

Music to My Ears: A Structural Approach to Teaching the Soundtrack

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Introduction and Rationale

In one of the first film classes I ever took, the professor described the aim of the course as visual indoctrination: to loose the innocence of the untrained eye. Looking back on my own experience as a professor of film studies, I have come to realize how apt his characterization remains today. Beginning film students quickly learn the vocabulary to describe a film's image track. *Mise-en-scène*, camera position and movement, focal distance, and editing are common currency in the textbooks and courses which introduce film as an art form in colleges and universities across the country. Within the last decade there has been a noticeable effort to regard the soundtrack with the same attention: increased scholarship in the area, especially in terms of theory, and more and better chapters on the soundtrack in film textbooks. As a result, film students are growing more comfortable with the concepts and language necessary to describe the ways in which sound can be constructed. Yet how many film courses, introductory or otherwise, give equal time to the soundtrack?

The case with film music is even more pronounced. Music is one of the most basic elements of the cinematic apparatus, but the vast majority of film students, undergraduate and graduate, will complete their degrees without ever formally studying it. Those students who do show an interest or aptitude often find their way to music departments where courses in film music are becoming more and more common. But the growing availability of these courses does not and should not absolve film studies of its responsibility. Film students may indeed lose the innocence of the untrained eye; at this point in time, however, their ear remains relatively safe.

At least part of music's position in film studies today can be attributed to a prejudice against accepting non-diegetic music as an integral contribution to a film. I use the filmic term "non-diegetic" here to designate music which exists apart from the world created by the film and to distinguish it from diegetic music which is a part of this world and which the characters themselves hear. (Throughout this article, when I use the term "film music" I am using it as a shortened form of non-diegetic film music.) Because music was traditionally added in the post-production stage, it has not been considered an equal partner to other elements of a film's signifying system. Cultural biases which privilege the visual over the aural reinforce the perception of music's subservient and peripheral position. (What is the difference, for instance, between an eyewitness report and hearsay evidence?) But the most significant impediment to the incorporation of music into the film studies curriculum is the perception that it is necessary to have formal musical training in order to treat music in a film course. This is not to say that a trained musician will not have a more knowledgeable experience of music than an untrained listener. It is to say, however, that the vast majority of film teachers and students lack formal training in music and short of reforming the entire educational system in the United States, this fact is unlikely to change. (Why is reading deemed essential but reading music not?) Given the reality of music's position in our culture at large, an approach to film music that stresses its function in constructing a larger textual system offers a viable option for integrating music into a film studies

course. This might be termed a structural approach, one that avoids the technical aspects of musical analysis and focusses instead on how music contributes to the structure of a film and functions with other elements of a film's textual system to effect perception of the image.

My purpose here is to outline a short unit on film music that could ideally be inserted into an introductory film appreciation or film history course. It is based on a unit I regularly teach in my own introductory film course and presumes four hours a week in the classroom: a two hour block of screening time and a two hour block of discussion. Courses scheduled along other time frames may need to adjust the model. Where appropriate, I offer suggestions for expansion and compression as well as alternative film titles. The unit is designed to take two and a half weeks to complete; it is composed of an introductory lecture/discussion which takes two hours of class time followed by a full two weeks, each with a two hour screening and discussion period.

SYLLABUS

Week

Films and Selected Topics

Screening: selected film clips including *Red River*, *The Magnificent Ambersons*, *Citizen Kane*, *Laura*, *Alexander Nevsky*, *Bladerunner*, *Batman*, *Vertigo*, *Vivre sa vie*, and *Rashomon*

Topic: an introduction to film music

1 Screening: *The Informer*

Topic: Principles of classical scoring: narrative, structural, and thematic functions of music in narrative film

2 Screening: *Woman On the Beach* or *Vivre sa vie*

Topic: alternative models for scoring

EXPLICATION OF SYLLABUS

Screening: selected film clips

Topic: an introduction to film music

I like to begin a study of film music with a series of clips that demonstrate music's relation to the image and reveal something of music's power in shaping the spectator's perception of that image. This opening lecture/discussion is not meant to be exhaustive or even entirely systematic. It is an opportunity to identify some of the functions that music performs in films as well as introduce some basic vocabulary to lead students away from the subjective responses they often rely upon in describing music. Above all, it is meant to make film music less intimidating. The clips are chosen from a variety of historical periods, genres, and national cinemas, although the emphasis is on Hollywood narrative cinema. I recommend using videotape for this opening lecture/discussion as it allows for easy replay. In each case I have identified the film by its composer.

