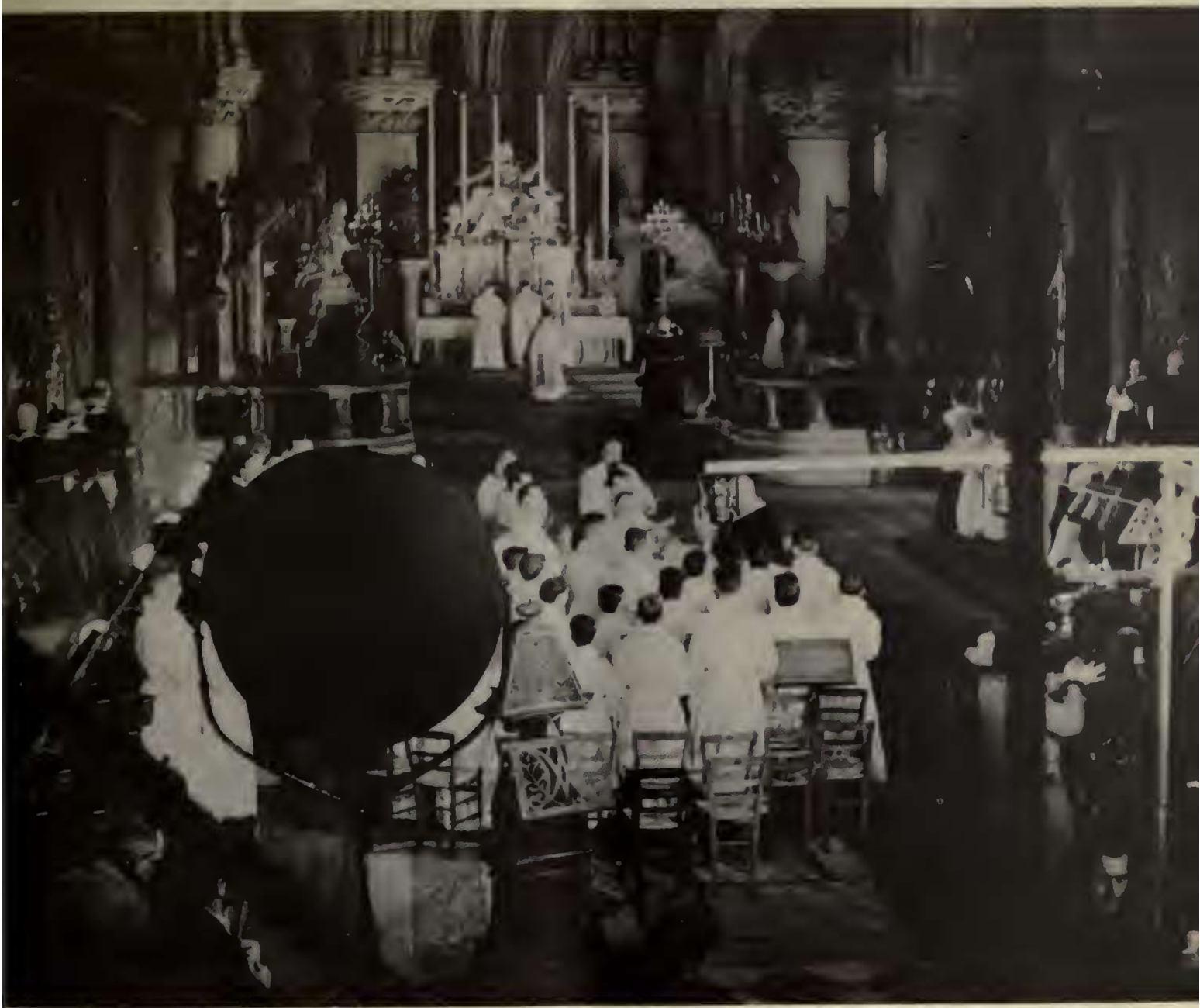




FILM MUSIC

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CINERAMA HOLIDAY

MAY - JUNE 1954

VOLUME XIII NUMBER 5

FILM MUSIC

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SUMMER SEQUENCE

Tom Scott



SUMMER SEQUENCE provided unique opportunities for a film score. Since it employed no dialogue and virtually no sound effects, the music was unimpeded and the unrealistic story allowed still more flexibility. The essential problem was to make the music truly relevant to the film.

Joe Slevin, the writer and producer, based his film script on the old Scottish ballad "Binorie", which tells of two sisters in love with the same man. The older girl, realizing that the man prefers the younger, drowns her rival in the waters of Binorie. A wandering harper pulls the lifeless sister out of the water and makes a harp of her breast bone, stringing it with her golden hair. He takes the harp to the court of her father, the king, where it develops a magical voice and sings the story of the older sister's cruelty.

In developing his film, Slevin has evoked but not translated the original ballad. He has greatly enlarged its implications by transposing the two sisters into one girl and her alter ego. The result is richly poetic and leaves each viewer to abstract his own pattern of significance. As composer, I too had to discover its meaning for me and then to create a musically integrated score which would intensify the film's emotional quality and clarify its dramatic outlines.

