



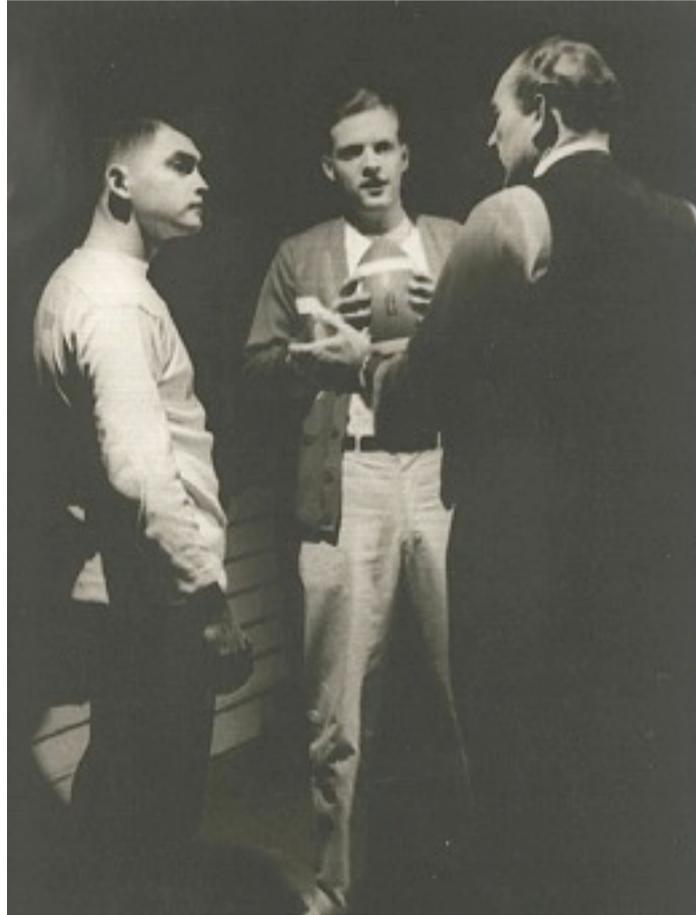
Film Music

Week 4

20th Century Idioms - Jazz

alternative approaches to the romantic orchestra in 1950s (US & France) – with a special focus on jazz...

1950s



It was not until the early 50's that HW film scores solidly move into the 20th century (idiom). Alex North (influenced by : Bartok, Stravinsky) and Leonard Rosenman (influenced by: Schoenberg, and later, Ligeti) are important influences here. Also of note are Georges Antheil (The Plainsman, 1937) and David Raksin (Force of Evil, 1948). Prendergast suggests that in the 30's & 40's the films possessed somewhat operatic or unreal plots that didn't lend themselves to dissonance or expressionistic ideas. As Hollywood moved towards more realistic portrayals, this music became more appropriate. Alex North, leader in a sparser style (as opposed to Korngold, Steiner, Newman) scored Death of a Salesman (image above) for Elia Kazan on Broadway – this led to North writing the Streetcar film score for Kazan.

EUROPEAN INFLUENCES



Also Hollywood was beginning to be strongly influenced by European films which has much more adventuresome scores or (often) no scores at all. Fellini & Rota, Truffault & Georges Delerue, Maurice Jarre (Sundays & Cybele, 1962) and later the Professionals, 1966, Ennio Morricone (Serge Leone, jazz background).

- **DIRECTOR FEDERICO FELLINI & COMPOSER NINO ROTA (MANY EXAMPLES)**
- **DIRECTOR FRANÇOIS TRUFFAUT & COMPOSER GEORGES DELERUE,**
- **COMPOSER MAURICE JARRE (SUNDAYS & CYBELE, 1962) AND LATER THE**
- **PROFESSIONALS, 1966, COMPOSER- ENNIO MORRICONE (SERGE LEONE, JAZZ BACKGROUND).**

(continued) Also Hollywood was beginning to be strongly influenced by European films which has much more adventuresome scores or (often) no scores at all. Fellini & Rota, Truffaut & Georges Delerue, Maurice Jarre (Sundays & Cybele, 1962) and later the Professionals, 1966, Ennio Morricone (Serge Leone, jazz background).

OTHER FORCES



Other forces at work: The advent of t.v. in the early 50's cut movie attendance by 1/2 from previous levels. 1948 Supreme court ruling against monopolistic, monolithic studio/theatre chains opened up the business for competition.

