

[[Film Score Blogs](#)] Blog #64

[Tuesday, September 3, 2019 at 10:32 am]



As you may deduce from the image immediately above, my attention has been quite focused the last three or four months on *Forbidden Planet* (1956), that stylistic and thought-provoking sci-fi classic. I remember seeing it on the first run in the theaters when my mom took me to the local theater in Syracuse, New York. I was six years old. I loved Robby the Robot, then the Id Monster, then the spaceship. Once I got older by 8 or 10 years, I began to get interested in Altaira (played by Anne Francis! :)...

At any rate, I always felt that the movie needed a music score besides the sound effects of the Barrons. The man who should have been asked to compose that project would be Bernard Herrmann back then. Unfortunately, that never happened to my knowledge. I read somewhere that Disney once considered Herrmann to do the music for *20000 Leagues Under the Sea* but I could not determine if that was actually true.

Well, back in the spring of 2016 I wrote a Herrmannesque score for *20000 Leagues Under the Sea*. You can hear several of the cues in midi rendition thanks to Gaetano Malaponti and Aleksandar Popović, available on my YouTube site. Now in the spring & summer of 2019 I decided to finally get around doing a Herrmannesque score for *Forbidden Planet*. I believe I started with cue #23 "Krell Music" and finished on August 1 with cue #15 "Kissing Lesson."

There is little need to discuss the process of creation in this blog because this morning I just finished writing Parts I & II of my online paper regarding the matter, "Forbidden Planet [Herrmannesque Score]." You will be able to access them via pdf Acrobat Reader on the Front Page of my original FilmScoreRundowns site by very early September just a few days from now as I write here).

Earlier this morning midi expert Aleksandar Popović sent me three new midi renditions for "Fire at Commander" (version B), "Animal Friends" and "Graveyard." I had a busy time creating a video for each new cue to put up on my Vimeo site, and to create two new YouTube videos. Here are a few Vimeo links:

<https://vimeo.com/356922029> [Animal Friends] Vimeo

<https://vimeo.com/355969153> [The Landing] Vimeo

Rich Bush also started to contribute with midi renditions. At this moment as I now write (Friday, Au 30 12:14 pm), he is busy laboring over cue #26 "Krell Shaft." Below is some of his work highlighted:

<https://vimeo.com/353110852> [Beautiful Worlds] Vimeo

<https://vimeo.com/350181950> [Doc Dying] Vimeo

Rich informed me (around 2 pm Friday) that he might have the "Krell Shaft" midi ready by tomorrow (Saturday). Sounds promising. Tutti full orchestra cue, so it was a challenging project. In a way, that general scene (Krell Shaft & Krell Machine & Reactor Screens) was a sort of climax in the movie, a most interesting or fascinating section, highly satisfying....I will make an immediate Vimeo & YouTube. But the link will not be on the official FP rundown analysis paper since I already submitted the two-parter to Sarah Miller (who is doing the actual mechanics of the update) so please click on my Vimeo site to see & hear it.... Also visit Rich's YouTube site:

<https://www.youtube.com/user/castledrac31/videos>

In fact, on my own spontaneous impulse, I created a video of the "Stealthy Footsteps" music he created in midi fashion. It may or may not fit *Perry Mason* but I like it! :)....I pretended to be music editor Gene Feldman of CBS-television Golden Years age (*Gunsmoke, Have Gun Will Travel, Perry Mason, Rawhide*.....).....

<https://vimeo.com/355896291> [Stealthy Footsteps] Vimeo

Cue #19 "The Kiss [Love Theme]" was a pleasure to do. It is definitely derivative of Herrmann's style. Alek did this midi:

<https://vimeo.com/352076610> [The Kiss] Vimeo

For the associative fun of it, I also created a video that places this music in DePalma's *Obsession* that Herrmann scored beautiful romantic for.

<https://vimeo.com/352180072> [The Kiss/Obsession] Vimeo

Last Sunday I posted on the Classic Horror Film Board on a specific thread that focused on the movie. The contributors offered many fascinating rare images and interesting comments:

<https://www.tapatalk.com/groups/monsterkidclassichorrorforum/forbidden-planet-1956-t16550-s1060.html> [Classic Horror Film Board/Forbidden Planet]

During this period, Alek and I were still quite busy as partners working on actual Herrmann music (Herrmann has priority in terms of midi creation). One that I particularly liked was "The Golden Fleece" music in *Jason & the Argonauts*.

<https://vimeo.com/344622151> [Golden Fleece] Vimeo

I did the music preparation and the ultimate video, but Aleksandar did the midi rendition (that I thought was excellent). Without the midi, there would be no video that we can share with others who are Herrmann fans. I don't have a inner planet Krell Machine to create my music research of Herrmann into objectified sound, so I rely on midi experts like Aleksandar & Gaetano & Rich & Kevin & Alvaro to materialize the music (as midi renditions). Even if I had the Krell machine do my bidding, I'd (like "Id") have to be careful that my inner subconscious doesn't materialize to tear me apart because maybe Herrmann would not have approved of my research on him ! :).....You never know whose toes are sensitive to unintentionally stepping on! :).....But of course, I do all that I do for non-profit & fun & creative research & value fulfillment & sharing. Even if only one person "liked" my work, then it was worth it. Basically it's for self-fulfillment.



[12:56 pm Friday] : Hurricane Dorian (now a category 3) is likely to do very bad damage to Florida starting early Monday according to the news on television cable news...I never visited Florida and I am glad I never moved there with such dangers each year. California has earthquake damage potential but that is far more rare to actually happen. And I hate heat combined with humidity! Here in Southern California relatively near the beach (2 miles away), we normally do not get high heat & high humidity at the same time (normally we are a dry semi-desert climate). Two or three summers ago, however, that happened when a monsoon pattern entered the area. That meant AC time! :)....Going out then would be like going to a sauna bath! Unbearable....



By the way, speaking of weather, four year ago I wrote a 103-bar cue titled "El Nino." It was never given a midi treatment because only I know about it, I think.....That ending of this music actually now reminds me of sections of slow-moving chords in my now-completed score for *Forbidden Planet*.....sort of an "A-men" 2-note structure that is quite classic.....

