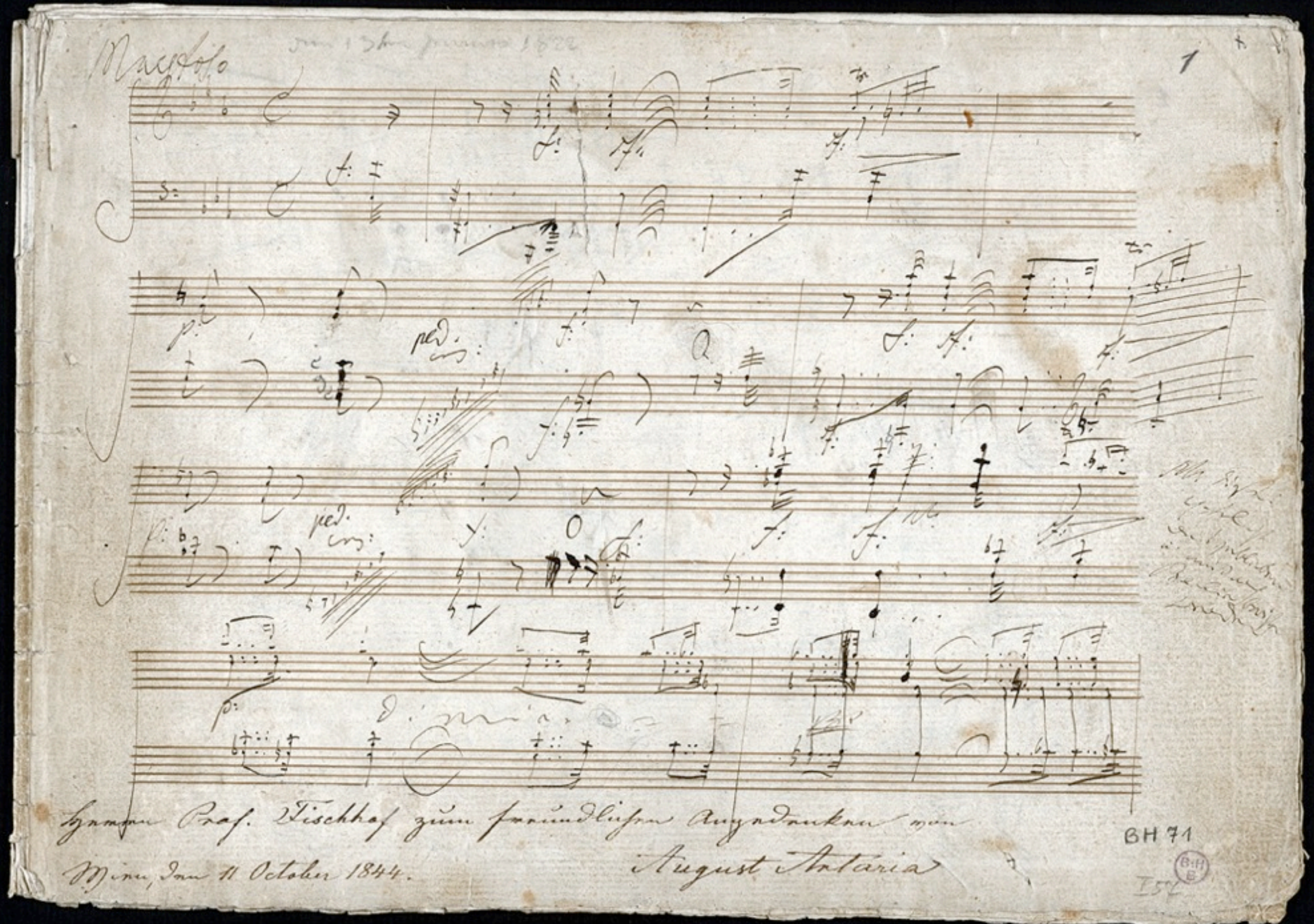


FILM MUSIC
Not Written for the Screen
&
Sound Design



Music not written for the film is fascinating as it will have its own internal logic and motivation. One of the attractions for the film maker is its use in editing (as original music is rarely ready at this stage) and the certainty for the production. Most often the finished version of composed music for film is only heard a few days before the post production is complete.



