

### Test Talk:

- Feb 4, 2016 - check the website to know where you're writing it
  - around 35 questions, 50 min
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### 1910-1920s:

- film industry matures
- films become longer, more sophisticated
- first of the movie palaces built (1912)
  - had orchestra pits for film views with 50-60 musicians at times
- The rise of Hollywood
  - why?
    - consistent, good weather
    - diverse range of geographic locations (oceans, mountains, forests, deserts)
    - Thomas Edison
      - tried to take over the motion picture industry
      - took out lots of patents
        - it got to the point where anyone who wanted to make a movie had to go through him
      - one state chose to not enforce his patents: California
- Star-System takes shape (Mary Pickford, Douglas Fairbanks, Charlie Chaplin)
  - Edison Films
    - no credits to the actors/actresses because he didn't want the actors to have the power of fame
- Secondary industries appear: fan and industry magazines, music schools

### Accompaniment

- some early attempts at creating original scores, but standard practice is either compilation of classical or popular music, or improvisation
- 1909 - first serious attempt at standardizing musical accompaniment
  - Edison Film Company releases 'musical suggestions' with each film
    - these were the first cue sheets with general scene-by-scene accompaniment
- 1912
  - Max Winkler - Carl Fischer Music
    - suggests specific pieces of music with timings
    - realized he could make great \$ by doing this
    - films would be shipped with cue sheets, might also include sheet music
      - the big problem: parts of the sheet music getting lost, a general good idea, but not when it relies on paper
  - Resource Books
    - Large books with short pieces of adapted or original music arranged according to mood/scene type
    - ex. Sam Fox Moving Picture Music (Vol 1, 1913) J.S. Zamenik

- 1915 - complex theater organ with built in sound effects begin to appear in large and mid-sized theaters
  - “Movie Theater Organs”
    - had built in sound effects (doorbell, thunder, gunshots, wind blowing)
    - became quite popular - they’d bring the organ up from under the stage during the intermission
- 1921 - theater organist school opens in Chicago
- 1922 - 500 theaters with orchestras

Trade Papers: Motion Picture World, Moving Picture World

- articles and columns on musical accompaniment
- music was suggested to be continuous - wall to wall
- source music - suggested to do your best to provide source music (i.e. see dancing, play a waltz)
- “Song Title” References - should be avoided
- “good music” (classical music) to masses - the idea that all good music has already been written

- Mid 1920’s - no real change
  - vast range of performing forces and skills
  - rural or urban
  - missing cue sheets/scores
  - issues of control
  - sol’n: recorded music + voice with synchronized sound is the only way to go

Ex. Birth of a Nation (1915) Composer/Adapter: Joseph Carl Breil

- D.W. Griffith: Hollywood’s first “great” director
- Carli Elinor - a **music “fitter”** - fit music to a film < opposite of an adapter
- Breil - american born, european trained musician and composer
  - assembles a continuous score  $\frac{2}{3}$  similar to Elinor, but  $\frac{1}{3}$  original material written for the film
- debut in March 1915
  - keep in mind, the civil war was very recent history
  - high on racism - heros of the film are the KKK
- Viewing #1: <https://youtu.be/ubFfoFIHOpY?t=32m14s>
  - march music as troops leave
  - sad/sombre music after troops are gone
- Viewing #2: <https://youtu.be/AzJLFQwpQTI?t=29m28s>
  - dixie march song used through the entire clip
- **takeaway:** interpretation of films changes significantly with music

### Transition to Sound

- sound and silent films existed together for several years
- talkies were seen as a fad
  - full generation of people who had grown up with silent films
- driven by progress in recording technology
- demonstration of sound films as early as 1922
  - several competing attempts emerge

1. Phonofilm (1923) - "sound-on-film" system. Photograph of sound waves on the edge of the film - excellent synchronization, poor audio quality
2. Warner Brother's Vitaphone (1926) - audio recording on phonograph disk, synchronized with the film projects - excellent audio quality, poor synchronization (2 motors- record/projector, would struggle to stay in sync)
  - records were made of very soft material - limited number of plays - would last 20 plays before needing to be replaced

#### Ex. Don Juan (1926)

- First big Vitaphone film
- Recorded score primarily by William Axt, performed by the New York Philharmonic Orchestra
- adapted some music
- Vitaphone recorded some sound effects and the music, but no dialog, so it's still a silent film
  - this was because the picture/audio could be synchronized within 1s (with a good operator), but for dialogue you need 0.1s of synchronization
- Also had a second score composed for live performance because few theaters had the vitaphone system

