

**A SCORE COMPLETE WITHOUT THEMES:  
HENRY MANCINI AND THE *FRENZY* EXPERIENCE.**

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## ABSTRACT

This dissertation examines the musical features of, and circumstances surrounding, the film score composed in 1971 by Henry Mancini for director Alfred Hitchcock's penultimate work, *Frenzy*. Mancini's music was rejected by Hitchcock, and replaced with a markedly different work written by British composer Ron Goodwin.

A summation of characteristic traits emerging from Mancini's compositional style is herewith considered, as recurring features found in his thematic writing – aspects of melody, harmony, rhythm, timbre, and form – were most apparent to the non-musician film directors who engaged his services. This summation also includes an examination of the composer's dramatic underscore writing; an aspect of film music often overlooked in its minutiae by viewers and filmmakers alike, and, in the case of Mancini's *Frenzy* music, characteristic of his scores for Laslo Benedek's 1971 production, *The Night Visitor*, and Terrence Young's *Wait Until Dark*, from 1967.

Mancini's *Frenzy* cue sheets, holograph, and recording were supplied by the composer's estate, allowing for an analysis which considers cue placement and length, systems of pitch and rhythmic organisation, aspects of arrangement and orchestration, and conducting and recording methods as practised by this composer. A comparison to the Goodwin score, reproduced by way of transcription from the film, is undertaken in order to explore aspects of filmic point-of-view as they play on the composer of its accompanying music, and to attempt a rationalisation of Hitchcock's displeasure with Mancini's music.

Socio-cultural considerations pertaining to Mancini, Goodwin, and the three composer's most favoured by the director for his American productions – John Waxman, Dmitri Tiomkin and Bernard Herrmann – are included in a brief biographical study of each man, as are the musicological characteristics found in the work they undertook for Hitchcock; characteristics primarily of melodicism, and the subjection of melody-based thematic material to extensive modification and repetition.

This work suggests that Mancini's admitted refusal, both in his 1987 autobiography *Did They Mention the Music?* and in subsequent interviews, to construct melodic themes as a unifying element within his score, opting instead to craft timbral unifiers through orchestration, was at the heart of his artistic conflict with Hitchcock.

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## Introduction

During the months of November and December 1971, in London, England, film composer Henry Mancini created, conducted, and recorded the musical score for director Alfred Hitchcock's penultimate film, *Frenzy*. Although the composer expressed his satisfaction with the score and his belief, at the time, in his employer's satisfaction,<sup>1</sup> he was removed from the project before the completion of the recording sessions, and his music was replaced with that of British film composer Ron Goodwin.<sup>2</sup>

Speculation regarding reasons for the dismissal abounds, including second and third-hand quotations attributed to Hitchcock, Goodwin, and the composer most often associated with the filmmaker's work, Bernard Herrmann. Although speculation will always remain as such, this in no way denies an opportunity to formulate questions and seek out more complete answers pertaining to film music composition, how music was stylised and incorporated into this particular film, and what the experience of doing so reveals about Mancini's methodology and artistic vision.

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1. Jimmy Carter. *Interview with Henry Mancini*. Accessed Feb. 12, 2008 from: <http://www.Youtube.com/watch?v=GZQbCyIP+6K>

2. This was not Goodwin's first experience with composing a replacement film score. In 1969 the producers of *The Battle of Britain* dismissed Sir William Walton and hired Goodwin to write new music for the film. (Nick Joy. "Score: Reviews of CDs: "Battle of Britain". *Film Score Monthly* 9, 34.) The practice is in fact quite common in this industry. Gergely Hubai's *Torn Music: Rejected Film Scores, a Selected History* discusses the dismissal of 311 composers from film productions, among them Arthur Bliss, Alex North, and Ennio Morricone.

Fortunately, for film music scholars and musicians alike, tangible elements which emerged from the *Frenzy* experience, in addition to the completed film, have been preserved – Mancini’s holograph, his cue sheets, and the recording; material, with the exception of the composer’s main title music, which for four decades has remained unseen and unheard by parties other than those involved in the initial project.<sup>3</sup>

This treatise provides an analysis of Mancini’s score and its function within the film, taking into consideration systems of tonality, rhythm, orchestration, and form, as well as cue placement and length. While the timing sheets supplied Goodwin are unaccounted for, music notes dictated by Hitchcock exclusively for Goodwin after the Mancini termination are housed in the Peggy Robertson Collection at the Margaret Herrick Library in Los Angeles. An examination of these notes reveals a marked departure from the initial musical direction the film was to take and a much clearer view of the director’s conception.<sup>4</sup> The possibility must be considered that the seemingly conflicting instructions given the two composers regarding the nature, placement, and amount of music within the film may be due to decisions Hitchcock made during final dubbing,<sup>5</sup> and after Goodwin had finished his writing assignment.

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3. Written correspondence of August 20, 2010 with Mrs. Ginny Mancini resulted in her kind donation of these materials for the purpose of this study. Permission was granted to reproduce portions of the score and notes for this paper, while duplication of the recording was forbidden, and its broadcast limited to an educational forum.

4. “I wish I had had something like that to go by. It might have been a different story.” Mancini to Tony Thomas. *Film Score*, 173.

5. The process of combining all elements of a film’s sound - dialogue, sound effects, and music - onto one soundtrack to accompany the visual element of the work.

A comparison to the replacement Goodwin score not only incorporates musical and filmic elements, but also brings to light an issue facing the film *music* student. Although he re-orchestrated and arranged his main title theme for live performance, and this piece is now available for rental from his concert library, the remainder of Goodwin's score suffered the fate of much film music. An inquiry sent to Ron Shillingford, Goodwin's final orchestrator and now archivist, yielded the following result:

Dear Patricia;  
Unfortunately the score of *Frenzy* has been lost. I expect it was given to the film company after the music sessions, so it certainly doesn't exist anymore.<sup>6</sup>

Largely through the efforts of Elmer Bernstein, David Raksin, Fred Steiner, and the Film Music Society, preservation of film scores became an archival exercise beginning in the 1970s. Previous to this, the compositions were considered property of the film studios and production companies, and subject to regular 'housecleaning' operations. Composers, such as Mancini, retained their own orchestral sketches, but the completeness of these varied from writer to writer – especially since, with the 1960s and the gradual morphing of film score into song score, notation of a film's musical content became less comprehensive.<sup>7</sup> One result of this lack of preservation is a paucity

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6. Correspondence of June 16, 2011 with Ron Shillingford. The Goodwin examples presented in Chapter 4 are the result of transcription directly from the film.

7. Fortunately, Mancini not only preserved every piece of music he composed, as well as timing sheets and correspondence, but his sketches, or "short scores" were complete

of *music* scholarship related to this subject. While acknowledging the significant contribution made to the field by the Scare Crow press series of Film Score Handbooks, which at this writing number 14 volumes, and musicological writers such as Lawrence Morton, David Cooper, and Annette Davison, all too often the analysis of a film's music relies on adjective-weighted attempts at describing intangibles. In his informative book, *Hitchcock's Music*, author Jack Sullivan's discussion of a Roy Webb cue from *Notorious* (1946), unfortunately evokes a comical image, in an attempt to describe the musical shading of, ironically, perhaps the film's most suspenseful moment.

Quizzical woodwinds give way to the fateful trumpets, then the entire orchestra shudders and collapses as Alex stoops to see the no-longer-secret powder.<sup>8</sup>

Description of musical sound through the use of spoken or written language is not only problematic for non-musicians, among whom may be included most directors of film, but for musicians trying to understand and graphically or audibly encode the sonic image conveyed by the non-musician. This difficulty in communication is one of the main issues at the heart of the *Frenzy* experience, and is by no means an uncommon one in the history of music in film.<sup>9</sup>

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compositions/arrangements/orchestrations. He employed orchestrators to transpose and transfer his legible short scores onto full orchestral manuscript, ensuring as best he could that copyists would produce mistake-free parts. If time constraints prevented a full orchestration, the work was assigned to Jack Hayes or Leo Shuken in the U.S.A., and Douglas Gamley or Gary Hughes in Europe. Their contribution was acknowledged in the film's credits and on soundtrack albums. (Interview, Jack Hayes, Dec. 10, 2008.)

8. Sullivan. *Hitchcock's Music*, 133

9. Elmer Bernstein experienced the rejection of nine scores, two of them in the same year, 1988. Clearly, he felt justified in making the following statement. "I've done



Although filmic compositional devices such as cultural codes, musical signifiers and affects are often scorned by listeners and assigned the pejorative label, “cliché”, such vocabulary is necessary to the craft, if for no other reason than to arrive at a point of mutual understanding between director and composer. Mancini and his colleagues were steeped culturally and professionally in the traditional associations made between musical gesture and its attending affects; the tri-tone as a symbol of evil, chromaticism to convey fear or menace, tonal ambiguity suggesting unresolved conflict, or rhythmic irregularity linked to instability. These composers also made use of conventionally understood instrumental associations, such as the eighth-note-to-quarter-note repeating pulse voiced on a bass drum or timpani to mimic a heart beat and build suspense, unison, *forte*, mid to high range violins bowing a melodic arc and conveying romantic love, brass sections voiced in parallel fifths to accompany Roman legions, or the ‘locating’ timbre of a waltzing accordion placing a narrative in Paris. This treatise accepts these codes as compositional vocabulary used by composers who worked within this system. It is not concerned with attempting to explain the rationale behind, or effectiveness of the system. Doing so would pale in comparison to the seminal work done in this area by, among others, Annabel J. Cohen, Claudia Gorbman, and Shin-ichiro Awamiya.

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nearly 150 films and much television, and there were probably not more than half a dozen directors that it would be safe to trust insofar as they have any knowledge of music and its function in motion pictures.” Thomas, *Film Score*, 302.

As any study of film music must in fact span two art forms – music and film – Alfred Hitchcock’s craft, and that of the three composers he engaged to score 16 of his 45 sound films – Franz Waxman (four films), Dmitri Tiomkin (four films), and Bernard Herrmann (eight films) – is examined in this dissertation in terms of characteristic devices and cinematic use of music. Similarly, as Mancini’s early success sprung largely from his employment by director Blake Edwards, this paper considers musical and filmic features which emerged from this relationship. Indeed, the very nature of their relationship is a factor in this treatise, as it differs so dramatically from the experience shared by Hitchcock and his composers.

In reading several of Mancini’s interviews conducted throughout his career, one consistent theme emerges – his frustration, albeit tempered with gratitude, at being “typecast” as a composer of light, contemporary, romantic or comedic scores, many of which could be expected to include a piece appropriate for marketing as a popular song.

I think one has a certain inner core of, either harmonically or melodically or instrumentally, things that come up to kind of give you a style. Although in a lot of pictures that I’ve done, if you didn’t know that I’d done them, you wouldn’t know it was me writing because it doesn’t have the trademarks. I have a lot of baggage, you know – trademarks that people associate with me – and it’s brought me everything I have, but then again it’s worked against me with people who figure that that’s me and they don’t want me to fool around with a dramatic picture that they have, not knowing that I can do what they want.<sup>10</sup>

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10. Carter interview. Using Mancini’s own suggested parameters of melody, harmony, and timbre, and adding characteristics of rhythm, form and performance practice to this list of “trademarks”, 400 of his compositions were examined for the purpose of this work. The results are compiled and discussed in Chapter Two, “The Trademarks”.

Clearly, the prospect of having his name in the credits of an Alfred Hitchcock film – surely a forum for dramatic underscore – would have appealed to the composer, and in the second decade of what would be a 42 year career, he was no doubt eager to add to his cache of successfully scored productions made by Howard Hawks, Orson Welles, Stanley Donen and Vitoria de Sica.

*Frenzy* had a small budget, and Mancini agreed to a relatively low fee of \$25,000.00 for the score, covering his own travel, accommodation and living expenses. Given that at this point in his career he was often commanding a much larger sum and often partial copyright for his services, and that in 1960 Bernard Herrmann was paid \$34,500.00 for his *Psycho* score, money was not, evidently, a primary motivation.<sup>11</sup>

Mancini's eagerness to compose a purely dramatic score was matched by the pressure Alfred Hitchcock was under to adjust the sound of his films in keeping with the changing times. Six years previous to *Frenzy*, a letter sent by Hitchcock to Bernard Herrmann while the composer was creating his doomed *Torn Curtain* music seems to encapsulate the nature of a changing industry with which he was trying to keep pace.

November 4, 1965

Dear Benny;

To follow up Peggy's conversation with you let me say at first I am very anxious for you to do the music on *Torn Curtain*.... However I am particularly concerned with the need to break away from the old fashioned cued-in type of music that we have been using for so long. Unfortunately for we artists, we do not have the freedom that we would like to have, because we are catering to an audience and that is why you get your money and I get mine. This audience is very different from the one to

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11. Sullivan, *Hitchcock's Music*, 299.

which we used to cater. It is young, vigorous and demanding. It is this fact that has been recognised by almost all of the European filmmakers where they have sought to introduce a beat and a rhythm that is more in tune with the requirements of the aforesaid audience. This is why I am asking you to approach this problem with a receptive and if possible an enthusiastic mind. If you cannot do this then I am the loser. I have made up my mind that this approach to the music is extremely essential. I also have very definite ideas as to where music should go in the picture and there is not too much....Another problem: this music has got to be sketched in, in advance, because we have an urgent problem of meeting a tax date. We will not finish shooting until the middle of January at the earliest and Technicolour requires the completed picture by February first.

Sincerely,  
Hitch<sup>12</sup>

The first irony of the *Frenzy* music situation is that Hitchcock engaged, or was under pressure to engage, the services of the composer who had penned Academy Award nominated and winning scores incorporating the “beat and rhythm” so endearing to “all of the European film makers,” and was instead presented with an orchestral, atonal, a-rhythmic and ostensibly disunited study-in-darkness that not only finds its origins in his work from the “creature feature” projects of the early 1950s,<sup>13</sup> but at times borrows from the underscore cues he had written for *Wait Until Dark* from 1967. The second irony was that Mancini was fully aware and accepting of the need to keep abreast of current musical sound and trends; indeed, he, like Elmer Bernstein, Leith

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12. Smith, *A Heart at Fire's Centre*, 268-269.

13. *Tarantula*, *It Came from Outer Space*, *Creature from the Black Lagoon*, etc. Use of the term ‘atonal’ in this paper refers to the nature of a pitch set which denies categorisation in terms of key centre. Ten of the fourteen cues comprising the *Frenzy* score comply with this description. As well, there is no evidence of serialism or use of a twelve-tone row/matrix within any of this music.

Stevens, and Jerry Goldsmith, was partly responsible for the movement away from the European classical/romantic model of film scoring practiced by previous generations of film scorists. As he explained to interviewer Tony Thomas in 1983, necessity had forced him to adopt this attitude by 1958.

I had to make do with an eleven-man orchestra – that’s all we could afford. That’s how the unusual instrumentation came about, the use of the bass flutes, etc. I had to pull away from the old string tremolo business. There’s a certain direction movie music must take in order to stay alive; the large orchestra playing all the time is outmoded, and I was forced into this realization by doing *Peter Gunn*. The melodic approach is still valid, the Tchaikovsky-like melody is still wanted and needed, but the treatment of that melody has to be different, it has to be in keeping with our times. And we can do much more now. We have a vast instrumental world at our disposal and constantly evolving recording techniques.<sup>14</sup>

The third irony of the *Frenzy* experience is that the Ron Goodwin score accepted by Hitchcock, while tonal and incorporating for the most part sections of consistent rhythm, features characteristics associated with Herrmann’s work.

Just as Mancini undertook the *Frenzy* project as a welcome opportunity to diversify his growing portfolio, Alfred Hitchcock had his own reasons for making the film. As acknowledged in his note to Herrmann, his audience was changing. The social and cultural changes of the 1960s were reflected in the subject matter and style of American cinema, and the escapist and fantasy elements at the heart of mainstream American cinema of the previous decades had faded into a new era of realism, the celebration of the antihero, an exploration of previously taboo subject matter, and a

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14. Thomas, *Film Score*, 273

relaxing of the censorship laws. Hitchcock's *Psycho* and *The Birds* not only kept pace with new trends, but helped to usher them in. However, the remainder of his 1960s films – *Marnie*, *Torn Curtain* and *Topaz* – had failed to stir critical or public reaction, and, as the lower budget for *Frenzy* suggests, he was finding it difficult to guarantee enough profit to secure investment for future projects.<sup>15</sup> The quest for a contemporary accompanying score and, perhaps, even a 'hit' pop tune emerging from it was just one challenge to be faced within a rapidly changing industry.

*Frenzy* was filmed during August, September and October of 1971, in London, England. From the early 1960s to the mid 1970s, the strength of the U.S. dollar against the British pound, cheaper labour costs, and the "Eady Plan"<sup>16</sup> encouraged many American-based directors, Stanley Kubrick, Stanley Donen, and Blake Edwards among them, to make their productions in the United Kingdom.

Touted as Hitchcock's triumphant return to the city of his birth,<sup>17</sup> he set the film in Covent Garden – as opposed to the source novel's Piccadilly Square locale – and through extensive use of crane and dolly shots,<sup>18</sup> went to great lengths in conveying the vibrancy of the bustling food terminal.

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15. The 1963 budget for *Marnie* was \$3,000,000. *Frenzy* was produced for \$2,000,000. (Francois Truffaut, *Hitchcock*, 339.)

16. Eady Plan: a law implemented by the British government under which a portion of each cinema ticket sale was recouped by the film's producers, provided that a certain amount of the production, including the music, was made in the U.K.

17. Waymark, "Murder with comedy at Covent Garden market", 3.

18. Using both aerial and mobile cameras set on lines of track.

He employed a British crew, and a cast of internationally unknown actors, mostly culled from the London theatre community. The “London” element of the production went so far as to include on the cast roster one Elsie Randolph, from the 1931 British International Pictures production *Rich and Strange*, Hitchcock’s final film for the studio.

In the midst of an all-British production, it is not unreasonable to surmise that Italian-American Henry Mancini, steeped in the tradition of the American Big Bands and to this point drawing on this musical heritage to serve him in composing the scores to his other British-linked projects – the Stanley Donen trilogy of *Charade*, *Arabesque* and *Two for the Road* – may have felt somewhat alienated within the *Frenzy* film community. Ultimately, his replacement by Englishman Ron Goodwin made the Anglo-centric environment of the production complete.

The film was released in May of the following year at the Cannes Film Festival, only the second of Alfred Hitchcock’s motion pictures, since *Psycho*, to be assigned an “R” rating. By this time, filmmakers were recognising the potential profit inherent in achieving ever-increasing levels of excess on the screen and were exploiting opportunities to escalate graphic content within their productions.

During the year in which *Frenzy* was made, what critic William Pechter termed “the new permissiveness”<sup>19</sup> resulted in critically and commercially groundbreaking films such as Stanley Kubrick’s *A Clockwork Orange*, Don Siegal’s *Dirty Harry*, Sam

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19. Pechter, “The Hitchcock Problem”, 77-79.

Peckinpah's *Straw Dogs*, and William Friedkin's *The French Connection*. By the summer of 1972, *Frenzy* was competing for revenue with Francis Ford Coppola's *The Godfather*, John Boorman's *Deliverance*, Jerry Gerrard's *Deepthroat* and Bernardo Bertolucci's *Last Tango in Paris* – pictures which, with the exception of *A Clockwork Orange*, either came with jazz, rock and roll, or soul influenced scores, or yielded revenue-producing “pop tunes.”

Although the passage of time has seen *Frenzy* garner criticism and less favourable commentary regarding its bleak, gruesome atmosphere – Mexican film maker and noted Hitchcockian Guillermo del Toro recently referred to it as “a vomit of bile; an incredibly brutal movie for its time; frontal, brutal, raw”<sup>20</sup> – upon its release, reviewers were effulgent in their praise:

*Frenzy*, Alfred Hitchcock's latest film, is indeed triumphant in almost every way, and it is a cause for jubilation among those who admire suspense-thrillers.

Albert Johnson<sup>21</sup>

*Frenzy* director Alfred Hitchcock returns to the screen in triumph.  
Clyde Gilmour<sup>22</sup>

Hitchcock magic is intact.  
John Russell Taylor<sup>23</sup>

*Frenzy*, Hitchcock in Dazzling Form.  
Vincent Canby<sup>24</sup>

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20. “Q”. CBC Radio. Interview with Guillermo del Toro, May 2, 2012

21. *Film Quarterly*, 58.

22. *The Toronto Star*, 16.

23. *The Times*, 15.

24. *New York Times*, 48.



Almost palpable within these headlines and reviews is a sense of relief that the film would not be categorised, along with *Marnie*, *Torn Curtain* and *Topaz*, as another failure for the aging director. An additional gesture of approval was made when it was nominated for, but not granted, four Golden Globe Awards – Best Motion Picture, Best Director, Best Screenplay (Anthony Shaffer) and Best Original Score, for Ron Goodwin.

The gritty reality of *Frenzy* and its characters is in stark contrast with the visual, dramatic, sonic elegance of most of Hitchcock's productions, especially those made after his 1939 emigration to the United States. There is no Janet Leigh of *Psycho* or Montgomery Clift of *I Confess* among the cast, no formal ballroom scenes in the mold of *Suspicion* or *Rebecca*, and no sweeping vistas reminiscent of *To Catch a Thief* or *North by Northwest* filling the screen. In terms of character content, even the director's most realistic, documentary-like picture, *The Wrong Man*, offered up a protagonist for a viewer to identify with, in the form of Henry Fonda. *Frenzy's* "wrong man", Richard Blaney, is rude, hostile, grimy and alcoholic. His motivation seems to lie in avenging his misfortune, rather than to deliver retribution for the rape and murder of his ex-wife and girlfriend, respectively. The most sympathetic characters in the film become defiled corpses before additional content which may stir a viewer's empathy is revealed. *Frenzy*, after *The Birds*, not only contains the least amount of music of any of

Hitchcock's American productions,<sup>25</sup> but is photographed from the most objective point of view, for much of the film relegating the audience to the role of voyeur. These factors are especially significant when one considers the film's composer is subject to the same manipulation by the camera, only with the advantage – or task – of commenting on or within the narrative from the vantage point either of character, or omnipotent observer.

With a film constructed in such a way, it is intriguing to consider if a composer, even after consultation with the director, has conveyed a character's emotions, and if so, how; or if he instead has partnered with the viewer and influenced the viewer's *perception* of the character's emotions, working within the system of musical affect understood by filmgoer and filmmaker alike. In describing his work method to colleague Elmer Bernstein, the influence that the visual had on Mancini's compositional practice becomes evident, as does that of filmic point of view in steering his creative direction.

I'll just look at the film until my eyes go crossed. And I look at it 7, 8, 9, sometimes 10 times. All by myself, just sitting there, watching it, watching it go by. And each time another thing reveals itself, another idea of where to start. Toward the end of that period, when I sit down with whomever is in charge, the producer and/or director, I know that picture as well as he does. I know every cut, every dissolve. By the time I sit down to spot it, there is no guesswork. I have a very good idea where I want the music to go. Then the give and take with whomever is in charge starts.<sup>26</sup>

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25. *The Birds* has no musical underscore, and only 2 diegetic cues.

26. Bernstein, *Film Music Notebook*, 493.

The score Mancini wrote for *Frenzy* is audacious, seeming to break some of the most fundamental practices involved in the craft, yet he would maintain his belief in the approach he took to the film. As he wrote in his 1989 autobiography;

I still think what I did on *Frenzy* was good – a score complete without themes, because it seemed to me the film didn't require any.<sup>27</sup>

Although there are indeed thematic instances and linkages within the material, an understanding of the term “theme” as used by Mancini and most of his colleagues is imperative to this study. To Mancini, a “theme” was a melody-driven composition, however brief, associated with a character or place.<sup>28</sup> Potentially, such material could become a ‘song’ if expanded and given lyrics, or a ‘tune’ if crafted as an instrumental piece.

Regardless of Mancini's intentional lack of, as defined, themes within this score, Hitchcock simply criticised his music for the film as being “macabre.”<sup>29</sup> The composer himself offered no other reason for the director's response to the work, and intriguing as the issue is, of more importance to music, film, and film music scholars and enthusiasts alike is the composition Mancini created for this picture.

Many questions regarding his rejected score – primary among them being, “What did he write?” – have been answered with this work. While *A score complete without*

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27. Mancini, *Did They Mention?*, 156.

28. Video clip. *Henry: Thoughts on his creative process*. [www.henrymancini.com](http://www.henrymancini.com)

29. Mancini, *Did They Mention?*, 155.

*themes: Henry Mancini and the "Frenzy" Experience* cannot provide every answer, it does offer new questions in the hope that future music, film, and film music scholars will continue to examine this composer's large body of work with the serious attention it merits.

## Chapter One

### The Composers and Their Directors

*I think you have a sort of instinct which pushes you towards what you can do best, and once you have found it, it becomes a habit to keep on doing it.*

*Alfred Hitchcock*<sup>30</sup>

Since its inception, the motion picture industry has brought uniquely capable artists together in creative, prolific relationships. One such collaboration is the successful pairing of composer and director, a partnership common to this field. Sergei Prokofiev and Sergei Eisenstein, Alfred Newman and John Ford, Ennio Morricone and Sergio Leone, Howard Shore and David Cronenberg, among others, have combined to produce narrative, visual, and musical pieces which have become benchmarks for other artists, and classics withstanding the transitory passage of time and audiences.

While accepting Hitchcock's statement and acknowledging instinct as the propulsive force behind "surviving" – in the context of Taylor's interview, a sustained artistic life – it is appropriate as well to consider the generational, cultural, economic and social factors which shape an individual and contribute to the nature of his art. The formative years and artistic backgrounds of Mancini, Ron Goodwin, the preceding composers most favoured by Hitchcock, Mancini's repeat employer Blake Edwards,

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30. Taylor, "Surviving", *Sight and Sound* (46), 174.

and Alfred Hitchcock himself, while varied, share points of commonality which contributed to the attainment of a level of success far exceeding mere survival, and resulted in significant and enduring cinematic and musical moments.

Hitchcock, Waxman, Tiomkin and Herrmann precede Mancini, Goodwin and Edwards by, approximately, a generation, yet with the exception of Edwards and Goodwin, these men were either immigrants to the United States or first generation Americans. Excluding Edwards, each of them were the first in their families to pursue a professional artistic life, and despite familial, economic, and social challenges, all were remarkably self-directed in attaining the education and experience necessary to fully exploit opportunities which arose. In every case but Herrmann, and reflective of the era and educational structure of the first half of the Twentieth Century, private mentoring/tutoring and intra-vocation apprenticeship, as opposed to institutional training systems, served to prepare each artist for the careers they chose. With the exception of Ron Goodwin, who struggled throughout his life with the vision issues which would eventually lead him to abandon film scoring in favour of his composition and conducting career,<sup>31</sup> these men lived their entire professional lives engaged in their vocations, to the exclusion of all others. As well, Mancini, Tiomkin, Edwards and Hitchcock benefited from the expertise of their spouses, relying on them for the type of input only the combination of a life and professional partner could provide. Ultimately,

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31. Correspondence of December 2, 2011 with Ron Shillingford.

each artist was active in his respective profession until debilitating illness and death intervened, the option of “retirement” never seriously entertained.

### **Henry Mancini<sup>32</sup>**

Enrico Nicola Mancini was born in 1924 in Cleveland, Ohio, the only child of Italian immigrant parents. Raised in a suburb of Pittsburgh, Pennsylvania, he began the study of flute and piccolo under the tutelage of his steel worker father, and by age 13 was named first flautist of the Pennsylvania All-State High School Band. His primary interest, however, rested with the popular music of the time, his childhood and adolescence coinciding with the rise of the Big Bands and the era in which jazz thrived as a widely accepted – and enjoyed – art form. Incorporating piano into his early music education led to a fascination with composition and arranging. As he wrote in his autobiography:

We had a windup phonograph with a variable speed mechanism. When you slowed the record down, of course, it lowered the pitch. The Artie Shaw Band hit a couple of years later, and I began to study its arrangements. All I knew about music paper was that it had notes written on it for you to play. I didn't know that you could buy blank music paper, so I made my own, laboriously drawing five line staves with a pencil and ruler. Then I would write out, note by note, all the Artie Shaw sax choruses in four parts. I would spend days winding that machine up. Also, I knew all the standard songs with the right chords. I was fourteen or fifteen.<sup>33</sup>

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32. Biographical information compiled from Mancini, *Did They Mention?*

33. *Ibid*, 20

He supplemented his transcription regimen with independent study of the important orchestration methods available at the time – Rimsky-Korsakov's *Principles of Orchestration*, Cecil Forsyth's *Orchestration*, and Frank Skinner's *New Method for Orchestra Scoring*. Private studies with Max Adkins, the musical director of Pittsburgh's Stanley Theatre followed, fellow students including future film composer Jerry Fielding and Ellington counterpart Billy Strayhorn.

In 1941, Mancini was accepted as a student of composition at New York's Julliard School of Music, but his tuition was interrupted by wartime service in Europe, where he served in an artillery unit, an air force orchestra, as a driver/accompanist to a travelling chaplain, and as a guard at the liberated Mauthausen Concentration Camp in Austria. Upon his return to the United States in 1945, he found his first important musical assignment as pianist and arranger in the Tex Beneke-directed Glenn Miller Orchestra, where he met *Mellow Larks* vocalist Virginia O'Connor, whom he would marry two years later. Eventually leaving Beneke to settle in his wife's hometown of Los Angeles, he studied composition, arranging, and orchestration with teachers Ernst Krenek, Mario Castelnuovo-Tedesco, and Alfred Sendry, and worked as a freelance arranger for radio programs and nightclub acts. Virginia's regular work as a studio vocalist helped forge a connection with Universal Studios, where he scored a number of short films. In 1952, Mancini became a full-time staff composer in the organisation's music department, specialising in projects requiring a contemporary approach, and contributing, in



partnership with fellow writers Herman Stein, Hans Salter, and Frank Skinner, to scores rooted in the Western European symphonic tradition.

In *Did They Mention the Music*, Mancini provided a glimpse of the film scoring profession as practiced by a staff of composers during the final years of the Hollywood studio system:

Assigned to one of the *Francis the Mule* or *Kelly the Dog* pictures, you'd go to the library and tell (the music librarian), "Give me the music from so-and-so and so-and-so," pictures you thought might have some things you could use. You'd get a big stack of music by eight to ten different composers and proceed to create a score out of it....The trick was to fit these bits together smoothly. Sometimes I'd score a new bar or two as a bridge, perhaps going from a few bars of Frank Skinner to a bit by Miklos Rosza....Sometimes you were working from scores written for orchestras larger than the one we had available. Therefore, you'd have to alter the instrumentation of the music, cutting it down to the resources of our orchestra; and so, by one means or another, I'd make sure Skinner's music didn't bump into Rosza's, and by this means we'd assemble a score inexpensively. It was mechanical and uncreative, but I cannot imagine a better apprenticeship in the profession than taking apart and reassembling all that music. By the time I was through, I knew those scores intimately. I'd really studied the work of my elders and predecessors and discovered what they did and why.<sup>34</sup>

From the moment of the dissolution of Universal Studios' music department in 1958, Mancini would spend the remainder of his 46-year career as an independent film composer, producing one hundred and five credited film scores, the theme songs to fifteen television series, ninety-six albums recorded primarily by his own orchestra, and countless arrangements for ensembles ranging from collegiate choirs to the North

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34. Mancini, *Did They Mention?*, 71-72.

American Air Defence Command (NORAD) combined forces orchestra.<sup>35</sup> He maintained an active performance schedule from 1961 to 1993, appeared in his own television specials as well as those headlined by Johnny Mathis, Julie Andrews and Andy Williams, hosted the regular series *The Mancini Generation* in 1972, and collected numerous awards throughout his career, including four Academy Awards and twenty Grammy Awards.<sup>36</sup>

### **Ron Goodwin**

The artistic life and career of *Frenzy* replacement composer Ron Goodwin shares aspects of Mancini's own. Born in 1925, in Devonport, England, Goodwin began his musical education as a child, playing trumpet and piano. As a teenager, he worked in British dance/big bands, and after the Second World War, during which he was exempt from military service due to health issues, he studied arranging, orchestration and conducting with Harry Stafford.<sup>37</sup> In 1950, he began an association with Parlophone Records and composer/producer George Martin, under whose supervision he ghost wrote, arranged and conducted in excess of 300 recordings for artists including Petula Clark and Peter Sellers. Four years later, he formed "Ron Goodwin and His Concert Orchestra", an ensemble dedicated to recording and performing his own material, as

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35. Interview with Toronto-based Mancini contractor Bobby Herriot, May 7, 2009.

36. The American Academy of Recording Arts and Sciences annual recognition awards.

37. Stafford is co-credited with composer Hubert Bath for Hitchcock's first sound film, *Blackmail*. (1929) Peter Noble. *Index to the Work of Alfred Hitchcock*, 13.

well as Goodwin-penned arrangements of other film, classical and popular music.<sup>38</sup>

This facet of his career would eventually produce over eighty studio recordings.

Goodwin scored his first film, a documentary for Merton Park Studios, in 1957. Motion picture scoring assignments followed for the United Kingdom-based branches of Columbia Pictures and Metro-Goldwyn-Meyer, ultimately resulting in a total of 65 film scores before his 1986 retirement from the profession in favour of concentrating on his recording and performance career, which he maintained until his death in 2002.<sup>39</sup>

Although Goodwin is known for producing mostly tonal, thematic film music for such productions as *Those Magnificent Men and Their Flying Machines* and *Force 10 from Navarone*, often incorporating elements of the swing and jazz genres with which he grew up, the serialistic approach was not outside his realm of experience, as evidenced by his work on the 1970 Sam Wanamaker production *The Executioners*, although this score remains unique within Goodwin's film work in its use of electronic instruments.

### **Franz Waxman**

Elmer Bernstein described composer Franz Waxman as “a product of the last, great, German romantic movement.”<sup>40</sup> Born in the German village of Königshütte in 1906, the son of an industrial executive, he was discouraged from pursuing more than a

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38. The Goodwin concert catalogue includes a seven-minute medley entitled “The Music of Henry Mancini”. The American's *Frenzy* main title theme is not among the pieces selected for the arrangement. ([www.rongoodwin.org](http://www.rongoodwin.org))

39. [www.rongoodwin.org](http://www.rongoodwin.org) The Mansell interview of 2002 erroneously gives Goodwin's year of birth as 1930.

40. Bernstein, *Film Music Notebook*, 100.

recreational interest in music and assigned a career in the banking profession upon graduating from high school. He used the position to finance his study of the piano and composition, eventually becoming a member of one of the most prominent bands in the history of jazz in Germany, The Weintraub Syncopators. His introduction to film scoring came when he was hired as an orchestrator by composer Frederic Hollander for the 1930 vonSternberg/Dietrich work *The Blue Angel*. He would spend the next three years at Berlin's Universum Film Company, until his 1933 score for the film *Liliom* attracted notice in Hollywood. Interest from American producers such as David O. Selznick, combined with the rising threat of the Nazi Party in his own country, resulted in Waxman's 1934 emigration to the United States, where he would eventually compose 21 television themes and 143 film scores, among them Alfred Hitchcock's *Rebecca* (1940), *Suspicion* (1941), *The Paradine Case* (1947), and *Rear Window* (1955). Additional music activities included founding the Los Angeles Music festival and guest conducting numerous symphony orchestras around the world. He won two of the seven Academy Awards he was nominated for before his death in Los Angeles in 1967.<sup>41</sup>

The longest score considered in this study is Waxman's *Rebecca*, the composer contributing most of the 92:13 minutes of music written for the 130-minute film.

ASCAP cue sheets reveal 71 separate compositions, including an overture by Alfred

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41. Bernstein, *Notebook*, 100-103.

Newman, and six pieces by Max Steiner.<sup>42</sup> Five orchestrators were employed for the project, and at its largest, the studio orchestra assembled consisted of 49 musicians.<sup>43</sup>

Waxman's philosophy of film music is heard in practice in this film. As he revealed in a 1940 speech to the Hollywood Federation of Women's Clubs during *Rebecca's* first successful exhibition:

Film music is heard only once, not many times as in concert music, and it must therefore have the qualities of simplicity and directness. The emotional impact must come all at once. To be simple and direct, music must have strong melodic lines and simple accompaniments. . . . The leitmotif technique is common in film scoring, that is, the attaching of themes to characters and then varying them as the situations change, and I have found this very practical in writing film music. Motifs should be characteristically brief, with sharp profiles.<sup>44</sup>

His score, assembled from lengthy segments, as evidenced by the audible distinction of 18 separate cues, includes repetitions of the "Manderley Theme" for the narrative's primary location, the "Rebecca Theme" for its villain/heroine, and a melody to accompany the ghastly Mrs. Danvers. The music overlaps scene transitions, and timbral, metrical, and modal/harmonic elements are manipulated to support or modify necessary moods, drawing on, and further embedding within filmgoer consciousness, systems of musical codification.

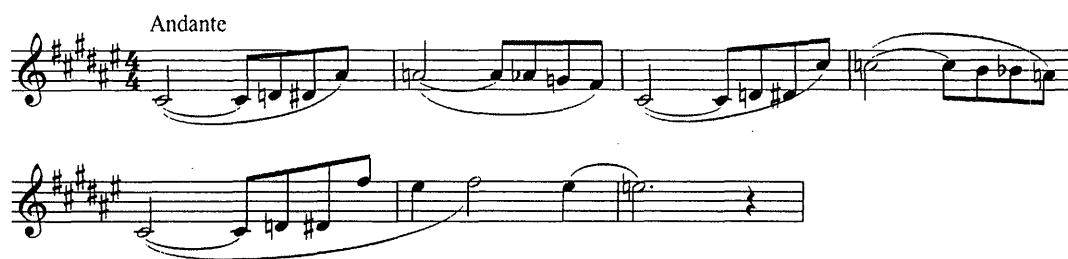
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42. Sullivan, *Hitchcock's*, 59. "ASCAP" – American Society of Composers, Authors and Publishers. Since its inception in 1914, this organisation has been responsible for documenting the music used in radio, television, film, or any other profit-generating venue, and collecting residual payments due its composers. Film production companies logged every piece of music used in their pictures on forms also referred to as "cue sheets", and submitted them to the performing rights society of which the film's composer was a member.

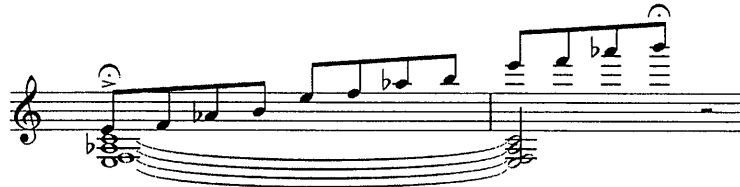
43. Neumeyer and Platte, "*Rebecca*", 67-75.

44. Thomas, *Film Score*, 57-58.

This composer's description of motifs as being "characteristically brief" invites consideration; a Waxman melodic cell from any of his Hitchcock films frequently exceeds the four-pitch motif used by his successors, particularly Herrmann. His "Rebecca" theme, for instance, constitutes a chromatically expansive melody rooted in the late romantic style of Wagner or Mahler. (Figure 1)



Hitchcockian composers to Bernard Herrmann.<sup>45</sup> Following Mrs. VanHopper's embittered "Good luck" is Waxman's minor/Major 7<sup>th</sup> punctuation mark, enhanced with a linear augmented 4<sup>th</sup>, emphasizing the character's acrid intent. (Figure 2)



The compositional tendencies realised in *Rebecca* are consistent through Waxman's work in *Suspicion* and *The Paradine Case*. The main title cue from the former production makes extensive use of Johann Strauss' "Wiener Blut", providing thematic material for much of the score, and contributing a musical plot device which allows for the blending of diegetic and nondiegetic material. As with *Rebecca*, the estimated 67 minutes of music within this 99 minute picture continues through scene changes, modified to emphasize moments of fright or anxiety with *tutti*, diminished-chord accents, scenes of resolution with rising ensemble violin cadenza's rooted in a major tonality, or employing the technique of "Mickey-Mousing"<sup>47</sup> to mark physical gestures, such as Lena's fainting scenes, the undulation of the ocean's waves, the sudden appearance of a shaft of light through an opening door, or the ambiguous Aysgarth's ominous, measured climb of the mansion's staircase.