I saw the story not as an outward drama but as an inner conflict - a sequence of events within the soul of a girl. The two girls, two conflicting aspects of one psyche, were actually one girl. The old man at the turning wheel who opens and closes the film was to me a symbol of time and of the deep wellspring of energies which underlies the manifestations of life in all its forms. The youth is a personification of the masculine fate which the feminine must meet and deal with - either by acceptance, which leads possibly to tragic effects, or by withdrawal, which leads to death. When the story opens, the girl's spirit is protected from inner division by her innocence. A little boy has drawn a circle with his hobby horse in the sand around the girl. A youth erases the circle, awakens the girl and arouses her love. Her protection gone, there follows the fight to the death within her spirit.

SUMMER SEQUENCE is scored for harp, violin and cello. It was recorded by Lou and Bebe Barron in their studio, Sound Portraits. The success of the score was immeasurably aided by their sensitive reproduction, and many musical effects were enhanced by their skill with electronic tape techniques.

The entire score is derived from the melody of the Binorie ballad.

There were three sis-ters lived in a moor, Bi- no- rie, oh Bi- no- rie. And the
 came a great knight to be-their- wooer. By the bon-ny- mill banks of Bi-mo- rie.

From this melody I derived a motif for each of the characters. For the old man and the turning wheel it is four notes of the ballad. In orchestrating this, I attempted to capture something of the dream-like, sur-real atmosphere which I feel is the essential quality of the film. It was my wish that the music should immediately orient the mind to a world of fantasy where communication is achieved through archetypal symbols.

PH-"C"

Summer Sequence

Tom Scott

unum fade down surf

overlap out of sound of surf

dissolve unum

MASK

mp

picicello

gru

sur le table

mp

(thumb tremolo)

gru

b gru

CDEF#GAbbb

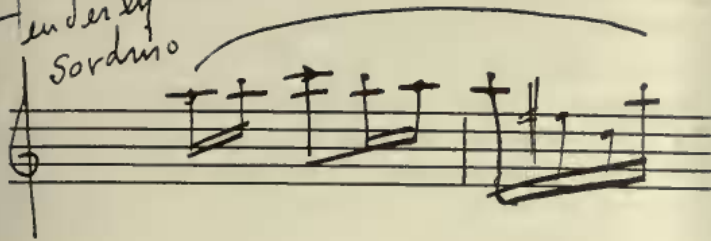
As the youth awakens, a variation of the fate(olld man) motif is heard.

Handwritten musical score for the section titled "YOUTH AWAKES". The score is written for Violin (Vln), Cello (Cello), and Harp. The Violin part begins with a *p* dynamic and a *forzicello* marking, followed by a wavy line above the staff. The Cello part also begins with a *p* dynamic and a wavy line above the staff. The Harp part features a wavy line above the staff and a *b₀* marking below the staff. The title "YOUTH AWAKES" is enclosed in a rectangular box above the Harp staff.

In creating the motif for the youth, I wished to express his quality as personification of masculine potential. His motif is first stated by the violin and cello as he walks down to the sleeping girl. It is strong but lyrical and is derived from an inversion or "mirroring" of the ballad melody.

Handwritten musical score for the section titled "YOUTH WALKS TO BEACH". The score is written for Violin (Vln), Cello (Cello), and Harp. The Violin part begins with a *p* dynamic and a *Sul G* marking, followed by a melodic line. The Cello part begins with a *p* dynamic and a wavy line above the staff. The Harp part features a *p* dynamic and a complex chordal accompaniment. The title "YOUTH WALKS TO BEACH" is enclosed in a rectangular box above the Violin staff.

tenderly
Sordano



The motif for the positive or "good" side of the girl is tender, lyrical and feminine, and is based principally on two notes of the ballad with extensions. It is first heard as the youth bends over the sleeping girl, and the ensuing music for this scene is a dialogue between violin and cello, with the violin tenderly carrying the girl's theme and the cello the boy's.

Solivo
mf

12

CLOSE UP OF YOUTH

95



Recording session for SUMMER SEQUENCE at Sound Portraits Studios:
Tom Scott, conductor, Janet Putnam, harp, Isadore Gusikoff, cello,
Harold Kohon, violin.

The instruments come together in a unison as the lovers' hands touch and intensify to a rhapsodic statement of the ballad theme in the cello with the girl's motif in counterpoint above, as the lovers walk through the forest. The climax of this scene is a kiss which is held for eight seconds. As the lovers' lips meet, violin and cello again come into a unison which is sustained crescendo throughout the kiss and intensified by harp arpeggios, the music breaking off sharply as the little boy interrupts the kiss. A fragment of the little boy's theme covers his exit and is followed by a dreamy dialogue between violin and cello with atmospheric harp effects, as the girl wanders about the forest seeking her lover.

The motif of the dark or "bad" side of the girl is a twelve-tone row which follows the melodic contour and rhythm of the ballad melody. The ensuing scenes in which the dark girl stalks and destroys her other self and drags the body to the beach is written in twelve-tone technique.

Handwritten musical notation for "Binorie Variations". It features three staves: "Binorie" (Violin), "Row" (Cello), and "Row" (Harp). The "Row" staves show a sequence of notes with numbers 1-12 and 9-12 below them, indicating a twelve-tone row. The "Binorie" staff shows a melodic line with a "Pizz" (pizzicato) marking.

Handwritten musical notation for "GIRL THRU FOREST". It features three staves: "Vln." (Violin), "Cello", and "Harp". The "Vln." staff has a "Pizz" marking and a "GIRL THRU FOREST" box above it. The "Cello" staff has a "(minor of row)" marking. The "Harp" staff has a "(cresc of row minor)" marking. The notation includes various musical symbols like notes, rests, and dynamics.