There are endless examples:
The L-Shaped Room, Brian Forbes 1962: Brahms's First Piano Concerto,
Through a Glass Darkly, Bergman 1961 : Bach's Second Suite for 'Cello,
"The Unbearable Lightness of Being", Philip Kaufman, 1988, Leos Janacek
2001 A Space Odyssey 1968: Gyorgi Ligeti's Lux Aeterna, Richard Strauss' Also Sprach
Zarathustra, etc.
He Got Game, Spike Lee 1998: Aaron Copland, various
A Clockwork Orange, Kubrick 1972: Beethoven, Rossini



Leo Delibes' opera "Lakmé" (1893) has a familiar aria which appears in the "Hunger", Carlitos's Way, Babe, Sex in the City, True Romance, Five Corners, etc., etc., and of course the ever present opera "La Wally" by Alberto Catalini (1892) found in "Diva", "Someone to Watch Over Me", Philadelphia, Crimson Tide, and others.



Diva, 1981

Jean-Jacques Beineix d
Vladimir Cosma m

Wilhelmenia Wiggins Fernandez sings the aria "Ebben? Ne andrò lontana", from Act I of Catalani's opera "La Wally." The piece is a haunting reverie on the theme of traveling alone and far from home. Catalani died in 1893 of consumption at the age of 39, only a year after the triumphant premiere of "La Wally" at La Scala. (MPEG4)



Raging Bull, 1983

Martin Scorsese *d*

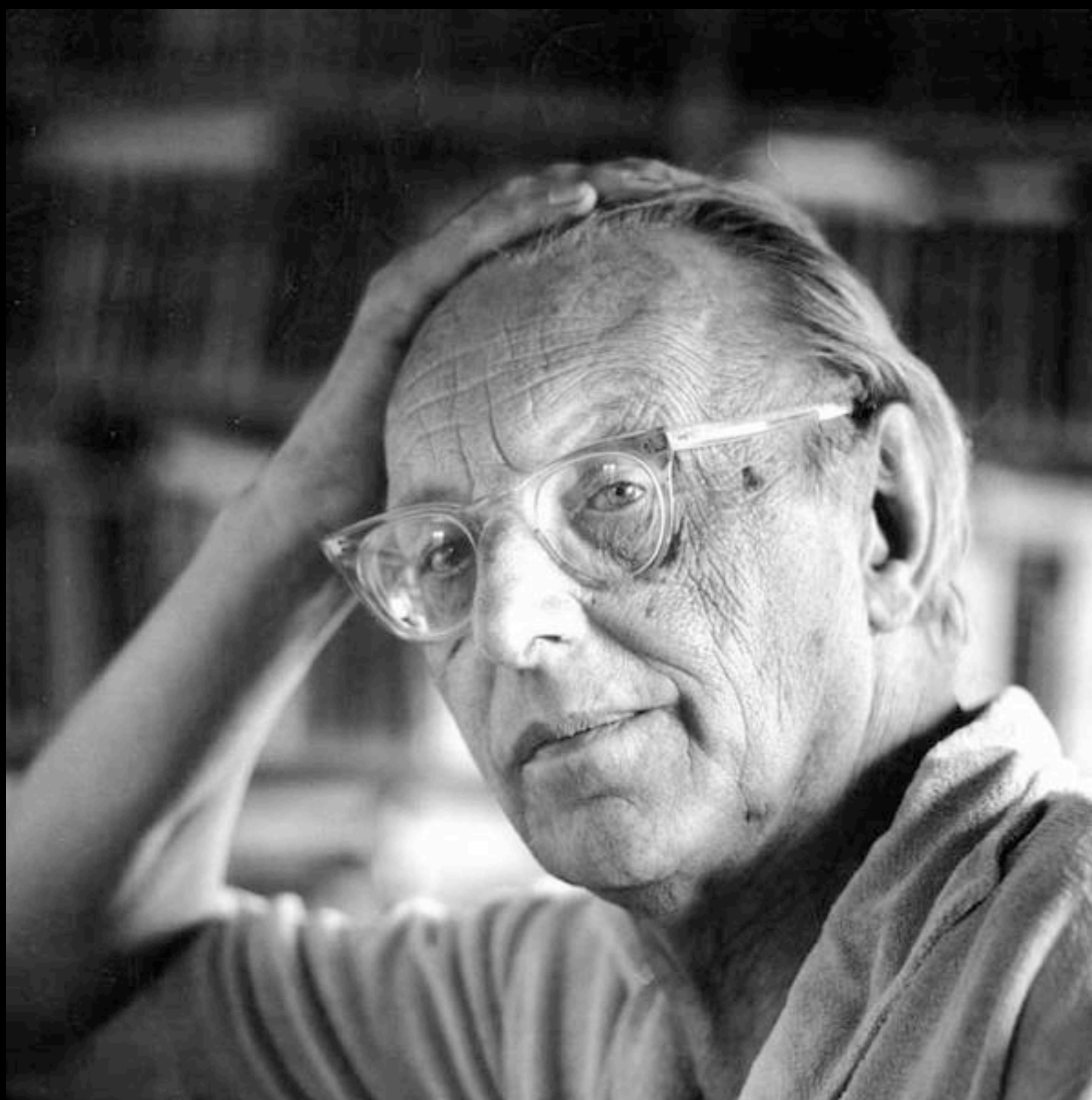
Raging Bull 1983 "Cavalleria rusticana: Intermezzo" (1890) Music by ; December 7, 1863 – August 2, 1945) was an Italian composer most noted for his operas. His 1890 masterpiece Cavalleria rusticana caused one of the greatest sensations in opera history and single-handedly ushered in the Verismo (naturalism) movement in Italian dramatic music.



