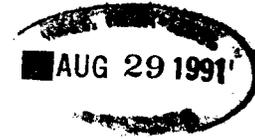


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**"Soundtracks of the 80's:
Case Studies in Media Music**

March 14, 1991

Seminar Notes

**MASSACHUSETTS INSTITUTE OF TECHNOLOGY
COMMUNICATIONS FORUM**

**"Soundtracks of the 80's:
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**Prof. David Thorburn, M.I.T., Moderator
Prof. Claudia Gorbman, Indiana University
Prof. Martin Marks, M.I.T.
Elizabeth H. Prodromou, M.I.T., Rapporteur**

This session of the M.I.T. Communications Forum brought together two representatives to discuss questions related to the subject of the role of the musical soundtrack in film and television, a subject of scholarly analysis only recently. The panel focused on two complex instances of the interaction between today's high-tech musical effects and visual images.

Dr. David Thorburn, MIT, introduced the speakers. Thorburn introduced Prof. Claudia Gorbman, author of a pioneering study of the music in narrative film, entitled *Unheard Melodies* (1987). He explained that she would analyze the ideological and narrative functions of the music that accompanies the opening credits in network news broadcasts. Thorburn noted that Prof. Martin Marks, the second speaker, is a specialist in the history of film music and that Marks' talk would deal with the synthesizer and rock-song soundtrack created in 1983 by Giorgio Moroder for Fritz Lang's classic silent film, *Metropolis*. Thorburn explained that Marks also would compare Moroder's music to the score composed in 1926 for the film's premier, screening excerpts from both versions and playing the earlier music on the piano in accompaniment to the film.

Gorbman's introductory remarks noted that most analyses of television programming tend to write about t.v. programming as if it has no music. She argued that it is important to understand the televisual uses of music in non-musical programming. She explained that her talk is an investigation of the half-hour, early evening news broadcasts of the Big Three networks (ABC World News with Peter Jennings, NBC Nightly News with Tom Brokaw, and CBS Evening News with Dan Rather). These provide brief, pure, concentrated samples that allow us to consider the ways in which music figures in the signifying, psychic, and material economies of television.

Gorbman explained that her interest in the topic dated back to 1987 when she watched an introduction to the CBS Evening News with Dan Rather and noticed that the introductory, signature tune had changed. She was interested in the reasons for the change in the new theme (why the change and why this particular change). Gorbman found that examination of this small musical text, in both its diachronic and synchronic contexts, could help answer additional questions with wider implications about music in t.v.

Gorbman gave a brief historical overview of the CBS Evening News and Dan Rather. Rather became CBS Evening News anchor in March 1981, when CBS held an unquestioned first place in the triumvirate of the Big Three evening news programs. She noted that, in the late 1970's, the other news networks had introduced musical themes for their evening news programs. However, the head of CBS news had been intractable on the point that music and news didn't mix. Gorbman explained that his position reflects the ideological position of music in the West and the ideology of objectivity in news. While news demands a rational spectator, music hits the affective, associative, non-rational mental processes. Gorbman pointed out that, even when industry pressures at the beginning of the Rather years forced CBS to yield to adopting music, this music was prescribed as a "non-musical music", that is, a rhythmic cue with no melody and virtually no harmony.

According to Gorbman, the absence of harmony or melody in the Rather signature music was a sort of compromise, a kind of musicalization of the machinery of the trade. She turned to consider the connotations embedded in the rhythmic theme for the t.v. audience of the time. Gorbman noted that the synthesizer generated rhythm called out such associations as tools of the trade, newsmen at work, hot off the press, objectivity, etc. She claimed that, further, music always goes with an image, that of the anchorman and, crucially, helps to package or define the anchorman. Gorbman explained that the unadorned quality of the CBS theme helped to construct the persona of Rather as a plain, hardworking, informed authority who is on top of the news.

Based on this analysis, Gorbman turned to consider why CBS would change to a melodic theme in 1987. In her view, the answer was, simply, ratings. She considered an insider's point of view that it is difficult to change the news and/or the anchor so, in the face of ratings problems, the easiest thing to change is the music and graphics. Gorbman noted that a series of shake-ups had hit the news divisions of all three major networks in the 1985-86 period, with CBS the hardest hit by such events (e.g. General William B. Westmoreland's libel suit against CBS, Lawrence Tisch's takeover as CEO of CBS, a writers' strike in early 1987, big cuts at CBS news, etc.). According to Gorbman, many of these events and other more directly related to Rather, led to a change in viewer loyalties which negatively impacted the ratings of the CBS Evening News. She argues that all of these factors influenced a turnaround in CBS's policy toward news music, in order to see if an image change could stave off a ratings drop and the threatening rise of Peter Jennings on ABC.