Although my purpose was to create music to fit the picture and to supply its missing dimension, I discovered after recording the score that it was actually a free use of the theme and variations form. Therefore I adapted the score for solo violin, cello and harp with string orchestra, and it has had several successful concert performances under the title "Binorie Variations". These are variations, not only in terms of the usual tonal manipulations, but also in the use of musical idioms. There are four distinct styles employed in the score - modal, atonal, diatonic, and duo-decimal.

SUMMER SEQUENCE .. Written, produced and directed by Joe Slevin. 16 mm, b and w; rental and purchase. Joe Slevin Productions, 330 West 101 St., New York City.

Binorie Variations .. Tom Scott. Score and parts available at E.H. Morris Publishing Co., New York City.

* * * * *

Tom Scott, born in Kentucky in 1912, now lives in New York City. He is well known for his research in American folk music and has sung ballads internationally. He has written for the symphonic repertoire, stage, films and ballet.



OF THE FILM AND MUSIC

Jack Shaindlin

Examining in retrospect my 28 years of making music for motion pictures, starting at 16 with a piano solo job at a 300 seater, makes me wonder whether any progress has been achieved in motion picture music. Certainly the writing techniques, photography, scenic designs and even the art of film make-up have matured and prospered within the very medium that created them. However I cannot help but feel that progress made in film music has been quantitative rather than qualitative. Today, orchestras of large proportions are utilized for the creation of sound tracks; composers well known in the concert field are employed at a healthy stipend per film, and the very best recording equipment to reproduce the music is a prime requisite in every major studio. Unfortunately, for the most part, the result is still "concert" music, adapted in synchronization to screen action.

Birds in flight are still accompanied by a flute, or flutes (depending on the budget); pastoral scenes are welcomed with open lips by the oboists; trombone players await eagerly the appearance of crocodiles and rhinoceros on the screen. Back in 1925 as I sat at the piano in a damp pit improvising to a point of exhaustion, the films were accorded just about the same treatment. Perhaps the women do not nurse their babies in the front row today, as they did in those days, and popcorn, which later went on to make the movies so famous, was not consumed at such a tremendous rate. In those days my attempts to add another dimension to the screen action by playing "against" the picture (e.g., playing a dramatic motif as the hero marches off to war, instead of banging out a snappy march) were met with great hostility by the manager, who insisted that I wilfully ignored the film and was paying more attention to the young ladies seated in close proximity to the piano.

Today, even in its present relatively advanced stage, the art of film music cannot stand on its own two feet. The average motion picture producer will contact his favorite composer as his film nears completion and order a "Music score". Several weeks later a recital is held, very often in the living room of the producer's home. The composer at the piano - producer and his family - sometimes the picture's director - and a few favorite assistants comprise the listening audience. The producer is apprehensive at the composer's statement that a prolonged tympani roll is the first sound heard. His tension grows as the composer's left hand starts a rumble on the port side of the Steinway, imitating the kettle drum.

"I don't know about that", he ventures, half turning to the director. "People like melody." "I like it", says the director. However, the tension eases as a series of "brass" swells culminate in a crashing chord, which just happens to hit as the producer's name zooms into view. As the concert progresses, usual comments are - "I like the first part, it's sweet." "The montage music makes me nervous." This needs a strong lyric and it'll land on the hit parade." The film is almost forgotten and the score is judged solely as music.

Often this is a fault of the composer, who is reluctant in giving up musical concepts of the concert form, and will not try to develop a composing technique growing out of the medium itself. The accepted practise is to "follow the action." That is, play sad music for sad scenes, happy music for happy scenes, etc. This is merely repeating the action or the dialogue on the screen and certainly not doing

anything for the film. Surely a string note held for 10 seconds while the hero writhes in agony on the screen is more effective than the usual 4 cellos moaning a mournful tune? One cannot call the sustained 10 second note "music", and it would be of no value in concert, but it is merely sound - which in this case fills the bill admirably.

The practise of engaging an orchestra that invariably consists of strings, wood winds, brasses, percussion, etc., is also a habit of stubbornly maintaining the traditions and concepts of concert music, or music designed for listening only. Bearing out my statement is the fact that top composers, such as Aaron Copland, Miklos Rosza, Shostakovitch and others, often adapt their film compositions for concert performances. How music created to complement dramatic action on the screen can be wholly satisfying when performed in concert is a mystery to me. Surely even a well written commentary for a sports film would make dull listening if recited without the help of the visual.

There are, however, film composers today who realize that the picture musician's work begins, not ends, with the sound track. Even a cursory study of sound on film reveals how much new sound material, and sounds otherwise not obtainable by ordinary orchestration, can be made. The following indicates just a few of the possibilities: A. Sound track played at a speed different from that at which originally recorded. B. Playing the sound track backwards. When this is done, sounds that normally rise in pitch now fall in pitch, creating an entirely different effect. C. Creation of sounds and music without the aid of performers or instruments. This is done by drawing patterns on the sound track by hand, opening a completely new field of synthetic sound. Thus, rhythmic patterns of great complexity are made possible, that otherwise could not be recorded by "live" musicians. Norman McLaren of Canada pioneered in this work, producing startling results. These few examples indicate almost endless possibilities.

There are composers working in the film today such as Bernard Herrmann, Louis Applebaum and others, who are taking advantage of the technical growth of sound and are trying to enlarge the scope of their thinking, seeking new tools with which to work.

