Appendix
How to Hear a Movie: An Outline

I. Origins of the music.
   A. Score composed originally for the film.
   B. Score taken from previously composed music.
      1. Raiding the classics: *The Black Cat* (Edgar G. Ulmer, 1934: Liszt, Beethoven et al.); *The L-Shaped Room* (Bryan Forbes, 1964: Brahms: First Piano Concerto); many of Stanley Kubrick's films, including *2001: A Space Odyssey* (1968), *A Clockwork Orange* (1971), *Barry Lyndon* (1975), *The Shining* (1980); many of Bertrand Blier's films, including *Préparez vos mouchoirs* (1978, Mozart, Schubert) and *Trop belle pour toi* (1989, Schubert); see also the use of large portions of Shostakovich symphonies in Russian reissue prints of Eisenstein's silent classic, *Battleship Potemkin* (1925), including the second movement of the Eleventh Symphony (1957) for the sequence of the Odessa-steps massacre; see also the reworking of a piece such as Mahler's First Symphony in Jerry Fielding's score for *The Gambler* (Karel Reisz, 1974).[1]
      2. Raiding the pops, including jazz: numerous Louis Malle films, such as *Le Souffle au coeur* (1971) for jazz; a film such as *Lucky Lady* (Stanley Donen, 1976; music arranged by Ralph Burns) for pop; the use of Scott Joplin rags in *The Sting* (George Roy Hill, 1973); see also below.
      3. Earlier film scores: *Lieutenant Kizhe* (Alexander Feinzimmer, 1934)/*The Horse's Mouth* (Ronald Neame, 1958); François Truffaut's revival of early Maurice Jaubert scores in films such as *l'Histoire d'Adèle H.* (1975) and *Argent de poche* (1976); the insertion of a cue from Jerry Goldsmith's earlier score for John Huston's *Freud* (1962) into that composer's score for Ridley Scott's *Alien* (1979); note that Hollywood "B" movies in particular often recycled musical cues owned by a particular studio.

C. Combinations of original and nonoriginal music: see, for instance, Morricone/Saint-Saëns in Terrence Malick's *Days of Heaven* (1978), which also uses some previously existing country music; Jerry Fielding's allusions to Stravinsky's *l'Histoire du soldat* in *Straw Dogs* (Sam Peckinpah, 1971); Pierre Jansen's allusions to Stravinsky's *The Firebird* in *Juste avant la nuit* (Claude Chabrol, 1971).

II. Original scores: types of music.

A. Classical.

1. General style.

a. Romantic: Korngold, Steiner, Newman, some Waxman, many more; plus some more recent examples such as Georges Delerue, or in pastiche scores such as John Williams's *Star Wars* (George Lucas, 1977).

b. Modern: Rózsa, Herrmann, some Waxman, Prokofiev, Shostakovich, North, much Jerry Goldsmith, and many others.

c. Advanced modern: quarter tones, such as in Henry Mancini's *Wait Until Dark* (Terence Young, 1967) and *The Night Visitor* (Laslo Benedek, 1970); atonality: Leonard Rosenman's *The Cobweb* (Vincente Minnelli, 1955); Pierre Barbaud's *Les Abysses* (Nico Papatakis, 1963); modernistic percussion effects: John Williams's (with Stomu Yamashta) *Images* (Robert Altman, 1972); some of the Pierre Jansen scores for films by Claude Chabrol, including the generally very nontonal sonorities for electric organ, guitar, harp, vibraphone, harpsichord, piano, electric string bass, and percussion, for the 1970 *Le Boucher*; electronic music: Louis and Bebe Barron's *Forbidden Planet* (Fred McLeod Wilcox, 1956); "modern," pointillistic effects with electronic enhancement: Toru Takemitsu's *Woman in the Dunes* (Hiroshi Teshigahara, 1964); miscellaneous: John Corigliano in *Altered States* (Ken Russell, 1980) and parts of *Revolution* (Hugh Hudson, 1985).

d. Imitations of earlier styles and/or of other composers.

e. Other styles, such as minimalism (Philip Glass: *Koyaanisqatsi*, Godfrey Reggio, 1983), New Age (Christopher Young: *Haunted Summer*, Ivan Passer, 1988; Michael Convertino: *Children of a Lesser God*, Randa Haines, 1988; various Brian Eno scores), etc.

f. Musique concrète: Michel Fano's *partitions sonores* for Alain Robbe-Grillet films offer a good deal of musique concrète, with the sounds usually electronically modified or re-created, such as the woodpecker sound in *l'Homme qui ment* (1968).

