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We should observe that from the early 20th century to the Second World War, which is a sort of an historical and cultural turning point, a well-shaped vision of the history of music crystallized.

On the other hand, there are many possible interpretations of the development of music in second half of the 1900s. The fundamental element characterizing the second part of the century is the establishment of new technological media for musical realization that have modified our conception of music at its root. First we can refer to such magnetic technologies as the vinyl record and then the digital CD. Second, I refer to radio, cinema and TV, which have opened a new artistic period under the banner of technological progress. Traditional concerts have been placed side by side with - and frequently replaced by - the recording that permanently fixed a product and placed it in the archives. In this view, the concert hall, which used to be the traditional place for the listening to music, has been gradually losing its pre-eminence in favour of a less ritualised listening which can be endlessly reproduced anywhere and anytime.

Actually, many compositions that marked the second half of the century are hardly available in their paper score but they exist in a recorded version. In some cases the original score consists only of a draft. In some other cases the score has been lost or it never existed as composers and interpreters worked in such a symbiosis that the traditionally written score has proved to be superfluous. It seems that every musical phenomenon that does not take this radical change in perspective into consideration tends to become more and more secondary. The music best representing the second half of the 20th century is the one which has been able to reach the great mass of people through a wide record diffusion or by radio, TV and cinema.

The so-called "classical music" has not always been able to grasp this change. Composers remaining linked to an out-dated vision have not often met with an audience. The so-called popular, or light music, to use a somewhat diminutive term, has gradually filled all spaces.

Even the composer's role has been modifying its function and has become more and more a profession linked to visual aesthetics. Also the context in which a musical composition is set has become another determining factor for its success.

Given the great success of a song, film music has been recognized for a long time. Even today, a song is included in its soundtrack, often in the Main Title and/or in the End Credits. A hit song could complete and increase the success of a film. In some cases the soundtrack is a series of songs as in the cinema musical and in the animation film.

The motion picture is among the forms of art that has found expression through recording and reproducibility. It has become one of the symbols of 20th century culture, including its musical aspect, since it explicitly starts as a recording that is reproducible indefinitely. Once completed, it does not need to be performed again but only reproduced.

Yet for a long time, film music has desired artistic autonomy although it has always been one of its fundamental elements. The composer of film music was mainly considered a skilled professional who would manufacture a sound texture suited to various dramatic situations. Historically, it was traditionally interpreted as second-class music. Generally, film music tended to lose its meaning if heard without images. Considered as serious music, it revealed all of its limits.

With the coming of the sound cinema at the end of the 1920s, American film music was fostered by the European late-Romantic language. In fact, many of the most renowned Hollywood composers of those years came from or were natives of Central and Eastern Europe. Among them were Maz Steiner (Wien) and Eric Korngold (Brno), Dimitri Tiomkin (St.Petersburg), Miklos

Rosza (Budapest), Franz Wachsman (Konigshutte, Upper Silesia), or Bernhard Hermann (of Jewish-Russian origin), Victor Young (of Polish origin), and Alex North (of Russian origin).

The centre of this regeneration in cinema developed in the traditional Hollywood Studios and in the city of Los Angeles. Here in particular, from the point of view of research, new forms of musical expression were created within two famous Universities, the University of South California (USC) and the University of California at Los Angeles (UCLA). Although starting from the association with the image, such forms of expression have gradually gained their own autonomous shape. Berklee College in Boston has also become known as an avant-garde school.

Today the success of film music as autonomous music is witnessed on one hand by its greater and greater popularity and by the boom in the "Soundtrack" sale. And on the other hand it is seen by the impact it has had in the revaluation of all the repertoire of film music since the Thirties. The present popularity of the musicians of the so-called "Golden Age of Hollywood" is also witnessed by the great number of internet sites dedicated to them. The fact that these sites are frequently visited demonstrates the exceptional interest – almost a legendary halo - in these personalities.