1. *Red River* (Tiomkin, 1948): Cattle Crossing the Red River

This sequence offers an example of filmic spectacle: a herd of cattle being driven across the Red River. Issues for discussion here include the creation of spectacle and especially the role of music in this process; the relationship between music and image in spectacle (note the lack of dialogue as well as the attendant increase of volume in the music); and music and editing, particularly the way in which the cuts are dictated by the music. You might also draw students' attention to the relationship between music and genre, pointing out elements of the music that make it sound "western," such as the use of guitar and banjo.

2. *The Magnificent Ambersons* (Herrmann, 1942): Snow Ride

This clip provides an excellent example of how intricately music is a part of the textual system that creates meaning in film. In this sequence the film sets up an opposition between nineteenth-century

gentility and grace, represented by a horse-drawn sleigh, and twentieth-century industrialization and technology, represented by the motorcar. The score reinforces this theme by juxtaposing music (Herrmann entitled this cue “Snow Ride”) with the sound of the automobile (Herrmann actually scored “noise” for the car). Notice also the instrumentation for “Snow Ride.” A point of discussion might be the effect of instrumentation on the spectator’s response to the sequence.

3. *Citizen Kane* (Herrmann, 1941): Breakfast Table Montage

Like the *Magnificent Ambersons*, *Citizen Kane* demonstrates the importance of music in establishing meaning, specifically in chronicling the deterioration of a marriage. Each of the vignettes which show us Kane and his wife at the breakfast table are accompanied by musical cues. Ask your students to pay careful attention to how the music changes in relationship to the image track, focussing on the instrumentation, tempo, and dynamics that Herrmann uses to reflect the growing antipathy between Kane and his wife. Note that the musical cue accompanying the last shot is a variation of the cue that opened the sequence. How is the music different the second time we hear it?

4. *Laura* (Raksin, 1944): Prelude to Laura’s Reappearance

In this sequence, Lt. Mark McPherson has returned to Laura’s apartment late one night to continue the investigation into her murder. He walks from the living room to the bedroom and back again, picking up letters and going through drawers and closets. He comes to rest in front of a portrait of the murder victim. Moments later, Laura reappears. The producer of the film, Darryl F. Zanuck, wanted the entire sequence eliminated, feeling that the detective’s movements were aimless and that the audience wouldn’t understand what was going on. The composer, David Raksin, asked for the chance to score the sequence, and accompanied by music it remains in the film. I’ve frequently shown this clip without sound and asked students to describe the feelings of the detective. (You can turn up the volume for the brief conversations between McPherson and a

lieutenant and McPherson and Waldo Lydecker, both of which are unscored.) I then repeat the clip with the music and ask the students how their perceptions change.

5. *Alexander Nevsky* (Prokofiev, 1938) “A Russe”: Nevsky’s Charge

This clip begins with the charge of Prince Nevsky and his troops in the battle with the Teutonic invaders. I like to show this clip as a companion piece to *Laura*. As in *Laura*, music in *Alexander Nevsky* plays a determining role in our perception of the protagonist, but in this case the process is not always to the film’s advantage. I have found that most contemporary audiences find the music for Nevsky’s charge comical and complain that it detracts from the epic, heroic quality of the film. An analysis of what makes music comic or what elements in the music undercut the image can be very helpful in getting students to understand the power of music in creating meaning.

6. *Bladerunner* (Vangelis, 1980): Deckard and Rachel at the Piano

Bladerunner is a good example of the power of instrumentation in shaping our response to film. In this science fiction fantasy filled with synthesized music, we suddenly hear a saxophone, the archetypal instrument of *film noir*. Issues for discussion here include music and genre (the kinds of music we expect for different genres and how these expectations shape our responses), and music and the representation of women (what does the saxophone encode about Rachel?).

7. *Batman* (Elfman, 1989): Duel between Batman and The Joker

Music can also effect perception of the image through form. Here Elfman chooses a waltz to accompany the climactic duel between Batman and his nemesis, an unexpected musical response to this particular narrative situation. Issues for discussion include the waltz as a musical form and its associations in the minds of most spectators; music and irony; and generic expectation and music.

