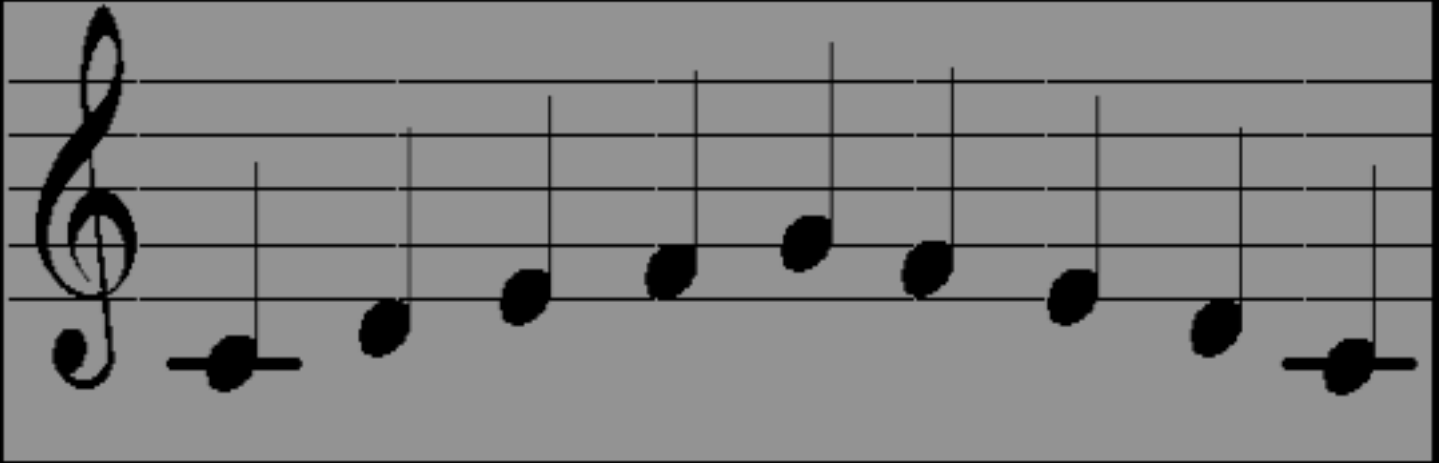
Most sounds are a complex collection of various frequencies with different amplitudes. The ear is very attuned to this spectrum or colour.

(Why an oboe sounds different from a clarinet).

Part 2: Basics of Music

(A Film Music Primer)

Tonality



Friday, 20 January, 12

Most traditional Western music can be labeled as tonal: a piece centers around a particular note (a point of departure and a point of return). Music shifts away from the tonal centre in order to create an anticipation in the listener of the return to the origin, drone or tonic.

