

EP-250 Electronics in the Soundtrack

Topical Outline

- **The Coming of Sound**
Soundtrack Production
- **Music Editing & Synchronization**
Orchestral Music Synch, Foley, FX
- **Traditional/Contemporary Keyboards**
Keyboards: Electric & Others in Silents and Talkies
- **Ether Music at the Movies**
The Horror! It's the Theremin, Ondes Martenot, & Trautonium
- **Electronic scores and FX in Animated Films**
Sound Animation Techniques, Cartoons, Electronics in the Underscore
- **Musique Concrète in Film Scores**
Manipulations! Tape Techniques, Microphone Music, Sampling Techniques
- **Elektronische Musik in Film Scores & FX**
Sines! Electronic Collage, Montage, Multitrack/Virtual Recording Techniques
- **Pop/Rock/Rap Songs**
Originals/adaptations in Underscore, Source Music, Compilation Scores
- **Modern Synthesizers at the Movies**
Analog & Digital Hardware Synthesizers, Virtual Synthesizers
- **Electric Guitar in the Soundtrack**
Improvising to Picture, Prepared Guitar, E. Guitar
- **“Live” Electronic Ensembles in the Underscore**
Jarre Ensemble, Improvisation
- **Wild and Wooly Electronics**
The Avant-Garde
- **DVD Supplements**

EP-250 Electronics in the Soundtrack Selected Readings

Bazelon, Irwin A. **Knowing The Score: Notes on Film Music.** Van Nostrand Reinhold Co., a Div. of Litton Educational Pub., New York, 1975. ISBN 0-442-20594-5

Bazelon proved prescient in his writings on "modern sound" and FX, cf.:
Chapter 4 The Technique of Film Scoring pp. 43-73
The Sounds of Film Music pp. 146-157

Bernstein, Charles. **Film Music and Everything Else! Music, Creativity and Culture as Seen by a Hollywood Film Composer.** Turnstyle Music Publishing, P.O. Box 11413, Beverly Hills, California 90213, 2000. ISBN 0-9704273-0-1.

The wit, wisdom, and *insight* about "all of the above" by an experienced film score composer. Must reading for anybody who wants to "lift the hood" and get some idea of what motivates these "five-weekend warriors." Not a great deal of "how to" from someone who has done a number of electronic scores, but valuable nevertheless. Thoughtful and informed. Recommended.

Brown, Royal S. **Overtones and Overtones: Reading Film Music.** University of California Press, Berkeley/Los Angeles/London, 1994. ISBN 0-520-08544-2.

A book big on categorizing and "making connections," with much on electronic music and related topics. Among *many pages* referring to the topic of "electronic music" we find:

"electronic music" pp. 65-66, 182-183, 310-311, 339-341

There are also index entries for individual instruments, e.g.

"theremin." pp. 119, 345

The author obviously knows "the literature" of film, and he knows music—a great combination! Worthwhile seeking out the comments on electronic music dispersed throughout the book in context of various discussions of films and their music.

Burt, George. **The Art of Film Music: Special Emphasis on Hugo Friedhofer, Alex North, David Raksin, Leonard Rosenman.** Northeastern University Press, Boston, 1994. ISBN 1-55553-193-8.

Provides examples of use of electronic instruments or techniques, cf.

The Synthesizer pp. 241-243

"Len-a-tone" [used in David Raksin's *Laura*] pp. 181-183

Forlenza, Jeff & Terri Stone, eds. Series ed. David Schwartz. **Sound For Picture: An Inside Look at Audio Production For Film and Television.** Hal Leonard Publishing Corp., Mixbooks, Emeryville, 1993. ISBN 0-7935-2002-9.

A compilation of articles originally published in *Mix Magazine* that provide introductions, with pertinent chapters e.g.:

The Art of Soundtrack Design pp. 2-6

Creating Sound Effects pp. 18-23

Sound Designers & Digital Post pp. 24-29

Time Code Basics pp. 89-93

CD Production Music &

Sound Effects Libraries pp. 124-127

There are also significant chapters on both film and television "applications" which comprise articles about selected film & TV scores. Very useful.

Hagen, Earle. **Scoring For Films**. Criterion Music Corporation, 17 West 60th Street, New York, 1971 (E.D. J; Music). LOC Card Catalog No: 71-161050. Contains two 33-1/3 LP records with music segments from actual soundtracks, conducted and narrated by the author.