Gorbman analyzed the new CBS theme as melodic and orchestral, much in the vein of the John

Williams orchestral introduction then in place at NBC News for several years. (Tape here). According to Gorbman, the history of the change in the signature theme continued from 1987 onward. In January 1990, more changes occurred; she argues that these additional changes make little musical sense. The flash-on or drumroll type announcement is similar to the sounds at NBC and ABC. What follows is what Gorbman describes as a souped-up version of the melody which, in effect, has a much less identifiable rhythmic structure (Tape here). Gorbman pointed out that the new version, according to a sound editor at CBS News, ended the musical cue a few seconds earlier in order to give an extra few seconds for news content. She argued that what the new version compensates for is the revised and expanded packaging of the show, which starts by even more flashily announcing its three top headlines as a sort of "hermeneutic teaser", with Rather's voice over and flashy color graphics. According to Gorbman, the musical results of these efforts to spruce up the broadcast is a rhythmically incoherent fanfare whose drumroll doesn't match the rhythm of the melody that follows.

Gorbman turned to consider the three themes of the t.v. network news and their functions at each network. She pointed out, first, that t.v. news music, like opening credits music in the movies, has a phatic function. It establishes communication, announces that the program is about to begin. She noted that this, and related demarcating functions, are important throughout the broadcast, which has four sequences of commercials in twenty-eight minutes. Gorbman explained that the second point arises from the first: music functions as advertising from the news. She noted that certain analysts have likened credit music for films to an amusement hall barker, crying out to potential customer to come on in; news music, like all t.v. signature themes, hawks a particular ware to attract channel-switching spectators. Gorbman pointed out a third function of the music, which has to do with community. She noted that music has an age-old role of evoking community and is a ritual element that defines its viewers as a group (in this case, in mediated form, its mass audience of listener-spectators). Gorbman observed that musical themes evoke community in most programs (e.g. "Leave It to Beaver, The Tonight Show) but that, in news, music has an especially important role. She cited Robert Stam's comment, noting that "...it is an ideological project of television news to construct an entity called 'our world' - we, U.S., need new oil sources; Dan Rather's formula, 'that's a part of our world'..." Gorbman explained that Stam is talking about this fictive "we". The news gives the illusion of the ersatz communication of a global village.

Fourth, Gorbman noted, is the fact that the news' basis in socio-political reality is not so much of a fact or an obligation for other t.v. genres; however, she cited the notion that t.v. news is a form of fiction, so that music helps to put the real events into a narrative template and to set up the drama. News, in this way, participates in the strategy of t.v. news that puts complex, oftentimes ambiguous and contradictory data and events into neat stories, one or two minute accounts. Gorbman pointed out that news is also like the various serial narrative programs on television, with ongoing narrative segments that carry over from day to day (e.g. new developments in the savings and loan crisis), and its music bears a relation to the signature tunes of those programs as well. Gorbman explained that the news, therefore, with both its mini-narratives and installments of ongoing narratives, shares in the musical traditions of both cartoon programs and soap operas. She observed that one transgression that the news has not yet made is to provide background music to accompany the events being shown and talked about, although she remarked that the soft news and sensational news programs (e.g. "911" and "Unsolved Mysteries") do both show reconstructed events and provide background music, thereby combining to make a complete fictional narrativization of real events. Gorbman noted a fifth point, that being that music defines the broadcast's image and particularly that of the all-important anchor; she observed that the anchor's value is wholly comparably to star value for fiction films. Gorbman remarked that observers have noted the very particular style of acting developed and employed by news anchors: a minimalism characterized by static and somewhat stiff body positioning, and a serious, blandly neutral affect that connotes authority and encyclopedic knowledge of world events and their causes. According to Gorbman, this image of authority and neutrality must be tempered by the suggestion of warmth in the anchor's persona, whether by accents of vulnerability, humor, signs of complicity with the spectator, or occasional emotion. The myth of Cronkite as the most trusted man in America, a kind of actor after all, succeeded so well in conveying these qualities of authority and warmth that people began to consider him as a desirable candidate for president. Cronkite set the standard for this acting style for news.

Gorbman pointed out that the neutrality of the anchor's reading of the news has two obvious advantages: first, it conforms to the ideological notion of objectivity in news reporting (a feature perceived as desirable) and, second, it makes the anchorman a sort of blank screen onto which the

politically diverse audience may project its own fantasies.