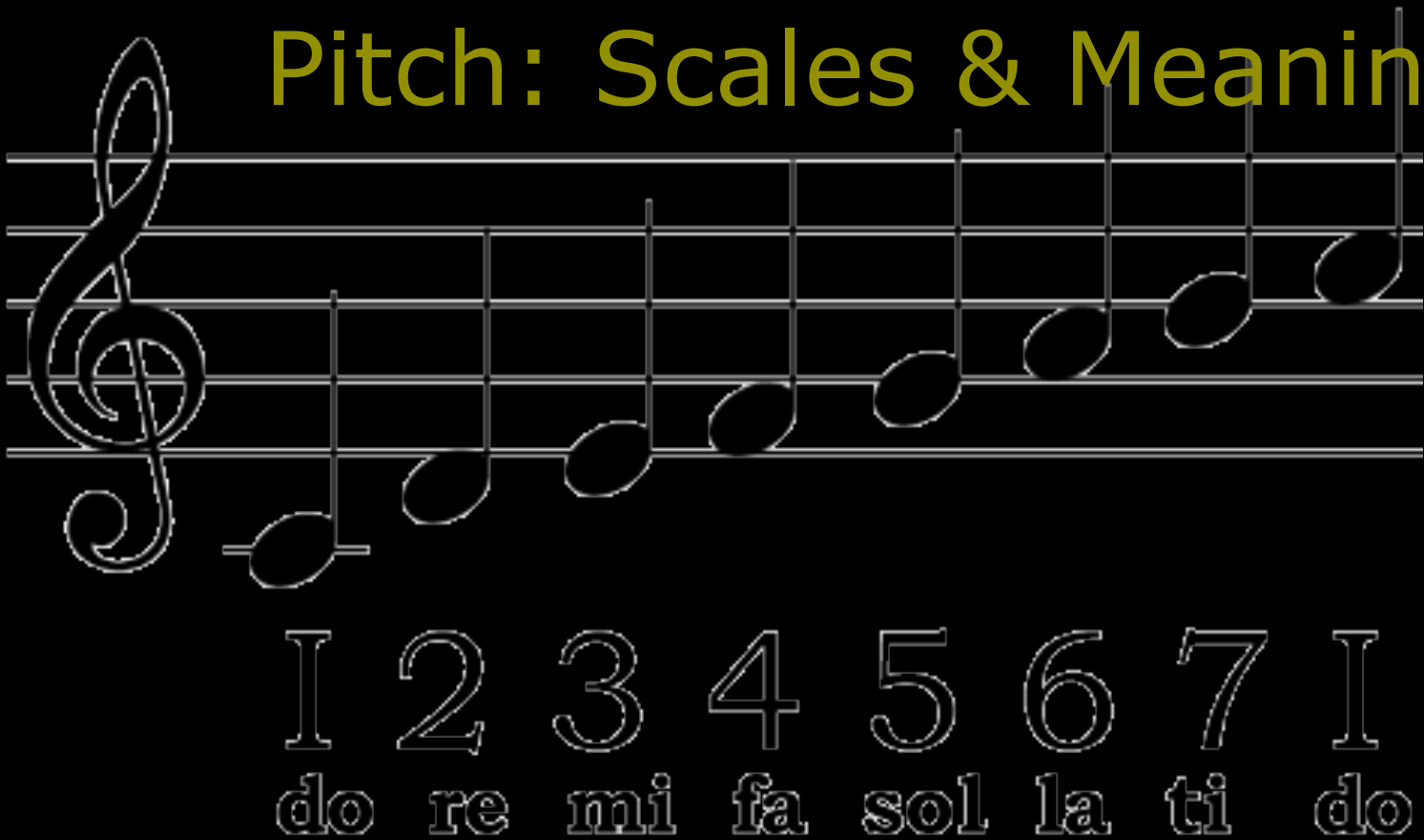
Tonality



Friday, 20 January, 12

*In non-Western music (such as music from the Indian sub-continent) the tambura drones the basic tonal centre of the raga which the instrumentalist or singer plays to. ***Tonality sets up an order, uses departure from that order to disturb and reassures with its return.****

Pitch: Scales & Meaning



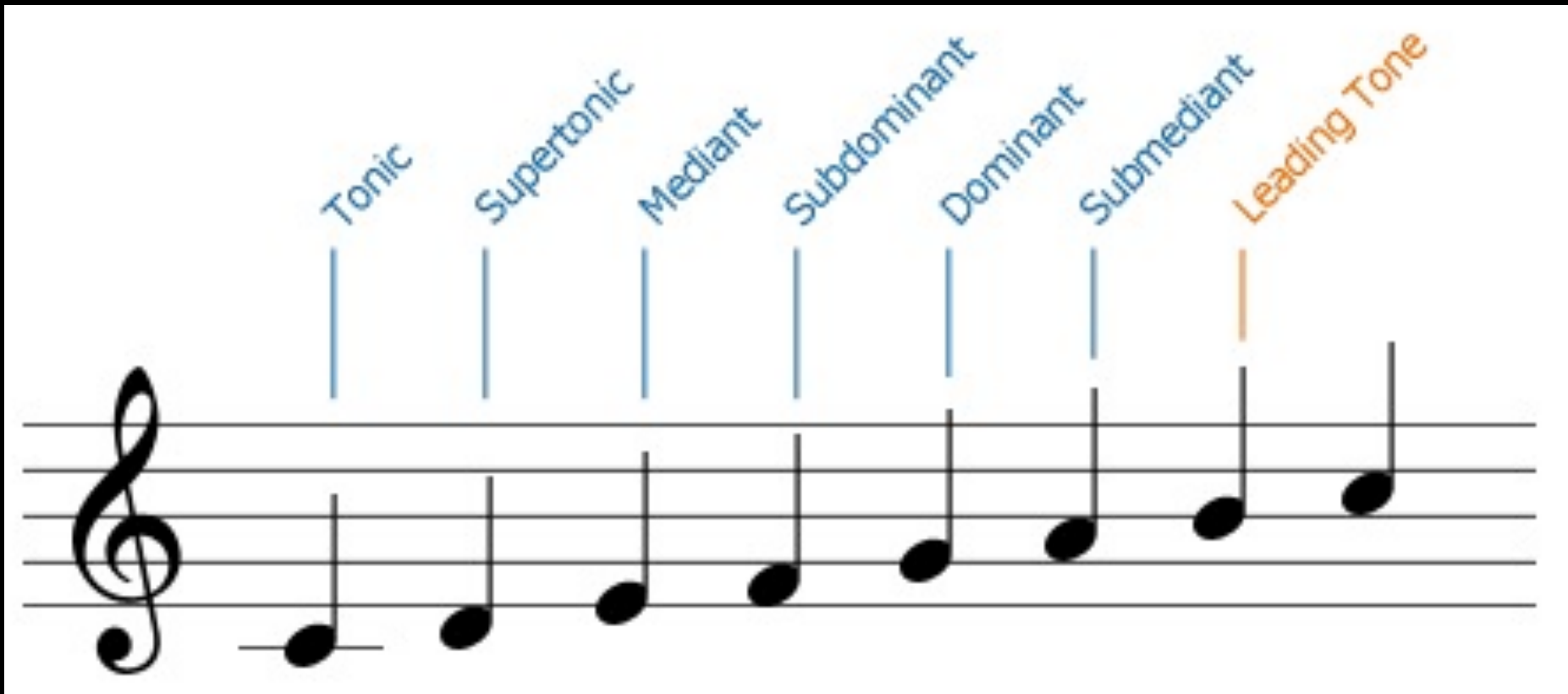
1 2 3 4 5 6 7 1
do re mi fa sol la ti do

