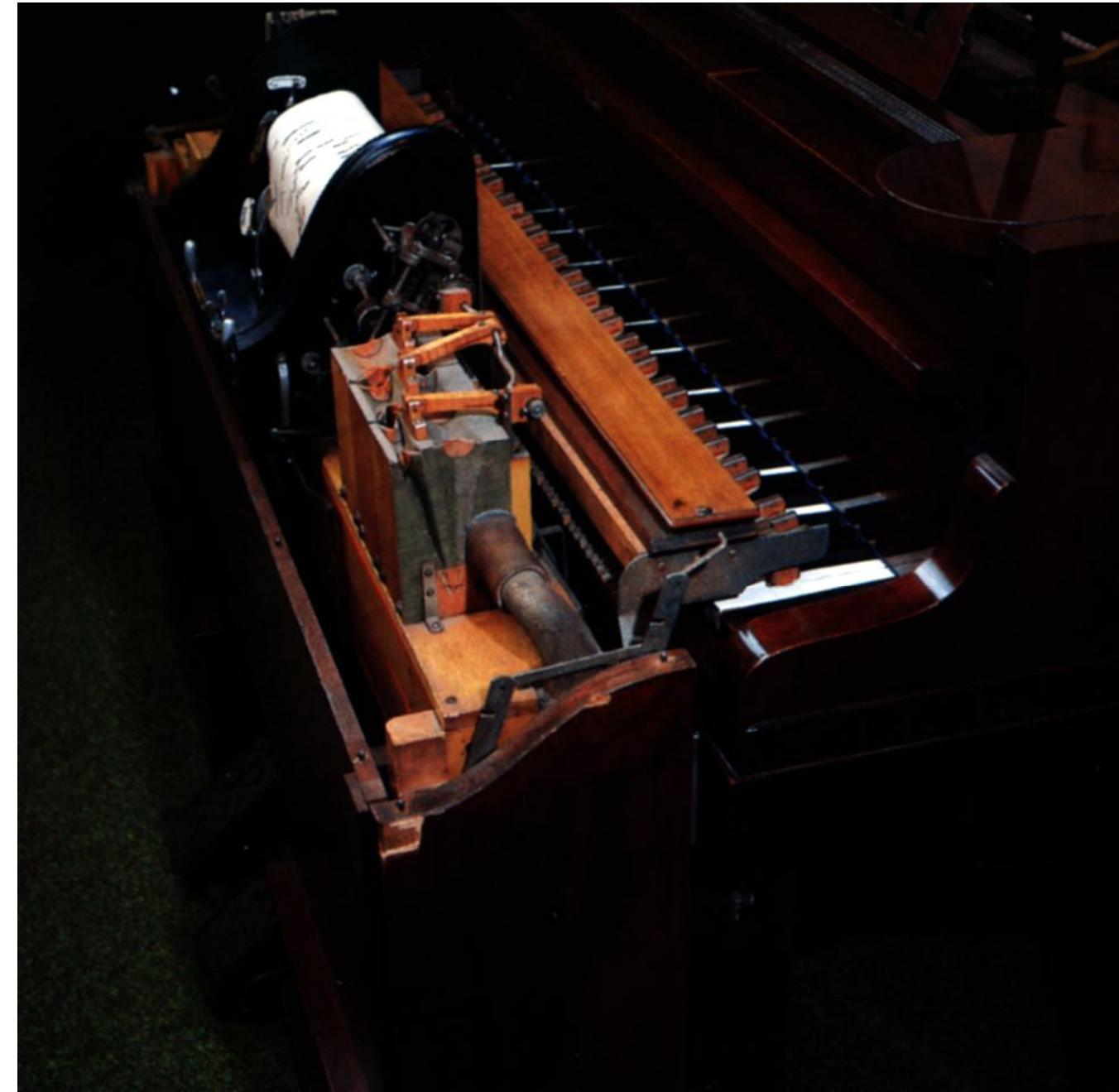