In summarizing, Gorbman explained that the anchor's performance constructs him as authority. She noted that, at the same time, the anchor's weight and seriousness must be balanced by a human factor which presumably aids the process of viewer identification. Gorbman cited the contrasts of authority yet vulnerability, objectivity yet warmth, and noted that music is often present in cultural situations that require a mythical resolution of contradictions. Gorbman remarked that it is striking that two of the three news themes quite literally work out this resolution of authority and warmth (Tape here).

According to Gorbman, the musical construction of the three themes is informative. She considered the NBC theme, then the CBS theme and, finally, the ABC theme. Gorbman observed that both the CBS and NBC themes begin with something that is akin to fanfare and, in the second part of each theme, the sound becomes warmer. Gorbman observed that, musically, we see a rather conscious effort to resolve the authority/warmth split that she discussed in terms of the anchor's persona. Gorbman also noted that in other bits of music throughout the broadcast (the "bumpers"), confirm this resolution of the authority/warmth contradiction. She described some of the bumpers as very fanfarish and others as warm, in the style of Aaron Copeland's "Fanfare for the Common Man" and in the style of Aaron Copeland's "Appalachian Spring." Gorbman observed that only ABC seems to have stayed completely with the authority mode of music.

Gorbman turned to the question of "why the Copeland style", especially for the NBC and CBS themes. She noted the remarks of a New York composer familiar with the t.v. industry - he observed that the Copeland sound has been very much in vogue since the Bicentennial in 1976, and that his music is somehow seen as signifying Americanism. Gorbman remarked that Copeland has long been recognized in the world of concert music as the American composer par excellence (for his molding of American folk tunes with the European orchestral tradition, as well as for his predilection for brightly major harmonies and lushness simultaneous with perfect fourths and fifths to evoke American values of simplicity and straightforwardness). She claimed that he has now become a style on most major news programs and on some sports broadcasts as well (Gorbman noted, however, that sports is turning increasingly to pop for its signature tunes). According to Gorbman, the most well-known inheritor of the Copeland style is John Williams who, in addition to scoring blockbuster movies of the seventies and eighties, has been hired to compose musical logos for Olympic Games and for the Today Show.

Gorbman further examined the three themes, and commented on their uncanny structural similarity. She noted that it is easy to hear the identical rhythms of ABC and NBC but, similarly, by speeding up the CBS theme, the rhythm is the same. Gorbman observed that there are also other structural resemblances but, in the interests of time, declined to comment on them in detailed fashion.

Gorbman then turned to the strategies of the three networks in terms of news music. She observed that NBC, with its John Williams theme (and a Henry Mancini tune before the current song), has gone for musical stars - the idea being that, by paying a hot composer a handsome sum, he will come up with the best possible music. According to Gorbman, ABC's strategy is to stick with something newsroomy whose execution is unchanging, even for the bumpers. She noted that, in fact, the ABC studio shows a relative disregard for musical coherence when starting or stopping musical cues for the Peter Jennings news program. According to Gorbman, ABC has no reason to pay attention to the coherence of its music or to change, since its ratings have climbed since the mid-80's and World News Tonight has held a solid first place for the past three years. Gorbman observed that CBS's incoherence results from the idea that cosmetic changes in things like graphics and music might somehow attract viewers back to Dan Rather. Instead, according to Gorbman, Rather's CBS has tended to lose its identity musically and to lose its easy identifiability, which is a crucial function of signature themes. She noted that the stabilization of the Rather signature music over the summer of 1990 was perhaps due to the orientation of the then head of the CBS News Division. However, a recent change in that position might possibly produce future changes in the music.

Gorbman noted that, finally, because the evolution of the news theme tunes has occurred so rapidly, study of news themes invites us to think more specifically about the formation of genre and music for the audio-visual media. She suggested several important factors in this respect: the confluence of a political regime with a national gestalt, of a musical discourse among composers in New York and Los Angeles, and competition among the networks, and television's conservative desire to standardize in response to market pressures while also attempting to offer superficial variations in packaging in order to distinguish their product from the others and to accommodate to distinctive features of the anchor and tastes of producers. Gorbman argued that these factors go a long way

toward explaining the evolution of not only this very specific genre but most other t.v. music genres as well.