2. Instrumentation.

a. Full orchestra.

b. Smaller ensembles; chamber groups.

c. Solo instrument; examples: Brian Easdale's solo piano music for *Peeping Tom* (Michael Powell, 1960); Francis Seyrig's solo organ in *l'Année dernière à Marienbad* (Alain Resnais, 1961); Jacques Loussier's solo piano in *la Vie à l'envers* (Alain Jessua, 1965); much of the David Shire score for solo piano in *The Conversation* (Francis Ford Coppola, 1974).

d. Voice.
   1) Chorus; examples: John Barry: *The Lion in Winter* (Anthony Harvey, 1968); Jerry Goldsmith: *The Omen* (Richard Donner, 1976).
   2) Solo; example: Hans Werner Henze: *Muriel* (Alain Resnais, 1963).

e. Electronic; example: Louis and Bebe Barron: *Forbidden Planet.*

f. Special instrumental or vocal colors or effects.
   1) Theremin (an early electronic instrument): Miklós Rózsa in *Spellbound* (Alfred Hitchcock, 1945), *The Lost Weekend* (Billy Wilder, 1945), etc.; ondes martenot (another early electronic instrument similar to the theremin but played on a simulated keyboard): Pierre Jansen in the title theme for *La Rupture* (Claude Chabrol, 1970).
   2) A cappella chorus: David Snell in *Lady in the Lake* (Robert Montgomery, 1947).
   3) String orchestra: Bernard Herrmann in *Psycho* (Alfred Hitchcock, 1960); Antoine Duhamel, with alto flute ad libitum in *Pierrot le fou* (Jean-Luc Godard, 1965); and Richard Rodney Bennett in *Equus* (Sidney Lumet, 1977).
   4) Harmonica: Bernard Herrmann in *The Night Digger* (Alastair Reid, 1971).
   5) Miscellaneous unusual instruments: stainless steel mixing bowls, ram's horn, bass slide-whistle, etc., in Jerry Goldsmith's *Planet of the Apes* (Franklin J. Schaffner, 1968); diverse percussion instruments, Baschet sculptures, human grunting, etc., in John Williams's *Images* (Robert Altman, 1972); electric Jew's harp (*The Sicilian Clan*: Henri Verneuil, 1969), whistling (*Duck, You Sucker*: Sergio Leone, 1972; *Sans Mobile Apparent*: Philippe Labro, 1972), vocalizing soprano (*Once Upon a Time in the West*: Sergio Leone, 1968; *Duck, You Sucker*), etc., in various scores by Ennio Morricone.

3. Use of certain classical models, such as the passacaglia that closes Franz Waxman's *Sorry, Wrong Number* (Anatole Litvak, 1948).
4. Individual style: does the music quickly reveal itself as the creation of its composer (consistency of style)? Which melodic, harmonic, instrumental, rhythmic, or textural elements characterize the work of the particular composer? Rózsa and Herrmann are two film composers whose styles are immediately recognizable.

NOTE: Many of the above categories can be applied to the following musical categories; note also that I tried to limit most of the examples below to music that is used principally in a nondiegetic manner, although this is more problematic for more popularly oriented idioms; and, again, musicals are excluded from consideration.

B. Jazz.

Some major examples: Alex North's *A Streetcar Named Desire* (Elia Kazan, 1951; partially jazz); Elmer Bernstein's *The Man With the Golden Arm* (Otto Preminger, 1955); David Raksin's *The Big Combo* (Joseph H. Lewis, 1955); Miles Davis's *l'Ascenseur pour l'échafaud* (Louis Malle, 1957); Henry Mancini's *Touch of Evil* (Orson Welles, 1958; borderline jazz, plus Latin

pop); Duke Ellington's *Anatomy of a Murder* (Preminger, 1959); Martial Solal's *A bout de souffle* (Jean-Luc Godard, 1959); John Lewis's *Odds Against Tomorrow* (Robert Wise, 1959); John Barry's *Petulia* (Richard Lester, 1968); David Shire's atonal title theme for *The Taking of Pelham One Two Three* (Joseph Sargent, 1974) and his title theme for *Farewell, My Lovely* (Dick Richards, 1975); Mike Figgis's *Stormy Monday* (Mike Figgis, 1988); numerous scores by Henry Mancini and Lalo Schifrin.