* * * * *

Mr Shaindlin is musical director for the second Cinerama feature - CINERAMA HOLIDAY - being produced here and abroad by Louis de Rochemont. It will be reviewed in our September issue. Morton Gould is writing the score, from which the theme below is taken.



Jack Shaindlin

THE BRITISH FILM INSTITUTE

John Huntley

The British Film Institute was founded in 1933, as the result of a report of a Commission set to study "The Film in National Life" in Great Britain. It is an independent body, partly financed by a scheme of individual membership and partly by an annual grant from the British Government Treasury.

At the present time, it offers the following services to its members:

- (1) One of the largest libraries of film books in the world;
- (2) A Stills Library of about 70,000 stills;
- (3) A series of regular publications, including a well-known quarterly "Sight and Sound", "Critic's Choice", a collated assessment of current films by a panel of newspaper critics, and a Monthly Film Bulletin, which reviews all the feature-entertainment films released in Britain every month, as well as a selection of shorts;
- (4) A large central Information Centre, where all kinds of film queries are answered by letter or telephone;
- (5) A Film Hire Library (35mm. and 16mm.) of about 460 films including 250 films on the Art and History of the Cinema, 50 films on the Arts (including Music), 125 specialised Scientific films, as well as a small collection of films made by Amateurs;

Since 1952, the National Film Theatre, opened on the South Bank Site, where the Festival of Britain, 1951 took place. This is a 400-seater modern theatre, with 35 mm and 16 mm projection, 3-D and projection television equipment.

Music forms an important part of the work of the Institute. The library includes a large collection of practically every book published on music and film, including rare, early pamphlets and manuscripts on the use of music in the silent days. A collection of rare sound-on-disc musical films are also stored, for one of the most important sections of the Institute's work is the National Film Library, a massive archive of important works in the history of the cinema which are in permanent preservation in special vaults out in the country at Aston Clinton, Buckinghamshire.

Publications contain regular references to film music, with a column on "The Sound Track" in each issue. The latest edition of "Sight and Sound" carried a Quiz, and readers of "Film Music" might like to check their own memories against the Film Institute's readers:-

Question No. 6. Music Department

Do you know (a) What was the origin of the main theme used as incidental music for "Frenchman's Creek"? (b) What was the title and who was the composer of the main theme in "City Lights"? (c) What was the well-known tune used in "Pandora and the Flying Dutchman"? (d) What was the work played by Myra Hess in Humphrey Jennings' film, "Listen to Britain"? (e) What was the overture conducted by Cary Grant in "People will Talk"? (f) Which opera provided some of the background music for "L'Age D'Or" by Salvador Dali? (g) Name three films which have featured the Tchaikowsky Piano Concerto No. 1 ?

The National Film Theatre has presented a large number of silent films since it opened in 1952 and this has meant that the old technique of piano accompaniments has had to be revived. The man responsible in London is Arthur Dulay, himself an old silent film accompanist, who now has his own orchestra, broadcasting regularly on the B.B.C. services.

His first major work was to provide piano music for two of Buster Keaton's best silent comedies - "The Navigator" and "The General". Both involved a high degree of synchronisation, especially the elaborate train effects of "The General", a story about an old locomotive in the Civil War. For a programme on "Old-Time Cinema", Arthur Dulay had an unusual problem. The feature film, an old 1916-melodrama entitled "The Road to Ruin", showed on the screen a blurred manuscript of a song that was suggested regularly in the course of this silent picture. By getting a "still" frame enlarged Arthur was able to get the exact scoring of the song, which he played most effectively whenever the action on the screen called for it; the song, by the way, was entitled "Don't Forget Your Mother", a very sentimental ballad

The programmes at the theatre include various seasons on special topics, in addition to a coverage of the History of the Cinema. For example, there is shortly to be a group of programmes on Ballet and the Cinema; films to be shown include the famous shots of Anna Pavlova, filmed in 1924. Two of her old music directors have recently been resolving the problem of fitting music to a silent dance film; much research had to be done, in order to discover the exact scoring of the dances she appears in and some members of her original company have been helping with this work.

Another projected series deals with the American Musical tradition. Already sequences from "On the Town", "Singin' in the Rain" and "An American in Paris" have been shown; plans are afoot to cover some of the famous musicals of the past, including "Top Hat", "Broadway Melody" and "Congress Dances".

The British Film Institute has, in recent years, been responsible for various types of specialised film production. Recently, Alan Rawsthorne has completed his score for a film on the drawings of Leonardo Da Vinci; a group of students from Cambridge University have been preparing a "musical with a difference" to be filmed in and around the campus; yet another team have been working on folk music material with Alan Lomax.

Although devoted to the general principles of good cinema, the British Film Institute has been especially interested in experiment and the cultural possibilities of specialised productions; music has naturally played its full part in these plans and the Institute extends a hearty welcome to all interested in film music who may be visiting London. The address is: 164, Shaftesbury Avenue, London, W.C.2.

Answers to Quiz:

(a) Clair de Lune, by Debussy. (b) La Violetera, by Padilla.
(c) Espana Cani, by Marquina. (d) Mozart Concerto (K 453)
in G Major. (e) Brahm's Academic Overture. (f) Tristan and
Isolde. (g) seven films

The Common Touch, Song of Russia, The Great Lie, Anchors
Aweigh, C.E.M.A. and at least two biographies, one American
and one Russian.

