



Spring 2018

From Korngold to the Movies: Korngold's Influence on Film Scores

Michelle L. Grosser
Gettysburg College

Follow this and additional works at: https://cupola.gettysburg.edu/student_scholarship

 Part of the [Composition Commons](#), and the [Music Theory Commons](#)

Share feedback about the accessibility of this item.

Grosser, Michelle L., "From Korngold to the Movies: Korngold's Influence on Film Scores" (2018). *Student Publications*. 602.
https://cupola.gettysburg.edu/student_scholarship/602

This is the author's version of the work. This publication appears in Gettysburg College's institutional repository by permission of the copyright owner for personal use, not for redistribution. Cupola permanent link: https://cupola.gettysburg.edu/student_scholarship/602

This open access student research paper is brought to you by The Cupola: Scholarship at Gettysburg College. It has been accepted for inclusion by an authorized administrator of The Cupola. For more information, please contact cupola@gettysburg.edu.

From Korngold to the Movies: Korngold's Influence on Film Scores

Abstract

During the 1920s, a new cultural movement called Neue Sachlichkeit (or New Objectivity) was developing in Germany and Austria. During the rise of Nazi Germany, the Neue Sachlichkeit movement protested by bringing back elements of the Romantic era in art, literature and music. One of the most recognizable composers of this time was Erich Wolfgang Korngold (1897 – 1957). Today's listeners often hear Korngold's concert works as being very similar to contemporary film scores; but in reality, Korngold wrote in his very distinctive harmonic and melodic style from the beginning of his career, before film scores came to be, and before he himself turned to film composition. In a word, then: Korngold's music does not sound like a film score, but rather, film scores sound like Korngold.

Keywords

Korngold, Film Scores, 20th Century, New Objectivity

Disciplines

Composition | Music Theory

Comments

Written in fulfillment of the Sunderman Conservatory of Music senior capstone requirement.

Korngold to the Movies

Korngold's influence on film scores

Michelle Grosser

Sunderman Conservatory of Music

May 11, 2018

Part I:

Introduction

After the emergence of sound films in the late 1920s, film scores as we know them today began to appear in popular culture in the 1930s. While music—whether live or recorded—was commonplace in the theatre for a long time before this as a way to add depth to the silent films, the introduction of the “talkie” opened up another way for music to reinforce the plot and structure of the movie.¹ Compared to the simple organ accompaniment that was commonplace for silent films, the newly emerging film scores allowed for much more development in timbre and texture, and therefore created more opportunities for plot development. Max Steiner (1888-1971) wrote the first completely original film score in 1933 for *King Kong*.² While originally music was only used as a reinforcing device in the movie, as time moved on composers began to develop their own style of supporting the characters and plot through musical devices such as *leitmotifs*, timbre, texture and harmony.

During the 1920s, a new cultural movement called *Neue Sachlichkeit* (or New Objectivity) was developing in Germany and Austria. During the rise of Nazi Germany, the *Neue Sachlichkeit* movement protested by bringing back elements of the Romantic era in art, literature and music.³ One of the most recognizable composers of this time was Erich Wolfgang Korngold

¹James Buhler and David Neumeyer, *Hearing the Movies: Music and Sound in Film History*, 2 edition (New York, New York: Oxford University Press, 2015).

²“Film Appreciation - A Brief History of Music in Films.” <http://www.twyman-whitney.com/film/essentials/music-history.html>. Accessed September 2017.

³Dominik Schweiger, Art. „Neue Sachlichkeit“, Österreichisches Musiklexikon online http://musiklexikon.ac.at/ml/musik_N/Neue_Sachlichkeit.xml. Accessed September 2017; and „Neue

(1897 – 1957). Today’s listeners often hear Korngold’s concert works as being very similar to contemporary film scores⁴; but in reality, Korngold wrote in his very distinctive harmonic and melodic style from the beginning of his career, before film scores came to be, and before he himself turned to film composition. In a word, then: Korngold’s music does not sound like a film score, but rather, film scores sound like Korngold.