Friday, 20 January, 12

Any given scale is one of the myriad of ways to divide up all the frequencies of the audible spectrum into a gamut of “musical tones”. Based on the principle of the octave (or doubling) of any given frequency having the same “pitch class” (not true in all cultures) the octave is divided into 12 steps (known as semitones) or “chromatic” scale.

Western music is based on the principle of the octave (or doubling) of any given frequency having the same “pitch class” (not true in all cultures).

In western music the octave is divided into 12 steps (known as semitones) or a “chromatic” scale. The distance between the steps is equal (a relatively recent invention, again primarily in Western music) or “equi-tempered” .



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These twelve steps are given a further hierarchy by placing greater importance on an order of 7 steps or notes called a scale. Scales usually have steps of various sizes: 1-3 semitones. We label the notes with the letters A-G. The most familiar is the key of C containing the steps C D E F G A & B. If the work seldom strays from the 7 notes we call it **harmonically diatonic**, if it allows the other (excluded) 5 notes to enter, which we call sharps & flats, then the work is more **chromatic**. *This 7/5 hierarchy is not the only one: We are also familiar with pentatonic or 5 note scales as well as the more than 20 divisions in an Indian raga.* However, because many cultures have a strong, often deeply rooted sense of the Western scale, one may communicate very effectively with it. I.e, the hegemony of American culture throughout the world makes this language somewhat universally familiar.