[EL Nino] 1-

Music by Bill Weibel
Sat Oct 17, 2015

Adagio Scene I
♩ = 60

Fl. I
Fl. II
Fl. III
Cl. I
Cl. II
(V) I
(V) II
(V) I
(V) II
(C) I
(C) II

pp
pp sample
pp sample
pp
pp

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫ ⑬ ⑭



(P. 4)
Cont. El Niño

- 4 -

Rall. Largo e Sombrio
♩ = 55

The score is a handwritten musical manuscript for a large ensemble. It features the following parts and markings:

- English Horn:** Part with various notes and rests.
- Basses:** Part with rhythmic patterns.
- C. B. Clarinet:** Part with notes and rests.
- Flugs:** Part with notes and rests.
- C. Flug:** Part with notes and rests.
- Horns:** Part with notes and rests, including a marking "(open)".
- Trpts:** Part with notes and rests.
- Pos:** Part with notes and rests.
- Tuba:** Part with notes and rests.
- Percussion:** Part with notes and rests, including a marking "me".
- Longs/Tam/Tam:** Part with notes and rests.
- Vibe:** Part with notes and rests.
- Finger Cymbals:** Part with notes and rests, including a marking "mp".
- Harps I & II:** Part with notes and rests, including markings "D min #", "B min", and "B min".
- Violins I & II:** Part with notes and rests.
- Viola:** Part with notes and rests.
- VC (Viola Contralto):** Part with notes and rests.
- CB (Cello/Bass):** Part with notes and rests.

Additional markings include "pp", "mf", "mp", "me", "D min #", "B min", "B min", "c37", and "20".

(cont)

62 63 64 65 66 67 68 69(K) 70 71 72 73 74 75 76 77
4/8/2006
1:08pm

Cont. El Niño

- 6 -

Handwritten musical score for 'Cont. El Niño', page 6. The score is arranged in a multi-staff format with the following instruments and parts:

- Eng Hrs:** English Horns, starting with a *pp* dynamic.
- Basoobls (6^{ts}):** Bassoons, starting with a *pp* dynamic.
- C.B. Clar:** Clarinets in B-flat.
- Tpts (6^{ts}):** Trumpets, starting with a *mf* dynamic.
- Pos:** Trombones, starting with a *mf* dynamic.
- TamTam:** Percussion, starting with a *mf* dynamic.
- Vibe:** Vibraphone, starting with a *pp* dynamic.
- Harps I & II:** Two Harp parts, each starting with a *mf* dynamic and a *12* measure rest.
- VC:** Violins.
- CB:** Cellos.

The score includes various musical notations such as rests, dynamics (*pp*, *mf*, *f*), and articulation marks. At the bottom, measures 94 through 103 are circled. A handwritten note at the bottom right reads: "Saturday April 9, 2016 Noon".

Of course Aleksandar also composes quite well. Listen to these, check them out:

<https://vimeo.com/354082491> [June Theme] Vimeo

<https://www.youtube.com/watch?v=UsALn8hXilS&feature=youtu.be> [Ninth Descent] YouTube

https://www.youtube.com/watch?v=gsVs3sjST_s&feature=youtu.be [Pillars of Creation]

<https://www.youtube.com/watch?v=ObUDQH9Kzil> [Sad Reflection] YouTube

Alek & I during this Forbidden Planet period also worked on unused Herrmann music in *The Devil & Daniel Webster* (aka *All That Money Can Buy*). I read somewhere that Bill Stromberg, conductor & composer, once planned on doing a restoration of that score. Might be difficult since some

cues may be missing. Certainly when I researched the score at UCSB, a LOT was missing...those cues used in the London LP, I believe...I understand that Stromberg is now busy restoring the Tiomkin score for *Dial M For Murder* (one Tiomkin score I never researched at USC/Warner Bros. Archives).....wish I had.....Here are some devilish Vimeo links! :

<https://vimeo.com/347595895> [The Verdict] Vimeo Devil & Dan Webster

<https://vimeo.com/348635861> [First Whiskey Johnny] Vimeo "

[2:52 pm Friday].....Replying to direct G-mail emails and to YouTube replies, etc....losing my concentration on this paper...so I'll finish it tomorrow (Saturday) and see where associative spontaneity takes me!...but I'll still carry on for now at 2:53 pm..."Lusty Men" just finished on TCM (my wife tuned it on).....



.....

Back to masterful & dramatic Herrmann...and "The Chase" (dynamic music and some restored bars of music by Alek):

<https://vimeo.com/352816142> [BLUE DENIM "The Chase"] Vimeo

.....

Unknown Herrmann Early Work now placed in scenes of THE BIRDS and also *Journey to the Center of the Earth*....

<https://vimeo.com/329400487>

<https://www.quartetrecords.com/shop/upcoming-releases/> [Quartet Records, upcoming]

[3:30pm]....In the link immediately above, you will see (today) the "Upcoming Releases" of Quartet Records....empty....Well, remember my Blog #63 critical essay on their release of *The Bride Wore Black* & how they often messed up the music by Herrmann?....The outfit originally advertised on various sites (like the Herrmann Facebook site) that they plan to release their re-recording of Herrmann's *Endless Night* by spring 2019 ...hhhhmmmm.... it's late summer (only three weeks left) and so far no notice of that release...I wonder if they seriously (I hope) read my critical review and held back until they did it right this time around. I was definitely not impressed by the Quartet Records re-recording of TBWB (except for the musicians who tried their best despite given faulty materials--e.g., wrong notes at the wrong bars--- by QR....). I fully expected by mid-2019 that I would write a new review (hopefully a very positive one), this time the Quartet Records version of *Endless Night*...maybe in the next blog (Blog #65) towards the end of 2019 or start of 2020.....