Philadelphia, 1993

Jonathan Demme d
Howard Shore m

"La mamma morta" (from the opera "Andrea Chénier")
Composed by Umberto Giordano Performed by Maria Callas



Other classical works often featured include Carl Orff's "Carmina Burana" which appears often in film trailers and films themselves (John Boorman's Excalibur (1981), Oliver Stone's "The Doors" + "Natural Born Killers",) and countless trailers, t.v. shows, etc. (Waterworld, Glory) (MPEG4)

Platoon, 1986

Oliver Stone d
Georges Delerue m



Adagio for Strings", the Samuel Barber piece which appears in "The Elephant Man" (Lynch, 1980), was brought to the public's attention as the sole music for "Platoon" Stone, 1986 and can also be found in "Lorenzo's Oil" (George Miller, 1992–no composer) and a made for tv movie about the Linberg kidnapping called "Crime of the Century". Other examples are legion “Amélie”, “El Norte”, – witness the Naxos Cinema Classics Series.



Let's examine these last two pieces of music: What is it about them that makes them so popular? Barber:
simple musical structure
scale patterns,
rising melody
tonal
moving for obvious resolution though not achieving it throughout



Orff:
tonal
very clear, visceral rhythms
cliché notions of pagan ritual – repetition (ostinato), chorus, drums
moves to a clear climax (hence its use in trailers)



Thus although it is generally agreed that music composed specifically for the picture works best, there are many contrary examples which may give the film composer pause. Erich Korngold wrote a theme for “King’s Row” where he mistook the meaning of the title (and without which we never would have the Theme for Star Wars...) while a critical motif for Norman Bates in Psycho comes from Bernard Herrmann’s Sinfonetta! Film composing is an art, a craft but not a science. Sometimes the most unlikely things work, sometimes the most likely combinations fail. (MPEG4)+MP3