Gorbman turned to a brief analysis of the music with CNN's news coverage from January 19 to the last day of the Gulf War. She observed that there is a profusion of musical material rather than just one theme. She opined that these various themes were likely developed as the war progressed. She noted that there was no music at all at the start of the war (for the first couple of days); since music is used to provide breaks between the news and commercials, because there were no commercial breaks for the first couple of days of the war, there was no music. Gorbman considered the progression in the themes. She noted that the first music signature lasted for several days and was a very ominous tympani type of thing. She pointed out that the new themes were introduced; some were "warlike," others carried other connotations. The last days of February presented a peaceful theme. Gorbman also remarked that, since CNN plays 24 hours a day, there was a need to change the themes for the war coverage in order to provide some variety. She pointed out the changes in musical key, instruments, and tempo as various ways of changing the themes over the course of the war coverage. She also remarked that CNN's news program differs from the other network news programs in the key sense that CNN has no single anchor; because music is so important in defining the anchor in each of the Big Three Networks, a consistent signature theme is essential. According to Gorbman, the varying anchors on CNN allows the network to vary its signature theme. Gorbman noted that, on a more ideological level, if the single anchor becomes the godlike authority with whom the spectator identifies on the Big Three, at CNN this is not the case. There, the anchors are more like funnels of news information, a non-hierarchical group of speakers of the news. In Gorbman's view, the compensation for the loss of the single anchor's ultimate authority is CNN's liveness and the sheer volume of information that it offers. Gorbman remarked that both of these features - liveness and lots of information - were in high demand in the second half of January. Therefore, she noted that CNN gave much less attention to linking a musical theme to an anchor but, instead, to an ongoing news situation. Gorbman also pointed out that, in the absence of the single news theme, CNN provides the values of variety and development in their musical themes.

In closing, Gorbman reiterated that her work on network news and music is work in progress. She stressed that tracing the evolution of the genre - in this case, the evolution of the Gulf War - in terms of the evolution of music has been fascinating.

Question & Answer

Gorbman responded to questions about how the music is actually done for the news. She explained that the music is not live, nor is there a composer in residence. Gorbman explained that, when the network needs a new theme, they usually interview several candidates and she also noted that the interviewees oftentimes are chosen by word of mouth.

Gorbman answered the next question about how the music affects ratings. She remarked that, although music plays a role, she thinks that it is all rather academic what the musical theme is. She opined that people seem to choose their news channel based on how much they like the anchor rather than, primarily, because of the musical theme. She also agreed with the questioner that CBS is miscalculating its entire intro to the news program (complicated graphics, changing musical theme). Gorbman also noted that, in general, there is a lot of copy-cattng in terms of music and graphics techniques. She cited the example that all three networks have stopped playing music at the end of the program - one network started this, and the other two almost immediately followed suit.

The next questioner asked about how music might have contributed to a sense of the war or in the narrative and whether or not CNN's changes in the music mirrored changing stages in the war. Gorbman answered that, although she hasn't had time to conduct a deeper analysis on this issue until now, it is clear that changes in music did coincide with changes in the development of the war. However, in terms of the development and appearance of the different themes, it's difficult to correlate them specifically with changes in the course of the war. She noted that this sort of correlation is especially difficult because CNN's changing themes were oftentimes merely recombinations of the same notes in the original signature theme.

Prof. Thorburn introduced Prof. Marks by noting that his work has a broader implication than the subject itself: that is, the work has to do with the issue of the new life and vitality that old works of art in later periods. He cited Marks' work as significant in examining an example of an older work which, although extremely important in its own right in the period in which it was released, is generating artistic responses in the contemporary period. Thorburn observed that this is a remarkable phenomenon that

should be recognized.

Marks began his talk by noting that we have two scores for a single film, Fritz Lang's *Metropolis*, something which is very uncommon and which offers us the opportunity to think about music in terms of a laboratory experiment. Marks also noted that what we have is a film which has been mediated in two different ways. He discussed what he meant by the term "laboratory experiment." The *Metropolis* scores offer two completely different film viewing experiences, based on the use of two different scores.

Marks began with an overview of the two scores. He remarked that the two scores are rooted in different musical systems or languages, each of which is the product of a different culture and heritage. Score number one was composed by Gottfried Huppertz and score number two was composed by Giorgio Moroder. Marks explained that the Huppertz score is a leitmotif score. Its cultural starting point is the idea that, during the so-called silent period, there were to be no silent films if possible; silent films were to be accompanied by live music. He pointed out that, by the 1920's, the craft of providing such live music had become particularly sophisticated.