SONGS



By the 60s & 70s the decline of the studio hegemony and pop songs/soundtrack songs begin to be the driving force in film music. (later lecture). Note the importance of High Noon's "Do Not Forsake Me".



CONVENTION/JAZZ



Classical (conventional film scores of the 40s)

Not improvised • High art • White • Not a hybrid • “Masterpiece” • Concert halls, listened to with reverence and quiet • Audience feedback is formal: confined to well ordered, scheduled points • Composed, conducted • Relatively little freedom for the performers • Large ensemble, well disciplined, controlled • Single creative voice – no collaboration • Romantic • Other influences are completely subsumed into style



CONVENTION/JAZZ



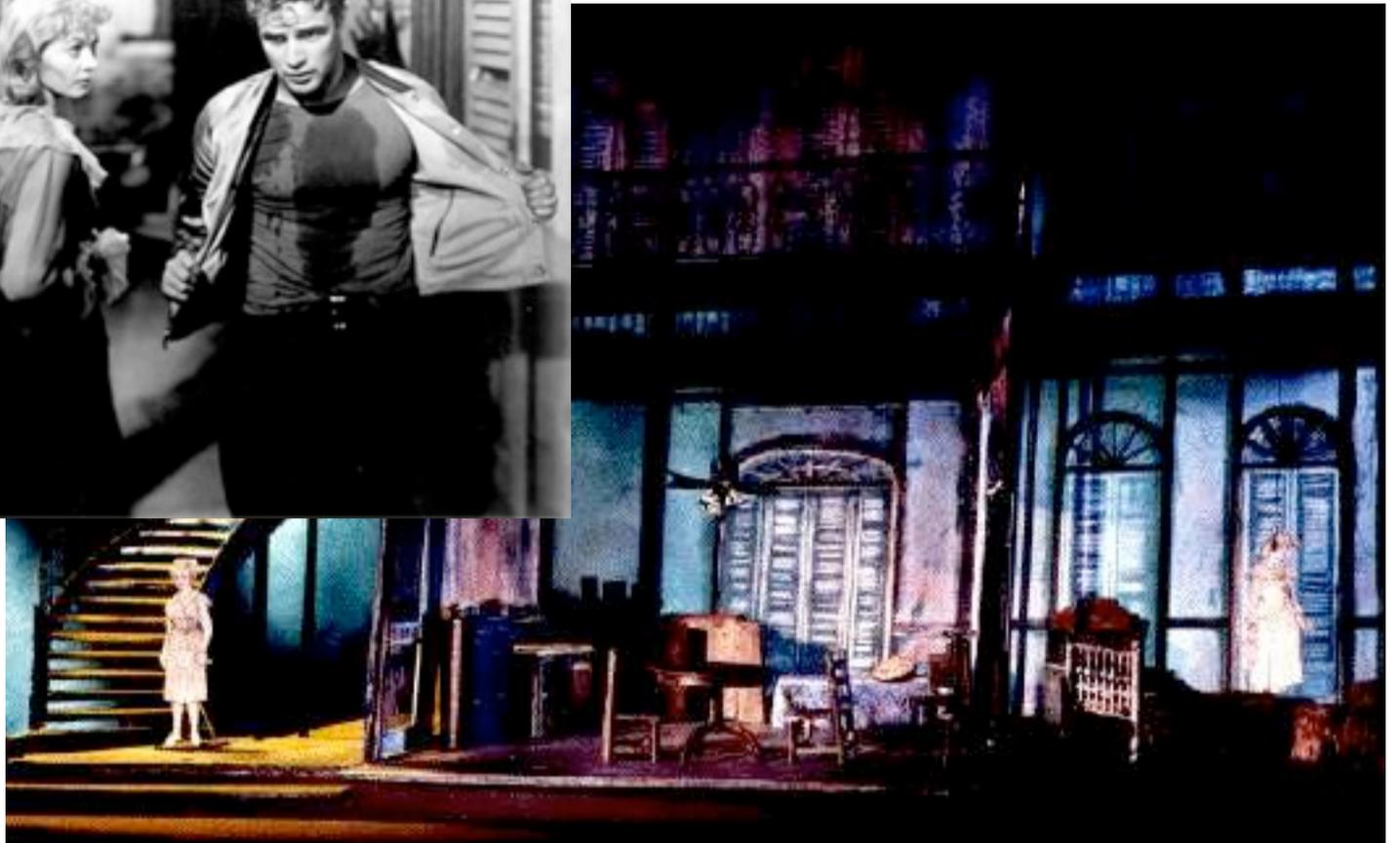
Jazz

- “The Other” • Improvised • Connotes clubs, late night •
- Marginalized audience • Non-white • A mix of various musics: blues, Afro-Caribbean, African, work songs, folk music, religious music, European harmony, etc. • Played with relatively small ensembles
- Not written in “stone” – about performance, the moment • Physical
- Hip • More sophisticated language – meaning not easily telegraphed to the audience • Listened to in noisy environment, audience feedback is good • Performers are free to modify composer’s work Multiple voices (collaboration)