CREDIT OVERDUE

Howard Taubman

The complaint of the performing musician that the recordings he makes are used to deprive him of employment in radio and television is both familiar and justified. There is another victim scarcely ever mentioned - the composer. Whether he gets paid or not depends presumably on his ASCAP affiliation and rating, but one thing is certain - he gets no credit and is performed piecemeal.

It is remarkable how much contemporary music is used as background material on the air-waves. A spot check of some representative programs produced some startling results. Let us take some examples.

On "The Big Show", broadcast over N.B.C., there were bits and pieces from the following compositions in the course of one month: Strauss' "Heldenleben", Prokofieff's Fifth Symphony, Honegger's Fifth Symphony, Vaughan Williams' "London" Symphony, D'Indy's Second Symphony, Rubbra's Fifth Symphony, Schoenberg's "Verklaerte Nacht", MacDowell's "Indian Suite", Debussy's "Nuages", Stravinsky's "Le Sacre du Printemps", Shostakovich's Sixth Symphony, Ravel's "Rapsodie Espagnole", Holst's "Planets", Bernstein's "Jeremiah" Symphony, Hindemith's "Mathis der Maler", Prokofieff's "Scythian" Suite, Stravinsky's "Orpheus", Mahler's Ninth Symphony, Walton's 1934 Symphony, Chavez' "Sinfonia di Antigua" and Revueltas' "Sensemaya".

On "Studio One", broadcast over C.B.S., there were excerpts from the following scores during the same month: Prokofieff's "Cinderella" and "Romeo and Juliet", Coleridge-Taylor's Petite Suite de Concert, Kabalevsky's "The Comedians", Thomson's "The Plow That Broke the Plains", Charpentier's "Impressions d'Italie", Sinigaglia's "Danza Piemontese", Respighi's "Pines of Rome" and "Feste Romane", Saint-Saens' "Carnival of Animals", Berlioz' "Roman Carnival Overture", Bartok's Concerto for Orchestra and Poulenc's "Les Biches".

On the Philco Television Playhouse, broadcast over N.B.C., background music was drawn from the following pieces: Vaughan Williams' "Scott of the Antarctic", Goeb's Third Symphony, Bartok's Divertimento for Strings, Hanson's Third Symphony, Franck's "Chasseur Maudit", Prokofieff's Fifth Symphony, Strauss' "Zarathustra", Britten's Four Sea Interludes, Barber's First Symphony, Chausson's Symphony and Schumann's Third Symphony.

On the Medallion Theatre, broadcast over C.B.S., background music was drawn from these pieces: Hindemith's Concert Music for Strings and Brass, Gould's "Fall River Legend", Krenek's Symphonic Elegy, Villa-Lobos' "Erosion", Dello Joio's Serenade, Turina's "Danzas Fantasticas", Hindemith's "Philharmonic Concerto", Franck's Symphony, Hartmann's Fourth Symphony, Barber's First and Second Symphonies, Bartok's Divertimento and "Miraculous Mandarin" and Prokofieff's Sixth Symphony.

Had enough? These, of course, are not the only programs that employ background music. Quite a few have taken a fragment from some well-established and use it as a regular theme. Perhaps the best-known example is Rossini's "William Tell" Overture on "The Lone Ranger".

Needless to say, the music functions as a useful, often powerful, aid, particularly on the dramatic programs. Perhaps it is comforting to the composers, many of whom cited above are very much alive, to know that their works have such value. The chances are, however, that if they were consulted most of them would not be too happy to sanction performance of shreds and patches of their scores. Perhaps they would resist even if they received credit with all the other contributors to a show.

There is no intention to censure the programs mentioned in this spot check. Obviously they are within their legal rights to make such use of recordings as they choose. But the practice as a whole involves issues worth reflection.

Many of the big shows that employ recordings on the air are put together at great expense. A few hire live musicians, and some even commission composers to write fresh scores. But those which take the easy and cheap way out with recordings might well re-examine their procedures. Why should the performer and composer be made to contribute because they happen to have had their work recorded principally for private use?

The problem as far as the performer is concerned has troubled the musicians' union, and recently there was a sharp difference of opinion on this question between the international leadership and Local 802 of New York. For the time being the broadcasters can use records, but it is hard to believe that this custom will remain tolerable if employment opportunities for musicians keep on declining.

Courtesy of The New York Times.

CONCERTS ON FILM

G. R. Haney and George Vedegis

Today's outstanding concert artists are being presented on the screen by Rudolph Polk in his World Artists' Production, CONCERTS ON FILM. Jascha Heifetz, Artur Rubenstein, Marion Anderson, Andres Segovia, Gregor Piatigorsky are among the musicians heard in the eleven films that make up the series.

Jascha Heifetz and Artur Rubenstein, featured in an assemblage of four of these films released as "OF MEN AND MUSIC (reviewed in FILM MUSIC, Jan. 1951) have each made a second film for the series. The new Heifetz picture differs considerably from the first, which showed the musician's practise habits, his preparation for a concert and a part of the program. The distinguished



Artur Rubenstein



Andres Segovia

violinist now plays informally for a scattered group of young students at Pomona College. His impromptu program includes "Sonatensatz" and "Hungarian Dance #7" by Brahms, "Melodie" by Gluck, and a Wieniawsky polonaise. Close-ups furnish excellent lessons in the dazzling Heifetz bowing and fingering techniques. The artist's presence is admirable, with a poise worthy of his musicianship.