Korngold was born in 1897 in Brünn, Moravia (in the modern-day Czech Republic), to a Jewish family who moved to Vienna, Austria when he was four years old. His father Julius Korngold, a music critic for the *Neue Freie Presse*, was very supportive of the young prodigy. He privately published three of his son’s works in 1909, and distributed them to many important figures in the music world, including Richard Strauss, who was impressed by the “bold harmonies and assurance of style.”⁵ Soon after, in 1910, came the premiere of the younger Korngold’s Op. 1 Trio for piano, violin and cello.

Formal Analysis of Korngold’s Op.1

By 1910 the *Neue Sachlichkeit* movement was not yet in full swing, but it was beginning to emerge in Germany and Austria. This can be seen in the traditional romanticism of Korngold’s Op. 1. As a young composer in the early 20th century, Korngold was exposed to Romantic music, and this exposure at a young age influenced his desire to preserve

Sachlichkeit,“ Lern Helfer. <https://www.lernhelfer.de/schuelerlexikon/musik/artikel/neue-sachlichkeit>. Accessed September 2017.

⁴ Critical Responses to Korngold’s works include: Brendan G. Carroll, Susanne Kolger, Michael Haas, and Jon Burlingame.

⁵ “Biography.” *Korngold Biography*. <http://www.korngold-society.org/bio.html>.

Romanticism: an aesthetic preference very much in sympathy with the newly developing *Neue Sachlichkeit* movement. Structured as a conventional sonata form, Op. 1 shows the inspiration the youthful Korngold took from the Romantic era. The first eight measures comprise a short introduction, stating the basic cell and introducing the principal theme of the piece. This introduction is structured as an eight-bar sentence, with a 3-phrase structure: 2 bars + 2 bars + 4 bars. The basic cell, a descending tritone leap from D to G#, is introduced in the first two notes of the piano, and then repeated by the violin and cello in measure 2, introducing the main theme.

An alternate interpretation might argue that the piece does not have an introduction, and that these first eight measures are actually the beginning of the Exposition. Such an argument would group the opening measures with the first theme because they are in the tonic of the piece. I would argue, however, that because only fragments of the full theme are heard in the first eight measures, and the full theme is not introduced until measure 9, this is in fact an introduction.

The Exposition begins at measure 9 with three-measure phrases structured by the cello's imitation of the violin, resulting in a 9-bar sentence (3+3+3). At measure 18, the hypermeter returns to two-measure phrases. Here, we begin to see the transition (measure 24) into the subordinate theme, which is introduced at measure 40. The subordinate theme is in the dominant key (A major) but features many of the tonally ambiguous qualities of the main theme (which is in D major). The subordinate theme is quite short, spanning from measure 40 to measure 55, but shows several striking harmonic features, including chromatic harmonic structures and melodic ambiguity. Measure 56 introduces the Codetta, which brings us dramatically into the development at measure 68.

The Development immediately brings back the tritone from the principal theme and develops it with a variety of different interval combinations until measure 84, where the

subordinate theme is picked up. The subordinate theme is developed both rhythmically and tonally. The key signature changes to three flats at measure 93, though this passage is effectively harmonically ambiguous due to a plethora of accidentals) until measure 115, where we return to the key of D major for the Retransition. Measure 116 begins a very large expansion of A major (the dominant) which finally resolves in the recapitulation at measure 125.

In contrast to most sonata form movements, the trio's Recapitulation continues to develop the themes, in a more organized manner than the Development. At measure 138, the music modulates down to Db major, further developing the main theme. The subordinate theme then begins in Db major (measure 155) until measure 159, where we return to D major. At measure 172 the coda appears and continues on an expansion of the dominant until the end, when the tritone theme returns one final time in the cello.

