



FILM MUSIC NOTES



ROBERT ROUNSVILLE - TALES OF HOFFMAN

MARCH - APRIL 1951

VOLUME X NUMBER IV

FILM MUSIC NOTES

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MOTION PICTURE COURSES The spring list of new classes offered by the University of California Extension Division at Los Angeles includes Writing for the Screen, History of Motion Pictures, The School of Public Relations and Communications. Boston University has started a Wednesday evening course devoted to the development of motion pictures illustrated by the screen masterpieces of American and foreign directors. The class is especially designed for teachers, public relations personnel and others interested in the history of motion pictures.

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SHORTS 20th Century-Fox is preparing a series of shorts on famous paintings and their creators, to be distributed by Art Film Productions, Inc. The backgrounds and works of great artists will be filmed in Europe this spring. The series will be photographed in color and each of the subjects will be a complete story in itself. This is in line with the company's policy of bringing to the screen cultural and artistic films dealing with great musicians and concert artists. A series of films on religious themes will also be made in this general pattern.

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AARON COPLAND Aaron Copland, composer of the film scores for THE RED PONY and THE HEIRESS has been chosen for the Charles Eliot Norton professorship at Harvard University next year. The chair was held this year by Prof. Paul Hindermith of the Yale School of Music. Mr. Copland won the Pulitzer Prize in music in 1946 for his ballet, Appalachian Spring, and in 1949 for his film score for THE HEIRESS. He is in Rome at present as a composer in residence at the American Academy.

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1951 HOLLYWOOD ACADEMY AWARDS Best Scoring of a Musioal Picture - -ANNIE GET YOUR GUN Adolph Deutsch and Roger Edens. M. G. M. (FILM MUSIC NOTES, VOLUME IX, No. 5.
Best Scoring of a Dramatic Picture - - SUNSET BOULEVARD Franz Waxman, Paramount.
Best Song - MCNA LISA by Mack David, Al Hoffman and Terry Livingston from CAPTAIN CAREY, U. S. A. Paramount.
Best Cartoon - - Gerald McBOING BOING - - Score by Gail Kubik. United Productions of America, Columbia. (FILM MUSIC NOTES, Volume X, No.2.)
Best 2 Reel Subject - - BEAVER VALLEY --Score by Paul Smith. Walt Disney-RKO-Radio. (FILM MUSIC NOTES VOLUME X NO. 2).

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JOHN HUNTLEY John Huntley, British correspondent for FILM MUSIC NOTES will be in the United States the last two weeks in June and will be available for lectures on British Films and Film Music. During the past winter at the London University, he has been giving a series of lectures listed in detail on the last pages of this issue. He is the author of several books on film music. Mr Huntley may be reached through the office of FILM MUSIC NOTES.

Lawrence Morton

Although Miklos Rozsa is a very genial and charming gentleman, with a ready and sometimes mordant wit, he occasionally finds it advisable to cloak his social talents beneath the professorial dignity that is his by virtue of a doctor's degree and a chair on the faculty of the University of Southern California. When he wears this prim and proper manner it is difficult to believe that he is the film composer who climbed to the top rank of his profession as an expert in music for oriental romances and psychological melodramas. Yet he actually won his first suc-



cesses with the scores for Alexander Korda's *THE THIEF OF BAGDAD* and *THE JUNGLE BOOK*. On the whole his musical orientalism was of the synthetic sort promulgated by the Rimsky-Korsakoff circle. This was no detriment to popularity, although it was roundly condemned by the avant garde critics of the "little magazines," who apparently did not realize that genuine oriental music would have been completely out of place in films that were themselves unauthentic in every oriental detail. *JACARE*, which was like its predecessors but with a Brazilian coloring, ended the exotic phase (1940-42) of Rozsa's film career, except for *SCHEHERAZADE* (1946), Universal's film based on the early life of Rimsky. It was not a very good film, but it was said by a wag that Rozsa had earned it by his disservice to the Orient.

With *SPELLBOUND* he made himself an authority on the musical representation of psychotic states. At the same time he made the theremin the official voice of neurosis. This

unmusical instrument, once described as the collective voice of forty thousand wailing women, had been used in films many times before. But no one had chosen just the right moment to associate its banshee howl with the anguish of a disordered psyche. And no one had had the foresight, or the luck, to use it in a film starring Ingrid Bergman. Miss Bergman, the theremin, and disordered psyches rose together to new heights of popularity.

SPELLBOUND won Rozsa the 1945 Academy Award. It threatened also to set the course of his future. He was "typed." The theremin became his hallmark just as the sarong had become Dorothy Lamour's. Fortunately, however one more picture, *THE LOST WEEKEND*, proved to the front offices what musicians (Rozsa above all) knew instinctively, that the theremin had had its brief day of glory and that it was now time to turn off the electricity. Rozsa was now able to move on to more normal cinematic tasks, such as composing music for plain murder stories like *THE STRANGE LOVE OF MARTHA IVERS*, *THE MACOMBER AFFAIR*, and *THE KILLERS*.