Famous American critic Terry Teachout, one of the most authoritative annotators of today's cultural life, has analysed this phenomenon and has drawn the conclusion that American film music represents the logical continuation of the European classical tradition. It emigrated to the U.S. with Rozsa, Korngold, Hermann, Steiner among others. The current of the so-called learned "contemporary music" ought to be considered as secondary music and its major representatives such as Boulez, Stockhausen, Nono should be considered as scholars and researchers whose work takes primarily a theatrical interest.

Today the term "contemporary music" means music of learned tradition from the post-war period to the end of the 20th century. Perhaps it will also keep the same name in the future when it is certainly no longer contemporary but belonging to the past. The so-called "Contemporary music" is contrasted with today's term "Music of our time", which means all popular and extra-learned music. Although it is extremely ambiguous, it is necessary to better define the phenomena. Terry Teachout writes controversially on the Magazine Commentary:

While in the mid-20th Century the overall academic groups embraced serialism (Boulez, Babbitt, etc), Hollywood still cranked out these wonderful, Western Romantic style, traditional music scores. Film composers were considered by academics as second-class (or third-class) composers in the age of high modernism. But as Serialism is quickly dying, film music (Golden Age particularly) has become increasingly respectable and appreciated.

Especially since the end of World War II, it is astonishing how much bad music has been called good in the course of the 20th century. In this period, anti-tonal composers as Milton Babbitt, Pierre Boulez, John Cage, Elliott Carter, and Karlheinz Stockhausen gained effective control over the new-music establishment in Europe and America in the process ruthlessly freezing out other artists who continued to assert the validity of traditional tonality

In point of fact, the "innovations" of these composers were scarcely more than evasions--futile attempts to mask their own inability to renew and refresh the musical tradition they had inherited. Arnold Schoenberg, inventor of twelve-tone serialism and spiritual grandfather of the postwar avant-garde, once accurately remarked: "there is a great deal more to be said in the key of C major." The pity is that he failed to recognize (or admit) how little of interest he himself had to say in that or any other key. That Schoenberg and his descendants nonetheless managed to impose their own inadequacies on succeeding generations of composers--if not listeners--is a cultural tragedy of the first order. But in the past decade the avant-garde monopoly has been decisively broken.

Actually, a C-major chord can sound completely new if scored in a new way and if associated to certain images that composers of film music have always mastered.

Among the great musicians of the Hollywood golden age (1930-1950), Max Steiner combined skilfully the late-Romantic orchestra with elements deriving from jazz or stylistic features

typical of Broadway musical that had reached its peak with Cole Porter, Jerome Kern and Irving Berlin. Another paramount author was Eric Korngold, who was pre-eminent in adventure films, and who probably best represents the heritage of European music in Hollywood cinema. Franz Waxman is another prominent figure. The manuscripts of his collection are in by the Syracuse University Library.

Hungarian born Miklos Rosza mastered the epic genre by signing the soundtracks of colossal films as Ben Hur, King of Kings, and El Cid. Today his scores are scattered in various American libraries. Rosza also linked his name with the school of composition for film music at USC that ranked Jerry Goldsmith among its pupils. Probably the teacher who made the largest number of compositions of film music was the Italian Mario Castelnuovo-Tedesco.

In 1938, Castelnuovo was forced by the rising tide of anti-Semitism in Italy to flee to America where he soon found work as a composer of film music for MGM Studios and he contributed to over 200 films and at the same time somehow found time to write concert music. In time, he became one of Los Angeles' most sought-after composition teachers with pupils including John Williams, George Duning, Henry Mancini and André Previn. The latter commented that being a "pupil of Castelnuovo-Tedesco" was virtually a requirement for young composers to be accepted at the studios. The manuscript collection of Castelnuovo-Tedesco is kept today in the Library of Congress in Washington, D.C.