The music for *The Paradine Case* shares numerous features with *Rebecca* and *Suspicion*, in no small part due to the reuse of cues from these films, as well as additional Waxman material from *The 7<sup>th</sup> Victim* (1943), and *Experiment Perilous* (1944).<sup>48</sup> The score's lengthy melody lines, subject to extensive modification and maintenance through scene transitions, originate once again from the main title theme,

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47. The term originates in cartoon scoring. David Cooper's more elegant "physical/sonic/literary isomorphisms" are constructed to musically mimic or convey a specific action or gesture, physiological or emotional response, or sound within a picture. (Cooper, 63-65). Miklos Rosza's pace-maintaining shading of the rowing scene in *Ben Hur*, or Herrmann's shrieking/stabbing, top register punctuated violins introduced during the "shower sequence" of *Psycho* are two familiar examples.

48. Sullivan, *Hitchcock's*, 140.



which, in this case, also serves as diegetic music courtesy of the piano-playing Mrs. Paradine.<sup>49</sup> Use of diminished and minor/Maj7th accented sonorities remains consistent with the previous films, as does the deployment of the violin-centric orchestra, complemented in this production with the solo piano, the “comical” solo bassoon, and the ensemble’s high brass section, serving to place the viewer at the city’s Old Bailey Courthouse with an oft-recurring fanfare.

The contrasting location and period of *Rear Window* – New York City in an era consistent with the film’s production year of 1954 – as well as Hitchcock’s desire to shade the film purely with source music, made for a stylistically contrasting Waxman score. Rhythmic, timbral, harmonic and melodic elements influenced by the American jazz tradition emerge, and among the 39 pieces listed on the film’s cue sheet are compositions by Leonard Bernstein, Richard Rogers, Johnny Burk and Jay Livingston.<sup>50</sup> The director made his musical wishes for the film clear to his composer, providing him with a six-page “description of the manner in which the music is used” in addition to 19 pages of timing notes.<sup>51</sup>

Due to the diegetic nature of the score, the extensive melody lines, sonic isomorphisms, and moments of accented orchestral punctuation found in the more fanciful, Anglo-centric pictures of the 1940s are absent in *Rear Window*, but the

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49. Hitchcock’s close-up of the sheet music used by his murderess reveals its title, “Appassionata Op.69” and composer, Francesco Ceruomo, an Italianised version of the film composer’s birth name, Franz Wachsmann. (Wachs-wax-cera/mann-man-uomo.)

50. Sullivan, *Hitchcock’s*, 170. Also included is a selection from Waxman’s score for *A Place in the Sun*.

51. DeRosa, *Writing With Hitchcock*, 50.

concept of thematic repetition, particularly in the reuse of the title song, “Lisa” remains consistent.<sup>52</sup> This production would mark the last time Waxman and Hitchcock would work together.

### **Dmitri Tiomkin**

Hitchcock’s engagement of Franz Waxman between the years 1940 and 1954 alternated with that of other composers, among them, Roy Webb and Lyn Murray,<sup>53</sup> but his frequent use of Dmitri Tiomkin during this period suggests the Russian composer contributed material sharing characteristics with that of his German colleague.

Tiomkin, born in 1894, was the son of an amateur musician mother and physician father. He showed an early affinity for the piano and composition and was enrolled as a child at the St. Petersburg Conservatory, studying with Felix Blumenfeld and Alexander Glazunov. His work in motion picture music began as a silent film accompanist in the city’s movie houses.

His performance career led to emigration to the United States in 1929, accompanying his wife, the ballerina/choreographer Albertina Rasch, to Hollywood, where he composed the music for her dance troupe’s performance at the premier of

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52. This piece was also integral to the film’s plot and would mark but one instance of the director’s attempts at generating a popular song from one of his pictures, garnering additional exposure for the production, and increasing revenue for its producers – Hitchcock among them – through the selection’s publishing rights. Harold Rome wrote lyrics for “Lisa”, but ultimately, the song did not merit a recording. (Sullivan, 173.) As a matter of interest, the first five measures of the piece are remarkably similar to Richard Rogers’ “Where or When”.

53. For *Notorious* and *To Catch a Thief*, respectively.

Metro-Goldwyn-Meyer's first production of *Broadway Melody*. Beginning in 1931, Tiomkin's 40-year career would see him writing the music for 112 films, including Hitchcock's *Shadow of a Doubt* (1942), *Strangers on a Train* (1951), *I Confess* (1953), and *Dial 'M' for Murder* in 1954. He died in London, England, in 1979.<sup>54</sup>

In his essay, "Tiomkin as a Russian Composer", Christopher Palmer describes the work of his subject as showing characteristics of "repetition-with-modification" rather than sequential development more suited to performance-oriented compositions.<sup>55</sup>

Although for this article Palmer cites monothematic Tiomkin scores such as *Hi Noon* and *Gunfight at the O.K. Corral* as typical examples, the structural device of setting repeating melodic material – in Tiomkin's case, themes sharing features of length and contour with those of Waxman, but lacking the same degree of chromaticism – against chameleonic backdrops figures strongly in his work for Hitchcock.

In *Shadow of a Doubt*, Franz Lehár's "Merry Widow Waltz" serves as both narrative tool and primary subject for Tiomkin's thematic manipulations, guided by the scorer through key centres, dissonance-favouring counterpoint, rhythmic grids, modified phrasal constructs, and orchestrational tableaux. This thematic foundation is only noticeably abandoned for diegetic and locating cues, such as Tiomkin's "Santa Rosa Theme", a major key, structurally symmetrical, *allegro*, upper woodwind-inflected musical commentary on the sun-splashed, family-oriented California town.

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54. [www.dimitritiomkin.com](http://www.dimitritiomkin.com)

55. Bernstein, *Notebook*, 550.

Thickening orchestrations and accelerating tempos were favoured by the composer as suspense-building devices, as opposed to the chromatically rising line used by many of his colleagues, but full ensemble accents, utilising the traditionally unresolved nature of the tri-tone found in diminished and half-diminished vertical structures were employed to emphasize moments of extreme anxiety for character and audience alike, as with the C#m7b5/G accompanying Hitchcock's close-up of the newspaper's "Where is the Merry Widow Murderer?" headline.

Similar to Waxman's three Hitchcock/Selznick assignments,<sup>56</sup> Tiomkin matched the melodramatic tone of these productions by allowing his mid-to-high register unison violins to dominate sectional string passages, interspersed with solo piano and electric organ. He deviated orchestrationally from his predecessor with more frequent use of his brass and low percussion sections, often underpinning orchestral accents with *diminuendo* bass drum/timpani rolls.

*Strangers on a Train* followed a similar music-to-picture design, with Charles Ward and John Palmer's waltz, "The Band Played On" spanning the barrier between the diegetic and nondiegetic, providing material for the film's premise and the score's lengthy, unifying cues.<sup>57</sup> Additional source music served to add subtle commentary, Tiomkin assuming a degree of audience familiarity with the lyrical content of Joseph

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56. The fourth assignment, *Rear Window*, was both directed and produced by Hitchcock.

57. Use of the piece also adhered to the Hitchcockian tradition of linking waltz to villain. Johnny Aysgarth of *Suspicion* has his "Wiener Blut", and Uncle Charlie of *Shadow of a Doubt* his "Merry Widow Waltz".

Myrow's "Keep Cool, Fool" and James P. Johnson's "Don't Cry Baby" during Guy's confrontation with his estranged wife. Recurring themes for characters included the composer's own "Guy's Theme", "Guy and Anne", and "Bruno's Theme", which utilised a system of chromaticism and augmented fourth dissonance reminiscent of Waxman. (Figure 4)





Hitchcock's wish for a commercially successful song emerging from this production was again denied. Tiomkin and lyricist Jack Lawrence penned *My Favourite Memory*, but the piece was edited from the film's final assemblage.<sup>60</sup>

### **Bernard Herrmann**

Bernard Herrmann was born in 1911 in New York City, one of three children of Russian immigrant parents. Although the Herrmann family profession was optometry, young Bernard was given violin lessons and developed an interest in composition while still in public school. Post-secondary musical studies took him to New York University, then as a fellowship student to The Julliard School of Music, where he studied conducting under Albert Stoessel and composition with Bernard Wagenaar.

Although describing his compositional tendencies as, "Neo-Romantic, inasmuch as I have always regarded music as a highly personal and emotional form of expression,"<sup>61</sup> he was a proponent both of the American and European *avant-garde* movement and at age 20, formed "The New Chamber Orchestra" to perform new music exclusively.

He began an association with the Columbia Broadcasting System in 1933, composing for radio drama, and in 1940 became the conductor of the CBS Symphony Orchestra. He used this position to feature new works by unrecognised composers of the time, among them, Charles Ives. During this period, a prolific association with radio

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60. Sullivan, *Hitchcock's*, 167.

61. Johnson, *Bernard Herrmann: Hollywood's musical dramatist*, 3

dramatist Orson Welles was established, and Herrmann was contracted by the young writer/director/actor to score his first major motion picture, *Citizen Kane*.

His work with Alfred Hitchcock began in 1955 with *The Trouble With Harry* and *The Man Who Knew Too Much*, continued with *Vertigo* in 1958, *North by Northwest* the following year, *Psycho* in 1960, as a sound consultant for *The Birds* in 1963, *Marnie* in 1964, and finally, 1966's *Torn Curtain*, during which he was replaced by English film composer John Addison.

Herrmann's career saw him vacillating between composing for film and the concert hall and conducting studio and symphony orchestras. His ultimate frustration with what he viewed as a stagnant concert music environment in the United States, as well as the stylistic changes taking place within film music, led to his emigration to Great Britain in 1971. He died in 1975, after scoring 50 motion pictures, two television operas, numerous pieces for episodic television, as well as an abundance of suites, cantatas, string quartets, and symphonic music. He won an Academy Award in 1941 for his work in *The Devil and Daniel Webster*.<sup>62</sup>

The maxim, "A good score is one that you're not aware of" does not hold true in the case of this composer.<sup>63</sup> His voice is as much a part of the narrative fabric of the seven Hitchcock films he scored as the director's subjective camera angles and play of shadow and light. This strength of presence is in part attributable to his orchestrations.

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62. Bernstein, *Notebook*, 138-143.

63. Quoted, and discounted, in Mancini, *Did they Mention?*, 185.



As Elmer Bernstein commented in Joshua Waletzky's *Film Music Masters* documentary on Herrmann:

Where somebody else would sweat blood trying to do something in a relatively subtle manner, when Benny had to deliver something he would do it with everything he had. He would smite the world with trombones, and it was very effective.<sup>64</sup>

As opposed to the soundscape dominated by predominantly upper-register violins which characterises the Waxman and Tiomkin scores, Herrmann's film ensembles changed their composition according to the musical needs of the production as judged by the scorer – pending approval of his director. He expanded Arthur Benjamin's "Storm Clouds Cantata" to shade Hitchcock's assassination sequence in *The Man Who Knew Too Much*, adding harp and organ to The London Symphony Orchestra engaged for the picture.<sup>65</sup> For *The Wrong Man* in 1956, a solo contrabass was all that remained of his string section, part of a studio orchestra consisting of nine brass, nine woodwinds, two harps, and a cadre of percussionists. Thirty-one of the sixty-seven musicians used for *North By Northwest* were violinists, violists, cellists and bassists, joining the six percussion, two harps, three pianos, eleven brass, and fourteen woodwinds of the ensemble, while the *Marnie* orchestra was void of any percussion, and included a brass section consisting only of four french horns.<sup>66</sup> Herrmann's design of the rejected *Torn Curtain* score depended upon an audacious assemblage of sixteen french horns, nine

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64. Waletzky, *Music for the Movies: Bernard Herrmann* DVD. Kultur Video, 2007

65. Sullivan, *Hitchcock's*, 192-196.

66. Bill Wrobel, analysis of *The Wrong Man*, *North by Northwest*, and *Marnie* scores. [www.filmscorerundowns.net](http://www.filmscorerundowns.net).

trombones, two tubas, twelve flutes, two sets of timpani, eight celli, eight contrabasses, and a reduced section of violins and violas.<sup>67</sup> The music for *Psycho* was written for a string-exclusive ensemble of fifty musicians, its composer wishing to “complement the black and white photography of the film with a black and white sound.”<sup>68</sup>

Herrmann’s very use of the instruments within his orchestras differed from his Hitchcockian predecessors. Where Tiomkin may have shaded with tremolo strings a scene ripe with the potential of dramatic development such as Father Logan’s confrontation with the trapped Otto Keller of *I Confess*, Herrmann’s understated commentary for the similarly suspenseful Ambrose Chapel exterior shots in *The Wrong Man* or the nightmare sequence of *Vertigo* was often dependant upon a woodwind choir of three Bb and two bass clarinets. He was also comfortable with the weighty resonance of the lower range of his violin sections, drawing rhythmically active, almost percussive passages from them, as with the initial ten measures of his *allegro* opening music for *Psycho*. (Figure 6)

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67. Smith. *A Heart at Fire’s Centre*, 271.

68. Brown, *Overtones*, 165.

Figure 6. “Psycho”, Prelude, mm.1-10. Rhythmically active, percussive role assigned to lower register of violin section.<sup>69</sup>

Also noteworthy in the *Psycho* “Prelude” is the presence of R.S. Brown’s “Hitchcock Chord”, only one of several vertical constructs seemingly favoured by the composer and contributing another characteristic element to his music for the director.<sup>70</sup> Additional sonorities containing augmented fourths and fifths were routinely employed with particular effect by Herrmann in order to foreshadow, enhance, or comment on the filmmaker’s use of suspense. (Figure 7)

69. Score reduction by Fred Steiner, “Herrmann’s ‘Black-and-white’ Music for Hitchcock’s *Psycho*”. Bernstein, *Notebook*, 69.

70. The addition of an augmented 4<sup>th</sup> to Brown’s “Hitchcock Chord” results in David Cooper’s “Vertigo Chord”. (Cooper, 29-30)




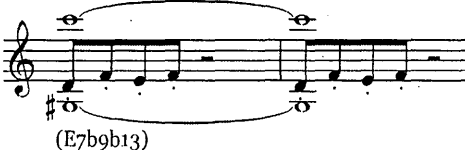
<p><b>The Trouble with Harry</b> Tripping over corpse</p> 	<p><b>The Man Who Knew Too Much</b> Stabbing M. Bernard</p> 
<p><b>Vertigo-Prelude</b></p> 	<p><b>Vertigo</b> Throughout tower sequence.</p> <p><b>North by Northwest</b> Hanging from Mt. Rushmore.</p>
<p><b>Psycho</b> Ladies' Room scene.</p>  <p>(E7b9b13) (Am)</p>	<p><b>Psycho</b> Final Chord (8vb)</p> 

Figure 7. Herrmann-favoured augmented fourth and fifth-containing sonorities.

Much has been made of the repetitive use of brief melodic cells within Herrmann's work. Composer David Raksin, who maintained a rare, enduring friendship with the artist revealed:

When I was showing *Vertigo* to a bunch of my students at UCLA, a kid said to me, "When Kim Novak walks through the church on the way to the graveyard, there's an organ playing. Do you know the name of that piece?" I said, "No, it's something by Benny Herrmann; but I know the name of the church. It's called Our Lady of Perpetual Sequences!"<sup>71</sup>

71. Brown, 288.

This composer was certainly not unique in recognising the potential for extensive variation within even a small motif, and the unifying character which repeated modification of an identical construct – in Herrmann’s case, a cell of four pitches – would impart to the larger score. As he explained to Royal S. Brown:

The short phrase is easier to follow for an audience, who listen with only half an ear. Don’t forget that the best they do is half an ear. You know, the reason I don’t like this tune business is that a tune has to have eight or sixteen bars, which limits a composer. Once you start, you’ve got to finish – eight or sixteen bars. Otherwise, the audience doesn’t know what the hell it’s all about.<sup>72</sup>

The melodic nature of his four-note sequences also factored into the characteristic sound of his music for Hitchcock. Pitch placement usually followed an adjacent ordering, allowing for the presence of the favoured semi-tone. When note distribution exceeded half or whole-tone intervals, the augmented fourth or fifth utilised in vertical constructs was frequently incorporated. (Figure 8)

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72. Brown, *Overtones*, 291-292.

**The Trouble With Harry**

Four- note cell which begins film.

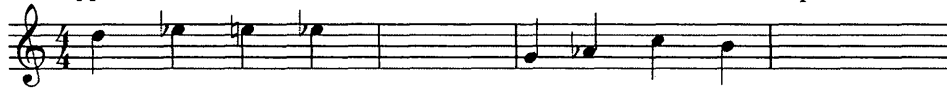
Augmented (linear) chord used at scene transitions.



**The Man Who Knew Too Much**

Approach to Taxidermist's

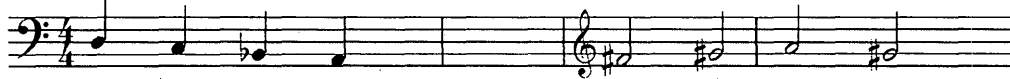
Altercation in Ambrose Chapel



**The Wrong Man**

'Manny' bass line

Telephone call-lawyer



**Vertigo**

The Hotel

**North by Northwest**

Airplane/tanker collision

**Marnie**

Shipboard search

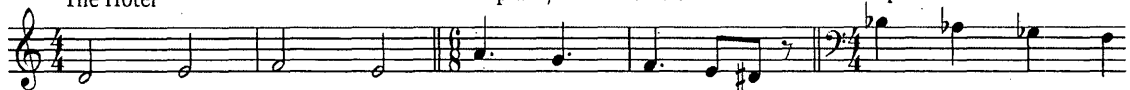


Figure 8. Manipulation of repeating, often identical four-note cells characterises Herrmann's Hitchcock scores.

Frequently, Herrmann would combine additional chord tones with his four-note cells, or introduce a secondary line of repeating single pitches, adding a subtle undercurrent of rhythmic propulsion to the motif. (Figure 9)

**The Man Who Knew To Much - Approach to Ambrose Chapel**

**Vertigo - Nightmare sequence**



**Vertigo**  
Final gallery visit



**North by Northwest**  
Thornhill's airport arrival



**Marnie**  
'The safe'

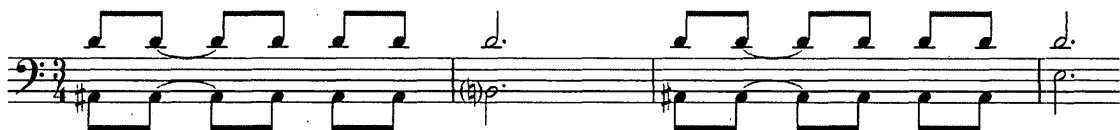


Figure 9. Addition of vertical and linear pitch/rhythmic material to four-note cells.

Although Herrmann's reuse of musical material within the Hitchcock canon is evident, to criticize his employment of a methodology especially common to film music is unjust. Perhaps it is the very nature of his musical constructs – linear and vertical motifs containing unresolved dissonances displayed in the more pronounced colours of the orchestral palette – which makes his use of repetition more noticeable and his musical presence within the Hitchcock films undeniable. Regardless, this stylistic trait may have been a factor in the decision of both director and Universal Studio hierarchy to replace him, as suggested by a Hitchcock memo of November 4, 1965:

I was extremely disappointed when I heard the score of *Joy in the Morning*. [an Alex Segal film Herrmann scored in 1965.] Not only did I find it conforming to the old pattern but extremely reminiscent of the *Marnie* music. In fact, the theme was almost the same.<sup>73</sup>

### **Alfred Hitchcock**

By the time of Alfred Hitchcock's dissolution of his relationship with Bernard Herrmann, he had directed 56 of the 59 films he would ultimately make. Born in 1899 in London, England, he began his professional life at the age of 14, upon the death of his grocer father. He completed courses at the "London County Council School of Engineering and Navigation" and worked as a draftsman and advertising designer for a manufacturer of cables. While a teenager, he published short stories, developed an interest in photography, and found additional employment designing title cards<sup>74</sup> for the London division of Paramount Pictures. In 1920, he acquired a position at American-owned Islington Studios, and by 1922 had made his first picture, *Number 13*. Relocation to Germany and screenwriting assignments for, among others, the Universum Film Company, allowed him to observe the work of F.W. Murnau and Fritz Lang, and

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73. Smith, *Heart*, 268. Hitchcock's frustration may also have been linked to the ongoing lack of a profitable popular song emerging from his films during this fruitful period for other director/producers such as Stanley Donen and Blake Edwards. "Flaggin' the Train to Tuskalooza" written by Raymond Scott and Mack David for *The Trouble With Harry* (Sullivan, 190) and "Marnie's Theme", from *Marnie*, lyricised by Jason Peter and Gloria Shayne (ibid, 335) did not match the enormous success of Evans and Livingston's "Que Sera, Sera" from *The Wrong Man*.

74. The series of (usually paper) cards on which was written the title of the film and the members of the film's cast and crew whom the director/producer deemed worthy of recognition before the picture began. The cards, often quite intricate in their graphics, were then photographed and assembled in sequence for the film's opening moments.



develop his skills in such a way as to become a respected and successful filmmaker by 1926. He married the screenwriter, film editor, and assistant director Alma Reville the same year, a union that would prove indispensable to his art and career.

Hitchcock is widely acknowledged as being responsible for many of the technical developments and narrative themes used in the art of motion picture making.<sup>75</sup> Due in part to his gift for advertising and self-promotion as “The Master of Suspense,” the cameo appearances he made in most of his films, and the television series *Alfred Hitchcock Presents*, broadcast from 1955-1965, he remains an iconic figure. He was nominated for five Academy Awards, and died in Los Angeles in 1980.<sup>76</sup>

Hitchcock’s philosophy regarding the role of music in film was clear:

Fear first manifests itself as the result of sound which is unsettling or startling. The growing importance of music in motion pictures cannot be overestimated for through the medium of sound, the intelligent composer has a device by means of which he can actually create within the hearer some of the emotion visible on the screen.<sup>77</sup>

The hierarchy of sound in his pictures is impermanent. Music prevails over the screaming and slicing of *Psycho*’s shower scene due to Herrmann’s extreme register, down-stroked violins, while much of the soundtrack of *The Birds* is dominated by Remi Gassmann’s electronic effects representing the vocalising, flapping wings, and tearing

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75. Francois Truffaut’s *Hitchcock* offers a particularly informative dialogue between two practitioners of the craft regarding such matters.

76. McGilligan, *Alfred Hitchcock: A Life in Darkness and Light*, 3-90.

77. Elmer Bernstein, *Notebook*, 107.

beaks of the film's antagonists.<sup>78</sup> Diegetic sounds emerging from the traffic and subway of New York City in *The Wrong Man*, or from the crop-dusting airplane of *North by Northwest* are emphasized to the extent of rendering the mere suggestion of accompanying music excessive.

Table 1 illustrates the manifestation of Hitchcock's sound hierarchy in the amount of music used in each of his films. Among the productions scored by his principal composers, the proportion of music to picture fluctuates, with no evident trend emerging in relation to composer or chronology, from the 71 percent of *Rebecca* through the 30 percent of *The Wrong Man* to the 60 percent of *Vertigo*. The reduced use of music in the former production is appropriate, given the director's wish to dramatise in the style of a documentary a true account of a justice system gone awry.<sup>79</sup> Significantly, the respective 18 percent and 22 percent figures calculated for the Goodwin and Mancini *Frenzy* scores suggest both a connection to the stark realism of the earlier "wrong man"-themed narrative, and the reduced status of music within the organisation of sound for Hitchcock's penultimate film.

As well, Table 1 invites a consideration of main title music, traditionally composed to accompany the sequence of title, cast and crew names shown during the opening moments of a picture, imply location and era and – utilising the system of signification familiar to composer and listener alike – establish the mood and genre of the overall

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78. Sullivan, 264. An alternative consideration of the birds as protagonists is not denied.

79. Laurent Bouzereau, *Guilt Trip: Hitchcock and the wrong man*. "The Wrong Man" DVD Special Feature, 2004.

production. To this end, the main title themes composed or assembled by Waxman, Tiomkin and Herrmann evidently satisfied their director, given their repeated engagement by him. However, using the same system of codification, and particularly in the cases of Waxman and Tiomkin, most of these pieces were crafted *in opposition* to the mood and genre of their films.

**TABLE 1 – Use of music by Waxman, Tiomkin, Herrmann, Goodwin, and Mancini in Alfred Hitchcock's films.<sup>80</sup>**

Film	Year	Composer	Inst.	Time	Total Music	# of Cues	M.T. Time	M.T. Segue/End	Final Sonority
Rebecca	1940	Waxman	Orchestra 2 Novachords Elec. organ	130:00	92:13 (71%)	14	1:43	Segue Maj. To Maj.	Major
Suspicion	1941	Waxman	Orchestra. Elec. organ	99:00	66:42 (68%)	28	0:57	End Resolves/Maj.	Major
Shadow of a Doubt	1943	Tiomkin	Orchestra	108:00	43:00 (40%)	29	2:28	End Unresolved	Major
The Paradine Case	1947	Waxman	Orchestra Novachord	114:00	51:50 (46%)	19	1:29	End Resolves/Maj	Major
Strangers on a Train	1951	Tiomkin	Orch. R.S.(3) 3sax.3pno. Novachord	101:00	54:42 (54%)	19	1:06	Segue Maj. to Maj.	Major
I Confess	1953	Tiomkin	Orchestra 1 Soprano	94:00	50:27 (53%)	15	1:27	Segue Maj. to min.	Major
Dial 'M' for Murder	1954	Tiomkin	Orchestra	105:00	51:15 (48%)	14	1:07	Segue Maj. to Maj.	Major
Rear Window	1955	Waxman	Orch. R.S.(4) Saxophones	112:00	62:12 (55%)	25	2:05	End Unresolved	Major
The Trouble with Harry	1955	Herrmann	Orchestra	99:00	39:00 (40%)	31	1:37	Segue min. to Maj.	Major
The Man Who Knew Too Much	1956	Herrmann	Orchestra	120:00	47:08 (39%)	19	2:11	End Resolves/min.	No 3 <sup>rd</sup> 1,b5,8
The Wrong Man	1956	Herrmann	WW, Brass, R.S.(4),Perc.	103:00	30:17 (29%)	25	2:19	End Resolves/Maj	Major
Vertigo	1958	Herrmann	Orchestra. Elec.organ	129:00	77:49 (60%)	25	4:33	Segue min. to min.	Major
North by Northwest	1959	Herrmann	Orchestra 3 pianos	136:00	56:49 (42%)	39	2:14	End Unresolved	Major
Psycho	1960	Herrmann	String ens.	109:00	48:00 (44%)	29	1:34	Segue min. to min.	No 3 <sup>rd</sup> 1,b5,b7,b9
Marnie	1964	Herrmann	Orchestra	130:00	47:00 (36%)	41	1:58	End Unresolved	Major
Frenzy	1972	Goodwin	Orchestra	112:00	20:25 (18%)	13	2:30	End Resolves/Maj.	Minor
Frenzy	1972	Mancini	Orchestra	112:00	26:25 (22%)	15	2:32	End Resolves/Maj.	No 3 <sup>rd</sup> 1,8,12

80. With the exception of Mancini's *Frenzy* score, the # of Cues calculation is dependant upon a discernable beginning and ending of each piece. Original manuscripts, if available, may reveal different totals.

The eight title compositions implemented or created by Waxman and Tiomkin could easily have functioned as music meant to foreshadow romantic dramas or, in the case of *Strangers on a Train* or *Rear Window*, comedic stage plays. Regarding the more literal-minded Herrmann, whose title themes for *The Man Who Knew Too Much*, *Vertigo*, *Psycho* and *Marnie* left the filmgoer with no doubt of the mayhem which was to ensue, audiences attending *North by Northwest* may have felt they were about to watch an action picture, owing to its fandango-styled opening music, or in the case of *The Trouble with Harry*, a satirical comedy.<sup>81</sup>

Accepting, as Hitchcock's composers did, the most basic perception of modality as an indicator of or reaction to mood, the manner in which these pieces end – harmonically resolved to major or minor, or harmonically unresolved – transmitted to the viewer an attendant sensation of contentment, gloom, or unease, and established an emotional plateau from which to experience the first sequence of the film, which may in itself have been shaded by a musical segue rooted in an identical or opposing modality. Notable in Table 1 are the decisions made both by Mancini and Goodwin to resolve their main title themes for *Frenzy* to major, in the manner of six of Waxman and Tiomkin's eight samples, and in opposition to all but one of the Herrmann scores.<sup>82</sup>

Similarly, the final sonority heard in a film can leave the viewer/listener with a lasting emotional impression. Hitchcock was adept at appearing to subscribe to the

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81. It is acknowledged that both films embrace elements endemic to these genres.

82. The exception, from *The Wrong Man*, is a source cue performed at New York's Stork Club, appropriate to the revelry of the on-screen dancers.

institution of, if not the Happy Ending, the Conventional Ending, in which good triumphs over evil, the wicked are punished, and conflicts are resolved. Table 1 reveals the musical reinforcement of a narrative conclusion with a final harmonic resolution to a major tonality in 12 of the 16 films examined. The four exceptions are *The Man Who Knew Too Much*, *Psycho*, and both Goodwin and Mancini's *Frenzy* scores.

Just as the introductory and concluding pieces composed for Hitchcock's films showed instances of variance, so too did the pattern of cue placement as it pertained to narrative content. By 1960, it appears the director was questioning the use of music during graphically violent sequences. The viscerally disturbing strangulation or impalement scenes of *Spellbound* (1945), *Rope* (1948), *Strangers on a Train* (1951), *Dial 'M' for Murder* (1955), and *The Man Who Knew Too Much* (1956) all unfold to musical accompaniment. During the making of *Psycho*, however, Herrmann composed the theme for the shower scene against his director's wishes, in order to eventually convince him music could immeasurably increase the horror of Marion Crane's murder.<sup>83</sup> The same battle of artistic wills was to ensue in 1965 during the completion of *Torn Curtain*, when the composer scored the prolonged killing of Gromek, again in opposition to his director. Herrmann's successor John Addison also created a cue for the two-and-a-half minute scene, but ultimately, Hitchcock deemed the sounds of the struggle itself sufficient for his audio track.<sup>84</sup>

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83. Waletsky, *Music for the Movies*. DVD

84. Bouzereau, *Torn Curtain Rising*. "Torn Curtain" DVD Special Feature, 2005.

The apparent change in Hitchcock's philosophy regarding the presence of music during disturbing filmic moments did not extend to other, traditionally scored – or unscored – sequences. The technique of filling the screen with a newspaper headline as a way of advancing plot extends from *Suspicion* through all of the films considered for this study, but in only one case – *North by Northwest* – is music kept from the soundtrack as the frame comes into focus. Lengthy scenes of dialogue considered vital to viewer comprehension, such as the reading of the will in *Suspicion*, Emma Newton rationalising her emotions in *Shadow of a Doubt*, the courtroom scenes of *Rebecca*, *The Paradine Case*, and *I Confess*, and innumerable police interviews throughout the canon consistently remained unscored.

Regardless of how he chose to use music within his pictures, Alfred Hitchcock employed 20 different composers to shade the 45 of his films which required scoring. In 1975, the most frequent of these, Bernard Herrmann, summarised the nature of his professional relationship with the director:

He only finishes a picture 60 percent. I have to finish it for him.<sup>85</sup>

Hitchcock was asked in 1975 by composer John Williams if he would use Herrmann again and replied,

Oh no. Our relationship – our working relationship – is finished. I wouldn't be inviting him to compose a score in any case...<sup>86</sup>

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85. Brown, *Overtones*, 290.

86. Sullivan, *Hitchcock's*, 310.

Allowing for the manner in which Herrmann's alleged rancorous nature and the purportedly acrimonious dissolution of the Hitchcock-Herrmann alliance may have tinted both of these statements,<sup>87</sup> they remain significant to this study in their contrast to declarations made by both Henry Mancini and Blake Edwards regarding their own professional relationship – the nature of which may have conditioned Mancini to misjudge the level of trust established between himself and Alfred Hitchcock:

With Edwards there's no discussion between us. He doesn't ask me what I'm doing and I rarely tell him. There's a lot of latitude in his films. He's awfully visual and I like this about him.<sup>88</sup>

In 1988, Edwards was asked about Mancini's involvement in his motion pictures:

I love going to scoring sessions and hearing what he has done. There are times when I feel he's embellished the effectiveness of the scenes by fifty percent, he's made them come more alive than I had imagined. A lot of my success is due to his scoring.<sup>89</sup>

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87. A 1964 interview of both men conducted by Fletcher Markle for CBC television reveals a partnership initially rooted in mutual admiration. (Fletcher Markle, *Telescope: A Talk With Hitchcock*. Transcription available at [www.bernardherrmann.org](http://www.bernardherrmann.org))

88. Tony Mastroianni, "Henry Mancini: Composer's King", *The Cleveland Memory Project*, [www.clevelandmemory.org](http://www.clevelandmemory.org)

89. Thomas, *Music for the Movies*, 276.



## Blake Edwards

William Blake Crump was born in Tulsa, Oklahoma, in 1922. He was the stepson of producer/assistant director Jack McEdward, whose own father, the Montreal-born J. Gordon Edwards, was a prolific silent film writer, director, and producer.

Blake Edwards began his career as a teenaged actor, but an injury sustained while serving in the United States Coast Guard during World War Two influenced his turn to directing and scriptwriting. His contribution to several radio productions led to assignments in the new medium of television, where, in 1958, he created the character of *noir* detective Peter Gunn, and began his professional association with Henry Mancini. Their feature film work commenced in 1960 with *Breakfast at Tiffany's*, and ended thirty-three years later with *Son of the Pink Panther*.<sup>90</sup> Edwards directed 38 films, all but ten scored by Mancini, including comedies, dramas, mystery/thrillers, and musicals. He died in Santa Monica, California, in 2010, survived by his wife and collaborative partner, Julie Andrews.<sup>91</sup>

The music Mancini composed for eight categorically different Edwards pictures which precede *Frenzy* varies from that of Hitchcock's composers both stylistically – in its divergence from the Euro-centric Romantic/Post Romantic sound that characterises

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90. John Wakeman (Ed.). *World Film Directors* Vol. 2. , 302-310.

91. Undercurrents of connectivity often emerge when biographical considerations are included in film score analysis. The Andrews partnership is not only significant to Edwards' and Mancini's work, but forms a connection to Hitchcock. In *Torn Curtain* she played the unwitting lover of a spy dropped into enemy territory. In *Darling Lili*, her first part for Edwards, she played a spy dropped into enemy territory, unbeknownst to the lover she would find there.

all but *Rear Window* – and in its status as an additional performance art existing within the boundaries of a larger, visual-dependant medium. Within the Edwards hierarchy of sound, music was ranked in such a way as to exceed the traditional roles of Main Title, End Credits, and underscore to scenario, often mixed at a higher volume than many films – including Hitchcock’s – and making its presence felt in such a way as to at times rival even Herrmann at his most assertive.<sup>92</sup>

Table 2 is a quantitative illustration of the importance of music in Edwards’ earlier films.<sup>93</sup> While consistent with those Hitchcock works showing higher music-to-film percentages and number of discernable cues, the Mancini/Edwards music diverges in its lengthier locating and mood-establishing Main Title sequences, the varied way in which main title pieces end or transition, and the diversity and size of the ensembles assembled.

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92. Note the cue, “They Fired Me” from *Days of Wine and Roses*.

93. Music in Edwards’ films would see a progressive reduction in status post-*Victor/Victoria*. (1982) See *Blind Date*, *Skin Deep*, *Switch*.

**TABLE 2**  
**Use of Mancini's Music in Blake Edwards' Films, Pre-1971**

Film	Year	Instrumentation	Film Length	Total Music	# of Cues	M.T. Time	M.T. Segue/End	Final Sonority
Breakfast at Tiffany's	1961	Orch/Big Band, Mixed choir, harmonica	115:00	49:13 (43%)	23	3:04	End Resolves/Maj.	Major
Days of Wine and Roses	1962	Orch, RS (4), Saxes, chorus	117:00	50:02 (43%)	23	2:05	Segue IMaj9b5/Maj.	Solo 'C'
Experiment in Terror	1962	Orch./Big band + pno x2, autohrp x2	123:00	56:25 (46%)	33	2:27	End Resolves/min.	Min/Maj7
A Shot in the Dark	1964	Big Band, vox soloist Indian harmonium, free bass accordian	102:00	41:48 (41%) Inc. Prologue	32	4:00	End Resolves/Root	Min/Maj7 add 9,11
The Pink Panther	1964	Orch/Big Band + vox soloist	115:00	57:08 (50%) Inc. Prologue	24	3:29	Segue min./min.	Major
The Great Race	1965	Orch, Saxes, chorus	160:00	92:54 (58%) Overture, exit Intermission	56	2:50	Segue Maj./Maj.	Major
Darling Lili	1970	Orch, RS (4), Acc., bass acc., banjo, chorus	114:00	69:35 (61%) Prologue Overture, exit	37	2:45	End Resolves/min.	Major

Mancini's decision to compose the amount of music he did for the Edwards productions may be due to the manner in which it was showcased outside the traditional forum of title and end cues. In every picture considered, the composer was afforded an underscore vignette, such as the *Breakfast at Tiffany's* shoplifting scene, in which music dominates the few sound effects heard. Jack Lemon's drunken attempts to reach his hi-rise apartment in *Days of Wine and Roses* inspired the near two-minute "Silly", while the choreographed multiple-dalliance scene which opens *A Shot in the Dark* was realised to the cabaret-like "Shadows of Paris". An atmospheric prologue preceded the main title music of *The Pink Panther* – itself a 3:29-minute piece serving as a model for

the increasingly ambitious opening sequences created for the sequels – and by 1965, Edwards was allocating a portion of *The Great Race*'s screen time to his composer's overture, intermission and exit music, as he would again do in 1969 with *Darling Lili*.

The director's enthusiasm for music extended to its visual representation within his films. At least one diegetic cue in each picture is shown emanating from an ensemble, with close-ups of musicians and instruments. The visual and aural ambiance contributed by the club bands of *Breakfast at Tiffany's*, *Days of Wine and Roses*, *Experiment in Terror* and *A Shot in the Dark* morphs into the narrative-extraneous performances shown in *The Pink Panther* and *The Great Race*, culminating with the musical, *Darling Lili*.

Though Mancini enjoyed similar creative freedom under the recurring direction of Howard Hawks, Stanley Donen, and Paul Newman,<sup>94</sup> the professional simpatico established with Edwards, and the volume of work resulting from it, was unusual in the American film industry. In recognising the art of filmmaking as one of collaboration, the value of such durable partnerships is evident; however, given the exceptional strength of purpose, desire, and abilities brought to these alliances by Franz Waxman, Dmitri Tiomkin, Bernard Herrmann, Ron Goodwin, Alfred Hitchcock, Blake Edwards, and Henry Mancini, it is of little surprise that the art which emerged achieved such status within motion picture history.

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94. Newman was Andrews' co-star in *Torn Curtain*. His second directorial effort, *Sometimes a Great Notion*, was, in the year before *Frenzy*, the first of three films Mancini would score for him.