The Bronisław Kaper Collection

Bronisław Kaper (1902-1983) was an Oscar-winning film composer in Hollywood (mid-1930s to mid-1970s) with over 200 film and TV scores. The Bronisław Kaper Collection was initiated in with a gift of rare orchestral scores by Kaper's manager, Steve Goldring who, before retiring, donated to the PMC the following scores in October of 2006:

- *The Stranger* (1946)
- *The Glass Slipper* (1955)
- *Green Mansions* (1959)
- *Tobruk* (1967)
- *The Way West* (1967)



Kaper at the Tyszkiewicz residence. Los Angeles, mid-1970s

<https://polishmusic.usc.edu/research/pmc-archives/kaper-collection/>

Bronislau(w) Kaper Collection, Polish Music Center

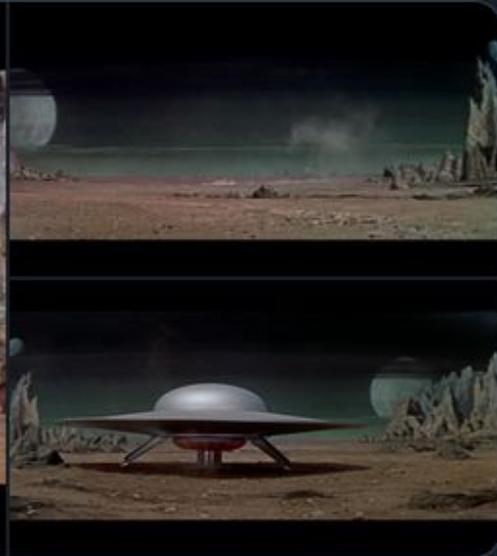
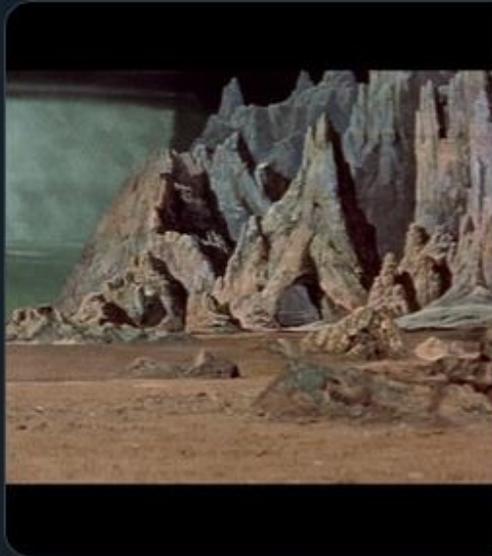
2020 Here in America via my Twitter site:





Film Music @ZeffanieandBill · Jul 7

Continuity errors in FORBIDDEN PLANET. For instance, when Robby the Robot first speed drives in a dust storm towards the spaceship, the bigger Moon is on the right (small Moon on left). When it speeds back (with the Captain & Doc) the Moons are reversed! Reverse process shot....



Film Music @ZeffanieandBill · 15m

Beatnik era precursor to the the ore drug-induced Hippie era! Reflected in the visuals & later psychedelic colors juxtapositions! AUNTIE MAME was 1958 and yet it reflected the soon-to-come Hippie era and free love!

certainly ten years later. Music by Bronislau Kaper (who also did THEM! four years earlier)...Beatnik era was close to Hippie era :)



2 views 0:25 / 1:35

certainly ten years later. Music by Bronislau Kaper (who also did THEM! four years earlier)...Beatnik era was close to Hippie era :)



4 views 0:40 / 1:35

certainly ten years later. Music by Bronislau Kaper (who also did THEM! four years earlier)...Beatnik era was close to Hippie era :)



4 views 0:33 / 1:35

For 1961 this Main Title of A MAJORITY OF ONE was a rather curious colorful precursor of the Hippie generation that would not take bloom for at least about 5 years. Music by Max Steiner! Buy the dvd from Warner Bros archives.



16 views 0:16 / 2:11



George Takei of STAR TREK fame (Mr. Sulu) comments on, of all things, *House on K Street* (aka *Jarrett of K Street*), a pilot show that Bernard Herrmann actually composed an original score for:

I knew he meant well. But I remembered he had had good vibes about the last television pilot I made, as well, a project titled *House on K Street*, about a master criminologist played by Academy Award-winner Dean Jagger. I played his “brilliant and trusty young assistant,” according to the script. Fred had great vibes on that one too. It never sold.

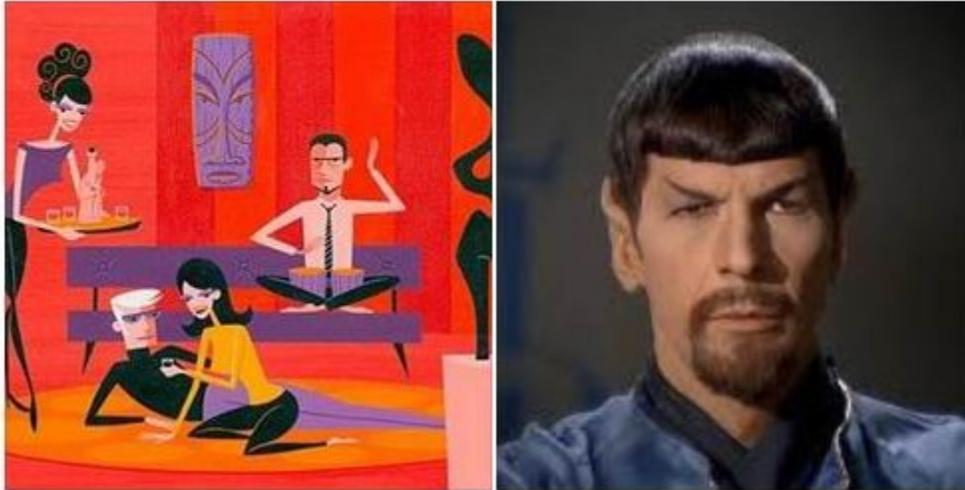
I may add images to my old [House on K Street](#) rundown tomorrow (Saturday). Not sure if I am all that motivated.....did that already on all the Herrmann scores for THE TWILIGHT ZOE for this FSR update.....



Bill Wrobel added 2 new photos.

October 26, 2014 · 1 person · 1 photo

Mr. Spock would fit in perfectly in this hip group! :)



Bill Wrobel Altair raincoat...except it only rains there once every 100 years!