A Clockwork Orange, 1983



Stanley Kubrick d
W. Carlos m

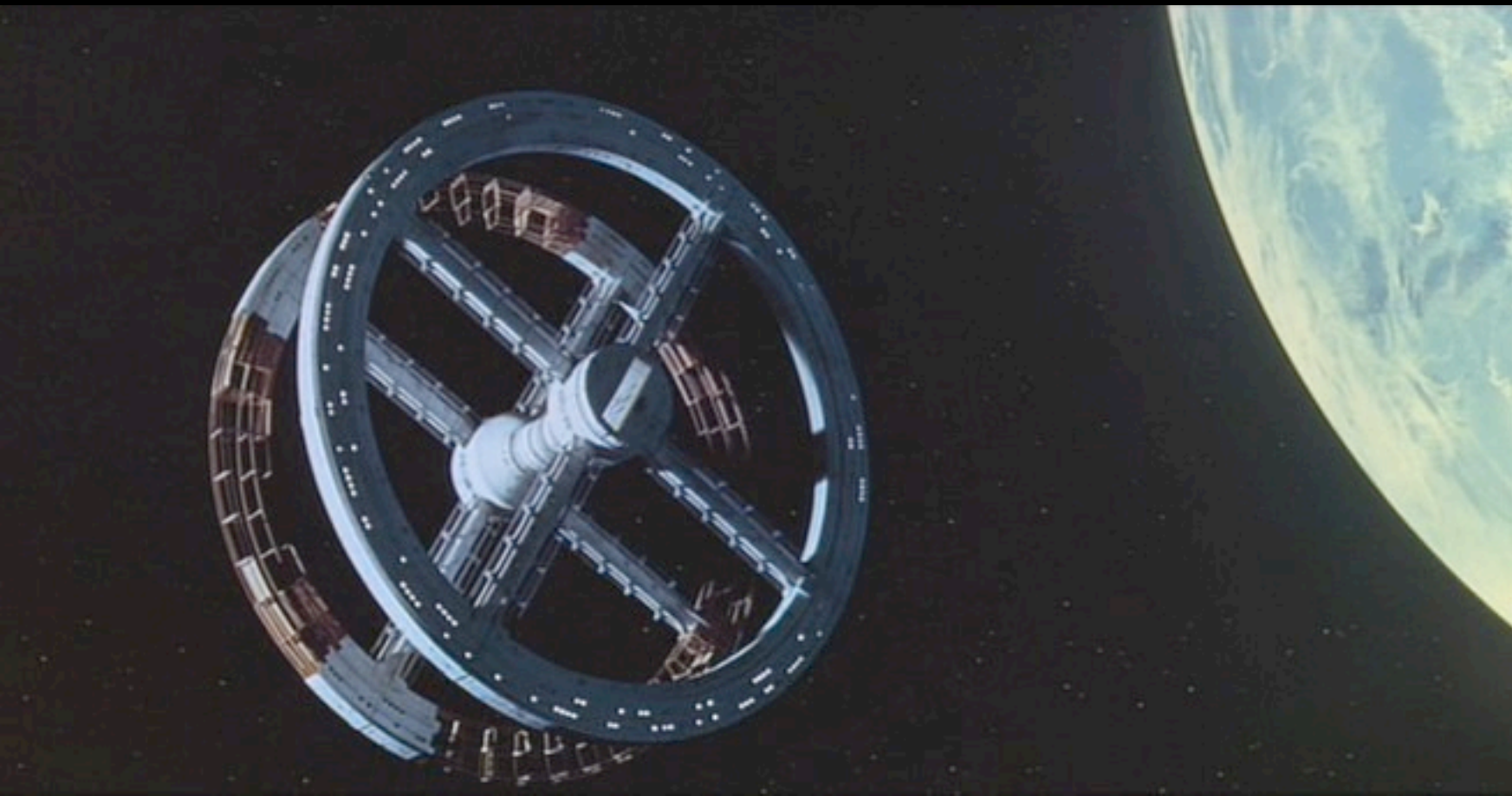
As we stated in a previous lecture, one important component of the film experience is the juxtaposition of two very different modalities (seeing & listening). We combine an iconic language (film) with an abstract one (music) and create a mythic experience. What a work of concert music brings to the mix is a very strong internal structure, (as opposed to film music which must bend to the image) and often, similar to film music, a definite mood, soundscape or atmosphere. The concert work may be familiar (Beethoven's Symphony #9) but placed in a new context (as used in Stanley Kubrick's "A Clockwork Orange"(1972)) can combine old associations with new images. Note also the interpretation of the symphony by synthesizer.