## Chapter Two

### The Trademarks

*Look, if I want Herrmann, I'd ask Herrmann. Where's Mancini?  
Bernard Herrmann<sup>1</sup>*

This quotation has been mistakenly attributed to Alfred Hitchcock and cited as a reason for the Mancini dismissal by Thomas Leitch in *The Encyclopaedia of Alfred Hitchcock*,<sup>2</sup> used by Jack Sullivan as a sub-heading in his brief chapter on *Frenzy* in *Hitchcock's Music*,<sup>3</sup> and invoked by many who participate in on-line film music discussion forums. For the purpose of this work, the quotation is useful for two reasons. It brings to light one of the problems inherent in an examination of an instant of professional conflict occurring between public figures; simple titillation necessitates opinion, on one level, within the context of casual conversation, and on another, from those who, like Herrmann, may in some way be connected to the principals involved, giving rise to more significant repercussions. Herrmann had no contact with his former

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1. Royal S. Brown, "An Interview with Bernard Herrmann", *High Fidelity and Musical America*: Vol. 26 #9, 64.

2. Thomas Leitch, *The Encyclopaedia of Alfred Hitchcock*, 113.

3. Sullivan, *Hitchcock's*, 298.

director after the termination of the “Torn Curtain” assignment,<sup>4</sup> and while one may speculate on the anecdote being told him by a participant in the Mancini recording sessions, the ultimate futility of such an exercise soon becomes apparent. As LB Jefferies, voiced by James Stewart in Hitchcock’s *Rear Window* exclaims, “It’s a second hand version of an unsupported story.”

A more useful consideration of the Herrmann quote is in its generation of the question, *what* is Mancini? What characteristics emerged from his composition, assemblage/arrangement and orchestration styles which forced even the usually contemptuous Herrmann to relegate the nature of his colleague’s work to a noun?<sup>5</sup> Before considering this question, it is necessary to stress Mancini’s purpose and motivation behind all of his compositional endeavours. He wrote music to accompany, or in the case of his rare programmatic material, impart, the visual.<sup>6</sup> The “song catalogue” associated with this composer emerged from his film scores. Often, incomplete fragments of diegetic music only became fully developed pieces when they were rerecorded by Mancini and released on soundtrack albums. As he said in a 1977

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4. Smith, *Heart*, 295.

5. It is no great feat sourcing instances of the outspoken Herrmann’s legendary irascibility and insolence. In a July 4, 1964 interview with the *Hollywood Reporter* entitled “Herrmann Says Hollywood Tone Deaf as to Film Scores,” the composer dismissed Mancini’s seminal score for *Breakfast at Tiffany’s* as “A harmonica surrounded by a choral group.” (ibid., 296)

6. The very few compositions in the catalogue not tracing their origin to film or television music include a portrayal of Mancini’s childhood home entitled *Beaver Valley Suite* and consisting of I: *The River*, II: *Black Snow*, and III: *The Sons of Italy*. A 1966 big band selection entitled *Bonsai Pipeline* was written after watching his son surf. His other creative pursuits were abstract painting and photography.

interview with John Caps for Bernstein's *Film Music Notebook* and would repeat throughout his career:

It's strange, but all of the so-called hits I've had have been outgrowths of dramatic situations. I couldn't sit down and write "Wine and Roses" just from scratch and have it come out like that. There'd be no reason.<sup>7</sup>

For the purpose of this study, 400 of Mancini's compositions drawn from motion picture underscore, soundtrack albums re-recorded for commercial release, and the rare pieces of program music he wrote were examined, using the composer's own suggested "trademark" parameters of melody, harmony and timbre, and adding to this rhythm, form, and performance practice.<sup>8</sup>

Data was recorded as follows:


<b>Title</b>	<b>Source</b>	<b>Year</b>	<b>Mtr.</b>	<b>Key</b>	<b>Form</b>
The Discovery (Part 2)	Lifeforce	1985		<i>Fm...</i>	DU
Elegant	The Party	1968	3/4	C	Through (16)

Factors requiring further analysis were added to the criteria above. "Primary Melodic Contour" refers to the direction of a melodic statement's opening gesture, while "Features" takes note of instrumentation, recurring pitch, harmony, rhythm or dynamic structures, and improvisation, if any.

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7. Bernstein, *Notebook*, 388.

8. A key to symbols and sampling of the results constitutes Appendix A.

Primary Melodic Contour	Features
$CM^{(OST.)} \downarrow M1 \uparrow M2 \uparrow CM2 \uparrow$ $BL^{(OST.)} \downarrow M3 \uparrow CM3 \uparrow$ $CM4^{(OST.)} \uparrow M4 \uparrow$	Orchestra + harp, electronic fx. 
$M1 \downarrow M2 \uparrow CM2 \uparrow M3 \uparrow$	String Section + pno, bs, dr, vb. Improvisation

A distinction exists within the catalogue between the pieces Mancini would refer to as “themes” – which transformed most readily into “songs” such as “We’ve Loved Before” from *Arabesque* – and the underscore used to manipulate or reinforce mood, for example, “The Zoo Chase: pt. 2” from the same score. The former is characterised by frequent use of the four measure phrase or its multiples, a consistent time signature, and a key centre, while the latter is usually plastic in form and metrical measurement, and atonal regarding organisation of pitch. Regardless of categorisation, this survey is constructed from the position of considering each distinctive pitch set within either type of cue as “melody”, labelled, “M”. Use of this term is less restrictive than that which subscribes to the definition supplied by Hanns Eisler in his 1946 treatise *Composing for Films*, which implies aesthetic judgement:

It denotes a tonal sequence, constituting not so much the point of departure of a composition as a self-contained entity that is easy to listen to, singable, and expressive.<sup>9</sup>

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9. Hanns Eisler, *Composing for the Films. With a translation of the postscript from the German language edition*, 6.



While clarifying categorisation and avoiding a discussion of semantics, employment of this label also recognises perhaps this composer's most widely acknowledged strength – the ability to craft a compelling, memorable melodic line.<sup>10</sup>

Factors distinguishing one melody from the next, resulting in the designation  $M^1$ ,  $M^2$ , etc within the survey, are a redistribution of pitch order, and discernable adjustments made to tonal centre, harmonic underpinning, tempo, orchestration, and rhythmic activity. Applying the same parameters to song cues and implementing a lettering system identifies formal construct, whether through-composed, binary, ternary, or multi-sectional.

While acknowledging the wealth of material in the Mancini canon that is not readily identifiable as his work,<sup>11</sup> this study nonetheless revealed definite creative traits and constructional tendencies, several of which emerge in the *Frenzy* score. It is useful to turn to Mancini's most recognised composition, "Moon River," in that it illustrates many of his choices regarding melody. The piece is one of 297 compositions found within the survey to employ an ascending interval as its initial melodic gesture. This figure includes the multi-thematic dramatic underscore cues in which the first melodic motion heard in each 'theme' is upward. Included in the 103 exceptions – among which

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10. "The job of the composer is to write a great melody, so Hank was one of the most supreme melodists in film scoring history – an indisputable great melodist. Not every composer, film composer especially, is a great melodist, but Hank was. I would venture to guess – I'm not certain about this – but I would say it comes from two sources: his Italian heritage, and his jazz heritage." Interview with film composer and Bernstein orchestrator David Spear, June 29, 2008.

11. *The White Dawn, Tom and Jerry: The Movie, Lifeforce, Nightwing, The Night Visitor.*

are no evident connections between era, film, genre, or director – are compositions such as *The Peter Gunn Theme*, which introduces its descending, principal melodic line only after the opening statement of an ascending, accompanying *ostinato*, in this case the guitar and bass figures. (Figure 1)

The image shows a musical score for the Peter Gunn Theme in 4/4 time. It features three staves: Ensemble (Ens.), Guitar/Piano (Gt/Pno.), and Bass. The Gt/Pno. and Bass parts play an ascending eighth-note ostinato pattern. The Ens. part begins with a rest, then enters with a descending principal melody. Labels 'Ostinato/Counter Melody' and 'Principal Melody' are placed above the respective staves.

Figure 1: *Peter Gunn Theme* (1958.) Principal melody begins in a rare descending direction, after introduction of ascending countermelody.

Also found in the *Moon River* melody is an example of Mancini's fondness, when working within the parameters of a key centre, to use non-harmonic note choices at moments of melodic prominence, in this case the 4<sup>th</sup> degree over the vi chord of m.2 and more significantly, the augmented 4<sup>th</sup> degree at the strongest rhythmic moments of mm.3 and 5. (Figure 2)

The image shows a musical score for the Moon River melody in 4/4 time. It consists of two staves of music. Above the first staff are the chords C, A.(add4), F6(#4), and C. Above the second staff are the chords F6(#4), C, B-7b5, and E7b9. The melody starts with an ascending interval and features an augmented 4th degree in measures 3 and 5.

Figure 2: “*Moon River*” from “*Breakfast at Tiffany’s*” (1961). Ascending interval begins melodic statement. Augmented 4th used as emphasized melody note in mm. 3 and 5.

A tendency for harmonically contextual augmented 4ths and 5ths is evidenced repeatedly in the song catalogue – “Mr. Lucky,” “Soldier in the Rain,” “Little Boys” – as are major and minor 6ths and 9ths, appearing over both major and minor sonorities, found in “Just You and Me Together Love,” “Theme from *Mommy Dearest*,” and *The Glass Menagerie*’s “Tom’s Theme”.

Mancini was well aware of this ‘trademark’ of assigning non-triadic and often altered pitches to moments of melodic prominence, explaining his rationale to biographer John Caps in a 1992 discussion of a cue from *Fear*, “Casey’s Theme.” (Figure 3)

That’s another example of a tune that fights for resolution at every point and keeps slipping away, then makes it, then slips again and keeps being interesting for that reason.<sup>12</sup>

(oboe/flt)

A<sup>7</sup>aug+<sup>9</sup> BbmMaj<sup>7</sup> A<sup>7</sup>aug+<sup>9</sup> Abaug<sup>(9)</sup> G<sup>7</sup>aug+<sup>9</sup> Abm<sup>6</sup>

(pno/stg/clar)

G<sup>7</sup>aug B<sup>6</sup>/F<sup>#</sup> Bbm<sup>9</sup>/F Edim<sup>7</sup>add<sup>11</sup> Am/E B<sup>13</sup>b<sup>9</sup>/D<sup>#</sup> EMaj<sup>7</sup>

Figure 3: “Casey’s Theme” from “Fear” (1990). Compositional goal of suspending resolution achieved through implementation of non-triadic and altered pitches in both primary and secondary melodic material.

12. John Caps, *Henry Mancini: Reinventing Film Music*, 206.

In many cases, if the principal melody pivoted upon the more conservative root, 3<sup>rd</sup>, and 5<sup>th</sup> of the accompanying harmony, the composer would add interest, richness and tension to his piece by using extended or altered chord tones within supplementary melodic material placed in another voice. In examining much of Mancini's thematic and dramatic music in fact, it becomes apparent he rarely settled for a single melodic line developing at any one time within the course of his arrangements.

This secondary melodic material can be classified in one of two ways: a *counter line*, (CL), unfolds behind the main melody or an improvised solo at a slower rhythmic rate, in an ascending or, more commonly within thematic cues, descending stepwise phrase. A *countermelody*, (CM), constitutes an intervallically more complex, rhythmically more active line complementing the main melody. Frequently, arrangements implemented both types of supplementary melodic material, concurrently. In Mancini's orchestrations, this "middleground" activity was usually assigned to mid-range strings, wordless chorus, alto/bass flutes, vibraphone, or french horn.

In keeping with examples emerging from the cinematic source of "Moon River," "Sally's Tomato," from *Breakfast at Tiffany's* (1961) illustrates use of the descending counter line in a bossa nova acting as both source cue and underscore to a scene of light-hearted banter between the lead characters. The inner line makes its descent from 7<sup>th</sup> to 3<sup>rd</sup> through a standard dominant-oriented cyclical progression, the rate of change being bar to bar. The affect imparted, accepted and understood within the Western Art Music system, is one of perpetual resolution, ergo, release of tension. (Figure 4)

The image shows two systems of musical notation for the piece "Sally's Tomato".

**System 1:**

- Trumpet/Alto Sax:** A melodic line with eighth and quarter notes, including some rests.
- Chorus (8vb):** A single whole note chord.
- Bass:** A descending line starting on a whole note, moving to a half note, and then a quarter note. Chord symbols above the staff are D-7, G7b9, C-7, and F7b9.

**System 2:**

- Tpt./Alto:** A melodic line with eighth and quarter notes.
- Chorus:** A single whole note chord.
- Bass:** A descending line starting on a whole note, moving to a half note, and then a quarter note. Chord symbols above the staff are Bb-11, Eb7b9, Abmaj7, C7sus, and F7.

Fig. 4: "Sally's Tomato" from "Breakfast at Tiffany's". 7-3 descending line assigned to wordless choir, emphasizing sensation of resolution.

Mancini would use this device to impart anxiety as well, simply by adjusting the starting pitch of the descending line in relation to its surrounding vertical harmony. A similar sequence entitled "Megeve" from the 1963 production of *Charade* "fights for resolution" between minor 13ths and 12ths, and minor 9ths and octaves, contributing to a less settled listening/viewing experience; the filmgoer has just witnessed a murder, and is privy to the point-of-view camera angle of a potential assassin, training a pistol on the film's heroine.

The composer's use of countermelody is found in his first solely credited film score, for *The Glen Miller Story*. A principal melody and accompanying harmonic progression which sounds typical of the narrative's time – 1935-1945 – and genre –

commercial dance band – was given sonic propulsion through the inclusion of a secondary melody which used 13ths, augmented 11ths, 9ths, and unresolved 7ths at rhythmically strong moments.

(Figure 5)

The musical score consists of three systems of staves. The first system includes Strings, French Horn, and Bass. The second system includes Str. (Strings), Hn. (Horn), and Bass. The third system includes Bass. The French Horn part features altered sonorities (B7b13/D#, B7b9/D#, G-7, C7, F) and a triplet. The Bass part features chords (C, E-7, A7, D-) and (B7b13/D#, B7b9/D#, E-7, G-7, C7, F, E-7, A7).

Figure 5 “Too Little Time” from “The Glenn Miller Story” (1954). Altered sonorities in french horn countermelody provide contrast to 3<sup>rd</sup> and 5<sup>th</sup>-oriented principal melody.

“Life in a Looking Glass” from 1986’s *That’s Life* illustrates the combination of these two devices enhancing the principal melody of a thematically-based cue. (Fig. 6)

The musical score for "Life in a Looking Glass" from "That's Life" is presented in three staves: Piano, Violin (Vln.), and Viola/Vcello (Vla/Vc.). The Piano staff features a melodic line with a counterline. The Violin and Viola/Vcello parts provide accompaniment. Chords are indicated above the Piano staff: F9#11/A, F7/A, A<sup>b</sup>maj7<sup>b</sup>5, A<sup>b</sup>maj<sup>9</sup>, A<sup>b</sup>maj7<sup>b</sup>5, A<sup>b</sup>maj<sup>9</sup>, G-7<sup>b</sup>5, and C7.

Figure 6: “Life in a Looking Glass” from “That’s Life”. Combination of secondary melodic material in the form of countermelody and counter line.

The type of rhythmically pedestrian ascending counter line crafted for the “Life in a Looking Glass” arrangement became primary melodic material in Mancini’s underscore cues, as a characteristic – and time honoured – way of imparting and building suspense. “En Garde” from *The Great Race* shades a rapier duel between hero and protagonist. Constructed over a chromatic, two note vertical tension established and maintained between the rolling timpani and sustained double basses – an orchestration technique in which the resulting effect is one of low muddled sound rather than distracting dissonance – the melodic line gradually ascends in short phrases, ultimately covering the range of an augmented 6<sup>th</sup> but never exceeding A#3, in order to avoid interference with the voices of the male actors, and emphasize through contrast the metallic, higher-pitched sound of the clashing blades.<sup>13</sup> (Figure 7)

13. Textual references to pitches are expressed according to the International Pitch Notation system.

This example also illustrates two additional Mancini dramatic underscore ‘trademarks’ – introducing the cue with a low-pitched sonority, often assigned to piano as well as bass and reinforced with additional percussion instruments such as a gong or crash cymbal – and completing it with a rapid, high volume crescendo which ends abruptly. The three compositional devices illustrated below pervade the composer’s dramatic underscore work from beginning to end. (Figure 7)

Figure 7: “En Garde” from “The Great Race” (1965) Pitch ascension begins at C3 in the lower woodwinds and reaches A#4 in the violins. Excerpt shows characteristic establishment of low sonority in first measure, and rapid crescendo, with abrupt ending, in final measure.

Motivic material within Mancini’s dramatic underscore was drawn from his larger themes; from the “tunes” which, to Herrmann in the Royal S. Brown interview, were assumed limiting due to their dependence upon the eight or sixteen bar phrase for



completion. Mancini's method of using the first two to four-note fragments of his tonal themes as motivic material to be rhythmically manipulated and shaded by accompanying activity not necessarily originating from an identifiable vertical structure or horizontal progression enabled him to avoid the potential restriction inherent in the four, eight, or sixteen measure form, and construct linkages throughout the entire score. His *Pink Panther Theme* offered up a wealth of melodic cells from which to construct complete cues. (Figure 8)

The musical score for "The Safe's Empty" is presented in four staves. The top staff is for Alto Flutes, marked *mf*. The second staff is for Bassoon, Piano, and Guitar, also marked *mf*. The third staff is for Violins and Violas, marked *p* and *(mutes)*. The bottom staff is for Cellos and Double Basses, marked *mf* and *(mutes)*. The tempo is indicated as  $\text{♩} = 82$ . The score shows rhythmic patterns and melodic fragments derived from the main title theme.

Figure. 8: "The Safe's Empty" from "The Pink Panther" (1964). Main Title theme provides motivic material used in dramatic underscoring.

Melodic fragments drawn from the themes would also be used in sections of imitative writing within underscore cues. Although complete fugal sections only became apparent in the 1980's with such cues as "It's Shearing You're Hearing" from *The Thornbirds* or "Feeding Time" from *Lifeforce*, more frequently, imitation both at the tonal and real level was abandoned once the recognisable opening gesture of a melody had been stated. (Figure 9)

Figure 9: “Mollys Strike Again” from “The Molly Maguires” (1970). First statement of thematic material used as source cell for imitative writing.

Just as a great deal of Mancini’s music shows evidence of certain melodic traits, so too does it contain evidence of harmonic tendencies. A “trademark” harmonic progression linked to the melodic device of stepwise descending counter lines is the use of descending parallel chord structures. Multi-measure segments constructed from successive major, minor, and dominant seventh chords are found in several “B” sections of binary forms. “Lujon”, from 1961’s *Mr. Lucky* is such an example, as is “Ohio Riverboat” and the “Theme from *Harry and Son*”. (Figure 10)

Fig. 10: Parallel Major 7<sup>th</sup> chords form harmonic progression of “Lujon” B section.

Another frequently appearing harmonic device is the superimposition of a chord structure over a bass note other than that chord structure’s root, the most common of

these being iim7/I, and vm7/I.<sup>14</sup> Examples include the “Theme from *Hotel*” and “The Sound of Silver” from *Mr. Lucky*, as well as the ballad “Dreamsville”.

In much of Mancini’s dramatic underscore, pitch groupings of varying density – as opposed to identifiable harmonic sonorities – come about as a result of multiple melodic lines moving concurrently at different rhythmic rates. Sonic tension, usually in the form of minor seconds and ninths, or tri-tones, alternates with moments of consonance created by more stable intervals frequently following each other in parallel motion, thereby intensifying the viewer/listener’s sensation of unease through its intermittent suspension. (Figure 12)

Figure 12: “A Gone Mommy” from “Days of Wine and Roses” illustrates independently moving lines achieving unpredictable moments of tension (dissonance) and release.

In keeping with Mancini’s divergent approach to melody and harmony within his thematic material, there are many instances of a thematic form varying from the common four bar phrase structure generally associated with popular music, in particular the “Great American Songbook,” which was so much a part of his musical heritage.

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14. Nomenclature as applied does not deny an alternative consideration of these sonorities as suspended structures containing the 9<sup>th</sup> and, in the first case, the 6<sup>th</sup> degree above the root, and in the second case, the minor 7<sup>th</sup>.

Although most of the thematic cues adhere to this model, numerous deviations do arise, an example once again found within “Moon River.”

At its outset, the piece would seem to be well on its way to becoming a typical 32 bar structure consisting of four eight measure phrases, designated “ABAC” in the Compositional Traits Survey. However, the final formal section of the piece is in fact fourteen measures long, finding its point of extension after the first eight measures of the recapitulation of the ‘A’ section, and most notably in measures 30-34. (Figure 16)

The image displays three staves of musical notation in 4/4 time. The first staff, starting at measure 24, shows a melodic line with chords A-, A-/G, A-/F#, and F7. The second staff, starting at measure 29, shows a melodic line with chords C/E and F. The third staff, starting at measure 33, shows a melodic line with chords C/E, A-, D-, G7, and F. The notation includes stems, beams, and various note values (quarter, eighth, and half notes).

*Figure 16: Extended second half of “Moon River” form, resulting in 38 bar larger structure. Mm.30-34 clearest point of augmentation of phrase.*

It may be argued that this uncommon phrasal design was due to the fact that Mancini was often partnered with a lyricist, necessitating adjustments made to the material in order to accommodate text; however, these themes were composed during examination of the film, and the decisions to transform cues, including main titles, into “songs” were made by the film’s production team only after hearing the original composition, and under consideration of the profit potential inherent in the process. Mancini addressed this particular writing process in a discussion of lyricist Johnny Mercer with British journalist Les Tomkins:

We work very well together. All the things we have done have been ballads. I do the music first and then he writes the lyrics. One thing about Johnny: he'll take exactly what I do. He would never say, "Can we have another note here to fit a word?" It would kill him before he'd do that. He'll take the melody as I do it and find words to fit. This is the challenge.<sup>15</sup>

Further exploration of thematic cues largely adhering to the popular music tradition reveals a propensity, within the "B" sections of binary forms, to construct phrases outside the parameters of the usual four-measure constraint. The bridge section of "It's Easy to Say," written in 1980 for Blake Edwards' *10*, consists of two five-bar phrases, which can further be divided into a coupling of 3+2 measures and 2+3 measures.

(Figure 18)

Figure 18. Ten bar "B" section, consisting of two five-measure phrases, divisible into smaller 2+3 and 3+2 segments.

A device forming the foundation upon which entire compositions rest within the Mancini catalogue is the rhythmically propulsive, repeating melodic cell, often incorporating both a major 3rd and an augmented 9th. In orchestrations using a stylistically contemporary rhythm section, this *ostinato* figure was often assigned to an acoustic or electric bass, or to an instrument suited to accompaniment – any of a variety

15. Les Tomkins, "An Interview with Henry Mancini", *Melody Maker*, 14.

of keyboards or non-orchestral stringed instruments. This rhythmic activity underpinned an elongated principal melody line written for instruments more capable of sustained, legato passages, such as woodwinds, violins, or organs. (Figure 20)

Figure 20: Main title theme from “A Shot in the Dark” (1964). Ostinato, distributed between bass and guitar, constructed from eighth-note oriented repeating propulsive figure, which incorporates both major and minor 3rds.

Although this feature is most evident in main title themes – *Peter Gunn* in 1958, 1976’s *Silver Streak* – it is also found in many instances of dramatic underscore, as in “Background for Murder” (*Touch of Evil*, 1958), “Bulbus Terror Pt. II” (*Wait Until Dark* 1966), and “Enter Ratigan” (*The Adventures of the Great Mouse Detective*, 1992)

Further exploration of this rhythmic and melodic device brings about further categorization, as repeated pitches distributed between alternating instruments were found to be assigned to mid ranges of harps, autoharps, harpsichords or pianos in order to fulfil a more holistic, less isolated role within the larger orchestral spectrum. As the resulting sonority did not match the timbral weight of the lower-pitched propulsive phrases of the above example, and was void of repetitious percussive accompaniment, the device was used either as the opening statement of a larger piece which gradually

developed thematically and orchestrally, as the narrative dictated, or as a brief, timbrally thin sonic suspension of viewer/listener anxiety within the midst of an otherwise dense and active cue underscoring tension on the screen. An early example is found in the “Dessert Rendezvous” cue from *Creature from the Black Lagoon* (1953) as two harps alternated single notes within an eighth note-oriented phrase. (Figure 21)



Figure 21: *Dessert Rendezvous* from “*Creature from the Black Lagoon*” illustrates early use of repeating figure distributed between two instruments.

By 1962 and the *Days of Wine and Roses* assignment, Mancini was distributing repeated pitches between two instruments – in this case pianos – in the construction of a melodic line. (Figure 22)

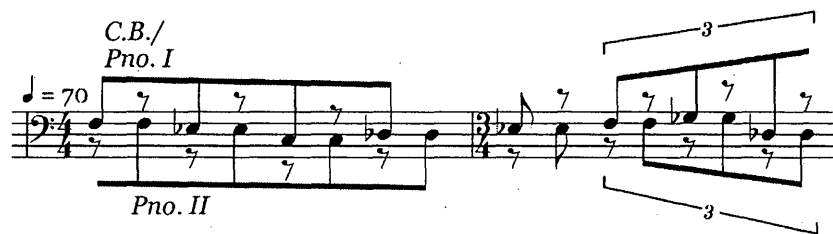


Figure 22: “*No Guts*” from “*Days of Wine and Roses*” shows developed use of repeated pitches distributed between two or more instruments.

In 1967, with the creation of the *Wait Until Dark* score, the ‘echoing’ instrument was detuned by a quartertone, four-note voicings were substituted for single pitches, and the resulting sound was introduced in the production’s main title theme and used

throughout the dramatic underscore as unifying thematic material linked to the narrative's primary antagonist. This technique continued, with or without manipulation of tuning systems, well into the 1970s with productions such as *The Night Visitor*, and *Nightwing*.

A similar device used to build suspense within underscore cues is the cross-orchestral antiphonal accent, appearing with rhythmic irregularity and placed amidst sustained passages in other voices. An emphasized pitch or cluster was echoed in either a markedly higher or lower register by an opposing, emphasized pitch or cluster assigned to another instrument or contrasting structural density. The technique can be traced from the 1950's Universal Pictures productions Mancini scored, such as "Terror Strikes" from *Tarantula*, to the 1987 cue "Feeding Time" from *Lifeforce*. When advances in technology allowed for stereo music tracks within the context of cinematic sound, the composer came to assign the two events within the accent grouping to opposing aural fields. (Figure 23)

The musical score for "The Big Snatch" from "Experiment in Terror" is presented in four staves. The tempo is marked as  $\text{♩} = 72$ . The first staff is for Violins (Mutes) in 4/4 time, showing a sustained melodic line. The second staff is for Piano (Pno.) in 4/4 time, marked with a forte (*f*) dynamic, featuring rhythmic accents. The third staff is for Piano/Contrabass (Pno./C.B.) in 4/4 time, also marked with a forte (*f*) dynamic, showing a bass line with rhythmic accents. The fourth staff is for Contrabass (C.B.), showing a sustained bass line. The score illustrates the antiphonal accents of contrasting register and density distributed throughout the suspense cue.

Figure 23: "The Big Snatch" from "Experiment in Terror." Rhythmically unpredictable antiphonal accents of contrasting register and density distributed throughout suspense cue.



An additional characteristic melodic/rhythmic cell found in the survey was the ascending or descending adjacent two-note figure favoured within thematic material. “The Nutty Professor” from Blake Edwards’ 1960 production of *High Time* predates the familiar “Pink Panther Theme”. (Figure 24)



Figure 24: Melodic/rhythmic figure emerges repeatedly from both thematic and dramatic underscore cues.

More commonly found within dramatic sections of various scores was the quintuplet, sextuplet, or septuplet scalar pitch grouping, usually at the beginning of a melodic phrase. Frequently ascending, chromatic, and always assigned to orchestral strings or upper woodwinds, these figures would serve to emphasize the longer, ‘target’ note written at the completion of the phrase, through the natural crescendo produced in the technical execution of the grouping. (Figure 25)



Figure 25: M. 13 from “Bulbous Terror, Part A” of “Wait Until Dark.” (1967)

The “features” column of the Compositional Traits survey reveals repeated use of certain instruments from decade to decade and film to film. Mancini was well aware of how the choices he made regarding orchestration contributed to his ‘trademark sound’, and chose to share his experience and knowledge regarding the craft in his textbook *Sounds and Scores*, originally written in 1961. Often mistakenly considered an arranging manual, the treatise is subtitled, *A practical guide to professional orchestration*, and as such, discusses all instruments not only involved in a large orchestra, but the commercial dance/big band, small jazz ensemble, and theatrical show band. Chapter and page allotment points to the instruments used with enough regularity in Mancini orchestrations to come to be recognised as contributing to his compositional identity: the saxophone is given a chapter apart from that of the woodwinds, in which the flute family merits 21 pages. Brasswinds and their various mutes and articulation techniques are granted a chapter dedicated mostly to the trumpet, trombone and french horn. Pitched percussion, especially vibraphone, is included in the lengthy “Rhythm Section” chapter, while that which is referred to as “Latin Instruments and Rhythms” comprises Chapter Seven of the treatise. Twenty-nine pages dedicated to orchestral string writing conclude the instructional portion of the manual.

Two elements emerging from this book provide insight into Mancini’s creative mind-set when composing, and his holistic attitude toward sound. The first, from his textual writing style, was his tendency to anthropomorphise instruments:

The clarinet is a very sociable fellow, especially when it comes to unison passages.<sup>16</sup>

The English horn can keep up pretty well with its brother, the oboe, when it comes to light, staccato passages.<sup>17</sup>

All in all, despite its look, the bassoon is a welcome and useful friend to the writer.<sup>18</sup>

The trombones can be very funny fellows on occasion.<sup>19</sup>

A second insight into his creative philosophy is provided in the conclusion he penned for the 1973 re-edition of the manual, revealing an ongoing curiosity regarding new types of sound and methods of its manipulation.

New and useful synthesizers have emerged. To ignore this movement in the electronics field would be a serious mistake. Our job deals with musical sound, regardless of its source. The milk of sacred cows has a way of turning sour. The entire music scene is constantly changing, leaving the narrow minded and the lazy behind. That which is far out today becomes commonplace tomorrow. The truly professional writer must keep up with the ever-shifting scene. The man who writes for hire has an obligation, if only to himself, to keep an open mind and to absorb new ideas.<sup>20</sup>

In considering all elements which may contribute to the construction of Mancini 'trademarks', the musicians involved in performing his film music cannot be ignored. He required his players not only to play with the precision and expediency expected of

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16. Mancini. *Sounds and Scores: a practical guide to professional orchestration*, 64.

17. *Ibid.*, 81.

18. *Ibid.*, 86.

19. *Ibid.*, 106.

20. *Ibid.*, 243.

scoring stage musicians, but to be able to improvise solos in many of his thematic cues.<sup>21</sup>

By all accounts, the composer's sense of loyalty to personnel was such that, at the time of his death in 1994, he was still contracting musicians such as trombonist Dick Nash and woodwind virtuoso Ronnie Lang from his 1950s' Universal Studio sessions. Consistently fulfilling the roles of their American counterparts for the London-recorded *Charade*, *Arabesque*, *Two for the Road*, and *Frenzy* assignments were members of the National Philharmonic Orchestra, contracted by violinist Sidney Sax.<sup>22</sup>

In view of the distillation of the data compiled for the Compositional Traits survey, and in recognising Mancini's creative and technical tendencies, features of melodic construction, harmony, form, rhythm, timbre, and even performance practice emerge with enough regularity to be considered "trademarks". Within the thematic cues, these elements are clear. As early as 1971, Alfred Hitchcock, and the financial structure of the American filmmaking industry that supported him, could reasonably assume Mancini would provide a score propelled by consistent rhythm – a "beat" – tuneful melodies, jazz-inflected harmonic progressions, and the sound of a saxophone or improvising guitar; however, they were highly remiss both in ignoring the musical characteristics of

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21. Although Mancini's musicians, like most involved in the recording industry during the era of effective union representation, could rely on regular residual payments and pension contributions, the element of improvisation, or spontaneous composition, does give rise to a consideration of ownership. Cues such as "Orson Around" from *Touch of Evil* (1958) consist of lengthy improvisations on a blues progression book-ended by an introduction and conclusion of a 12-measure theme. Clearly, this discussion need not be limited to film music.

22. John Richards interview.

his often subtle dramatic underscore, and the degree to which visual stimuli and character shading within the narrative influenced its nature and construction.

## Chapter Three

### Logistics of a Film Score, ca. 1971

*I'm a nut about detail – about the performance and the writing and the music and how it all comes together in a movie.*

*Henry Mancini<sup>1</sup>*

The work schedule for any commercial feature film, from the pre-production tasks of location hunting, casting, costuming, and set construction to generation of a final print, is attendant upon the film's release date. American film history includes numerous instances of budget and schedule overruns contributing to the collapse of studios and production companies, and projects being terminated before their completion. Alfred Hitchcock, known to pre-conceive his projects almost in their entirety before filming commenced, experienced no such difficulties.

As *Frenzy* was scheduled for release at the Cannes Film Festival on May 17, 1972,<sup>2</sup> filming commenced in August of 1971 and was completed by the end of October. Editing, dialogue looping,<sup>3</sup> insertion of sound effects, and the generation of a final working print allowed Mancini to begin scoring the production in mid-November. Due to the pre-digital era complexities inherent in synchronising sound to picture, film

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1. Liner notes. *Nightwing Soundtrack Album*, Varese Sarabande 2009.

2. [www.festival-cannes.fr/en/archives/1972](http://www.festival-cannes.fr/en/archives/1972)

3. The process where-by an actor's dialogue is re-recorded, synchronised to the visual image, and dubbed onto the film's soundtrack. The technique is used to replace originally recorded sections of speech which may have been rendered unusable due to extraneous environmental noise or unintelligible delivery.

composers were unable to calculate cue length, and write appropriate music, with the various formulaic details this implied, until provided with a “locked-in” print, or, the version which would ultimately be shown in theatres. Although the film’s script could be used to influence and generate thematic and timbral ideas in anticipation of the larger score, the modifications made to this document throughout the film-making process were often substantial enough to warrant much of this pre-study futile. For the composer, this situation made for a limited amount of time in which to complete his contribution to the project.<sup>4</sup>

The Mancini *Frenzy* score was initially scheduled for recording over the duration of four, three-hour sessions, between December 14 and 16 of 1971.<sup>5</sup> Conscious of the limited budget under which the production was operating, familiar with the capabilities of his regular core of London musicians, and accustomed to producing ten minutes of usable recorded score per session, Mancini convinced Hitchcock’s office that only three of these would be required to record the approximately 31 minutes of music he had written for the film.<sup>6</sup>

The recording studio of choice, Cine Tele Sounds, was located at 49-53 Kensington Gardens Square in the London district of Bayswater until its relocation to

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4. “...for every assignment I've ever gotten, the first thing I was told was, 'And listen, Hank, we need it by yesterday.'” Mancini, Jerry McCulley liner notes for *The Man Who Loved Women* Soundtrack album, Varèse Sarabande Records, 1985.

5. *Frenzy* Documentary

6. The timing sheets dictate 26 minutes and 25 seconds of this be used in the picture. The diegetic cues “Posh for Two”, “Classical”, and “Tijuana on Thames” were abbreviated from their original lengths.

Wembley in 1972. The building, operating as “Whiteley’s Gentleman’s Dining Club” before the establishment of “CTS” in 1956, offered as its principal recording environment a converted dining room with an eight-meter high ceiling and a floor space of 26 meters by 12 meters – a room large enough to accommodate a 65-member orchestra. Eric Tomlinson served as the facility’s chief recording engineer until his departure in 1966 to competitor Anvil Studios, in Denham. Despite this personnel shift, over the ensuing years Cine Tele Sounds remained a favourite European recording location for John Barry, Burt Bacharach, Frank Cordell, and Frank Sinatra.<sup>7</sup>

Mancini’s preference for this venue for his non-American scoring projects was exclusive, beginning in 1964 with *Charade* and continuing with the remainder of the Stanley Donen trilogy – *Arabesque* and *Two for the Road* – Laslo Benedek’s *The Night Visitor*, and his 1980’s *Pink Panther* assignments. His comfort with CTS and its new chief recording engineer, John Richards,<sup>8</sup> was such that he contributed an endorsement of the studio to the company’s 1969 advertising brochure.

After scoring four films at CTS, I feel qualified to highly recommend the facilities. They combine the commercial recording sound with the requisites of film scoring – a great combination not too often found.<sup>9</sup>

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7. Information regarding the history and operating procedures of Cine Tele Sounds was provided by audio restoration engineer Chris Malone, via his website [www.malonedigital.com](http://www.malonedigital.com), and through correspondences of June 17, 2011, and Feb. 21, 2012.

8. Richards began his internationally successful career as Tomlinson’s 19-year-old tape operator, editor, and general assistant at CTS in 1962.

9. Mancini, Cine Tele Sounds brochure, 1970.



At the time of the *Frenzy* project, the studio offered commercial and film soundtrack recording options supported by state-of-the-art equipment, including a 17 channel Neve mixing console, three EMT echo plates,<sup>10</sup> Philips and Ampex tape machines, and an option of mono or multi-track recording/mixing at seven-and-a-half, 15 or 30 inches per second.

Engineering and recording fees increased with the studio's reputation, and a 1968 rate sheet offers a glimpse of the economics involved in the engagement of a premier facility during a particularly auspicious time in the British recording industry. An engineer's fee for one hour of mono recording at CTS was £16, the equivalent of £216 in 2010.<sup>11</sup> Multitrack recording fees were £24/hour, while engineering mono or multitrack recording for film accrued a cost of £16 per hour plus a £7/hr. labour fee.

Mancini, familiar with the technology and techniques involved in all levels of the recording process due to innovations he had been forced to develop during his work in the American television industry of the 1950's and his continuing association with the commercial recording division of RCA records, was wary of the rebalancing potential inherent in the multi-track format, especially as this could be manipulated by

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10. A German-made reverberation device consisting largely of a piece of sheet metal suspended within a soundproof, wooden enclosure and made to vibrate through the use of sound waves generated by an electric transducer. A motorized damping plate was manipulated to control the degree of reverberation generated. Although by today's standards the approximately one meter by two meter, 272 kilogram unit seems unwieldy, a series of EMT plates could be installed in a studio in lieu of a dedicated room, or rooms, acting as echo chambers.

11. As calculated by Lawrence H. Officer and Samuel H. Williamson, "Purchasing Power of Money in the United States from 1774 to 2010". [www.measuringworth.com](http://www.measuringworth.com)

technicians remixing the material during the final dubbing-to-film process. He was insistent on having his motion picture scores at this time mixed to a monophonic setting, as opposed to the available three-track stereo spectrum, in order to ensure the orchestral balance achieved through arrangement, orchestration, and performance could not be altered.<sup>12</sup>

For the *Frenzy* assignment, Mancini assembled a studio orchestra consisting of, at its largest, four C flutes, with auxiliary alto and bass flute capability, four clarinet/bass clarinets, four bassoons, and four French horns. 16 violins, 10 violas and celli, and six contrabasses formed the string section, while two harps, one piano, a timpanist and percussionist completed the ensemble used in the 12 nondiegetic cues.<sup>13</sup>

Although the initial phase of the film scoring process – discussing the musical requirements of the production with its director and producer, or “spotting” the film – remains consistent throughout the sound film era and, by Mancini’s own admission, was conducted on the *Frenzy* project with no indication of the difficulties which would ensue,<sup>14</sup> the technical elements involved in synchronising music to actual film stock, as practised by the composer, his contemporaries, and predecessors must be considered, especially given the significant methodological changes brought about by the recent transformation of both sound and picture to the digital realm.