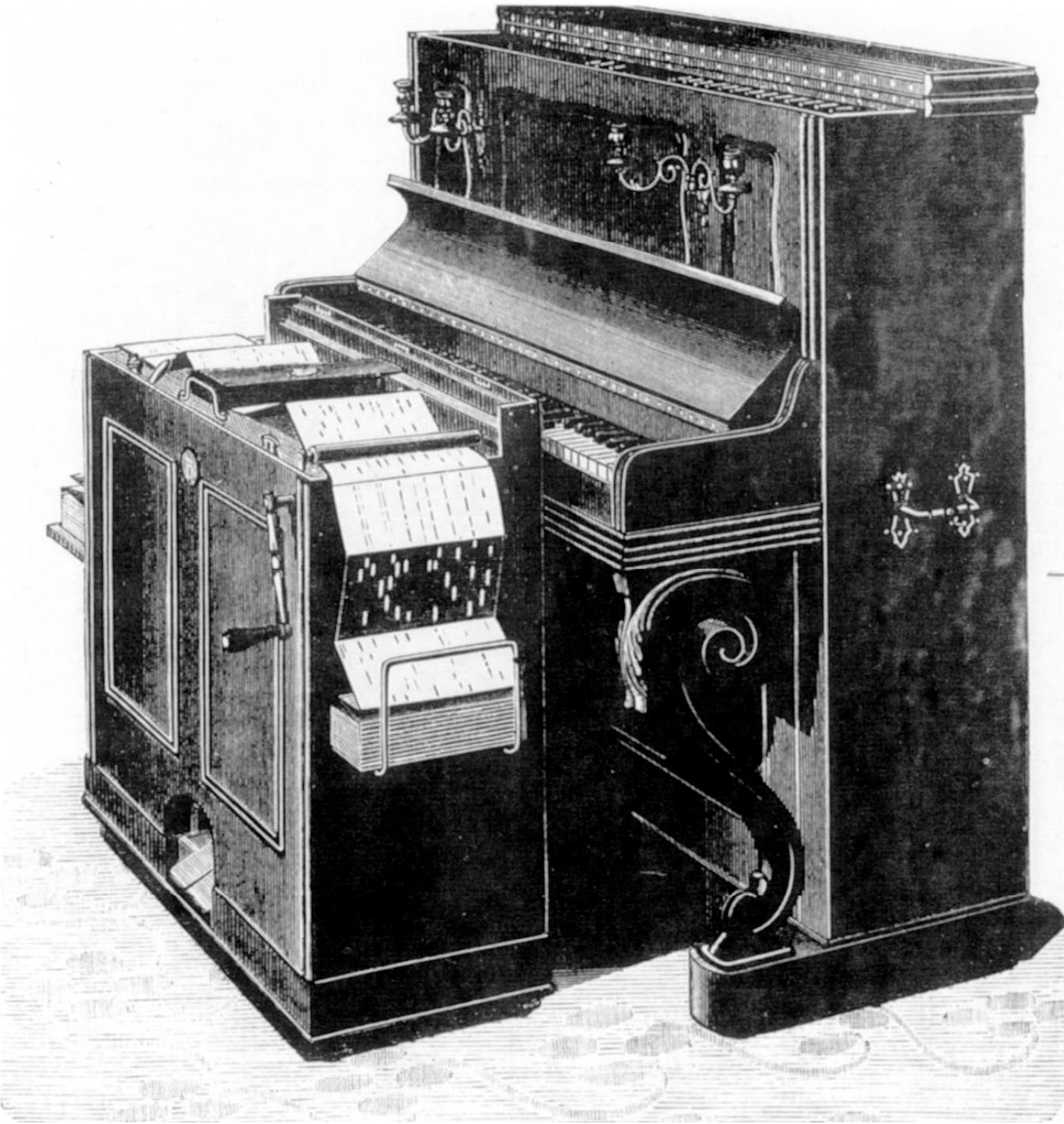