With *A DOUBLE LIFE* he returned atavistically to psychiatry, but this time without benefit of the theremin.

Rozsa is Hungarian born and German educated. His musical traditions are thus middle-European, though they have been seasoned with French and even some Russian influences; and they date principally from the early twentieth century. The most conspicuous elements of his style were pointed out by Robert Nelson in a brief but illuminating discussion of the score for *THE KILLERS*: "neurotic, violent emotionalism . . . sharp accents, fragmentary rhythms, melodies of tortured chromaticism . . . thick and powerful (textures) . . . an insistence upon small melodic figures, sometimes treated sequentially but more often in a kind of modified repetition . . . a harmonic style compounded of dominant-centered tension chords, chromaticism, and general indefiniteness of key." * Dr. Nelson's analysis is accurate, and it could be accepted as an authoritative generalization were it not for another stylistic element that has become prominent in scores composed later than *THE KILLERS*.

A new element, to be added to Dr. Nelson's enumeration, is polyphony. This texture permeated much of the Concerto for String Orchestra (1943), where it unfortunately smacked slightly of the academic. * * Rozsa's preoccupation here with canonic and fugal devices resulted in a kind of emotional dryness that was curiously at odds with the sumptuous sound of the Concerto as a whole. But where an undue emphasis on counterpoint was a weakness in the Concerto, a necessarily limited use of it has strengthened the film music immeasurably. It was in the score for *A DOUBLE LIFE*, particularly in the theatre music in concerto grosso style accompanying the *OTHELLO* scenes, that this writer first became aware of any significant use of polyphony. In subsequent scores it became increasingly noticeable, and there are full-fledged fugatos in the scores for *THE SECRET BEYOND THE DOOR* and *THE NAKED CITY*. Now there is nothing especially virtuous in the writing of fugatos, and I cite them only to indicate the kind of change that has taken place in Rozsa's musical thinking. It is not an exaggeration to say that the large, sustained brass sonorities typical of the earlier scores are now being dissolved into their component parts and given linear configurations. This marks a shift from luxury of sound to muscularity, from static sonority to forward motion, from the eloquence of rhetoric to the eloquence of gesture. In part it answers the need, in film music, for a stricter and more formal logic than that provided by the Wagnerian symphonic style that has for so long dominated film music. It is perhaps not possible to find in Rozsa's music a consistent line of development in these matters. Like every film composer with a new idea, he has advanced cautiously, and within the limitations imposed by each film. But if one compares the *SPELLBOUND* music with that for *ASPHALT JUNGLE* it becomes immediately apparent that Rozsa has not stood still for six years. He is moving in the same direction as the more progressive of his colleagues. This is in every way a hopeful sign and it could conceivably have the result of bringing film music more in line, stylistically, with the best trends in contemporary concert music.

Rozsa is now in England recording the score for *QUO VADIS*. He outlined some of the problems of scoring this film in a paper read recently before the California chapter of the American Musicological Society. Like all historical films, *Quo Vadis* poses the problem of what to do about period music - in this case the music of Nero's

Rome. Since very little is known about it, absolute authenticity is of course impossible. Rozsa's solution of the problem is the result of careful research and much thought, and the results are certain to be interesting. Also, they are likely to be controversial. When the arguments begin, Rozsa will be ready, armed with the dignity of his doctor's degree and the authority of his professorship.

* Nelson, Robert U. "The Craft of the Film Score". THE PACIFIC SPECTATOR, Vol.I, No. 4, Autumn, 1947.

** Rozsa has kept up his interest in concert music. Beside the Concerto he has composed in recent years a Piano Sonata (1948), a String Quartet (1950), and many smaller pieces. This aspect of his musicianship was reflected in the excellent taste with which he handled Chopin's music in A SONG TO REMEMBER.

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(From time to time we hope to print a film composer's account of his present activities and plans. Franz Waxman, Academy Award winner for his score for SUNSET BOULEVARD tells here how he intended to spend his summer.

* * * * *

MESSAGE FROM FRANZ WAXMAN

After coming back from Europe last fall, where I conducted the Dutch Radio Philharmonic Orchestra in Amsterdam and visited most of the European festivals, I began scoring for Paramount on the remake of Theodore Dreiser's AMERICAN TRAGEDY, which is now called A PLACE IN THE SUN. After finishing this picture, I will write the score for a picture at Fox called DECISION BEFORE DAWN. This picture was made entirely in Europe, and was actually photographed in the ruins of bombed-out German cities. It promises to be a very exciting film.