Marks noted that *Metropolis* has one of the most elaborately composed scores created for a silent film. It is original from beginning to end; it was originally composed for a large orchestra and then was published for both large and small orchestra versions. It is a very long score. Even the piano score runs 159 pages. Marks explained that the score resonates against late 19th century thinking about music influenced by Wagner. He noted that the whole first act of the film was conceived by Huppertz as a kind of rhythmic upbeat ("Auftakt"), moving to the second part which is called the interlude ("Zwischenspiel"), and concluding with the third part which is called "Furioso", signifying frantic action (a conventional genre of silent film music). Marks pointed out that there were dozens of leitmotifs running through the music and that there were few other scores of the period which go so far with this method. According to Marks, the composer might have gone so far because he was trying to fulfill Lang's request.

Marks turned to consider score number two, whose language he characterized as fundamentally that of pop music and, more specifically, that of disco and what is sometimes called "Euro-pop". Marks explained that that was the world that Moroder came out of. He started working in the world of pop music in Munich during the late 60s and 70s. Marks noted that Moroder's career went through various stages until he came to the *Metropolis* project. Marks noted that, by the time he reached the *Metropolis* film, Moroder had moved to the U.S. and to Hollywood, where he scored a variety of films. According to Marks, Moroder reached a new stage when he decided not simply to score a film, but also to redo a film himself. So, he picked a film in the public domain, *Metropolis*, and he remade the film. Marks explained that there was no published score as such from Moroder's work, but there is the film itself with its soundtrack and an album issued in 1984 by CBS. Marks noted that the album includes all the songs heard in the film, plus two of the synthesizer segments that Moroder composed; he noted, however, that most of the songs on the album are different from what is on the soundtrack, so that the only way to really understand the score is to look at the film and to listen carefully.

Marks examined Moroder's *Metropolis*. He noted that this is a fascinating film of the mid-20s, a rich film in its construction, resonances and symbolism, to which Moroder added these disco-style pieces and songs. Marks considered the question of what these apparently radically dissociated things have to do with each other. Marks claimed that Moroder tackled that problem head on at the beginning of the film, with a series of explanatory titles in which he claims that the film has been restored "as close to its original conception as possible". Marks noted that Moroder concludes his preface with a quotation from Fritz Lang: "To begin with, I should say that I am a visual person. I experience with my eyes and never, or only rarely, with my ears - to my constant regret." Marks observed that these words by Moroder and then by Lang are apparently meant to imply that Lang would have sanctioned Moroder's score. But Marks pointed out that Lang was known not only as one of the great directors of silent films but also as one of the great directors of sound films in Germany. In his sound films, Lang used music in a very effective way although, in certain films, he used music in very limited ways. Marks remarked that Lang might have been conceding that he is not interested in music or that he is not interested in using music as a means of dramatic, narrative accompaniment. So there is an ambiguity in Lang's statement, according to Marks. Nonetheless, Marks argued that the effective way in which Moroder fuses audio and visual components overpowers some of this ambiguity.

Marks discussed Moroder's audio-visual fusion at the outset of the film, characterizing its style as that of disco. He noted, however, that the music works somewhat differently than conventional disco. He pointed out that, in listening to the music, there is a gradual sense of building and culmination

leading to a grand cadence of the climax. (Tape here). He pointed out that the music is very compelling because of its continuity, moving from one element to the next. According to Marks, that music is matched particularly well to the preparatory titles in two ways: in terms of structure (each musical segment is matched to one of six titles); there is also a great deal of visual information in terms of how the titles have been designed with very high-tech graphics, which is a question of style - the music matches that style.

Marks mentioned that a final point of correspondence, perhaps the most important one of all, exists. He noted that Lang's quote comes at the end of the sequence of titles, as the climax of the introduction. According to Marks, this placement encourages the viewer to accept Moroder's claims and to move forward. (Tape here).

Moving forward, Marks considered the suitability of this machine-made music for a metropolis built by machines. He noted that there is that kind of implicit connection which, he argued, perhaps justifies the score by Moroder. He also noted that what Moroder was able to do was to broaden the range of his style in keeping with the narrative; Moroder used music to help tell a story. Marks also remarked that Moroder did so not just with disco music, but with a wide variety of pop styles and pop singers, as well as synthesized sound effects.

Marks examined the beginning of the film in terms of diagramming it as a matter of conflict. He divided it up into four discreet parts: opening montage, shift change, Freder's world, and then the conflict when Maria comes into the film. Marks noted that in each of these segments, there is a different kind of music, much of which is sound effects used to indicate the depersonalized, machine-made world of the workers (and later, of the laboratory of the inventor who comes into the story). According to Marks, these sound effects have a peculiarly muted sound that lends them a dreamlike quality. Marks observed that the real focus of attention becomes the two songs, each of which is sung by a different pop performer and each of which comments on the action in a different way. He described the first song as a kind of Greek chorus commenting on the misery of the lives of the workers. The song matches the feeling of the film and the storyline/narrative of the film. He noted that the second song comes just as Maria appears to Freder. According to Marks, this is where a lot of people begin to have trouble with Moroder's score. He observed that Pat Benetar is singing a kind of pop ballad which could be construed as a kind of Romeo and Juliet lyric as much as it could be a *Metropolis* lyric. Marks pointed out that the sort of message in the song is loosely connected to the message of the film.