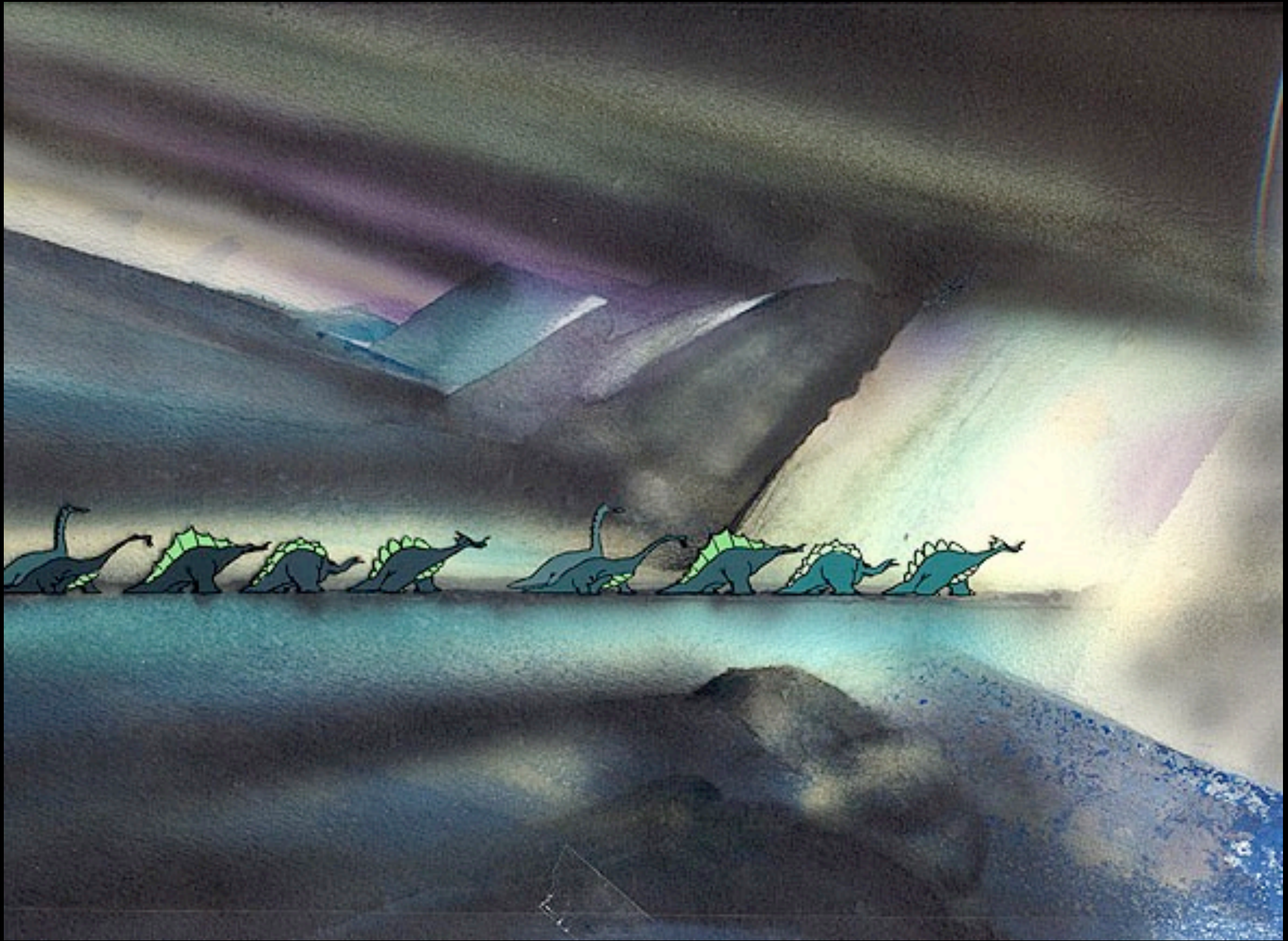
2001, 1968

Stanley Kubrick d

Sync Alex North's main theme instead of the Also Sprach Zarathustra (Richard Strauss)