Much of Hagen's discussions, particularly about music, remain quite useful, though some technical information is dated. Good interviews with several film score composers. Timeless issues such as the "math" of film frame rate & useful computations are required reading, among which cf.:

Chapter 1 3=2 pp. 1-5

Karlin, Fred & Rayburn Wright. **On the Track: A Guide to Contemporary Film Scoring** Includes a complete CLICK BOOK by Alexander R. Brinkman. Schirmer Books, A Division of Macmillan, Inc., New York, 1990. ISBN 0-02-873310-X.

Outstanding, comprehensive text that also addresses rudiments of use of electronics in the film score. The chapter on "Electronic Music-The Basics" is very basic—not intended as a "how to" guide. The Chapter on "Electronic Scoring" provides several notated scores that include electronic passages. Useful dos and don'ts. A must-have text for the dedicated learner. See:

Chapter 20 Electronic Music—The Basics pp. 379-393

Chapter 21 Electronic Scoring pp. 394-421

Karlin, Fred. **Listening to Movies: The Film Lover's Guide to Film Music**. Schirmer Books, An Imprint of Macmillan Pub. Co., New York, 1994. ISBN 0-02-873315-0. Comprehensive treatment of the creative side of film scoring, with a great chapter that provides detailed cue-by-cue discussions of eight underscores:

Chapter Six: A Closer Look at Eight Films pp. 92-144

cf. Miklós Rózsa's *Spellbound* (1945) pp. 104-110

Also of particular interest:

Chapter Twelve: Songs & Soundtrack Records pp. 221-236

Lustig, Milton. **Music Editing For Motion Pictures**. Communications Arts Books, Hastings House Publishers, Inc, New York, 1980. ISBN 8038-4729-7.

Details from the "Dean" of Music Editors, dealing almost exclusively with recording & synchronizing acoustic music. There is an interesting description of historical value on how to make a tape "loop" that illustrates:

How To Lengthen a Sustained Chord pp. 160-163

If it's true that to know something best, it is best to know it from its beginning(s), then the following is definitely of interest:

Changing the Pitch of a Track pp. 115-118

Marks, Martin Miller. **Music and the Silent Film: Contexts & Case Studies 1895-1924.**

Oxford University Press, Oxford/New York *et al*, 1997. ISBN 0-19-506891-2.

The definitive, authoritative text, which provides compelling information on the origins of the film score, with perspectives that are germane today, cf.:

"Only *recordings* can provide us with integral soundtracks.

Unfortunately, most commercial recordings are as inaccurate in their own way as script publications. The problems with such recordings are: (1) the music has often been newly arranged or recorded (in which case the recording may be dubbed—again ambiguously—an "original" motion picture score; (2) even genuine "motion picture soundtracks" are often greatly abridged and restructured, as well as limited to music alone, and (3) they go rapidly out of print and into a highly expensive collector's market. (pp. 6-7)

Of particular utility to the serious student of the film score is:

The Literature: A Survey to 1990 pp. 8-25

which addresses most of what is in print on the general topic of film music.

A must-have book for any serious learner.

Morgan, David. **Knowing the Score: Film Composers Talk About the Art, Craft, Blood, Sweat, and Tears of Writing for Cinema.** HarperCollins Publishers, Inc., New York, 2000. ISBN 0-380-80482-4.

Compendium of interviews with various composers, some of who use electronics extensively in their film scores. Topics of interest appear in the index, cf.:

Ondes Martenot	p. 96
Goldsmith, Jerry "on electronics"	pp. 177-178
Tangerine Dream	p. 31

Palmer, Christopher. **The Composer in Hollywood.** Marion Boyars Publishers, London, 1990. ISBN 0-7145-2885-4 hardcover & ISBN 0-7145-2950-8 paperback.

As the title indicates, this seasoned writer organizes the book by composer, rather than by "topic." Palmer is obviously aware of electronic instruments and techniques, as evidenced throughout the book. Of particular relevance are the chapters on composers who used electronics extensively:

Miklós Rózsa	pp. 186-233
Bernard Herrmann	pp. 234-294

Prendergast, Roy M. **Film Music: A Neglected Art, Second Edition.** W. W. Norton & Co., New York, 1977, 1992. ISBN 0-393-02988-3 ISBN 0-393-30874-X (pbk).

A good general book that treats both aesthetics and technique. The terse chapters on electronic means:

Digital Audio	pp. 298-301
The Music Synthesizer	pp. 302-307