Marks indicated that, in this version, there is a bit of restored footage which is given sound effects as well. (Tape here). Marks remarked that there are a lot of different things going on musically, within the framework of what can be called pop styles. He also commented that it is clear that Moroder was trying to follow the narrative very carefully in a number of ways, just as Huppertz had tried to do. Marks notes, however, that Huppertz uses all kinds of music which, interestingly, does almost exactly what Moroder's score does in its own musical system. That is, the first theme is a kind of glittering prelude; it is followed almost immediately by musical fragments (actually, musical sound effects) and that part of the score is dissonant and modernistic. Marks commented that the next part of the score is a complete change of musical style, for the shift change sequence; here there is a series of very lamenting tunes meant to commiserate with the workers. For the garden scene, there is lyric music, and finally the culmination with a Schubertian tune for Maria's appearance. Marks observed that, again, we have a love song symbolizing the love that is going to grow between the two characters. According to Marks, despite differences of style the two composers are following very similar approaches. Marks commented that one dissimilarity is the disjunct nature of the kind of musical accompaniment in which it is necessary to keep cutting things short for purposes of compression and footage. He noted that you can't really play the Huppertz score with the Moroder version, because a lot of the cues are gone and a lot of the film segments are gone. (Piano playing here, as Marks switched to the silent film version of the music).

Marks suggested that a comparison of the two scores really requires viewing the film. He also noted that, underlying the comparison, is the fundamental fact that we are no longer used to the experience of watching silent films with live musical accompaniment. This experience makes for a triangular relationship between the screen, the performer, and the audience, as opposed to the two-way relationship between the screen and the audience.

In concluding the comparison, Marks turned to the question of whether both scores follow the film equally well and of whether both scores are appropriate for the film. He suggested that the answer is open-ended. Marks commented that there really is no one *Metropolis*. The two experiences are

really two completely different films. He observed that there is really no one score that can be termed "the right score." According to Marks, this is a very troublesome film: while its style is very advanced and rich (it has a very advanced, complex technique), its story is pure melodrama whose ending is taken to ridiculous, cliff-hanging heights. Its message is, simply, that there must be mediation between the heart and the hand. Marks observed that a New York Times reviewer in the 20s had commented on how much he liked the technique of the film but how the message was corny.

According to Marks, a composer has to deal with this difficulty. He noted that Huppertz, by using the Wagner system and lots of sentimental and modernistic themes at the same time, was bringing the film back to its 19th century roots. What Moroder does, in contrast, is to focus the viewer's attention on the modernistic side of the film - by bringing it up to date, by emphasizing the technical aspects. Marks commented that it would be particularly interesting to have a combination of the two scores. He suggested that what is needed is many scores to mediate this film and many other films. He observed that *Metropolis* provides data for conclusions about the relationship between music and image, although it is not possible to draw all conclusions yet.

Question & Answer

Gorbman observed that Marks' talk offered compelling proof that although musical idioms of Huppertz and Moroder are different, they share similar assumptions about what film music should be doing. She remarked, however, that Moroder, because he uses songs, engages us on a very conscious level, while Huppertz doesn't use words. Gorbman asked what difference the words mean to our experience as a spectator.

Marks responded that words make a great deal of the difference as far as the way we react to the Moroder score. He suggested that the key to the meanings of that score are in the words; he noted that, directly, the words are what the audience will understand, although, indirectly, the audience will react to the musical symbolism in other ways. Marks emphasized, though, that the lyrics of each song are pointed in the direction of some aspect of the narrative and that, at times, they are counterpointed for effect. He observed that words are very important, singing style is very important, and where the songs are positioned in the narrative is important.

Marks responded to a question about the availability of sheet music for the original film. He noted that there was a published score, which was not sheet music and not easy to play. This score was a piano conductor's score. He noted that, to his knowledge, there were no separate bits and pieces of this score published as theme music of any kind. Marks opined that, as the film got away from the big cities in Germany, this music was never heard again - certainly, it was never heard in the United States. Marks also commented that he believes live music was a very necessary balance to the silent film experience and that the live music added the element of theatricality to the film. Marks remarked that, today, people don't want that sort of mediator. He also observed that he doesn't think that silent films with recorded soundtracks work very well, for various psychological reasons - he sees them as a substitute for the better thing, that is, for the live music performance.