Composer Bernhard Hermann has always been debated intensely. He was a close collaborator with Alfred Hitchcock and is considered the father of the thriller musical genre. The soundtrack of Psycho is probably his most famous score and is an example for many successive thrillers. Hermann was a pioneer in the research of new instrumental combinations. In Hitchcock's Torn Curtain (1966), he used the astonishing orchestration with 12 flutes, 16 horns, 9 trombones, 3 tubas, 2 tympanists, 8 cellos and 8 basses. This, and other unusual combinations as 12 flutes (3 piccolos, 3 flutes, 3 G flutes and 3 basses) cellos and basses, was probably responsible for the fact that the score was refused by the studio and replaced with a score by John Addison. In Twilight Zone (1959) there are very original tone-colour effects (2 vibraphones, Hammond organ, 2 harps, 3 trumpets and 3 trombones), in Obsession (1969) there is a very evocative Dies Irae scored for organ and two harps. There are many fan web sites devoted to Bernhard Hermann. Many of Hermann's scores are available today.

Jerry Goldsmith, a pupil of Rosza's at USC, is one of the most relevant personalities in the renewal of film music of the second post-war period. With Goldsmith, music becomes more and more integrated with images but at the same time it acquires more autonomy through an intelligent use of formal construction and orchestral effects. This is sometimes integrated with unusual instruments. Thus music evolved in science-fiction films as in the soundtrack of Star Trek, in the horror genre with the soundtrack of Omen, in the fantasy film with Poltergeist, in the thriller with Basic Instinct, in the comedy with Papillon, in war films with Patton, and in the historical genre with First Knight. His main orchestrator is Alexandre Courage.

Today several study and research centers are devoted to the analysis and the understanding of Goldsmith's work. His personality stands more and more significantly in the history of film music.

The composer best representing the synthesis of Hollywood music is John Williams. His name is linked to many famous themes as those from Indiana Jones and Star Wars. As Steven Spielberg's main composer, Williams stands out in the science fiction colossal to which his name is permanently linked. In such scores, Williams writes a synthesis of late-Romantic and Impressionistic styles. The influence of English composers as Holst and Vaughan Williams as well as Stravinsky; Ravel, Copland can be perceived. With the scores of dramatic films as Schindler's List and Save Private Ryan, Williams refined his style. He has also left his remarkable mark in the field of children's stories as ET, Home Alone and Harry Potter. His main orchestrator is John Neufold.

Elmer Bernstein has been among the most active American composers for over 50 years. He has written about 250 scores. He studied at the Juillard School having Copland, Sessions and Wople among his teachers. He is probably the composer of film music in which the influence of classical music is most evident.

In the latest generation of Hollywood composers, James Horner is one of the most versatile. He started his career at a very young age and his earliest important achievement is for the movie, Krull. The music of this film requires a huge orchestra that is reminiscent of Richard Strauss's most grandiose scores such as the Alps Symphony. Everything is magnificent in this score and the orchestration is very thick. Sometimes Horner and his orchestrator, McRitchie, investigate textures and effects in a scientific way. Horner has become one of the most sought-after, brilliant composers, capable of intuition and of incredible discographic hits. He composed the music of many colossal movies such as Titanic and Braveheart. The themes of these have become very popular today.

Today Alan Silvestri has reached the zenith of success. Few composers manage to reproduce a feeling in music and to evoke deep emotions in a subtle way such as he does. He started casually and soon became Director Zemeckis's main composer. With the latter, he was successful with hits as Back to the Future and Forrest Gump.

His exceptional versatility permits him to pass easily through the various musical genres, from musical in Who Framed Roger Rabbits, to thriller in What Lies Beneath, from comedy or fantasy in The Parents Trap, Mouse Hunt, Death Becomes Her, to adventure and horror as Romancing Stone, Van Helsing and many other hits.

One of the most interesting composers is Danny Elfmann. He also started by becoming composer of a great film director, Tim Burton, and began a very original orchestral and symphonic style that has had many imitators. He is primarily outstanding in horror and fantasy where his mysterious themes and his incomparable tone colouring achieve great emotional results for example in Batman or Edward Scissorhands. It is important to note that Elfmann does not personally orchestrate his scores. But this does not mean that he is not to be considered the author. In fact his indications for the orchestration are extremely accurate.