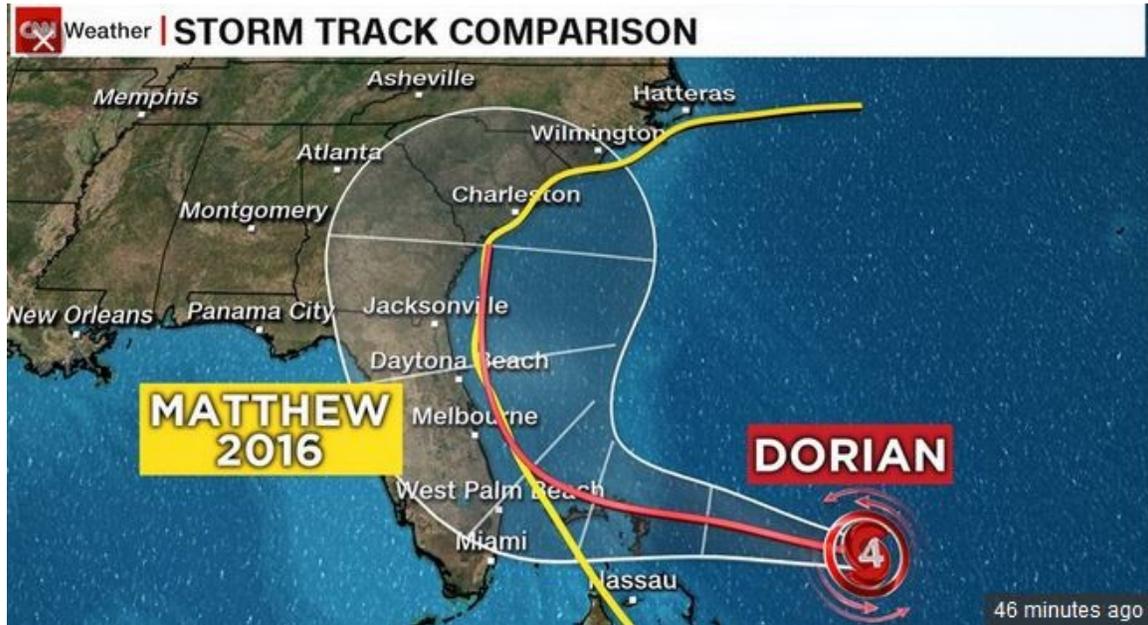


https://deepblue.lib.umich.edu/bitstream/handle/2027.42/113404/jgetman_1.pdf?sequence=1&isAllowed=y [STAR TREK dissertation]

Mr. Spock: "It would be logical to read this in-depth understanding of the original series. Fifty years ago this Friday night the last season would be on....." 1969 was considered the definitive end of the Hippie era (Manson murders, etc).....

[resume Saturday, August 31, 2019 at 6:14 am]:

Good news. Looks like now Hurricane Dorian will only skirt north up the coast of Florida (not a direct landfall).



<http://www.dimitritiomkin.com/lost-horizon-motion-picture-1937/lost-horizon-cue-sheet/>

<https://www.chicagotribune.com/news/ct-xpm-1986-08-21-8603020618-story.html>

<https://leonardmaltin.com/lost-horizon-restored-yet-again/>

In mid-June I briefly but intensely worked on a *Lost Horizon* project, music by Dimitri Tiomkin. Many year ago I had researched the full orchestrated score at USC. This June, however, I worked on the sketches but primarily the far more legible hand-copies of one of his orchestrators, Max Reese (1878-1962). Tiomkin's sketches are a chaotic mess! So Reese was an amanuensis, a musical assistant who copied Tiomkin's cues for better order & readability.

Bill Rosar wrote a paper on the score, “*Lost Horizon: An Account of the Composition of the Score.*”

Shangri-La - 1 - 185 D. Tiomkin Reel 9.
 ("Lost Horizon")

Modto. ~~graziosa~~ *legato e dolciss* "Good night, Mr. Conway."

PROPERTY OF METRO-GOLDWYN-MAYER CORPORATION
 PRINTED BY THE CITIZEN, CULVER CITY, CALIF.

Above is the Max Reese autograph image of a "Shangri-la" cue originally placed in Reel 10 in the movie, but later Reel 9 was written over it. Below is the image of my own hand-copy of the orchestrated version, here indicated as "Nocturne."

