

BACKGROUND MUSIC FOR HOME MOVIES

FOLKWAYS RECORDS FX 6110

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Band 1, Travel: ROMANCE IN THE BREEZE,	E. White,	2:46
Band 2, Scene: LETHY HILL,	F. Rapley,	1:40
Band 3, Children: PETS AND PRETZELS,	A. Semmler,	1:52
Band 4, Romantic: SPRINGTIME,	K. Palmer,	3:07
Band 5, Hurry: LIVE A LITTLE,	A. Semmler,	1:24
Band 6, Western: LOVIN' ALONG,	A. Semmler,	3:13
Band 7, Agitato: RUSHING RIVER,	A. Semmler,	1:36
Band 8, Patriotic: SALUTE TO THE FLAG,	A. Semmler,	2:05
Band 9, Playful Motion: AROUND AND AROUND,	A. Bata,	2:15
Band 1, Humor: KITTEN AND THE BIRD,	J. Gatt,	2:31
Band 2, Metropolis: SOUNDS OF THE CITY,	M. Colicchio,	2:04
Band 3, Sauntering: AROUND TOWN,	V. Nelhybel,	2:23
Band 4, Danger: RESTLESS DREAM,	F. Sowande,	2:46
Band 5, Festive: VALSE GALANTE,	K. Palmer,	1:50
Band 6, Home: QUIET CONTENTMENT,	A. Semmler,	2:31
Band 7, Light Motion: BADINAGE,	V. Nelhybel,	3:00
Band 8, Religious: SACRED PORTALS,	A. Bata,	2:35
Band 9, Fashions: MOON OVER BROOKLYN,		

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Library of Congress Catalogue Card No. R 64-340

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DESCRIPTIVE NOTES ARE INSIDE POCKET COVER DESIGN BY RONALD CLYNE

BACKGROUND MUSIC FOR HOME USE Vol. 1

A moving-picture, whether it is of the professional or the home-made variety, needs special background music to bring it to life. Professional film-makers often spend considerable amounts of money to have tailor-made musical scores composed and recorded for their productions. Others turn to extensive professional libraries of recorded music to acquire the rights to music that fits their needs. Up to now, except for whatever music is available on regular commercial records, the home-movie maker has had little or no access to music especially written and recorded for background purposes.

BACKGROUND MUSIC for Home Movies is designed to help fill this gap. It presents orchestral compositions by leading film and television composers, written expressly for background purposes and carefully selected from a large and comprehensive Recorded Background Music Library. Aside from its functional qualities as background material each piece in this group is musically well integrated and makes for pleasurable listening by itself.

Since the need for musical background material embraces myriads of different situations BACKGROUND MUSIC for Home Movies, Vol. One presents as great a variety of characteristic musical moods as the limitations of a single LP record make possible. The specific needs of the average home-movie maker have been carefully kept in mind. Dramatic moods, although not entirely neglected, have been kept to a minimum to give preference to the various aspects of the home, the children's world, light-hearted travel, impressive scenery and the like. For music indigenous to foreign countries where travel pictures may have been taken the Folkways Catalogue offers a rich source of material elsewhere.

HELPFUL SUGGESTIONS

Basically, there are three different ways of using BACKGROUND MUSIC for Home Movies in connection with your films. The simplest and for most home-movie makers most practical way is to edit your film in such a manner that all related clips, such as for instance your travel sequences, your vacation or play activities, your record of the children, your scenic shots, etc. are spliced together. Then

select the right piece from BACKGROUND MUSIC for Home Movies and play it on your phonograph while you run your picture. You will see how the music can enliven and accentuate the action in each scene. And you will be surprised how often, by happy accident, changes in the music will coincide with changes in your picture. Since most home-movies consist of a compilation of shots taken at different times and places, organizing your film according to subject is a good plan altogether. If you can adjust the playing time of your film sequence to the length of the piece you have selected, your pleasures will be multiplied. If that is not possible you may have to fade out the music or repeat the piece or do whatever the occasion dictates. You will quickly gather enough experience to cope with whatever situation presents itself.

The second way of using BACKGROUND MUSIC is slightly more sophisticated. It would apply to film sequences consisting of scenes that vary in mood and content. Obviously, a fast moving piece is not the right accompaniment to a quiet scene, nor is happy music the right background for dark moments or awe-inspiring scenic shots. In a film where chronological continuity is desirable, such as a picture recording a voyage or telling a story, many scene changes may occur that demand changes in the music. In this case it is important to select a suitable piece for each scene. While you try the music against the picture get a pictorial bearing near the end of each sequence that leaves you enough time to fade out the piece that is playing and fade in the new piece for the next scene. The volume control on your phonograph makes such fades quite easy. Selecting the right music for each scene is, of course, a challenge to your ingenuity. Then, too, a certain amount of skill is necessary to change the needle to the right piece each time. But here, as in all things, practice makes perfect. For this procedure, which can be most effective for the showing of still pictures too, the availability of two turntables and two records is of great advantage. Making out a cue-sheet that fixes the order in which the pieces are to be used for a specific film and noting down the record-side and the band-number of each is an absolute must if confusion is to be avoided.