Form of Korngold, Op. 1	
Section (Key)	Measures
Introduction of Primary Theme (D Major)	1-8
Exposition: Primary Theme (G Major)	9-39
Exposition: Subordinate Theme (A Major)	40-55
Exposition: Codetta (Ambiguous)	56-63
Development (Ambiguous)	64-124
Recapitulation: Primary Theme (D Major)	125-137
Recapitulation: Primary Theme (Db Major)	138-154

Recapitulation: Subordinate Theme (Db Major)	155-158
Recapitulation: Subordinate Theme (D Major)	159-171
Coda (D Major)	172-193

Significant Elements of Op. 1

In the melodic structure of Korngold's Op. 1 trio, we begin to see characteristics of his post-Romantic aesthetic. Immediately, the basic cell is introduced with a tritone D to G-sharp in the piano. The interval of a tritone is extremely uncommon in earlier music, unless it was used as part of a resolving chord such as a dominant seventh. In the early modern period, it was often called *diabolus in Musica* or "the devil in music."⁶ Consequently, theorists have debated the tritone's place in music for centuries. Fétis considers the tritone to be the distinction *tonalité ancienne* and *moderne*, calling it the "appellative consonance," which calls forth a resolution to the tonic. Choron cites Monteverdi as the first composer to use the dominant seventh without preparation and the first to use the tritone as a consonance. "And so tonal harmony came to be"⁷ Writing in the mid-twentieth century, Theodor Adorno argues that atonality arose because traditional harmonies (such as the dominant 7th) became too boring and predictable.⁸ Korngold's use of the tritone in a tonal context, however, creates the interest that Adorno is searching for: it is a melodic interval rather than a tonality-defining one. Today, the tritone is used in a variety of

⁶ See Andreas Werckmeister. *Harmonologia musica, oder kurze Anleitung zur musicalischen Composition* (1702).

⁷ See Brian Hyer, "Tonality," in *The Cambridge History of Western Music Theory*, ed. Thomas Christensen (Cambridge and New York: Cambridge University Press, 2002), 728–733.

⁸ Theodor Adorno, *Adorno Philosophy of New Music* (Minneapolis, MN: University of Minnesota Press), 31-32.

contexts to create tension in tonal music and provide color in post-tonal music.



Figure 1 Basic Cell from Korngold, Op. 1, mvt. 1

Although tritones had been in common use as members of seventh chords beginning in the 1760s the interval being featured as the principal motive was nearly unheard of before Korngold's era. This motive continues to appear in different keys and different voices throughout the main theme, and returns in the recapitulation and the coda (the last notes in the cello line are repeated G-sharp to D descending tritones).

Figure 2 Main Motif in Korngold's Piano Trio, Op. 1, Mvt 1

Korngold makes use of these very dissonant intervals in a unique way that remains characteristic of his works throughout his career: he applies them in the form of “melodic sighs.”

Melodic sighs are descending leaps which mimic the sound of an actual sigh, creating a settling or resting feeling in the music.⁹ The melodic sigh is seen in Baroque and Classical music, although in these contexts they often took the form of a descending step rather than a tritone.¹⁰ When written with dissonant intervals, such as those in Korngold's Op. 1, the melodic sigh creates an ambiguous sensation because the anxious, unresolved nature of the dissonance clashes with the restful, settling nature of the melodic sigh. Finally, the addition of an arpeggio to fill in the notes of the dissonant interval after the sigh adds a floating, dream-like quality to this ambiguous gesture.

The image displays a musical score for the Exposition in Korngold's Op. 1, mvt 1. The score is written for a single melodic line and a piano accompaniment. The melodic line features a 'Melodic Sigh' marked 'espress.' and an 'Arpeggio Fill-In'. The piano accompaniment includes dynamic markings such as *f*, *mp*, and *espress.*, and includes sixteenth-note arpeggiated figures. The score is presented in two systems, with the first system showing the melodic line and the piano accompaniment, and the second system showing the melodic line and piano accompaniment in more detail.

Figure 3 Exposition in Korngold, Op.1, mvt 1

⁹ See Arnie Cox, "Hearing, Feeling, Grasping Gestures," in *Music and Gesture*, ed. Elaine King and Anthony Gritten (London: Ashgate, 2006), 51–53.