5/11 Last Harmon Nocturne
Andante 1921020

Fls (Last Harmon) *f* *pp*

Ob

Clb

Pg

Pa

Hr

HP

HP

Mutes

Vln

V

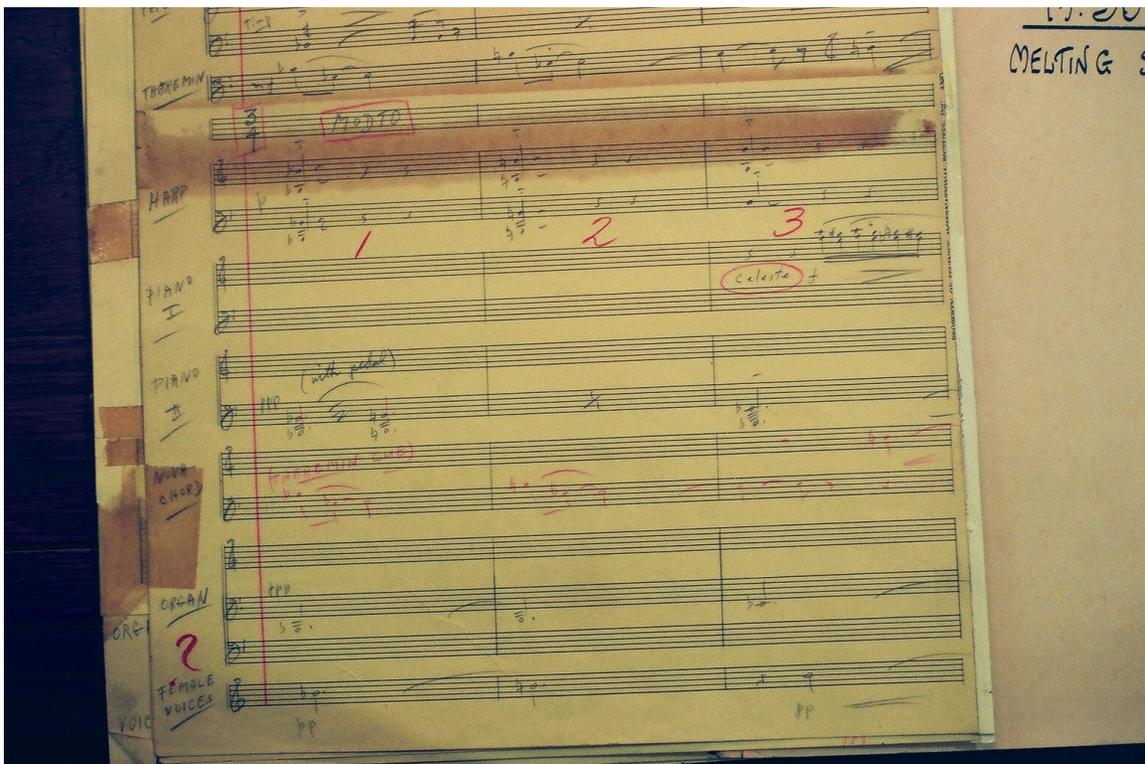
Vc

Cb

Hand copied by Bill Weibel

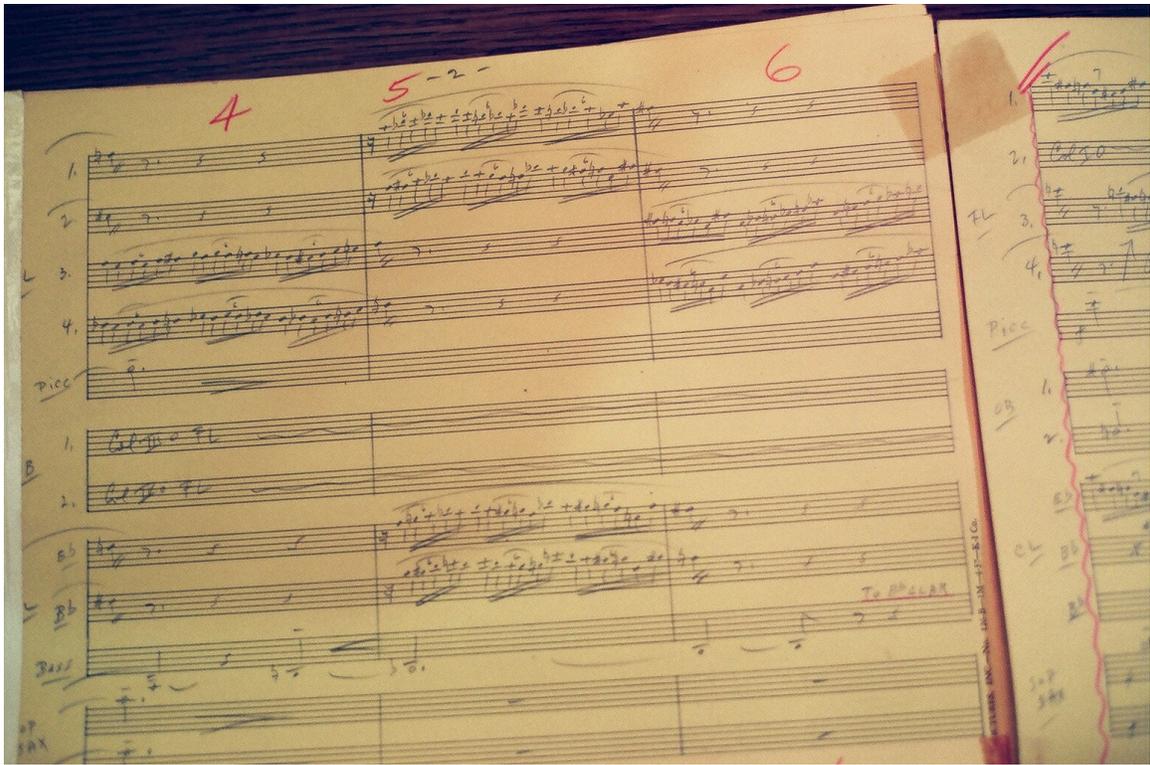
(1) (258) (3) (4) (9) (10) (11)

Note the wealth of detail in the full score version as opposed to the very simplified Reese two-stave reduction that does not even show indicators of what instruments are supposed to play the music. Scholars who claim that the sketches indicate everything really don't know what they are talking about. Just compare most sketches to full scores, and you will see major omissions of information. Actual conductor scores from the studios are usually a lot better with fuller information (and easier to read). For instance, below is (first) the full orchestra bottom page 1 and then the Conductor page of the start of Tiomkin's "Melting Sequence" cue for *The Thing*, followed by orchestrated page 2 (top).

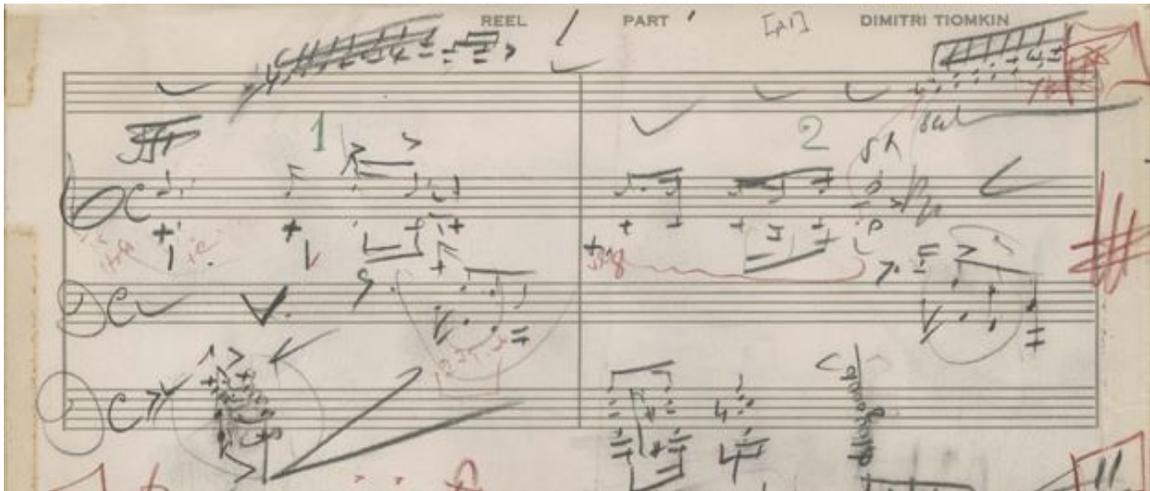


<https://ok.ru/video/309123025550> [Lost Horizon]

Anyway, there is a great deal of music in *Lost Horizon* that never got to be played, never used. So it would be a highly ambitious project to restore every piece of music available in the Reese versions. It's a huge job of orchestration, high cost of production, etc.