8. *Rashomon* (Hayasaka, 1950): Woodcutter's Forest Walk

Like the previous sequence from *Batman*, this sequence from *Rashomon* demonstrates the power of musical form. Here a theme and variations embodies the theme of the film itself, the variability of "truth," and the subjectivity of human experience. In *Rashomon* four different narrators tell their version of the events that transpire in a forest. The clip is taken from the opening sequence of the woodcutter's version. As he walks to the spot where the body is hidden, the woodcutter is captured by the camera in a series of extended tracking shots from a variety of camera angles and focal distances. The music reflects the camera's continually changing point of view in an extended cue which introduces a bolero-like theme and develops it in different variations. (In fact, the director, Akira Kurosawa, originally wanted to use Ravel's *Boléro*.)

9. *Vertigo* (Herrmann, 1958): Opening Credits

Vertigo represents an example of how suspense can be created through music. Here is an opportunity to introduce some of the musical conventions for producing tension: juxtaposition of instruments playing very high with instruments playing very low in their registers; unpredictable rhythmic patterns and accents; unpredictable changes in dynamic levels and tempo; the use of extremely high frequency; and the absence of a "hummable" melody. You might wish to point out here that Herrmann avoids the most obvious convention for the creation of tension: tremolo strings.

10. *Vivre sa vie* (LeGrand, 1962): Opening Credits

LeGrand's music for *Vivre sa vie*'s title sequence is absolutely arresting: it begins with a fairly conventional melody, harmonized very simply in thirds. Without warning the music abruptly ends—lacking a final chord to resolve the harmonic tension. The credits continue in complete silence until the music enters again, unpredictably, and continues to the same place before it again simply stops. Issues for discussion include the reaction most spectators feel towards the score and the possible reasons that a composer and/or director might choose to construct a score in this

way. Since Jean-Luc Goddard is the director of *Vivre sa vie* and the film comes from the iconoclastic tradition of the New Wave, it is interesting to speculate on Goddard's position with regard to film music and how music is being used here to undercut our expectations of film itself.

OPTIONS FOR ABRIDGING AND EXPANDING

An edited version of this lecture/discussion would ideally include *Citizen Kane*, *Laura*, *Alexander Nevsky*, *Bladerunner*, and *Vertigo*. An expanded version might include the opening credit sequences of *The Spider's Strategem* and *The Conformist*; "I'll never be hungry again" from *Gone With the Wind*; the shower sequence from *Psycho*; Gort's entrance from *The Day the Earth Stood Still*; the montage of Peter Blood's pirate career in *Captain Blood*; and the shoot-out in the alley from *Sauve qui peut (la vie)*.

Week

Films and Selected Topics

1

Screening: *The Informer*

Topic: principles of classical scoring:
narrative, structural, and thematic functions
of music in narrative film

A classical score can be one of the best subjects for an approach to film music. It is the most familiar type of film music to our students and it depends on conventions that are fairly easy to recognize. In addition, many introductory film texts include the classical model of filmmaking, and analyzing a classical score takes advantage of this background. I start with a basic definition of a classical score as a set of conventions developed in Hollywood for the composition and placement of musical accompaniment dependent upon the dominance of narrative exposition. These conventions include the use of music to sustain structural unity; to illustrate narrative content, both implicit and explicit, including a high degree of direct synchronization between music and narrative action; and to underscore dialogue. The medium of the classical score is largely symphonic; its idiom Romantic; and its formal unity typically derives

from the principle of the leitmotif. Then I break down this definition into eight parts, which can form the focus for a discussion of the film.

Any number of films made in Hollywood from the early thirties to the present will work in this connection, but a favorite of mine is *The Informer*, which contains a hyperbolic version of the classical score, composed by Max Steiner in 1935. This lesson plan is based on an article I have published on *The Informer* which might prove helpful in preparing to teach the film. It is listed in the short bibliography at the end of the unit. I would also strongly recommend in this connection the chapter from Claudia Gorbman's *Unheard Melodies: Narrative Film Music* entitled "Classical Hollywood Practice: The Model of Max Steiner." Her model has been very influential in helping me to develop my own.

1. MUSIC AND STRUCTURAL UNITY

Some of the most distinguishing characteristics of the classical model are the conventions that developed to standardize the placement of music. Formal concerns provide immediate and identifiable points of entry for musical accompaniment. The classical score gravitates to moments when narrative continuity is the most tenuous, to points of linkage on which the narrative chain depends: the transition between sequences, the flashforward and flashback, parallel editing, the dream sequence, and the montage. Such reconstruction of time and redefinition of space are controlled in the classical model through lighting, camera placement and movement, and continuity editing. An overlooked element in this process is the music which responds to potentially disruptive shifts in space and time with its own continuity, often in the form of continuous playing and frequently through reliance on extended melody.