After finishing this, I will write an original score for a picture at RKO entitled THE BLUE VEIL. This, however, will not come up until after my Festival concerts. This is the fifth year of the Los Angeles Music Festival, and we are planning three big concerts on May 29th, June 5th and June 12th. The first one is a concert of contemporary music, featuring the Second Symphony by Leonard Bernstein. The third one is the first performance of Gustav Mahler's Third Symphony in this city. All three concerts will be conducted by me. I am enclosing a pre-season announcement of the Festival.

The detailed preparation of the Festival takes much of my time, especially when part of it is taken up with writing motion picture music. After finishing my RKO picture, I am going to Europe for three months, mostly to compose, but will also probably have a few guest-conducting engagements. I shall be back in the States at the end of September to report to Paramount Studios for an assignment.

TALES OF HOFFMAN

R. F. Deke

It seems rather superfluous to add to the praise that has greeted this production of Offenbach's opera, **TALES OF HOFFMAN**, but if you have to travel a hundred miles - see this film!

There's really not much more that can be said about Offenbach's score. It is a fine piece of work, though one would hardly suspect that it was written while Wagner was writing Parsifal, the last of his stage works. The style is highly tonal throughout. The score is laid out in typical opera "number" fashion. The orchestration and melodic line are highly expressive, and stageworthy in the highest sense.

Sir Thomas Beecham's interpretation of the score is admirable. Always lively, romantic, fantastic (for this is after all a fantastic opera in a production that takes advantage of every opportunity for fantasy.) It is a real tour de force of stage intelligence.



Moirá Shearer as Olympia

I must say something about Dennis Arundell's translation. In these days, when most vocal scores published in this country are full of fifty year old translations that sound like a hundred, it is a pleasure to hear understandable contemporary English sung by a cast that knows what the words mean.

As to the singers - - Robert Rounseville, the Hoffman, who does the role at New York's City Center in French, gives a really fine performance. Full of color, and apt color, his voice is more than just "tonally persuasive" - it is dramatic. Ann Ayars, another of Sir Thomas's importations from the City Center does an excellent performance as Antonio in the third act. If I have any fault to find, it is with Sir Thomas's habit of bringing in to his recordings English singers who sound as if they had done nothing all their lives but sing in the choir-loft, occasionally being rewarded with some solo passages from some inferior oratorio. These dry, undramatic voices are the one sore spot, since the Royal Philharmonic Orchestra played with brilliance and a beautiful overall sound, and the Sadler's Wells Chorus actually sounds interested in what it is doing.



Woman in the Shell
Ludmilla Tcherina as Guilietta

Monica Sinclair, who sings Hoffman's companion Nicklaus, is very good. A small voice, well used, she still seems to have a little trouble with her high notes. Dorothy Bond, the Olympia, sang nicely mechanically in true automaton style, but with an occasional tendency to go off pitch. Margherita Grandi, as the courtesan Giulietta, did a very capable job. (She's been around for quite a while now.) I was especially pleased by Bruce Dargavel, who sings the three villains, Coppelius, Dapertutto, and Dr. Miracle. He is the possessor of a virile, mobile voice with an excellent top, and sings with color, taste, sense and fire. Graham Clifford, who is Spalanzani and Franz, struck me as being out of place, and better suited for Gilbert and Sullivan. Owen Brannigan (Hermann and Crespel) impressed me, especially as Crespel.



SIR THOMAS BEECHAM



Antonio and Hoffman

As has been shouted from all available housetops, the singers do not act, with the exception of Mr. Rounseville and Miss Ayars. The acting is done mainly by members of Sadler's Wells, with Pamela Brown ("The Lady's Not For Burning" as Nicklaus. Considering the immense difficulty in attempting such a feat, the synchronization of the actor's lips with the singing is just about unbelievable.

And one word about the recording: remarkably faithful. A thoroughly musical job. As is all too common, the orchestra is often cut down too far, but outside of this - an exceptional piece of work-

Any one who reads "LIFE" has an extremely small idea of what the production looks like. It's beautiful, and so much more! As may be suspected, I regard this film as a high accomplishment. SEE IT!

TALES OF HOFFMAN .. London Films--Lopert. Written, produced and directed by Michael Powell and Emeric Pressburger. Co-starring Moira Shearer, Leonide Massine, Robert Rounseville and others. Music by Jacques Offenbach, conducted by Sir Thomas Beecham. Technicolor.

TERESA

David Epstein

The score of the new Fred Zinnemann film TERESA is a rare example of a rarely practiced technique. Its supreme restraint and economy illustrate what may best be called an architectural approach to film music; each musical member if an integral part of the entire film structure, essential to its support.

The film opens cold, on a close-up of a middle-aged woman interrogating directly into the camera- - "Did you work this week? Did you look for a job? Did you refuse any employment?" There is a simple title card and then a swift, bold sweep revealing line upon line of applicants at a Federal Security Office. A young man hesitates to answer, breaks down and runs - - out of the office, under an elevated, down the street. A narrator's voice: "His name is Philip Case; his occupation is running away." That's all that's needed. The music supplied the rest.