ELEKTRONISCHE FILMMUSIK

FILMMUSIK
15. MAI 2013

Klavierwalzen



Pianola

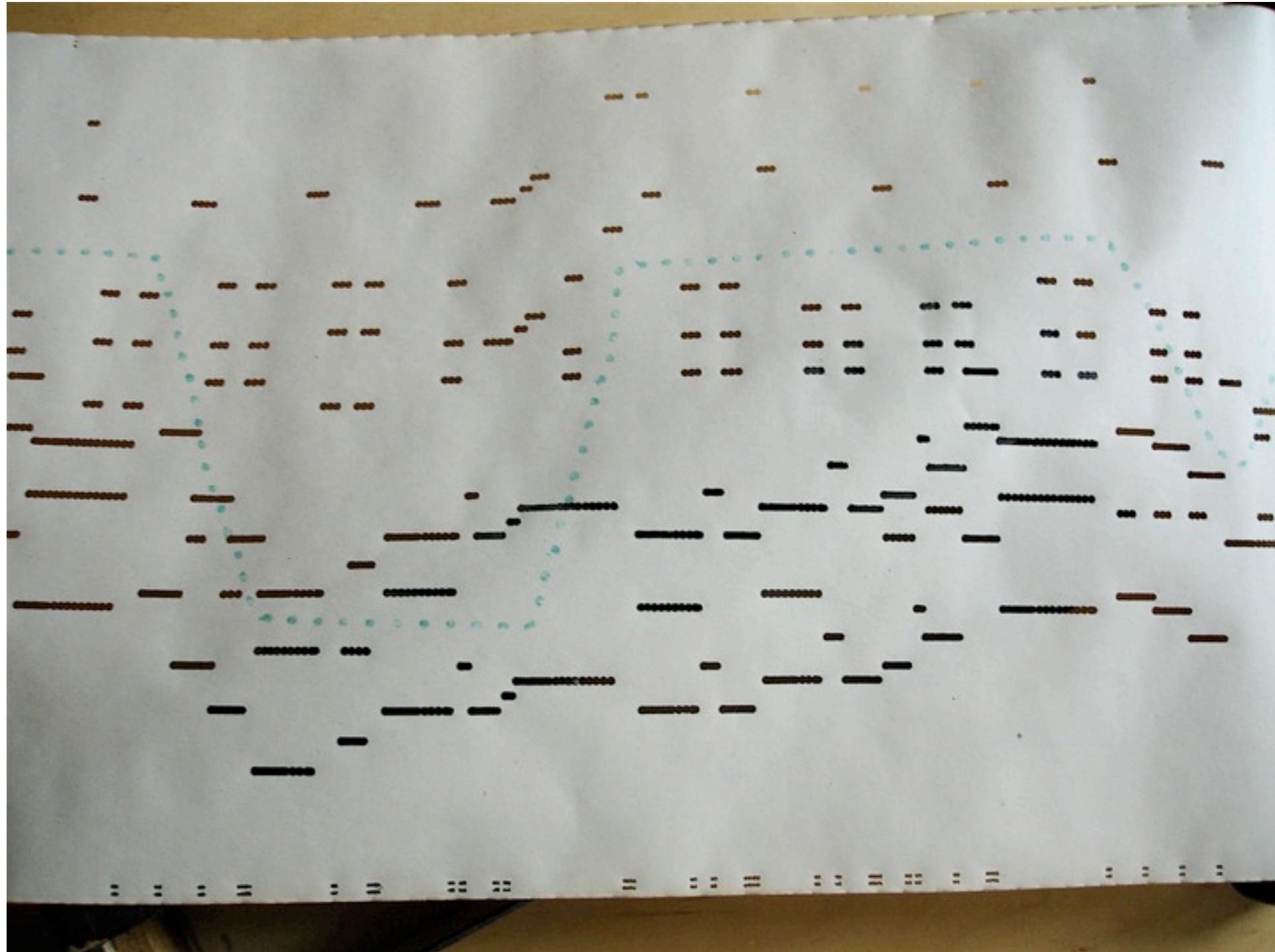
Ich bin die fesche Lola,
der Liebling der Saison!
Ich hab' ein Pianola
zu Haus' in mein' Salon
Ich bin die fesche Lola, mich liebt ein jeder Mann
doch an mein Pianola,
da laß ich keinen ran!