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12. Interview with John Richards, Oct. 9, 2011.

13. Repeated attempts made through the London Musician’s Union to locate a contract or any record of personnel engaged on this recording session, with the exception of Sidney Sax (d.2005) and organist/pianist Leslie Pearson, were unsuccessful.

14. “...(Hitchcock) and I discussed the musical requirements beforehand, and seemed to be in agreement.” Mancini, *Did They Mention?*, 164.

In 1971, motion picture standard 35-millimetre film was projected at a rate of 90 feet per minute. Given that *Frenzy* in its final edit was a 112-minute production, it would generate a minimum 10,080 feet of film. This stock was spooled onto reels in lengths of 1,000 feet; therefore, the complete film could be printed on a series of 11, progressively numbered reels. For the scorist, a numbering system had to be implemented which would not only track the musical segments in sequence, but the reels they were associated with. Mancini's cue sheets for this picture are consistent with any used by a film composer of the time; the first instance of score heard after the main title is labelled "M-102", indicating "Music, reel 1, cue 2". "M-302/400" denotes the second musical episode written for a reel three segment, which continues onto reel four. In order to help disguise the projectionist's shift to the new reel and maintain the illusion of uninterrupted, linear picture, a sustained sonority or harmonically feasible link with the first sonority dubbed onto the beginning of reel four would be written.

For this scoring project, notes taken at the spotting sessions by an assistant called a "music editor" were typed by a secretary on 23 pages of standard grade legal-sized paper and compiled in a green, cardboard, three-pronged folder. A typed, adhesive label on the front cover identifies the production number as "#95837".<sup>15</sup> The first three pages of the music timing booklet are a compilation of the musical cues to be composed for each reel, labelled according to the system described above, and summarising in point form where each musical episode was to begin and end. (Figure 1.)

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15. All spotting notes given Mancini are herewith reproduced *verbatim ac litteratim*.

<u>Music – “Frenzy”</u>	
<u>REEL #1</u>	
M101	STARTS – ON MAIN TITLES ENDS – ON CUT TO Minister Speaking
M102	STARTS – FIRST CUT TO THE BODY ENDS – ON BLANEY tying tie as he leaves his room
<u>REEL #2</u>	NO MUSIC
<u>REEL #3</u>	
M301	WOMEN’S CLUB. SOURCE MUSIC in the restaurant.  STARTS – On the CUT to the INTERIOR OF THE CLUB and CONTINUES through to the CUT to the cab.  Overall timing.  ENDS – On CUT to cab.

Figure 1. “Frenzy” cue sheets summarize all points within the film requiring scoring.

In addition to this set of cue sheets were the more comprehensive “Detailed Timing Notes” recorded at the same spotting sessions. Descriptions of camera and narrative activity, segments of the film’s script, and timings calculated to within one-half or one-third of a second were included on these typewritten pages.<sup>16</sup> Each new cue

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16. In the mid 1970s, more finite measurement of the moving image was made possible through the increased use of video technology and the implementation of the Society of Motion Picture and Television Engineers (SMPTE) time code. Synchronisation with sound could be achieved through reference to a constant readout, embedded into the picture, of Hour, Minute, Second, and Frame Number, ie “1:02:24:17”. Regardless, Mancini adhered to the methods he had developed during his six-year tenure at

began on a fresh page; each page listed Mancini's full name, the production's title and number, and the date. The composer, in part to associate the music with its scene of origin, and also to register the work officially with ASCAP, created a title for each number, which was pencilled in.<sup>17</sup> All remaining descriptive material pertaining to the scene in question was documented in double-sided format until the next number.

Mancini used the empty page remaining at the end of each cue for listing the instrumentation of the next. From this information the composer could derive logistical details linked to instrumentation, ensemble size, specific musicians required,<sup>18</sup> and time necessary for the writing and recording of the score. (Figure 2.)

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Universal Studios. Although enjoying the convenience of viewing assignments in video format at his home studio, he preferred to establish his timings with a manual stopwatch, and rounded off 10<sup>th</sup>-of-a-second readings provided by his music editor to the nearest half or, depending on tempo, third of a second. (Mancini/Phillippe, *Anatomy of a Filmscore*, 30)

17. Mancini's ASCAP membership began in 1950. In his autobiography, his expression of concern for the survival of ASCAP and similar organisations, for example, The Society of Composers, Authors and Music Publishers of Canada (SOCAN) is prescient. Mancini, 1989, 217-219.

18. The composer often "cast" his musicians according to stylistic requirements, as with saxophonists Plas Johnson and Tony Coe for the "Pink Panther Theme", violinist Stephan Grapelli for the *Two for the Road* score, pianist Jimmy Rowles for *The Party's* purely diegetic assignment, and bassoonist Ray Pizzi for *The Glass Menagerie*.

MUSIC	FRENZY	11/18/71
Henry Mancini		Prod. #95837
REEL I – M-102		
0:46.0	29.	Pause as we CUT BACK to police examining the body.
0:47-1/3	30.	CUT BACK to Minister and Mayor.
0:47-2/3	31.	MINISTER: "I say, that's not my club tie, is it?" (We hear the people getting uneasy.)
0:50-2/3	32.	CUT to close shot of body with a tie around her neck.
0:53-0	33.	CUT Dick Blaney's bedroom as he ties his tie.
1:04-1/3	34.	He picks up some things from his desk, as he walks to the door.
1:07.0	35.	He opens the door.
1:08-1/3	36.	And goes out.
1:09-1/3	37.	CAMERA Holds. MUSIC ends as he closes the door

*Figure 2. Detailed timing notes provide the composer with comprehensive information regarding the scene to be scored. Circled timings correspond to "Hit Points" within the score.*

This descriptive summary of the sections requiring music allowed the composer to both recall the scene in question, thus avoiding further time-consuming film review, and to plan within the progression of the music the location of "Hit Points", or, specific musical gestures created to shade specific filmic events.

To refer to Mancini's original *Frenzy* score as a "sketch" does it a disservice. It generated a maximum of 59 instrumental parts and was the document from which the composer conducted. All information necessary to the production of the final recording was included in its contents and an examination more extensive than a musicological analysis is warranted.

The score is written in pencil on 11" X 17" off-white, medium/heavy-stock manuscript manufactured by Pacific Papers of Reseda, CA.<sup>19</sup> The top of each leaf is imprinted with a one-and-a-half inch horizontal line in the left corner on which to write the cue number, a three-inch line in the centre for the cue's title, and the composer's name in small upper case letters in the right corner. All sheets are engraved with two systems of eight staves, the bottom staff of each group – engraved "Dr" – spaced slightly below the others, its bar lines in alignment with, but unattached to those above.<sup>20</sup>

Each of the manuscript's systems is divided into pre-inked, four measure groupings, which does not appear to influence phrase structure within this, or any of the scores examined in the Performing Arts Special Collections department of the

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19. This small, independent company, also known as "Glasser Printing Lithography" is still in existence, offering a varied selection of music manuscript paper, as well as a unique dark-imprint pencil with an over-sized, soft eraser. The shop's location on Van Nuys Boulevard in the Los Angeles community of Reseda was minutes away from Mancini's home in the neighbouring suburb of North Ridge, before his family's relocation to Holmby Hills in the 1980s. He was using the same paper for his final score, *A Memory for Tino* in 1993.

20. An abbreviation for "Drums". Notation for any percussion instrument used by the composer was made on this staff.

University of California at Los Angeles, and is more likely linked to the occasional compensation practise of payment calculated per every four measures of music written. In the case of duplicated bars, as with a *Del Segno* or *Da Capo*, the pre-inked measures were subdivided with pencil, and the numbers assigned to bars slated for repetition were duplicated in the new, destination measures.

Mancini composed the *Frenzy* score in concert pitch, including viola parts which were notated in the bass clef. Although instrument assignation to staff varies from cue to cue due to orchestrational changes, the top stave was generally used for upper woodwinds, organ, or principal melody line, the second and third for secondary or lower woodwinds, followed by french horn on the fourth, harps and piano below this, violins or, more often, violas on the sixth stave, the combination of violas and celli on the seventh, and basses or timpani on the bottommost staff.

Bar numbers were written by the composer in blue pencil, circled, and located over the centre of each measure at the top of every system. Synchronisation timings expressed in minutes, seconds, half-seconds, or thirds of a second were written in conventional dark pencil at regular intervals above bar lines. Descriptive tempo indicators, click track, or metrical markings were not noted within this score – an interesting omission given that, by his own admission, the composer conducted his film



scores from his sketches, as opposed to the detailed full orchestral scores prepared by his orchestrator.<sup>21</sup>

All words in the holograph, be they titles, dynamic markings, instrument names, script cues, or instructions to the orchestrator or copyist, were either printed in block capitals, written in cursive style, or, often within the same phrase, expressed using a combination of both. The small case letters “j” and “i” are occasionally topped with a tiny circle rather than a dot.<sup>22</sup>

When conducting this score during the recording process, the synchronisation of musical events with pre-determined occurrences within the picture could be accomplished with the aid of several aural and visual cues. Mancini preferred three specific timing techniques, and used each one according to the musical and dramatic circumstances of the segment.<sup>23</sup> In the case of cues such as the *Frenzy* main title, which incorporates a steady rhythmic pulse, a “click track” or recording consisting of regular metronomic beats calculated from the composer’s timings was constructed, its measurement producing either one or two beats – “clicks” – per bar, audible to the conductor through headphones.

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21. Mancini/Phillippe, *Case History of a Film Score*, 24. Although such information can be found on other Mancini sketches, it may be surmised that click track rates could have been included in the full score followed in the recording booth by the music editor. The conductor may simply have asked to hear them at the beginning of each take, before giving the first downbeat to the orchestra.

22. This stylistic tick is in evidence throughout all of the 1960’s scores archived at the UCLA facility, and samples from the 1987 short score included in the Phillippe *Thornbirds* text show the same feature.

23. Mancini/Phillippe, *Case History*, 41

Visible in many photographs of scoring stages, including an obviously posed picture of Mancini and Hitchcock at the conductor's podium of the CTS main studio, is a large clock equipped with a single sweeping hand and imprinted with the numbers five through 60. Included in the conductor's visual field of orchestra and large projection screen, the clock would impart the information calculated at the seconds level by the stopwatch used during the initial writing process. During lengthy *adagio* sections, in which the relentless sound of a click track would result in a stilted, rigid performance, musical episodes highlighted within the score by checkmarks or larger, boldly printed timings could be arrived at in alignment with the appropriate pictorial or narrative material. This method, referred to as "free-timing" by Mancini, was also useful to him when conducting *rubato* segments.<sup>24</sup>

Often used in conjunction with the free-timing method was the visual aide known as a "streamer". By scraping part of the chemical emulsion from the physical film, the music editor would create a diagonal white line beginning at the bottom left of the picture's frame. During projection of the film, as the line travelled across the screen at a consistent pace, the conductor could make minute adjustments in tempo in order to reach the score's "hit-point" at precisely the moment the streamer arrived at the right edge of the screen, corresponding to the image deemed by director and composer to warrant a significant musical comment.

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24. Mancini/Phillippe, 24.

Implementing each of these tools at appropriate moments during the conducting and recording of the *Frenzy* score resulted in a usable performance marred by four apparent mistakes. It is reasonable to conclude the cancelled third recording session was to be dedicated to corrections and intermittent polishing before the master recording was given to the sound mixing technicians for dubbing to the film. The nature of these mistakes – instrument intonation and control issues, and one wrong note shared by the woodwinds – indicates player and copyist error, as opposed to a conducting miscue or a disparity between musical line and the score’s pre-calculated timings.

Whether through circumstances as intriguing as the extent of Alfred Hitchcock’s displeasure with Mancini’s work, or as reasonable as simple scheduling issues, Ron Goodwin’s *Frenzy* score was recorded at Anvil Studios, and engineered by John Richards’ mentor Eric Tomlinson. Goodwin recalled his initial contact with the director for music journalist Jorge Leiva Romero in 2001.

First of all I was asked to go to Pinewood Studios to meet him and I was a bit nervous about meeting him. But he was very relaxed, very humorous and told me some funny stories. He was very, very friendly and made me feel welcome and relaxed, but he was very, very meticulous about what kind of music he wanted. I mean, I left to rewind the film and his secretary transcribed all the notes of our conversation – she spent some paper with all the suggestions he made with the current scenes. He went back to Hollywood before we recorded the music, having said that he would like the first stage recording sent by courier to him so that he could run it with the picture and see how it went. To my great surprise – it was quite late on the evening of the first recording – and my first ring was a call from Hollywood just to say that he’d run the

first reel and he was very pleased with it, so I thought it was very kind and a nice thing to do.<sup>25</sup>

Hitchcock's reassuring call to Goodwin did not come before pre-emptive consultation with engineer Tomlinson, who later revealed he was able to keep him informed of events taking place within the Anvil recording studio by holding a telephone receiver in the vicinity of his control-room speakers and playing each day's work to the director overseas. Hitchcock's response to each Goodwin cue was, simply, "fine".<sup>26</sup>

Given the logistics involved in the musician contracting, recording, and mixing processes associated with the *Frenzy* soundtrack assemblage – all accomplished under the increasing weight of the film's impending release date – Hitchcock's satisfaction with the Goodwin contribution was no doubt a relief to those involved in the production. For Goodwin, especially in light of his respect for Mancini,<sup>27</sup> the director's pleasure with the composition must have been satisfying indeed.

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25. Jorge Leiva Romero, "Excerpts of a Ron Goodwin Interview", *Film Score Monthly* (May 9, 2001), [http://www.filmscoremonthly.com/articles/2001/09\\_May](http://www.filmscoremonthly.com/articles/2001/09_May)

26. Chris Malone, interview with Eric Tomlinson, June 8, 2003

27. Romero, *Film Score Monthly*.

## Chapter 4

### Mancini's *Frenzy* Score

*I've written musical scores in hotel rooms from London to Rome to New York to Kansas City. It doesn't matter where you are. You have to bring your head with you wherever you go, and then wait for inspiration. And then, after a while, you quit waiting for inspiration and you get down to work.*

*Henry Mancini<sup>1</sup>*

In 1948, before a motion picture scoring career was seriously considered, Henry Mancini created an arrangement of Nacio Herb Brown's *The Wedding of the Painted Doll* for Tex Beneke's Glenn Miller Orchestra which amounts to a type of instrumental pantomime, with horns assigned the roles of bride, groom, minister, and congregation.<sup>2</sup> Decades later, when asked by interviewer Tony Thomas what he felt the primary quality necessary to a successful film music career was, he replied, "A sense of drama. I can't stress that too much. It's as important as the ability to compose."<sup>3</sup> Mancini was a musical dramatist who viewed instruments in such a way as to describe them in human terms, and with few exceptions, his main title themes are notable for the presence of a prominent instrumental character. The themes for *Breakfast at Tiffany's*, *The Pink Panther*, *A Shot in the Dark*, or *The Great Race* rely on the harmonica, stylistically

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1. McCulley, liner notes, *The Man Who Loved Women Soundtrack Album*.

2. *Tex Beneke and The Young Ginny and Henry Mancini*, Submarine Records, 2009.

3. Thomas, 275.

contemporary tenor saxophone, Indian harmonium, and jangle box<sup>4</sup> for their timbral identities, while the principal melodies of *Days of Wine and Roses* and *Nightwing* are linked to the french horn and the ocarina. The rise of electronic instruments simply expanded his timbral vocabulary, evidenced by the prominent appearance of the Arp synthesizer in the *NBC Mystery Movie Theme* and *Theme from Cade's County*. For *Frenzy*, the composer remained true to form, casting the Royal Albert Hall pipe organ in the central role of his main title theme.

### ***Frenzy* Main Title Theme**

The organ component of this part of the score was performed by Leslie Pearson and engineered by John Richards using the CTS remote unit in one, three-hour session. The take was then mixed with the full orchestra to a destination master track during the ensemble's recording of the theme during the two-day schedule in the Bayswater studio.<sup>5</sup> Mancini commented to Royal S. Brown in a 1990 interview which included a succinct discussion of the film's music:

The score really had no binding, there were no themes in it. I never even used the title music again. The reason for that title theme was the helicopter shot coming in over the Parliament and all that, to give it the appropriate aura and at the same time, with the organ, to get the mystery going.<sup>6</sup>

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4. An upright-style piano equipped with metallic hammers.

5. Correspondence with Leslie Pearson, June 21, 2012.

6. Brown, 301-302.

Inclusion of this instrument forged a link with earlier Hitchcock scores. In addition to Waxman's mix of electronic organ and two Novachords in *Rebecca*, Bernard Herrmann used the electric organ in *The Wrong Man* to underscore Rose Ballestrero's mental illness. The climactic assassination attempt scene in *The Man Who Knew Too Much* takes place during a concert in the Royal Albert Hall. For Mancini, the unmistakable sound of this venue's organ served to locate the film in London and contribute to the stately, dignified aura which Hitchcock wanted to convey regarding the city of his birth, as British composer Leighton Lucas had done with the *Stage Fright* score of 1950.<sup>7</sup> Subscribing to the cultural/historical system of coding endemic to American film music, the pipe organ also foreshadowed the mystery and menace which was slated to commence within three minutes of the music's opening sonority.

A summary analysis similar to that undertaken for the Mancini compositional traits survey yields the following when applied to the *Frenzy* main title theme.

Key	Mtre.	Form	Primary Melodic Contour	Features
Dm →	3/4	Intro/A/A/B/A/Coda	↑ (A ↑ CM <sup>1</sup> ↑ CM <sup>2</sup> ↓ B ↑ CM ↑ CL ↓) ↑	U Orch. 

The choice of D minor as the theme's key is consistent with many main title cues of this period in the composer's career; however, *Touch of Evil*, *Experiment in Terror*, and *A Shot in the Dark* differ from the *Frenzy* theme in that instruments more commonly

7. John Mansell, *Ron Goodwin: Notes, Quotes and Film Music*, 2002. P.1-6. Soundtrack, The CinemaScore and Soundtrack Archives. www.runmovies.eu Accessed Jan.13, 2011.

associated with jazz, rock and roll, or popular music figured prominently in the ensembles used in these films. Despite the use of a more traditional orchestra for *Frenzy*, one of the characteristics of the key of D minor which Mancini the orchestrator exploited was its tendency to place strings, woodwinds, and french horns into a mid-range, sonorous timbral spectrum which would contribute to the depth, fullness, and foreboding weight of the overall sound.

As well, the triple time signature – a key element in such Mancini themes as “Moon River”, “Charade”, “Dear Heart”, and “The Sweetheart Tree” which led to his being associated with popular contemporary waltzes – is relegated via the slow tempo to a mere pulse grouping with no connotations of dance. Within the context of the traditional use of “the waltz” in the Hitchcock canon, this choice of meter is significant. Given that the narrative focuses both on the plight of an arguably unconscionable protagonist and his sociopathic antagonist, Mancini followed the Hitchcockian waltz /villain tradition; however, by refusing to implement the tempo necessary to transform the theme’s pulse into a dance-inspiring selection, he eliminated, from the film’s outset, any suggestion of celebration of the villain.<sup>8</sup>

Mancini wrote an additional six measures of music, comprising an additional 16 seconds, before the actual starting point of the version of the theme which was ultimately

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8. He also eliminated the possibility of a revenue-generating theme song emerging from the production.



recorded.<sup>9</sup> In this section, the organ begins the cue alone, with a doubled octave ascending gesture of A to D; however, until the organ and strings reach the final beat of measure six, the key centre of this passage is nebulous. Pitch material after the *fortissimo* entrance of measure 1 – with the organist instructed to play “Full” – and the answering string section’s D to E of bar 2 may suggest, among other structures, a half-diminished E chord but for the presence of a minor 2<sup>nd</sup> and 6<sup>th</sup> in mm.3, 4, and 5. It is not until the appearance of a C# in measure 6 that a subdominant to dominant approach to the introductory key of D minor is fully realised. (Figure. 1)

Mancini’s “Alternate Start” at m.7 conveys the initial D minor tonality of the piece, in part due to the introduction at this point of a pedalled low D shared by the celli and basses, and sustained for four measures at a tempo of 72BPM. As with the *Experiment in Terror* theme of 1962, the implementation of a pedal tone set in opposition to the principal and countermelodies results in a subtle undertone more felt by the listener than heard.

The alternate start of the theme also comes with an instruction to the organist to adjust stops in such a way as to produce a “High Woodwind Sound: Not thick” for the first statement of melodic material which becomes a countermelody at m.11.

Characteristically, the composer’s familiarity with and fondness for the flute emerged even in timbral manipulation of other instruments.

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9. Although timings were reset to commence at a reading of 0:00 at m.7, he did not readjust bar numbers.

As well as lacking pitch material which may immediately suggest a key centre, the original, unused six measures of the main title do not instantly convey a steady pulse and identifiable time signature. 16<sup>th</sup>-to-dotted-eighth-note figures followed by half-notes comprise the first two measures, rhythmic density changes to consecutive sixteenth notes in mm.3-4, measure five incorporates a quintuplet, and measure six shifts to common time and contains a sextuplet.<sup>10</sup> (Figure.1)

Figure 1. Mancini's "Frenzy" Main Title Theme: unrecorded six-measure introduction. To the listener, the initial five measures defy ready categorisation of meter and key centre. The recorded version begins at m. 7.

10. The 4/4 construction of the final bar of the section results in the sonic illusion of a *ritard*. In reality, the tempo for the conductor and instrumentalists remained constant, allowing for manageable synchronisation with the picture.

Conversely, at the alternate start of bar seven, a consistent tempo and clear metrical grouping is intentionally suggested by four measures of consecutive eighth-notes, and a melodic directional shift to the first beat of mm.7, 8, 9, and 10. (Figure 2

The musical score for Figure 2 consists of four staves. The top staff is for the Organ (Org), marked with a 'Legato' instruction and a performance note 'Sva (High Woodwind Sound-Not Thick)'. The second staff is for the Pedal (Ped), marked with a dynamic of 'mf'. The third and fourth staves are for Violin (Vcl) and Cello/Double Bass (Cb(8vb)). The score shows a melodic line in the Organ and a rhythmic accompaniment in the Pedal. The key signature is one flat (B-flat major/D minor). The score is divided into measures 7, 8, 9, and 10. Measure 7 is marked 'Alternate Start' and contains four measures of consecutive eighth notes. Measures 8, 9, and 10 continue the melodic and rhythmic patterns.

*Figure 2: Main Title Theme, mm. 7-10. Key centre conveyed at “Alternate Start”. Rhythmic regularity and melodic contour at approach to bt. 1 of every bar defines metrical grouping.*

In synchronising the originally scored version of this cue with the film it becomes evident that Mancini had planned for his first six measures to coincide with the City of London crest displayed at the outset of the title sequence. Sixteen seconds later – the point in the score at which the organ settles into implication of a steady pulse and reveals a key centre – the film’s title appears. The principal melody as stated by the strings in m.11 commences on the shift from the leading cast card to that of the supporting actors, although this segment also follows the symmetrical four-measure phrase of the rhythmically predictable organ passage, calling into question the possibility that this particular synchronisation was planned.

In considering the reasons behind the abandonment of the initial six measures of this cue, difficulties inherent in dubbing the full orchestra onto a master track in conjunction with the already-completed organ take may be suggested; however, use of

the click track at the organ session would have eliminated these difficulties, and as well, it is highly unlikely the composer would have engineered such a problematic scenario.<sup>11</sup>

Another possibility for the composer's edit arises upon the discovery that the first version of the cue does not reach its completion until well into the Lord Mayor's speech – an unacceptable option since his words make for an ironic counterpoint to the sight of the naked body floating to shore and are therefore paramount within the soundtrack hierarchy. Failing to construct a suitable musical denouement at the conclusion of the title sequence, when the viewer's attention is meant to shift from location and era to plot, would have been an egregious – and highly unlikely – scoring error.

A reasonable conclusion which accounts for the two starting points of the theme is that Hitchcock edited two versions of the Main Title Sequence. A camera dissolve at 1:54 of the two minute, thirty-five-second scene as the view shifts from the Thames river to the Parliament Buildings on its north bank – and thus the viewer's mindset from that of scenery-enjoying tourist to narrative-absorbing voyeur – is the single editing adjustment in his final version, and could easily have been the point of augmentation which would have resulted in a visual sequence 17 seconds longer. His decision regarding the version to be used was made before the recording sessions, and Mancini was prepared for either contingency.

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11. On the recording of the isolated organ part for this theme, Mancini is heard giving Pearson a five-beat count-in, at a tempo of 72BPM. (The sixth beat was not audibilized in order to provide space for the engineers to leave a silent gap before the commencement of the piece.) Pearson's left and right hands remain in tempo, despite the substantial time lapse evident in the bass notes produced by the foot-pedals.

Ultimately, the linear visual design of the film's title segment – as opposed to an assemblage of editing cuts – allowed the composer more structural freedom. The single editing adjustment does not influence a shift in musical content, unlike the preceding sequence of cast and crew cards and the travelling aerial shot which provides their backdrop. As it exists in its recorded format, Mancini's *Frenzy* theme shares features both with previous and future main title compositions.

The principal melody played by the violins and violas commences between the quick fade of the “Universal” logo and the introduction of the “Alfred Hitchcock Presents” card. It incorporates a sextuplet and septuplet, and is complemented by the similarly contoured but less rhythmically active counter melody in the organ, voiced in parallel 10ths two octaves above. The bass line – always a meticulously crafted element within any Mancini arrangement<sup>12</sup> – abandons its *arco*-executed quarter-note pulse in favour of dotted half-notes only with the texturally thickening addition in m.14 of rhythmically identical first-inversion C minor triads written for the clarinets, bassoons, and french horns. In order to maintain even distribution of each triadic element, one of each available reed and horn is excluded from these voicings, and movement within the bass and wind parts is limited to a pitch range not exceeding a Major 3<sup>rd</sup>. (Figure 3)

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12. “The bass line is as much a part of the piece as is the melody line. In fact, the bass line tells us more about the writer's real harmonic ability than anything else he puts down on paper.” Mancini, *Sounds and Scores*, 164.

00 **Alternate Start** :05 :10 :15  
 16 **8va (High Woodwind Sound-Not Thick)** :21 :26 :31

Org. **Legato**  
 mf

Ped.

Vln.

Vc.

20 :25 :30  
 :36 :41 :46

Org.

Ped.

Vln.

Vc.

4 Cl.

Figure 3. Mancini's *Frenzy* Main Title Theme, mm. 7-19, as recorded.

At m. 18, organist Pearson plays the right and left-hand parts an octave lower than directed in the sketch, suggesting Mancini neglected at this point to cancel the “8va” instruction given in m. 7, especially since the remainder of the organ part is performed as scored, at pitch. The section concludes with the addition of a ninth bar, sustaining the first inversion C minor triad distributed throughout the full orchestra for three more beats. This brief augmentation allows for the commencement of the second A of the larger form at m. 20 to correspond with the appearance of a third cast card. (Figure. 3)

In order to further delineate the second A of the larger form, the composer raised the key by one full tone to E minor, reduced the organ activity to accompanying thirds

limited to the right hand, and assigned the principal melody to his full flute, clarinet, and bassoon sections, in a three-octave distribution. Together, the woodwinds erroneously play an F# as the first pitch of m.21 as opposed to Mancini's sketched G, indicating an error made during the orchestration and copying processes. (Figure 4)

At m.20, the basses and celli resume the activity assigned them in the first A section, not in a transposed version of mm. 11-19, but incorporating larger intervals of fifths and sixths within the line, and extending the rhythmic grid of quarter notes for an additional two measures. As well, the violins and violas are shifted from the principal melody to a new counter melody similar in its rhythm and intervallic distribution to the organ statement which began the cue, but beginning with the more rare descending melodic gesture. (Figure 4.)

The image shows a page of a musical score for measures 20 through 28. The score is arranged in a system with multiple staves. At the top, there are rehearsal marks: :35, :40, :45, :50, and :55. The Organ part is labeled "R.H. Only (Soft Sound)" and "p". The Violin and Viola parts are marked "p". The Cello and Double Bass parts are marked "p". The Flute, Clarinet, and Bassoon parts are marked "mf". The Timpani part is marked "p". The score includes various musical notations such as notes, rests, and dynamic markings. There is an asterisk (\*) above measure 21, indicating a performance mistake. The score ends with a double bar line and a "p" dynamic marking at measure 28.

Figure 4. Main Title Theme, mm.20–28. Principal melody assigned to woodwinds. “\*” denotes performance mistake. Organ activity reduced to counter line, upper strings introduce new countermelody, bass line developed from first A section.

The 16 bar section beginning at m.29 and designated ‘**B**’ in the survey analysis corresponds, via Hitchcock’s moving aerial shot toward Tower Bridge, to the entrenchment of audience point-of-view into a frame constructed from the right and left banks of the Thames River, and a lower border of the water itself. As had been heard and seen in the **B** section of the 1962 *Experiment in Terror* title theme, among others,<sup>13</sup> and as would occur with future compositions such as the “On to Kansas” cue from George Roy Hill’s *Silver Streak* in 1976, this visual input triggered Mancini’s compositional motion reflex.

In the Mancini canon, automated movement – especially when carried out against a backdrop of sweeping vistas such as the night-time San Francisco skyline of *Experiment in Terror* or Arusha National Park in *Hatari* – results in compositions which, through manipulation of rhythm, harmonic rate of change, orchestrational devices and melodic tensions, increase the sensation of propulsion already stimulated by the visual. By the early 1970’s, directors astute enough to recognise this ‘trademark’ in the composer’s style saw such moments as opportunities for sonic Mancini cameos, often removing all other sound from the audio mix, as Blake Edwards did for the “Yellow Rolls Royce” cue of *Return of the Pink Panther*.

For the *Frenzy* Main Title **B** section, the increase in musical momentum begins with the first appearance in this arrangement of the timpani, two measures before the commencement of the organ solo. Corresponding to a crescendo in the celli and basses

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13. “Cloppers and Choppers” from *Arabesque*, much of the *Two for the Road* score, etc.



are five beats of sixteenth notes on an F increasing from an initial *piano* dynamic to a *forte* rolled E at M.29. This rhythmic phrase also served to impart tempo to the lower string and woodwind players who, with the pre-recorded organist, were sustaining through both measures; as well, it rhythmically foreshadowed the consecutive sixteenth notes at m.29 of the organ's upper line, making for a smoother aural transition to this more prominent melodic activity. At this point in the timpani part, five beats of a rolled E followed by a sixth beat subdivided into 16<sup>th</sup> notes leads to the downbeat of a duplicate two measure pattern which becomes the underpinning percussive structure for the section. Given the disorienting time lag apparent in the isolated organ recording due to the physics involved in eliciting sound from the instrument's largest pipes, the sixteenth notes of the timpani part contribute an indispensable stabilising element. (Figure 5)

Above this, the contrabasses, celli, and organ pedals also establish a repeating two-measure phrase of their bottommost E. In a purely musical sense, this note serves as pedal to the shifting harmonic prism assembled above in the woodwind and organ parts; in conjunction with the visual elements of the film sequence, it also suggests the low rumble of a motor – that of the aircraft carrying the viewer over the cityscape, or the black-smoke-effusing tug boat set to eventually cross the visual field. Regardless of extra-textual association, the E pedal is intentionally employed at the beginning of the passage in order to fulfil its ultimate purpose; it is the dominant degree upon which the resolution to the starting sonority of the final A section – A minor – depends.

The first two measures of **B** are based on an  $E^{7b9}$  pentachord. In an interesting scoring touch, Mancini expressed the third degree of this structure as an  $A^b$  in a single-stave, four-note wind voicing shared, at pitch, by the clarinets, bassoons, and french horns, despite writing its enharmonic equivalent in the organ part.<sup>14</sup> Notable as well within the combined woodwind and french horn parts is the starting point on the second beat of every first measure of their two-measure phrases. The staggered entry points of the timpani, basses, and winds assigned the accompanying role to the organ solo also contribute to the conveyance of motion and maintenance of rhythmic pulse. (Figure 5)

The primarily 16<sup>th</sup>-note-oriented organ solo utilizes all pitches necessary to the suggestion of each measure's harmonic identity, including chordal extensions. The 3rd, and minor 6th, 7th and 9th degrees of the first measure's  $E^{7b9}$  are implemented in the right hand step-wise melodic line of 16<sup>th</sup> notes, supported by left hand quarter notes supplying the 3rd, 5th and 7th degrees, respectively. Inclusion of the root is not necessary due to its strong representation within the lower voices of the orchestra. (Figure 5)

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14. This scoring anomaly may suggest a superimposition of  $Fdim7/E$ .

*Figure 5. Main Title Theme, mm.28-32. Timpani foreshadows rhythmic grid of organ solo and propels bt.3 before entrance order of low strings and winds further delineates pulse and maintains momentum. Low 'E' serves as harmonic pedal. Both organ lines incorporate sonority-identifying/enriching chord tones.*

Melodic note choices in the principal organ line of measure 30 imply the A minor structure to follow in measure 31, where the composer fully realises his harmonic destination on the first beat of the bar, then returns to a brief exploration of non-triadic material only when the tonic, mediant, and dominant pitches of the measure's harmonic base are stated and maintained by the wind section. This superimposition of passing harmony is again employed in mm.35-36, 39-40 and 41 of the 16-bar section.

Although the organ's perpetual stream of sixteenth notes passed from right to left hand primarily contributes to this passage's sense of motion, in order to avoid a potentially momentum-stalling barrage of pitches, this rhythmic figure is regularly exchanged with eighth or quarter notes placed in alternating two-measure groupings until m.41. In this way, register, as well as rhythmic contrast is established, especially

since the lower line is periodically pitched as much as a perfect eleventh below the upper.

At measure 33, the system of tension and release implemented against the E pedal is most evident. Although the upper organ line remains linked to root, third and fifth of an D#dim7 chord, the lower line, pitched at this point within two octaves of the pedal note, begins and ends with a D# – spelled enharmonically in the score as an Eb – which in the following measure is incorporated into the right hand material. A resolution and release of tension is achieved with an arrival at E minor in m.35, but not without implications in both lines of a superimposed A minor triad within its pitch group. (Figure 6)

At measure 37, the midway point of the section, Mancini thickened the orchestral texture with the addition and balanced distribution of root, 3rd, 5th, and minor 7th of an F#7 voicing throughout the violin and viola sections. As the camera brings Tower Bridge and the water's surface closer to the viewer and imparts the illusion of increasing speed, momentum is musically suggested with an increase in rhythmic activity as the string voicings change inversions at a per-measure rate.

The F#7 resolves to a B minor triad in m.39 and as with mm.31-32, and 35-36, a minor 6th degree is incorporated into the organ line, as well as both lowered and natural 9th degrees. A return to the D#dim<sup>7</sup> sonority of mm.33 and 34 is achieved in the following two-bar couplet, with Mancini adding to the tension created by the presence of

the “Eb” against the E pedal by increasing the use of this note in the parallel tenth organ line as well as the shifting inversions of the upper strings. (Figure 6)

Figure 6. Main Title Theme, mm.33-42. Manipulation of dissonances adds propulsion to organ solo.

The progression thus far –  $E7b9 - \underline{Am - D\#dim7} - Em - \underline{F\#7 - Bm - F\#dim7}$  – arrives at an  
E
E
E
E
E

E major triad in mm.43-44, the dominant structure positioned to resolve to the final A section. The intervallically wide, chord-tone-oriented ascending eighth-note line of m.44 leading to the restatement of the section A melody is a characteristic linkage phrase used

by Mancini in similar structural situations, in both primary and secondary melodic material.<sup>15</sup> Its implementation at this point in the main title cue's violin melody, supported by ascending quarter notes in the bass and cello parts, serves an additional function – due to the string section's dominance at this point of the orchestration, Mancini could momentarily pull away from the click track tempo which the organ recording adhered to and elicit a mild *ritard* from the orchestra, emphasizing the appearance of the “Directed by Alfred Hitchcock” card. This brief and subtle alteration in tempo also served to bring about a more dramatic *a tempo* restatement of his initial melody. The organ's final two beats of m.44 are inaudible in the recording, as are the ensuing seven measures of the right hand thirds. (Figure 7.)

Figure 7. E major triad resolves to A minor for violin restatement of initial melodic theme. Characteristic ascending triadic line of m.44 used as linkage.

15. Use of the device is prevalent within thematic compositions and arrangements. See “Theme for the Losers” from *Visions of Eight*, “Dream of a Lifetime” from the *Themes from ‘The Godfather’* recording, etc.

The final A section and coda of the main title theme is notable for its symmetry with the cue's first A section, its progressively thinner orchestration, and, on his sketch, the composer's only use of chord symbols within the piece. The principal melody commencing at m.45 is carried by the violins until its point of rest at m.52 on the 5<sup>th</sup> degree of the subdominant chord of the original key of D minor. An imitative restatement of the first measure of the theme is used as a countermelody by the violas and celli at m.46, from there providing support to the mid-range strings with new, middle-ground material.

Figure 8. Main Title Theme mm.45-51. Restatement of 'A' section melody.

The organ's bass pedals and the timpani are not heard from again after m.45, and at m.46, the bass line abandons the intimation of a quarter note pulse three measures earlier than in the previous A sections, instead producing a series of tonally adjacent dotted half notes to the end. The four-note voicings of the winds are replaced initially by vertical thirds, shared with the organ, until m.47 where triadic structures are assigned to the bassoons and horns, the top note doubled within each group. (Figure 8)

The holograph reveals the use of chord symbols at mm.45-52, offering a possible glimpse at Mancini's pre-compositional planning methodology. Ironically, given the tonal and structural ambiguity of most of the score, his objectives in constructing the end of this main title cue included achieving the symmetry brought about by a concluding statement made by the pipe organ, and resolving to the D minor tonality which began the piece, adjusted in such a way as to provide a moment of idyllic reflection on the setting as well as an accompaniment to the Wordsworth-quoting "Sir George". These objectives were to be met within the 24.5 seconds dictated by this part of the title segment. His tracking of the harmonic sequence used to restate the main theme beginning at m.45 and concluding at m.52 clarified the starting point of the progression that would ultimately result in the fitting *tierce de Picardie* that serves as the cue's final sonority.

As the camera implies a further descent to the river's edge and the listening crowd gathered there, he used a trademark device – the descending step-wise bass line – to both complement the frame and anchor his progression from the G minor triad of m.52 to the D major resolution at m.60. The resulting harmonic sequence thus became:

52	53	54	55	56	57	58	59	60	61	62
I	I	I	I	I	I	I	I	II	I	II
<u>Gm</u>	·/·	<u>Dm</u>	·/·	Gm	<u>Dm</u>	<u>Cm</u>	·/·	D	·/·	
B <sup>b</sup>		A		F	E <sup>b</sup>					

At measure 52, a further reduction in density is found in the orchestration, as the french horns which had dominated the wind instrument combination were silenced, and the woodwinds were reduced to three clarinets and three bassoons producing sustained triadic support with the similarly-configured violins and violas. (Figure 9)



Figure 9. Main Title Theme, mm.52-61. Descending bass line resolves to tonic major of recorded version's opening sonority. Elimination of french horns and reduction in density of woodwind and string voicings contributes to formal symmetry of piece.

Although the rhythmically subdued nature of the orchestral parts do not make it readily apparent, the slight discrepancy in tempo between the organ track and the conducted orchestra is most noticeable at this point, since the two parallel-contoured organ lines are the only source of rhythmic generation implied for the remainder of the piece. By measure 56, Mancini had adjusted to the variance and was able to coordinate the string and woodwind entrances with the new tempo. At mm.60-61, the *molto ritard* is dictated by the organ, in a manner appropriate to the timing requirements of the scene, presenting no difficulties to the over-dubbing orchestra since the composer required nothing more from the ensemble than a lengthy *diminuendo* sustain.