Bill Mauldin as a GI soldier and Pier Angeli as a young Italian girl, race through the streets of the little mountain village of Scascoli during a scene from TERESA.

A highly dramatic statement of a Flight Theme has set the story. Its recurrence at successive flights - - from a combat post in Italy, - from his mother's discovery of his unannounced marriage, - from his first try as door-to-door salesman - - are as decisively important as its first statement.

There is a Love Theme of woodwinds that supports Philip's first meeting with Teresa, their first night together in New York, their reconciliation in a Bellevue maternity ward. The mother's stifling tenderness and repeated assurance to Philip that there's no need to rush, no need to struggle is put across by the music as much as by the camerawork and dialogue.

Significantly, the music doesn't accompany the screen action. It plays against it, and the counterpoint makes high drama. The private love-making of newlyweds on their first night together plays against the free strumming of a single guitar. Their public jubilation -- holding hands at a fountain, buying some flowers, seeing the sights of Rome -- plays against the raucous strident music of a street band. When a ship-load of war brides debark there is a pleasurable absence of fifty violins-a-la-Hollywood. Instead, an off-screen band blares out "There'll Be a Hot Time in the Old Town Tonight!"

The music runs for a little more than one-fifth of the picture. It makes a few conventional bridges and one attempt at characterization less successful than the rest - recurrent hillbilly themes played against the father whom the son had long rejected. It lets the decision-making scenes play bare, thus heightening suspense. But once the decision is made the music whips the result to a gallop down the home stretch.

The ways and means of this outstanding score are a text on film music. Always there is understatement, and never a redundant repetition in the music of what has already been made fully explicit by other members of the film structure. Its good to welcome another performance by Jack Shandlin, musical director, and Louis Applebaum, composer. This is the same team that contributed so much to the success of LOST BOUNDARIES. The round-the-corner lines at the boxoffice of TERESA'S New York showcase are in for another treat of film music at its dramatic best.

TERESA .. Metro-Goldwyn-Mayer. Pier Angeli, John Ericson. Director, Fred Zinneman. Music Director, Jack Shandlin. Music Score, Louis Applebaum.

David Epstein wrote the screen play for the New York Philharmonic sequence in OF MEN AND MUSIC.(20th Century-Fox)

LULLABY OF BROADWAY

Milton Kraus

One might paraphrase that old platitude - "the play's the thing" - by saying - "the music's the thing", - in summing up this picture. For here, in effect, the music saves the picture from being a complete washout.

Given a very weak, maudlin plot to work with, containing implausible situations, it is to the credit of the music department and the two principals, Doris Day and Gene Nelson, that they rose above the morass they might have fallen into, and turned out a very listening result.

Culling some of the best tunes from Tin Pan Alley, the producers have evolved an ear and eye-filling spectacle, - if we forgive the plot. The dance routines are all fresh and lively and the music aids and abets them to the hilt.

Ray Heindorf, the musical director, is no doubt responsible for the excellent background music, and Frank Perkins has done a first-rate job on the orchestrations. Stylistically, the music runs the entire gamut from Hollywood lushness to present day Bop. And while we are on the subject of credits, kudos are due the wonderful Page Cavanaugh Trio, who are spotted in this picture. The boys sing as well as play, and do a great job of backing Doris Day and Gene Nelson in one big scene. Also, a great big vote for the excellent piano work done by Buddy Cole in the "Somebody Loves Me" number with Doris Day.

In closing, I would like to digress for a moment and talk of the abuse of poetic license that has been taken by Hollywood time and time again. I refer to the "reality vs. imagination" situation that arises when one suddenly hears an orchestral background that comes out of nowhere to accompany a vocalist or dancer. This was especially disconcerting, at least to me, when the scene started with a piano or the Page Cavanaugh Trio, for example, and was then taken over by a studio orchestra on sound track, while the eye still saw the original accompanying piano or trio. Why?

The piano and trio were very believable in the specific scenes. They did not have to be augmented by the unseen studio orchestra on sound track, which, to my mind, spoiled the reality of the scene.

On the other hand, in the opening scene of the picture, when the studio did have a chance to be musically faithful to reality, we saw an orchestra, evidently accompanying Doris Day, but heard instruments on the sound track which were not in the orchestra. Mr. Somebody or other, your musical slip is showing!

If this is picayune quibbling, I can only defend it by saying that in my opinion, such licenses and slips detract from the artistic merit that this picture possesses.

LULLABY OF BROADWAY.. Warner Brothers. Doris Day, Gene Nelson. Director, David Butler. Music Director, Ray Heindorf.