Harmony



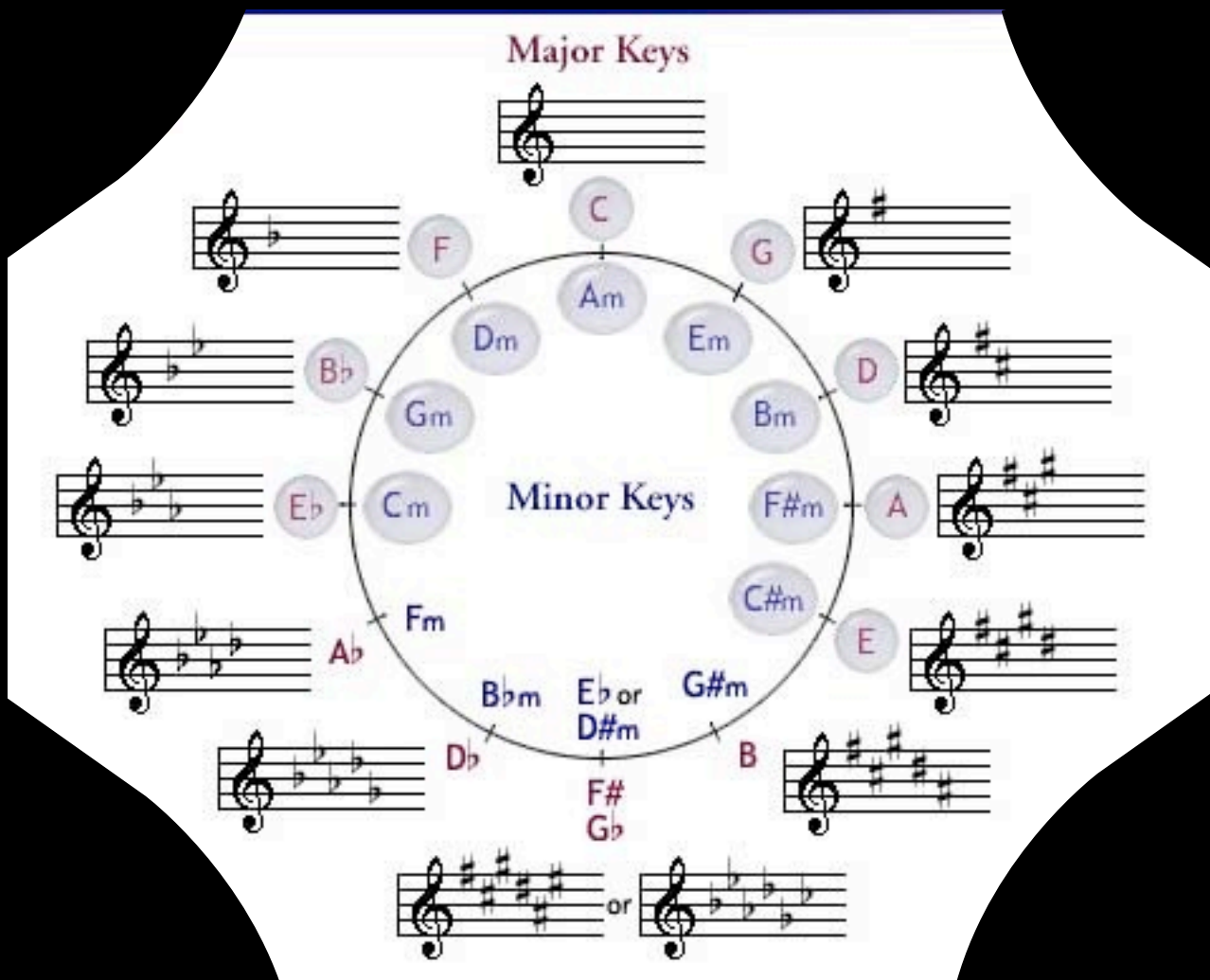
Friday, 20 January, 12

The distance between the notes is known as an interval. We can think of these as horizontal (moving from one step of the scale to another) or vertical (when two or more occur simultaneously or overlap). When two or more occur *vertically* we call this a chord. In Western music tradition certain intervals are considered more stable or consonant than others. Octave, Fifth, Fourth, Third, Sixth, Seventh, Second - all based on the "step number". That is the fifth is five scale steps from the root of the scale counting the root as 1: C (D, E, F) G.

The expectation of completion is best expressed by playing the first seven notes of a scale and leaving off the return to tonic: Anecdotally how Mozart's mom got him out of bed. The triad or three-note chord is basic building block of harmony/the song/etc. Important is the *seventh* chord, so named because it contains a note seven steps from the root of the chord. The *tonic* is the root and the *dominant* is the *fifth note* of the scale. The dominant seventh is one of Western music's strongest pointers (to return to the tonic & resolution). This return or ending is referred to as a *cadence*.

Film music often uses this tendency to resolution, closure or the built in direction of music by thwarting it, suspending it or twisting it to indicate various meanings.

Tonal music depends on active expectations rather than surprises.



Friday, 20 January, 12

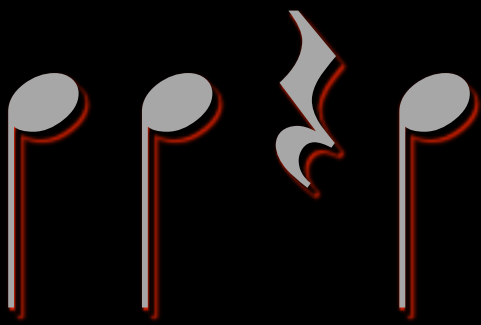
Another important element of tonal music is the major/minor dialectic. Although there are various “modes” or scales in Western music the two most important are the major & minor scales:



Friday, 20 January, 12

Both of these scales have a “leading tone” or half step leading us back to the tonic. The minor mode (for whatever reasons) tends to evoke the darker, more serious side of human emotions. Leonard Meyer in [“Emotion & Meaning in Music”, U. of Chicago, Chicago: 1956](#), writes that the minor mode is more ambiguous and less stable because there are more possibilities for vertical harmony and therefore progressions are less *predictable*. Major mode has fewer potential directions and therefore is more predictable, stable and orderly.

Of course it follows that dissonance suggests disorder, madness, the other. It is suggested that dissonant intervals need to move; are restless while consonant intervals are stable...



Rhythm



Friday, 20 January, 12

Music is usually based upon a primary pulse also referred to as a *tempo*. Although the tempo may shift (*accelerando*, etc.) it usually remains constant during a section of music. The groupings of this basic pulse (subdivisions or multiples) form the basis for assigning (in notation) when a note will occur and what its duration will be.

Important to note discrepancy and confusion between notation (representation) and the music itself. (This discrepancy is most pronounced in notation's difficulty with rhythmic subtlety)

Music is often based on small groupings of the basic pulse of the work (2 - 8) called *bars*: In Western music the most common is *4/4* or four beats in the bar followed by *3/4 or the waltz*. We are also familiar with others also associated with dancing like the *Polka or 6/8*. This system also allows for telegraphing expectation, resolution. An essential component of the craft of film music revolves around fitting the correct tempo to the scene and calculating the correct number of bars so that the music sounds complete.