#### Ex. The Jazz Singer (1927) Musical Supervisor: Louis Silver

- 1st talking motion picture - after this film, talkies became inevitable
- starred popular pop singer of the time Al Jolson
- Viewing: [https://www.youtube.com/watch?v=kw\\_H3VEjOpY](https://www.youtube.com/watch?v=kw_H3VEjOpY)
  - most of the film was still silent
  - some dialogue, but music continues throughout the film
  - not so much hearing him speak, but overhearing him speak
    - primarily silent, with several minutes of synchronized sound
      - in total <15min sound synchronization, <3min synched dialog
- most of score is compiled
- made use of vitaphone system
- periods of extraordinary pauses were due to the operator having to change over the record
- primarily still a silent film because most theaters didn't have the vitaphone system
- was a financial hit
- signaled **the beginning of the end of the silent era**

#### Early Problems

- Aesthetics
  - change in technology = change in aesthetics
    - film had developed visually as a silent film
    - acting style/voices
      - needed to tone down facial expressions

- voices of actors were always bad > a number of major silent movie actors careers ended with the jump to sound films
- Making Films
  - all sound had to be recorded in real time
  - placed cameras in large sound proof booths - so they couldn't move (b/c the camera was so loud)
  - musicians on set - balance of sound of music and the dialog
- Showing Films
  - too many contesting sound system
  - small number of the 20,000 theaters equipped for sound
  - end of 1930, 9000 theaters
  - 1935, transition to sound films complete
    - leads to massive layoffs of theater musicians

#### The Development of the Studio System

- during the 1920's studios began to expand
- bringing together all the elements needed under one company. WHY?
  - because of cost, if you owned the space to complete all steps in film production, way cheaper to make films
- by the early 1930s Hollywood is divided into 8 studios
  - The Big 5 (Major)
    - MGM, Paramount, Warner Brothers, 20th Century Fox, RKO
      - RKO was a popular vaudeville theater company turned film studio
  - The Little 3 (Minor)
    - Universal, Columbia, United Artists
- Majors controlled production, distribution, and exhibition
- Minors don't have distribution and exhibition system

#### The Depression (1930s)

- even tighter control over all aspects of film - numerous theaters closing
- all aspects of production are departmentalized (director, actors, musicians put on contract)

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 ----- END OF TEST 1 -----  
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#### Max Steiner (1888-1971)

- born in Vienna, middle class, father owned a theater
- formally trained in the tradition of European classical music
  - height of the romantic era
  - Vienna is the center of classical music
- child prodigy - conducting theater by 12, touring as a conductor by 16
- one of his teachers was Gustav Mahler (orchestral music great)
- graduated from music school in 11 months (for a 4 year program)

- wrote operettas, first by age 17
- also worked as a conductor and composer of music for stage in England
- while working in England in 1914, faces deportation (WWI England vs Austria)
  - was able to get out to the states
- USA
  - worked on broadway for 15 years
  - invited to hollywood in 1929 for a remake for Rito Rita (broadway to movie)
  - because hollywood had problems with actors/voices, they turned to broadway
  - 1929 production of musical and theatrical reviews
    - Rito Rita/Broadway Melody
  - by 1930, there was little music in dramatic films b/c of fear of the 'where is the music coming from?' principle
    - continuous accompaniment - wall to wall music
    - vs
    - we want to know where the music comes from because confusing about where it was originating from so really only had source music to avoid confusion

Ex. The Blue Angel (1930)
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| <ul style="list-style-type: none"> <li>• all music originates from a diegetic source</li> </ul> |
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Ex. Cimarron (1931) Score by Max Steiner
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| <ul style="list-style-type: none"> <li>• very little music</li> <li>• David Selznick at RKO recognized that more music might be good           <ul style="list-style-type: none"> <li>◦ was so impressed with film, called Steiner to do more with the film music               <ul style="list-style-type: none"> <li>■ gives Max two films to go crazy on                   <ul style="list-style-type: none"> <li>• Ex. Symphony of 6 Million, Birds of PARadise (1932)                       <ul style="list-style-type: none"> <li>◦ score was close to wall to wall, which was unheard of for the times</li> <li>◦ critics loved the music</li> <li>◦ opened the door again to music in narrative film</li> </ul> </li> </ul> </li> </ul> </li> </ul> </li> </ul> |
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Ex. King Kong (1933)
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| <ul style="list-style-type: none"> <li>• RKO worried it'd be a flop, people laughing when should have been screaming</li> <li>• Steiner asked to compile a score           <ul style="list-style-type: none"> <li>◦ convinces producer to create original score               <ul style="list-style-type: none"> <li>■ was a hit!</li> </ul> </li> </ul> </li> </ul> |
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