¹⁰ Daniel Hertz, *Mozart, Haydn and Early Beethoven: 1781-1802: 1781–1802* (W. W. Norton & Company, 2008), 83.

A more detailed analysis shows how Korngold's use of surprising harmonies supports his melodic ideas. Starting with the beginning of the Exposition, the first two chords at rehearsal 1 are a tritone apart (G major - C sharp half-diminished seventh). This is emphasized in the melody where the violin plays G to C sharp: the roots of the chords. This harmony is striking because C sharp is not in the key of G (our tonic in this moment of the piece), and because it resolves to a very ambiguous chord: C E# G# D, which, respelled, is a D half-diminished seventh (D F Ab C). The chord is likely spelled this way in order to imply that the C in the violin is the root rather than the seventh of the chord. In a sense, then, these chords outline a traditional Tonic – Predominant - Dominant sequence; their tonal orientation, however, is extremely ambiguous. This ambiguity in harmony continues to appear throughout the first movement in different keys, leaving us wondering what key we are actually in and where we are going.

The image displays two systems of musical notation for the Exposition of Korngold's Op. 1, mvt 1. The first system includes a violin part (top staff) and a piano accompaniment (bottom two staves). The piano part features a complex harmonic structure with chords labeled G, C# Hdim7, and D Hdim7. The second system continues the piano accompaniment with chords labeled E and A# dim7. The score includes various performance markings such as *f*, *mp*, *espress.*, and *espress.* The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 4/4 time signature. The first system is marked with a rehearsal symbol '1'.

Figure 4 Exposition, Korngold, Op. 1, mvt 1

Hedwig's Theme Analysis:

Contemporary film composer John Williams is not unfamiliar with the works of Korngold. Critics cite his use of the Kings Row's main theme in the Star Wars main theme, one of the most recognizable film themes in the past 50 years. Williams uses several of the stylistic elements which we have seen emphasized in Korngold's Op. 1, in his scores for the *Harry Potter* films. Previous analyses of Hedwig's Theme take note of the instrumentation used for the theme (light strings and glockenspiel create a magical feeling) and the musical elements of the theme, including levels of melodic chromaticism, and unusual harmonic progressions.¹¹ When analyzing Hedwig's theme, which is in E minor, we see melodic tritones in both the first and second phrases. The first appearance of the tritone is in the sixth to seventh full measures of the A theme.

The image displays a musical score for Hedwig's Theme from Harry Potter, composed by John Williams. The score is written in 3/8 time and E minor. It consists of 33 measures, numbered 1 through 33. The score is divided into four systems of music. The first system contains measures 1-8, the second system contains measures 9-15, the third system contains measures 16-24, and the fourth system contains measures 25-33. Key musical elements are highlighted: a melodic tritone (TT) is shown between measures 6 and 7, and another between measures 14 and 15. A minor 9th (m9) interval is shown between measures 22 and 23. The score also includes various accidentals (sharps, flats, naturals) and articulation marks (accents, slurs).

Figure 5 Hedwig's Theme from Harry Potter, Williams

¹¹ Webster, Jamie Lynn, "The Music of Harry Potter" (Ph.D. diss., University of Oregon, 2009), 513 – 515.

Here, the melody leaps from an F-natural down to a B-natural at the end of a phrase. The tritone is prepared by a diminished third (D-sharp, F-natural, B-natural). The progression from a diminished third to a tritone is dissonant and unstable. In this context, the harmonization of the melodic B with an E minor chord shades the tonic with dissonance, because of the B's participation in that tritone leap. The tritone appears once again at the end of the second phrase, this time broken up by the leap of a minor seventh between its two notes (A-sharp, G-natural, E-natural).

In the "B" theme (mm. 17–33) chromaticism and diminished sevenths add a tingle of color to the melody. In measure twenty-two, we see a minor second A-sharp to B at the half cadence, and at measure thirty-one we have a diminished seventh A-sharp, G, E in the conclusive cadence. In addition to the A-sharp to G, we have a tritone between the strong beats A-sharp and E, which creates a dissonance in the conclusive cadence at the end of the B theme. Finally, in this cadence we have an appoggiatura in the long-short rhythmic mode that creates color in the already unsettling bV-I cadence. This cadence is exactly the same as the final cadence of the A theme.