Timbre



Friday, 20 January, 12

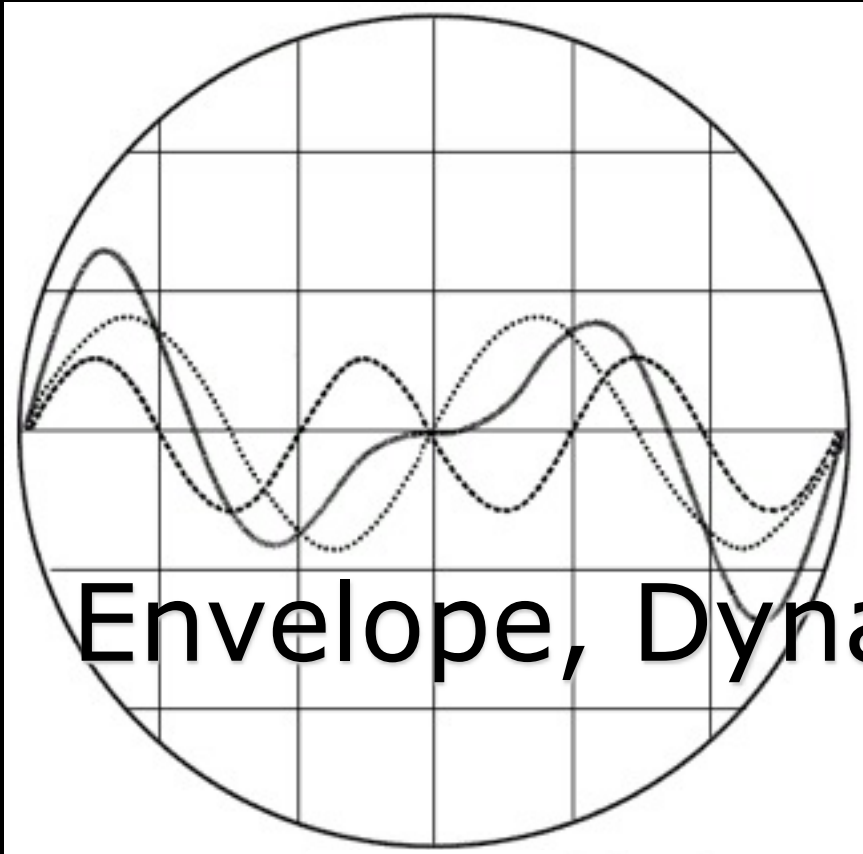
The actual colour of the instrument is important to delineate the various lines in the music and for the associations the timbre has. By now many of these associations come from film music as well as other music traditions. Timbre may be simple (flute, piccolo) to complex (oboe, cello) and is based in part on the overtones or harmonics associated with the sound.



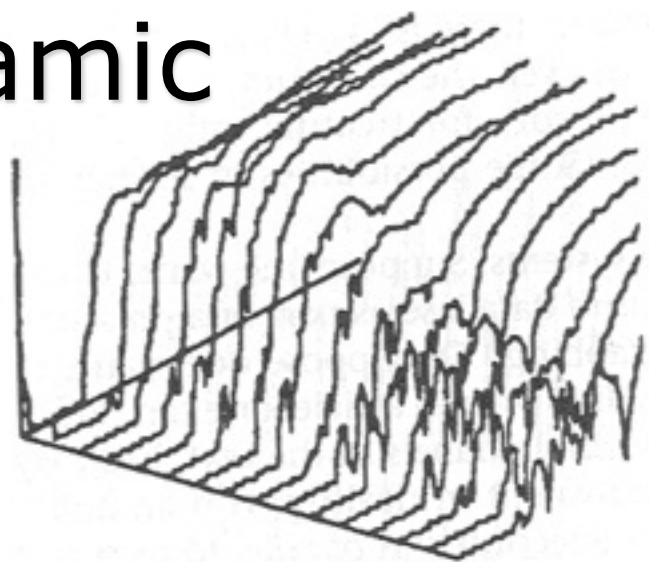
Timbre

Friday, 20 January, 12

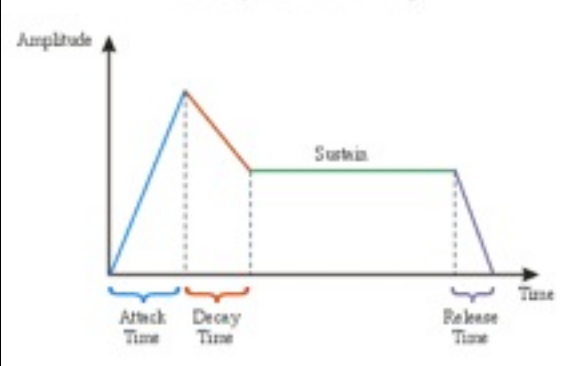
A reproduction system will creates dramatic alterations to the timbre if it fails to reproduce the higher harmonics.