The third way of using BACKGROUND MUSIC for Home Movies is the professional way. As a matter of fact, it is the way this music has been and is being used on many important television, radio and film productions. For the home-movie maker, this requires a tape-recorder by means of which a detailed musical score is assembled, recorded and spliced together on tape from suitable segments of different pieces, segments that might often be found on the inside of a piece and are therefore difficult to catch by a mere needle-drop. Here, taste, dramatic instinct and a critically selective ear play an important role. To develop a high degree of know-how in this respect takes a bit of patience and experience. But the results are well worth the trouble. Subtle details can be effectively underscored, changes can be achieved without fading or jarring clashes. Sudden contrasts, if well

planned, can attain fullest impact. The procedure here is to block out your film carefully from a point of view of musical scoring, time each blocked sequence accurately and then find the piece of music that corresponds to it in mood and duration. The time element sometimes makes for difficulties. This is where you need most of your patience and - a stop-watch. But experience will teach you how to juggle and even how to cut the music on your tape without ill effects. The task becomes easier as you get to know the music more intimately in detail. Sometimes a small cut in the film does the trick. In the taking of the film you might leave yourself a bit of leeway to start with. This is accepted procedure with professional films almost all of which come to the cutting room oversized. A poignant scene can be greatly enhanced by synchronizing it sympathetically with an important musical phrase. On the other hand, special effects and their effectiveness notwithstanding, you want to keep in mind that too many changes in the music, that is, trying to go with every detail of the action, can become annoying. In the trade, this is called "mickey-mousing" and is considered amusing only in cartoons and certain types of comedies. Music should try as often as possible to tie subordinated details of action together, bringing them "under one hat" so to speak. Wherever the picture speaks for itself, the music should subtly enhance but not intrude. It should follow the spirit, not the mechanics of the action. Very often you will find that the music to a film is good when it is not noticed by the average viewer. The absence of it, however, would be felt by everybody immediately.

If voices and sound-effects are to be recorded on the same tape you must carefully watch the volume-level of each so that the important things come through clearly and undistorted. To achieve the desired balance between them you must establish the proper distance between your sound-sources and your microphone. This may require a bit of experimenting at times.

Once your music-tape is ready, you must see to it that the speed of your camera is in perfect synchronization with that of your tape. The speed of your tape is constant so as to avoid pitch distortions. Latest developments in the manufacture of cameras and projectors make perfect synchronization possible and in some instances even allow for direct attachment of your soundtrack to your film.

In selecting the music, remember that the title of a composition does not limit its usage to the situation indicated thereby. The language of music speaks in general rather than in specific terms. Each piece of music, therefore, may serve a multiplicity of moods when used for background purposes. As mentioned before, ingenuity plays an important role in the selection of the right music for a given scene, especially when trying to catch the elusive over-and under-tones of the action.

The following guide through BACKGROUND MUSIC for Home Movies, although not meant to be confining in any way, may be of some

help in the planning of the musical background to your picture. It is divided into two parts: 1. a general description of each piece, including its general mood classification and overall playing time; 2. a collective breakdown of all the pieces into various categories.

MODERN BACKGROUND MUSIC

General Description

Side A

General Category	Title	Time
1. Travel E. WHITE	ROMANCE IN THE BREEZE A catchy sophisticated number for all travel occasions, mechanical motion, city traffic, etc.	2.46
2. Scenic F. RAPLEY	LEITH HILL A broad poignant panoramic of lyrical beauty and emotional warmth	1.40
3. Children ALEXANDER SEMMLER	PETS AND PRETZELS Youngsters and their pets scamper around happily in light motion	1.57
4. Romantic KING PALMER	SPRINGTIME For all romantic situations of exalted nature, including beauty of scenery and the heart-warming atmosphere of a happy home	3.07
5. Hurry ALEXANDER SEMMLER	LIVE A LITTLE A fast galop, lilting, contemporary, full of "joie de vivre", good for races, fast, travel, etc.	1.25
6. Western ALEXANDER SEMMLER	LOPIN' ALONG Short scenic, followed by pony-trotting along the trails to the sound of a catchy Western tune	3.05
7. Agitato ALEXANDER SEMMLER	RUSHING RIVER Dark threatening elemental forces in motion	1.37
8. Patriotic ALEXANDER SEMMLER	SALUTE TO THE FLAG A dignified pa-	2.06

