



Report Information from ProQuest

June 03 2016 21:41

目次

1. Some Views on film Music.....	1
----------------------------------	---

ドキュメント 1 / 1

Some Views on film Music.

[ProQuest文書リンク](#)

リンク: [Linking Service](#)

全文:

Some Views on Film Music

ERICH LEINSDORF

IN motion pictures, music, generally speaking, is merely one of the many arts employed to create an effective production. Except in those pictures where music emerges naturally through the singing, playing, or dancing of one of the performers, it takes its place with photography, lighting, and costuming as an accessory to the dramatic content with the purpose of heightening the mood or special effects.

While this subordinate position is hard for a musician to accept, enough attention has been given to motion picture scores and enough composers have rearranged their movie works for concerts to make such consideration worth while.

Perhaps I have not seen enough movies to voice an opinion, but it seems to me that the most satisfactory scores have been in unrealistic or fantastic pictures. Realistic movies, I think, would do better to depend on actual sounds rather than musical imitations of them, on the noise of a train, for example, rather than on instrumental interpretation of the sound of its wheels.

I would say that the best cinema scores I have heard come from documentary movies where, apparently, the narrative technique gives the composer more scope than is provided by dramatic feature films. Some of these scores can stand alone as music. Their composers seem less trammelled by conventions, and create scores that are imaginative, timely, and individual.



There is a certain timidity and conservatism about almost all movie production that might explain this. Just as the morals and conventions of movie plots lag behind the actual mores of 1945, so does much movie music date back to the last century. Motion picture music avoids new ideas even as motion picture plot content avoids controversial subjects and original thinking. Consequently, the music that goes with romantic sequences is a dismal potpourri employing the glutinous conventions of the nineteenth century. The devices are hackneyed and out of date, but they are served up like a *tour de force* of passion and feeling, overdone and in bad taste. These sequences scarcely conceal their affinity to the hearts and flowers school, and I think the public will eventually criticize them out of existence.

One serious aspect of the problem is the effect that the motion picture industry is having on our music and musicians as a whole. When I was in Los Angeles recently, several young musicians came to me to talk about

The conductor of the Cleveland Symphony Orchestra presents some challenging opinions concerning the function and force of much of the music that is heard in films. Is too much film music merely a mass of directionless schmalz? What does film music do for you as you look and listen? What do you think of that which you hear?

going back into symphony orchestras. They had been working for a number of years exclusively in movie studios, where they were making fantastic sums of money, but where the work did not satisfy them musically. Such work means that the musicians take a little tune and record it over and over for ten or fifteen hours. They are well-paid hours, but the musical mind is not touched or satisfied.

Unfortunately, when I told these musicians how much they could expect to make with a symphony orchestra, their enthusiasm waned quickly. Certainly this means that more and more talent is being centered in the lucrative fields of movies and radio. Live orchestras compete with these industries on decidedly unequal terms, for only a minority of people find that better music and finer work compensate them for the sacrifice of higher wages.

I know one composer, however, who did forego his fancy Hollywood salary. When I asked him why it seemed impossible to find very good music in the moving pictures, he answered me with his own experiences. He said that he himself had left the movies because he felt they were doing him harm. "I started out," he said, "by having an assignment to compose a score for a big western movie. It was a good score, and everyone liked it, and it went well with the picture. And a few months later I had another assign-

(Continued on page 53)

SEPTEMBER-OCTOBER, 1945

15

this is the process of combining all soundtracks into a well-balanced whole. The personnel consists of two or three sound mixers and—when- ever possible—the original music re- corder.

As the dialogue has been recorded with the filming of the action, the problem is now to add music and all natural sounds and noises essen- tial to the scene without obscuring the dialogue. Unfortunately, the dubbers very seldom get the reels in chronological sequence and are thus unaware of the important part music plays in pointing up the dramatic action in certain scenes.

A first rehearsal is naturally a very crude affair, as the crew has to be- come familiar with the different soundtracks and their relative im- portance. The tendency toward real- ism often completely submerges the musical idiom. As a general rule, open spots without dialogue come through naturally as intended; also carefully written and orchestrated dialogue music has a chance to be heard if properly dubbed.

But unless the musical director, composer, or one of his associates is present in a supervisory capacity during the recording of all musical sequences it may turn out another case of love's labors lost. Even scenes that have no dialogue will emerge with prominent mechanical noises or giant crickets chirping in the woodlands and meadows, while the ear barely perceives an anaemic violin or trumpet wailing in the wilderness.