Marlene Dietrich, 1930



COPYRIGHT 1909
HARDMAN PECK & CO
PHOTO BY E. FEDOROWSKY

Ema Destinnová
um 1910



Pianola-Rolle

Hörbeispiel: Scott Joplin – Pleasant Moments

Medienkritik



John Philip Sousa

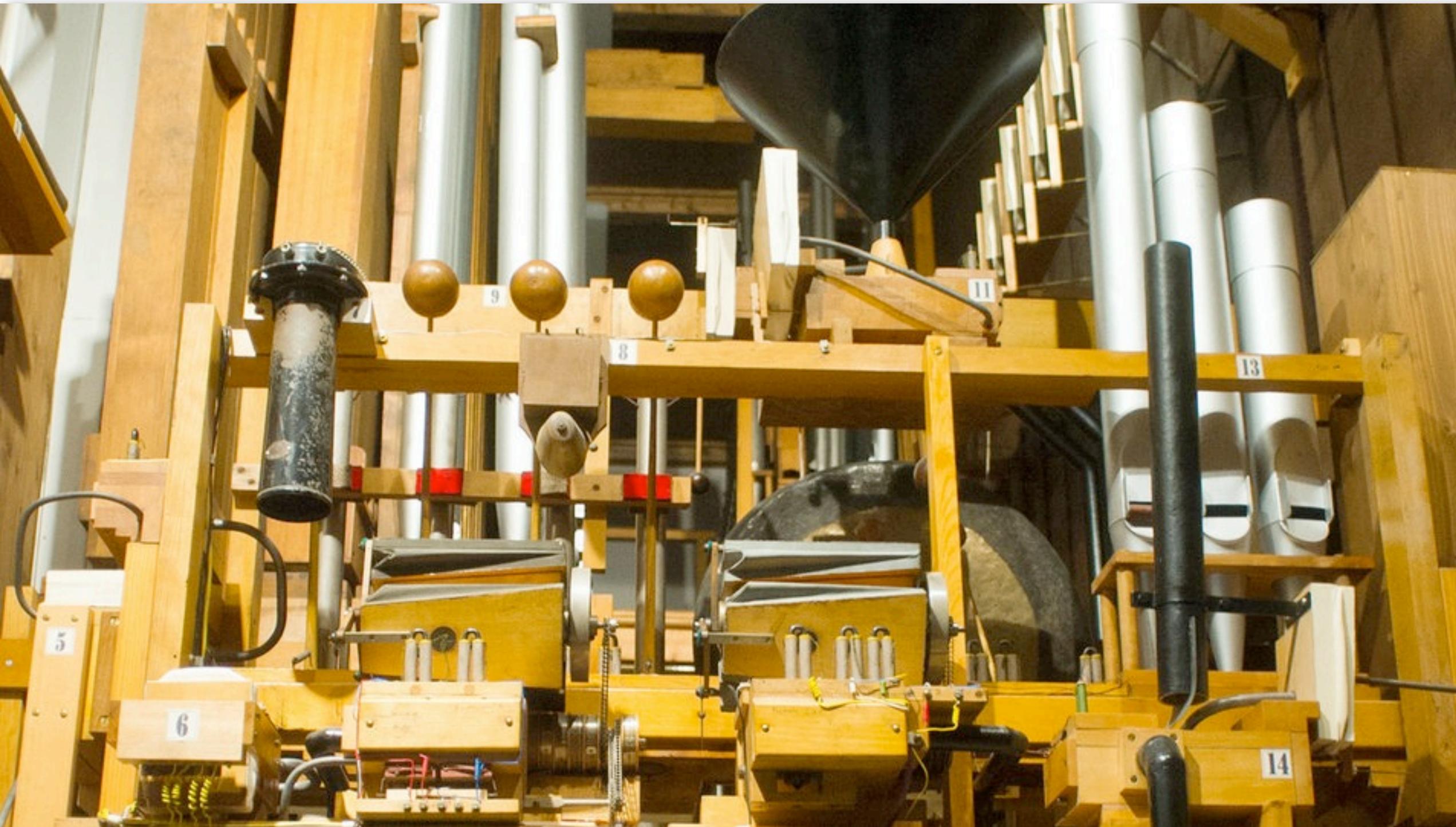
»These talking machines are going to ruin the artistic development of music in this country. When I was a boy...in front of every house in the summer evenings, you would find young people together singing the songs of the day or old songs. Today you hear these infernal machines going night and day. We will not have a vocal chord left. The vocal chord will be eliminated by a process of evolution, as was the tail of man when he came from the ape. «