Mr Rubinstein chooses his own drawing-room for a setting, as he did in his earlier film. Here the recital is all Chopin. The pianist comments between numbers to a group of guests, whose automaton-like poses and responses show up in high contrast to the animation of their dynamic host. The Chopin Prelude F# Minor, Mazurka C# Minor, Scherzo C# Minor, Nocturne F# Minor and Polonaise in A flat are played superbly. More close-ups of Mr Rubinstein's hands would have been welcome. The recording of the piano comes through unparalleled in beauty and tone.

Rudolph Polk exhibits the virtuosity and musicianship of great artists through a medium that permits a detailed examination of their art, and brings it to thousands who would otherwise be denied this cultural privilege. Mr Polk is indeed to be commended for this exceptional series. The films should be included in the fine arts presentations of colleges and universities everywhere.

G.R.H.

As his part in the World Artists series, Andres Segovia, at home in his Paris studio, talks about the guitar and plays several numbers that show its possibilities. Segovia spent his childhood in Granada, where the guitar is an element in the daily life of the people. His mastery of the instrument has brought about new attitudes towards its performance. Cyril Scott, Manuel de Falla, Villa-Lobos, and Castelnuovo-Tedesco are among the composers who have dedicated works to Segovia in the creation of a modern repertoire for the guitar. In his film appearance here the artist plays a Bach Prelude; "Theme and Variations" by Fernando Sor; "Sonatina" by Torroba, and a traditional Spanish song. The film is a rare treat. The excellent close-ups give a chance to see the left hand technique on the fingerboard and the use of the right hand. The microphone placement is exceptionally good. Recording is of unusually high quality, producing a sound of the guitar that no concert hall can give.

G.V.

Concerts on Film .. World Artists, Inc. 16 mm, b and w. Margaret Williams, Hurok Attractions, Inc. 711 Fifth Ave., New York, N.Y.

Wotan's Farewell and Magic Fire Spell

For her disobedience in giving protection to Siegmund as he flies with Siegfried, Brunnhilde is to be punished by her father the god Wotan. He has decreed that she shall lie in perpetual sleep atop a lonely mountain to be woken by the firstcomer. She begs to be surrounded by fire so that only

a hero may penetrate and wake her. The opening bars are the slow descending scale of Eternal Sleep which will take from Brunnhilde her godhood and make her mortal. Wotan's Farewell is powerfully moving in its pity and sadness as he gently lays her down. Brunnhilde's Sleep is heard as a (3)

lovely phrase in the strings as her sleeping form is covered by her shroud. The sombre three-note motive of Fate is heard softly in the brass. (4) as foreshadowing the waning power of the gods. Wotan strikes his Spear to the ground in token of the law and the power of the Gods as he calls upon Loge, god of fire, (6)

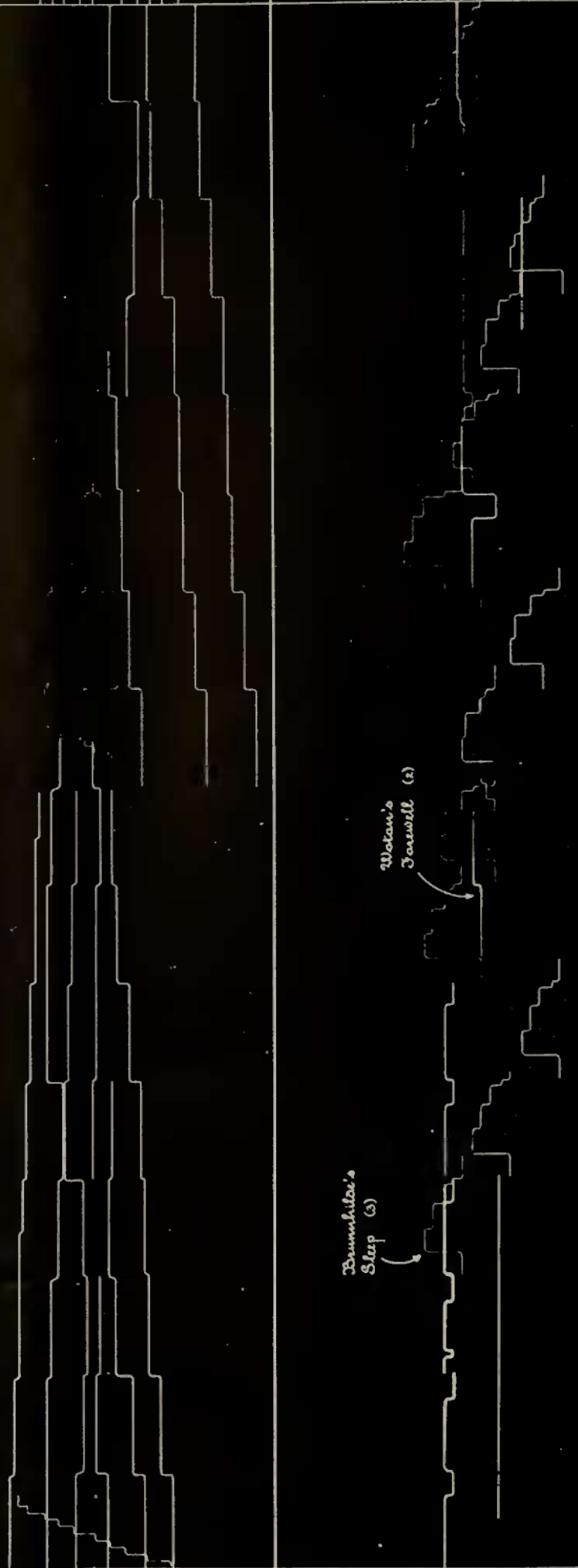
to spread his Magic Fire and surround the rock with flickering flames. As the flames mount a blare of trumpets sounds prophetically in the noise of Siegfried, the hero who is to brave the fires and awaken Brunnhilde from her long sleep. The music dies away softly as the curtain falls. (7)