Watching a spacecraft spin slowly in space, combined with a lush, familiar Strauss waltz we combine the chandeliers and spinning dancers of a rococo Viennese ballroom with the future: forging a strong evocative experience. (2001)



If we look at concert music in film we can see it used in several ways. For fun let's look at three uses of Maurice Ravel's Bolero;

- (1) "10" Blake Edwards, Henry Mancini 1971, here we have the work as source (coming from a record player
- (2) "Allegro Non Troppo" Bruno Bozzetto, 1979 Providing the rhythm and narrative for animation and
- (3) "Roshomon" Akira Kurasowa, Takashi Matsuyama, 1951 providing the "inspiration" to the composer (not an uncommon thing) (MPEG4)



In the next example we have the Disney Studio's rendition of the programmatic 6th Symphony by Beethoven Fantasia, 1940



Fearless, 1993

Peter Weir d
Maurice Jarre m

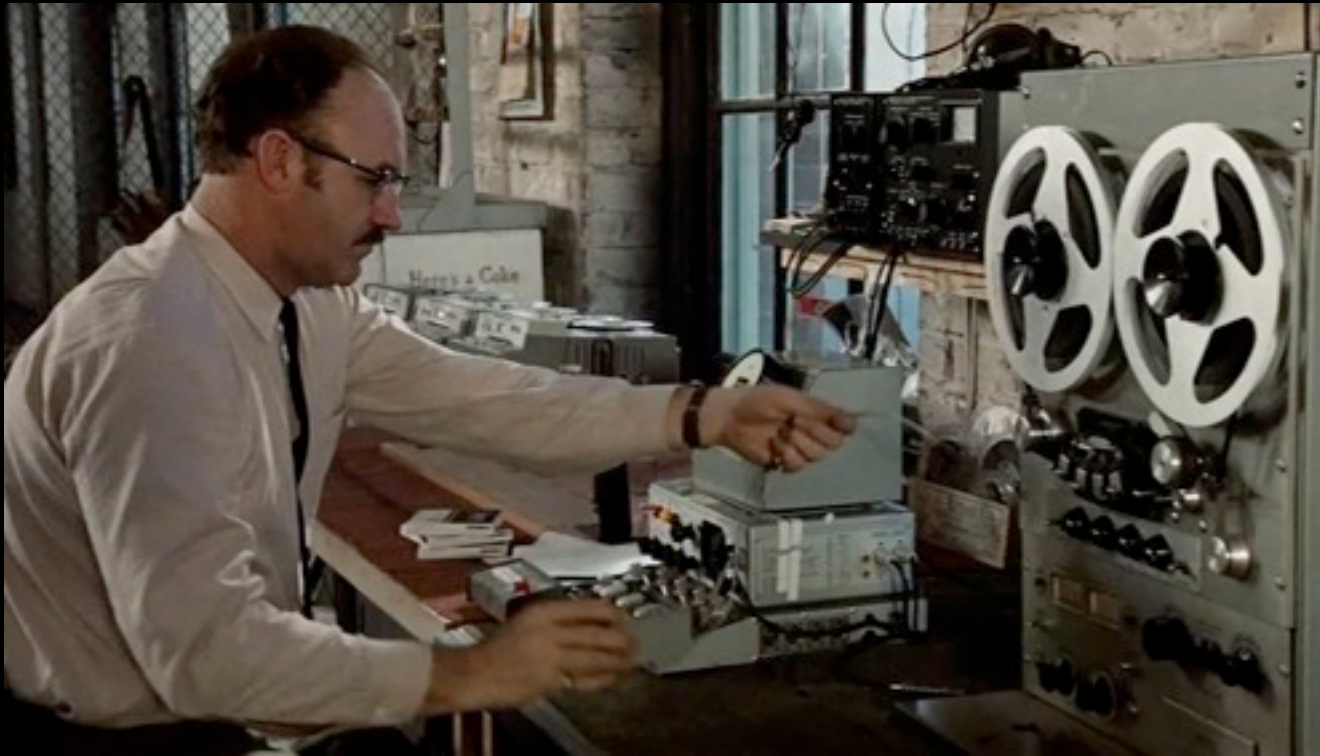
One of my favorite examples is Peter Weir's "Fearless" 1993, Maurice Jarre
Maurice Jarre (scored for picture) @ head
Polymorphia, Krystof Penderecki – roof – (note the sound design with background
disappearing leaving coat flaps and breath...)
U2
Symphony #3, Henryk Gorecki (Finale)