Phonoliszt Violina

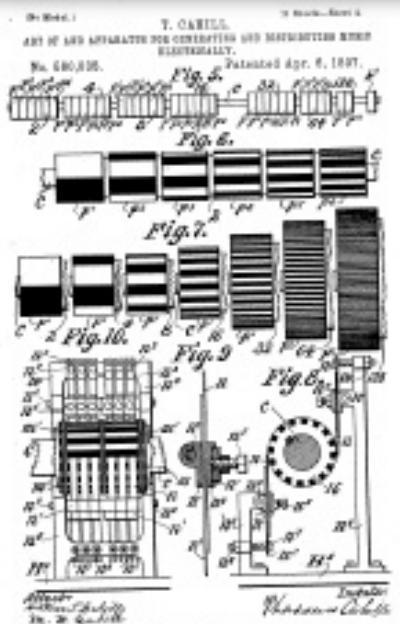
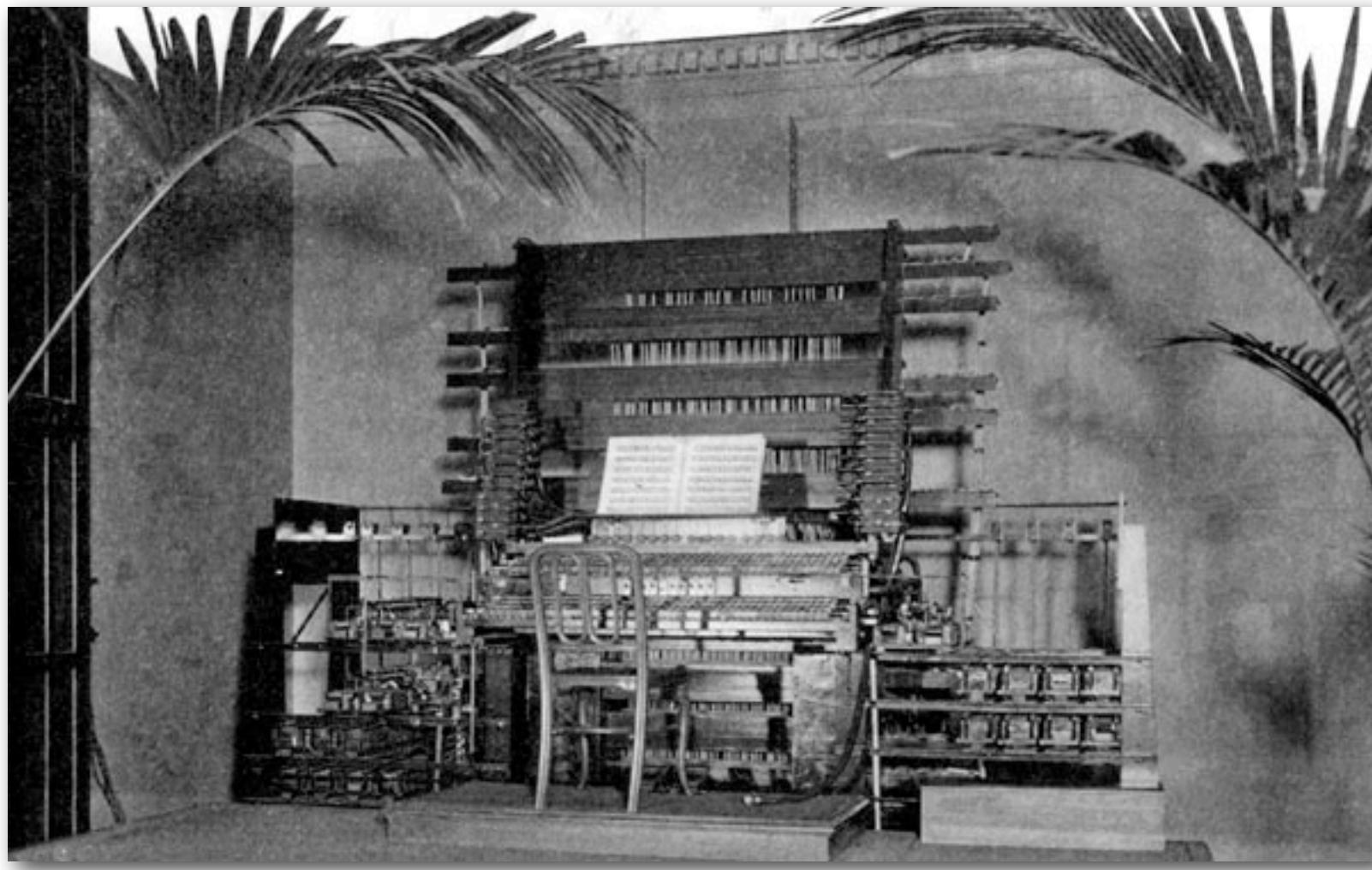
Hupfield, ca. 1914