Here below is Tiomkin's sketch for the Main Title of *The High & the Mighty* followed by my hand-copy of the fully orchestrated music.



Handwritten musical score for "High + mighty" (Main Title # 36114). The score is written on aged, yellowed paper and includes the following parts:

- 2 Fls + Picc
- Oboe
- Clars
- Bassoon
- Fog
- C. Fog
- (6) Hrs
- (4) Tpts
- (4) Pos (bass)
- Tuba
- Non Chan
- HP I
- HP II
- (2) Piano I
- Piano II
- Timps I
- Timps II
- A (10) Vmrs
- B (6) Vmrs
- C (4) Vmrs
- (4) Vmrs

The score is heavily annotated with performance markings such as *mf*, *sfz*, *rit*, *tr*, and *etc*. A handwritten note at the top center reads "(Hand-copied by Bill Wacker)". The page is numbered "23" at the bottom center.

<https://archive.org/details/motionpictureher196quig/page/n207> [Caine Mutiny]

Full ad display of Columbia Pictures movies mid-Fifties. I featured *The Caine Mutiny* because I researched the score by Max Steiner.

<http://www.filmscorerundowns.net/steiner/caine-mutiny.pdf>



[Saturday at 11:33 am] I just realized that I had a wrong chord written for the "Krell Shaft" music I wrote for *Forbidden Planet*. I failed to proof-read catch that errant chord of the top staff organ in Bar 24 (about 00:55 in the midi (by Rich Bush) when it comes out very soon in a Vimeo I plan to create by tomorrow). Here is the corrected image below. I won't bother to redo my rundown paper and make a new pdf (not worth the effort for one tiny goof). Besides, the other instruments in that bar clearly shows the F major (F/A/C) chord, so it's easily seen.

Handwritten musical score for a symphony orchestra. The score is written on multiple staves, each labeled with an instrument or section. The notation includes notes, rests, and various performance markings such as dynamics (e.g., *f*, *mf*, *pp*), articulation (e.g., accents, slurs), and phrasing. A section labeled 'B' is marked at the top. A red stamp in the middle of the page reads: "[Hand-copied; composed by Bill Wrobel Sat June 8, 2019 11:28AM]". The score concludes with a circled measure number '30' at the bottom.

Handwritten musical score for a symphony orchestra. The score is written on multiple staves, each labeled with an instrument or section. The notation includes notes, rests, and various performance markings such as dynamics (e.g., *f*, *mf*, *pp*), articulation (e.g., accents, slurs), and phrasing. A section labeled 'B' is marked at the top. A red stamp in the middle of the page reads: "[Hand-copied; composed by Bill Wrobel Sat June 8, 2019 11:28AM]". The score concludes with a circled measure number '30' at the bottom.



Good food with great craft beer go together like a horse & carriage, or like *Hud & Newman*, or *Max & Steiner*, or *Them! & Kaper*.....

Above image is from a local relatively new brewery that happened to host an excellent pop-up kitchen with vegetarian food back in mid August. The image below is from another relatively new brewery in our area that makes their own breads, pizzas, fermented vegetables, and so on. My wife & I will probably go out later and repeat pleasant experience! :)

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BERNARD HERRMANN
Autograph sketch



Handwritten musical notation on a five-line staff, including a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation consists of several measures of music with various note values and rests.

(2) Violins I
Handwritten musical notation for the first violin part, starting with a treble clef, a key signature of one sharp, and a common time signature. It includes a 'Largo' tempo marking and a metronome marking of 50.

(4) Clarinets (B^b)
Handwritten musical notation for the clarinet part, starting with a bass clef, a key signature of one sharp, and a common time signature. It includes a 'Largo' tempo marking and a metronome marking of 50.

Clas. Version (A) Clas. Version (B) Clas. Version (C) Clas. Version (D)
Four variations of the clarinet part, each with its own set of accompaniment notes (Dmin, Ebmaj, Dmin, Dmaj) and tempo markings.

Strings Version (A) Strings Version (B) Strings Version (C) Strings Version (D)
Four variations of the string part, including Violins I & II, Violas, and VC (Violoncello). Each variation includes tempo markings and accompaniment notes (Dmin, Ebmaj, Dmaj).

Strings Version (E) Strings Version (F) Strings Version (G) Clas. version (E)
Three variations of the string part and one variation of the clarinet part, including detailed accompaniment notes and tempo markings.

Hand-copied & modified by Bill Wrobel, Sunday Aug 4, 2009 11:04 AM PDT

Three or four days after finishing my *Forbidden Planet* score project, I happened to come across a post on the Herrmann Film Score Lovers site on Facebook dated July 31:

<https://www.facebook.com/groups/2214939185/>

I do not belong to Facebook but I occasionally want to peruse topics on the Herrmann sites there to see if anything really interesting is brought up. Well, on that July 31 post is a pink note with a Herrmann autograph sketch written (see image below). Since I had no writing commitments then, the sketch captured my imagination, to run with it creatively by orchestrating many different orchestrations of that one-bar piece of music (see image immediately above). I decided on the *Largo* tempo. Anything faster would be rather pointless for this tiny composition. I wrote five arrangements for four clarinets (but I wish I also had versions for bass clarinets substituting). I wrote seven arrangements for strings. I decided to use various chords that would match the primary or repeated notes of the sketch, especially tones D & F. It is possible that Herrmann meant on the 3rd beat two-note figure to make it an F dotted 8th to E 16th but the sketch is so hastily written to definitively suggest that. So I decided on the F to E 8ths.



<https://www.youtube.com/watch?v=0JrC-9dtazo> [Hugo Alfven, Symph #2]

Perhaps I mentioned Hugo Alfven in distant blogs but on August 14 I wrote a hand-copy of Bars 1-12 of his *Andante* from his Second Symphony. Go to the link above on YouTube. In this particular recording, you can actually hear the stopped horns clearly in Bar 10 at 15:21.

ALFven Symphony #2 [Andante]

Hugo ALFven

Andante $\text{♩} = 76$

(2) Flutes

(2) Oboes

(2) Clars (B \flat)

Bassoon

(2) Fags

C. Fag

1, 3 Horns (F)

Pos

VC

(2) C B

Hand-copied & modified by Bill Wachtel Aug 14, 2019 4pm

(1) (2) (3) (4) (5) (6) (7) (8) (9) (10) (11) (12)

(etc.)