C. Popular.

1. Pop tune style.

   a. Without lyrics: David Raksin's *Laura* (Preminger, 1944); Anton Karas's theme played on the zither for *The Third Man* (Carol Reed, 1949); Francis Lai's *Un Homme et une femme* (Claude Lelouch, 1966).

   b. With lyrics: Original: the classic example here is Burt Bacharach's "Raindrops Keep Fallin' On My Head" to back the love scene in *Butch Cassidy and the Sundance Kid* (George Roy Hill, 1969); Michel Legrand's "The Windmills of Your Mind" for *The Thomas Crown Affair* (Normal Jewison, 1968); pre-existing: Harry Nilsson's "Everybody's Talking" in *Midnight Cowboy* (John Schlesinger, 1969).

   c. Pop tunes used both with lyrics and integrated into the instrumental score, as in John Barry's title song for *Goldfinger* (Guy Hamilton, 1964).

2. Rock: the classic example is Bill Haley and the Comets' "Rock Around the Clock" behind the titles of *Blackboard Jungle* (Richard Brooks, 1955); various preexisting rock songs used on the music tracks of *Easy Rider* (Dennis Hopper, 1969) and *Zabriskie Point* (Michelangelo Antonioni, 1969); Pink Floyd's *More* (Barbet Schroeder, 1969), and *The Wall* (Alan Parker, 1982).

3. Country western: Ry Cooder's various instrumental scores for films such as *The Long Riders* (Walter Hill, 1980), probably fit best into this category.

4. Disco.

5. Rap.

6. Miscellaneous.

D. Ethnic.

1. American folk: the Dory Previn/Fred Karlin half-pop/half-folk song, "Come Saturday Morning" (performed by the Sandpipers), heard both with lyrics and in instrumental versions throughout *The Sterile Cuckoo* (Alan J. Pakula, 1969); Joan Baez/Ennio Morricone: "The Ballade of Sacco and Vanzetti" for *Sacco and Vanzetti* (Giuliano Montaldo, 1971).

2. Native American: Leonard Rosenman's use of Native American music and instruments in *A Man Called Horse* (Elliot Silverstein, 1970).

3. Music of India: Ravi Shankar's sitar scores for Satyajit Ray's "Apu Trilogy": *Pather Panchali* (1954); *Aparajito* (1956); *The World of Apu* (1959).

4. Japanese: music by Teiji Ito added in 1959 to the silent *Meshes of the Afternoon* (Maya Deren, 1943).
5. Etc.
6. Tons of pseudo ethnic music.

E. Mélanges and uncategorizable.

1. A score such as Raksin's *Laura*, while based around a pop type of tune, develops the theme in very classical ways.
2. Many scores by Henri Mancini and John Barry in particular move comfortably from pop tunes through jazz (big band) through more modern classical styles (especially in suspense sequences).
3. Many scores by composers such as Jerry Fielding, Lalo Schifrin, and David Shire bring together sophisticated facets of both jazz and classical scoring; see Schifrin's *Dirty Harry* (Don Siegel, 1971), Fielding's *The Big Sleep* (Michael Winner, 1980), or Shire's *Farewell, My Lovely*, for instance. See also Johnny Mandel's *Point Blank* (John Boorman, 1967).
4. An electronic score by a pop group such as Tangerine Dream for *Sorcerer* (William Friedkin, 1977) could just as, if not more, easily be classified as classical rather than pop or rock.
5. Nino Rota's Fellini scores, besides employing both original and previously composed music, often embrace a wide variety of styles and genres.