Kinoorgel

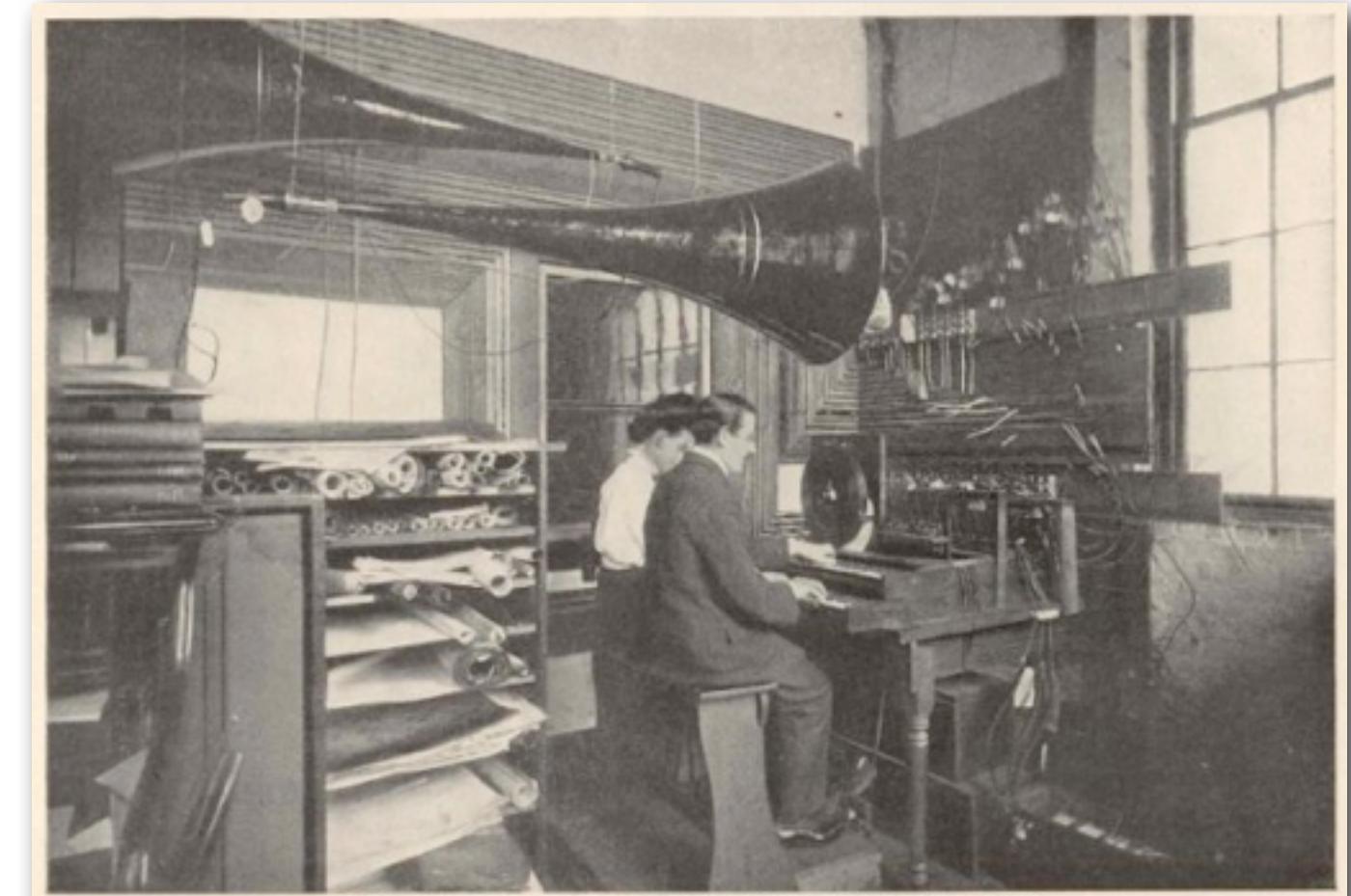
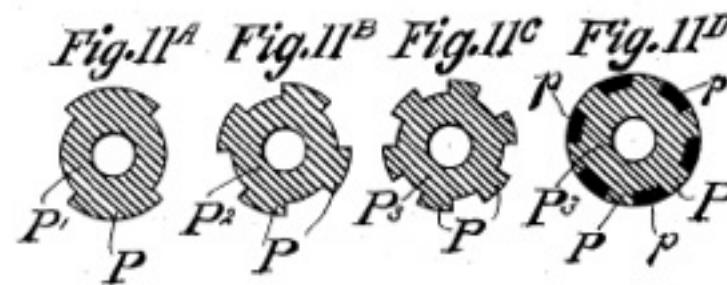