It is necessary to emphasize this point. While it is true that many composers do not orchestrate their scores, it is important to stress that their drafts often provide all the useful elements for a realization that takes their ideas into account. However, the excellence of an orchestrator can undoubtedly contribute to the success of a score.

Beside Elfmann, other famous composers as Jerry Goldsmith, Basil Poledouris and John Barry do not always personally orchestrate their music. But they generally supervise the result and the legend that some of them are not able to orchestrate has to be absolutely discredited. Most of the time, the situation is a result of a lack of time for the general production.

If one thinks that authors of the Golden Age such as Steiner and Rozsa could write even two hours of music for each film, and that some of them set to music for up to 500 films, it is understandable that the constraints of production did not permit a composer to complete everything alone and that it was necessary to involve other professional figures. Steiner went so far as to write music for as many as 40 films in one year (in 1932) but he could not have had time to orchestrate them. Therefore, the composers of film music generally avail themselves of real collaborating staffs and entrust the realization of their scores to specialists.

Among the most famous Hollywood orchestrators, it is important to mention Greig McRitchie, one of James Horner's, Basil Poledouris's and John Barry's orchestrators. Steve Bartek, is Danny Elfmann's main orchestrator. Alexandre Courage is Goldsmith's orchestrator. John Neufold is John Williams's orchestrator. In some cases, there is a staff of orchestrators as in the case of the film Starship Troopers, Basil Poledouris's masterpiece. For this production there were three orchestrators: Steven Bramson, Greig McRitchie and Steven Scott Smalley. The reason why the names of these exceptionally gifted orchestrators remain unknown is due to the contracts signed with the Studios that frequently do not provide adequate acknowledgement.

The list of great composers of film music is extensive. In fact there are many personalities as Maurice Jarre, who reached the peak of success in the Sixties with films as *Lawrence of Arabia* and *Doctor Zhivago*. Legendary John Barry - with his immense repertoire - who wrote innumerable successful films. Among those are the James Bond films and *Dances With Wolves* that are at the top of the Hit Parade sales. Alan Menken who wrote the soundtracks for many of Walt Disney's animation films. Hans Zimmer, a skilful author, who can create effects that impact the audience. Elliot Goldenthal, very erudite composer, who often uses the most varied musical genre combinations.

Today fame of these composers is remarkable and the diffusion of their music is world wide thanks to so many successful films. Therefore, the development of great composing personalities has been extraordinary in the world of cinema.

But what characterizes these scores? First of all, there is the synthesis of styles. This is the ability to pass indifferently through various styles, to cut through composing characteristics of different cultural backgrounds without trying to please and often to develop the taste of the audience. Another feature is the stylistic heterogeneity. Any musical language can be used and, consequently, the more versatile are the composer's skills, the more his expressive become his means.

For instance, in the *First Knight* score, Goldsmith uses a language that is reminiscent of Wagner in *Ring* or in *Tristan and Isolde*, but the orchestra includes a guitar, that is an unusual instrument for Wagner, producing a completely different colour. In Goldsmith and many other composers, several compositional effects that could be considered avant-gard are built into the texture so that they are fully acceptable to the listener.

Tone coloring is a fundamental aspect as it affects the surface of music that influences the listener's emotional reaction. Film music must be able to create emotions. Then it must involve recurring effects and stylistic features as an integrant part even if they are sometimes overused.

Even the use of choral music in film can lead to innovative aesthetic results. The use of female chorus or treble voices has astonishing effects in such scores as *Abyss* by Alan Silvestri and in *Edward Scissorhands* by Elfmann where the orchestration has strongly influenced the vision of film music of the fantasy genre. Also the use of sacred choral music in a contest is typical of many composers, for example Goldenthal (*Alien 3*, *Interview With The Vampire*).

The use of the brass and low instruments to reinforced emotion is another feature. In Hollywood scores the string section often contains a disproportionate number of bass in comparison with the violins. This is a change in perspective from the classical orchestra. The use of the celesta in tone colouring to fantasy film is another element not to be neglected. There are examples of this throughout the entire repertoire.