In addition to the melodic intervals, the harmonies of Hedwig's theme are similar to the ambiguous harmonies in Korngold's Op. 1. The first phrase of the A theme begins with a pedal E for five measures prolonging the tonic E minor. After this however, is a very ambiguous, substitute dominant chord (B, D-sharp, F, A-Sharp). This chord resolves back to the tonic, however does not really act as a V chord (as some theorists analyze it¹²) due to its unusual

¹² Webster, Jamie Lynn, *The Music of Harry Potter*, 514.

structure. It does however add a unique color to the diminished third to tritone progression that we discussed earlier.

In the second phrase of the A theme, the tonic is prolonged by a series of minor chords (Em, Gm, Fm, Am) that appear in inversions (Gm, and Fm in second, Am in first). This creates another ambiguity due to the lack of tonal direction. This then cadences with an F# dominant seventh chord (II7) to E minor (i).

The image displays two staves of music for Hedwig's Theme in 3/8 time. The first staff contains measures 1 through 8. Measures 1-5 are grouped under the label 'E minor chord', and a bracket below measures 1-5 is labeled 'bass note E'. Measures 6-8 are grouped under the label 'Very ambiguous substitute dominant'. The second staff contains measures 9 through 15. Measures 9-13 are grouped under the label 'string of minor chords', and measures 14-15 are grouped under the label 'last two chords'. The music features a melodic line in the treble clef and a bass line in the bass clef, with various chordal textures and inversions.

Figure 6 Hedwig's Theme Harmonies

Throughout the *Harry Potter* movies, Hedwig's theme is developed to support the changing relationship between music and magic throughout the films. The original theme evokes a magical fantasy feeling through the use elements such as those we discussed above to be similar to Korngold's melodic chromaticism, tritones, and unusual harmonic progressions. In the second film, for example, Hedwig's theme is altered with a more ominous sounding bass line and harmonic progression which reflects a darker tone than the original theme in the first film.

The theme continues to develop with the changing of composers and plots throughout the series.¹³

Amy's Theme from Doctor Who:

Murray Gold, the composer of the *Doctor Who* scores, also uses techniques similar to Korngold's while writing his music. In "Amy's Theme," first heard in the series five episode "The Beast Below" (2010), we hear melodic sighs right away in the first two notes. In this case, the notes of the sigh create a consonant interval (F descending to C in a perfect fourth). This and the instrumentation of a glockenspiel, voice, and light strings create a sense of relaxation in the listener and influences the characterization of Amy, who when introduced to us as a young girl is seen as a stubborn, yet delicate young lady. As the series continues, and she is seen as a strong willed, feisty red headed adult, the melodic sighs still evoke in us a sense of the nostalgia and delicacy from the "Girl Who Waited."



Figure 7 Amy's Theme from Doctor Who, Gold

¹³ Webster, Jamie Lynn. II *The Music of Harry Potter* (Proquest Dissertations and Theses, 2009), 512.

Conclusion:

Today's listeners often hear Korngold's concert works as being very similar to film scores, but in reality, Korngold wrote in his very unique style from the beginning, before film scores came to be. The aspects of film scores that we relate to Korngold's works, such as melodic tritones, ambiguous harmonies, and melodic sighs create a very colorful effect in films, and were often seen in Korngold's early works. These musical characteristics, introduced to the world by Korngold, have shaped the way we listen to music today.