Envelope, Dynamic



A Stylized Envelope



Friday, 20 January, 12

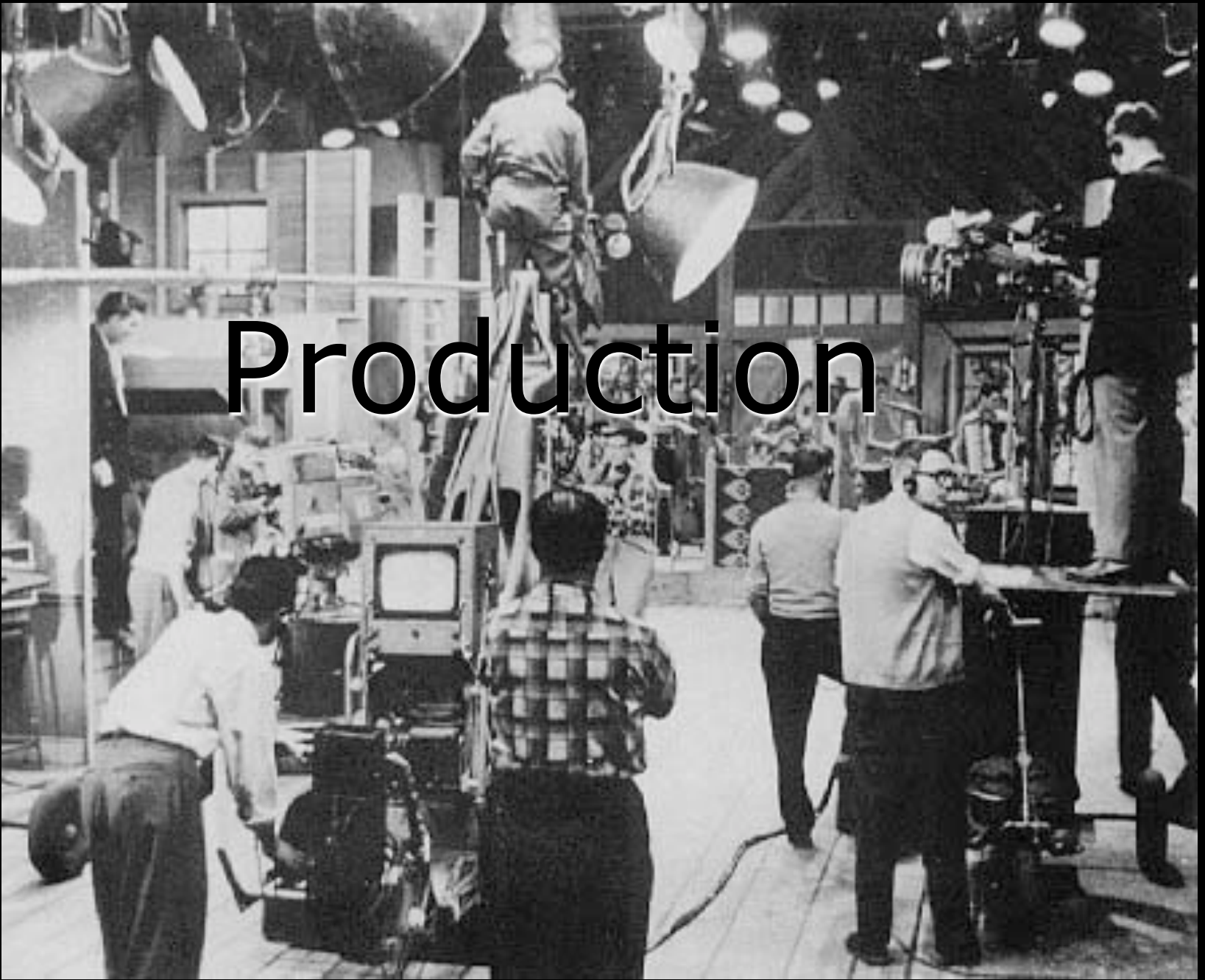
Every instrument usually has a **characteristic amplitude envelope** (*attack, sustain, decay*) which helps identify it and which reflects the method of sound production and the performance. Some instruments (plucked strings) have a swift attack and no sustain (rather - a long decay) while woodwinds/bowed instruments may have slow attacks and a true sustain. (dependent on breath)

Percussion instruments have very characteristic dynamic envelopes, which when altered, create dramatic effects. (i.e. backwards gong or backwards piano.)

Part 3:

Basics of Film Sound

(A Film Music Primer)



Production

Friday, 20 January, 12

- Studio Recording

- Playback for Music Scenes

- Techniques – explained later

- Problems with noise on primitive optical tracks in early sound films: therefore music was often played on set during filming – either for musicals or for score purposes.

Some Relevant Terms:

- ★ Scene (sequence of shots - from theatre)
- ★ Shot (within a scene)
- ★ P.O.V. (point of view) or perspective of shot

Friday, 20 January, 12

Scene

Shots (within a scene)

Note: continuity issue with synch sound/music

POV (point of view) or perspective of shot

MOS (mitt out sound)

Cue (music sequence)

Some Relevant Terms:

- ★ M.O.S. (mitt out sound - filmed without sound)
- ★ Cue (music sequence)
- ★ Montage (literally assembling - editing)

Friday, 20 January, 12

Scene

Shots (within a scene)

Note: continuity issue with synch sound/music

POV (point of view) or perspective of shot

MOS (mitt out sound)

Cue (music sequence)

Film music may be described as
either:



diegetic, screen* or source

* terms from Michel Chion

Friday, 20 January, 12

Video of the Pianist - The Pianist - Ballade No1 in G
minor Op23 - Chopin

Or:



non-diegetic, score or pit music*

* terms from Michel Chion

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Most of the examples we've seen today



Friday, 20 January, 12

- Music Scoring (the subject of this course!)

