Film Music:
1990s-Present
Continuations

• Symphonic scores
• Popular music present in most films
• Hybrid score (pop and underscore) very common

Changes

• Greater diversity between scores
• Diversity in a single film (Tarantino)
• Some films with no underscore
• More noted classical composers
• Non-Western music
• Greater fusion of styles
Danny Elfman (1953-)

- “Mystic Knights of Oingo Boingo”
- Partnership with Tim Burton
- Weird Sounds, orchestrator

Ex: *Beetlejuice* (1988) opening
https://www.youtube.com/watch?v=NaCYL04Kd8g

Ex: The Day the Earth Stood Still (titles)
https://www.youtube.com/watch?v=3ULhiVqeF5U

Ex: *Mars Attacks!* (1996) opening
https://www.youtube.com/watch?v=6_jhzJEiqcY
Howard Shore (1946-)

- First significant Canadian film music composer
- SNL

**Lord of the Rings: Fellowship of the Ring** (2001)

**Ex: Shire**  [https://www.youtube.com/watch?v=meK0G3o9mPw](https://www.youtube.com/watch?v=meK0G3o9mPw)

**Ex: Rivendell scene**  [https://www.youtube.com/watch?v=t9L8Er_oqAQ](https://www.youtube.com/watch?v=t9L8Er_oqAQ)
Quentin Tarantino (1963-)

- Director, doesn’t typically work with composers
- No “real” training

Ex: On Film Music: https://www.youtube.com/watch?v=gTF5XvwcYZI

https://www.youtube.com/watch?v=E84OWq6z3IQ

Ex: *Inglourious Basterds* (2009)
Opening: https://vimeo.com/15741072
Animation

Music is animated shorts:

• Cutting edge since 1930s
  – Avant-garde, modernist, jazz
• Lots! (Almost wall-to-wall)
• “Mickey Mousing”
• Bar Sheets
  – Detailed blueprint of music and animation timings

https://www.google.ca/search?q=bar+sheet+animation&client=safari&rls=en&source=lnms&tbm=isch&sa=X&ved=0ahUKEwilgLXr9lDSAhUH9YMKHgxAyoQAUIICCgB&biw=1280&bih=688#imgrc=pXot4IgLdD2VZ_M:
Émile Cohl’s “Fantasmagorie” (1908)

• Considered the first cartoon
• Title is a reference to the “fantasmograph”
  – A “magic lantern” that projects images onto the wall
• 700 drawings on illuminated glass plates

https://www.youtube.com/watch?v=aEAObel8ylE
Windsor McKay – “Gertie the Dinosaur” (1914)

• Another early example
• Sound, but not synchronized
  – More like a “silent film”

https://www.youtube.com/watch?v=ixK1DffOsbE
First Animated Feature

• Alfonso de Laferriere and Quirino Cristiani’s “El Apostol” (1917)
• Argentinian
• 70 minutes
• 58,000 frames (14 per second)

• https://www.youtube.com/watch?v=G_1v86fOE7c
• NEW LINK!!!
First Cartoon with Synchronized Sound

• Max and Dave Fleischer
• Pioneer animators in 1920s
• Betty Boop, Popeye, Superman
• Ex: “My Old Kentucky Home” (1926)
  • https://www.youtube.com/watch?v=PlNvBPlYWXw
• Ex: “I’ll Be Glad When You’re Dead You Rascal You” (1932)
  • https://www.youtube.com/watch?v=5NS1bwFoHQg
Disney

• First with synchronized sound:
  Ex: “Steamboat Willie” (1928)
  [link](https://www.youtube.com/watch?v=lFGqZUTqorU&spfreload=10)

• **Silly Symphonies** (1929-1939)
  – Series of 75 animated shorts

• Built around music, song often as centerpiece
  Ex: The Skeleton Dance (1929)

• Music by **Carl Stalling**
  [link](https://www.youtube.com/watch?v=yrtcAHhOVXQ)
Carl Stalling (1891-1972)

- Worked with anthologies in pre-sound cinemas
  - Piano, later organ
  - Started at 12!

- Early work with Disney (late 1920s)

- Full time music composer at Warner Brothers
  - 1936-1958

- Orchestrator at WB: Milt Franklin (1897-1962)
Warner Brothers

• “Merrie Melodies” series, 1931-1969
  – Uses songs in extensive WB library
  – “Song plugging” to sell sheet music
  – Became “Looney Tunes”

Classic characters:
• Bugs Bunny, Daffy Duck, Foghorn Leghorn

Ex: “It’s Got Me Again!” (1932)
• Won 1st Oscar for Animated Short
  • https://www.youtube.com/watch?v=zx62n_JIULE
Scott Bradley (1891-1977)

- Theatre orchestras in Houston
- More original music
- Big band jazz, atonal (humour)
- Dissonance for violence

Ex: “Puttin’ On the Dog” (1944)

- First use of Arnold Schoenberg’s twelve-tone technique in film

https://vimeo.com/90733818
Raymond Scott (1908-1994)

- Novelty jazz musician
- Music used in over 120 WB cartoons
- “Powerhouse” used in chases, rapid travel, factories, etc.

Ex: “Powerhouse” (1937)
https://www.youtube.com/watch?v=qaC0vNLdLvY
1940s and 1950s

• Lots of archived music at this point
  • Not much new stuff

Carl Stalling

• “Pastiche” scores – avant garde, modernist

• Post-modern: combines styles with little or no relation
  – Creates a new meaning

• Orchestration is key: some instruments are “funny”

• Short cues, often 12 per cartoon
  – He wrote a seven minute score every week
Ex: “Operation: Rabbit” (1952)

- Dir. Chuck Jones
- Stalling’s pastiche method
- Jazz, popular, classical
- Mickeymousing action
- Quote of Wagner themes (“Siegfried” and “Nibelung”)

http://www.dailymotion.com/video/x2fgbe4
Ex: “What’s Opera, Doc?” (1957)

-Dir. Chuck Jones

-Music direction: Milt Franklin

-Bugs and Elmer placed inside world of Opera

-Plays on cultural perceptions of Wagner and opera, rather than its actual traits

-Pastiche of 5 Wagner themes/operas and original melodies in Wagner-style

http://www.dailymotion.com/video/x1atzuy_what-s-opera-doc_shortfilms
1960s-1980s

• Gradual decline of cartoon technique
  – Smaller budgets, fewer frames
  – More archival/canned music

• Cartoon Serials
  – Might Mouse, Bullwinkle, Flintstones, Jetsons, Smurfs

• Unifying aspect: theme songs
Animated Feature Films

• *Jungle Book* (1967)
• Music/underscore: George Burns
• Songs: Robert and Richard Sherman
  – (Terry Gilkyson, was replaced by Shermans)

Ex: “I Wanna Be Like You (The Monkey Song)”

• [https://www.youtube.com/watch?v=g63nADen0JI](https://www.youtube.com/watch?v=g63nADen0JI)
1990s and later

• Revival of animation in film and TV
• Kicked off by *The Little Mermaid* (1989)
• *Toy Story* (1995) – music by Randy Newman

• Character and plot development means less music than in shorts
Animated Feature Musicals

*The Little Mermaid* (1989)

- Alan Menken (score), Menken and Ashman (songs)

Alan Menken: 8 Oscars (2nd only to Alfred Newman, third on all time list for any category)

Pixar picks up where Disney left off with *Shrek* (2001)