PAGE CAVANAUGH TRIO

THE BRAVE BULLS

Robert Abramson

In a film concerning itself with bulls and bullfighting, one might expect a watered down version of Iberia, or an overdone arrangement of any Frenchman's Rhapsodie Espagnole. Instead, someone has had the extraordinary insight to make use of native material in its original musical version, and played by average native musicians.

Rarely does folk music, without harp glissandos and a full brass section playing fortissimo, add anything to a dramatic situation, except color. Here, the usage is extended to underline dramatic tension.

Most of the music consists of a Mexican bullfight band, similar to our college football bands, playing a march known in that locale as the "Virgin De Maraceno". The band itself is a second rate organization in which the trumpet player has the dubious honor of playing solo melody on the top floor of his instrument.

As is usual in this type of band, the clarinets are never really sure of their intonation, and the brass add a raw enough timbre to make the whole ensemble as tense and exciting as the bullfight it accompanies.

With the exception of some improvised and meandering guitar strumming for a love scene, the rest of the music is fragmentary, as befits a tour of plush nite-clubs and low dives.

THE BRAVE BULLS . . . Columbia. Mel Ferrer. Produced and directed by Robert Rossen. Music Director, Morris Stoloff. Composer, Mario Tedesco.



TALKING BACK

David Raksin

A Hollywood Composer States Case for His Craft.

As a man who long ago discovered that ASCAP is an anagram of ASPCA, and who is therefore against flogging of dead cats, I wish to point out that most anti-Hollywood generalizations will simply not hold water. It is quite disconcerting to find people who ordinarily shy away from generalizations leaping to embrace the obvious and tiresome canards about Hollywood.

From this ever-so-witty viewpoint, the Hollywood composer is a man who uses thirds and sixths because he hasn't yet discovered fourths and fifths, and because Benjamin Britten has a prior lien on major sevenths and ninths. He is a man who can be counted upon to use the noble French horn for any scene with more than three trees in it because - well, has anybody ever thought that he might use it because he likes it? He is also a laggard who is dallying till G. Schirmer finds it profitable to publish a popular folio called "Twelve-Tone Songs the Whole World Loves" before he will venture to score pictures in that idiom.

The implication, so often and so clearly given by our "serious" brethren, that we of Hollywood do not deserve to rank with them on the basis of quality alone is based on another generalization - one which few people have the authority to make. Aaron Copland, who seems to commute between Hollywood and New York, once said to me: "Sometimes in the middle of a concert of new works in New York, I say to myself: What's all the fuss about? The boys in Hollywood do this better every day in the week and think nothing of it."

Film music fulfills at least one requisite of greatness: the only musicians who do not seem to have unlimited time and inclination to criticize it are those who are too busy writing it. Which is too bad, for they are certainly best equipped to criticize, knowing not only its precise faults, but also the underlying reasons.

Far be it from me to say that all movie music is good. Much of it is banal, inept, slavishly following the picture - though, as often as not, too good for it. Its avowed purpose, to help realize the meaning of the film, even when achieved, does not excuse a hackneyed score. But is bad music found in Hollywood only?

Many foreign films have bad scores; most of them we do not get to see and hear. And of the good ones - perhaps William Walton's fine, romantically conceived and wonderfully apt score for Olivier's HAMLET will finally put to rest one of the pet notions of film music's detractors: that only music written in the barest of contemporary styles is worthy of consideration.

In the music of documentary films we can hear and see what happens to serious composers when they undertake to write for the screen. Some scores are, of course, first rate. But considering the great freedom of expression allowed the composers of these (in contrast to the Hollywood composers, who must frequently conduct guerilla warfare in the underbrush of contemporary harmony and counterpoint) the percentage of good scores is remarkably small.

I have always felt that it takes a genius to make an orchestra sound bad; apparently some of the documentary boys have what it takes. They sneer openly at our occasional pointing up of visual cues, yet some of their best moments are often more Mickey Mouse than music. And when they cast loose and write freely, the resulting scores are apt to have a fair share of all the virtues of film music except the indispensable one of relevance.

The widely praised use of folk music would serve its all too frequent purpose of disguising thematic poverty far better were it not usually so inexpertly done. And the ersatz, the corny imitation jazz! The terrible 1923 "Shimmy-Fox", which always sounds as if it should be called "I've Got Those Fasahnenstrasse Blues Again!" Even that old standby of the composer, the battle scene, is not safe, since it is apt to be overshadowed by the open war-fare between the visual image and the music.

Picture music has come a long way since the days when that bright tenet, "If you notice the music, it's not good" was all but an axiom of the Production Code, and when it was confidently stated that no good film music could have meaning or validity apart from its association with the visual image. Today there is some music written for pictures which makes very good sense on the basis of material, form, instrumentation - in short, as music. Paradoxically, it is the ordinary music lover who is now beginning to respond to the better movie music, while the critic usually inters the good with the bones of the bad, with the off-hand remark that it is beneath his notice.