- triotic piece in the form of a stately, spiritually exalted processional
9. Playful Motion AROUND AND AROUND 2.10
ALEXANDER BARTA A fast dancy number, good for happy crowds, children and animals at play, happy motion scenes of various types

Side B

1. Humor KITTEN AND THE BIRD 2.33
JOHN GART A humorous piece in the true jovial spirit of comedy, good for many funny scenes
2. Metropolis SOUNDS OF THE CITY 2.04
MICHAEL COLICCHIO The hustle and bustle, the frantic tempo and rhythm, the street cries, the dynamic intensity of the modern Metropolis in agitated motion
3. Sauntering AROUND TOWN 2:58
MICHAEL COLICCHIO A light-hearted stroll through streets and avenues, ending in a climactic statement of the panoramic majesty of the modern city
4. Danger RESTLESS DREAM 2.23
VACLAV NELHYBEL A dark agitato of physical danger and mental confusion
5. Festive VALSE GALANTE 2.46
F. SOWANDE A brilliant, tuneful waltz, catchy, rhythmic and festive, continental in flavor
6. Home QUIET CONTENTMENT 1.50
KING PALMER A vavatina, depicting the quiet beauty of home and garden and other scenes of quietly happy intimacy
7. Light Motion BADINAGE 2.31
ALEXANDER SEMMLER In gay spirits and with a deft touch, this piece captures the grace and charm of light musical banter
8. Religious SACRED PORTALS 3.00
VACLAV NELHYBEL Religious and emotional devotion, spiritual love, God in nature

- Fashions MOON OVER BROOKLYN 2.35
ALEXANDER BARTA Smooth lyrical jazz-number, played by a symphonic jazz orchestra

COLLECTIVE BREAKDOWN

In the above general description each piece has been given a separate category. However, while listening to BACKGROUND MUSIC for Home Movies, it will become apparent immediately that practically all the numbers fit more than one category, depending on mood, character and tempo of the film sequence to be scored. Here are a few hints for cross-cuing.

- Agitato RUSHING RIVER, RESTLESS DREAM, SOUNDS OF THE CITY
- Children PETS AND PRETZELS and all numbers with happy playful motion
- Closings Impressive closing-titles: the end of LEITH HILL, SPRINGTIME, SALUTE TO THE FLAG, AROUND TOWN. The endings of all other pieces according to character of film
- Danger RESTLESS DREAM, RUSHING RIVER, SOUNDS OF THE CITY
- Dramatic RUSHING RIVER, SOUNDS OF THE CITY, RESTLESS DREAM
- Fashions MOON OVER BROOKLYN, VALSE GALANTE, ROMANCE IN THE BREEZE
- Festive VALSE GALANTE, ROMANCE IN THE BREEZE, LIVE A LITTLE, AROUND AND AROUND, MOON OVER BROOKLYN
- Home QUIET CONTENTMENT, SPRINGTIME, SACRED PORTALS
- Humor KITTEN AND THE BIRD, PETS AND PRETZELS, LIVE A LITTLE, AROUND AND AROUND, AROUND TOWN, BADINAGE
- Hurry RUSHING RIVER and all fast motion pieces
- Light Motion BADINAGE and all light motion pieces

Metropolis AROUND TOWN, MOON OVER
BROOKLYN, ROMANCE IN
THE BREEZE, SOUNDS OF
THE CITY

Openings For impressive opening titles:
LEITH HILL, SPRING TIME,
SALUTE TO THE FLAG,
LOPIN' ALONG. The beginnings
of all other numbers according
to character of film

Patriotic SALUTE TO THE FLAG, LEITH
HILL, SACRED PORTALS

**Playful
Motion** AROUND AND AROUND and all
other light movement pieces

Religious SACRED PORTALS, SPRING-
TIME, LEITH HILL, SALUTE
TO THE FLAG, QUIET CON-
TENTMENT

Romantic SPRINGTIME, LEITH HILL,
QUIET CONTENTMENT,
SACRED PORTALS, RO-
MANCE IN THE BREEZE

Sauntering AROUND TOWN, PETS AND
PRETZELS, KITTEN AND
THE BIRD, BADINAGE

Scenic LEITH HILL, SPRINGTIME,
some parts of LOPIN' ALONG,
SACRED PORTALS, QUIET
CONTENTMENT, and, on the
darker side, RESTLESS
DREAM, RUSHING RIVER

Travel ROMANCE IN THE BREEZE
and all numbers with motion,
according to spirit and tempo
of travelling

Western LOPIN' ALONG