The nine-measure organ statement that ends the cue is similar in timbre to the opening statement, as Mancini called in his score for the “High woodwind sound as before”. As well, the ascending linear thirds which begin the melody, the major and

minor tenths which predominate the intervallic separation between the left and right-hand parts, and the occasional 16<sup>th</sup>-note figures which offset each other in opposing lines are features shared between the two formal sections. The closing measures, however, constitute an entirely different melody than that which began the piece, due in part to the lack of intervallic 3rds in favour of wider note spacings, and the implementation of repeating, identical pitches alternating with those that constitute a moving melodic line.

(Figure 10)

Figure 10. Main Title Theme, mm.52-61. Concluding organ statement shares elements of opening statement of piece but differs significantly in melodic features.

In addition to following the pictorial and textual elements of the opening title sequence, Mancini's theme may be considered a microcosmic tableau of the film's narrative structure when the system, discussed in Chapter 1, of modality-based encoding in relation to main title themes is applied. The solo organ introduction written in the tonic minor and placed in the ethereal upper-woodwind register of the instrument corresponds to the appearance of the floating corpse, and the impetus for the story. The

two, minor-modality **A** sections – each governed by an orderly harmonic progression which retains its closeness to the tonic through root movement – follows the decidedly unglamorous, disenchanting characters through their mundane London lives. The more harmonically unpredictable, rhythmically accelerated **B** section signifies the “frenzied” rape-murder sequence, while the return to a modulated ‘**A**’, at this point inclusive of all available orchestral voices, represents Rusk’s maintenance of his produce-wholesaler’s façade, Blaney’s attempts to escape his London-based pursuers, and the legal process which results in his unjust conviction. The coda, maintaining the minor modality of the piece and re-establishing the high sonority organ voice used in the introduction, embarks on a winding melodic descent suggesting the downfall of Robert Rusk in the film’s final moments. Mancini’s concluding cadence follows the design of 13 of the 16 end credit sequences considered in this study, its resolution to major signifying the narrative conclusion of wrongs righted, and order restored.

Given Mancini’s use of the organ which by 1971 had been of paramount importance to the artistic and cultural environment of the city of London since its installation at Royal Albert Hall one hundred years earlier, it may be concluded he felt the instrument’s imposing sound, coupled with an orchestra performing a Western European baroque period-influenced composition, would locate the film in London and celebrate its particular role within the socio-historical system of coding understood by most of the film’s audience. A Ron Goodwin interview conducted by American journalist John Mansell in 2002 confirms this was a compositional goal – despite

Hitchcock's estimation of Mancini having failed – and also reveals more about the director's wishes for the production's music.

(Hitchcock) told me that he wanted a sort of grand open-air piece to open the movie, something that would be written for a documentary about London. Well, I managed to get this right but he did not use the end title music that I wrote.<sup>16</sup>

Features emerging from Goodwin's *Frenzy* theme – the use of an orchestra consisting of a full string, brass, woodwind and percussion section, as opposed to the smaller, string-oriented ensemble used by Mancini, and an opening harmonic progression incorporating key centre shifts of a major or minor third, enhanced by timpani rolls and crashing cymbals – can be traced to his 1966 main title composition entitled “The Trap”, eventually used by the BBC for its annual broadcast of the London Marathon. Unlike the Mancini approach to *Frenzy*, Goodwin set his own title theme in a major key, with a common time signature generating 96 beats per minute. (Figure 11)

The image shows a musical score for the piece "The Trap" by Goodwin. The score is written in 4/4 time and is in a major key. It features six staves: Stg. (Soprano), Tpt. (Trumpet), Fr. Hrn. (French Horn), Tbn. (Tuba), Cym. (Cymbal), and Timpani. The score is marked with a forte (f) dynamic and includes a ritardando (rit.) section starting at 10:00. The score is divided into measures, with time markers at 00:00, 02:50, 05:00, 07:50, 10:00, and 12.5. The Timpani part includes a roll of sixteenth notes, with circled numbers 2, 3, 4, 5, and 6 indicating specific measures.

16. Mansell, 5.

Figure 11. “Frenzy” Main Title theme, Ron Goodwin. Introduction and coda suggest celebration of London location through use of understood musical features: *maestoso* tempo, ascending major third harmonic progression, prominence of brass section, punctuation of percussion.

A notable feature found within the initial four measures of both Mancini’s and Goodwin’s introductory material is the presence of diatonic, interlocking thirds, appearing at the eighth-note level in Mancini’s case, and in quarter notes with that of his colleague. (Figure10). The decision made by both composers to favour this interval at the outset of their main title themes becomes more remarkable given Goodwin’s denial of hearing any of the Mancini score during the time of his engagement by Hitchcock.<sup>17</sup>

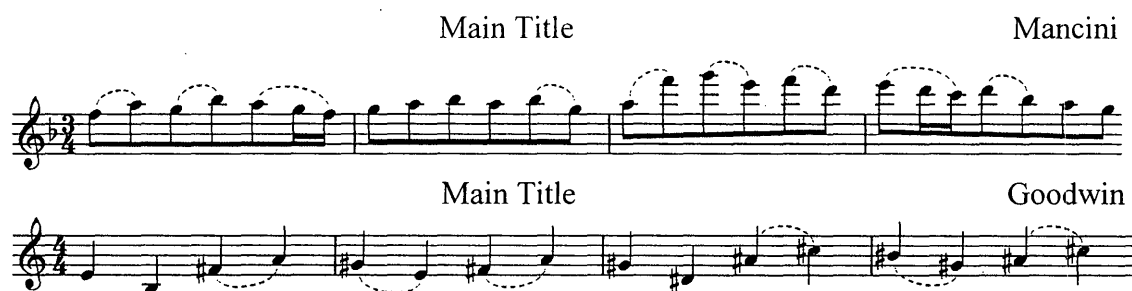


Figure 10. Use of diatonic thirds by both composers within mm.1-4 of theme.

Structurally, Goodwin’s theme consists of a cyclical repetition of a binary form, preceded by an introduction that corresponds to the appearance of the city of London logo. The first **A** section, with its eight-measure melody, accompanies the full realisation of the “Frenzy” title card, followed by a rhythmically and melodically similar, eight-measure **B** section which does not correspond with any significant shift in the graphic title sequence, beginning midway through the third cast card. The composer credit follows, prominently isolated from the general crew listing, but approximately half the

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17. Mansell, 5.

size of that of screenwriter Anthony Shaffer and Hitchcock himself, emphasized through the employment of the full brass section and a *fortissimo* cymbal crash establishing the beginning of another A.<sup>18</sup> The extended aerial journey noted by Mancini with the organ solo inspires a B section restatement by Goodwin scored for strings and harp alone. The “Directed by Alfred Hitchcock” credit is displayed during the final A section, scored for full orchestra, including chimes. (Appendix B)

The directive in Mancini’s timing sheet at 2:15 is “We hear speech”, at which point Goodwin cadenced to a harp and string orchestrated Ab major chord at *pianissimo*, which is electronically reduced from the sound mix as the official’s speech is gradually emphasized. The Mancini recording reveals the use of a sustained final sonority of approximately 17 seconds in length, providing the sound mixing technicians with more than sufficient time to subtly change the focal point of the soundtrack from music to dialogue. It is reasonable to assume Goodwin would have employed the same tactic, regardless of the only six seconds of the resolved Ab major heard in the film’s final mix.

While not specifically employing harmonic/melodic/rhythmic devices reminiscent of Elgar’s “Pomp and Circumstance Military Marches, Op.29”, Goodwin’s use of a major key, a brighter tempo than the Mancini work, and an orchestration that emphasizes accented brass notes, crash cymbals and snare drum rolls sufficiently exploited a widely

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18. Within Hitchcock credit sequences, status was linked to the size of one’s name in relation to the size of the production’s title graphic.

understood system of sonic coding, suggesting a London to be celebrated.<sup>19</sup> Although *Frenzy* does not take place in the England of *Rebecca*, *Suspicion*, *The Paradine Case* or even *The Man Who Knew Too Much*, Goodwin's theme fulfilled Hitchcock's wishes to begin the picture with a nostalgic homage to its locale.

Within Mancini's film composition, the *Frenzy* score stands alone due to its apparent disunity. The prominent voice of the pipe organ from the main title theme never reappears – a significant methodological departure for this composer. No doubt, the technical logistics and expenditure involved in continued use of the instrument would have been substantial, thereby negating the possibility of this distinctive musical sound acting as unifier. Shortly after the project's completion, Mancini alluded to his decisions regarding pitch organisation and thematic construction, but not orchestration, during a panel discussion of contemporary film composers hosted by "Downbeat" magazine.

I just did a picture for Hitchcock called *Frenzy*, and it's a first for me because no two notes, literally, repeat themselves. Every scene is different, nothing is unified. I have a main theme and never use it again. But it worked. Hitchcock sat there like a Buddha through the whole recording session and just shook his head a few times.<sup>20</sup>

#### **M-102 "My Tie is Your Tie"**

The music timing notes for the first underscore cue following the main title theme, M-102, are dated "11/18/71". While an examination of "My Tie is Your Tie" agrees

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19. In playing Goodwin's title theme to *Frenzy* for several colleagues, images of the BBC's broadcast of "Last Night of the Proms" were repeatedly evoked.

20. Siders, Harvey. "The Jazz Composers in Hollywood: A symposium with Benny Carter, Quincy Jones, Henry Mancini, Lalo Schifrin and Pat Williams." *Downbeat* 39, no. 4 (1972), 34.

initially with Mancini's self-appraisal regarding score (dis)unity, his denial of pitch repetition is accurate only within individual phrases.<sup>21</sup> As well, this cue serves to illustrate the typically subtle manner in which he created music to foreshadow, maintain, or react to events and corresponding moods on the screen, rather than in an overt style incorporating instances of Mickey-Mousing.<sup>22</sup>

As M-102 was to commence at the editing cut from the dockside crowd to the full shot of the first of the Neck-Tie Strangler's victims, Mancini's first tactic in reinforcing the coinciding change of mood was through timbre. Beginning with this cue, the ensemble introduced in the *Frenzy* theme was modified for the remainder of the film's score, seeing the removal of the violin section, the reduction of the viola and cello sections to eight members each, and the addition of the piano and two harps listed on the first cue sheet.<sup>23</sup> The six-member bass section remained intact.

"My Tie is Your Tie", performed at a tempo of approximately 63 beats per minute, begins with muted cellos and subtoned bass clarinets and bassoons placed in their lowest registers, with the muted basses doubling the lowest part an octave below.<sup>24</sup> Pitch

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21. The title is inspired by the Hitchcockian theme of "the double", which in this case involves alleged perpetrator and victim, who is wearing a tie similar to the one being donned by Blaney in the scene which dictates the end of the cue.

22. Mancini's use of the technique was habitually reserved for moments of intentionally unsubtle comic effect. His score for *The Great Race* offers a selection of characteristic Mickey-Mousing samples.

23. The score's three diegetic cues involved smaller ensembles culled from the orchestra, augmented on one occasion by two flugelhornists and a guitarist.

24. The subtone effect applied to a reed instrument inhibits the production of upper partials of the harmonic series within the note, resulting in a subdued, dampened sound. A similar effect is produced on a bowed string instrument by placing a mute over the



combinations arising from the activity of two concurrent but independent melodic lines range from the compression of minor seconds to the major 5<sup>th</sup> which concludes in a *decrecendo* at the *pianissimo* of m.5. As these measures correspond to the crowd gradually sharing in the grisly discovery, intercut with shots of the corpse and sporadic, as-yet unfunny dialogue describing it, the quarter note/half note rhythmic activity generated at a tempo of 68 BPM contributes to the solemnity of the scene. (Figure 12)

Figure 12. M-102 “My Tie is Your Tie”, mm. 1-5. Timbre, pitch combinations and sustained rhythmic approach accompany discovery of first victim.

A significant thickening of orchestral texture occurs in m.6, with the reassignment of the wind section from melodic line to a repeating three-event, four-voice pattern, and the introduction of one element of the score’s binding material which, in his interview with Royal S. Brown, Mancini denied implementing – the “trademark” technique of distributing repeated pitches between two instruments capable of producing a decaying sustain. As Hitchcock’s *montage* at this point of the scene consists of shorter editing cuts and a more rapid assemblage, dividing audience attention between the restless crowd, the flustered Lord Mayor and his handlers, the bustling police officers and the floating corpse, Mancini complemented the increased visual activity by providing momentum

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strings behind the instrument’s bridge. In *Sounds and Scores*, Mancini describes the resulting sound as being “haunting and somewhat hollow.” (Mancini, 32)

through the alternation of an E6 at a quarter note level by the two harps. As opposed to the implementation of this technique in the suspense films which preceded the *Frenzy* assignment, however – *Wait Until Dark* and *The Night Visitor* – the composer left both instruments tuned to A-440. (Figure 13)

The bass flutes and french horns joined the bassoons and bass clarinets in voicings of adjacent perfect and augmented fourths, ascending in parallel formation by half and whole tone, respectively, with the length of each three-event phrase varying upon each repetition. In m.8, the muted violas were assigned a monophonic ascending line which, when placed against the wind instrument pattern, provided more of the unpredictable mix of pitches used at the commencement of the cue. Upon completion of this phrase, the density of the orchestration was maintained by adding the pitch B2 to the continuing harp activity. The entire section was underpinned by an E1 in the celli and double basses. (Figure 13)

Figure 13. "My Tie is Your Tie", mm. 6-12. Wind section pattern, alternating harp activity, viola line and sustained lower 'E' thickens lower-register sound,

*contributes additional pitch combinations and increases sensation of movement to complement increasing on-screen activity.*

A discernible slowing of tempo is felt during m.13, and Mancini's change in time signatures – 3/4 in m.14 and 2/4 in mm.15 and 16 – points to the connection established between the cue's pace and the scene's dialogue and sequence of events. The end of the repetitive wind pattern in favour of an arrival on a sustained sonority incorporating not only a contrastingly bright major 3<sup>rd</sup>, 6<sup>th</sup>, 7<sup>th</sup> and augmented 4<sup>th</sup>, but the cue's highest pitch, coincides with the darkly humorous, "...or was it a bit of her liver?" spoken by a Jack the Ripper admirer in the crowd of onlookers. An additional conducted tempo adjustment and *poco crescendo* in m.15 guides the music to a significant point at m.16 and the timing of :50<sup>2/3</sup> seconds, emboldened in the holograph and circled on the cue sheet. Here, the mood is darkened via the contrabasses bowing their lowest C, doubled in octaves with the piano, relegating the top note of the sustained wind voicing to a minor 3<sup>rd</sup>. At this point, Mancini wrote "girl in water" on his score, describing Hitchcock's first close-up of the floating victim. (Figure 13)

The timed arrival of m.17 at :53 seconds is also emphasized in the holograph and cue sheet, as this coincides with an editing cut to a new scene and the first appearance of Richard Blaney. Mancini also delineated the bar with the note "Cut. Blaney in his room." and returned at this point to common time. Removal of the violas, french horns and bass clarinets resulted in a markedly thinner orchestral texture, while the bass flutes and bassoons returned to a rhythmically sedate, atonal pair of independent melodic lines

which combined through the remaining four measures to produce intervals ranging from a minor second to a final perfect fifth (Figure 13). The weight and foreboding atmosphere of the preceding scene was in this way suspended in order to support the first appearance of the film’s main character in a neutral location; however, Blaney is also viewed, knotting a potential murder weapon, via his reflection in a mirror – the Hitchcockian indication of duplicity and menace. Mancini’s lack of key centre and predictable rhythmic pulse, as well as the unresolved final sonority of a perfect 5<sup>th</sup> underpinned by the *pianissimo* ‘C’ a minor 9<sup>th</sup> below leaves the viewer/listener following the progression of the narrative while becoming immersed further in its unsettling tone. As was the composer’s practice, upon completion of the cue he circled its number on the master cue sheet and wrote the date – Nov. 20, 1971 – at the bottom of his sketch.

The image shows a musical score for the cue "My Tie is Your Tie" (mm. 14-20). The score is written for several instruments: Bs. Flt., Bs. Clar., Bsn., Fr. Hrn., Hp. I, Hp. II, Pno., Vla., VC, and C.B. (8vb). The time signature is 4/4. The score includes time markers: :45:5, :50:66 'Girl in water', :53:0 'Cut Blaney in his room!', :57:0, :1:01, :1:05, and 1:09:33 'He leaves room!'. The score features a *poco cresc.* marking and a *(8vb)* marking. The bottom of the score shows measure numbers 14 through 20.

Figure 13. “My Tie is Your Tie”, mm. 14-20. Transition from opening scene to introduction of Richard Blaney.

As released, the film is void of any music during this scene. Although it is not known if Goodwin composed an alternative “My Tie is Your Tie” cue, his work resumes at approximately seven minutes into the narrative – the point at which Mancini’s cue sheet instructs, “Reel II - No Music”.

In the Goodwin score, a close-up of the poster, “Another Necktie Strangling” is accompanied by the brass section’s *sforzando*, bass drum-enhanced E7/D chord.<sup>25</sup> The gesture resolves to a triadic fanfare-like melody of four bars played by the upper woodwinds in C# major, at a tempo of 100BPM. Composed to accompany Hitchcock’s aerial tracking shot of the bustling Covent Garden market, this motif was restated in Bb major by the trumpets. Goodwin then reintroduced his “Main Title” theme, transposing slightly modified fragments of its principal melody through the descending minor 3<sup>rd</sup> key centres of D, B, and G# major. The piece ends, resolved to F major, with the first appearance of the Robert Rusk character. Given Mancini’s fondness and aptitude for scoring landscape/vista scenes, Hitchcock’s decision to leave his first composer silent during this segment is a remarkable one.

In a 31-second cue accompanying Blaney’s grape-stomping show of temper at 14:44 of the film, the second Goodwin composition heard in a sequence left unscored by Mancini introduces his primary underscore theme.<sup>26</sup> The remainder of the English composer’s score relies on this piece for much of its content, generating two versions in

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25. Goodwin was less averse to Mickey-Mousing in non-comedic situations than his American colleague.

26. Given that Goodwin’s cue titles are unknown, this is referred to as “The Suspense Theme”. Further denotations specify “Version A”, “Version B”, or “Waltz”.

compound time, a “waltz” setting and various four-note melodic cells based on the first four pitches of its memorable, cyclical melody. Immediately evident within the first version of the piece heard in the film is an active, measurable rhythmic pulse, set to a tempo more rapid than any found in the Mancini underscore, four-measure melodic phrases, and a harmonic progression of ascending minor thirds. (Figure 14)

Figure 14. Ron Goodwin “Suspense Theme” (Version A)

Mancini’s assignment resumed with M-301, a diegetic piece entitled “**Posh for Two**”. Designed in a “light classical” vein appropriate to an exclusive London business-women’s social club, the scorist wrote a complete composition for piano, violin and cello which may be classified as rondo form with an interlude. Each formal section is eight measures long, with the exception of a nine-measure construct preceding the recapitulation. As opposed to the 37 separate timings and event descriptions included in

the notes for M-102, for this segment, Mancini was given just three instructions, on a timing sheet dated “11/19/71”.

- 0:00 1. SOURCE Music starts as we CUT to INT of Brenda’s club where she and Blaney are having dinner.
- 2:48 2. END Source as we CUT to cab riding toward camera.

NOTE: Please make at least 3:00 long.

The composer recorded three minutes, ten seconds of music, ending the take just before the commencement of a second *Da Capo*. Regardless of the directive regarding length, his sketch note “We need 2:48” indicates he was confident in the finality of the picture’s editing to this point. Another note to his orchestrator Hughes – “Gary: This is the score. Please pass it on to the copyist.” – attests to the finality of his composition and arrangement regardless of its “sketch” format.

Despite the distinction between nondiegetic and diegetic music within *Frenzy* – as opposed to the intentional seepage of source music into the narrative fabric of Hitchcock’s *The Paradine Case*, *Suspicion*, *Stage Fright* and, most clearly, *Rear Window* – there are performance characteristics and moments of synchronicity with the picture in the first diegetic cue composed by Mancini and Goodwin that suggest it was recorded while viewing the scene, linking it to the narrative in a way that post-production dubbing of a pre-recorded cue during this era could not. Significantly,

Goodwin's piece shares characteristics with the Mancini work, raising questions as to his claim of not having heard his predecessor's score.

A summary analysis of the Mancini composition yields the following data:

Key	Meter	Form	Primary Melodic Contour	Features
G	3/4	ABAC(DEF)ABAC	AM <sup>↓</sup> CM <sup>↑</sup> BM <sup>↑</sup> CL <sup>↓</sup> CM <sup>↑</sup> CL <sup>↓</sup> DM <sup>↑</sup> CM <sup>↑</sup> EM <sup>↑</sup> CM <sup>↑</sup> FM <sup>↑</sup> CM <sup>↑</sup>	Violin, Cello, Piano. Descending parallel dim chords - 'E' section.

In fulfilling its function as background music woven into the narrative, the Goodwin cue resists more than a cursory analysis due to its low volume, at times being completely obscured by the actors' voices. It is possible to identify a key of C# major,<sup>27</sup> a 3/4 time signature, a repeating binary form constructed from eight-measure phrases, and an ensemble consisting of violin, cello, and piano.

A click track was not used in the recording of either trio. Whether through conducting or ensemble cohesiveness, coordinated flexibility within both tempos – 116 BPM for the Mancini and 110 BPM with Goodwin's piece – is clearly discernable. One of these moments is stylistically marked in the former score, as the *Pui animato* of m.33 is preceded by a brief, conducted pause; Blaney has just completed reciting a litany of his business failures, and as the camera cuts to the close-up reaction shot of his ex-wife Brenda and the beginning of her encouraging "Life can be very unfair..." speech, the more rhythmically active, quarter-note-accompanied mm.33-41 commences, in the relative key of E minor. (Figure 15)

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27. The cue begins harmonically on vi minor in relation to the home key.



Figure 15. “Posh for Two”, mm.31-36. Change of tonality and momentum within source cue accompanies camera cut to Brenda Blaney and her encouraging speech.

The same sequence of events corresponds with Goodwin restating his A section in the solo piano during Blaney’s tirade, but in this case, the composer waited until Brenda’s recollection of her ex-husband’s military citation before reintroducing the violin and cello, subtly shading the segment with sentimentality.

Mancini’s extension of a *Da Capo* beyond the *fine* of m.32 conveniently corresponds to the final editing cut within the scene. An unwritten but performed *ritard* on the resolution to the tonic major key of mm.31-32 comes at the visual transition point of Brenda and Richard passing through the archway to the club’s cloakroom. They have changed locations, and more significantly, Blaney’s tension has been temporarily diffused.

Goodwin would be heard from twice more before the scene corresponding to Mancini’s next cue. At 24:10, Blaney’s request to join Brenda in her flat is accompanied by a restatement of the “Suspense Theme”, as the narrative thus far irrevocably links him to the Neck Tie Strangler. A manipulation of the theme’s opening melodic cell, voiced in

a vertical structure favouring tri-tones, commences 81 seconds later as he discovers the money she has left in his pocket, followed by a solo clarinet phrase containing two tri-tones segueing to the change of scene in Brenda’s office, which ends in a tri-tone-based physical isomorphism meant to enhance “Mr. Robinson’s” entrance. (Figure 16)

The image shows a musical score for three instruments: Violin/Viola (Vln/Vla), Clarinet 3 (Clar. 3), and Vibraphone. The Vln/Vla part is marked 'Conducted' and features a series of tri-tones. The Clar. 3 part has a triplet of notes marked '3'. The Vibraphone part has a triplet of notes marked '3' and a string pizzicato part marked '4 sfz Strings-Pizz.' and 'ppp'.

Figure 16. Goodwin’s variation of Suspense Theme cell accompanies discovery of money, clarinet figure incorporating two tri-tones provides segue to next scene, string accent of m. 4 heralds appearance of “Mr. Robinson”.

M-302/400, “**My Kind of Woman**”<sup>28</sup> is the Mancini cue following “Posh for Two”, but as opposed to the diegetic piece, this composition functions as pure underscore to the dialogue between Rusk and Brenda, contributing to the steadily increasing tension of the scene, and culminating at the commencement of the assault. Examination of the composer’s sketch in combination with the piece’s recording provides insight into the duties of an orchestrator and the way in which last minute modifications to the music can be made.

28. This phrase from the script is as quoted on Mancini’s timing sheet, and is invoked by Rusk as a precursor – and signal for the audience – to his attack on both Brenda and Babs. On both occasions, Barry Foster’s reading is, “You’re my type of woman.”

As opposed to the role assigned the two harps in “My Tie is Your Tie”, Harp II was kept tacit for the note-to-note response to the phrase constructed for Harp I that opens the piece. The “echo” was instead given to the piano, with the sustain pedal engaged throughout. As well, unlike M-102’s monophonic note-imitation motif, the construct of the device as used in M-302/400 was based on six autonomous pitches, the order of which was modified upon each repetition. Mancini’s claim within the *Downbeat* film composers’ forum of avoiding repeated notes can be better understood within the context of this cue.

The notation of the harp/piano parts on the sketch is rhythmically incorrect. In 6/4 time, Mancini wrote six consecutive quarter notes in the piano part, and, visually offset in the harp line, the same six notes with a quarter rest above or below each pitch. (Figure 16) The recording reveals that the composer intended an eighth-note rhythmic displacement, with the harp playing the downbeat-oriented line. Erased notation reveals an independent sustained line for Harp II beginning in m.2. (Figure 16) This part instead commences in m.8, recorded as notated, by the bass flute.

#### **M-302/400 as Notated in Short Score**

After  
"I Like You."

Harp II

Harp I

Piano

① pp Ped Throughout..... ② ③ ④

### M-302/400 as Recorded

After  
"I Like You."

Piano

Harp I

② ③ ④

Figure 16. "My Kind of Woman" mm. 1-4. Recording reveals corrections made to rhythmic notation of six-pitch cells from sketch to full score, as well as elimination of harp II part and exchange of primary and 'echo' lines between piano and harp.

Each of the nine, six-pitch linear structures is part of a two-phrase, four-measure construct meant to mimic the conversation between two characters linked in a predator/prey relationship. Mancini's cue begins at the slow upward shift of Brenda's gaze toward Rusk, leaning over her. The camera's angle has situated them on different horizontal planes, the solo harp is echoed – shadowed – by the heavier piano sound, and Rusk's dominance is both visual and sonic.

Every cell begins on E4, and the combination of the first two pitches within every coupling of cells is identical; Rusk speaks, and elicits a verbal or physical reaction from Brenda. (Figure 17.)

The final pitch of every fourth bar is one half tone higher than that of every second bar, and the general linear contour formed by pitches three, four, five and six of each cell is opposite to that of its coupling within the four-bar phrase; Brenda's responses are meant to oppose Rusk. (Figure 17.) The ninth cell, which concludes at m.18, has no pairing; once Rusk's attack begins its physical phase, Brenda's replies are no longer of any consequence to his agenda.

Figure 17. "My Kind of Woman", mm.1-20. Atonal, internally varied, contrastingly contoured cellular pairings mimic conversation between attacker and victim in non-invasive timbral region.

Mancini's first pencilled check mark in this cue's timing notes appears at :51.66-seconds, item number 35, "as Rusk pushes down the telephone bar." At a tempo of 50BPM, the composer responded at this point with a *pianissimo*, sustained, ascending,

four-adjacent-note woodwind motif midway through m.8, assigning it to four bass flutes and two bassoons pitched in their lower registers.<sup>29</sup> (Figure 18)

As with the three-event, ascending woodwind cell of “My Tie is Your Tie”, the length of this complete figure varies upon each of its five repetitions, and there is no duplication in the ordering of the half and dotted half notes which make up its rhythmic composition. Since it also shares three of its four register-equivalent pitches with the harp/piano motif, a random series of intervals no wider than a perfect fifth arise through the following eight measures. (Figure 18.) Foster’s sadistically playful malevolence, corresponding to Leigh-Hunt’s conveyance of increasing repulsion, is shaded by Mancini in such a way as to leave no doubt in the viewer’s mind that the situation will escalate.

At 1:11:66 of the scene, Rusk discovers Brenda’s half-eaten “English” apple and begins to consume it himself.<sup>30</sup> In the score’s corresponding m.11, Mancini introduced his second woodwind motif, beginning a major 2<sup>nd</sup> lower than the initial pitch of the bass flute/bassoon cell, and assigned it to the four bass clarinets and two remaining bassoons. Descending in adjacent pitches from C3, the half note/dotted half note distribution within this line also varied upon each exposition; but unlike the identical pitch sets of the

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29. The directive “Stagger breath” was attached to the flute line, as it would be to the bass clarinet part written for all four members of the section in m.11. The long notes, topped by phrase markings extending over four measures, would be difficult to maintain at such a tempo and dynamic. The bassoonists were not afforded the same consideration, since they were split into two groups, and stagger breathing between two players may not have been as subtle.

30. A fascinating discussion of Hitchcock’s use of food in this film can be found in Donald Spoto’s *The Art of Alfred Hitchcock: Fifty Years of His Motion Pictures*, 434-45.

piano and bass flute phrases, this motif was expanded by one full tone upon each iteration, resulting in a six-note phrase concluding in m.18. (Figure 18)

The musical score for "My Kind of Woman" mm. 8-17 is presented in two systems. The first system (measures 8-12) includes parts for 4 Bass Flutes, 4 Bass Clarinets, 2 Bassoons, Piano, and Harp. The woodwind parts feature a repeating six-note motif that expands by one full tone in each iteration. The piano accompaniment provides a rhythmic and harmonic foundation. The harp part features a similar six-note motif. The second system (measures 13-17) continues the woodwind and harp parts, with the woodwind parts marked with "pp" and "Up Against Wall".

Figure 18. "My Kind of Woman" mm.8-17. Use of two repeating cells in expanding, low-register woodwind section shades and provides impetus for increasing sense of danger in scene.

The repeated C3 in the bass clarinet/bassoon line of mm.16-17 is the first indication of Mancini abandoning the pitch patterns he had established in favour of implementing new material upon the score's arrival at m.18. His note "up against wall" indicates that this point within the scene merited significant musical comment. The introduction at m.18 of muted double basses and cellos on, respectively, a D1 and D2, exploits the

social/cultural linkage of impending doom with low bowed bass notes. (Figure 19).

Corresponding to 1:59 in the sequence, m.18 also sees the cessation of the harp/piano line and the replacement of the bass clarinets and bassoons with *pianissimo* french horns, partnered with the bass flutes and assigned a new collection of pitches. After being suspended in favour of a physical struggle, dialogue, at this point markedly disparate, has resumed, and Mancini chose to weight his underscore with a more present combination of lower winds.

The meanderingly ascending bass/cello and bass flute/french horn line provides sonic padding through which a separate, ascending viola part sounds – unmuted, so as to achieve timbral prominence within the orchestral spectrum.<sup>31</sup> The wind and bass lines are independent of each other in that they are always spaced a minimum of a minor ninth apart, and although rhythmically consisting of three to six-beat metrical values, the distribution of dotted half and dotted whole notes alternates from bar-to-bar in opposition within the pairing of the two lines. (Figure 19.) Both parts progress through the ensuing six measures to arrive, a tri-tone higher from where they began, at m.24. The gradually ascending nature of all three lines not only supports and intensifies the increasingly suspenseful tone of the scene, but adds to the disturbing quality of the sequence, in no small part due to rhythmically and linearly unpredictable pitch combinations, and the resonance of the register in which they are placed. All three parts

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31. In an example of the cohesion of the larger structure and purposefulness of the composer's note choices, at some point in every measure of this seven bar segment, the viola and bass/cello parts combine to generate both a vertical major and minor 7<sup>th</sup>. The two exceptions, mm.20 and 22, are the only bars which produce a major 9<sup>th</sup>.



culminate in a familiar structure incorporating both a major 7<sup>th</sup> and minor 3<sup>rd</sup> at m.24, over which Mancini wrote the visual cue, “She faints”.

The musical score for "My Kind of Woman" mm. 18-24 is presented in two systems. The first system (mm. 18-20) features a low-register, sustained texture with instruments including Bass Flute, Horns, Harp, Piano, Viola, and Violoncello/Double Bass (8vb). The second system (mm. 21-24) shows a more active and suspenseful arrangement, with the Bass Flute and Horns playing ascending lines and the Viola and Violoncello/Double Bass providing harmonic support. The score includes performance directions such as "Let Ring" and "Mutes", and dynamic markings like "pp".

Figure 19. “My Kind of Woman” mm.18-24. Increasing on-screen suspense inspires musical shading incorporating ascending lines, unpredictable pitch combinations and rhythmic motion, and low-register placement of sustaining instruments.

The coordination of musical elements with the on-screen sequence of events that constitutes the final 20 seconds of this scene could only have been achieved through conducting, in the absence of a click track. An abrupt change of orchestral colour introduced by the bass clarinets and bassoons initially voiced in a four note sonority of vertical perfect and augmented fourths shades but does not overwhelm

Rusk's whisper. (Figure 20A.) The sparseness and clarity of the instrumental sound, incorporating the harshness of the bass clarinet's upper register, comes with the extreme close-up of his face.<sup>32</sup> The four structures which follow expand vertically, largely through the gradual ascent of the top two voices, to arrive on beat five of m.26 at a sonority spanning over two octaves. (Figure 20A.) A pencilled checkmark at 3:02 of the timing notes is duplicated at the corresponding point of the score, m.27. The pitch collection beginning on the fifth beat of m.26, intended to be held until the downbeat of m.28 where it would be sonically reinforced by the piano with an extreme low-register assemblage of E-Bb-E, accompanied the following timing notes:

3:02	126.	He lets out a yell as he falls back against the wall.
3:03-2/3	127.	Brenda starts to get up from the chair.
3:04-1/3	128.	He reaches out to grab her.
3:04-2/3	129.	Cut to Brenda's legs as:
3:05	130.	He grabs one leg.
3:05-1/3	131.	Cut to longer shot as she starts to fall.
3:06	132.	She hits the floor.
		MUSIC ENDS

That Mancini recorded a modified version of this section of the score suggests that changes in orchestration and cue length were made during the rehearsal/recording session. He conducted the segment in such a way as to consider the ticked 3:02 timing mark as the downbeat of measure 27, regardless of metrical pulse. Here, he thickened the

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32. The first bass clarinet can be heard struggling to maintain the assigned notes, pitched in the notoriously spiteful upper register of the instrument.

texture of the original orchestration by adding the french horns to the wind group, and brought about his trademark rapid crescendo and abrupt *fine* after approximately two beats of m.27. (Figure 20B.) His music ended a fraction of a second before Brenda’s fall and the sound it produced, in keeping with the common film music technique of conveying intensity by ending music immediately before a scene’s climactic moment.

**My Kind of Woman (A)**

**My Kind of Woman (B)**

Figure 20. Version ‘A’, mm.25-28 as scored. Version ‘B’ mm.25-27 as recorded.

Upon completion of this sequence, Mancini circled its reference number on his master cue sheet and wrote the date “Nov. 21, 1971” at the bottom of his short score. Hitchcock’s final edit of the picture used no music in this scene.

In the case of both composers, and as with other graphically disturbing scenes within Hitchcock’s post-*Psycho* productions, the director ordered the subsequent

rape/murder sequence which is the centrepiece of the larger Rusk triptych unscored, opting instead to use the noise of the drama as his soundscape – Rusk’s breathing, Brenda’s whimpers, the tearing of her dress, his climactic, “Lovely...Lovely” combined with Brenda’s whispered recitation of Psalm 91, her scream as she realises his murderous intent, and the gurgled sounds of her strangling. Both Mancini and Goodwin were called into action upon the conclusion of this scene, in the cue which the former called, **“Son of My Kind of Woman”**.<sup>33</sup>

The structure of his composition follows the tripartite design of the third section of the Rusk sequence, demarcated by the composer through shifts in the colour and density of his orchestration. The first segment’s extreme close-up of the dead Brenda pounces on the viewer with a gong-reinforced, lowest register six-note piano sonority shaped into an accented sustain. Consisting of two, three-pitch retrograde clusters, the structure includes every interval traditionally employed within film music’s darker moments, incorporating two simultaneous half-tones, four tri-tones, and two minor ninth degrees. (Figure 21.) The viola and cello ascending quintuplet which follows shares the starting pitch of, and is constructed from all but one of the six pitches found in the repeating harp/piano cell of “My Kind of Woman”. The figure ends in m.2 on a Bb4 which briefly anticipates a four-note cluster introduced by the winds, adding another minor 2<sup>nd</sup> and augmented 4th to the sound. The use of the straight mute in the french horns masked the instrument’s lower

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33. The title Mancini assigned to M-401 emerges from the practice of naming additional cues used within an on-going scene, “Son of (insert preceding title)”.

frequencies, negating its rich, sonorous tone, and resulting in a narrow, potentially piercing quality similar to that of a harmon-muted trumpet.<sup>34</sup>

Upon repetition of the quintuplet and its resolution to Ab in m.4, the wind and piano sonorities faded and the gradual, chromatic ascent of the bass line coincided with the camera's abandonment of the extreme close-up of Brenda. (Figure 21)

The musical score for measures 1-5 of "Son of My Kind of Woman" is presented. It features a quintuplet in measures 1-5, with dynamics ranging from *mf* to *f*. The bass line shows a chromatic ascent. The score includes parts for Clarinet, Bassoon, French Horn (straight mutes), Viola, Violoncello, Piano (Right Hand and Left Hand), Double Bass, and Large Gong. The tempo is marked as quarter note = 50. The time signature is 4/4. The score shows a quintuplet in measures 1-5, with dynamics ranging from *mf* to *f*. The bass line features a chromatic ascent. The Large Gong part has a "let ring" instruction.

Figure 21. "Son of My Kind of Woman", mm.1-5. Trademark ascending quintuplet and bass line, multiple half-tones, tri-tones and minor 9ths impart menace; shared use of pitches with previous cue provides thematic link.

The cut to a long two-shot of Rusk and the dead Brenda shifts viewer attention from victim to villain in a temporary suspense-diffusing denouement to the rape/murder sequence.<sup>35</sup> Mancini introduced the first in a series of monophonic lines which defy key centre or metrical measurement, but are constructed with a consideration toward contour and symmetry. Mm.6-11 consist of two phrases of similar length and breadth, the first

34. By exploiting the pitch and dynamic range of the french horn as well as the option to mute, the composer was able to eliminate the need for additional brass instruments in his orchestration, with the exception of the diegetic cue "Tijuana on Thames".

35. A two-shot encompasses two characters in one frame.

note grouping ascending before arcing its way to a descending major 3rd intervallic conclusion, answered by a second phrase descending at its outset and concluding with an upward half-step gesture. Against a five-measure sustained backdrop of vibrato-less violas, celli and double basses spaced in two perfect 5ths a half-tone apart, the composer wrote his first conversational line for a solo, un-muted french horn. In *Sounds and Scores*, he described the character of this instrument in the context of an isolated role as having “a naturally cool sound”,<sup>36</sup> and used it to great effect in the opening and concluding statements of his *Days of Wine and Roses* score. In shading the second segment of the post-murder sequence in this way – accompanying Rusk as he resumes eating Brenda’s apple, rifles through her briefcase, and pockets the money found there, oblivious to the sprawled corpse symbolically watching him – Mancini invoked the responsorial harp and piano phrases of the previous cue, but through textural and timbral adjustment, conveyed both the permanence of her absence from the dialogue, and Rusk’s isolation in an existence rooted in depravity. (Figure 22)

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36. Mancini, 1973, 105. One of his rare, non-programmatic compositions is a feature for solo french horn entitled “Lonesome”, recorded on the *Uniquely Mancini* album of 1961.