We are composers like other composers - heirs to the same traditions and problems, followers of music as a way of life, who ask only that our music be judged fairly and objectively. (by permission of New York Times)

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THE SCOPE OF FILM MUSIC EDUCATION

Delinda Roggensack

Music is in our schools because the American people want it there. Audio-visual aids are in the program for the same reason. People are willing to pay for these programs, but they are also bringing about an increased demand of proof of "value-received" on the investment.

There are many who place education in the same class with the "old time religion". On the other hand, thinking people support traditions in education no more than they support traditions in transportation, communication, manufacture, and clothing. Thinking educators realize that it is important to see the good and bad features of modern education at least as soon as a thinking public. As a result, educators have re-adapted or changed organization, techniques, and materials. One of developments has been the use of audio-visual instructional units.

In defining Audio-Visual Instruction, let it be understood first, that it is nothing new, and second, that it is not a separate subject. It belongs to all instruction. It is a part of a teaching method designed to aid in the presentation of knowledges, concepts, and ideas in all phases of education in order that they may be more clearly understood, appreciated and applied. They complement or supplement instruction in all areas.

These devices are not self-contained nor will they ever replace day-by-day effective texts, teaching techniques, or first-hand information. Mr. W. S. Hockman in his article "The Educational Film : "Visual Aids or Visual Teacher" says "The film (or aid) must be developed and then used with its own inherent and unique powers. . . not just to give pupils a gentle shove as they shuffle along in old processes, but to provide primary and direct learning experiences for them."

There are two extremes among educators. There are those who believe that only that which disciplines, that which is distasteful, stodgy and difficult is the most educative. They were the ones who named such subjects as Music, Art, Drama, and Physical Education as the "fads and frills of modern education." They are the ones who would call the modern instructional aids "soft pedagogy". The "fads" have moved from the extra-curricular into an important place in the curriculum. There is another group of educators who seek to entertain that the school may be a constant utopia where pupils are never called to account for accomplishment. They rely on a certain kind of educational osmosis to be gained from all of the gadgets possible.

The real teachers, - the visual teacher, - lies between these two. The most effective utilization of aids calls for a very clever teacher. Films, - or any other aid for that matter, - are not designed to amuse, but rather to arouse interest and curiosity, the two best motivations for good learning that education has been able to find. They are not "cheap tricks to lure the pupil into learning," but they serve as a springboard for further study.

While educators have been cognizant of the value of modern aids, it took the educational work and the surveys of the armed forces in the last war to awaken and indifferent public to the possibilities of such short-cuts. As a result, the increasing size of budget allowances for such tools has been almost phenomenal.

The music field, while first to capitalize on recordings and radio, was slowest to realize on films, not because music educators lacked the imagination to grasp the implications, but rather because producers hesitated on account of the need for a more careful treatment of sound, and consequently greater cost of production than required in any other area. But now, this step-child of the film world is coming into its own, and with the wealth of recordings, recording devices, radio, films (both educational and entertainment) and now television, we have within our grasp the unlimited powers to give to our children the great culture that is our heritage.

EVALUATION OF SOUND FILMS FOR MUSIC EDUCATION

University of Nebraska

A project for the evaluation of sound films for use in music education was begun two years ago at the University of Nebraska under the direction of David Foltz, Associate Professor of Music. This project was begun out of a local as well as national need for:

1. A survey of existing music education films.
2. An evaluation of each film as to; (a) Subject matter. (b) Educational purpose. (c) Age level. (d) Production date. (e) Length. (f) Availability. (g) Cost. (h) Use.
3. A need for published lists plus evaluations to be available to all schools to aid in selections of suitable films for aid in the teaching of music.

The findings of these evaluations have been published in a booklet called "Evaluation of Sound Films for Music Education", and the first supplement to this booklet which has just been released by the University Extension Division of the University of Nebraska. This booklet and its supplement contain well over a hundred evaluations of all types of films that have to do with the teaching of music appreciation and history. Some of these films are old and some are new. Some evaluations are favorable and some are unfavorable, but all attempt to give a short, accurate representation of what the film is about and what it can do and what age level it can be used for. These films have been evaluated by music education classes, by teachers with experience, and actually tried out in front of various age levels of students in schools. A brief notation in the front of the first evaluation booklet tells of ideas on how to present the materials and the various points to use in following up on the showing of films as well as the preparation beforehand by the teacher. This booklet and series of supplements have been made available to all music educators or anyone interested in films that pertain to music in education and can be obtained by writing to the University of Nebraska, bureau of Audio-Visual instruction, Architectural Hall, University of Nebraska, Lincoln 8, Nebraska. A small fee is charged, to cover mailing and handling, of one dollar. This includes the supplementary issues. This is as thorough an evaluation booklet and as good an organization as is on the scene at this moment. It will be continued through the rest of the year as the need exists.