But why is film music so successful in comparison with other music? The answer is very simple. First of all, through the film, music has the possibility to reach a wide audience. Secondly, the listener associates music with specific images producing a deep emotional impact. If film music had not been associated with images by the audience, it probably it would not have been so successful. But this does not mean that it is second-class music. By means of a progressive and ever deeper contact with the audience, the composer of film music refines his style so that as a result, he can be recognized as a composer of absolute music.

As stated before, one feature of film music is the instrumentation. Today, advanced digital techniques have reached extremely sophisticated levels and permit the composer or the arranger to listen to the sound effects in real time

Many piano transcription of a piece of film music actually reveal little of the essence of the score. One only has to think, for example, of the particular instrumental effects adopted by Ennio Morricone in his spaghetti western. If reproduced at the piano or in a non-original instrumental format, the music often appears to be poorly written with unclear sense.

A very recent typical case in point involves the soundtrack of the *Lord of the Rings* by composer Howard Shore. Shore's huge work reaches its main expression in the first part of the

trilogy, *The Fellowship of the Ring*. The other two parts repeat the elements already developed in the first part.

There is a rather boring piano reduction of the "The Fellowship of the Ring" available. It represents a succession of very poor chords and of some simple melodies harmonized at an elementary level. But the listening to Shore's score is completely different. Its force is in the orchestration colouring that is very dark, in the sophisticated use of the choir, of the brass and percussion sections, in the use of ethnic instruments that seem unusual to a traditional orchestra. There is also singer Enya's solo voice evoking another particular colour.

Shore's score, winning an Academy Award, has been thoroughly analysed to identify leitmotif on the same pattern as Wagner's Ring. The success of its enormous sale has cut through all tastes and ages of the audience.

Another typical case, again linked to a trilogy, is by composer Don Davis, the composer of the Matrix trilogy. The soundtrack of this film is varied, since apart from Davis's pieces, it also includes extracts from other authors linked to the rock genre.

Davis accomplishes an important work in which musical elements from different cultures, sophisticated electronic effects, ethnic choirs and exotic instruments mingle together. Davis's orchestra sounds in a quite new way so that it is difficult to identify traditional tone-colourings that are sometimes digitally worked out. It is really a successful case of the union of traditional and digital instruments.

Italian composers have had a paramount role in the field of film music. In the immediate post-war period there appears to be some release and acceptance of some stylistic features and stereotypes yet the artistic level of many authors is rather high. Many of these authors are associated with the directors with whom they worked as Alessandro Cicognini to Vittorio De Sica, Giovanni Fusco to Michelangelo Antonioni, Renzo Rossellini to his brother Roberto Rossellini, Carlo Rustichelli to Pietro Germi.

The introduction of jazz elements or elements from the Latin-American culture have deeply marked the experience of the Italian film music. Beginning in the Fifties, these created a definitely unique and communicative genre including the music by Armando Trovajoli, Piero Piccioni, Gianni Ferrio as its most authoritative exponents. Their style is linked to the Italian comedy in particular to the films starring Toto' and Alberto Sordi.

Piero Umiliani represents advancement in the Italian film music language. Even in the formal simplicity of his repertoire there is a renewed use of tone colouring and the adoption of new stylistic features making him particularly interesting. Today, Umiliani's music is in great demand by the audience. Many of his works have been sold on CDs. Unfortunately his sheet music cannot be found. Many of them have been destroyed. Carlo Savina's and Riz Ortolani's works are also well known.

As it frequently happens in the world of cinema, the two internationally most famous Italian film music composers are associated with two great film directors: Nino Rota with Federico Fellini and Ennio Morricone with Sergio Leone. These two composers are considered among the greatest composers of the Italian musical in the 1900s. Practically all of Nino Rota's scores are available at the Publishing Home CAM that has a remarkable catalogue of other authors' scores. CAM also owns a particularly rich catalogue of Italian film music CDs including interesting novelties.