Welte Kinoorgel, elektro-pneumatische Tonerzeugung

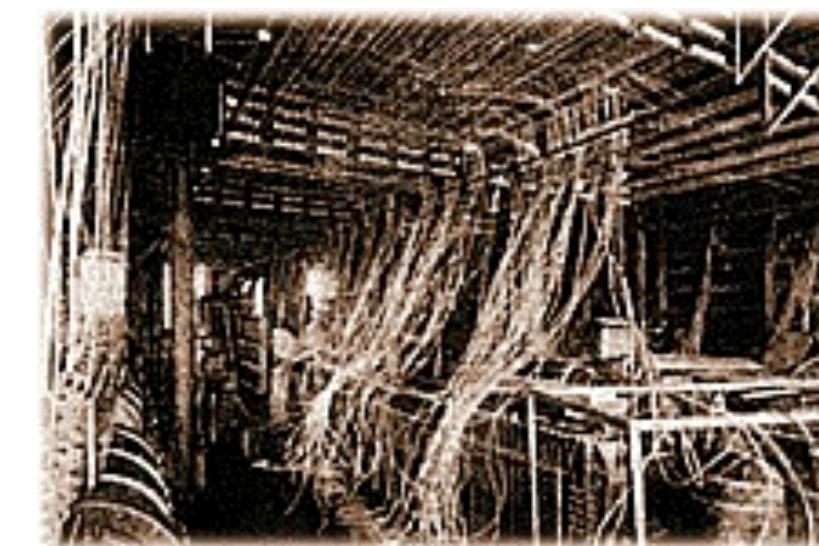
Telharmonium (1897)



Rheotom



THE KEYBOARD OF THE INSTRUMENT FOR PRODUCING MUSIC BY ELECTRICITY
Pressure on a key sets in motion the current of a generator of a particular intensity. The vibrations make tones in a telephone receiver at the other end of a wire connecting with the generator. The variations in the intensities of the different generators produce the differences in the tones. The music may be heard with equal volume in the room with the keyboard or at a receiving telephone seventy miles away.