I modified Alfven's original piece here but changing to Cut or 2/2 time from 2/4 time that I felt best fit this present period (Herrmann would've done Cut time for music like this). 2/4 time better suits faster tempi in most cases.

<https://www.youtube.com/watch?v=0wKIORLe7UY> [Dial M For Murder 1M1 Take 2] Bill Stromberg rehearsal of Tiomkin score....

Flauto piccolo.

Flauti.

Oboe I.

Oboe II.

Clarineti in B.

Clarinetto basso.

Fagotti.

Contra Fagotto.

Corni in G.

Corni in F.

Trombe in G.

Tromboni tenore.

Trombone basso e Tuba basso.

Timpani.

Piatti.

Gran Tamburo.

Violino I.

Violino II.

Viola.

Violoncello.

Contrabbasso.

Andante $\text{♩} = 76$.

Andante $\text{♩} = 76$.

20554

As a passing thought, I was thinking I *might* write a Herrmannesque score for Hitchcock's *Rope* that stars Jimmy Stewart. A most, however, there would only be six cues totally about five minutes: Main Title, The Murder, Party Over (at about 56-57 minutes into the movie). the Phone Ring (at about 59 to minute into the movie, Waiting (at 1:20) and the End Title. Other than those, the rest of the movie is trodden with human voices!

If anyone asked me what approach to music I normally take, basically it's rather like Herrmann's Neo-Romantic approach (especially if I am purposefully writing Herrmannesque scores like *Forbidden Planet!* :).....

Like Herrmann in most cases, I practice the homophonic texture of "melody" or lyric line accompanied by chords (a classic approach employed by the Romantics such as Tchaikovsky & so many more). Other Golden Age film music composers like Max Steiner and Miklos Rozsa were largely homophonic but also polyphonic when desired.

Like Herrmann, except often in his Early Works period, my music is largely tonal & often consonant--rarely atonal that I is not usually my taste. Atonal music is like a spice on food. I don't want my food to be solely the spice! I used of course all manners of chords but tend to stick with triadic and sevenths. The waters tend to get more muddied once you enter the 9th chord zone, and 11th chord zone. Basic minor and major chords of course are employed and their derivative sevenths. I tend to not use the Dominant sevenths as much (Max Steiner loved those) but like the half-diminished seventh (Herrmann's most frequently used 7th). Major and minor 6ths are employed (such as in *Forbidden Planet*). Remember, however, that the minor 6th is the kissing cousin of the half-dim 7th. The exact same notes are used. For example:

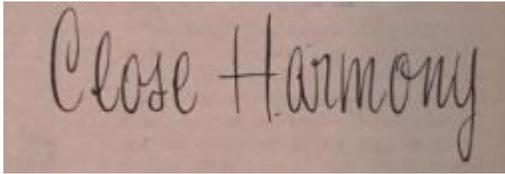
C minor 6th = C-Eb-G-A

A half-dim 7th = A-C-Eb-G

Similarly the major sixth is the kissing cousin of the minor seventh. For example:

G major 6th = G-B-D-E
E minor 7th = E-G-B-D

My harmony approach is usually close...



The placement of my notes usually are within one octave, but not necessarily as a rule. Often, like Herrmann, I like block chords such as root position (eg., C-E-G) or 1st inversion (E-G-C) or 2nd inversion (G-C-E).

Like Herrmann, I am quite attune to tone colors, the specific sound quality of a tone or a chord compared to a different instrument or choir of instruments. For instance, I love the lowest, deep-throated register or *chaleur* range of the clarinets and bass clarinets (so did Herrmann). Of course the tone quality of lowest D/F#/A major triad will sound quite different if played by the bassoons. Like Debussy & Herrmann, I love to "savor" certain tones or combination of tones. Herrmann favored dark orchestral colors, "something different" combinations. My approach (like Herrmann's) is to be somewhat antiphonal or alternating the instruments. An oboe may play a lyric or melody line as one phrase, then switching to a solo clarinet playing the same phrasing. So, in certain terms, my approach is partially Impressionistic as well as Romantic, liking that moody liquidity. Less so am I Expressionistic but still that can be dominant at times in certain strong scenes and cues. Overall I use traditional chords and interesting instrumental textures/combinations. You don't want the music to become boring & monotonous. "Poor" music is not well-constructed. I also tried to create variations in the basic structure themes of a project like *Forbidden Planet*.

I tend towards quadruple accent patterns such as C or Common or 4/4 time signatures. But of course depending on the situation I use the triple accent pattern (like waltzy 3/4 time) and duple (such as Cut or 2/2 time) and faster 2/4 time. My own music by instinctive nature tends to be more melodic, "tuneful." You will hear that in the "Kissing Lesson" cue in *Forbidden Planet* because I actually composed that tune about 30 or more

years ago. Similarly, the "Deer" theme in "Animal Friends" is a melody composed (but not written) that long ago.

-Max Steiner tended to practice orchestral clichés in his film scores what with his ever-prevalent "mickey-mousing" and using certain instruments for, say, a comic effect like the bassoon and solo trombone. So Steiner could be "corny" with his approach but he certainly was not a mediocre or bad composer. He certainly had a tremendous gift for melody! Next to Herrmann, he is my favorite film composer. Not every movie score was a masterpiece of course, but he always had at least a few if not several cues in a score that proved memorable. What movie he did was a masterpiece (the music, not necessarily the movie)?? Hmmmmm....not sure. Probably I would give *Adventures of Don Juan* a top rating of five stars.....

[resume Monday, September 2, 2019 at 8:22 am] :

<https://vimeo.com/357258893> [Krell Shaft] Vimeo

Yesterday afternoon Rich Bush finished creating the "Krell Shaft" midi I composed for *Forbidden Planet*. Above is the Vimeo link; below is the YouTube link:

<https://youtu.be/2t-K0haGeEw> [Krell Shaft] YouTube

This morning, Aleksandar sent me new, garden-fresh midis: "Night Scene" and two versions of "Altaira Mad." So I will be busy making videos today, including a YouTube version of "Animal Friends."

[9:13 am Monday] :

"Altaira Mad" was just uploaded to Vimeo:

<https://vimeo.com/357381325> [Altaira Mad] Vimeo

Now to do the YouTube version...