Badlands, 1973

Terrence Malik d
George Tipton m



Many films owe some of their success to the concert score: Diva, again Platoon/Elephant Man (Samuel Barber, Adagio for Strings) Death in Venice (Mahler Symphony #5). Several important directors often choose “needle drop” over composed scores (Woody Allen), Terrence Malick (Badlands) and in particular Martin Scorsese (Mean Streets, Good Fellas, Raging Bull). In Raging Bull he uses concert music to support the cruel drama of Jake La Motta’s life.
(7) Raging Bull, Scorsese, 1980, Pietro Mascagni (Intermezzo-various)



sound design

The notion of “sound designer” for film first appeared in the early 70’s. I believe the first title credit with that wording was for editor Walter Murch in the Coppolla’s “The Conversation” 1974. Before that people were doing similar work under the title “Supervising Sound Editor” etc. The notion that the entire soundtrack (dialogue, effects, foley, ambiance, music) should be considered as a whole – a soundscape if you will – is not new but with the development of higher fidelity soundtracks, etc. the possibility of integrating the soundtrack became much more accessible. Collaborations between composer/editor can create some incredible synthesis. As the boundaries between music/effect (noise) breakdown in the 1950’s this influence allows the composer to think in terms of pure sound and the editor to think musically. The combination is the essence of film art.



The Conversation, 1993

Francis Ford Coppola d

David Shire m

Examples:

(1) The Conversation –Questions answered (as in Assignment 2)

0:00 -> 10:15 Harry Unlocks the Door

13:02 -> 19:25 Harry Jams w/ Recording

19:25->27:20 Shop

31:45-> Elevator Sequence

1:16:45 -> 1:24:42 Dream Sequence

1:45-1:53-> Harry @ home

Note the key element the song "Red Red Robin" plays in story. It is almost a character.

The Conversation Theme David Shire

Andante (♩ = MM 72-76) |

Ami E7

mf legato but rhythmically

Red. (h)

① ② ③ ④

Ami Ami/G# Ami/G F#mi7(-5) F7

⑤ ⑥ ⑦ ⑧

Chord progression for measures 9-12:

- Measure 9: E7
- Measure 10: F7
- Measure 11: E7
- Measure 12: B \flat 7



Chord progression for measures 13-15:

- Measure 13: Ami
- Measure 14: Ami/G \sharp
- Measure 15: Ami/G



F# mi7(-5)

B7(+9₅)

E7(+9)

Bb7

16

17

18

A mi

F13

A mi7

19

20

21



Never Cry Wolf, 1983
Carol Ballard d
Mark Isham m

Never Cry Wolf, Carol Ballard, Mark Isham, Alan Splett (1983)
(1) sound for engine stall -> music for flight -> landing with mics on the pontoons.



Caribou hunt -> ff to 19:00 for finale w/ Bassoon source. Evocation of the wolf call, simple eight chord chorale/passacaglia etc.