III. The function of music in the film.

A. The genre(s) chosen for the film.

1. What is the relationship between the genre of the film and the musical genre(s) used in that film? Could another genre (e.g., a classical score rather than a pop score) have been just as or even more appropriate? See the Anton Karas zither tune for a suspense film such as *The Third Man*. See also a film such as Ridley Scott's *Legend* (1985), the American version of which has a Tangerine Dream score, the European version of which has a Jerry Goldsmith score (and runs some twenty minutes longer).
2. What is the relationship between the era, country, etc., the film depicts and the genre? For an odd juxtaposition, see for instance John Corigliano's often ultramodern music for Hugh Hudson's American Revolution epic, *Revolution* (1985). For a thoroughly apropos juxtaposition, see Michel Rubini's *Miami Vice*-ish score for Michael Mann's *Manhunter* (1986).
3. What is the relationship between the era, country, etc., in which the film *was made* and the musical genre(s)? See again Rubini et al./Mann. In a totally different sense, see Korngold/Curtiz.
4. In the case of previously composed music, does the music chosen have any thematic relationship to the diegesis? See John Boorman's use of instrumental excerpts from Wagner's *Die Gotterdämerung*, *Tristan und Isolde*, and *Parsifal* in his 1981 *Excalibur*; the sardonic commentary provided by Rick Wakeman's reworkings of Dvořák's "New World" Symphony for Ken Russell's 1984 *Crimes of Passion*; much more subtly, Tom Pierson's use of a 5/8 meter for Robert Altman's 1979 *Quintet*.

B. The style(s) used within the particular genre(s).

1. What is the relationship between the film and the musical style, both general and personal, chosen? See, of course, Herrmann/Hitchcock, Korngold/Curtiz, Prokofiev/Eisenstein, Rota/Fellini, Jansen/Chabrol, Morricone/Leone, and many others. What if George Lucas had let John Williams write a more modernistic, more stereotypically sci-fi score for *Star Wars* (1977) rather than the neo-Korngold, heroic/romantic music Williams composed? What would *2001* have sounded like had Stanley Kubrick kept Alex North's modernistic original score rather than raiding the classics?
2. What elements of the music are stressed, and how does this relate to the film?
   a. Melody: see Max Steiner's *Gone With the Wind* (Victor Fleming, 1939); note the problem of the four-bar phrase.
   b. Short motifs: see Herrmann's *North by Northwest* (Hitchcock, 1959).
   c. Rhythm: see Lalo Schifrin's *Bullitt* (Peter Yates, 1963).
   d. Instrumental color: see Herrmann's *Psycho*, Korngold's *The Sea Hawk* (Michael Curtiz, 1940), etc.

IV. The use and nonuse of music in the film.

A. Points at which music is used in the film: relationship to the narrative (diegetic) structure.

1. Do the same characters and/or narrative elements tend to get the same themes or motifs (leitmotif technique)?
2. Or do recurring musical themes and motifs seem to have more of a general, mood-producing function?
3. Is the score essentially monothematic, such as in Raksin's *Laura*?
4. Is the music used mostly when there is no dialogue (or narration), mostly when there is dialogue, or in about equal proportions between dialogue and nondialogue sections of the film?
5. Does the music relate to or even imitate, one way or the other, specific actions in the film? This is a device frequently used in cartoons, hence the term mickey-mousing.
6. Even when mickey-mousing is avoided, is there a close coordination between the musical climaxes and/or accents and the action of the film? This has often necessitated the use of the so-called click track for coordinating the musical score with the filmic action.[2]
7. Does the music tend to get used in predictable, dramatic situations (love sequences, suspense, arrival of shark, etc.)? Are there any markedly unpredictable uses of music?
8. Length of musical cues.
   a. Long, as in the Korngold/Curtiz *Private Lives of Elizabeth and Essex* (1939).
   b. Brief, as in the Legrand/Godard *Vivre sa vie* (1962).

c. Both long and brief, as in the Morricone/Leone *For a Few Dollars More* (1965).

9. Volume level of the music.
   a. Soft: Barry/Lester *Petulia* (1968).
   b. Loud.
      1) Effective: Elmer Bernstein's arrangements of Bernard Herrmann for Martin Scorsese's 1992 *Cape Fear.*
      2) Overwhelming: Trevor Jones's contributions, and Michael Mann's use of them, in *The Last of the Mohicans* (1992).