There are any number of examples from *The Informer* which demonstrate music's unifying function in terms of filmic construction. One particularly good example is the dream sequence where Gypo imagines himself singing with his drinking buddy, Frankie McPhillip.

2. MUSIC AND NARRATIVE ACTION

Classical film scoring conventionalized a practice not only for the placement of music in film but for its appropriateness. From the nuance of facial expression and bodily gesture to the sweep of movement across the screen, music punctuates the narrative. At the heart of this practice was the relationship between music and action. Properties of music, such as rhythm and tempo, are harnessed to the visual representation of movement in order to reinforce, exaggerate, or even create a particular speed or rhythm. Sequences most likely to be scored in this manner are those which embody a consistent tempo or rhythm which is visually discernible and can be easily matched to musical accompaniment.

There are many sequences in *The Informer* which demonstrate the relationship between music and narrative action. One obvious way to introduce this issue is to analyze the practice of “mickey-mousing,” a direct synchronization between screen action and music. Steiner was famous for mickey-mousing: there is a classic example in the opening of *The Informer* as Gypo Nolan lumbers down the street, every step accompanied by a note of music.

3. MUSIC AND EMOTION

Music not only reinforces explicit content, such as action, but also implicit content, such as emotion. Classical film narrative developed certain conventions to assist expressive acting in portraying emotion: the close-up, diffuse lighting and focus, symmetrical *mise-en-scène*, and heightened vocal intonation. Music externalizes these codes through its own conventions: the use of strings or solo instruments, lush harmonies, and dramatic leaps in the melodic line.

In *The Informer* a combination of visual and musical strategies for the creation of emotion are employed consistently in those scenes which require Victor McLaglen, the actor who plays Gypo, to emote. Watch for the opening sequence and Gypo’s reaction to Frankie’s wanted poster; the last scene, Gypo’s death, provides

another good example. Listen for the musical conventions Steiner uses to elicit an emotional response.

4. MUSIC AND SUBJECTIVITY

The classical model also developed a number of conventions for representing internal thought including voice-over, specific editing patterns, dialogue cues, and music. Together or separately, these techniques offer an analogue for a character's consciousness. In *The Informer* music is a crucial part of the cinematic process that reveals the contents of Gypo's mind. Good examples include Gypo's chance meeting with Frankie, where he is clearly tempted by the money he would receive for betraying his friend, and the scene in front of the advertisement for passage to America. In this last example you might point out that although Gypo's girlfriend, Katie, is not in the shot, her theme can be heard on the soundtrack, suggesting that he is specifically thinking about her. The score thus implicates her in Gypo's decision to inform.

5. MUSIC AND MOOD

The creation of mood and atmosphere also relies on the ability of the composer to discern implicit content and accompany it with appropriate music. Mood music taps the power of collective musical associations to flesh out representations of time and place in the image. A film like *The Informer*, with neither a large budget nor a lengthy production schedule, depends upon both non-diegetic and diegetic music to evoke a mythic Ireland that it has neither the money nor the time to create. Listen for the standard Irish ballads "Believe Me If All Those Endearing Young Charms," "The Minstrel Boy," "The Wearing of the Green," and "The Rose of Tralee"; and notice the types of narrative situations in which they occur. How do the lyrics of the songs add to the mood?

6. MUSIC AND DIALOGUE

An important constraint on the presence of music was dialogue. Privileged above all other elements of the soundtrack, dialogue had priority in the classical system's hierarchy of audibility. Music, even that diegetically produced, must not detract or distract from the power of dialogue in the exposition of narrative. Conventions for accompanying the dialogue, or underscoring, developed to bring the expressivity of music to the human voice. These include dependence on strings and avoiding woodwinds; avoiding extremes in register; using melody and avoiding counterpoint; and relying on simple rhythms, slow tempi, and low volume. There are numerous examples you might play for your students, asking them to analyze how the music accommodates the spoken word. Two particularly good examples include Gypo's trial near the end of the film and his interrogation by Bartley earlier.