Gorbman

TV Ratings 1989-91

3-network share in 1990: 65 (down 2% from 1988-89)

1989-90 season-- Early evening news

ABC 10.9 / 21 (Peter Jennings)

CBS 10 / 19 (Dan Rather)

NBC 9.9 / 19 (Tom Brokaw)

Dan Rather led ratings until 1989. Dropped 6% 1987-88.

[Total network news viewership has dropped by almost 10% over the last 6 years; competition from local news and cable.]

News ratings for January 17, 1991

ABC 17.2 / 27

NBC 15.2 / 22

CBS 12.6 / 19

MUSIC

ABC: Synthesizer theme since 1983

NBC: John Williams' theme since approx. 1983

CBS "Teletype" theme 1981-87; current theme since 1987

(themes transposed.)

The image displays three staves of handwritten musical notation, each representing a different network's news theme. The staves are labeled 'ABC', 'NBC', and 'CBS' on the left side. Each staff begins with a treble clef and a common time signature (C). Vertical dashed lines are drawn through the staves to indicate corresponding notes across the three themes. The ABC staff features a melody with a long, sweeping slur over the final four notes. The NBC staff shows a more rhythmic melody with a slur at the end. The CBS staff has a complex melody with many eighth and sixteenth notes, also featuring a long slur at the end.

CNN War-in-the-Gulf music - 1/20/91 - 2/28/91
(All transcriptions are approximate)

* CNN Network theme:



harpichord-like synth noodling in modal F or G; e.g. example at left



"Toward Peace in the Gulf"

Two Scores for Fritz Lang's Metropolis Compared

Score 1: Composed by Gottfried Huppertz (1887-1937), for the film's original release in Germany, 1927.

Score 2: Composed by Giorgio Moroder (b. c1941), for his own version of the film, released in 1984.

<u>Narrative Segments</u>	<u>Score 1 (Leitmotivs)</u>	<u>Score 2</u>
Prefatory titles		A A A' B C 7 + 7 + 8 + 8 + 15 measures ("Machines")
BEGINNING CONFLICTS		
Opening montage	1 2 ostinatos 3	synthesized sound effects
Shift change	4 5 3 6 4 5	<u>Blood from a Stone</u>
Freder in garden	waltz themes	sound effects + brief tune
Maria appears	7 8 9 waltz themes	<u>Here's My Heart</u>
MIDDLE CLIMAXES		
Robot transformed	17 etc.	sound effects
Freder's crisis	2 + 9 distorted	<u>Here She Comes</u>
ENDING RESOLUTIONS		
M. & F. embrace	8b	<u>Here's My Heart</u> (instr.)
All before cathedral	2 + 9 in a	" " " "
F. mediates handshakes	C Major apotheosis	same song (vocal, new words)
end credits		song refrain, etc.

song lyrics for segments listed (by Pete Bellotte)

<u>BLOOD FROM A STONE (Cycle V)</u>	<u>HERE'S MY HEART (Pat Benatar)</u>	<u>HERE SHE COMES (Bonnie Tyler)</u>
Circles of the human chain Turning for the wheels of gain A system with a power of its own To draw blood from a stone Every hour like the last Tomorrow like the day just passed Bearing down upon the flesh and bone To draw blood from a stone Cold machines that never stop Even if a man should drop Mercy never lets her face be shown They draw blood from a stone	Our two worlds met in strange surprise I hid my love in thin disguise I tried to leave, how could I stay What if my heart gave me away Love can't hide Though it tries Hearts catch fire And so has mine Here's my heart	Shade begins to steal the light Confusion throws another mystery It's out of focus with the eye So now you wonder is this just a dream Here she comes, here she comes She's gonna cause a sensation now And just between you and me I think she'll soon have you temptation bound Here she comes, here she comes

[concluding verse]

And two worlds meet in strange surprise
With feelings cloaked in thin disguise
But if you let the heart run free
There's nothing left to come between

A Partial Table of Leitmotifs from the Huppertz METROPOLIS score,
with somewhat arbitrary name-tags