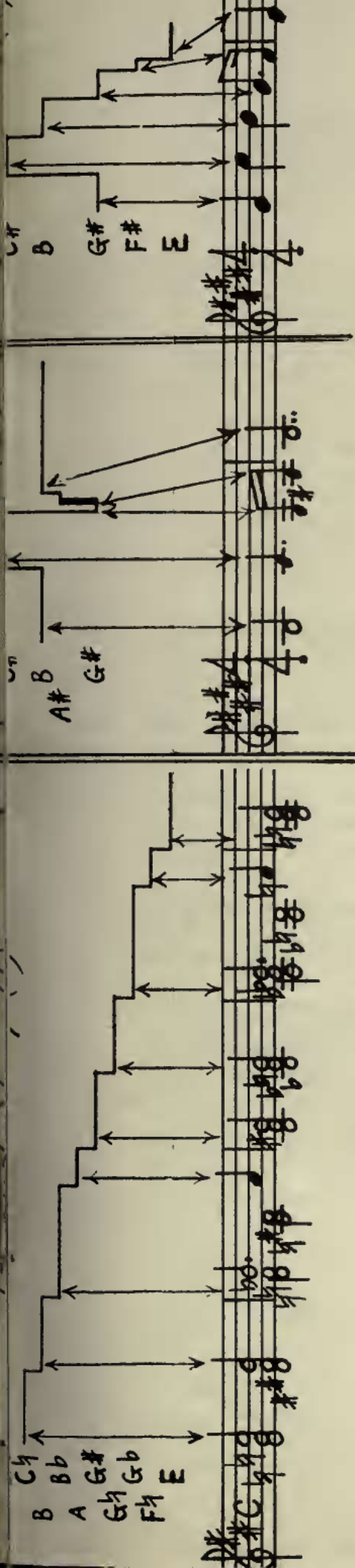
Motives are indicated in the Musigraph

Barred Sleep (1)

Brunnhilde's Sleep (3)

Wotan's Farewell (4)





The linear graph on the opposite page is an excerpt from a Kerr Color Musigraph that visualizes "The Magic Fire Spell" from "Die Walkure" in terms of animated color patterns. Alfred Frankenstein, music critic of the San Francisco Chronicle, explains what is appearing on the screen and Werner Janssen conducts the Werner Janssen Symphony of Los Angeles in the Wagnerian score. There is first a visual and musical identification of each motif, and then a reading of the passage as a whole, in interweaving movement and design.

The film is enlightening as well as entertaining to layman and musician alike. Sound and color are particularly good. Mr Frankenstein's commentary is interestingly helpful and Mr Janssen gives the excellent performance which the public has come to expect of him. No knowledge of musical notation is required for an understanding and appreciation of this film. The graphed motives are quite easily recognized and remembered. Two staves which appear throughout the film on the left hand margin are disconcerting at first, as they do not bear a direct significance to the animated graphs as the music is heard. However, the musician soon realizes that they bear only a relation between the moving graphs and the Wagnerian score. At the top of this page is the process by which the graphs are designed from conventional notation.

G. Ray Haney and George Vedegis

Magic Fire .. Kerr Color Musigraph; 16 mm, 10 minutes. Clume Studios Company, 5338 Melrose Ave., Hollywood, Cal.

MUSIC EDUCATORS' NATIONAL CONFERENCE

D. Sterling Wheelwright

Three types of musical 16mm films appear to win acceptance these days in public schools and colleges; they seek to interpret music to the general student through (1) concert-on-film, performers in action, etc., (2) historical settings, or composers' lives, (3) analyses of structure and musical form.

Two of these classifications were well illustrated at the Music Educators National Conference, which attracted over 5,000 teachers and supervisors, and possibly 8,000 participating students, to the Conrad Hilton Hotel in Chicago, the last week in March. The usual three-ring circus of performances, forums, and talks was augmented by a superior commercial exhibit. "Music Fair" of the entire music industry, and to our satisfaction, by a consistently operated "audio-visual education workshop center." A comfortable large room, with exhibits of special materials, and adjacent sound and screening rooms, was the scene of several panel discussions, employing both educators and producers. Music Educators National Conference chairman of audio-visual aids was Rose Marie Grentzer, Professor of Music Education, Oberlin (Ohio) Conservatory, aided by regional leaders, including Dorothy Jean Short and William Hartshorn of Los Angeles California.

Class 1 films was illustrated by a screening of "THE VIOLIN -- JASCHA HEIFETZ", one of a series of superbly recorded 30 minute presentations of a major artist, his personality and background. These are produced by World Artists, under the direction of Rudolph Poik, whose interest in music education films merits listing of his address here: 9608 Heather Road, Beverly Hills, California.

Our second classification, historical films, brought preview showings of three new Coronet classroom films of about 16 minute length, produced here and abroad, on the men and music associated with Beethoven, Schubert, Mozart.

