

Jukka Sarjala

MOTION PICTURE MUSIC FOR SALON ORCHESTRA — CLASSIFICATION OF AFFECTS IN SILENT FILMS

During the 19th and 20th centuries, affects and all that has belonged to the human affectivity have long been neglected by high-brow culture and its proponents. Film and the cinema have remained outside this circle, and it is a well-known fact that film music has been an effective means to excite and intensify various emotional states of the audience.

This article deals with the classification of affects as it is documented in a cue sheet for salon orchestra published in Finland during the 1920s by Fazerin Musiikkikauppa (Fazer Music Shop). This cue sheet, a sort of quick-reference guide of motion picture music, includes a detailed categorization of different moods, events, acts and mental states narrated and represented in silent films. Furthermore, it includes a reference system which made it a very useful device in creating a correlation between these narrative units and different kinds of pieces of music listed elsewhere in the index. I therefore argue that the cue sheet functioned as a register, as a musical "dictionary" of human affects. A historical precedent can be found in 18th-century literature concerning music aesthetics and the doctrine of affects.

The music played by live musicians during the silent era bore a different

kind of relationship, not only to the narrative, but to the audience as well, than does nondiegetic music in the sound film. Cue sheet music would often, depending on the narrative context, express anonymous and impersonal mental states or passions in which the spectator/listener could be momentarily absorbed.

Translation by the author

Thomas J. Mathiesen

SILENT FILM MUSIC AND THE THEATRE ORGAN

Professor Thomas J. Mathiesen's "Silent Film Music and the Theatre Organ" is a translation of his article which originally appeared in *Indiana Theory Review*, Spring and Fall 1990, vol 11, p. 81-118. Professor Mathiesen discusses the present state of scholarship on silent film musical accompaniment with special reference to theatre organs. He covers topics such as the basic structure of theatre organs, the actual practice of accompanying the films, the materials available for the musicians, their creative role in planning the music and provides an example of how an organist might have varied musical material to characterize the heroine of a silent film in different situations and emotional states.

Hannu Salmi

MUSIC AND THE SENSE OF HISTORY IN HOLLYWOOD EPICS

My main question is: how do Hollywood epics make sense of the experience of time, and by what means?; and what kind of historical implications are created by the various aspects of the cinematic apparatus? The scope of the article is restricted only to music in Hollywood epics and to music as an element of historical style.

In Hollywood epics, a full-scale symphony orchestra playing fortissimo is considered appropriate to their spectacular nature. Just as these films show massive sets and thousands of extras roaring among the columns, they offer spectacular effects for the ear. An epic score usually begins with a fanfare introduction played fortissimo by trumpets, trombones and bassoons; after this, the full romantic orchestra with approximately 100 players performs the piece to its climax. Some films employ a post-romantic Wagnerian orchestra or perhaps an even larger ensemble. In *The Fall of the Roman Empire* (1964), Tiomkin operated with an orchestra of 130 players.

Using a big orchestra is not only a consequence of the cinematic endeavor to construct a spectacle, however; it also relates to trends in the history of music. The attempt to narrate stories through music emerged during the 19th century. Of course there had been commentative music previously, but the

idea of telling stories solely by means of instrumental music was developed during the romantic era e.g. by Franz Liszt in his symphonic poems.

One of the most interesting dilemmas in composing for epics is how to reconcile a modern perspective with the historical horizon of the period described, and how to conciliate musical traditions of the present day with musical comments on the past without committing excessively serious anachronisms. Of course this problem is common with historical research in general. Historicism argued that we should try to understand the past from its own perspective, and that we really could totally eliminate our modern concepts during the process of research. As I see it, however, current issues are always and unavoidably present whenever history is narrated, irrespective whether it is fictive imagination or scholarly work. Historical investigation is a process of dialogue in which our present-day thinking encounters the thinking of the past. The present day cannot be denied or eliminated: while describing the past the author is simultaneously writing about his own world, consciously or unconsciously, implicitly or explicitly.

This problem is comparable with the difficulties faced by a composer in creating music that will give a feeling of historicity, yet not be too strange for the modern ear. Film music must not sound too unfamiliar. Elmer Bernstein composed quite a number of pieces of

Egyptian source music for *The Ten Commandments*, but only a few pieces were used in the final release print. Egyptian music was regarded as "too unpleasant", as the composer himself laterwrote, although this music was far from authentic and was performed only on modern instruments. Romantic harmonization and polyphony were prescribed as 'standard musical language'; therefore, not only historical but also overly modern elements were labeled as irritating.

A composer who especially worked with the problems of historical film was Miklós Rózsa, whose filmography includes such epics as *Quo Vadis*, *Ivanhoe*, *Knights of the Round Table*, *Julius Caesar*, *Ben-Hur*, *The King of Kings*, *El Cid* and *Sodom and Gomorrah*. He scored more epics than any other composer. Rózsa's style was based on the use of old melodies and motifs which were harmonized in a rough and simple manner. This applied not only to source music but also to the commentative background music. Elements of modern harmonization and polyphony were needed both to comply with the Hollywood norm and to make the ancient melodies comprehensible without underlining them too much. George Duning, the composer of *Salome*, claimed Rózsa's scores to be "stylistically correct and authentic", but this is untrue. They are not authentic; but they do absorb, as Frank K. DeWald writes, "a feeling of authentic time and place into the composer's unique and

completely twentieth-century idiom".

There was, however, no single historical style in the music of Hollywood epic but many. For example, Dimitri Tiomkin who scored *The Fall of the Roman Empire* did not want to compete with Rózsa's "quasi documentary-style music". He deliberately wanted to stress the universality of the events, not their historicity. Compositional decisions presumably reflect the composer's and filmmaker's visions of history, and their assumptions about the purposes for which history is narrated. It might be argued that in *Quo Vadis*, there was an idea of historical reconstruction behind the project, and the belief that such a reconstruction is possible. Furthermore, it seems that the filmmakers, including the composer, held the view that the real task of an epic is to deliver the spectator into the past and offer an as coherent vision as possible. In *The Fall of the Roman Empire*, the fact that history is always narrated by somebody for some actual purposes is more in the foreground. Here, the composer has an important role, not as an illustrator of the past, but as a commentator, who makes the film a polyphonic presentation of history.

Translation by author

Sirpa Tani

HOW SOUNDSCAPES CREATE A SENSE OF PLACE IN FILMS

Western culture is strongly founded on visuality and through many of its expressions also language is tied to seeing. Imagery in texts becomes a problem in connection with the research of auditive landscapes. The concept of soundscapes connects in an interesting way the seen and the heard world into a single entity. According to R. Murray Schafer soundscape includes the entire acoustic environment: noise, music, nature, sounds produced by humans and technology. From the point of view of geography the concept of soundscape brings new dimensions into interpreting the relationships between people and their environment thus broadening traditional geographical research.

Soundscapes in films can be interpreted through concepts such as background sound and sound signal. Background sounds support the narration and the spectator does not pay any attention to them. Sound signals on the other hand awaken the spectator into listening to the film. They create new meanings for the story and the environment of the film.

Translation by Henry Bacon

Anu Juva

FROM GLAMOUR TO THE EVERYDAY — SOME NOTES ON FINNISH FILM MUSIC FROM THE 50'S TO THE 60'S

This study is based on a number of interviews on the technical problems, practices and aesthetic ideals of Finnish filmmusic composers and sound engineers. It deals with the many changes which occurred in Finnish film music from the studio era of 50s to the Finnish New Wave of 60s.

Translation by Henry Bacon