Further experimental work is being done at the University in production of film strips for use in the teaching of music. Several have been completed all ready on the various instruments such as brass, strings, woodwinds, and percussion. These are all available at the former address, Lincoln, Nebraska and are for sale only. Information can be gotten by writing the agency.

The University of Nebraska enjoys having one of the largest film libraries in the country in all areas of educational films other than music, and the library has given its complete cooperation to the furthering of films in music education. It has built up its own library of music films till it has one of the most complete in the country which is made available to Nebraska and surrounding territories. Staff members who contributed considerable time and energies into the advance of music education films in Nebraska are Mr. James Taylor, Director of Audio-Visual aids; Mr. Robert Stepp, Instructor in Brass instruments; Mr. David Foltz, Associate Professor of Music Education.

SYLLABUS OF A COURSE OF NINE LECTURES

on
MUSIC AND THE CINEMA

by
John Huntley

UNIVERSITY OF LONDON
UNIVERSITY EXTENSION COURSES

LECTURE I A SHORT HISTORY OF INCIDENTAL MUSIC

Music for Occasions. The Church. The Royal Courts. The Masque. The Dance. The Theatre. The Cinema. The Four Basic Uses of Music in Films. The Silent Film.

(Gramophone Records: Royal Fanfares (Arnold Bax); Midsummer Night's Dream (Mendelssohn); Coronation Anthem "Zadok, The Priest" (Handel); Peer Gynt (Grieg); Music for Ballet and the Theatre; Music for Silent Films.

Films: "How Talkies Talk"; Silent Film Extracts).

LECTURE II THE FILM AS A RECORDING INSTRUMENT OF MUSICAL PERFORMANCE

Selection of the Music. Limitations of the Sound Track. Acoustical Problems. Historical Values.

(Gramophone Records: Appassionata Sonata (Beethoven); Operatic and Orchestral Sound Track Recordings.

Films: "Myra Hess" (First Movement of Beethoven's Appassionata Sonata); "Musical Instruments of India"; "Hymn of Nations" (Sinfonietta from "Forza Del Destino" and "Hymn of Nations"; Verdi).

LECTURE III THE ADAPTATION OF EXISTING MUSIC FOR FILM PURPOSES. (1).

Relationship between Movement, Colour and Music. Visual images cut to music. The incorporation of music into feature films. Lives of the Composers as portrayed on the Screen; Beethoven, Berlioz, Chopin, Strauss, Schumann, Liszt, etc. The "Concerto" Film.

(Gramophone Records: Piano Concerto No. 1 (Tchaikowsky); In Der Nacht (Schumann); Danse Macabre (Saint-Saens).

Films: "In the Night" (Visual Interpretation of Schumann's "In Der Nacht").

LECTURE IV THE ADAPTATION OF EXISTING MUSIC FOR FILM PURPOSES. (2).

The Silhouette Film. Experiments in Abstract Patterns to Music. The Cartoon Film. The Work of Walt Disney. French Cartoon Experiments. Puppet Films.

(Gramophone Records: Toccata and Fugue in D Minor (Bach); The Rite of Spring (Stravinsky); Peter and the Wolf (Prokofiev).

Films: "Carmen" (Silhouette Film by Lotte Reiniger, based on Bizet's original music); "Fiddle-dee-dee" (Canadian folk-dance music set to abstract patterns in colour); "Brahms' Hungarian Dance" (Abstract patterns by Oscar Fischinger).

LECTURE V THE SPECIALLY COMPOSED FILM SCORE: THE DOCUMENTARY FILM.

Early Experiments. Arthur Honegger. Georges Auric. The G. P. O. Film Unit. Benjamin Britten. Walter Leigh. Aaron Copland. Wartime Documentaries. The Educational Film.

(Gramophone Records: "Western Approaches" (Clifton Parker); "Maintenance Command" (Gordon Jacob); "Irish Reel" (Benjamin Britten); "Conquest of the Air" (Arthur Bliss); "This Modern Age" (Malcolm Arnold and Doreen Carwithen).

Films: "Instruments of the Orchestra" (The London Symphony Orchestra, conducted by Sir Malcolm Sargent); "Night Mail" (Benjamin Britten); "The City" (Aaron Copland).

LECTURE VI THE SPECIALLY COMPOSED FILM SCORE: THE FEATURE FILM. (1)

The Warner Brothers. "The Singing Fool". Early Talkies. The Theme Song Film. The Re-establishment of the Incidental Score. "Things to Come."

(Gramophone Records: The early talkies (sound tracks); examples of Theme Song sound tracks; "Things to Come" music - March; Pestilence; Attack; Machines; Idyll; Epilogue; Ballet for Children. (Arthur Bliss)

LECTURE VII THE SPECIALLY COMPOSED FILM SCORE: THE FEATURE FILM. (2)

Descriptive Music in Films. Atmosphere. Mood. Pointing Action. Post-synchronising of Music. The Synchronous Score.