JAZZ | CONVENTIONAL

IMPROVISED	NOT-IMPROVISED
LOW BROW	HIGH ART
MÉLANGE OF MUSICS	EUROPEAN
MODERN	ROMANTIC
MARGINALIZED AUDIENCE	MAINSTREAM
ABOUT PERFORMANCE	ABOUT COMPOSITION
COLLABORATIVE	SINGLE VISION
FREE INTERPRETATION	CONSTRAINED INTERPRETATION
HIP	SQUARE
FLUID	WRITTEN IN STONE
MIXED ETHNICITIES	EUROPEAN

A STREETCAR NAMED DESIRE (1951) M. ALEX
NORTH, D. ELIA KAZAN



First substantial use of jazz in film (other than source music). Opened the door for jazz in Hollywood. North's first score for Kazan. North had done the incidental music for *Death of a Salesman* (d. by Kazan) in N.Y.

- Kazan had first used jazz and Dixieland in "*Panic in the Streets*" (1950) with Benny Carter on sax.

Cued to whistling sailor (jazz) in streetcar terminal. Ff to apt. interior as Blanche stubs out cigarette on the bureau. Interrupted by the train passing, the music stops with Stanley.



p.105, Prendergast (P) Notes North had previously provided incidental music for Kazan's New York stage production of Arthur Miller's *Death of a Salesman*. North's score to the film *A Streetcar Named Desire* proved quite influential within the industry, and also stands as a fine score in itself. North's feelings about this score reflect as sensitive and intelligent an approach to film scoring as one is likely to encounter in the film industry.



North, writing in Film Music Notes, says "I find it practically impossible to score anything which does not move me emotionally and I attempted to convey the internal, rather than external aspects of the film. By this I mean the music was related to the characters at all times and not the action. Instead of 'themes' for the specific characters, there were , mental statements, so to speak, for Stanley vs. Blanche, Mitch vs. Blanche, , and Stanley vs. Stella.... I think you will find some of the scoring running counter to the scene because of the attempt to reflect the inner feeling of the personalities rather than the situation.