Figure 22. “Son of My Kind of Woman”, mm.6-11. French horn solo consisting of two linearly opposed phrases invokes conversation of previous scene, while instrument’s sound evokes loneliness, mourning in Mancini system of timbral encoding.

Mm.11-16 constitute a new musical gesture coinciding with an important visual plot device – Rusk using his tie pin as a toothpick.<sup>37</sup> At m.11, a subtle change of sonority and orchestral colour is brought about with the removal of the basses and an upward harmonic shift of a minor 3rd in the sustained, supporting viola and cello sonorities. Here as well, a new solo line is taken up by a bassoon, beginning on the french horn’s concluding C4, and using every pitch but three – F#/Gb, G#/Ab, and A<sup>b</sup>. A repetitive bass clarinet counter melody, limited to the same notes, is active during resting points in the bassoon line and, in m.16, incorporates pitches which make for a smoother transition to the cue’s third segment and its transposition of a major 5<sup>th</sup> above the string background of mm.6-10.<sup>38</sup> (Figure 23)

37. Hitchcock (or Foster) resurrected this grotesque personal habit from the London-based *The Paradine Case* and Charles Lawton’s repulsive Judge Horsfield, who kept a small metal prod in his vest pocket for this very purpose.

38. The three, sixteenth-to-dotted-eighth-note rhythmic figures written for the solo bass clarinet were performed with a triplet eighth-note interpretation.

Figure 23. “Son of My Kind of Woman” mm.11-17. Orchestration adjustment and construction of new melodic statement correspond to Rusk’s activity as it applies to plot development. Bass clarinet note choices aid in transition to new pitch area of m.17.

The cue’s third and final segment begins at m.17 with a new viola/cello assemblage incorporating one of the three pitches excluded from mm.11-16, the F#. The reappearance of the two harps in the multiple-pitch echo roles introduced in “My Kind of Woman” occurs in the following bar, with a half-tone separation bringing about the missing A<sup>b</sup> and Ab. (Figure 24.) Mancini’s check mark at timing 1:19, point number 28 in his notes – “CUT to ext. of the Blaney agency.” – was not answered at the corresponding point of his score, halfway through m.15. Instead, he waited to adapt his music until script point number 30 – “He (Rusk) walks past camera.” – allowing the image of the retreating villain to bring about the resting point of his bassoon and clarinet melodies, and the beginning of a three-measure, descending contoured harp duo. (Figure 24)

The next point emphasized in the timing notes is #33, measured at 1:38<sup>2/3</sup>, “Pan comp(lete) as we see Blaney walking toward camera.” A corresponding check mark at



timing 1:41, in addition to the note “Blaney” was added to the score at m.21, where, for the first time in the cue, Mancini implied continual motion at a metrical pulse of 50BPM by resuming the alternating single-pitch harp device used in “My Tie is Your Tie”. Pitched on an E as before, the two parts were measured in such a way as to sonically convey an eighth-note grid, although actual notation involved eighth, quarter and dotted quarter notes in a repeating, two measure pattern.<sup>39</sup> Above this figure the composer constructed a series of two-part vertical sonorities for the bassoons and bass flutes limited primarily to the bass clef. (Figure 24)

The image shows a musical score for five instruments: Bass Flute/Bassoon (B. Fl. Bssn.), Harp I (Hp.I), Harp II (Hp.II), Viola (Vla.), and Violoncello/Double Bass (Vc. Db. (8vb)). The score covers measures 18 to 24. Above the staves, time signatures are marked at 1:29, 1:33, 1:37, 1:41, 1:45, 1:49, and 1:53. The Bass Flute/Bassoon staff has a 'Blaney' annotation above measure 21. The Harp I and Harp II staves have 'Let Ring' annotations above measure 18. The Viola and Violoncello/Double Bass staves have a descending line of notes from measure 18 to 21, with a 'p' dynamic marking. The Harp I and Harp II staves have a repeating eighth-note pattern starting at measure 21. The Bass Flute/Bassoon staff has a repeating eighth-note pattern starting at measure 21. The Viola and Violoncello/Double Bass staves have a repeating eighth-note pattern starting at measure 21.

Figure 24. “Son of My Kind of Woman” mm.18-24. Descending echoing harp line marks exit of Rusk. Monophonic harp pattern, woodwind figures accompany entrance of Blaney.

The material was modified at m.29 for the appearance of Monica, walking toward the camera. The harp figure was transposed by a perfect fourth to A3, maintaining its

39. An aural transcription of the harp parts would result in two offset rows of eighth-notes rhythmically identical to the harp parts of “My Kind of Woman”. Perhaps Mancini felt that, due to the same pitch being played, varying the duration of the alternating notes would generate a more fluid performance.

rhythmic pattern, and the two-voice woodwind figures were expanded to four-voice sonorities, extending into the treble clef, with the two upper pitches of each grouping played by alto flute, doubled by Bb clarinet. The four measures which follow constitute a bipartite responsorial phrase, consisting of parallel vertical structures which, in tonal terminology, may be referred to as major 7<sup>th</sup> chords voiced from the 7<sup>th</sup> degree, utilising the unsettling minor 9<sup>th</sup> interval that outlines the larger structure. The first sub-phrase ends in an ascent, while its response concludes with a descending gesture. (Figure 25)

The musical score for Figure 25 is a page from a score for the play "Son of My Kind of Woman". It features a woodwind section and harp/piano accompaniment. The woodwind parts include Alto Flute (A. Fl.), Bass Flute (B. Fl.), Clarinet (Cl.), Bass Clarinet (B. Cl.), and Bassoon (Bsn.). The harp parts are labeled Hp.I and Hp.II, and the piano part is labeled Pno. The score is divided into measures with time markers: 2:09, 2:13, 2:17, 2:21, 2:25, and 2:29. The woodwind parts play a complex, multi-voiced chordal texture, while the harp and piano provide a rhythmic and harmonic accompaniment. The woodwind parts are written in a higher register than typical, with some notes extending into the treble clef. The harp parts feature a prominent perfect 4th interval.

Figure 25. "Son of My Kind of Woman" mm.29-34. Woodwind voicings expanded and shifted to higher register, harp line raised perfect 4<sup>th</sup>, noting entrance of Monica.

The devices employed by Mancini in this section of the cue serve as an enhancement of, or neutral commentary on, the visual image rather than the conveyance of character attitude or point of view. The motion of the harp parts subtly supports the physical motion of Rusk, Blaney and Monica as they enter or exit the scene. It also

conveys the minute-by-minute passage of time, coinciding with the build-up of suspense before the final climactic moment of Hitchcock's prelude-attack-aftermath *montage* – Monica's shriek as she discovers Brenda's body. The woodwind parts associated with Monica are paired with those heard during the Blaney sequence, as the characters are connected in a suspect-witness relationship. In a time-honoured film music tradition of associating lower pitches with male characters and higher pitches with female characters, however, the "Monica" winds extend to a minor 6<sup>th</sup> above those accompanying Blaney. (Figure 25)

Although "Son of My Kind of Woman" was only the fifth cue of the 14 Mancini would write for the film, it was the last to be deemed "finished" via its circled number on the master sheet, and the last upon which he would record its completion date, November 22, 1971.

Goodwin's composition for this segment follows the timing notes given Mancini, but achieves unity in a traditional way – through principal melodic material – and marks the same significant moments in a more overt manner. His brass-centric, timpani-reinforced orchestral *tutti* synchronised with the extreme close-up of Brenda's face is formed from a 2<sup>nd</sup> inversion D minor triad underpinned by an Ab, making full use of the tensions arising from the minor 2<sup>nd</sup>, 9<sup>th</sup>, and augmented 4<sup>th</sup> intervals distributed throughout the applied voicing. (Figure 26.) Established immediately upon the *tutti* decrescendo was a metrical setting of 3/4 time and tempo of 90BPM, conveyed through

the use of a repeating, three note figure constructed from the D diminished triad also implied in the opening sonority, assigned to the upper strings.

Figure 26. Ron Goodwin, “Son of My Kind of Woman”, first measure. Accented sonority accompanies viscerally shocking close-up of dead Brenda.

As Rusk turned his attentions to Brenda’s apple, Goodwin modulated to Bb minor and introduced an *obligato* of repeating eighth notes forming the minor third of Bb to Db, played by the harp. This rhythmic figure, shifting through ascending minor 3<sup>rd</sup> key centres during the course of the cue, became the composition’s adhesive material, used in isolation during the movements of Blaney and Monica – where Mancini had employed his two harps – and as accompaniment to the waltz-like setting of the “Suspense Theme” which commenced upon Rusk’s pilferage of Brenda’s briefcase.

(Figure 27)

Figure 27. Ron Goodwin, “Son of My Kind of Woman”. Harp obligato and “Suspense Theme Waltz” used during Rusk’s post-murder denouement.

Goodwin noted the appearances of Blaney and Monica outside the marriage agency with brief, accented augmented ninth chords performed by the full string section, during which the activity of the harp *obligato* was suspended. The same type of musical exclamation mark accompanied each of the three abrupt editing cuts made during the final 18.5 seconds of the scene, before coming to rest, after a rapid crescendo and decrescendo, on an unresolved, tri-tone and minor ninth-incorporating Eb/A sonority.

After approximately ten minutes of unscored film, both composers were assigned the segment in which Blaney, using the alias “Oscar Wilde”, escapes from the Coburg Hotel and the pursuing police. The timing notes of Cue 501/600, entitled “**Exit Oscar Wilde**” by Mancini, remained consistent for both versions, commencing on the close-up to a newspaper headline reporting the murder of Brenda Blaney, and ending with a long-shot of Richard and Babs sitting on a park bench. Although Mancini and Goodwin began their compositions at the assigned starting point – with Goodwin beginning during the camera’s pan in to the newspaper and Mancini waiting until the shot stilled – both

writers ended their cues 15 seconds before originally instructed, ostensibly in accordance with a modification made, or agreed to, by the director.

As with cue 302/400, the “Exit Oscar Wilde” music was designed to support the dialogue which dominates the first half of the scene, then enhance the physical action that concludes it. Mancini established linkages with his previous compositions through orchestration, using the same combination of low woodwinds, french horns, low strings, and two harps as “Son of My Kind of Woman”, and adding to it a unison combination of piano and vibraphone. The 46-measure cue shares the same registral domain as previous material, progressing through a gradual ascent arising from the compression of E3 to A4, to the concluding expansion of E1 to A5, in keeping with the development of suspense within the scene. As with his previous underscore cues, metrical measurement is impossible to determine without viewing the score, but unlike numbers 302/400 and 401, “Exit Oscar Wilde” unfolds at the more rapid tempo of 80 BPM.

Just as “My Tie is Your Tie” began with an accented E1 whole note played by the piano, the same device – not included in the sketch but clear in the recording – reinforces the beginning of the *portamento* string figure which opens 501/600. Whether in the vertical structures written for the bassoons, straight-muted horns and strings, or in the echoing lines of the harps, the pitches E, F#, G and A used in the first four measures of “Exit Oscar Wilde” are identical to the vertically-aligned E, F#, G and A assigned the clarinets, bassoons, and muted french horns at their entrance in m.2 to “Son of My Kind of Woman”.

The textural thickening and expansion of the piece begins with a four-pitch horn/bassoon entrance in m.4, as the hotel porter draws his comic foil Gladys' attention to his own copy of the newspaper. The six sonorities distributed through the ensuing 22 measures ascend, with minimal internal motion, through something of a harmonic progression which may be labelled as follows:

$$\begin{array}{cccccc} \frac{\text{m.5-8:}}{\text{Edim}^{\text{add}2}} & \frac{\text{m.9-12}}{\text{Em}^{\text{add}2}} & \frac{\text{m.13-16}}{\text{Fdim}^{\text{add}2}} & \frac{\text{m.17-20}}{\text{Gdim}^{\text{add}2}} & \frac{\text{m.21-24}}{\text{Gm}^{\text{add}2}} & \frac{\text{m.25-27}}{\text{Am}^{\text{add}2}} \end{array}$$

Harp I expresses the individual pitches within each structure via four consecutive eighth notes, beginning each time at a different point in the bar, while Harp II reinforces the first and third eighth note in each pattern by duplicating the pitches in concurrent, two-note groupings.<sup>40</sup> (Figure 28)

At m.9, commencing with the porter's newspaper description of the murder suspect, Mancini began a sustained, metrically and tonally unpredictable melodic statement shared by the piano and vibraphone – with the instruction “Both peddle down throughout”. (sic) Continuing to the end of m.27, the part is noticeable by virtue of its timbral and registral contrast with the rest of the ensemble. (Figure 28.) Cumulatively, this material serves to enhance the growing sense of alarm – and intrigue – experienced by the hotel porter and his partner Gladys, who have come to realise their patron Oscar Wilde, ensconced with a woman in the venue's “Cupid Room”, may be the “Necktie

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40. The recording reveals Harp I mistakenly entering at beat 2 of m.5, before readjusting in time for the written entrance of beat 4.

Strangler”. The humour which permeates the scene – Hitchcock’s brief but welcome respite for the viewer – in no way influenced the tone of Mancini’s cue.

Figure 28. “Exit Oscar Wilde” mm.9-14. Subtlety of orchestration shades dialogue-filled segment of larger scene. Overall ascent contributes to gradual building of suspense.

As opposed to the three editing cuts made during the initial 1:32 of the scene, the five cuts implemented during the ensuing 22 seconds points to the shift of focus from dialogue to action, and was noted by Mancini with a check mark at 1:34<sup>1/2</sup> in his timing notes – “PAUSE as we CUT BACK to porter as he hurries out to the street to wait for the police”. The corresponding mark made in his score at m.28 coincides with an eight measure, steadily moving line of eighth notes consisting of D E F G A B and C.<sup>41</sup>

41. The same tactic was used in the *Wait Until Dark* score at approximately 1:16 of the “Bulbous Terror” cue. At a much faster tempo, the lengthy stream of consecutive eighth notes was performed on an eleven-foot grand piano with the strings muffled.



Limited to the range of A3 – C5, the eight-measure line shows no evidence of pitch hierarchy, patterning, or repetition of any four-note cell. The material was assigned to the alto flutes, with the instruction “Stagger breath”, doubled by the vibraphone, and distributed in alternate groupings of two or three notes between the two harps. An occasional mid- or cross-measure tie did not disrupt the momentum of the line, but afforded the alto flutes an opportunity to make their discreet substitutions. The only additional activity introduced into the section was a monophonic bassoon figure at m.30 which incorporates two instances of two sixteenth notes tied to a seven-beat sustained pitch, followed by four sixteenth-note/dotted-eighth-note figures, all seeming to foreshadow and provide for a smooth transition to the four-note voicings designed for the bassoons and bass clarinets, to be implemented at m.36 and the visual event of the arrival of the police. (Figure 29)

*Figure 29. “Exit Oscar Wilde” mm.32-36. Addition of bassoon statement to momentum-enhancing flute, vibraphone and harp line foreshadows orchestrally dense figure signalling development within scene.*

Although not noted on the timing sheet, Mancini made an additional mark at m.36 of his score, corresponding to the 2:02<sup>1/2</sup> point of the scene, during which the group of policemen run into the hotel. The monophonic eighth-note activity was replaced at this point with two, four-note bassoon/bass clarinet voicings moving in a more sustained and irregular fashion and comprising, alternatively, two concurrent vertical perfect 5<sup>ths</sup>, topped with a half tone, forming a surrounding interval of a minor 10<sup>th</sup>, followed by a perfect 5<sup>th</sup>, over which was placed a half tone, capped by another perfect 5<sup>th</sup>, forming another encasing minor 10<sup>th</sup> interval. (Figure 30.) Additional material also began in m.36, with the commencement of a unison french horn line designed to ascend in two stages over the ensuing 10 measures from its opening G3 to its final A4.

The score underwent a further transition at an unmarked m.41, the arrival of the police outside Blaney's hotel room. The six measures that follow constitute the most musically dense section of the cue, supporting the climactically suspenseful seventeen seconds of the scene's conclusion. Mancini waited until this point to use his full orchestra, constructing a measured, note-by-note anxiety-building ascent for the unison french horns, alto flutes and harps, while distributing additional rhythms within the other sections in such a way as to bring about a relentless, per-beat indication of pulse. (Figure 30.) The score's emboldened and circled timing of 2:37<sup>1/3</sup> served as the target for the composer's conducted cutoff, following a rapid crescendo which accompanied the opening of Blaney's door and the editing cut to the room's interior.<sup>42</sup> The decay of the

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42. One of the alto flutes loses control of the final note at the cut off and produces a B3.

solo vibraphone and piano's A3 which corresponds to the abrupt cessation of the orchestra conveys the realisation of the police and porter that the room is empty.

2:20                      2:23 1/2                      2:27                      2:30 1/2                      2:34                      2:37 1/3

CUT  
INTERIOR  
EMPTY ROOM

A. Fl.  
Fr. Hn.  
Vib.

B. Cl.  
Bssn.

Hp.

Vla.

Vc.

Pno./Vb.

Db.

mf

Figure 30. "Exit Oscar Wilde" mm. 41-46. Climactic moment of scene scored with trademark suspense-building devices: tutti orchestra, note-by note ascent, relentless rhythmic pulse, rapid crescendo and abrupt cessation.

Despite the spotting session notes for this cue continuing for an additional ten descriptive points, Goodwin's composition adhered to the same external timing parameters as that of his predecessor, but did not include the internal adjustments made at the transition points noted by Mancini. Instead, he reshaped his "Suspense Theme" into an immediately discernable *alla breve* metrical pulse, scored for full orchestra, commencing with a four-measure introduction in A minor. Just as he had constructed an *obligato* accompaniment from minor thirds to establish the waltz setting of his previous version of the theme, Goodwin wrote a stream of 16<sup>th</sup> notes based on the repeated third and fifth degrees of his opening key centre to set a brisk pace of 176 BPM. His

rhythmically modified melody began at the first line of the hotel porter’s dialogue, and continued through a sixteen-measure, repeating form. (Figure 31)

Figure 31. Ron Goodwin, “Exit Oscar Wilde”, mm.5-12. “Suspense Theme B” used throughout cue 501/600.

Initially mixed at a low volume on the film’s soundtrack, the music underwent electronically-engineered crescendos at points in the script marked “Pause”, such as timing :55, immediately after point # 30, “Can’t you see he’s the necktie murderer and we’ve got him upstairs at this very minute.” Beginning at the 1:34 mark, point #53 – during which Mancini had made his final rhythmic, timbral and note choice transitions – Goodwin’s music was pushed to a higher volume, maintained until the end of the cue. A structural modification to the piece’s form upon its third repetition was also made at this point, via a three-measure truncation, in order to bring about a fourth, 12-measure version which would begin with the familiar opening melodic gesture, and end – as with

Mancini, at the 2:37<sup>1/3</sup> mark – with a natural fade on the sustained Db7#9 sonority which had completed the three preceding cycles.

The film's "Goodbye to Babs" scene is notable for its implementation of significant filmic and narrative devices. Physical action involves the ascent of a curved, shadow-casting staircase – always a fateful move in any Hitchcock film. One line of dialogue – "You're my type of woman" – advances the plot through another rape and murder, without a single frame of violence being shown. Use of an extreme close-up fills the screen for the fraction of a second required to perform an editing cut, creating the illusion of a 58-second continuous camera shot, while the soundtrack's initial silence, followed by environmental noise, aurally shades the sequence's horrific premise to chilling effect. Intriguingly, Mancini was asked to compose a cue for the scene, while music Goodwin may have written was not used.

M-701, entitled "**Big Drag for Babs**", forms a link with the Terence Young film *Wait Until Dark* and the Mancini cue, "Big Drag for Lisa" written to accompany the revelation of a woman's corpse in a wardrobe bag.<sup>43</sup> This selection shares characteristics of tempo, orchestration, atonality, pitch combination, contour, and metrical pulse with the *Frenzy* cue, but is meant to comment on the reactions of a character within a scene. For the Hitchcock project, Mancini's 16-measure piece, imparted in common time at a relentless but funereal pace of 60 BPM, matching the uninterrupted flow of the visual

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43. Just as "The Heist", "The Big Heist", and "The Really Big Heist" originated from three different film scores, Mancini composed "The Big Drag" for *Touch of Evil* and "Big Drag for Uncle Harold" in 1969 for *Me, Natalie*. Only the *Wait Until Dark* and *Frenzy* titles are related through narrative content.

sequence and the inevitability of Babs' fate, speaks to the experience of the only character truly involved in the scene – the viewer, realising the grim details of another rape and murder while simply looking at a staircase.

Seemingly at odds with the camera/viewer's backward descent of the stairway, the steadily ascending contour of the work is not due so much to pitch placement as to, in a style reminiscent of Tiomkin, the progressive thickening of the orchestration, resulting in an increasing sensation of dread, rather than one of upward physical motion.

Mancini began the cue with a three-beat D1/D2 played by the contrabasses and celli. Written for the piano, but not recorded, was a reinforcement of the same note, intended to last for two measures. Leslie Pearson's piano was not heard until m.3, on an A1/A2 which would continue, with staggered entry points, for the remainder of the piece. Once the basses bowed their own A1 in m.3, the note was sustained in this part throughout.

As with the previous underscore cues, pitch combinations were formed from the interplay between these underpinning notes and the simultaneous but independent lines assigned to the violas – doubled at m.10 by the alto flutes – and celli. Through this arrangement, Mancini was able to form half-tones, tri-tones, minor 9<sup>ths</sup>, or combinations of each of these intervals within every bar of the piece. (Figure 32.) Due to the almost exclusive setting of this cue in the bass clef, the sonic tensions generated were particularly resonant. The composer's final addition to the texture of the piece occurred at m.9, corresponding to the 32-second mark of the scene – the camera's "exit" from

Rusk's building and the commencement of the street's sounds. At this point, a four-note voicing consisting of adjacent tones and half-tones reminiscent of the structures designed for "Exit Oscar Wilde" was again written for the bass clarinets, bassoons, and straight-muted french horns. This assemblage was transposed by an ascending major 3<sup>rd</sup> in m.13, and an additional minor 2<sup>nd</sup> in the following measure, maintaining the same combination of internal minor and major 2nds as the original sonority. (Figure 32)

Rhythmically, the cue also used the technique, implemented in "Exit Oscar Wilde", of generating a perpetual quarter note pulse. Despite the metrical vagueness of each of the three moving lines in isolation, they combine to produce a measured, beat-to-beat series of events beginning in m.5 and concluding at the commencement of the crescendo of m.15. (Figure 32)

Mm.15 and 16 of the cue illustrate how, through both writing and conducting, the manipulation of sustained sound and silence can bring emphasis to a filmic event as much as the punctuation of an isolated musical accent. Points eight and nine of the spotting notes read as follows:

- |          |   |
|----------|---|
| 0:58-1/2 | 8. PAN IS COMPLETED   |
| 0:59     | 9. CUT TO INT. of hallway of Oxford's apt. evening<br>MUSIC ENDS AS WE SEGUE TO M-702/800 |

Mancini's rapid crescendo of the dissonance-engorged sonority that corresponds to the last two seconds of the camera's pan takes advantage of a final opportunity to test the

viewer's disturbance threshold, while the sudden cut-off at the ensemble's peak volume produces more of a jolting silence than a simple cessation of music.

Figure 32. “Big Drag for Babs” mm. 9-16. Beat-to-beat musical events, assortment of bass clef dissonances, textural thickening, and rapid concluding crescendo/fine convey unseen attack on Babs.

The number 702/800 referred to in the spotting notes above was a source cue meant to be heard in Hitchcock’s comic-relief segment involving Inspector Oxford and his unbalanced wife. Mancini’s timing notes offered suggestions he chose to ignore:

<u>REEL VII – M-702/800</u>	<u>SOURCE MUSIC RADIO (BACH?)</u>	11/20/71
0:00	1. SOURCE SEGUES FROM M-701 as Oxford enters his apt.	
1:02	2. END REEL VII ON CUT TO Oxford’s soup start REEL VIII AS WE CUT TO CLOSE SHOT of Oxford	
4:31	3. SOURCE MUSIC ENDS AS WE CUT TO EXT. <sup>44</sup> convent garden (NITE) (sic)	

(NOTE: Hank you may want to play 2 or 3 different numbers. Should be made at least 5:00 minutes)

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44. “Exterior”



The composer selected one piece, the second movement of Mozart's *Eine Kluge Nachtmusik* K.V.525, arranged for two violins, viola and cello. The inclusion of the *Romance* as the penultimate track on the studio recording indicates the selection was performed by four members of the orchestra's string section after the work of the larger ensemble was completed. As archived on the studio recording, this cue lasts for 4:28 before the eight-millimetre tape duplicate of the master can be heard running off its spool.<sup>45</sup>

Ultimately, the efforts of Mancini, the musicians and the recording engineers were once again in vain. In the film's final edit, Hitchcock chose to keep the radio turned off in the Oxford's apartment, providing a silent backdrop to the couple's conversation.

An example of score unification emerges with the following piece, number M-801, "**Hot Potatos**" (sic). Linked through scenario with "Son of My Kind of Woman" – both pieces follow Rusk through the aftermath of an attack – "Hot Potatos" diverts from the former cue in compositional point-of-view. As opposed to the viewer-linked musical

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45. Composer Patrick Williams used this piece as a source cue in a 1990 made-for-television movie entitled *Columbo: Murder in Malibu*. (Dir. Walter Grauman, Universal Television). The "NBC Mystery Movie Theme" was composed by Henry Mancini in 1971 for the series that popularised the character of Inspector Columbo. Williams, perhaps best known for his theme to *The Streets of San Francisco*, which Mancini recorded on his RCA Victor *Cop Show Themes* album of 1976, also wrote the weekly incidental music for *Newhart*, (1982-1990) the theme of which was composed by Mancini. The cast of *Murder in Malibu* was led by Brenda Vaccaro, who appeared in an episode of *The Streets of San Francisco*, as well as the Mancini-scored 1975 feature film *Once is Not Enough*. Vaccaro's *Columbo: Murder in Malibu* co-lead was Andrew Stevens, a regular cast member of the 1983-1988 television series *Hotel*, another Mancini theme project. The first director appointed by Ginny Mancini to oversee the Los Angeles-based Henry Mancini Institute was Patrick Williams, who served from 2001 - 2006.

former cue in compositional point-of-view. As opposed to the viewer-linked musical commentary of M-401, the structural changes of M-801 both correspond to the actions of Robert Rusk, and reflect – through accepted systems of codification – an empathetic receptivity to the anxiety arising from the multi-stage task of disposing of Babs' body and avoiding detection.

Structural similarities between the two compositions include a tempo of approximately 50 BPM, and, through an intentionally sporadic system of ensemble entry points, the denial of the stabilising element of a quantifiable meter. The opening four-voice sonority of the muted, vibrato-less violas and celli which commences at the sight of Rusk exiting his building duplicates that of mm.6-10 of M-401, "Son of My Kind of Woman", save for the top note. Mancini's substitution of an F3 for the G3 of the earlier cue contributes a minor 9<sup>th</sup> and augmented 4<sup>th</sup> to the soundscape, and avoids the agreeable, four-measure Am9 sonority that would otherwise have been produced in combination with the underpinning A1 of the double bass section. (Figure 34)

Harp I and II deploy a transposed version of the half-tone echo device heard in "Son of My Kind of Woman" during the camera's final shot of Rusk's departure from the vicinity of Brenda's office. This provides further support for the solo french horn's re-emergence in m.2, introducing another six-measure, bipartite, alternately contoured phrase beginning, as with M-401, on the note D4. (Figure 34)

At m.5, as Rusk makes his way across the street to the waiting potato trucks, an upward shift in pitch is brought about by the expansion of the string sonorities, now

adjusted to suggest an Am<sup>11</sup> chord, but destabilised with the Eb, A#, and Ab incorporated into the piano-doubled harp parts of mm.5-8. Coinciding with this shift is a solo, bass clarinet line also reminiscent of cue M401, providing both an ascending counter line to the french horn solo, and transitional bridge to the quartal voicings assigned the full woodwind section at m.9. (Figure 34)

The musical score for "Hot Potatoes" mm. 1-8 features the following parts and markings:

- Bs. Flt. / Bs. Cl. / Bssn.:** Bass Clarinet solo starting at m. 18, marked *pp*.
- Fr. Hn.:** French Horn solo starting at m. 18, marked *p*.
- Hp. I / Hp. II:** Harp parts with "Let ring" markings.
- Pno:** Piano part with "Ped. throughout" marking.
- Vla. / V.C. / D.B.:** String parts marked "MUTES" and "pp no vibrato". The Double Bass part includes fingerings 1 through 8.

Figure 34. "Hot Potatoes" mm. 1-8. String sonorities, harp echoes, french horn solo and bass clarinet countermelody combine to forge links with "Son of My Kind of Woman".

Mm.9-14 see an alternating progression of tension and release, with two-measure, ascending wind and string phrases providing the connecting material between the four-voice sonorities formed into temporary moments of resolution, corresponding to Rusk's success in overcoming each challenge he faces. (Figure 35)

The end of the french horn solo and chromatic arrival by the woodwinds at a sustained GMaj<sup>7</sup> in m.9 signals Rusk's unobserved arrival with the corpse-bearing

handcart at the potato truck which will carry it away. An ascending, perfect fourth-based cello soli provides the linkage to the next resting point of m.11, and the same chord sustained for eight beats by the viola and cello sections. This note assemblage is embellished with a four-pitch, diatonic tremolo, accompanying Rusk in his physical struggle to lift the dead weight from the handcart. The ensuing eight-beat, ascending bassoon solo concludes at m.13, with a chromatic ascent to an AMaj<sup>7</sup> chord sustained through the full woodwind section and reinforced by the contrastingly bright vibraphone. At this point Rusk is able to bear the full weight of his dead victim and drop the body into the potato truck. (Figure 35)

The musical score for "Hot Potatos" mm. 9-14 is presented in a multi-staff format. The instruments included are Bass Flute (B. Fl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Piano (Pno.), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score shows melodic lines for several instruments, with specific performance instructions such as "Solo" for the Bassoon and "Bass Solo" for the Double Bass. Dynamics like *mp* and *pp* are used throughout. The time signature changes from 3/4 to 4/4 between measures 11 and 12. The score concludes with a *p* dynamic marking at the end of measure 14.

Figure 35. "Hot Potatos" mm.9-14. Arrival at "resting" sonorities of mm.9, 11 and 13 via melodic lines coincides with development of narrative sequence.

The commencement at m.15 of a regular, predictable rhythm, imparted by the two harps, marks the passage of time as Rusk attempts to return to his apartment,

m.16, the villain’s successful stowing of the handcart, in m.19 – joined by a countering, more rhythmically active bassoon solo – the disposal of his burlap apron,<sup>46</sup> and, during a rare repetition of the same phrase in mm.21-22, the disposal of his hat. Mm.23-26 see a resurgence of dissonance, with the repeated E4 of the bassoon solo sounding against the sustained Bb3 of the violas and bass flutes, underpinned by the B1 of the double basses, as Rusk’s progress home is momentarily halted by the sound of nearby laughter. The gradual silence of all other parts but the double basses, celli, and violas, arriving at a three-octave B sustained through mm.27 and 28 signals the achievement of his objectives. (Figure 36.) Mancini’s single pencilled note – “He enters his room” – is the only marking made within the two pages of spotting notes and the score.

Figure 36. “Hot Potatos” mm.19-28. Harp II imparts passage of time, bassoon solo, bass flute countermelody and string sonorities combine to create varying degrees of sonic tension; resolution of octaves in final two measures mark Rusk’s success.

46. It is at this point that Goodwin’s music resumes, after a lull of some 23 minutes, with a more complete version of the waltz setting of his “Suspense Theme”.

The Goodwin waltz continued through the transition of the “Hot Potatos” scene to the following sequence in which Rusk searches for his tiepin, scored as a separate cue by Mancini, labelled M-802, and entitled “**Babs Grabs**”.

This piece is notable both for the eight measure truncation made to its original form, resulting in a composition 10 seconds shorter than that planned at the spotting session, and for the implementation of several characteristic Mancini devices. The recording is notable for exposing modifications made to the cue after its completion, including those which eliminated a number of “trademarks”.

The first six measures of M-802 stand as an important example of orchestration and synchronisation technique as practised by this composer, involving 11 seconds of music corresponding to 13 editing cuts assembled by Hitchcock in order to explain, in “flashback”, how Rusk lost his tiepin. Although much of the sequence of visual events as documented by the music editor occur in one-third-of-a-second increments, Mancini elected to write in common time and place a musical event on each beat. His tempo calculation of 96 BPM resulted in the synchronisation of musical gesture and visual frame which emphasized seven points of the *montage* while avoiding an obvious – and distracting – stream of musical isomorphisms.

A rising succession of whole-tones progressing from downbeat to downbeat, written for horns one and two, was duplicated one half-step lower by horns three and four on each measure’s corresponding third beat. The timbral presence of the straight-muted french horns was such that all Bb clarinets, bassoons, and alternatively, celli and

violas were necessary to providing a balanced response, at unison, on beats two and four.<sup>47</sup> The result was a rhythmically augmented form of the chromatic and unison pairing device previously heard in the harps, establishing an additional link within the score. (Figure 37)

The chromatic, ascending viola and cello phrases of beats two and four began on D3 and concluded with progressively higher pitches in order to match the french horn line. This brought about a varied series of rhythmic note groupings, emphasising the music's arrival on each beat due to the unpredictability of each connecting gesture, enhancing the synchronicity between visual and sonic event. (Figure 37)

The image shows a musical score for the piece "Babs Grabs" from measures 1 to 6. The score is written for four instruments: Bb Clarinet Bassoon (Bb Cl. Bssn.), French Horn (Fr. Hn.), Viola (Vla.), and Violoncello (Vc.). The tempo is marked as J = 96. The score is in 2/4 time. The first system (measures 1-4) includes the instruction "FLASH-BACKS SHOT" and "St. Mute" for the French Horn. The second system (measures 5-6) includes the instruction "CHRIST ALL-BLOODY MIGHTY!". The score shows complex rhythmic patterns with various note groupings and dynamic markings like sfz.

Figure 37. "Babs Grabs" mm. 1-6. Straight-muted french horns balanced by woodwinds and strings. Rhythmic note groupings vary due to differing points of arrival, caesura of m. 6 anticipates line of dialogue.

47. The piano part, initially included in this blend, is not heard on the studio recording.

The characteristic rapid, concluding crescendo of m.5 was designed to end abruptly at the 11-second mark, circled in the timing notes and score, corresponding to the end of the flash-back sequence and the camera's cut to Rusk in close-up. The change in time signature for mm.5-6 indicates a click track was in place, and held with the composer's technique, discussed in *Sounds and Scores*, of achieving precise note endings by deeming the point of cessation as the downbeat of the next measure, as opposed to the final beat of the preceding.<sup>48</sup>

Mancini considered item number 15 in the spotting notes – *He moves quickly toward the door as he says "Christ all bloody mighty!"* – significant enough to use as the demarcation point of his score, employing both the *caesura* and *fermata* of m.6 to highlight Rusk's sudden stillness and exclamation by simply stopping the music. This opening also allowed him to prepare his ensemble for the adjustments made to time signature and tempo at m.7 – the score's highlighted 14 second mark – and proceed with a new click track constructed to anchor the second part of the cue. (Figure 38)

As the remainder of the scene involves action rather than dialogue, the composer designed the remainder of his cue around the motion-conveying qualities of a propulsive bass line; however, in keeping with the irregular, unpredictable nature of the score, he resisted constructing a characteristic *ostinato* in favour of limiting his rhythmic vocabulary to repetitive 16<sup>th</sup> and 8<sup>th</sup> notes, and his pitch choices to the major 6<sup>th</sup> parameter of D1 - B2. (Figure 38)

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48. Mancini, *Sounds and Scores*, 14.



Performance directions and ensemble modifications implemented in order to lighten the potentially oppressive sound of six double basses bowing their E/C strings in unison included the dynamic marking of *mezzo piano*, combined with the word “Easy”,<sup>49</sup> as well as the suppression of the cello part until m.15, evidenced by the recording. (Fig. 38)

Figure 38. “Babs Grabs” mm 7-15. Original cello part kept tacit until m. 15.

Each new musical event or modification made within the second section of this cue corresponds to a narrative development or change of camera view or location. The appearance of the violas at m.12 comes with the editing cut to the exterior of Rusk’s building as he exits to retrace the path he took during the “Hot Potatos” scene. At timing :25<sup>2/3</sup>, the note, “He stops a moment as he looks around to see if anyone is about” influences m.15, at which point the celli appear and the violas abandon linear material in

49. - a shortened version of the colloquial but appropriate, “Take it easy.”

favour of double-stopped perfect 5ths which continue to the end of the piece. (Figure 38)

M.20 sees the implementation of characteristic cross-orchestral antiphonal accents, distributed between the strings and piano, supporting the visual condensation of the frame from general locale to Rusk and the truck containing Babs' corpse. As the scene brings Rusk into closer proximity with his victim, Mancini begins a rhythmically sustained, gradually ascending, unison melody line for bass flutes, two bass clarinets and bassoons at m.26. Since the string and piano pitches combine to indicate a harmonic structure of Am9, the composer's "melody" not only incorporates the corresponding 4<sup>th</sup>, 5<sup>th</sup> and 7<sup>th</sup> degrees, but the major 6<sup>th</sup> so favoured in his tonal, minor-key themes.<sup>50</sup> An imitative line assigned to the french horns and remaining bass clarinets and bassoons begins at m.33, favouring the 9<sup>th</sup>, 3<sup>rd</sup> and 4<sup>th</sup> degrees.<sup>51</sup> (Figure 39)

Rhythmically, the commencement of both lines on the downbeat, and the use of note groupings commonly endemic to a 6/8 time signature, mildly intimates the piece's compound-duple pulse, in marked contrast to the underlying string/piano activity.

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50. "Theme from Mommie Dearest", "Tom's Theme", "Ludmilla's Theme", "Sunflower".

51. "Lujon", "Charade", "Yasmin's Theme", "Hilly's Theme".

The image shows a musical score for the film "Babs Grabs" (mm. 31-37). The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are: B. Fl., 2 B. Cl., 2 Bssn., 2 Bb Cl., Fr. Hn., Pno., Vla., Vc., and Db. The woodwind and French horn parts are marked "(St. Mute)". The piano part is marked "p". The score shows cross-orchestral antiphonal accents and a compound-duple pulse. The measures are numbered 31 through 37 at the bottom of the score.

*Figure 39. "Babs Grabs", mm.31-37. Cross-orchestral antiphonal accents, use of favoured pitches in relation to A minor tonal centre, intimation of compound-duple pulse, qualifies cue as characteristic Mancini.*

Ultimately, Mancini eliminated all of the woodwind and french horn parts from this cue. While it is tempting to surmise his motivation in doing so sprung from a desire to avoid use of "trademark" devices, it is probable his editing arose from more practical concerns. Hitchcock's decision to end the music approximately ten seconds earlier than originally directed in the timing sheets resulted in the composer removing mm.41-48 from his score, including the end of the wind part at m.45 and the three following measures which served as a transition from the full-orchestra to the string-piano *tutti* which concludes the piece. (Figure 40.) Perhaps Mancini felt that underscoring Rusk's frantic search through the rear of the truck with antiphonal accenting alone would suffice, and allow for a cessation of music which did not need to be precluded by a

sequence of arranging and orchestration events in order to maintain a subservience to the visual.

1:08  
1:11  
1:14  
1:07  
1:17  
1:09  
1:19

B. Fl.  
2 B. Cl.  
2 Bssn.  
2 Bb Cl.  
2 Bssn.  
Fr. Hn.  
Pno.  
Pno.  
Vla.  
Vc.  
Db.

43 44 45 46 47 48 49 poco 50

VOICE:  
"SEE YOU LATER"

Figure 40. "Babs Grabs" mm.43-50. Edited measures include those which serve as transition point between full orchestra and piano/string ending.