Part II**Korngold's Continued Influence:**

After the time Korngold spent in the film industry, his compositional style continued to grow and develop, while still retaining many of its early characteristics. After the publication of Op. 1, Korngold continued to compose for a variety of mediums, including ballet (*Der Schneemann* 1908), chamber music, one-act opera (*Violanta* 1914, *Der Ring des Polykrates* 1916), and full opera (*Die tote Stadt* 1919). Additionally, he conducted the Hamburg opera, re-composed Johann Strauss II's operettas for theater, and taught at the Vienna State Academy. Korngold moved to the United States in 1934 to escape the Nazi regime, and brought with him many techniques and characteristic sounds which we now associate with film scores.¹⁴

However, Korngold's career as a film composer, while very influential, was short lived. After composing such scores as *Captain Blood* (1935), *The Adventures of Robin Hood* (1938),

¹⁴ Kennedy, Michael. *The Oxford Dictionary of Music*, Oxford Univ. Press (2013) p. 464

and *Kings Row* (1942), he returned to Austria after the end of World War II, and decided to return his full attention to writing concert music. He believed that film music was not serious music, and it would ruin his reputation as a serious composer.¹⁵ His works did, however, continue to display the characteristic sound that he brought into the film industry. The Violin Concerto in D Major Op. 35 and the Symphony in F# Major Op. 40 are great examples of how Korngold's unique techniques developed throughout his career. His Violin Concerto, for instance, exhibits instances of melodic sighs across tritones with notes filling in the space in the first two measures of the piece. The D to G sharp over the first barline, followed by the descending F-E-D scalar motion is a slight modification of the melodic sighs in Op. 1, in which Korngold leaped down and filled the leap with arpeggiated motion. This treatment of the melodic tritone continues to be truly characteristic of Korngold's music throughout his career.



Figure 8 Main motif from Korngold Violin Concerto, Op 35, mvt. 1¹⁶

¹⁵ Rv der Lek, M. Swithinbank, "Concert Music as Reused Film Music: E.-W. Korngold's Self-arrangements," *Acta Musicologica* 66: 78-112, Accessed February 16, 2018, <http://www.jstor.org/stable/932765>

¹⁶ Musical Excerpts from Korngold's Violin Concerto are Public Domain.

Symphony in F# Major Op. 40

Symphony in F# Major is seen as Korngold's last attempt to counter atonality and serialism. Korngold considered atonality to be "the ultimate disaster for the art of music."¹⁷ As a result, Korngold considered Op 40 to be one of his most important works. This work demonstrates Korngold's role as a *Neue Sachlichkeit* composer, trying to hang on to the last bits of Romanticism in a modern world. In this work he references some of his films such as *Anthony Adverse*, *Captain Blood*, and *Private Lives* as well as drawing formal influence from late Romantic composers such as Mahler, Shostakovich, and Wagner.¹⁸

Formal analysis of Op. 40

Unlike a traditional symphony, Korngold's Op. 40 is not organized with sonata forms in the first and last movements. The organization of the work is instead based on distinct thematic material and leitmotifs, much like the forms of Richard Wagner. However, Korngold still explicitly titled the work a Symphony much like the symphonies of Shostakovich, and Mahler. This development of symphonic form, drawing from the influence of late romantic composers, shows Korngold's mature and sophisticated approach to the ideas of *Neue Sachlichkeit* (bringing back elements of the Romantic era).

Korngold's symphony begins with an intense, jagged theme that features accented, drum-like pizzicato and staccato notes. Over this theme the clarinet enters in measure 4 with a melodic

¹⁷ "Eric Wolfgang Korngold Symphony in F Sharp major, Op 40," All Music, accessed February 6, 2018, <http://www.allmusic.com/composition/symphony-in-f-sharp-major-op-40-mc0002392035>.

¹⁸ Mathew Bribitzer-Stull, *Understanding the Leitmotif: From Wagner to Hollywood Film Music* (Cambridge: Cambridge University Press, 2015),141.

line that resembles a war call. This motive returns at measure 45 in the French horn, solidifying the image of a battle. These two lines appear together throughout the symphony. The slow yet powerful theme is characteristic of battle music, and together with the jagged pizzicato, it creates tension and suspense that evokes the image of conflict and war.