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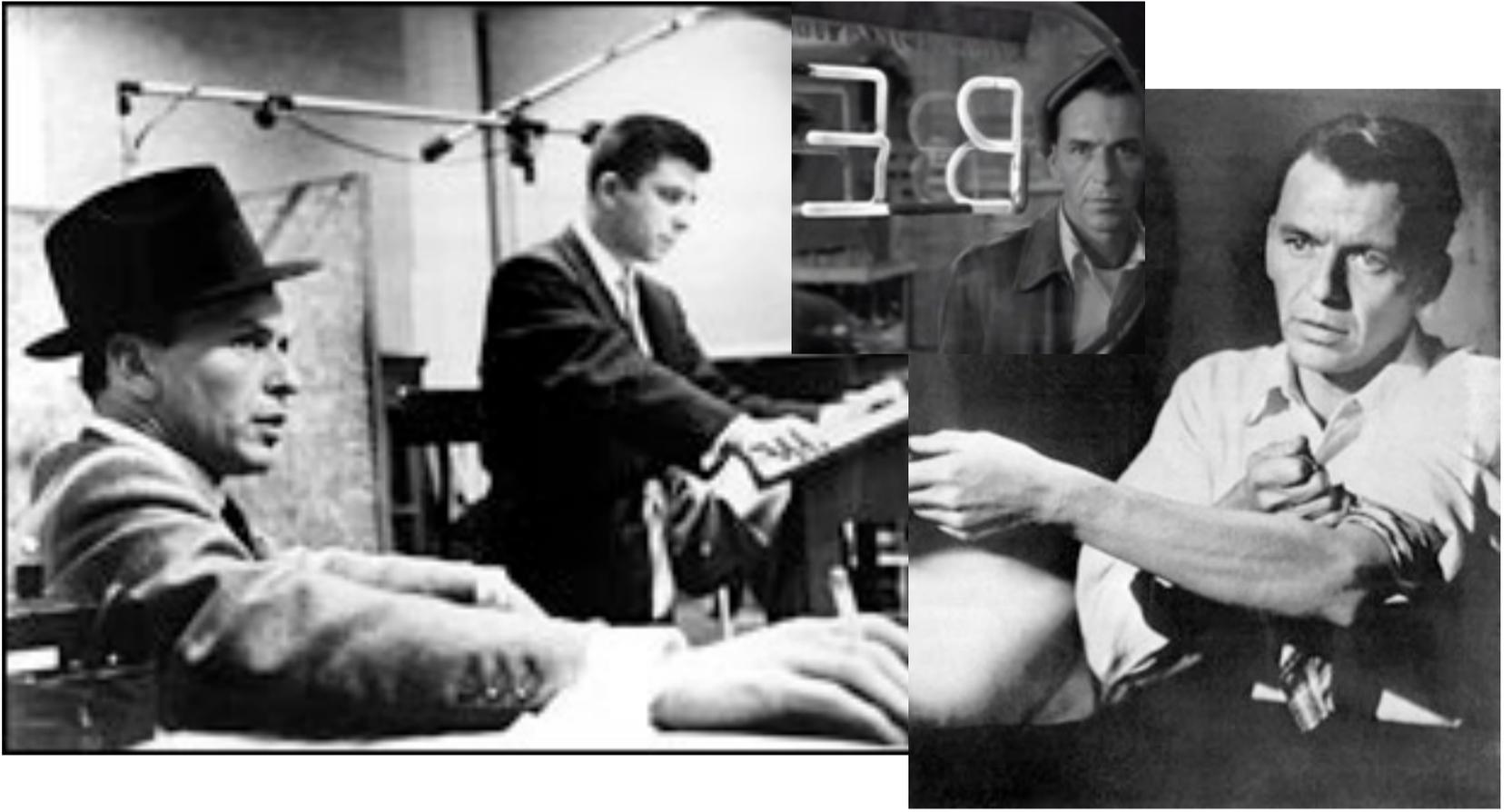
It may be interesting to note that in the first five reels there is more stylized jazz than in the remaining reels because these take place mostly at night when the 'Four Deuces' dive is in operation. (One sees flickering lights throughout.) I tried to make the transitions from the source music (popular tunes) to the underscoring as imperceptible as possible so that one was not completely aware of the transition. I don't say this was entirely successful, but it was worth trying. I also believe strongly in tension and relaxation (as applied to absolute music) in functional music. Because of this you may find strident string chords over an innocent melody which is definitely going some place, to punctuate an emotional response; or brass figures interspersing a melodic line to convey the ambivalent nature of human behavior."

Handwritten musical score for a piece titled "Slow Blues" by Alex North. The score is written for multiple instruments, including a saxophone and piano. It features a series of measures with time signatures in minutes and seconds, such as :06 2/3, :11, :15, and :19 2/3. The tempo is marked "SLOW BLUES". The score includes various musical notations, including notes, rests, and dynamic markings like "f" and "p".

Handwritten musical score for a piece titled "Tutti" by Alex North. The score is written for multiple instruments, including a saxophone and piano. It features a series of measures with time signatures in minutes and seconds, such as 4:18 1/4, 4:22, 4:25 2/3, and 4:29 1/4. The tempo is marked "TUTTI". The score includes various musical notations, including notes, rests, and dynamic markings like "p". The piece concludes with the word "END" and the instruction "Screening".

Figure 3 is the music used under the Main Title and gives the reader a very good idea of the character of much of the music in the film. Figure 4 exemplifies the asynchronous qualities of the score which North speaks of above. This music accompanies the fantastic street cries of "Flores para los muertos" and vividly depicts the breakdown of Blanche's mind. Over an ostinato that slides from the tonic to the subdominant and back, chromatic scales descend while strings and woodwinds climb higher and higher, with the whole working to a climax of frenzy.

THE MAN WITH A GOLDEN ARM (1955) M. ELMER BERNSTEIN, D. OTTO PREMINGER



Important also to note that the success of the Main titles spawned a great number of shoddy imitations (jazz became in for a while...)

Opening on set/street: Source or score?

Note shift to interior of bar and how music changes

Note entry of the theme

Fight with noise takes us to stairs and a solo – underscore of dialogue.

Franky Machine turns on the radio as a source for his drumming (source).

