

Film Music is very suggestive of the subservient, even subjugated status of film music throughout the history of the medium. Her book is just one of many convincing works that trace the whys and ways of this kind of musical functioning. See “mapping the field” section in this chapter, and the discussion on parallelism in chapter three.

12. Said, 1991, 55.

13. *Ibid.*, 70.

14. *Ibid.*, 90. Emphasis added.

15. *Ibid.*, xvii.

16. See George, 1912 and 1914, Becce, 1919 (cited in London, 1936, 55), Lang and West, 1920, Rapée, 1924 and 1925. It should be noted that, while I have and will make some reference to silent film music, my emphasis for the most part will be on the sound film.

17. Thomas, 1973, 37–38. See also Karlin, 1994, 156–57.

18. London, 1936, 62. Cf. film composer Leonard Rosenman, quoted in Thomas, 1979, 237.

19. London, 1936, 78–79.

20. Chapter one in Eisler, 1947, 3–19.

21. *Ibid.*, 15, 49.

22. *Ibid.*, 15–16, 49, 82. See also their introduction, ix–xi. Eisler and Adorno do note the potential “charming disproportion” of, say, “Pluto galloping over the ice to the ride of the Walkyries.” (17) For more on such oppositional possibilities, see “counterpoint” section in chapter three.

23. Huntley, 1947, 53–54.

24. This is not to say that their repetitions were unconsidered, but as I hope to demonstrate, there are other ways to look at these issues.

25. Berg, 1976, 17.

26. Prendergast, 1992, 70.

27. Williams, Martin, “Jazz at the Movies,” in Limbacher, 1974, 42. Cf. composer Ernest Gold: “I wouldn’t use classical music as a score, I think it interferes. If you know the music, it draws more attention to itself than it should. . . . If you don’t know the music, it doesn’t support the picture because it wasn’t written for the picture.” Quoted in Larson, 1987, 351–52.

28. Bazelon, 1975, 133. Emphasis added.

29. Quoted in Flinn, 1993, 37.

30. Thomas, 1973, 21.

31. *Ibid.*, 62.

32. Quoted in Thomas, 1979, 227–28. See Cooke, 2001, 806, for a similar sentiment on the same issue, and relating to the same source.

33. *Ibid.*