B. The nonuse of music, its diegetic and extradiegetic functions.
   1. Expository passages: most of the opening boat trip in Max Steiner's *King Kong* (Merian C. Cooper/Ernest B. Schoedsack, 1933); the entire first half of the film in Jerry Goldsmith's *Coma* (Michael Crichton, 1978).
   2. To deemphasize drama, as in the scene in Steven Spielberg's *Jaws* (1975) in which two boys cause a scare with a fake shark fin, which is *not* underscored by John Williams's music. Paradox: the use of music often tends to guarantee the affective authenticity of certain filmic signifiers. Therefore, the nonuse of music can go as far as to remove a particular visual signifier, such as the fake shark fin, from the mainstream of the diegetic flow, i.e., the absence of music indicates a narrative "lie."
   3. To emphasize drama, as in the nonuse of Bernard Herrmann's music for the cornfield sequence in *North by Northwest* (Hitchcock, 1959), or the nonuse of John Addison's music for the killing of Gromek in *Torn Curtain* (Hitchcock, 1966).
   4. To heighten "realism": the avoidance of nondiegetic music in favor of various amounts of diegetic music (see below). See *The Last Picture Show* (Peter Bogdanovich, 1971).
   5. As a political statement: the total lack of music in Luis Buñuel's *Le Journal d'une femme de chambre* (1966).

C. The introduction of music into the film.
   1. Nondiegetic music: the apparently total separation of the music track from the narrative universe (diegesis), a phenomenon unique to the cinematic medium.
   2. Diegetic ("source") music: music apparently coming from a radio, jukebox, orchestra, band, etc.
      a. "Phony" source music: it appears to be coming from a source, but is in fact laid in on the music track along with the nondiegetic music. This is generally what is done, as in the two phonograph recordings in *Vertigo* (Hitchcock, 1958).
      b. "Real" source music: music coming from a source and recorded live with the dialogue and sounds. Example: the jukebox "swing" by Michel Legrand for Godard's *Vivre sa vie* (1962).

3. "Narrative" music: music that plays an active role in the film's narrative (or in some cases antinarrative) structure and is performed in whole or in part by character(s) contained within that structure. The music is often integrated into the nondiegetic score as well, particularly for classical music. Note that I have invented this category as an entity separate from the film musical, in which characters often break into song and/or dance with little or no diegetic justification. Nonetheless, numerous film musicals, from *The Jazz Singer* (Alan Crosland, 1927) to *Three Little Words* (Richard Thorpe, 1950) and beyond, do in fact offer solid diegetic justifications for their song and/or dance routines.
   a. Classical music.
      1) The Cello Concerto by Korngold for *Deception* (Irving Rapper, 1946).
      2) The piano concertos by Herrmann for *Hangover Square* (John Brahm, 1945) and by Roy Webb for *The Enchanted Cottage* (John Cromwell, 1945).
      3) The solo piano "Appassionata" by Franz Waxman for *The Paradine Case* (Hitchcock, 1947).
      4) Brian Easdale's "Heart of Fire" and ballet music for *The Red Shoes* (Michael Powell, 1948).
      5) Franz Liszt's "Mephisto Waltz" in Jerry Goldsmith's score for *The Mephisto Waltz* (Paul Wendkos, 1971).
      6) Beethoven, Rossini, et al., sometimes played through synthesizers, in *A Clockwork Orange*.
      7) Alfredo Catalani's aria from *La Wally* in *Diva* (Jean-Jacques Beineix, 1982).
   b. Popular music, etc.
      1) Hundreds of films in which a character, more often than not female, performs (or is dubbed in) a song on stage, in a nightclub, etc. Examples: Rita Hayworth in *Gilda* (Charles Vidor, 1946); Marlene Dietrich in numerous films; etc.
      2) Franz Waxman's song "Lisa," which acquires lyrics only at the very end of *Rear Window* (Hitchcock, 1954).
      3) The Jay Livingston/Ray Evans "Que Sera, Sera" in *The Man Who Knew Too Much* (Hitchcock, 1956).
      4) Michel Legrand's "*Cri d'amour*" and various improvisations in *Cléo de 5 à 7* (Agnès Varda, 1962).
      5) The integration of various rock groups in a nonmovie-musical way into the filmic action: The Beatles' *A Hard Day's Night*, *Help!* (Richard Lester, 1964 and 1965), and the animated *The Yellow Submarine* (George Dunning, 1968); The Monkees' *Head* (Bob Rafelson, 1968); The Rolling Stones' *One Plus One* (Jean-Luc Godard, 1968); Alan Price and his group's *O Lucky Man!* (Lindsay Anderson, 1972).