Moviesgrooves Publishing Company owns the largest number of recorded Italian soundtracks. Much of this music is related to so-called B-movies. Listening to this music, artistic quality has been fully evaluated and the value and professionalism of many musicians is evident.

Ennio Morricone is considered one of the greatest film music composers of all time. His image remains linked to the spaghetti western where he introduced innovative expressive solutions deeply marking this genre. Yet his ability has permitted him to develop a very wide repertoire in which he uses experiments and the most varied solutions.

Today with the audio CD, the sale of film music increased. Even old soundtracks have been recovered and transferred onto CD to meet a large demand and sometimes they have become a cult

interest. The availability of sheet music is very limited. It is not easy to find or sometimes is expensive. Manuscripts are mostly in the archives of the various Studios that do not generally grant access. Studios are not interested in supplying these materials and it is often the composers themselves who make their scores unavailable once they have been recorded for a film in order not to publicize what is considered "a trick of the trade".

In the past something worse happened. Home publishing companies sometimes destroyed original sheet music already recorded that they were thought useless after the recording. In order to preserve and to study the original scores of film music, the Society for the Preservation of film Music was founded in Los Angeles in the Seventies. They also edit the publication of the review *The Cue Street*.

However many manuscript scores, especially those belonging to the so-called Silver and Golden Age, are available at the libraries of some important American Universities. However they do not always permit the making photocopies. Among the libraries that are the richest in materials are UCLA's (Room B425 of Schoenberg Hall) and the USC's. The latter also houses the valuable "Warner Bros. Archives" holding all materials of the films produced by the Warner Bros. until 1968.

Additionally, the Margaret Herrick Library of the Academy of Motion Picture Arts and Sciences, promoting the Academy Awards, holds interesting works. For example there is an important collection presented by Jerry Goldsmith with the autograph drafts of his most important soundtracks orchestrated by Alexandre Courage. The original orchestrations by Courage are at the Sibley Library of the Eastman School of Music of Rochester (NY).

Research in the field of original scores requires a great deal of time and effort. One of the greatest specialists in this genre of research is Bill Wrobel from Los Angeles who thoroughly analysed several scores sometimes by personally copying them.

It is possible to purchase sheet music on some internet sites, but always with some degree of difficulty or at high prices. Additionally, the pieces of music are presented as arrangements that frequently alter their essence. This situation might change in the next few years if the demand increases enough that producers, publishing companies and composers would be obliged to simplify the availability.

Excluding John Williams, since his scores from the most famous films are frequently available as extracts and also easily found on internet, the availability of original sheet music on sale does not exist for the majority of the authors. Yet there are many available piano reductions, transcriptions and revisions even for various different orchestral groups. The reason for this wide diffusion of non-original material, sometimes altered as to make the original soundtrack unrecognisable, is a "trick of the trade" for economic interests.

It is important to note the large quantity of internet web sites devoted to film music. Some of them are complete and fully up-dated encyclopaedias with reviews of thousands of soundtracks and detailed information about composers. Others have a more amateur feature but frequently offer a wide and exhaustive picture of the subject. There is also a remarkable quantity of audio samples which can be heard directly on the internet. Actually the increased sale of film music corresponds chronologically to internet technology. For this reason it is possible to find on the net a wide variety of this music. Thus the broad field of film music can be explored. Today the sale of soundtracks parallels that of classical music.

A linkography of this topic seems to be more useful than a bibliography. By this means it is possible to know practically everything about all films in history. Recently there has been such development in this field that bibliography has not been updated and therefore is not the state-of-the-art compared to the Internet. However it is necessary to state that the addresses of many web sites have changed over the years. Therefore it is not possible to provide a reliable web site list.

An exhaustive cinema encyclopaedia, mostly based on a factual knowledge approach, is found on Internet Movie Database that is also a starting point for many other sites.

All composers also have their own official site where it is possible to find biographical notes and filmography and to download audio-samples. The so-called discussion lists often contain useful and meaningful historical news.