- Music Editing

- Assisting the composer
 - Arranging for songs or other previously composed music
 - Cutting the music into the film

- Mixing

- Critical point for the completion of the soundtrack, including music.
 - Will be covered in lecture on composing practice
 - See presentation formats -

EARLY HISTORY



- Friday, 20 January, 12
- So-called silent era was never silent
- Music acc. For both presentation and production
- Many ideas to account for music's presence in the early days of cinema
- Functions and conventions of early film music influenced by the traditions of 19th c. melodrama/music hall/theatre/opera
- Context of projection (theatre) great importance
- Music and sound could be live or from recordings. Gramophone systems appeared almost immediately – some providing reasonable synchronicity. Narrators (Japan), on/off stage voices, sound effects, etc.
- Four time periods (Martin Marks)
- 1) 1895 – early 1900 vaudeville / music hall orchestra accompaniment – films part of variety shows (short subjects)
 - 2) 1905 – nickelodeon boom – mass audiences – into purpose built theatres with (principally) piano/organ/mechanical instruments – film music as a distinct profession
 - 3) 1910 – theatres grow in size and quality – more budget for music – coincident with theatres with 1 + projectors (longer films) and growing market for musical arrangements for film music composer/performers – advent of musical director
 - 4) late 1910 – 1927 final period – grand movie palaces – spectacular theatre organs, large orchestras, conductors, lavish shows with skits, vaudeville, classic performers as prologues to films
- Films were truly universal (inter-titles easily translated, single format, etc.)



Friday, 20 January, 12

Aesthetic challenges; the inevitability of synchronous sound?

1.Sync sound not a question of realism as (there are periods when film was shot and projected at different speeds) although synchronous sound brought the first realistic experience — According to Evan Cameron:

Before 1927 cinema like all the other arts was unnatural. This was simply the result of the great limitations upon it (flat B&W images, non-synchronous sound of poor quality). Like the Grand Opera compensations were made: stereotypical characters moving with grace in highly melodramatic situations. The arrival of synchronous sound removed the need for these compensations: A natural art emerges (according to Evan Cameron) for the first time in history. The film becomes the means of communication of some naturally occurring event rather than the art object itself. Even theatre was "staged" and formal – we knew that the gun fired on stage was loaded with blanks and that the flat behind the scene was painted. After 1927 the perceptual boundary between created and natural events dissolved. The universe of happenings perceivable as if real had been expanded. Created events could now induce reactions psychologically indistinguishable from those caused by events in the everyday world: cinematic happenings, unlike those of any other art, could induce physical revulsion, epileptic seizures, hysteria, terror, horror, etc.

Most importantly it was a mere three or four years before there was not a single silent film in production in all of North America. This was not an evolution but a revolution of great speed and remarkable smoothness. This is from the point of view of the viewing public and the "Captains of Industry". The human cost was that hundreds of thousands of musicians were immediately put out of work; smaller production houses were put out of business. etc.

2. Distinction between "silent" & synch sound movies

Music played during the former was different from the music/sounds of the synch era. It bore a different relationship to the narrative, the spectator, than the sync soundtrack. Music was no longer continuous:
 altered to accommodate sfx, dialogue;
 accurate synchronization & tempo mapping
 live music was of much higher quality: recording, playback of sound is a representation and an interpretation as much as the image is.

Music in the synch film is not alone on the soundtrack. The biggest revolutionary significance of the coming of sound is the acquisition of the human voice by cinema. The huge technological/social revolution which was involved would not have proceeded so rapidly and without any opposition if the addition of the human voice was not an enormous gain. Thus music and recorded effects become subordinated to the momentous arrival of the voice.

Once music is part of the soundtrack (and not merely present in the room) its relationship to the diegesis seems to change dramatically and this caused confusion to the producers and one supposes as well for the audience.