[9:35 am] : Here is the YouTube version:

<https://youtu.be/OD5zddRb6Q0> [Altaira Mad] YouTube

.....
[10:38 am]:

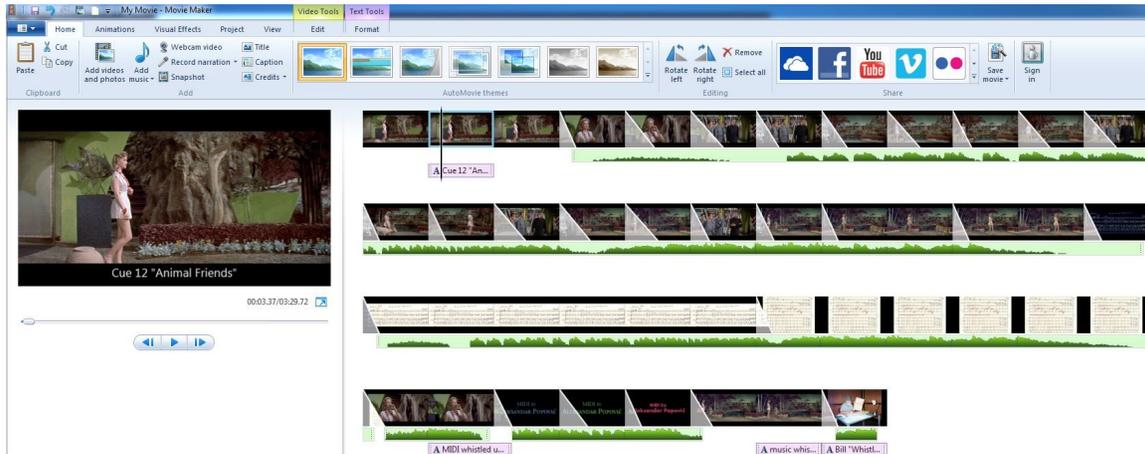
Here is "Night Scene" :

<https://vimeo.com/357393077> [Night Scene] Vimeo

.....
[11:42 am]:

Here is "Animal Friends" on YouTube:

<https://youtu.be/suHn1AG5h-c> [Animal Friends] YouTube



On January 14, 2020 Windows will stop providing security updates & support for Windows 7 (my present operating system). My computer is about 4 years old so I probably should consider getting a new one (keeping this one as an old-reliable backup upstairs) sometime mid-to-late Fall. I heard Windows 10 pretty much sucks, so I am considering getting Linux Mint installed. We shall see.

I just did an informal count culled from my Stat Counter page for my original *Film Score Rundowns* site with people visiting it. After a count of about 70 desktop users, 10 had Windows 7, 19 had Windows 10, 5 used Windows 8, 2 used Windows XP, Safari had 4, and OS X (Mac) had a

whopping 25. Linux had 3 users. Well, I'm not going to buy an expensive Mac and then learn how to use it. I may end up getting Windows 10 installed but a lot of YouTube videos about that system was largely negative. Privacy was better with Window 7. And Linux was built for security & privacy in mind. Windows 10 does spying & tracks almost every movement you make. It would be necessary to remove telemetry. Plus the constant updates on Windows 10 is annoying, and the speed is actually faster on Windows 7. One has to debloat the operating system on the get-go. Windows Store on 10 is pretty lousy, I heard, with all the obtrusive ads and apps. Bloated installation. And I don't want the forced bi-annual updates. Windows 10 has many security holes, and their firewall is forced on you.

...Maybe on second thought, I *will* probably get Linux Mint! :)

What I really want is to have Windows still totally support Windows 7 (their most popular platform) instead of saying "Bye-Bye!" Why fix something that isn't broken? Leave well enough alone...

[Tuesday, September 3, 2019 9 am]:

Here is the newest Vimeo video of *Forbidden Planet*:

<https://vimeo.com/357591412> [Robby & Monkey] Vimeo 9-3-2019

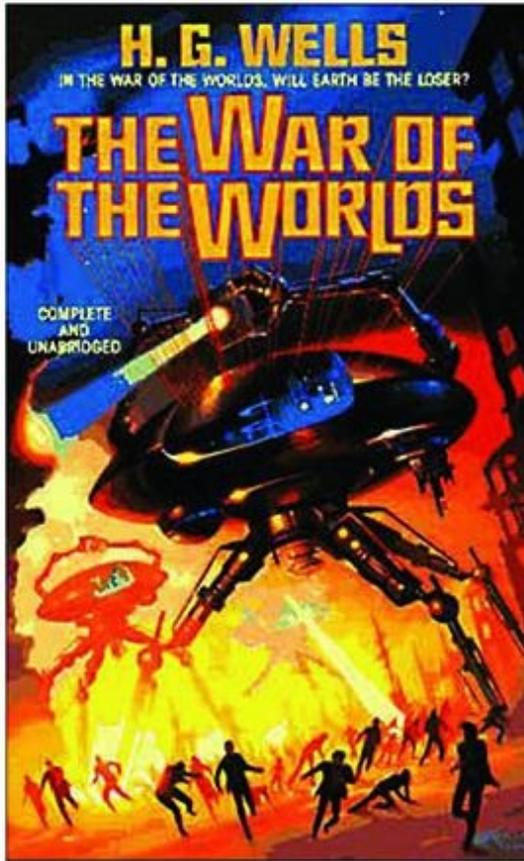
<https://youtu.be/HTBi1a5YZMM> [Robby & Monkey] YouTube

<https://vimeo.com/357856575> [Death of Tiger] Vimeo 9-4-2019

Those of you reading this in time who happen to live close enough to Corona, California on Saturday, September 14, 2019 can attend this event. It is a special theater showing of WAR OF THE WORLDS (1953). There is a talk by film music historian, Bill Rosar, and also Robert Skotak:

<https://www.coronaca.gov/Home/Components/News/News/4294/>

ALL ARE INVITED...



To a **BIG** screen
showing of the **1953**
version of
**“THE WAR OF THE
WORLDS”**

SATURDAY, SEPT. 14
11:00 A.M.
Starlight Theater at Dos Lagos

Presented by



Corona
Historic
Preservation
Society

CORONA is mentioned and
several scenes of downtown CORONA
appear in the film.

See the photos below:



[Completed 12:12 pm September 3, 2019 PDT]
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