Ron Goodwin again relied on his "Suspense Theme" to accompany much of this scene. The waltz version continuing from the "Hot Potatos" sequence fades to an unresolved ending as Rusk discovers his tiepin is missing, and a new cue was composed for the flashback *montage* which corresponded with Mancini's M-802.

Like his colleague, the English composer chose to score this scene in common time, but through tempo – 90BPM – and rhythmic manipulation, every cut of the visual assemblage was highlighted with the events of a brass section "pyramid", identifiable as a  $D7^{#9, #11}$ , followed by a series of accented vertical structures containing the same notes. (Figure 41)

A serpentine violin line using a two-semitone, four-note vertical cell extracted from the “Suspense Theme” melody provided a transition from the cue’s strident opening measures to the temporary suspension of music at a point identical to that of the Mancini score – Rusk’s close-up and “Christ all bloody mighty!” line. (Figure 41.) The character’s rapid staircase descent inspires a return of the articulated brass activity, followed by the string section’s preparatory vamp for a reappearance of “Suspense Theme B”, not used since the “Exit Oscar Wilde” scene. The theme is heard as the camera locates Rusk on the street, and accompanies his activity for the remainder of the scene – including the additional ten seconds of footage left unscored by Mancini.

The musical score for Figure 41 consists of two systems of staves. The first system includes parts for Brass, Violin/Viola (Vln./Vla.), Violoncello/Contrabass (VC/CB), and Percussion (Perc.). The tempo is marked as ♩ = 90. The Brass part features a complex, articulated pattern of four-note vertical cells. The Vln./Vla. part has a serpentine line with a two-semitone, four-note vertical cell. The VC/CB part is mostly silent, with a *pp* dynamic marking. The Perc. part is also mostly silent. The second system starts at measure 4 and includes the dialogue line "Christ all bloody mighty!". The Brass part has a *ff* dynamic marking and features a brass pyramid of four-note cells. The Vln. part has a *f* dynamic marking and features a preparatory vamp. The Cb. part has a *f* dynamic marking and features a preparatory vamp. The Perc. part has a *(sn.)* dynamic marking and features snare drum accents.

Figure 41. Ron Goodwin music for “Babs Grabs” scene, mm.1-7. Brass pyramid, four-note cells derived from “Suspense Theme” melody, identical moment of cessation at dialogue, brass/percussion accents trace visual sequence.

The final diegetic piece Mancini wrote for the film, M-901, “**Tijuana on Thames**” is meant to emanate from a jukebox at an all-night café.<sup>52</sup> Acknowledging the trend in instrumental popular music of the time, the title evokes the music produced by Herb Alpert and his “Tijuana Brass”, characterised by a staccato, straight-eighth-note oriented melody line performed by trumpets or flugelhorns often voiced in thirds, accompanied by a contemporary, amplified rhythm section at a tempo of between 120-160 BPM.

The spotting notes provided by the music editor for this sequence were as follows:

REEL IX M-901

- 0:00            1. JUKEBOX MUSIC STARTS AS WE CUT TO EXT. of all-night café.
- 1:32<sup>1/2</sup>        2. END JUKEBOX AS WE CUT TO police car.  
(NOTE: Please make about 2:00 LONG.)

Mancini wrote “We need 1:32<sup>1/2</sup>” on his score, and supplied the sound mixers with a recording of one minute, 53 seconds in length. A structural summation of “Tijuana on Thames” describes a composition which incorporates many of the characteristics found in his source writing, including the use of his musicians’ improvising skills – in this case Leslie Pearson – to extend the length of a cue not warranting the allotment of composition time afforded the much more detailed, and noticeable, underscore.

Key	Meter	Form	Primary Melodic Contour	Features
Dm/F	2/2	A/B/B <sup>1</sup> /C	A <sup>↑</sup> CL <sup>↓</sup> B <sup>↓</sup> B1 <sup>↓</sup> C <sup>(solo)</sup> CL <sup>↓</sup>	Flug. x 2. Bs, Dr, Guit x 2 Electric organ, improvisation

52. The Iraqi Londoners of *Arabesque* “listened” to a Mancini piece entitled “Bagdad on Thames” (sic).

A noteworthy feature emerging from the recording of this piece is the bassist's divergence from the written line. In this case, Mancini evidently approved of the player's addition of chromatic and triadic approach notes, and the rhythmic embellishment of a rather pedestrian, staid sample of writing – which in itself may be indicative of the time constraints the composer was working under.

The volume at which Ron Goodwin's corresponding cue was synchronised to the film makes structural analysis difficult, however, a summary of his composition for M-901 reveals similar characteristics to the Mancini piece, once again giving rise to the possibility that he was familiar with his predecessor's score.

The tempo of 132 BPM exceeds "Tijuana on Thames" by 12 metronomic beats, resulting in an *alla breve* time conception appropriate to the performance of the straight-eighth-note oriented melody line assigned to three trumpets in triadic harmony. Goodwin's chosen key of D major places the horns mid-register, rendering the *stacatto* articulation of much of the melody comfortable. The remainder of the ensemble consists of an era and genre-appropriate rhythm section consisting of a drum kit, electric bass, guitar, and organ – which was assigned an improvised solo.

Divergence between the two composers' scores re-emerges with Mancini's subsequent creation of a pair of nondiegetic cues for two consecutive scenes, linked by plot development and mechanical reel change. In its final edit, the film advances through this sequence void of any music that Goodwin may have written.

Consistent with the courtroom scenes of *The Paradine Case*, *The Wrong Man*, and *I Confess*, Hitchcock left *Frenzy*'s judiciary process unaccompanied. Contrary to the earlier films, he condensed this aspect of the plot by avoiding an exploration of the court's legal procedures and simply progressed to the pronouncement of verdict and sentence, imparted to the film's audience through an open door. As with the *The Paradine Case* and *The Wrong Man*, scoring was reserved for the following imprisonment scene, and as instructed, Mancini waited for the diegetic sound of Blaney's cell door locking before beginning his 46-second cue.

General stylistic characteristics and those consistent with preceding moments in the underscore are found in M-1001, "**The Inspector Thinks**". The entire cue is unified via a consistent, 11-measure octave-plus-major 7th melodic ascent, begun at the piece's outset with an *arco* bass E1/E2, doubled by the piano, two harps, and rolling timpani. The celli's opening gesture consists of a sextuplet beginning on E2 and seeming to imply a tonal centre of E minor, until the composer's agenda to use a complete, 12 member pitch set within the composition becomes clear.

A traceable melodic statement emerges within the first four measures of this part, consisting of two phrases adhering to a responsorial design, followed by two rhythmically identical phrases linked in a melodic relationship, and contributing to the larger ascending contour. (Figure 42)

Imitation occurs in the viola part of m.5, with a minor 6<sup>th</sup> transposition of the celli's opening statement. By m.7 and the timing of 24 seconds, the two string parts have



combined to form a rhythmically and structurally similar pairing of lines, void of the intervallic tensions of previous cues, and primarily generating major and minor 6ths. At this point, Blaney's tenor voice is heard off-camera, his words are significant to Inspector Oxford's reconsideration of the case – therefore highly significant to the filmgoer – and must not be obscured by a stream of register-proximal dissonances. The introduction of the straight-muted french horns at m.9, on a potentially significant A<sup>b</sup> set amidst the surrounding *tutti* Edim<sup>7</sup> comes with his more audible, murderous threats.

(Figure 43)

♩ = 60

:00 Blaney-in cell :04 :08 :12 :16 :20 :24 "Rusk did it!" :28

2 Harps  
mf

Viola  
mf 6

V.C.  
Exprs. 6

D.B.  
mf

Pno  
mf

Perc.  
Timp.  $\phi$   
mp

E.O.R.  
:46

:32 :36 :40 :44

B.Cl.  
Bsn.  
Hn.  
Hp.  
Vla.  
Vc.  
Db.  
Pno.  
Perc.

St. Mutes  
p f

The image shows a page of a musical score for 'The Inspector Thinks'. It features multiple staves for various instruments: 2 Harps, Viola, Violin (V.C.), Double Bass (D.B.), Piano (Pno), Percussion (Perc.), Bass Clarinet (B.Cl.), Bassoon (Bsn.), Horns (Hn.), Harp (Hp.), Viola (Vla.), Violin (Vc.), Double Bass (Db.), and Piano (Pno). The score includes tempo markings (mf, mp), dynamic markings (p, f), and performance instructions like 'Exprs. 6' and 'St. Mutes'. Time signatures and measure numbers are clearly marked throughout the piece.

Figure 43. "The Inspector Thinks", complete score.

Mancini's final instructions for M-1001 and first for the following cue were:

- 0:40-2/3     14. END OF DIAL. We CONT. TO HOLD ON Oxford  
0:43-2/3     15. For the 1<sup>st</sup> time we see Oxford has his doubts about  
                  Blaney committing the crimes.  
0:46            16. CAM. HOLDS on him – MUSIC ENDS AT E.O.R.  
                  (NOTE: Hank please play last chord at about 44 or  
                  44-1/2 seconds and hold for mechanical change over)

REEL XI - M-1101

- 0:00            1. MUSIC STARTS AT B.O.R. as CUT to Market St.  
                  (NOTE: Please Hank come in on a similar chord for  
                  mechanical change-over) Lots of early morning traffic.<sup>53</sup>

The sonority of two adjacent tri-tones underpinned by the timpani, piano, and double bass' E which ends "The Inspector Thinks" seems to have little hope of achieving a convincing transition to the A2/3 octaves which begin M-1101, entitled, "**Rusk on Candid Camera**".<sup>54</sup> (Figure 44.) As this dialogue-propelled segment takes place mostly in a moving car, surrounded by ambient traffic noise, the composer opted for a sonically light approach to this scene, in contrast to the full orchestra presence of M-1001.

A clue to Mancini's thought process regarding the musical segue and mechanical reel change lies in eraser marks found next to the french horn pitches of mm.9-11 of "The Inspector Thinks". The written A3 assigned the horns in these measures was

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53. "DIAL.", "CONT.", "E.O.R." and "B.O.R." mean, respectively, "DIALOGUE", "CONTINUE", "END OF REAL" and "BEGINNING OF REAL".

54. Mancini scratched out his original title for the piece, which was, "More Thinking".

originally an “Ab”, possibly in order to achieve maximum dissonance with the surrounding wind and string sonorities. In changing the pitch to A<sup>b</sup> and allowing it to be expressed by the most prominent voice within the timbral soundscape of the concluding four measures – reinforced through duplication in the bassoon, bass clarinet and viola – the opening pitch of “Rusk on Candid Camera” was foreshadowed. Regardless of sonic alteration through orchestration, the note, and the composition which it begins, does not emerge in a way which disrupts the listening parameter established in the previous cue.

In considering the notation of eight-and-one-half beats of the final sonority of “The Inspector Thinks”, its tempo of 60BPM, the perceptible *ritard* leading to m.11, the two seconds allotted m.12 and Mancini’s lack of a corresponding time signature of 2/4, it becomes evident the composer resisted both his music editor’s suggestion to begin M-1101 with a “similar chord” and a literal interpretation of his own score in navigating the mechanical change between reels 10 and 11. As the unison/octave woodwinds and harps began “Rusk on Candid Camera” on beat two, Mancini considered the abrupt cut off – following a rapid *crescendo* – at the M-1001 timing of 46 seconds and the corresponding editing cut to the following scene, as the downbeat of M-1101. As this composition maintains the tempo established in the previous cue, the technical and musical demands of this two-scene sequence were met.

The seven-measure piece incorporates pitch, rhythmic, and timbral elements already established in the score, the most notable of these being the use of the two harps in the multi-pitch echoing formation regularly heard to accompany, or invoke, Robert

Rusk. Despite nine of twelve pitches being used within the short cue, the only manufactured moment of dissonance comes with the final measure, at Monica's point-of-view camera cut to the photograph of the film's villain. The implementation of the vibraphone's B3 within the woodwind/harp sonority of the Fmaj7 recalls similar scene-opening and closing moments within other Mancini scores of this era. (Figure 44)<sup>55</sup>

The image shows a musical score for the cue "Rusk on Candid Camera". The score is written for six parts: 4 Bsn. Flt., 4 Bsn. Clr., 4 Bsn., Harp 1, Harp 2, and Pno./Vb. The time signature is 4/4. The score is divided into measures with time markers: :00, :03 1/2, :07, :10 1/2, :14, and :18 2/3. A box at the top right indicates "CUT to PHOTO of RUSK" at the 18 2/3 mark. The woodwind parts (Bsn. Flt., Bsn. Clr., Bsn.) play a melodic line with some dissonance in the final measure. The harp parts play a rhythmic accompaniment. The vibraphone part is marked "Vibes-soft hammer" and "pp" (pianissimo) in the final measure.

Figure 44. "Rusk on Candid Camera", complete score. Subdued orchestration appropriate to dialogue-filled scene, harp duo invokes Rusk, intentional dissonance assigned to vibraphone reserved for final sonority.

The penultimate piece in the score is M-1201, "Off to Rusk's Place", which follows Blaney through his escape from a prison hospital to his long-anticipated confrontation with Rusk. At 4:10<sup>1/2</sup>, this was the longest cue in Mancini's assignment, involving five pages of timing notes and 112 descriptive points. The composition is

55. See "Hook Fight" from the *Charade* score.

unique in other ways; in comparison to the rest of the sketch score which shows very few eraser marks, modifications, or deviations from the recording, M-1201 emerged from the studio session with parts either eliminated or reassigned in their entirety, and with unwritten register shifts within linear phrases. Most notably, the design of the score seems predicated upon meeting a series of possible synchronisation changes, showing timings generated by two different tempos in one, 14 measure section, and allowing for three separate ending points through the implementation of hastily marked optional repeats, despite there being only one “Music Ends” direction given in the notes. A clue as to the indefinite nature of the manuscript in this instance – as well as an indication of the stresses involved in Mancini’s profession – may be found in the date of the cue’s music timing notes – 11/22/71 – which the composer had also written on the final page of his “Son of My Kind of Woman” sketch. Clearly, Mancini was creating the *Frenzy* score in stages, writing one cue while awaiting final instructions for the next.

“Off to Rusk’s Place” shares another linkage with “Son of My Kind of Woman” through its multipart structure, in accordance with the design of the visual sequence. The first section, written in 6/4 time at the tempo of 60BPM, follows Hitchcock’s 24<sup>2/3</sup>-second slow camera pan of the night-time hospital ward. Evidenced by the recording, the open A of the ascending perfect 4th which begins the accompanying muted, *arco* bass solo is doubled by the piano’s unwritten A1/A2.<sup>56</sup> Despite the composer’s bar-length phrase markings throughout the solo, the characteristic delay in sound production of the

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56. This two-note figure recalls the opening gesture of the unrecorded introduction to Mancini’s Main Title Theme.

bowed bass – made more apparent given that mm.3-4 were performed one octave below where notated, in the instrument’s sluggish lower register – in combination with the *largo* tempo and variant rhythmic groupings, makes the discernment of a quantifiable metrical measurement impossible. Consistent with the ongoing denial of key centre which characterises this score, Mancini used nine pitches within the unaccompanied, four-measure segment. (Figure 45)

The image shows a musical score for the piece "Hospital at Night". It consists of two staves: Piano (Pno.) and Double Bass (D.B.). The tempo is marked as quarter note = 60. The piano part is mostly silent, with a piano octave marked at the beginning. The double bass part features a solo starting at measure 5, with a second solo added at measure 24. The score includes measure numbers 00, 06, 12, 18, and 24. The double bass part is marked with a piano (p) dynamic and includes fingerings 1, 2, 3, 4, and 5.

Figure 45. “Off To Rusk’s Place”, mm.1-5. Denial of discernable key centre and rhythmic pulse characterise opening section. Inclusion of piano octave, 8vb transposition of partial bass melody constitute changes made for recording. Second bass melody commences at m.5.

The completion of the camera’s pan as it locates Blaney begets a second bass line placed a diminished 5<sup>th</sup> above the solo instrument’s G#2. The one-measure repeating motif formed by the *portamento* slide between the resulting diminished and perfect 5ths emerges as one of the score’s few moments of repetition, providing the rhythmic impetus for the next 11 measures. At m.11, the pitches of the top linear grouping were reversed and modified with the implementation of one flat, bringing about the contrary motion of perfect 5<sup>th</sup> to perfect 4<sup>th</sup>. (Figure 46)

A gradual progression towards increasing, close-formation orchestral density continued at m.7 with the introduction of a four measure muted cello solo which mimics

the ascending contour and sustained rhythm of the bass solo. Within its own set of eight pitches, the re-use of the Db, Ab, A and Bb found in the melodic statement of the previous instrument was denied. (Figure 46)

A second cello part was added at m. 11, adding a pattern of *portamento*-adjoined parallel 4ths to the repeating bass motif. At the same time, a solo muted viola began a six-measure, ten-pitch response to the bass and cello solos, inspired by the inter-narrative appearance of comic inmate “George”, sneaking from his bed and confirming the unconscious status of the guard. (Figure 46)

While the combination of pitches used throughout this section convey instability and suspense through unforeseen moments of sonic tension, the level of noticeable dissonance achieved in earlier cues is avoided. Within mm.5-16, vertical semi-tones are mellowed by the presence of attendant 4ths and 3rds, and tri-tones sustain only to a maximum of two beats, before being resolved in consequent perfect 5ths or minor 6ths. Mancini’s strategy was to impart unease, in keeping with the viewer’s desire to see Blaney successful in his escape, but at a level reduced from that required to accompany the discovery of a naked, strangled corpse, or to foreshadow a rape and murder, or to convey the nightmarish dimensions of a prison cell.



*Figure 46. "Off to Rusks' Place" mm. 7-16. Culmination of staged implementation of parts results in orchestral density lacking intervallic tension of previous cues. Combined bass/cello motif implies metrical pulse. Top bass part recorded 8vb.*

The third section of the composition comes with an acceleration of on-screen activity. Point number 40 at timing 1:35 – “C.B. to George as he hurries to the door. (We see a guard beyond it)”<sup>57</sup> – warranted a check mark in Mancini’s notes, which was manifested in a 13 measure segment in 5/4 time, a generation of pulse, a change of texture, and a melodic concentration of no more than two monophonic lines. Two sets of timings allowed for the completion of each measure in increments of either  $4^{1/2}$  seconds, resulting in a metronomic rate of 70 BPM, or in four seconds, generating the tempo of 80 BPM which was ultimately recorded.

In a feature reminiscent of mm.28-36 of “Exit Oscar Wilde”, Mancini constructed a pitch set of eight notes limited to the inter-octave parameter of D3 to C4. As with the

57. “C.B.” refers to the camera’s “Cut Back” to George from its attention on Blaney.

earlier cue, pitch arrangement was void of patterning or hierarchy, and rhythmic distribution and duration was confined to measurements of one or two beats. The line was assigned to the muted violas executing a diatonic trill above each note, to the two harps in their eighth-note “echo” formation, and to the four bass flutes. Phrase markings implemented in the flute part which stretch between two-beat note values allowed the players to plan their moments of staggered breathing. (Figure 47)

A further instance of inter-score binding originating in this case with mm.8-16 of “My Kind of Woman” is a repeating, five-pitch, six-event descending cell assigned once more to the bassoons through mm.21-30. Encompassing the range of a perfect 5<sup>th</sup>, from D3 to G2, and maintaining a consistent pattern of rhythmic values, it implies rhythmic inconsistency through four and two-note, repetitive phrasal demarcation. (Figure 47)

The first of two unscored repeats discovered in the recording occur in this section, affecting mm.29-30. At the same time, a concluding measure 31, written in 2/4 time and serving as a 1<sup>1/3</sup>-second transition to the fourth segment of the piece was eliminated from the score’s recording. The composer’s check mark at spotting note number 72, “CUT to C.S. of intern as he slowly looks O.S.”<sup>58</sup> corresponds to the original, 2:32 timing achieved at the beginning of this measure. Opting for a stronger moment within the narrative’s progression, he scribbled through this notation, and circled point number 80 at 2:40<sup>2/3</sup> – “CUT TO hallway of hospital as Blaney walks quickly toward CAM.”<sup>59</sup> Instead of writing additional music, Mancini simply repeated the last two measures of a

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58. “C.S.” and “O.S.” are acronyms for, respectively, “Close Up” and “Off Stage”.

59. “Camera”

segment based on the concept of repetition. The composer's in-score notation of the scripted "Sleeping Pills" served as a conducting cue anticipating the pivotal timing of 2:40<sup>2/3</sup> seconds and the editing cut to Blaney's departure. (Figure 47)

1:52  
1:54

1:56  
1:58 1/2

2:00  
2:03

2:04  
2:07 1/2

Bs.Fl.

Bsn.

Hp. I

Hp. II

Vla.

V.C.

21

22

23

24

2:08  
2:12

2:12  
2:16 1/2

2:16  
2:21

2:20  
2:25 1/2

2:32  
2:24

2:36  
2:28

2:40 2/3  
2:34 1/2

"SLEEPING PILLS"

2:32  
2:39

Bs.Fl.

Bsn.

Hp. I

Hp. II

Vla.

V.C.

25

26

27

28

29

30

31

Figure 47. "Off to Rusk's Place", mm. 21-31. Bass flutes, harps, violas share melodic activity with six-event repeating cell assigned bassoon and cello, delineated by parentheses. Slower optional tempo of 70BPM generates (unused) bottom timing line, unscored but recorded repeat at mm. 29-30 generates topmost line, eliminates need for m. 31.

The longest, and final segment of Mancini's four-section composition accompanies Blaney's physical motion, conveys his anxiety, and by association, reinforces the anxiety of the film's audience in watching his escape. As with the three previous sections, the composer's maintenance of tonal ambiguity superseded his quest for dissonance; the four-note sonorities of the lower woodwinds and combined violas and celli identify with close-formation major seventh and minor ninth voicings, presenting half-tone relationships tempered by surrounding perfect fourths, as opposed to the more destabilising use of the interval in preceding cues. (Figure 48)

While maintaining the same tempo, the segment is set in an aurally indiscernible meter of 3/4. As written, mm.32-65 include four-pitch, eighth-note, two to six-measure melodic phrases assigned alternatively to the two harps. Sporadic solo passages of three to six bars were given the vibraphone, taking advantage of the slow vibrato rate available in its sound spectrum. As recorded, all harp activity was eliminated and the written vibraphone solo was replaced with the phrases originally assigned Harp II. (Figure 48)

In accordance with the score, a four-note sonority identifiable as a G9 chord was sustained through mm.32-34 by the woodwinds, instructed to trill to pitches forming an AbMaj9 structure. Corresponding to their *decrescendo* in m.34 is the appearance and *crescendo* of the violas and celli in a close-position Fm2/4 assemblage. A two-beat, descending *portamento* arrives in the following measure at an Em9 structure, trilling diatonically in order to maintain the same sonority. (Figure 48.) A *tutti* formation of the

Em sonority which ultimately ends the piece follows a 27-measure exchange of woodwind and string section ownership of the quartal structures of Em2/4 and Fm2/4.

In contrast to this sustained rhythmic activity, a structure Cooper refers to as a “physical isomorphism” – a musical gesture mimicking a physiological action, in this case a beating heart – was placed in the bass and timpani parts at m.36.<sup>60</sup> Departing from a regular *tutti* eighth note pairing, the composer used the design of his antiphonal accent device to modify the construct of his “heart beat” signifier, shading the E1 of the double bass’ quarter note at pitch with the timpani’s coupling of eighth notes. The figure commences at Blaney’s “Goodnight” to the last attendant he must pass before reaching the hospital’s exit, and as written, appears in 21 of the ensuing 29 measures. The irregular implementation of the motif, in conjunction with its inter-measure avoidance of sequential patterning, results in the subtle use of a musical device otherwise imbued with the potential of resulting in cliché. (Figure 48)

Adhering to the practice evidenced throughout the score of introducing new material at significant filmic editing points – in this case the relocation of the camera’s view from the interior to the exterior of the hospital – Mancini constructed a melodic line at m.37 reminiscent, by virtue of its rhythmic content, of the bassoon solo in “Son of My Kind of Woman”. Assigned to the straight-muted french horns absent from the cue’s earlier sections, the four-phrase line which concludes at the end of the piece incorporates

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60. Cooper, 64. Franz Waxman assigned his timpani to the role of beating heart both in his *Bride of Frankenstein* (1935) and *Dr. Jeckyl and Mr. Hyde* (1941) scores. A more recent example can be found in Ennio Moricone’s use of the electric bass in dePalma’s *Mission to Mars* of 2000.

the sixteenth/dotted-eighth-note and triplet eighth-note figures of the latter cue but limits pitch choices to B3, C4 and D4. (Figure 48) Despite the script's limited assignation of emotional range to the character of Blaney, Mancini chose at this point to insert a link to the earlier scene between the splayed corpse of Brenda and her killer, invoking the ever-inherent tragic element of a story ultimately based on victimisation and loss.

2:40 2/3  
 CUT-  
 BLANEY LEAVING

2:43 2:45 2:46 2:47 2:49 2:51 1/2 2:51

Bs. Fl.  
 Bs. Cl.  
 Bssn.

Hn.  
 Solo - Let Ring

Hp. I  
 II Solo

Hp. II  
 Slow Vibrato

Vb.  
 p

Vla.  
 1/2 p mp

V.C.  
 1/2 p mp

D.B.  
 Arco p

Timp.  
 32 33 34 35 36

2:53 2:57 2:55 2:57 3:02 1/2 2:59

Bs. Fl.  
 Bs. Cl.  
 Bssn.

Hn.  
 p

Hp. I  
 St. Mute

Hp. II

Vb.  
 3

Vla.  
 p

V.C.  
 p

D.B.

Timp.  
 37 38 39 40 41

Figure 48. "Off to Rusk's Place", mm.32-41, as scored. Sustained sonorities alternate placement in woodwind and string sections. Two harps eliminated from recording, vibraphone reassigned harp II line. French horn melody establishes linkage with "Son of My Kind of Woman" cue. Double bass and timpani invoke heart beat signifier.

The studio recording of M-1201 reveals the installation of an additional repeat effecting m.54-64 – in which is found a further internal repetition of m.64 – resulting in a composition 23.5 seconds longer than originally penned, but ending at the point dictated by the original timing notes:

4:10-1/2      112. CUT to Oxford in his apartment.  
MUSIC ENDS as telephone rings.

Without the implementation of the extra minutes provided by the repeat within the cue's fourth and final segment, the cessation of Mancini's music corresponds to the protagonist's transition from the dangerous grounds of the prison hospital to the safer confines of his escape car, or, as described in the spotting notes:

3:44-2/3      103. He throws the iron into the car and gets in.  
3:47-2/3      104. He slams the door shut.

As evidenced by the film, the timings given Ron Goodwin match those of his colleague until the final seconds of the scene; however, where Mancini loosely followed on-screen action with musical gesture and tempered codifiers of suspense, Goodwin opted to Mickey-Mouse the initial 1:23 of the sequence, imbuing it with a contrasting drollness. The camera's panning acknowledgement of each hospital inmate is accompanied by the string section's three-pitch vertical structure ascending to a sustained diminished triad topped with a major seventh, while the three-note, descending solo clarinet motif heard during the film's earlier segue to the Blaney Marriage Bureau is used in a series of transpositions at each actor's reaction. The furtive walk of "George"



is mimicked by triplet eighth notes ascending through a series of tri-tones via pizzicato strings, while the unconscious guard collapses to the floor accompanied by a slurred, *accelerando*, chromatically descending line. (Figure 49)

Figure 49. Ron Goodwin, "Off to Rusk's", first segment. Mood of scene is lightened through pairing of musical isomorphisms with sequence of on-screen events.

Iterations of the "Suspense Theme" four-note cell shade the ensuing activity of hospital staff and Blaney's escape progress, the motif appearing monophonically in the

flute and vibraphone parts, or, in a four-note tri-tone-based vertical structure linked to the voicings used in his earlier *Exit Oscar Wilde* composition. (Figure 48.) The timing of 1:35 noted by Mancini at point number 40 warrants a response by Goodwin's string section beginning at m.25.<sup>61</sup> Suspension of the ensuing dense activity in favour of an isolated, solo clarinet descent through a diminished 5th, perfect 4th, and augmented 4th at m.39 occurs approximately two seconds before Mancini's reconsidered spotting note check mark at point 72. (Figure 50)

The image shows a musical score for Ron Goodwin's "Off to Rusk's", measures 23-50. The score is in 4/4 time with a tempo of quarter note = 90. It features a Flute part, a Clarinet Solo, and a String section. The Flute part has dynamics p and pp. The Clarinet Solo has dynamics f and pp. The String section has markings for VC, CB, Pizz., and Stgt. The score is divided into three systems: measures 24-38, 39-43, and 44-51.

Figure 50. Ron Goodwin, "Off to Rusk's", mm.23-50. Four note cell from "Suspense Theme" reordered and used both monophonically and in vertical sonorities. String activity commences at timing note #40. Clarinet solo of m.48 coincides with cancelled Mancini timing notation.

61. "C.B. to George as he hurries to the door. (We see a guard beyond it.)"

The relocating camera cut at the 2:40<sup>2/3</sup> point of the segment which Mancini circled in his notes is marked by Goodwin with the establishing rhythmic vamp to his “Suspense Theme A”. The piece, again in A minor as with the “B” version used for “Exit Oscar Wilde”, follows Blaney out of the hospital, to his escape vehicle, and through his retrieval of the tire iron from the car’s trunk. A *tutti* cadence ends the theme, but not the cue, in anticipation of the hospital’s alarm bell – a noise which dominates the soundtrack and yet was not referred to in Mancini’s music timing notes, or marked in his score, suggesting its implementation came during the film’s final dubbing stage. Significantly, Goodwin’s cadential pause matches the point at which Mancini’s music would have ended without the extension provided by the repeated measures of his third segment. (Figure 47)

Instead of installing repeat signs to extend his cue beyond this moment, Goodwin composed an additional eight measures of score, consisting of 16 repetitions of a reassembled “Suspense Theme” cell played by the vibraphone. Regardless of the extension, his “Off to Rusk’s Place” ends eleven seconds earlier than the Mancini recording by way of a mechanical fade at 3:59<sup>2/3</sup>, synchronised with note number 108 – “And touches them together and the car starts.” – which refers to Blaney’s manipulation of his escape vehicle’s ignition wiring. The resulting engine noise dominates the film’s soundtrack, rendering a musical conclusion to the segment unnecessary.

In further contrast to the Mancini assignment, Goodwin wrote a 1:40-second cue for the following sequence. Beginning with Oxford's exit from his apartment, a series of both sustained and *sforzando* diminished triads and chords were implemented, accompanying the detective in his car and shading his case-solving explanation to his subordinates. Compositional attention was then given Blaney, arriving at Rusk's apartment, with another iteration of the four-note "Suspense Theme" cell placed in the vibraphone part before being distributed among the clarinets and bassoons in a vertical structure of three tri-tones. The *sforzando* diminished sonorities continued in loose synchronisation with editing cuts showing Blaney exiting his car, opening the building's door, and noting the staircase last seen in the "Big Drag for Babs" scene. Goodwin ended his piece with a sustained, *tutti* diminished 5<sup>th</sup>, anchored by a timpani roll and, in an appropriate installation of the "heart beat" signifier, punctuated with the repetitive bass drum pattern which underpins most of his cue.

The conflicting instructions given both composers extended to the music required for the film's closing credits sequence, accompanying the rolling list of ten names projected over the stationary shot of Rusk's steamer trunk. As recalled by Goodwin in the 2002 Mansell interview:

I had composed a section that began when Barry Foster is arrested and it sort of worked its way back into the "London Theme" that opened the film. I thought that this rounded the film off neatly. Hitch didn't like this and used a section of music that I had composed for another section of the movie. He thought it worked but I felt it was a little bit of an anti-climax.<sup>62</sup>

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62. Mansell, 5.

Evidenced by the film, and in keeping with the practice of restating thematic material during the characteristically brief “End Credits” sequences of his previous pictures, the director instructed his sound engineers to reuse fifteen measures of the “Suspense Theme A” portion of Goodwin’s earlier “Off to Rusk’s Place” composition, beginning at m.55. In fulfilling the timing requirements of the :40<sup>1/3</sup>-second sequence, technicians mechanically edited the piece originally written for Blaney’s escape by eliminating mm.63-65, as well as the lengthy pause which precedes the cue’s final cadence, and electronically phasing the recording onto the soundtrack.<sup>63</sup> (Figure 51)

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63. Digital technology in widespread use today has eliminated the need for such labour-intensive and precarious tape-splicing operations.

The musical score is divided into four systems. The first system includes French Horn, Strings, and Trombone. The second system includes Horn, Strings, and Trombone. The third system includes Trumpet, Strings, and Trombone. The fourth system includes Horn, Trumpet, Strings, and Trombone. The score features various dynamics such as *mf*, *ff*, *mp*, *f*, *pp*, *p*, *10f*, *11*, and *12mp*. It also includes articulations like *subito p* and *subito f*, and performance instructions like *3*, *6*, and *8*. The tempo is marked as  $\text{♩} = 85$ .

Figure 51. Ron Goodwin, "End Credits". Mm.55-73 of Goodwin's "Off to Rusk's Place" mechanically phased in, modified to adhere to timing of sequence.

The written directive given Mancini for the conclusion of his *Frenzy* score consisted of a brief listing on his master cue sheet, and no corresponding detailed timing notes:

M1202        STARTS    – As Roller Cast List names appear.  
                  ENDS        – ON FINAL FADE OUT.

In considering the material available to him – albeit by his own hand – the composer’s resistance to the traditional practice of scoring the end of a film with a restatement of its main title theme or familiar sections of underscore is understandable. The *Frenzy* theme, though ominous and, through the use of understood codifiers, imbued with menace, also invokes the dignity and grandeur associated with an historic city – inappropriate music to conclude a 110-minute exploration of a group of distinctly unglamorous, contemporary characters brought together through serial rape and murder. Similarly, the underscore cues, specifically designed to enhance the grim premise of the film, would make for an incongruous pairing with a conclusion based on wrongs righted and order restored.

Accordingly, Mancini composed a new, non-derivative piece entitled “**End Credits/End Rusk**”, notable within the score in its more evident implementation of several characteristic traits – an initially ascending principal melodic line in which flutes figure prominently, an attendant ascending countermelody assigned the (open) french horns, an arpeggiating accompaniment provided by one of the harps, and an *ostinato*

bass line. Conversely, the cue resists pure categorisation as “trademark Mancini” primarily due to the lack of repetition and symmetry within its 14 measure principal melodic line, and, as with the “Main Title Theme” which began the score, its adherence to the time signature of 3/4 at a waltz-defying tempo of 65BPM.

Within the context of the *Frenzy* score, M1202 shares linkages with the nondiegetic compositions through characteristics of orchestration, maintaining the timbral colour of the low-to-mid-range wind and string sections, in addition to the harp. As well, the underpinning quality of the bass line primarily rooted on E1 connects the cue to “My Tie is Your Tie”, “Big Drag for Babs”, “Hot Potatos” and “The Inspector Thinks”. While discernment of a consistent meter is an audible possibility with this composition, Mancini’s emphasis of beat number two in nearly every measure – through the commencement of his principal, counter and bass melodies, his phrase markings and points of harmonic shift – contributes, in conjunction with the slow tempo, to the denial of a steadying implication of metrical pulse. (Figure 52)

In contrast to much of the score, “End Credits/End Rusk” both ascribes to a harmonic progression and resists the implementation of destabilising dissonances. The initial eight measures of the 13-measure cue depend on the triadic support of E and F# minor, reinforced by the arpeggiating harp figures and anchored by the repeating, two-measure E-G-A horizontal line of the double basses and celli. The countermelody stated by the french horns, bass clarinets and violas contribute, within their vertical structures, minor 7<sup>th</sup> degrees, while the principal melody of the alto flutes and bassoons



incorporates 9ths, 11ths, and in m.8, a minor 6<sup>th</sup>. A shift on beat two of m.9 to C9/E initiates a more active, four-measure harmonic sequence of Bb/E – Am6/E – Gm2 – GmMaj7/E – F6/E, ultimately resolving to a sustained, *tutti*, two-pitch, multi-octave assemblage of E and B. Mancini's avoidance of a modality-identifying third degree within his score's final sonority is suggestive of both an impartment of closure to a musical-filmic *dénouement*, and a conveyance of emotional ambiguity regarding its narrative conclusion. (Figure 52)

*♩* = 65

Alto Flute  
Bass Clarinet  
Bassoon  
Horn in F  
Harp 1  
Viola  
Violoncello  
Bass 8vb

mp  
p  
mp  
p  
p  
Mute  
I HRP  
p

:00 :03 :06 :09

Al. Fl.  
B. Cl.  
Bsn.  
Hn.  
Hp.  
Vla.  
Vc. Db.

:12 :15 :18 :21

Al. Fl.  
B. Cl.  
Bsn.  
Hn.  
Hp.  
Vla.  
Vc. Db.

:24 :27 :30 :33 :36 :40 1/3 E.O.P.

Div.  
Div.

Figure 52. "End Credits/End Rusk", complete score. "E.O.P." is "End of Picture".

## Conclusion

*That's the story of "Frenzy" from my point of view; all very bizarre; but honestly, it was so bizarre that it stayed with me.*

Recording engineer John Richards<sup>1</sup>

John Richards left Cine Tele Sounds Studios in 1987 to continue his career in Los Angeles. The events of December, 1971, did nothing to alter his association with Mancini, and several film and recording projects over the ensuing two decades found them working together successfully.<sup>2</sup> On October 9, 2011, he generously shared his memories of recording Mancini's *Frenzy* score.

The sessions I recall were all evening sessions, to accommodate Mr. Hitchcock's schedule - maybe they were still shooting or maybe they were cutting - I think there were only three or four that were planned. The very first evening, Hitchcock arrives in a wheelchair with his film editor, who's name was Johnny Jympson. They went into the control room, up to the booth where the board was, and Hitchcock nods, makes no comment to anybody, and sits there in the booth - he's not in the best of health. Johnny Jympson takes his place and suggests we start the session, and Henry goes out, puts up the first cue - it might have been the main title, it might not have been - records the first cue and comes in for the playback. It's all very quiet in the control room, nothing really is a giveaway as far as how Mr. Hitchcock feels about what he is hearing, so, we play the cue back, and there's this dreadful pause where, nothing's said! Hitchcock indicates to Johnny Jympson, who's standing behind him at his right hand side, that he wants to speak with him. Johnny Jympson bends down and Hitchcock whispers something in his ear, and Johnny Jympson stands up straight and

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1. Interview with John Richards, Oct. 9, 2011.

2. *Return of the Pink Panther, The Adventures of the Great Mouse Detective, Tom and Jerry: The Movie.*

turns around to Hank and says, “Can we try the next cue please, Hank?” Off goes Hank, no concept of what’s happening here. We put up the next cue, he comes back in for playback, it’s the same indication. Jympson bends down, whisper whisper, comes up, “Hank, can we try the next cue please?” And so the evening progresses in that very strange, tense, very uncomfortable atmosphere. We have two giants here, we have Hitchcock, we have Mancini at a very important point in his career, and there’s no dialogue between them. Obviously, Hitchcock felt very uncomfortable about Hank’s approach to the score. It was not what he wanted, and I seem to remember we didn’t get beyond the two evenings before it became apparent there was no point in going any further.