Themes in symphonic works can often be viewed as characteristic musical figures which signify an extramusical object or emotion. When used in connection with visual images—as Korngold had become used to during his time in Hollywood—themes take on a much more specific interpretive meaning than they do when used as music alone. In a film score, the theme helps to shape the perception of the image, while the specificity of the image shapes the interpretation of theme.¹⁹ Left without a visual image in *Symphony No. 40*, Korngold nonetheless evokes traditional forms of musical narrative, by drawing on the Classical “horn call” of eighteenth-century music in order to aurally depict a battle.²⁰

¹⁹ Mathew David Young. “Musical Topics in the Comic Book Superhero Film Genre.” PhD diss. The University of Texas at Austin, 2013. 102-103.

²⁰ On the military topic in eighteenth-century music, see Raymond Monelle, *The Musical Topic: Hunt, Military, and Pastoral* (Bloomington and Indianapolis: Indiana University Press, 2006), 111 – 181.

The image shows a musical score for Korngold's Op. 40, mvt 1. A specific motif is circled in the main score and expanded in a separate section labeled "War call". The expanded section shows the motif in two staves, with the first staff having the handwritten label "War call" above it. The motif consists of a series of eighth notes with a descending contour.

Figure 9 War call motif, Korngold, Op. 40, mvt 1

The first movement's second theme is a lyrical section that contrasts the rigidity and power of the first theme—another gesture towards Classical symphonism.

The image shows a musical score for Korngold's Op. 40, mvt 1, showing the second theme. The score is marked "L'istesso tempo, cantabile" and "2:45". The second theme is a lyrical section that contrasts the rigidity and power of the first theme. The score is marked "p" (piano).

Figure 9 Second theme, Korngold, Op. 40, mvt 1

However, Korngold incorporates aspects of the first theme, in a way that sounds as though the first theme is fighting for control of the movement. The jagged pizzicato from the beginning, for example, breaks into the second movement multiple times. The themes continue

to develop and interact, creating a leitmotivic rather than harmonic coherence in the movement,²¹ in much the same way as Wagner did in his music dramas, and Shostakovich and Mahler did with the themes in their symphonies.

Figure 10 Motivic Fragments from Korgold's Op. 40 Mvt. 1

A similar thematic interaction can be seen in the second movement. The scherzo begins with a busy, forward moving compound theme in a major key. Breaking into this theme, however, comes an embellishment from the strings that evokes the image of a storm brewing. A more heroic theme is positioned in contrast with this as well, itself also frequently interrupted by the triplet motif. This triplet motif creates suspense through its ascending chromatic motion, and creates energy through its diminution of the theme. Finally, tempo fluctuations and syncopation add to the suspense.

²¹ On the prevalence of harmonic interpretations of sonata form in the mid-twentieth century, see Scott Burnham, "Form," in *The Cambridge History of Western Music Theory* (Cambridge: Cambridge University Press, 2002), 901-903.

The image displays a musical score for Korngold's Op. 40, mvt. 2. The score is written for a string quartet and a woodwind section. The top system shows the string parts with the instruction 'poco string.' and 'Tutti'. The bottom system shows the woodwind parts with the instruction '(die übrig.)' and 'div.'. The score features a chromatic scale in the strings and woodwinds, with various dynamics and articulations. The key signature is G major and the time signature is 2/4.

Figure 11 Chromaticism, Korngold, Op. 40, mvt. 2

Conclusion

Korngold wrote in a very unique style from the beginning of his career that influenced the development of music in films. The aspects of film scores that we relate to Korngold's works, such as melodic tritones, ambiguous harmonies, and melodic sighs, and leitmotifs create a very colorful effect in films. Korngold's works throughout his career feature these unique characteristics that developed as he grew as a composer. Korngold's use of Romantic formal structures such as Sonata form and thematic-motivic development demonstrate his place as a *Neue Sachlichkeit* composer, and his efforts to carry Romanticism into the twentieth century can be seen in film scores from Korngold's time through today.

Works Cited

Adorno, Theodor. *Philosophy of New Music*. Translated by Robert Hullot-Kentor. Minneapolis, MN:

University of Minnesota Press, 2006.

Ashley, Tim. "Korngold, Erich Wolfgang." In *The Oxford Companion to Music*. Oxford University Press, 2011.

