

## Erich Korngold

- wrote in a 19th century romantic style (like Wagner and Strauss) - considered his scores like 'little operas'
  - focused on extended melodies
  - **phrased the drama** - creates a general mood without trying to follow the action moment to moment
    - key elements will still be caught
    - generally paralleling the action
  - developed a series of approaches for battle scenes (see pg 132)
    - loud dynamics
    - use of rapid scale passages (adds energy)
    - irregular, aggressive accents (keeps you off balance)
    - occasional motive reference (think luke skywalker)
  - also made use of the overture at the beginning of each film presenting the main themes
    - **overture** - typically gives a montage of important themes/musical materials in one place, was standard in opera, was consistent

### Ex. The Sea Hawk (1940)

- extended themes
- use of music in battle scene
- key takeaway: setting conventions for battle scenes

#### Scene 1: Opening Credits

- Uses an overture - heroic/love/heroic themes
  - heroic theme uses brass fanfare (fanfare - think the announcing of the queen)
  - love theme uses strings
  - very long theme
  - formal structure of overture ABA
    - A = heroic theme (masculine, rigid)
    - B = love theme, strings (feminine, loose, flowy)
- viewing notes
  - why strings for love? strings sound closest to human voice
  - black and white film - even though it's older than robin hood
    - there was some resistance to colour films (similar to the arrival of sound)
    - expensive (like the 3D films of now)

#### Scene 2: Battle Scene

- phrases the drama - sets moods and parallels the battle
- drops under the dialog - hits the thrown knife - drops pacing under the retreat
- blending of source and score with the sound of the retreat
- viewing notes
  - some source music - burglar plays surrender then blends into orchestra, brings the battle to a close

## Ex. The Adventures of Robin Hood (1938)

### Scene 1: Opening Overture

- ABC theme
  - A,B variations of each other - the merry men; tells you it'll be a fun film it's a march
  - C love theme; strings (6th Interval)
    - very common interval for live themes, three different 6ths
    - very common love themes - he got it from an opera

### Scene 2: Saxons in Peril/Robin Hood

- saxons in peril theme like a cry or a plea - often heard when we see the perspectives of saxons
- Robin Hood theme - short, fanfare, but not in opening credits and not particularly humable - can't be used for thematic transformation

### Scene 3: Little John

- theme will be used when main characters join merry men
- first heard with little john - french horn (operatic link to hunter or woodsman) was based on hunting horn
- stylistic blend of source music (the guy with the lute playing while they fight)
- hitting the action during the duel (played for comedy)
- woodwind 'water' theme - similar to many operatic examples
- concludes with merry men theme

### Scene 4: Friar Tuck

- similar to little john scene
- initial theme played primarily based on muted trumpet - comic mutes (with a cup end of toilet plunger)
- sword theme - same theme as little john battle - more exciting because of the swords
- woodwind water theme again
- concluded with merry men theme
- Robin Hood theme rarely seen

### Scene 5: Marion and Robin 1

- quiet variant of peril theme as marion sees saxons
- two themes during Marion/Robin dialog - second theme, from opening credits - which are love scenes? are both?

### Scene 6: Marion and Robin 2

- love theme for the big smooch - big strings/moment of spectacle
- love theme 2 - quiet cello - much more intimate
- why the two themes? they are representing different kinds of love
  - opening credits love theme is for love of country- associated with king richard
  - other love theme is for robin/marion's love
- context
  - 1938 - end of economic recession, end of depression esthetic
  - 1940 2nd world war - invasion (seahawks) fighter pilots analogous to these little ships of the sea hawks (parallel was not loose)

### Scene 7: King Richard

- love theme 2 (from opening credits) gets most dramatic statement with reveal of king richard

### Style of Korngold

- Romantic orchestral style - operatic approach
- use of themes, often long and involved
- often phrases the drama - doesn't catch moment to moment, instead captures the mood and highlights key moves
- allows themes to unfold without distraction
- links hitting the action to comedy or key moments in the drama

### Alfred Newman (1900-1970) (See pg 144)

- wrote the 20th century fox theme
- depression era films were often spectacular or escapist (fantasy)
  - i.e. the adventures of robin hood (1938), the lost horizon (1937), the wizard of oz (1939)

### Into the 1940s

- interest in stories that are more realistic
- psychological drama, complex motivations (love, jealousy) character driven narrative
- the darker side of human condition - literal dark side - high contrast
- **film noir** - a switch to black and white, more realist
  - in part driven by the cynicism brought on by WWII
- the 1940s are when we see an increase in the number of american born composers rising to prominence in Hollywood such as Hugo Friedhofer, Bernard Herrmann, David Raksin

### Miklos Rosza (1907-1995)

- hungarian
- bother was classical pianist
- studies in Leipzig and Paris
- successful career as a composer
- Rosza is young enough that classical music of europe begins to shift to dissonant (atonal) style of music - because a decade younger than Steiner/Korngold
- at the suggestion of Arthur Honegger (part of 'the six'), Rosza goes into the film scoring (1934)
- does some film work in England (1934-1939)
- due to WWII, travels to US in 1939 to complete "The Thief of Bagdad" (1940)
- "Jungle Book" (1942) - live action > **the first soundtrack to be recorded are released separately from film**

Ex. Double Indemnity (1944)
<ul style="list-style-type: none"> <li>• double indemnity - an occurrence for when the insurance company has to pay double the amount</li> <li>• a film about murder for money, committed by insurance agent, as accomplice wife of old grumpy millionaire...</li> <li>• shift themes - unpredictable - unsettling</li> <li>• moving away from clear tonality</li> </ul>

- “keys” - insurance guy's partner cracks the mystery
- tense scene - lots of quiet spaces
- less major scale, shorter, more fragmented
- key takeaway: moving from consonant writing into the world of dissonance

- Spellbound (1945), The Lost Weekend (1945)
  - both nominated for academy awards - spellbound wins
  - both films are psychological in nature dealing with disturbed characters
  - both used theremin (pg 31) - one of the first times we see electronic instrument in a film score
    - thiamin become overused in 50s & 60s, now cliché

#### Ex. The Lost Weekend (1945)

- deals with alcoholism
- people laughed at it when it first came out without music
- character stays home alone to write book, gradually slips into alcoholism

#### Scene 1:

- begins with sense of positive urgency
- becomes tonal/romantic with mentions of Helen (his girlfriend)
- comic/uncertain as he fumbles with hat and cigarette
- turns darker as he seen the bottle - thiamin enters
- drama builds during the search - music playing the internal struggle
- writer procrastinating, goes to the bar for just one drink, bartender thinks the idea he has for a book is dumb (his struggle with alcoholism)
- he storms out
- internal struggle < music

#### Scene 2:

- 2nd half of scene shows how the world views alcoholism
- the man steals from a woman and gets kicked out of the bar - looks pathetic, small
- after kicked out - back to internal dialog
- source music - sits at one level of seriousness - no clue if he'll get away with the crime - gets caught, sudden end of source music - then supports humiliation “somebody stole the purse”