While films of class 3 (analytical) were not in evidence, Werner Janssen and his symphony orchestra of Beverly Hills, have experimented with notable results. MAGIC FIRE MUSIC is a visualization by means of the Kerr Musigraph of the motifs in the finale to Wagner's WALKURE. Aided by an intelligent commentary from Alfred Frankinstein, music critic of the San Francisco Chronicle, the viewer can identify the principle themes by their color, and then by means of a "profile" melody score, which involves no music-reading, he can follow the progress of the 10 minute movement from beginning to end as the orchestra plays it. This film is on the market, and has been used repeatedly in some music appreciation classes. The experiment is so successful that the producers should be encouraged by more purchases from audio-visual aids departments. One group of music educators offered the suggestion that a teacher's manual would expedite its use.

FILM MUSIC IN A PUBLIC LIBRARY

James P. Dickson

The music department of an institution like the Enoch Pratt Free Library in Baltimore seldom serves professional composers of film music and only infrequently assists conservatory students, investigating a possible career, or amateur film producers seeking background music ready-made for one-reelers.

Its principal concern relates to the arts as laymen see or hear them. In the film music field the problem day in and day out is that of identification, which seems constantly to disturb the memory of the average movie-goer. On the telephone or across the desk librarians are asked to resolve dinner table disagreements, strengthen vague recollections of the distant past, and abet the uncertain pursuit of aesthetic pleasure, distinguished for the first time before the neighborhood's new wide vision screen.

What was sung or played in a certain film?

In what film was a particular composition performed?

Who played or sang in either of these cases?

Are scores or records of these works available?

These are a few of the many queries continuously received. Jack Burton's "Blue Book of Hollywood Musicals" has recently appeared to assist with the answers. Also helpful are "The Variety Music Cavalcade" and Sigmund Spaeth's "History of Popular Music".

But for years the catalogue of the Pratt's collection of popular sheet music, dating back to the mid-nineteenth century, has included entries for musical films and theatrical productions. In addition, staff members expand the file of "Tune-dex", those useful three-by-five cards giving the essential facts about popular songs with their choruses by typing up on colored stock entries for the sources whenever they are known.

Contemporary reviews of motion pictures, indexed in "Readers' Guide" since 1929, sometimes mention outstanding musical works and always the performers in a film. If we know the performer and the song but not the film, we consult the "International Motion Picture Almanac" which lists each star's appearance and gives us opportunity for making a shrewd guess at the most likely combination of song title and film title.

The Library has three subscriptions to FILM MUSIC. One is bound, while the other two are clipped for the music section's vertical file, where even the smallest sliver of information is often invaluable.

As for the availability of scores and records - if the library does not have them in its catalogue - that can only be determined by searching publishers' and manufacturers' lists. The monotony and slowness of this work is implied by the frequency with which music shops turn over to the Pratt their prospective customers who lack the information necessary for placing an order. "Long Player", a monthly record list, does note discs made from sound tracks which are currently available.

WHAT FILM MUSIC MEANS TO ME

James Limbacher

People are always asking me, "How can you truthfully say you enjoy motion pictures when you're always breaking them down into their smallest parts?" My answer is always the same. I liked movies very much before I knew what made them "tick", but I enjoy them twice as much now that I can share the triumphs of a group of creative film artists. The composer of a film score is one of the artistic "team" which can make or break a film. As I look back, I have always shared the joys of the film music composer, even the anonymous fellow who composed the "bloop-de-bloop" which made me laugh in anticipation of Laurel and Hardy's appearance on the screen.

But it was when I first saw FILM MUSIC magazine that I realized that others also were interested in the film score as a medium of artistic expression. I was bound and determined to help others get the same joy from this integral part of almost every film. My reward has been the comments of the people who have sat through my film lectures, attended my Cinema Club series at Bowling Green State University in Ohio and heard my film music radio programs. Now they share my enjoyment and take great pride in letting me know it by making intelligent comments on the score of a film they have just seen.

When I went to Indiana University, I was surprised that so many students and faculty attending the previews of new educational motion pictures made comments on the musical scores. They recognized a good score and were not afraid to protest about a bad one. When a film on schools featured "Nutteracker Suite" and "Eine Kleine Nachtmusik" for its score, the comments flew thick and fast. Film audiences do not want "canned" music anymore for background music. They want a score which is created expressly for the film. A creative film score played on a harmonica is now preferred to the unsynchronized music of the masters played by a 100-piece symphony orchestra.

I like film music because it is a creative art. But like all creative arts, it takes time for the public to accept it. Acceptance comes with awareness and through FILM MUSIC, alert music teachers in schools, film societies, music study groups and intelligent and discriminating moviegoers, we are slowly becoming aware of the value of good film music.

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Marilla Waite Freeman of the American Library Association writes us :

In this hospital for chest diseases, to which I come twice a week as librarian, there are always at least two or three young musicians intent upon using their time of enforced rest for composing musical scores. For the, as for many music and film lovers among the patients, the pages of FILM MUSIC are an inspiration and a delight. The use of the woodwinds, the cello and the violins, and of the bugle in "From Here to Eternity" have been of special interest to some of them, and your March-April issue has been keenly enjoyed. The patients see one motion picture here at the hospital each week, and FILM MUSIC helps them to appreciate the music they are hearing. We are indeed grateful for this uniquely valuable magazine.