(Gramophone Records: "The Battle of Agincourt"; "The Globe Theatre" and 'London, 1600' from "Henry V" (William Walton); 'Funeral March' from "Hamlet" (William Walton); 'Pickpocketing' 'Fagin's Romp', 'Chase' and 'Finale' from "Oliver Twist" (Arnold Bax); 'Calypso Music' from "The Rake's Progress" (William Alwyn); 'The Battle on the Ice' from "Alexander Nevsky" (Prokofiev); "The Overlanders" (John Ireland); "For Whom the Bell Tolls" (Victor Young); 'Baraza' from "Men of Two Worlds" (Arthur Bliss) 'Theme' from "Odd Man Out" (William Alwyn); "Scott of the Antarctic" (Ralph Vaughan Williams); 'Spitfire Prelude and Fugue' from "First of the Few" (William Walton); "The Third Man" (Anton Karas); 'Return to Spain' from "Christopher Columbus" (Arthur Bliss); 'Scherzo' from "The History of Mr. Polly" (William Alwyn); 'The Last Walk' from "The Edge of the World" (Lambert Williamson); 'The Island Theme' from "The Blue Lagoon" (Clifton Parker); and music from the sound track of Soviet, French, American and Italian films.

LECTURE VIII THE SPECIALLY COMPOSED FILM SCORE: THE FEATURE FILM. (3)

Music and Sound Effects. Music and Dialogue. The Integration of the Sound Track. The Cartoon Film. Ballet. Opera.

(Gramophone Records: "Make Mine Music" sound track (Walt Disney); 'To be or Not To Be', 'The Play Scene' and 'Oh That This Too Too Solid Flesh' from "Hamlet"; 'Now Entertain Conjecture of a Time' from "Henry V" (William Walton); 'Sickness Scene' from "Odd Man Out" (William Walton); 'End Titles' from "The October Man" (William Alwyn); 'The Little Fiddle' from "The Secret Life of Walter Mitty" (Danny Kaye); 'The Ballet of Red Shoes' from "The Red Shoes" (Brian Easdale).

LECTURE IX ANALYSIS AND SCREENING OF "THE SEVENTH VEIL".

Prelude No. 7.(Chopin); Pathetique Sonata (Beethoven);
Piano Concerto in A Major (Grieg); Sonata in C Major (Mozart) ;
Piano Concerto No. 2 in C Minor (Rachmaninov).
Eileen Joyce (pianoforte), with the London Symphony Orchestra
conducted by Muir Matheson.

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BOOKS

British Film Music, John Huntley (British Yearbooks, 1947).
Film Music. Kurt London (Faber, 1935).
Music and the Film. Sabanev (Pitman, 1937).

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Written Work.

Outline the development of the use of serious symphonic works from
the concert hall repertoire that have been used in films.

What value, if any, has the cinema been in stimulating renewed interest
in serious music amongst the film-going public.

Estimate, with suitable examples, the work achieved by the cinema in
in filming the lives and music of the great composers.

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KANSAS CITY PUBLIC LIBRARY

The Audio-Visual department of the Kansas City, Missouri, Public Library
has created and supplied a demand for motion picture film showings
viewed, to date, by 98,786 persons. From September 12th through Septem-
ber 30th, 103 films were taken out by library card holders and shown to
a total of 3,988 persons. In the month of December, these totals had
leaped to 43,202 men, women and children seeing 910 library-distributed
films at churches, public and parochial schools, Parent-Teacher meet-
ings, clubs, youth groups, the University of Kansas City and many in-
dustrial and labor groups. The increase was steady through those four
months.

The fast-growing evidence of interest in private or semi-private showing
of films, gratis, indicates that Richard B. Sealock, public librarian,
was considerably on the alert when he established the audio-visual de-
partment last September with Miss Bertha Landers as director. Miss Lan-
ders had held a similar post at Dallas which, with Cleveland and a few
other cities, was the first in the country to found such a service in its
public library in 1942. Today, there are 60 film departments in public
libraries throughout the country.

The subjects cover a wide range and are "educational" in the broadest
scope of the word. One may have a 25-minute film, THE BARBER OF SEVILLE,
Rossini's comic opera or another in which Jose Iturbi plays "Sevilla" by
Albeniz and "Fantasie Impromptu " by Chopin, or bibliographical films of
Benjamin Franklin, Louisa May Alcott, Franklin Roosevelt, Thomas Jefferson,
and many other notables. Other films obtainable cover such subjects as
World War II, peoples of other lands, sports, radio, labor, industry, govern-
ment, human relations, the United Nations. (THE KANSAS CITIAN)