LEINSDORF

(Continued from page 15)

ment to do another score for another western picture. After the third or fourth western picture, I asked if I couldn't have a different assignment because I didn't want to write alto- gether for western pictures. I knew I could write different kinds of music. I was not allowed to, of course."

Specialization is one of the things that happens in an industry. My friend had to write western music because through his first endeavors he had become a specialist in west- ern music. But imagine the mind of a composer faced always with doing the same thing!

Music, however, is not a science.

FAMOUS COLLEGE MEDLEYS

HAIL WEST VIRGINIA March

(Official March of West Va. University)

arranged for band by Frank Panella

Full Band \$1.00 Symphonic \$1.75

EYES OF TEXAS March

arranged by Ellis Hall

Contains: Eyes of Texas, Hail Hail, Our Boys Will Shine, The Balladors Song

Full Band \$1.00 Symphonic \$1.75
Orchestra Small .75 Full \$1.15

ON TO VICTORY March

by Lester Taylor

(University of Pittsburgh)

Full Band \$1.00
Orchestra Small 75¢ Full \$1.15
Piano solo 40¢
Band, Orchestra and Piano solo
in same key

BUTLER FIELD March

arranged by Ellis Hall

(Butler University)

Full Band \$1.00 Symphonic \$1.75

BROWN CHEERING SONG—March

arranged by Ellis Hall

Contains:
Brown Cheering Song—Brown University
He's a Jolly Good Fellow
Peruna—Southern Methodist University

Full Band \$1.00 Symphonic \$1.75

CORNHUSKER March

by A. F. Wendland

(University of Nebraska)

Full Band \$1.00

VICTORY SONG March

by Thomas J. Quigley

(Duquesne University)

Full Band \$1.00
Orchestra Small 75¢ Full \$1.15

HAIL VARSITY March

by Howard Monger

Full Band \$1.00 Symphonic \$1.75

TROJAN MARCHING SONG

arranged by Ellis Hall

Trojan Marching Song
Far Above Cuyugatas Waters
(Cornell University)

Full Band \$1.00

TECH TARTAN March

by Panella

(Carnegie Tech)

Full Band \$1.00 Symphonic \$1.75
Orchestra Small 75¢ Full \$1.15

BANNERS FLYING March

by Harvey Whistler

Full Band \$1.00 Symphonic \$1.75

FRESHMAN MARCH

by Panella

Full Band \$1.00 Symphonic \$1.75
Orchestra Small 75¢ Full \$1.15

MARCH OF THE GOLDEN SANDIES

arranged by Ellis Hall

Full Band \$1.00

ON THE FIELD March

by A. F. Wendland

Full Band \$1.00

SENIOR MARCH

by Panella

Full Band \$1.00
Orchestra Small 75¢ Full \$1.15
Band and orch. in same key

SABER AND FLOW March

by R. J. Dunn

(A. & M. College of Texas)

Full Band \$1.00

GEORGIA TECH March

arranged by Ellis Hall

Contains:
Trojan War Flag—Un. of So. Calif.
Rambling Wreck from Georgia Tech

Full Band \$1.00 Symphonic \$1.75

Order Copies Today! — Send for Volkwein Catalogs

VOLKWEIN BROS., Inc. MUSIC PUBLISHERS

632-634 Liberty Avenue, Pittsburgh 22, Pa.

タイトル: Some Views on film Music.

著者: LEINSDORE, ERICH

出版物のタイトル: Music Journal

巻: 3

号: 5

最初のページ: 15

ページ数: 3

出版年: 1945

出版日: Jan 1, 1945

出版社: Elmo Pub.

出版地: New York

出版国: United States

出版物主題: Music

出版頻度: Monthly

ISSN: 0027-4364

出版物タイトル履歴: Music Journal

リソースタイプ: Scholarly Journals

出版物の言語: English

ドキュメントのタイプ: Article

ProQuest 文書 ID: 1290811343

ドキュメントURL: <http://search.proquest.com/docview/1290811343?accountid=14357>

最後にアップデートされた日: 2013-02-21

データベース: Periodicals Archive Online

[ProQuest に連絡する](#)

著作権 © 2016 ProQuest LLC All rights reserved. - [利用規約](#)