Some sites offer the possibility of listening to film music. Others provide a large selection of audio samples and extracts for the purchase of audio-CDs that otherwise are difficult to find. On several sites it is possible to download midi files that, when suitably arranged and turned upon video writing software, can sometimes give a vague idea of the original score.

It is possible to arrange the diffusion of film music by means of file-sharing programmes that also gives an idea of the listeners' tastes worldwide. While learned contemporary music is not in demand by consumers, who ignore it or are not willing to listen, film music is in high demand.

A very large number of books on the history and the aesthetics of film music can be found and many contain weaknesses. First of all, to the detriment of great film music composers, they often focus on film music by some historical classical writers as Mascagni, Malipiero, Satie, Schoenberg, Prokofiev, Shostakovich, ect, who wrote little for the cinema. This attitude actually justifies the prejudice that composers devoting themselves primarily to film music are second-class authors.

Secondly, many books dwell upon the aesthetic assumptions of film music. Although it is fundamental, it often relegates the music to a second place that becomes a pretext for wider-reaching considerations.

Recently numerous books about film music have been published in America. But they mostly deal with the organizational side of the cinema world and often result in anecdotes with comments by the more famous authors. They also deal with practical topics as "how to behave and try to be successful in this field".

In addition, film music handbooks are a type of historical and aesthetic introduction but they do not teach anything about musical composition.

Many thousands of composers, especially in American, try to rank themselves in the field of film music but the hits in this job market are few. Besides musical talent, success is linked to fortunate and sometimes casual meetings or "being in the right place at the right time". But it must be added that the particular ability in seizing these opportunities is necessary. The Film Music Institute of Los Angeles is an important institution organizing top-level courses and establishing contacts in the field.

Miklos Rosza, who held the chair of Film Music at the USC for a long time, stated in his autobiography "Double Life" (1982, Wynwood Press, NY): "I always made it plain at the outset to my USC students that the most important lesson of all was one I could not teach them: how to get a job. And of the hundreds of students who passed through my hands-some of them talented-only one made good in a big way: Jerry Goldsmith. This is a reflection, not on the quality of the students, nor (I hope!) on my teaching, but on the unpredictable and irresponsible nature of the movie world."

Paradoxically Rosza states that it is possible to teach everything except that which is really important. This does not mean that academic teaching is useless but simply that it is not sufficient.

(edited By Jon Bauman)

SUMMARY

Yet for a long time, film music has desired artistic autonomy although it has always been one of its fundamental elements. The composer of film music was mainly considered a skilled professional who would manufacture a sound texture suited to various dramatic situations. Historically, it was traditionally interpreted as second-class music. American film music represents the logical continuation of the European classical tradition. It emigrated to the U.S. with composers

like Rozsa, Korngold, Hermann, Steiner among others. Today the success of film music as autonomous music is witnessed on one hand by its greater and greater popularity and by the boom in the "Soundtrack" sale. And on the other hand it is seen by the impact it has had in the revaluation of all the repertoire of film music since the Thirties. Today fame of film music composers is remarkable and the diffusion of their music is world wide thanks to so many successful films. Therefore, the development of great composing personalities has been extraordinary in the world of cinema.

The synthesis of styles in film music is to point out. This is the ability to pass indifferently through various styles, to cut through composing characteristics of different cultural backgrounds without trying to please and often to develop the taste of the audience. Another feature is the stylistic heterogeneity. Any musical language can be used. Tone coloring is a fundamental aspect as it affects the surface of music that influences the listener's emotional reaction. Film music must be able to create emotions. Then it must involve recurring effects and stylistic features as an integrant part.

Why is film music so successful in comparison with other music? First of all, through the film, music has the possibility to reach a wide audience. Secondly, the listener associates music with specific images producing a deep emotional impact. If film music had not been associated with images by the audience, it probably it would not have been so successful. But this does not mean that it is second-class music. By means of a progressive and ever deeper contact with the audience, the composer of film music refines his style so that as a result, he can be recognized as a composer of absolute music.