<http://www.oxfordreference.com/view/10.1093/acref/9780199579037.001.0001/acref-9780199579037-e-3756>.

Buhler, James, and David Neumeyer. *Hearing the Movies: Music and Sound in Film History*. 2 edition. New York, New York: Oxford University Press, 2015.

Classical Form - Paperback - William E. Caplin - Oxford University Press. Accessed March 3, 2018.

<https://global.oup.com/ushe/product/classical-form-9780195143997?cc=us&lang=en&>.

Cox, Arnie. "Hearing, Feeling, Grasping Gestures." In *Music and Gesture*, ed. Elaine King and Anthony Gritten. London: Ashgate, 2006.

"Film Appreciation - A Brief History of Music in Films." Accessed March 3, 2018.

<http://www.twyman-whitney.com/film/essentials/music-history.html>.

"Film Music." *Grove Music*. Accessed March 3, 2018.

<http://www.oxfordmusiconline.com/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000009647>.

Haas, Michael. *Forbidden Music: The Jewish Composers Banned by the Nazis*. Reprint edition. New Haven: Yale University Press, 2014.

Haringer, Andrew. "Hunt, Military, and Pastoral Topics." In *The Oxford Handbook of Topic Theory*, ed. Danuta Mirka. Oxford and New York: Oxford University Press.

<https://doi.org/10.1093/oxfordhb/9780199841578.013.008>.

“John Williams Themes, Part 6 of 6: Hedwig’s Theme from Harry Potter | Film Music Notes.”

Accessed March 3, 2018. <http://www.filmmusicnotes.com/john-williams-themes-part-6-of-6-hedwigs-theme-from-harry-potter/>.

Kennedy, Michael. *The Oxford Dictionary of Music*, Oxford Univ. Press (2013) p. 464

“Korngold.” Accessed March 3, 2018. <http://www.korngold.com/>.

“Korngold Biography.” Accessed March 3, 2018. <http://www.korngold-society.org/bio.html>.

“Korngold, Erich Wolfgang.” *Grove Music*. Accessed March 3, 2018.

<http://www.oxfordmusiconline.com/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000015390>.

"Korngold, Julius." *The Oxford Dictionary of Music*, 2nd ed. rev. *Oxford Music Online*. Oxford University Press, Accessed October 9, 2017,

<http://www.oxfordmusiconline.com/subscriber/article/opr/t237/e5735>.

Lek, Robbert van der, and Mick Swithinbank. “Concert Music as Reused Film Music: E.-W. Korngold’s Self-Arrangements.” *Acta Musicologica* 66, no. 2 (1994): 78–112.

<https://doi.org/10.2307/932765>.

Mirka, Danuta, ed. *The Oxford Handbook of Topic Theory*. Oxford and New York: Oxford University Press, 2016.

Monelle, Raymond. *The Musical Topic: Hunt, Military, Pastoral*. Bloomington and Indianapolis: Indiana University Press, 2006.

“Neue Sachlichkeit.” Accessed March 3, 2018.

http://musiklexikon.ac.at/ml/musik_N/Neue_Sachlichkeit.xml.

“Neue Sachlichkeit in Musik | Schülerlexikon | Lernhelfer.” Accessed March 3, 2018.

<https://www.lernhelfer.de/schuelerlexikon/musik/artikel/neue-sachlichkeit>.

“Symphony in F Sharp Major, Op. 40 | Details.” AllMusic. Accessed March 3, 2018.

<https://www.allmusic.com/composition/symphony-in-f-sharp-major-op-40-mc0002392035>.

Webster, Jamie Lynn. “The Music of Harry Potter: Continuity and Change in the First Five Films.”

Ph.D. dissertation, University of Oregon, 2009.

Werckmeister Andreas. *Harmonologia musica, oder kurze Anleitung zur musicalischen Composition*.

Frankfurt and Leipzig: Theodor Phillip Calvisius Verlag, 1702.

Young, Mathew David. “Musical Topics in the Comic Book Superhero Film Genre.” The University

of Texas at Austin, 2013.