1 Metropolis as an expression of man's glorious dreams

2 Basking in the city's splendor

3 The siren

4 Workers' despair

5 Workers' descent to the depths

6 Workers' unending lament

7 Workers in the depths

8a Maria's message of brotherly love

8b Freder's love for Maria

9 Maria's love for Freder

10 Freder's vision of Moloch

11 The workers' building anger

12a Fredersen the Master

12b Fredersen's cruelty

13 Freder's response to his father

14 Workers' building anger

15 Fredersen's plot to suppress the workers

More Leitmotifs

16 Rotwang the mad inventor

Musical notation for leitmotif 16, consisting of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody starts with a quarter note B-flat, followed by a quarter note G, a quarter note F, and a quarter note E. The bass staff begins with a bass clef and a 2/4 time signature. The melody starts with a quarter note G, followed by a quarter note F, a quarter note E, and a quarter note D. The piece concludes with a double bar line and a fermata over the final notes.

17a the Robot's mechanical mystery

Musical notation for leitmotif 17a, consisting of a treble staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody starts with a quarter note G, followed by a quarter note F, a quarter note E, and a quarter note D. The piece concludes with a double bar line and a fermata over the final notes.

17c the robot comes to life

Musical notation for leitmotif 17c, consisting of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody starts with a quarter note G, followed by a quarter note F, a quarter note E, and a quarter note D. The bass staff begins with a bass clef and a 2/4 time signature. The melody starts with a quarter note G, followed by a quarter note F, a quarter note E, and a quarter note D. The piece concludes with a double bar line and a fermata over the final notes.

17d the robot arouses Maria's passion

Musical notation for leitmotif 17d, consisting of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody starts with a quarter note G, followed by a quarter note F, a quarter note E, and a quarter note D. The bass staff begins with a bass clef and a 2/4 time signature. The melody starts with a quarter note G, followed by a quarter note F, a quarter note E, and a quarter note D. The piece concludes with a double bar line and a fermata over the final notes.

18 Maria's terror

Musical notation for leitmotif 18, consisting of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody starts with a quarter note G, followed by a quarter note F, a quarter note E, and a quarter note D. The bass staff begins with a bass clef and a 2/4 time signature. The melody starts with a quarter note G, followed by a quarter note F, a quarter note E, and a quarter note D. The piece concludes with a double bar line and a fermata over the final notes.

19 the robot as tool of Frederesen

Musical notation for leitmotif 19, consisting of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody starts with a quarter note G, followed by a quarter note F, a quarter note E, and a quarter note D. The bass staff begins with a bass clef and a 2/4 time signature. The melody starts with a quarter note G, followed by a quarter note F, a quarter note E, and a quarter note D. The piece concludes with a double bar line and a fermata over the final notes.

20 the robot impersonates Maria (cf. 17d)

Musical notation for leitmotif 20, consisting of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody starts with a quarter note G, followed by a quarter note F, a quarter note E, and a quarter note D. The bass staff begins with a bass clef and a 2/4 time signature. The melody starts with a quarter note G, followed by a quarter note F, a quarter note E, and a quarter note D. The piece concludes with a double bar line and a fermata over the final notes.

21 The Robot's demagoguery (leads the workers to revolt)

Musical notation for leitmotif 21, consisting of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody starts with a quarter note G, followed by a quarter note F, a quarter note E, and a quarter note D. The bass staff begins with a bass clef and a 2/4 time signature. The melody starts with a quarter note G, followed by a quarter note F, a quarter note E, and a quarter note D. The piece concludes with a double bar line and a fermata over the final notes.

22 The workers hoist the Robot (and push forward)

Musical notation for leitmotif 22, consisting of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody starts with a quarter note G, followed by a quarter note F, a quarter note E, and a quarter note D. The bass staff begins with a bass clef and a 2/4 time signature. The melody starts with a quarter note G, followed by a quarter note F, a quarter note E, and a quarter note D. The piece concludes with a double bar line and a fermata over the final notes.

23 The children's terror

Musical notation for leitmotif 23, consisting of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody starts with a quarter note G, followed by a quarter note F, a quarter note E, and a quarter note D. The bass staff begins with a bass clef and a 2/4 time signature. The melody starts with a quarter note G, followed by a quarter note F, a quarter note E, and a quarter note D. The piece concludes with a double bar line and a fermata over the final notes.

24a The workers' hysterical dance + Maria's attempt to save children

Musical notation for leitmotif 24a, consisting of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody starts with a quarter note G, followed by a quarter note F, a quarter note E, and a quarter note D. The bass staff begins with a bass clef and a 2/4 time signature. The melody starts with a quarter note G, followed by a quarter note F, a quarter note E, and a quarter note D. The piece concludes with a double bar line and a fermata over the final notes.

24b