**ON THE WATERFRONT (1954) LEONARD
BERNSTEIN, D. ELIA KAZAN**



Note how Kazan brought first rate composers to Hollywood. Important composer, but film music is quite flawed. This sequence, from the opening begins with orchestral percussion, then other instruments are added. (QT clips)
- use DVD

ELEVATOR TO THE GALLOWS (1957/58) M. MILES DAVIS, D LOUIS MALLE



Film scored as an improvisation session: Miles' group was in Europe touring and Malle brought the film into the studio. The approach was a quintessential jazz one. In sequence (18' into the film, there is an attempt at suggesting that the music is "source" – the woman turns the radio knob in the car and the volume decreases. This scene may have influenced Godard. (QT-clip)

BREATHLESS (A BOUT DE SOUFFLE) (1959) M.
MARTIAL SOLAL, D. JEAN LUC GODARD



Very influential film (French New Wave). Quirky score with various idioms, in particular jazz based elements which don't follow the conventional rules of scoring. Note character's singing, etc. and the use of the radio again as suggested source. (QT-clip)

A TOUCH OF EVIL (1958) M. HENRY MANCINI, D.
ORSON WELLES



"He was some kind of a man. What does it matter what you say about somebody?"

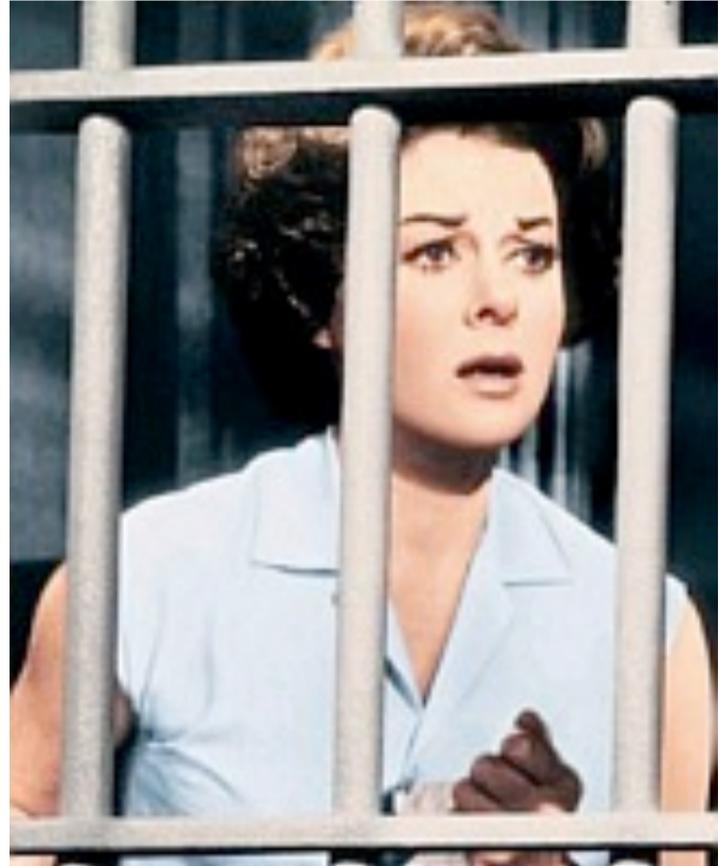
Mancini's first film score, the elements (congas, jazz idioms, etc.) match the setting and the characters (juvenile delinquents smoking "reefers" the sordid decay of Welle's Sheriff etc. This scene is extremely influential in film history. New release has different music placement and the opening theme is removed. See Jill Leeper article, Crossing Musical Borders from "Soundtrack Available". Walter Murch re-edited the picture and most importantly the sound track – note profound change to main title sequence. Note that each of the locations has a distinct music associated with it: Mexico, US, The Brothel, and The Motel. (QT-clips)

ANATOMY OF A MURDER (1959), DUKE
ELLINGTON, OTTO PREMINGER



Note the use of source (piano playing by Stewart character) at start of sequence. Much source music in the film: radio, records and club scenes. Of note is Ellington (called Pie Eye in the film) and Stewart at the piano in a little roadhouse! FF to opening of the office.

I WANT TO LIVE (1958)
JOHNNY MANDEL,
ROBERT WISE



Gerry Mulligan plays the love interest and the horn. Note in this sequence how the music moves from source to score. Again, much of the music is source motivated throughout. (QT-clip)

SHADOWS (1959) CHARLIE MINGUS,
JOHN CASSAVETES



Film and director refer to notion of improvisation. Note the lack of reference in the music to the abandonment of the boyfriend by the girl. Shafi Hadi sax solos

[2] 12:35 Horn solo example

[5] 31:48 "Ain't love grand?"