Hank in his usual style was exceptionally gracious, never let on that he was troubled in the least, consummate professional that he always was, and in his professional way, would be set up to record, next cue, run it down, record it, play it back, next, next. Eventually, another gentleman – very nice guy – Ron Goodwin, came in to record the movie, and Ron had such a respect for Hank’s work. I heard the story, and I can’t imagine it not being true, that he called Hank before he scored the picture, and told him he’d been approached to rescore the movie, and how did Hank feel about that, because he had heard about the whole issue – something that I don’t think would happen today, the type that you don’t meet anymore; but Hank being Hank, he just sort of chuckled about it, “Ah, go ahead and do it, it’s just another movie score.”<sup>3</sup>

In considering the genre and mood-establishing function of the majority of previous main title themes composed for Hitchcock’s pictures, it is reasonable to surmise the director’s disappointment began with Mancini’s first composition of the larger *Frenzy* score. As opposed to the Waxman and Tiomkin title themes, as well as the *allegro*, rhythmically active opening statements of *The Trouble with Harry* and *North by Northwest*, Mancini’s pipe organ, minor key, waltz-denying 72BPM composition foreshadowed the cinematic unpleasantness to come, regardless of the

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3. In his interview with John Mansell, Goodwin confirmed this conversation, but quoted Mancini as saying, “Well, you win some, you lose some. Good luck with your score.” (Mansell, *Ron Goodwin: Notes, Quotes, and Film Music.*)

piece's concluding major cadence. Within this context, the only evaluation the composer ever claimed to have received, indirectly, from Hitchcock regarding the score – that it was “macabre” – becomes understandable, as does Hitchcock's satisfaction with Goodwin's “grand, open- air piece.”

Further insight into the conceptual disparity between the director and Mancini regarding the main title music – and by extension, the remainder of the score – emerged in an anecdote told in 2005 by Hitchcock's final composer, *Family Plot* scorerist John Williams.

(Hitchcock) said to me, “You can't always communicate with composers. I had this composer in London; it was a film about a murder, and I wanted something whimsical. I gave him some instructions on the way the score should be. I went to the recording session, and the composer had every double bassoon and timpani in the city of London capable of making a lugubrious, ominous sound playing the music.” I said to him, “Mr. Hitchcock, for a film about a murder, this sounds very appropriate,” to which Hitchcock replied, “Well, Mr. Williams, you don't understand; murder can be fun.”<sup>4</sup>

Considering the only other scores recorded in London for Hitchcock following his 1939 emigration to the United States were *Stage Fright* and *Vertigo* – efforts he was pleased with – it is reasonable to conclude that in 1975 he was discussing Mancini's *Frenzy* music with Williams, who, in the public forum of a recorded interview some 30 years later, intentionally avoided identifying his old friend and colleague.<sup>5</sup>

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4. *Plotting Family Plot* feature from *Family Plot* DVD.

5. Williams was Mancini's original pianist in the *Peter Gunn* ensemble, before embarking on his own film scoring career.

At the CTS *Frenzy* recording session, Hitchcock would have perceived, in his way; the employment of traditional film music codifiers used by composers who preceded Mancini by at least a generation. He would have noted the absence of a “beat and a rhythm” he felt was appropriate to the “young, vigorous and demanding” filmgoer referred to in his 1965 telegram to Bernard Herrmann. An examination of John Addison’s main title theme and primary source of underscore cues for *Torn Curtain* reveals musical features which the director may have been equating with such a characterisation, and which share links with other Mancini scores of this period.

Addison’s *Torn Curtain Theme* is a melodically-driven AABA form, written in compound time and performed at a bright 130 BPM by a traditional orchestra, augmented by an alto saxophone and a low register electric guitar, the sound of which had already featured prominently in the Monty Norman/John Barry *James Bond Theme* and Mancini’s *Experiment in Terror* and *Charade* themes. As with Goodwin’s *Frenzy* suspense theme, Addison’s tonal melody was accessible to a wide audience and easily retained, due to the repetitive nature of its melodic and rhythmic components. (Figure 1)



Figure 1. John Addison, first A section, “*Torn Curtain*” main title theme.

Hitchcock's pursuit of a popular song led to the pairing of Addison with the team of Livingston and Evans, resulting in the unsuccessful "Love Theme from *Torn Curtain* (The Green Years)". Original *Torn Curtain* composer Bernard Herrmann attributed his own removal from this project in part to the director's quest for commercially viable music, and in his 1975 interview with Royal S. Brown, associated Hitchcock's disapproval of Mancini's *Frenzy* score with this ongoing, unrewarding agenda:

(Hitchcock) wanted a pop score, and Mancini wrote quasi what he thought was me.<sup>6</sup>

From Herrmann's characteristically bold statement emerges a further consideration of Goodwin's work as, contrary to the Mancini score, it is in fact the English composer's *Frenzy* effort which displays stylistic links to Herrmann.<sup>7</sup> The four-note cell derived from his "Suspense Theme" consists of two half-tones a major third apart, as does the oft-recurring Herrmann motivic assemblage illustrated in Chapter One, Figure 8, the Ambrose Chapel cell from *The Man Who Knew Too Much*. The sustained, *tutti, fortissimo* Dm/Ab sonority used for the full-screen close-up of the tongue-protruding Brenda is a retrograde of the Abm/D assemblage that concludes *Psycho*. The full brass and percussion sections' series of accented +9/+11 chords

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6. Brown, *High Fidelity*, 64.

7. The potentially futile speculation alluded to in the introduction to this treatise arises again with the question of how Herrmann would have heard any of Mancini's score. Although features of the replacement score suggest Goodwin had access to Mancini's composition, his denial of this is perhaps indicative of a desire to protect both his privacy and his professional relationships. If Herrmann were familiar with the Mancini score, its route to him must have been a circuitous one.

containing two tri-tones and two major 7<sup>th</sup> degrees dominating the soundtrack during the opening moments of the “Babs Grabs” cue are reminiscent of the major 7<sup>th</sup> and augmented 5<sup>th</sup>- containing minMaj7+11 brass/percussion accents of *Vertigo* and *North by Northwest*.

While the Herrmann quotation which inspired the question, “*What is Mancini?*” generated an exploration of compositional craft and the characteristic features resulting from it, the original, “Where’s Mancini?” – however rhetorical and misattributed – finds its answer in the fourteen pieces which comprise the *Frenzy* score. Granted, there is no propulsive *ostinato* or walking bassline anchoring a blues progression or harmonic cycle incorporating a vm7/I in this work. There is no melody line pivoting, via a sixteenth-note/eighth-note rhythmic gesture, on augmented 4ths and 5ths, shaped into a 34-measure form with an extended **B** section. An autoharp, Japanese sho, Indian harmonium, bass accordion, Arp synthesizer, Novachord, Jangle box, detuned piano, mandocello, harmonica, chorus, big band, or arsenal of percussion instruments is never heard in the work. However, despite ten of these compositions being atonal, arrhythmic underscore cues, there are numerous instances of the “trademark” vocabulary endemic to Mancini’s compositional style emerging from each piece within this score.

The first melodic motion made in every cue but two, “Posh for Two” and “Rusk on Candid Camera”, is intervallically ascending; as well, all but “Rusk on Candid Camera”, and “Tijuana on Thames” include countermelodies in their arrangements. Supplementary melodic material primarily emerges as a result of imitation, yet




installation of unrelated additional linear phrases also occurs in “My Tie is Your Tie”, “My Kind of Woman”, “Big Drag for Babs” and “Off to Rusk’s”. Both systems allow for the controlled production of deceptively chance sequences of vertical intervals.

Descending counter lines are found in the main title theme, “Posh for Two”, and “Tijuana on Thames”. The former cue also includes a series of descending parallel diminished chords midway through its harmonic progression, while the latter relies in part on an improvised solo for its required length. The second section of “Babs Grabs” ends with a series of isolated cross-orchestral antiphonal accents, and both “Exit Oscar Wilde” and “Rusk on Candid Camera” conclude with the decaying reverberation of a vibraphone or piano sonority.

The occurrence of the ascending counter line, the introductory low-register piano or double bass anchoring pitch, the rapid scalar note grouping, the distribution of identical or adjacent pitches between alternating, or “echoing” instruments, and the extreme *crescendo* and cut-off employed at the end of a piece is shown in Table 3 to occur with such frequency as to answer the question, “Where’s Mancini?”

**Table 3**  
**Mancini Compositional Characteristics in *Frenzy* Score**

<b>1<sup>st</sup> Melodic Gesture (↑)</b>	<b>Counter Melody (CM)</b>	<b>CM Introduced Through Imitation</b>
Main Title Theme My Tie is Your Tie My Kind of Woman Son of My Kind of... Exit Oscar Wilde Big Drag for Babs Hot Potatos Babs Grabs Tijuana on Thames The Inspector Thinks Off to Rusk's End Credits	Main Title Theme My Tie is Your Tie Posh for Two My Kind of Woman Son of My Kind of... Exit Oscar Wilde Big Drag for Babs Hot Potatos Babs Grabs The Inspector Thinks Off to Rusk's End Credits	Main Title Theme My Tie is Your Tie Exit Oscar Wilde Big Drag for Babs Babs Grabs The Inspector Thinks Off to Rusk's
<b>Low Register m.1 Underpinning (U)</b>	<b>Ascending Stepwise Line (└─)</b>	<b>Note Grouping</b> 
Main Title Theme My Tie is Your Tie Son of My Kind... Exit Oscar Wilde Big Drag for Babs Hot Potatos The Inspector Thinks Off to Rusk's	My Tie is Your Tie My Kind of Woman Son of My Kind... Exit Oscar Wilde Big Drag for Babs Babs Grabs	Main Title Theme Son of My Kind... Babs Grabs The Inspector Thinks
<b>'Echo' Device (((</b>	<b>Molto Crescendo and Cutoff to end (&lt;)</b>	
My Tie is Your Tie My Kind of Woman Son of My Kind... Exit Oscar Wilde Rusk on Candid... Off to Rusk's	My Kind of Woman Exit Oscar Wilde Big Drag for Babs Babs Grabs The Inspector Thinks Off to Rusk's	

Primary melodic material, however brief, rhythmically transformed, and harmonically supported, served as the connective tissue in all other film scores considered for this study. From his wheelchair in the control booth of CTS Studio, Hitchcock would have also noted the absence of that which Mancini freely denied implementing – “themes”. Evidenced not only by his statement at the *Downbeat* film composers’ symposium in 1972, but his description of the *Frenzy* incident in his 1989 autobiography, he maintained his belief in the approach he took to the film. His decision to avoid melodic repetition may have been due to the comparatively small amount of music required for the picture; basing a score on two or three melodies only to have it dubbed onto a mere 22 per cent of the film’s soundtrack perhaps inspired him to consider an alternative way of producing a unified work.

The *mea culpa* of Mancini’s symposium statement referred to pitches, and the pipe organ of his main title *theme*; it did not refer to that which he would later reveal to Elmer Bernstein as being of paramount importance to his compositional ethos:

I’m very possessive about orchestration because I feel that orchestration is my voice.<sup>8</sup>

The note exchange motif assigned the two harps in the *Frenzy* score appears in six of the ten underscore cues, associated with Robert Rusk, yet the pitch component of this device changes upon each installation, indicating the primacy of sound over melodic content.

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18. Bernstein, *Notebook*, 491.

The elimination of the organ, violins, and C flutes from the post-main title portion of the work left an ensemble designed to comfortably inhabit the lower reaches of an orchestral score for the duration of the composition. With the exception of isolated french horn or alto flute solos, the low woodwinds, horns, piano and harps, contrabasses, celli, violas and timpani are never written above A4, producing, in all but the three diegetic cues, the unifying sonic effect characterised by Hitchcock as “lugubrious”.<sup>9</sup>

A historical consideration of Mancini’s cue titles offers the first indication of the nature of this visually reactive composer’s perception of the film he would view with the preparatory thoroughness he described to Elmer Bernstein. A sampling of titles from *Touch of Evil* in 1958 to 1977 and *Silver Streak* includes a number of pieces written specifically for characters.

“Casey’s/Harry’s/Jackie’s/Kelly’s/Ludmilla’s/Sam’s/ Natasha’s/Cheryl’s Theme” are included with the more simply named, “Gina”, “Holly”, “Joanna”, “Nancy”, “Yasmin”, “Natalie”, and “Timothy”. When requiring additional music for a character, Mancini reached beyond the barrier of cinematic illusion and incorporated into his film scores cues for the actors themselves, producing the droll “Orson Around”, in addition to

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9. Mancini had already used this technique in the *Night Visitor* score which preceded *Frenzy*. His assemblage of 12 woodwinds, electric organ, piano/detuned piano, harpsichord/detuned harpsichord and auxiliary percussion was initially shaped into a melodically disunited – if not melodically void – score. Ultimately, producer Mel Ferrer chose to eliminate or repeat sections of the studio recording during the final dubbing session for the production. Evidently, Mancini felt Hitchcock would be more receptive to his approach. (Caps, *Henry Mancini...*, 132-135)

“Something for Susan/Sophia/Sellers/Jill/Audrey”. No such titles were created for the *Frenzy* score.<sup>10</sup>

Though his experience in the horror, suspense, and mystery genres was extensive, and many of the cues listed above originated in the American settings of *Experiment in Terror*, *Wait Until Dark* and *Fear*, the lack of character-linked music in the Hitchcock assignment suggests a disconnect on the part of the composer with the victims, their attacker, the unusually – for Hitchcock – heroic detective, or any of the supporting personalities. With the exception of the tenuous linkage formed with Rusk and Brenda, shaded by “My Kind Of Woman”, or throughout the “Hot Potatos” scene, in which the composer both participated in, and responded to, the venerable narrative tradition of manipulating an audience into “rooting for the villain,” Mancini’s music for the film is reflective not only of a viewer’s perception of, and reaction to its content, but of a viewer who is unwilling to recognise the ironic nature of the humour within it; a feature that Goodwin accepted, perhaps through a cultural familiarity with the “black humour” element of the British Murder Mystery, shared by Hitchcock.

Similarly, the ten occasions on which the director changed his instructions regarding the placement of music in the film may be attributed to a realisation that Mancini’s compositional point-of-view had been that of “audience”. While Hitchcock had always exploited the abilities of his composers to manipulate the emotional reactions of his viewers, part of this manipulation included communicating the

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10. This inspires a consideration – albeit speculative – of Goodwin’s actual title for the waltz version of his “Suspense Theme” heard during Rusk’s solitary moments.

emotional state of a character within the film *to* the audience, such as the rage of Richard Blaney after squandering his wagering money, or the contentment of Robert Rusk following the disposal of Babs' body – emotional reactions only Goodwin was instructed to transmit.

Director, film historian, and Hitchcock acquaintance Peter Bogdonovich said of this film, “The world has become darker than ever in *Frenzy*.”<sup>11</sup> By the time of this picture, the enthusiasm of the seventy-year-old Hitchcock may understandably have been compromised; his last three productions had been critical and commercial failures, he had experienced the loss of both his long-time film editor George Tomasini in 1964 and cinematographer Robert Burks in 1968, he was clearly in poor health, and his wife and professional partner Alma Reville had suffered a heart attack while locations and sets were being prepared for *Frenzy*, forcing her to return to the United States.<sup>12</sup>

The director's disappointment upon hearing Mancini's music for this film, which did not pay homage to London in a “grand, open-air” manner, did not support the “comédie noir”<sup>13</sup> aspect of the script, foreshadowed an exclusively unsettling experience for the film's audience, and reinforced, on a profound level, the suffering and violence inflicted upon the film's characters, came at a time in his life and career

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11. Laurent Bouzereau, *The Story of Frenzy*. Documentary, *Frenzy* DVD.

12. Interview with *Frenzy* screenwriter Anthony Shaffer, *The Story of Frenzy*.

13. Shaffer's description of his script. (ibid)

when the option of negotiating with a composer in order to arrive at a more satisfactory end, as he had done with Herrmann, simply did not warrant the effort required.

Bogdonovich's summation of *Frenzy* could as easily have been applied to the music Mancini composed for this film. The unrelentingly dark nature of the score came about as a result of both his intimacy with the narrative and the nuances of its telling, and of a number of external circumstances playing upon him as he composed.

As a musical dramatist who cast his orchestral sounds in roles appropriate to their timbral characteristics, the voyeuristic commentary inspired by watching the film's doomed, one-dimensional characters going about their stark and dissatisfied lives could only find voice in the deeper registers of the orchestra, at a ponderous pace matching the nihilistic tone of the picture.

In addition to the effect the film had on Mancini's creative approach, and the alienation felt, however mild, within this Anglo-centric production, there were two personal situations which could conceivably have influenced his perception of the film, made manifest in the music he wrote.

In *Did They Mention the Music?*, Mancini was forthright about the effect his career had on his three children, a son, born in 1950, and twin daughters, born in 1952.

*Charade* was the first of fifteen pictures I scored in London. This meant at least fifteen trips to England. By then I was doing concerts as well, and all in all I was away from home a great deal of time....

My extended absences had a particularly bad effect on Chris as he entered his teen years. Whenever he needed a father to talk with, I was gone. In my own defence, I must say that these were high-earning years for me, and in my profession you never know how

long its going to last. Nonetheless, the situation created a dilemma, one I did not successfully resolve.<sup>14</sup>

By the time of the *Frenzy* assignment, the difficulties in the Mancini household were ongoing, and throughout the course of his book the composer would continue to acknowledge his own culpability in the situation, and inability to cope with it.

The system of cue completion dates Mancini habitually documented at the end of each segment was abandoned at *Frenzy*'s M-401, "Son of My Kind of Woman". Since 1963, the date, "November 22", has resonated with people the world over as the day on which John F. Kennedy was murdered. Mancini was not only a veteran, like Kennedy, of the Second World War, but an active Democrat, and aware of Kennedy naming *Moon River* as one of his favourite songs.<sup>15</sup> Moreover, the composer had enjoyed a friendship with President Kennedy's younger brother Robert, frequently joining him and his family on ski vacations. He had participated in fund-raising events throughout Kennedy's campaign for the Democratic nomination in 1968, and after the senator's assassination, was among those invited by Ethel Kennedy to ride the New York City to Washington, D.C. funeral train.

Some three years later, writing the *Frenzy* score alone in a hotel room in the traditionally dank London of November, slightly distant from the other participants in the production, his own family a source of concern, his mood could very well have prevented him from recognising anything other than the *macabre* in this film, tinged

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14. Mancini, 130.

15. Mancini, 148-149, 186.



with the sadness and mourning associated with a historical period which was of particular significance to him. He concluded scoring the *denouement* of what is arguably the most disturbing scene in the entire Hitchcock canon on the eighth anniversary of President Kennedy's death, and would not record another date in the remainder of the work. Within this context, combined with the visually-connected nature of his creative output, and his understanding of dramatic character construction, his statement summarising his work for Hitchcock rings particularly true:

“If I were doing the score again, I really don't know what I would do differently.”<sup>16</sup>

Emerging from the brief biographies of Mancini, his colleagues, Edwards, and Hitchcock included in this work is the quality of resilience shared by each man. Although the generically-named “strong ego” has often been blamed for the cause of numerous conflicts within the music and film industries – consider the Hitchcock/Herrmann rift – the ability of artists and artisans to persevere through adversity has ensured the development and survival of many an art form.

A consideration of Mancini's production of only one film score during the year following *Frenzy* – as opposed to his usual average output of three<sup>17</sup> – suggests the experience may have eroded his confidence and compromised his reputation with other filmmakers. Such was not the case.

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16. Mancini, 156.

17. Ibid. 241-243

The year 1969 saw two events which would generate activity realised in 1972, and effect his career for the next two decades. The making of *Darling Lili* was fraught with so many tensions between director Edwards and his financing studio, into which Mancini was inadvertently drawn, that the two would part company, and the director, living a self-imposed European exile, would come to employ other composers. Mancini, able to fill his calendar with scoring assignments, undertook five projects preceding *Frenzy* which did not involve Edwards and expanded his network of potential employers, among them director Bud Yorkin, who engaged Mancini in 1972 for *The Thief Who Came to Dinner*.

Also in 1969, he recorded the “Theme from *Romeo and Juliet*” by Nino Rota, which usurped The Beatles’ “Get Back” on the *Billboard Magazine* tracking charts. This expanded his public profile and led to an increase in concert appearances, averaging 50 national and international performances a year by 1972. The market for his recordings also grew, and through his contract with RCA records negotiated in 1958, he composed, arranged and recorded the full-length albums, “Sometimes a Great Notion”, “Mancini Plays the Theme from *Love Story*”, and “Mancini Concert” during the months preceding the *Frenzy* project. This effort, combined with three, one-hour television specials entitled “Monsanto Presents Mancini” and broadcast the same year, generated a demand for additional albums for 1972 – “Brass on Ivory”, with trumpet soloist Doc Severinson, and “Mancini Salutes Sousa”, arranged for the composer’s 55-member “Concert Band”.

The success of the Monsanto television specials motivated producer Jerry Perenchio to contract Mancini to compose, arrange the music for, and headline a 28-episode weekly television show, *The Mancini Generation*. Although the series was only broadcast during the 1972 season, the work required in undertaking all of these activities negated the possibility of scoring any film projects until 1973.

While composing the *Frenzy* music, Mancini – like any artist – could not have anticipated the residual effect this “score complete without themes” would have on his career, and that of others who have been privileged to perform and study his work. His brief, written account of the *Frenzy* experience concluded with an anecdote which not only provides further testament to his resilience, but offers a glimpse of the positive, pragmatic attitude which no doubt served him well both in sustaining a career in a profession fraught with enormous stresses, and in preserving his creativity. For any individual striving to produce viable work in any forum, it is an invaluable lesson.

Apart from the film, I found Mr. Hitchcock to be a gracious and generous man. During lunch one day, we got into a discussion about a mutual interest we had, wine. The next day, a case of Chateau Haut Brion – magnums – was delivered to me. Come to think of it, I guess the whole adventure was not a total loss after all.<sup>18</sup>

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18. Mancini, 156.

**Appendix A: Mancini Compositional Characteristics Survey**  
**– Key to Terms and Symbols –**


Orchestra: an ensemble of varying size consisting of violins, violas, celli, contrabasses.  
Double reed woodwinds, Clarinets, Flutes  
Trumpets, Trombones, French Horns, Tubas  
Timpani, Bass Drums, Snare/Tenor Drum, Suspended and Crash Cymbals

Big Band: an ensemble modelled on the traditional dance band format of the 1940's,  
consisting of Five Saxophones with flute/clarinet/double reed-auxiliary  
potential,  
Four Trumpets with flugelhorn option, Four Trombones, Rhythm Section.

Rhythm Section x3 = Bass, Drums, Piano  
x4 = Bass, Drums, Piano, Guitar  
x5 = Bass, Drums, Piano, Guitar, Vibraphone

Mallet Percussion: Bells, Xylophone, Marimba, Glockenspiel, Orchestra Chimes, etc.

Auxiliary Percussion: Any of a variety of shaken, struck, or stroked non-pitch-producing instruments.

**M** – Principal Melody      **CM** – Counter Melody      **CL** – Counter Line  
**BL** – Bass Line  
**BG** – Melodic “Background” figure designed to accompany improvised solos.  
**SO** – Melodic “Send Off” figure designed to transition to or between solos.  
**DU** – Dramatic Underscore. Defies tonal or metrical identification without score.  
**ost** – ostinato  
**↑** – ascending  
**↓** – descending  
(((( – alternation of identical pitches between two identical or like instruments,  
producing an “echo” effect.  
 – cross-orchestral antiphonal accent

(    ) – melodically or harmonically ascending, rhythmically measured scalar motion.




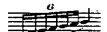

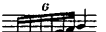






– quintuplet, sextuplet, septuplet, etc, scalar pitch grouping.





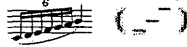
**U** – extreme low pitch underpinning of orchestration, introduced in first measure.

**<** – extreme crescendo and abrupt caesura on final sonority of orchestration.

Title	Source	Year	Mtr.	Key	Form	Primary Melodic Contour
Abner Has Left	Nightwing	1979		F...	DU	$M^1 \uparrow CM^1 \downarrow$
Analyst Resigns, The	The Man Who Loved Women	1983		Cm...	DU	$M^1 \uparrow M^2 \downarrow M^3 \uparrow CM^3 \uparrow CL^3 \uparrow$
Anyone For Tums?	Lifeforce	1985		G...	DU	$M^1 \uparrow CL^1 \uparrow M^2 \uparrow CM^2 \uparrow M^3 \downarrow CL^3 \uparrow$
Arctic Whale Hunt	The White Dawn	1974		A...	DU	$M^1 \uparrow M^2 \uparrow M^3 \downarrow$
Are You In There?	Lifeforce	1985		D...	DU	$M^1 \downarrow CL^1 \uparrow M^2 \uparrow CM^2 \uparrow M^3 \uparrow$
Baby Elephant Walk	Hatari	1962	4/4	F	Blues	$M \uparrow BL \uparrow CM^{1(OST)} \downarrow CM^{1a} \downarrow SO \uparrow$
Background For Murder	Touch Of Evil	1958	4/4	C7...	DU	$CM^{(OST)} \downarrow M^1 \uparrow M^2 \downarrow M^3 \downarrow CM^3 \downarrow$
Battle in the Bat Cave	Nightwing	1979		Em	DU	$M^1 \uparrow M^2 \uparrow CM^2 \downarrow M^3 \uparrow CM^3 \uparrow M^4 \uparrow M^5 \downarrow CM^{5a} \downarrow$ $CM^{5b} \downarrow M^6 \uparrow CL^6 \uparrow M^7 \uparrow CL^7 \uparrow M^8 \uparrow CM^8 \uparrow$
Blocked Exit	Without a Clue	1988		Em...	DU	$M1 \downarrow CM1 \downarrow M2 \uparrow CM2 \downarrow M3 \uparrow$
Blue Roses (Laura's Theme)	The Glass Menagerie	1988	3/4	C	AA <sup>1</sup> BA	$AM \uparrow CM^{(OST)} \uparrow CL \downarrow BM \uparrow CL \downarrow$
Breakfast At Tiffany's	Breakfast At Tiffany's	1961	4/4	F	AABA	$AM \uparrow CM \uparrow BM \uparrow$
Bulbus Terror	Wait Until Dark	1967		D...	DU	$M^1 \uparrow CM^1 \uparrow^{(fugue)} M^2 \downarrow CM^2 \downarrow M^3 \uparrow M^4 \downarrow CM^4 \downarrow$ $CL^4 \uparrow M^{5(ost)} \uparrow CM^{5a} \uparrow CM^{5b} \uparrow M^6 \uparrow CL^6 \uparrow$
Croquette	The Prisoner of Zenda	1979	4/4	C	ABACA	$AM \uparrow CM^1 \uparrow CM^2 \uparrow BM \uparrow CM \uparrow CM \uparrow CM \uparrow$
Dessert Rendesvous	It Came from Outer Space	1953		A...	DU	$CM^{1(OST)} \uparrow M^1 \uparrow M^2 \uparrow M^3 \downarrow CM^3 \uparrow CL^3 \downarrow$
Dog Eat Dog	The Thief Who Came to Dinner	1973	4/4	Dm	DU	$CM^{(OST)} \uparrow M^1 \uparrow M^2 \uparrow$






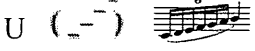
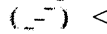
Title	Instrumentation	Features
Abner Has Left	Orchestra + wood flutes, guitars	
Analyst Resigns, The	String section + pitched mallet percussion	
Anyone For Tums?	Orchestra, electronics.	( _ - )
Arctic Whale Hunt	Orchestra.	
Are You in There?	Orchestra, electronics.	( _ - ) ( ( ( (
Baby Elephant Walk	Orchestra.	Improvisation 
Background For Murder	Bs., dr., pno., gt., vb., aux. perc.	Improvisation ( _ - )
Battle in the Bat Cave	Orchestra + 2 harps.	  ( _ - )
Blocked Exit	Orchestra	U 
Blue Roses (Laura's Theme)	String section + harp, celeste, bells, pno., flt., Eng.horn.	
Breakfast At Tiffany's	Big band + string section, mallet perc.	
Bulbus Terror	Orchestra + prep. pno, synth, sop.sax., sho.	U ( _ - ) 
Croquette	Orchestra + alto saxophone, harpsichord.	
Dessert Rendesvous	Orchestra + harp, theramin.	U ( ( ( ( ( _ - ) 
Dog Eat Dog	String section + saxophone section, organ, Fender Rhodes, synthesizer, guitarX2.	U  

Title	Source	Year	Mtr.	Key	Form	Primary Melodic Contour
Drip-Dry Waltz, The	Charade	1963	3/4	C	AA <sup>1</sup> 16+16	M↑CM↑CL↓
Enter Professor Moriarty	Without a Clue	1988		Abm	DU	M <sup>1</sup> ↑CM <sup>1</sup> ↓M <sup>2</sup> ↓M <sup>3</sup> ↑M <sup>4</sup> ↑CM <sup>1</sup> ↓M <sup>5</sup> ↑ M <sup>6</sup> ↑CM <sup>6</sup> ↑
Enter Ratigan	The Adventures of the Great Mouse Detective	1992		E...	DU	CM <sup>1(OST.)</sup> M <sup>1</sup> ↑M <sup>2</sup> ↑CM <sup>2a</sup> ↑CM <sup>2b</sup> ↑ M <sup>3</sup> ↑CM <sup>3</sup> ↑M <sup>4</sup> ↓CM <sup>4</sup> ↑
Flashing Nuisance	Touch Of Evil	1958		Fm...	DU	M <sup>1</sup> ↑M <sup>2</sup> ↑M <sup>3</sup> ↑M <sup>4</sup> ↓CM <sup>4</sup> ↓
Good Morning, Mr. Ranseroff	Gaily, Gaily	1976	4/4	F	Through (16)	M↑CM <sup>1</sup> ↑CM <sup>2</sup> ↑
How Soon	The Richard Boone Show	1963	4/4	Eb/F	Through (32)	M↑CM↑CL↓
Hurdles And Girdles	Visions Of Eight	1973	2/2	Bb	ABA'C	AM↓CM↓BM↑CM↑CM↑CM↑
It Came from Outer Space	It Came from Outer Space	1953		Dm...	DU	M <sup>1</sup> ↑BL <sup>(OST.)</sup> ↓M <sup>2</sup> ↑M <sup>3</sup> ↑M <sup>4</sup> ↑CM <sup>4a</sup> ↑CM <sup>4b</sup> ↑ M <sup>5</sup> ↑CM <sup>5(OST.)</sup> ↑M <sup>6</sup> ↑CM <sup>6</sup> ↓
Main Title	A Shot in the Dark	1964	4/4	Dm	AABA	ACM <sup>(OST.)</sup> ↑M↑BL↑BM↑BL↑
Main Title	Arabesque	1966	4/4	Am	AA <sup>1</sup> BA Coda	AM↑CM↑BM↑CM↓
Main Title	Bachelor in Paradise	1961	2/2	Bb	ABAC	AM↑CM↑CL↓BM↑CM↓BL↑
Main Title	Lifeforce	1985	6/8	Dm/ Am	ABACA	ACM <sup>1</sup> ↑CM <sup>2</sup> ↑M↑BM↑CM↑CM↑
Main Title	Mommie Dearest	1981	3/4	Am	ABAC	ACM <sup>(OST.)</sup> ↑BL↓M↑BM↑CM↑CM↑CM↓
Main Title	Nightwing	1979	4/4	Am	ABC	ACM <sup>1(OST.)</sup> ↑CM <sup>2(OST.)</sup> ↓M↑BM↑CL↑ CM↑CM↑

Title	Instrumentation	Features
Drip-Dry Waltz, The	Orchestra + mallet percussion.	
Enter Professor Moriarty	Orchestra + harp.	
Enter Ratigan	Orchestra + harp.	
Flashing Nuisance	Big band + aux. percussion.	U ( _ - ) <
Good Morning, Mr. Ranseroff	String section + flute, tuba, banjo, ukelele.	
How Soon	Orchestra + harpsichord.	
Hurdles And Girdles	Orchestra.	
It Came from Outer Space	Orchestra + harp, theramin.	
Main Title-A Shot in the Dark	Big band + Indian harmonium, bass accordian.	Improvisation.
Main Title-Arabesque	String section + woodwinds.	
Main Title-Bachelor in Paradise	Big band + String section, Fr. horns, chorus, mallet & aux. percussion.	Improvisation
Main Title-Lifeforce	Orchestra.	
Main Title-Mommie Dearest	Orchestra + harp.	
Main Title-Nightwing	Orchestra + harp X 2, soprano ocarina.	



Title	Source	Year	Mtr.	Key	Form	Primary Melodic Contour
Main Title	The Party	1968	4/4	G	Through (26)	CM <sup>(OST)</sup> ↑ M ↑
Main Title	The Prisoner of Zenda	1979	4/4	F	ABC	AM ↑ CM ↓ BM ↑ CM ↓ CM ↑ CM ↑
Main Title	Silver Streak	1976	4/4	F	AABA	ACM <sup>(OST)</sup> ↑ M ↑ BM ↓ CM ↑
Main Title	Sunset	1988	4/4	C	ABA	AM ↑ CM ↓ BM ↑ CM ↓
Main Title	The Thornbirds	1983	6/8	C/D	AABC	AM ↓ CM ↓ BM ↑ CM ↑ CM ↑ CM ↑
Main Title	Wait Until Dark	1967	4/4	Em	Through (16)	CM <sup>(OST)</sup> ↓ CM <sup>2</sup> ↑ M ↑
Mollys Strike Again, The	The Molly Maguires	1970	6/8	Em...	DU	M <sup>1</sup> ↑ CM <sup>1</sup> ↑ M <sup>2</sup> ↑ CM <sup>2</sup> ↑ M <sup>3</sup> ↓ M <sup>4</sup> ↑ CM <sup>4</sup> ↑
Monster Gets Mark, The	The Creature from the Black Lagoon	1954		Gm...	DU	M <sup>1</sup> ↑ CM <sup>1</sup> ↓ M <sup>2</sup> ↓ CM <sup>2</sup> ↑ M <sup>3</sup> ↑ CM <sup>3</sup> ↑ M <sup>4</sup> ↓ M <sup>5</sup> ↓ CL <sup>5</sup> ↑ M <sup>6</sup> ↑ CM <sup>6</sup> ↑ M <sup>7</sup> ↓ CM <sup>7</sup> ↑ M <sup>8</sup> ↑ CM <sup>8</sup> ↑ M <sup>9</sup> ↑ M <sup>10</sup> ↓ CL <sup>10</sup> ↑ M <sup>11</sup> ↑ CM <sup>11(FUGUE)</sup>
NBC Mystery Movie Theme	NBC Mystery Movie	1971	2/2	G	ABAC	AM ↑ BM ↑ CM ↑ CM ↑ CM ↑
The Nutty Professor	High Time	1960	4/4	D	AABA	ACM <sup>1</sup> ↑ M ↑ CM <sup>2</sup> ↑ BM ↑ CM ↓
Peter Gunn Theme, The	Peter Gunn	1959	4/4	F7+9	Through (16)	CM <sup>(OST)</sup> ↑ M ↓ BG ↓
Search for Anne	Nightwing	1979		Em...	DU	CM <sup>1</sup> ↓ M <sup>1</sup> ↓ M <sup>2</sup> ↑ CM <sup>2</sup> ↑ CM <sup>3</sup> ↓ M <sup>3</sup> ↑ CM <sup>4</sup> ↓ M <sup>4</sup> ↑ CM <sup>5</sup> ↓ M <sup>5</sup> ↑ M <sup>6</sup> ↑
Soldier In the Rain	Soldier in the Rain	1963	3/4	Am	ABAB <sup>1</sup>	ACM <sup>(OST)</sup> ↑ M ↑ CL ↓ BM ↑ CL ↓
Terror Strikes	Tarantula	1955		G...	DU	CM <sup>1</sup> ↑ M <sup>1</sup> ↑ CM <sup>2</sup> ↑ M <sup>2</sup> ↑ CM <sup>3a</sup> ↑ CM <sup>3b</sup> ↑ M <sup>3</sup> ↑ M <sup>4</sup> CM <sup>4a</sup> ↓ CM <sup>4b</sup> ↑
Theme From "Ripley's Believe it or Not"	Ripley's Believe it or Not	1982	4/4	Cm/C E	ABA <sup>1</sup>	ACM <sup>1(OST)</sup> ↑ CM <sup>2(OST)</sup> ↑ M ↑ BM ↑
Thing Strikes, The	It Came from Outer Space	1953		Dm...	DU	CM <sup>1(OST)</sup> ↓ M ↑ CM <sup>2</sup> ↑
Too Little Time	The Glenn Miller Story	1954	4/4	C	ABA <sup>1</sup> C	AM ↑ CM ↓ CM <sup>2</sup> ↑ BM ↓ CM ↑ CM ↓ CL ↓
Whistling Away the Dark	Darling Lili	1970	3/4	Em	ABAC	AM ↑ CM ↑ CL ↓ BM ↑ CM ↓ CM ↑ CM ↓ CL ↑

Title	Instrumentation	Features
Main Title-The Party	Bs., dr., gt. x2, synth., tpt., a.sax., sitar, tabla.	
Main Title-The Prisoner of Zenda	Orchestra + harpsichord.	
Main Title-Silver Streak	Orchestra +bs., dr., gt., mallet percussion.	
Main Title-Sunset	Trumpet, piano.	
Main Title-The Thornbirds	Orchestra + bs, gt., harp, accordion, dulcimer.	
Main Title-Wait Until Dark	Orchestra + bs., dr., sitar, pno., prep. pno., sho, novachord, whistler. Piccolo.	
Mollys Strike Again, The	Orchestra + Button Accordion	
Monster Gets Mark, The	Orchestra + harp.	
NBC Mystery Movie Theme	Orchestra + bs., dr., guit., Arp Synthesizer.	
The Nutty Professor	Bs, dr., guit., pno., tpt., mallet, aux. perc, sound fx.	
Peter Gunn Theme, The	Big band + Fr. Horns.	Improvisation
Search for Anne	Orchestra + harp X 2.	
Soldier In the Rain	Orchestra + bs., dr., pno., chorus.	
Terror Strikes	Orchestra.	U 
Theme From "Ripley's Believe it or Not"	Orchestra + bs., dr., mallet perc., synthesizers.	
Thing Strikes, The	Orchestra + theramin.	
Too Little Time	Orchestra + bs., dr., pno.	
Whistling Away the Dark	Orchestra + vox soloist, chorus, bs., dr., guit., arp synth., mallet perc.	

Appendix B  
Ron Goodwin, Main Title Theme, *Frenzy*

♩ = 94

This system of music includes staves for Snare Drum (Stg.), Trumpet (Tpt.), French Horn (Fr. Hrn.), Trombone (Tbn.), Cymbal (Cym.), and Timpani (Timpani). The Snare Drum part features a complex, rhythmic pattern of sixteenth notes. The French Horn and Trombone parts play a melodic line with a series of sharps. The Timpani part has a sustained note. The music is marked with a forte (*ff*) dynamic.



poco rit. . . . .

This system of music includes staves for Snare Drum (Stg.), Trumpet (Tpt.), Horn (Hn.), Trombone (Tbn.), Cymbal (Cym.), and Timpani (Timp.). The Snare Drum part continues with a rhythmic pattern. The Horn and Trombone parts play a melodic line. The music is marked with a *poco rit.* (slightly ritardando) dynamic.

A Tempo

Hp. *mf*

Stg. *f*

Hn. *p*

Tbn. *p*

Cym.

S. D.

7 8 9 10 11 12 13 14



poco rit.

Stg. *f*

Tpt. *f*

Hn. *f*

Tbn. *f*

Cym.

S. D. *ff*

Timp.

**A Tempo**

Stg.

Tpt.

Hn.

Tbn.

Xyl.

Timp.

Stg.

Stg.

Tpt.

*rit.*

Hp.

Stg.

Tpt.

*pp*

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