7. THE PLACEMENT OF MUSIC

As important to the classical film score as conventions for where to place music are conventions for how to place it, that is, techniques for introducing music into the narrative. Max Steiner himself admitted that "the toughest thing for a film composer to know is where to start, where to end; that is, how to place your music."¹ The object is to introduce music into the film without calling conscious attention to it. Thus music might begin at a scene change or on a reaction shot or on a movement of the camera. Another technique involved "sneaking," an industry term for beginning a musical cue at low volume, usually under dialogue. Even a sound effect or an arresting visual gesture can distract the spectator from the entrance of music. Listen for the entrance of music at the end of Gypo's conversation with Frankie, at the slam of the door when Gypo leaves British headquarters, and at the

¹Max Steiner, "The Music Director," *The Real Tinsel*, ed. Bernard Rosenberg and Harry Silverstein (London: Macmillan, 1970): 393.

plunk of the coins Gypo receives in change at the pub. There are various other examples throughout the film.

8. THE LEITMOTIF

A final characteristic of the classical score is the importance it places on its own structural unity. The most typical, though not the only, method to accomplish this unity was through the use of the leitmotif, an identifying melody associated with a particular character, place, or even abstract idea. Leitmotifs function to bind a series of discontinuous musical cues into an integrated whole, heightening spectator response through sheer accumulation. Steiner once quipped, "Every character should have a theme. In *The Informer* we used a theme to identify Victor McLaglen. A blind man could have sat in a theater and known when Gypo was on the screen. Music aids audiences in keeping characters straight in their minds."² To this end Steiner created leitmotifs for many of the characters in the film including Gypo, his girlfriend Katie, and Mary McPhillips. There are also leitmotifs for Mary and her boyfriend, Dan Gallagher, and for the blind man who represents Gypo's conscience. One of the most striking leitmotifs is the one Steiner composed for the money that Gypo earns for informing.

One effective way to talk about leitmotifs is by pointing out their function as characterization. Gypo's leitmotif provides a good example. Steiner actually composed the leitmotif before some of Gypo's scenes were shot, and Victor McLaglen was rehearsed to walk in the halting gait dictated by the rhythms Steiner had used. Gypo's oafish quality, which is at least partially responsible for the sympathy his character elicits, is demonstrable in the walk Steiner created for him. Katie's leitmotif provides another example of how music can help to create character. Katie is a prostitute, but because of the production code this fact could not be directly stated in the film. Cinematic conventions evolved to portray this type of information indirectly (lighting, make-up, costume, etc.). You might

²"Music in the Cinema," *New York Times* (29 September 1935): 4.

ask your students what characteristics of the music make her seem promiscuous. (Notice the jazzy rhythms and syncopation, the bluesy instrumentation, especially the saxophone and muted horns, and the use of portamento.) You might also compare Katie's leitmotif to Mary's.

ALTERNATIVE TITLES

Some alternative scores by Max Steiner from this period include *King Kong*, *Gone with the Wind*, and *Mildred Pierce*. The scores of Erich Wolfgang Korngold would be equally appropriate, particularly *Captain Blood*. Even a contemporary score by John Williams (and there are any number you might choose here) would work in this context.

STUDY QUESTIONS

I find study questions useful in creating a context for viewing. The following questions could be adapted to any number of classical film scores.

1. The classical film score can best be understood not as a rigid stylistic manifesto but rather a set of conventions formulated to sustain and heighten the diegetic reality of the narrative film. This conventional practice for scoring films developed during the first decade of sound production and by the end of the thirties was firmly established. Using *The Informer* as a prototypical example, generate the distinguishing features of this model.
2. Classical narrative is dependent upon the creation of a realistic diegesis. Any sign of cinematic production which marked a film as a created artifact rather than reality is erased, creating a seamless discourse in which the apparatus producing it is kept as invisible as possible. The presence of non-diegetic music obviously threatened this model, and composers faced the paradoxical position that film music should be inaudible. Pay close attention to the entrances and exits of music. What are some of the ways that Steiner renders

music “inaudible” in these situations? Notice also the volume of music in relation to dialogue.

3. Steiner was known for his mickey-mousing. In fact, *The Informer* is filled with mickey-mousing from the beginning to the end. Maurice Jaubert has said of the score: “In *The Informer*, where this technique [mickey-mousing] is carried to its highest pitch of perfection, the music has actually to imitate the noise of pieces of money falling on the ground, and even, by a roguish little arpeggio, the trickling of a glass of beer down a drinker’s throat. Apart from its childishness, such a procedure displays a total lack of understanding of the very essence of film music.” Do you agree?