6) The various country western songs integrated into the action of *Nashville* (Robert Altman, 1975).
7) Richard Baskin's songs integrated into the action of *Welcome to L.A.* (Alan Rudolph, 1977).
8) The classical (by Tom Pierson) and rock numbers performed in *A Perfect Couple* (Robert Altman, 1979).

4. The slippage of diegetic music into nondiegetic music. Examples: *North by Northwest*: André Previn's quasi-Muzak to Bernard Herrmann's love theme in the dining-car sequence; *Silver Streak* (Arthur Hiller, 1976): Mancini's love theme moves from a cassette player in the train's roomette to the nondiegetic music track.

D. Relationship of music to nonnarrative elements of the film, such as the editing, the vocal ranges of the actors and actresses, etc. Note that most traditional films deliberately avoid coincidence between the rhythms of the music and the rhythms of the montage.

E. Overall musical profile: the total number of musical cues, their length, genre, composer, etc. The cue sheets kept by ASCAP are extremely useful for this.

V. Miscellaneous.

A. The relationship of the composer to the film.

1. Was the score done after the rough cut was finished, as is generally the case, or was the composer involved in the film at an earlier stage?
2. Were at least some of the filmic sequences timed to fit the music, rather than vice versa? See Herrmann's "Breakfast Montage" in *Citizen Kane* (Orson Welles, 1941).
3. What kinds of indications were given to the composer as to what kinds of music were desired, and where?
4. Was a scratch or temp track (previously composed and recorded music laid in on the music track of the rough cut) used?
5. Was there a discarded score? Examples: Alex North for *2001* (Stanley Kubrick, 1968); Bernard Herrmann for *Torn Curtain*; Henry Mancini for *Frenzy* (Hitchcock, 1972).
6. Was additional music composed by another composer after the completion of the principal score, as happened with the Bernard Herrmann score for *The Magnificent Ambersons* (Orson Welles, 1942)?
7. Experiments, such as Miles Davis and his musicians improvising the score for *l'Ascenseur pour l'échafaud* as they watched screenings of certain sequences.

B. Important composer/director collaborations. Examples: Korngold/Curtiz; Herrmann/Hitchcock; Rota/Fellini; Jansen/Chabrol; Morricone/Leone; Shore/Cronenberg; et al.

C. The composer's profile.

1. Is he or she principally a film composer (as is generally the case in Hollywood) or a nonfilm composer such as Aaron Copland or Sergei Prokofiev doing film work as well?
2. Schooling, teachers, influences, etc.
3. Style(s).

4. Versatility: ability to work in diverse genres. See composers such as Goldsmith, Williams, Legrand, Elmer Bernstein, et al.
5. Did the composer have any other function (director, actor, etc.) in the making of the film?
   a. Producer: Charlie Chaplin.
   b. Director: Chaplin, Noel Coward, John Carpenter, Mike Figgis.
   c. Writer: Chaplin, Coward, Carpenter, Figgis.
   d. Actor: Chaplin; Coward in *In Which We Serve* (1942); Herrmann as conductor in *The Man Who Knew Too Much*; Michel Legrand in *Cléo de 5 à 7*; John Barry as conductor in *Deadfall* (Bryan Forbes, 1968); Georges Delerue in *les Deux Anglaises et le continent* (François Truffaut, 1971); John Lurie in *Stranger Than Paradise* and *Down By Law* (Jim Jarmusch, 1984 and 1986).

D. The involvement or noninvolvement of an orchestrator and/or an arranger.
E. Political implications of film music, both on a general and on a per-film basis; see Hanns Eisler, Robbe-Grillet, et al.
F. Commercial implications of film music.
   1. To what degree does or can a given score add to or subtract from the popularity of a given film?
   2. The marketability of a pop tune (on recordings and/or sheet music) and/or the entire musical score (on recordings).
G. Documentation: availability of scores, printed or in manuscript; original music-track recordings; letters; interviews; etc.