3. Reality/Novelty

From 1923 to 1927 Lee de Forest's Photophone process produced a thousand short films with synchronized sound: especially newsreels/speeches, etc. The first full-length production which is described as having revolutionized the cinema (The Jazz Singer) was like most of its contemporaries, a silent film with inter-titles and didactic music scoring. Its magic comes from 4 sync sound sequences (mostly improvised by Jolson who was a great ham) especially since synchronous speech meant "real" because of the association formed previously by newsreels etc. More to the point the spontaneous chat that he has with his mother is not so much hearing Jolson speak but overhearing an intimate conversation between mother and doting son. This is also in strong contrast to the conventions of the silent film or the Movietone sound short



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Consequences of this change

1. The presence of diegetic sound places music all the more clearly outside the story space. Suddenly producers are reluctant to use any music except for source (define this term) or title sequences.
 The Virginian, 1929
Blue Angel, 1929
Public Enemy, 1931
2. Because of dialogue, music had to learn to stop and start, to accommodate the speeches and other important sfx
3. The narrative sonic space required new consolidation: continuity, auditory realism, pacing, spatial and temporal coherency, etc. Nancy Wood (cited in Gorbman)
 "Compared to its silent counterpart, the talking cinema was considered an "inflexible institution", above all because certain latitudes in spatial and temporal construction available to the late silent narratives were not permitted in the early sound film. It was as if the introduction of sound caused an immediate "densening" of the more permeable spatio-temporal field of the silent film, thereby requiring more concrete and exacting definitions of the spatial and temporal dimensions."
4. The need for less noisy directional mics spawned the development of ribbon mics which were very sensitive to wind noise – hence all the shooting moved indoors to the newly created sound stages. (This led to the rapid development and refinement of rear projection techniques)
5. Until the early thirties there were no re-recording capabilities because of the noise involved in copying and mixing. This was another reason for the lack of non-diegetic music. In order to mix music with the dialogue a disc needed to be created of the music for playback during the filming – this is mostly because the reverb or ambiance required by music is different to that required by dialogue.
6. Noisy arc lights (bright & cool) were changed to lower intensity and much hotter incandescents were used – at much lower heights.
7. Cameras placed in sound proofed booths – severely limiting their movement
 - a. No lenses smaller than 25 mm
 - b. Very little panning (windows were small to keep noise down)
- c. Blimping occurs by 1938 (i.e. the silencing of the camera without putting it in a box)
8. Microphone boom – severely limited lighting and set design, cameras; mic placement became one of the foremost factors in blocking
9. Camera speed increased to improve sound quality
10. Actors & Directors displaced by the soundman and the cameraman.
11. What was once a universal medium (simply translate the inter-titles live or cut in new ones) is now more limited in its distribution. It was very difficult to "dub" or subtitle films in the early days – not uncommon for several different language versions to be done simultaneously. Also an artform of images is now one overly concerned with text.

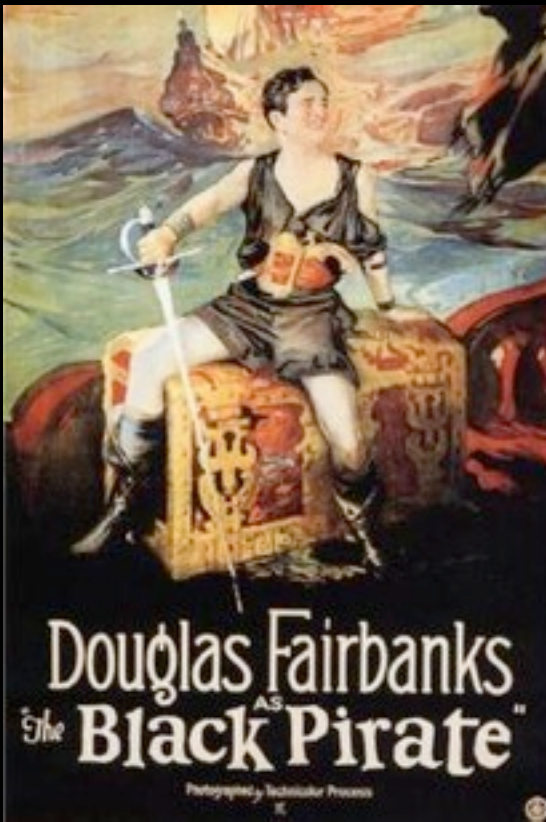


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-Shift from Dream to Drama

-Art form was very dream-like – it was not theatre on the screen – synchronous dialogue could and did grind this development to a halt however

Rudolf Arnheim argues that in all composite forms one medium must dominate the others. In theatre, which combines visual spectacle with speech, speech dominates; If cinema is to differ from theatre then the image must dominate. Since the image is always "speaking", there is a conflict with the speech on the soundtrack – it is redundant or at odds with the image. It adds nothing to the images and reduces their power because speech is privileged over that of objects which in the silent film had a voice.



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Black Pirate/1926	Albert Parker		
Napoleon/1927	Abel Gance	music Carmine Coppola	
Wings/1927	William Wellman		
Earth(Zemlya)/1930	Alexander Dovzhenko	music: V. Ovchinnikov	
	(Vertov, Pudovkin, Eisentstein+)		
Jazz Singer/1927	Alan Crossland	music: Louis Silvers (incidental)	“You ain’t heard nothin’ yet”
Blue Angel(Der Blau Angel)/1930	Josef von Sternberg	music: Frederick Hollander	
	Diegetic source		
Public Enemy/1931	William A Wellman	music: David Mendoza	Diegetic source



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