Rumblefish, 1983

Francis Ford Coppola d
Stewart Copeland m

Rumble Fish, FFC, Stewart Copeland, Richard Beggs, (1983) Opening, Benny's Street, Girlfriend's, Rumble (24') Coppola envisioned a largely experimental score to complement his images.[11] He began to devise a mainly percussive soundtrack to symbolize the idea of time running out. As Coppola worked on it, he realized that he needed help from a professional musician. He asked Stewart Copeland, drummer of the musical group The Police, to improvise a rhythm track. Coppola soon realized that Copeland was a far superior composer and let him take over.[11] The musician proceeded to record street sounds of Tulsa and mixed them into the soundtrack



Apocalypse Now! 1983

Francis Ford Coppola d
Carmine Coppola m

Apocalypse Now!, Carmine Coppola, Francis Ford Coppola, Walter Murch(1979) Dolong Bridge



The English Patient, 1997

Anthony Minghella d
Gabriel Yared m

The English Patient, Gabriel Yared, Anthony Minghella, 1997 Sound of small glass vials – key to scene. Note the way the music works with the sound. Similar is the music/sound cue for the land mine clearing scene 3 minutes later.

Steven Spielberg d John Williams m



Empire of the Sun, 1987

Empire of the Sun, 1987, John Williams, Steven Spielberg (great collaborators). Sound design – use of music only to create a mystical feel for a scene. Use of church choir to resonate with young boy's past (film's opening) as well as add a religious tone to the events.

Dog Day Afternoon, 1983

Sidney Lumet d



Dog Day Afternoon is a 1975 drama film directed by Sidney Lumet, written by Frank Pierson. The film stars Al Pacino, John Cazale, Charles Durning, Chris Sarandon, Penny Allen, James Broderick, and Carol Kane. The title refers to the "dog days of summer". The film was inspired by P.F. Kluge's article "The Boys in the Bank", which tells a similar story of the robbery of a Brooklyn bank by John Wojtowicz and Salvatore Naturileon August 22, 1972. This article was published in Life in 1972. The film received critical acclaim upon its September 1975 release by Warner Bros. Pictures, some of which referred to its anti-establishment tone. Dog Day Afternoon was nominated for several Academy Awards and Golden Globe awards, and won one Academy Award.

There Will be Blood, 2007



Paul Thomas Anderson d
Jonny Greenwood m

There Will Be Blood is a 2007 drama film written, co-produced, and directed by Paul Thomas Anderson. The film is based on Upton Sinclair's 1927 novel Oil!. It tells the story of a silver miner-turned-oilman on a ruthless quest for wealth during Southern California's oil boom of the late 19th and early 20th centuries. It stars Daniel Day-Lewis and Paul Dano. Anderson had been a fan of Radiohead's music and was impressed with Jonny Greenwood's scoring of the film Body Song. While writing the script for There Will Be Blood, Anderson heard Greenwood's orchestral piece Popcorn Superhet Receiver, which prompted him to ask Greenwood to work with him. After initially agreeing to score the film, Greenwood had doubts and thought about backing out, but Anderson's reassurance and enthusiasm for the film convinced the musician to stick with the project.^{[18][19]} Anderson gave Greenwood a copy of the film and three weeks later he came back with two hours of music recorded at Abbey Road Studios in London.^[4] Concerning his approach to composing the soundtrack, Greenwood said to Entertainment Weekly:

“I think it was about not necessarily just making period music, which very traditionally you would do. But because they were traditional orchestral sounds, I suppose that's what we hoped was a little unsettling, even though you know all the sounds you're hearing are coming from very old technology. You can just do things with the classical orchestra that do unsettle you, that are sort of slightly wrong, that have some kind of undercurrent that's slightly sinister.”



To Kill a Mockingbird, 1962

Robert Mulligan d
Elmer Bernsteinm

To Kill a Mockingbird is a 1962 American drama film adaptation of Harper Lee's novel of the same name directed by Robert Mulligan. It stars Mary Badham in the role of Scout and Gregory Peck in the role of Atticus Finch. Music by Elmer Bernstein (A.A. nomination)