4. The processes of Gypo’s mind are a central narrative concern in *The Informer*. How does the film simulate Gypo’s consciousness? What part does music play in this process?

5. A leitmotif may be defined as a musical theme identified with a character, place or even abstract idea (patriotism, for instance). As you watch the film, listen for the various leitmotifs Steiner created. Which characters have leitmotifs? Is there anything distinctive about them?

SELECTED READINGS

The following reading list is designed primarily for instructors’ use in preparing this unit. Those readings which might prove interesting or useful to students are marked with an asterisk.

Gorbman, Claudia. “Classical Hollywood Practice: The Model of Max Steiner.” Chap. in *Unheard Melodies: Narrative Film Music*. Bloomington: Indiana University Press, 1987.

Kalinak, Kathryn. “Max Steiner and the Classical Hollywood Film Score: An Analysis of *The Informer*.” In *Film Music I*, ed. Clifford McCarty. New York: Garland, 1989.

Steiner, Max. “Max Steiner on Film Music.” In *Film Score: The View From the Podium*, ed. Tony Thomas. South Brunswick, New Jersey: A. S. Barnes, 1979.

- _____. "The Music Director." In *The Real Tinsel*, ed. Bernard Rosenberg and Harry Silverstein. London: Macmillan, 1970.
- _____. "Scoring the Film." In *We Make the Movies*, ed. Nancy Naumberg. New York: Norton, 1937.

WeekFilms and Selected Topics

- 2 Screening: *Woman on the Beach* (Eisler, 1947)
 Topic: alternatives to the classical tradition

This last week is devoted to an analysis of a film score that does not fit comfortably within the classical tradition. I recommend *Woman on the Beach*. Eisler's work is particularly appropriate since Eisler himself, with co-author Theodor W. Adorno, published *Composing for the Films*, a scathing attack on classical scoring. Eisler and Adorno's text is quite accessible, and I like to include excerpts from it as part of students' preparation for class discussion. I structure this last unit around the same eight topics for discussion that form the basis of the preceding unit, asking students whether or not music functions in the same way in *Woman on the Beach* as it does in *The Informer*. I also try to save some time for a discussion of how *Woman on the Beach* uses music in ways that a classical score does not.

ALTERNATIVE TITLES

Other film scores which would work in this context include *Vivre sa vie*, in some ways even more confrontational than *Woman on the Beach* in its challenge to traditional scoring; *Alexander Nevsky*, a score about which its director, Sergei Eisenstein, has written at length; *The Magnificent Ambersons*, a score composed within the classical tradition but straining its boundaries in interesting ways; and the recent *Twin Peaks* (especially the two hour premiere and the third episode). Although much has been written about Lynch's

visual and narrative eccentricity, what about Angelo Badalamente's score?

STUDY QUESTIONS

1. In *Composing for the Film*, Hanns Eisler and Theodor W. Adorno (whose name does not appear in English language editions) attack the model of classical scoring as it developed in Hollywood. What are their major objections to the classical score? How cogently do they present their position? What are the strengths and weaknesses of their argument?
2. Eisler and Adorno not only attack the dominant musical practices in Hollywood, they offer an alternative. In what ways do they argue this model is more appropriate to film? How and in what ways does it "improve" upon the classical model?
3. How effectively, in your opinion, does Eisler carry out his progressive alternative in *Woman on the Beach*? Apart from the issue of whether or not Eisler is able to put theory into practice, how effective do you feel the score is?
4. The film critic Leonard Maltin has said of the score for *Woman on the Beach* that it is "loaded with . . . sledgehammer musical cues." Would you agree?

SELECTED READING

- Adorno, Theodor W. *Introduction to the Sociology of Music*. Translated by E. B. Ashton. New York: Seabury Press, 1976.
- Eisler, Hanns and Theodor W. Adorno (uncredited). "Introduction," "Prejudices and Bad Habits," and "The New Musical Resources." Chaps. in *Composing for the Films*. New York: Oxford University Press, 1947. *
- Gorbman, Claudia. "Eisler/Adorno's Critique." Chap. in *Unheard Melodies: Narrative Film Music*. Bloomington: Indiana University Press, 1987.
- Rosen, Philip. "Adorno and Film Music: Theoretical Notes on *Composing for the Films*." *Yale French Studies* 60 (1980): 157-82.