(QT-clips)

THE PAWNBROKER (1965) M. QUINCY JONES, D.
SYDNEY LUMET



Strong use of both jazz & contemporary writing. Start of Jone's career, Critically acclaimed Rod Steiger plays Sol Nazerman, a Jewish pawnbroker who survived imprisonment in a Nazi concentration camp, even though his wife and family did not. The devastating experience and unrelenting memories inhibit Sol from emotional involvement with life. He has no faith in religion and less in mankind. Though he carries on an affair with a woman who was also a victim of the Nazi camps, it is without emotion and Sol grows increasingly bitter and callous, withdrawing still further from the world around him. (YT#11 – chase)



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As his small shop in Harlem is run with little care or attention, it becomes a convenient cover for a local racketeer. Finally, a caring social worker tries to appeal to his humanity, but Sol's emotional wounds may prove to be too great to overcome. Based on a book by Edward Lewis Wallant



NAKED LUNCH (1992) HOWARD SHORE &
ORNETTE COLEMAN, DAVID CRONENBERG

Quote from Howard Shore p. 338 (Brown) cue video @ 31:32 for music.

R.S.B.: In that sense, it must have been very exciting for you to combine Ornette Coleman's work with your own in Naked Lunch.

H.S.: We had to leap forward. It came about so naturally. Ornette was made to play on Naked Lunch. It was meant to happen. All you had to do was be receptive to doing it, and luckily the people involved were able to. They even had the resources to make it happen, which wasn't easy. You had to get Ornette to come to London, you had to get the London Philharmonic. . . .

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ORNETTE COLEMAN



WILLIAM S. BURROUGHS AND CREATURE FROM FILM

R.S.B.: Was using Ornette Coleman your idea or Cronenberg's?

H.S.: I came up with Ornette. I had met Ornette years ago, and I had actually put him on network television, on Saturday Night Live in 1976. Today, they very much book off the chart, and what's current. To try to get Ornette Coleman on Saturday Night Live now would be completely wild. But back then, there were three people-Lome, a person who did the bookings, and me. And we would each just take turns putting on whoever we liked. And Ornette knew everything that I was doing.



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And of course he had met Burroughs in Tangier, and he had recorded a piece in 1973 called "Midnight Sunrise," which is on an album called "Dancing in Your Head." And there's a piece of it in Naked Lunch. I knew that cut, and I loved that album when it came out. I pulled that out of my record collection and I played it for David. Because I kept thinking, "O.K. They're in Tangier. It's Morocco. What's Morocco and bebop? Who's ever played jazz with North African musicians?"



David loved it, and he called it the "Interzone National Anthem"! When Bill first goes to Interzone, David uses that music in its pure form. Later on, I juxtaposed it with some other things. When Omette had recorded that piece, it was at a holy festival, and Burroughs was there. It was played by the Master Musicians, who are a Turkish, kind of nomadic tribe been playing this kind of music for 6,000 years. They've certainly been playing this same music since before Christ. And everybody who's born to a musician becomes a musician. The Moroccan government subsidizes them. It's like a holy group. Ornette wrote music for them. He has about twenty hours of music that he recorded with them. (QT-clip-café)

ON THE BEACH (1959) M ERNEST GOLD D
STANLEY KRAMER



12 tone language - denotes catastrophe of the scene
(1:14, 1:16, 1:29, 1:32 - 1:38)

THE MANCHURIAN CANDIDATE(1962) M DAVID
AMRAM D JOHN FRANKENHEIMER



contemporary music style (atonal, etc.) – very little music – documentary feel...

THE TAKING OF PELHAM 1 2 3 (1974) M DAVID SHIRE D JOSEPH SARGENT



12 tone - high energy - jazz (intro) (dvd)

TO KILL A MOCKINGBIRD (1962)

M. ELMER BERNSTEIN, D. ROBERT MULLIGAN



Opening music has child's voice and piano, suggesting poignancy of the story and memory and innocence. Excellent opening title sequence. Bernstein referred to the music as "child-adult music". It needed to reference Atticus and his daughter as well as the place and time and the daughter as grown woman and narrator. Music contains harmonic sophistication of adult world with some child-like charm and simplicity. Small, intimate ensemble

Opening scene (titles) 0:00

Ff to "meanest man" 8:45 - out @ 10:22 with surprise

Ff to 15:08 Atticus puts children to bed, overhears their conversation. Main theme returns.