60 Fuss, 200 t, \$200.000

Thaddeus Cahill

Hammond Orgel (1935)



Laurens Hammond (1939)



Hammond Orgel im Film



Melody Time, 1948

<https://www.youtube.com/watch?v=-ImZznstnBk>

47:00



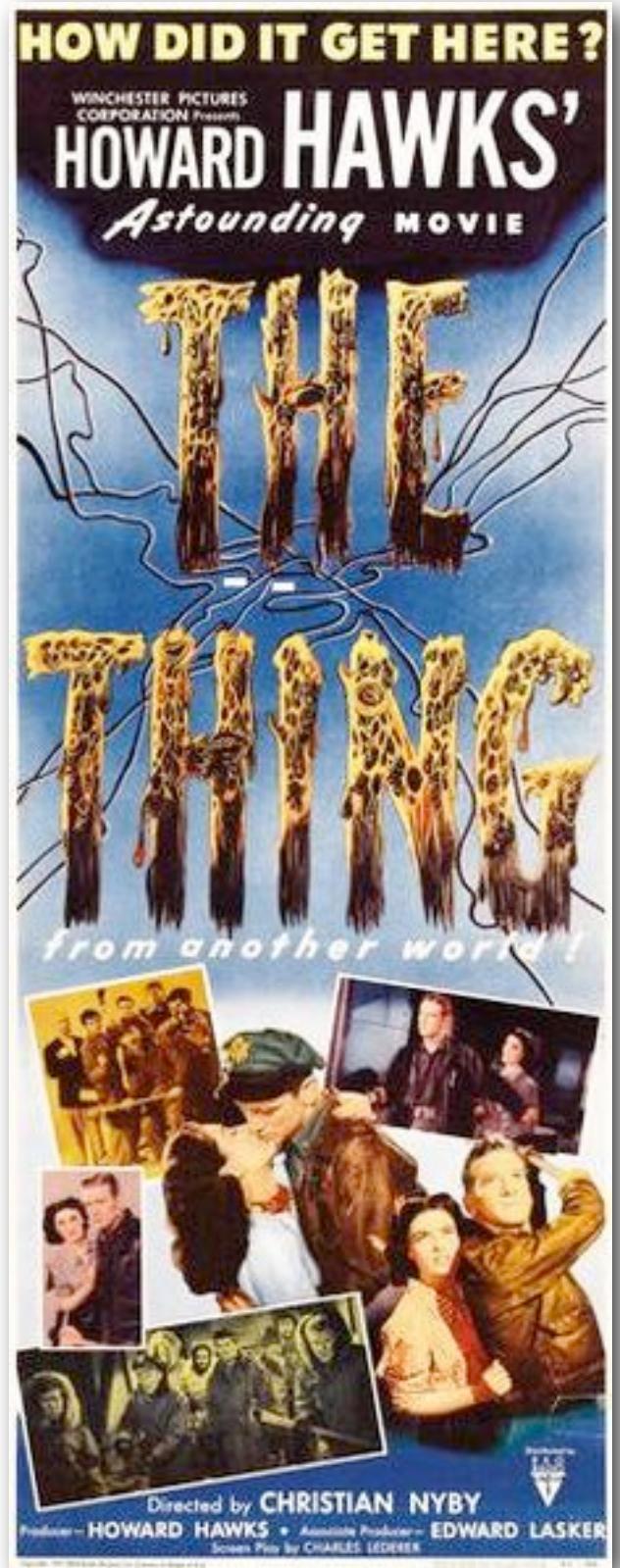
Blues Brothers, 1980

<https://www.youtube.com/watch?v=JCCd5Qh3OtQ>

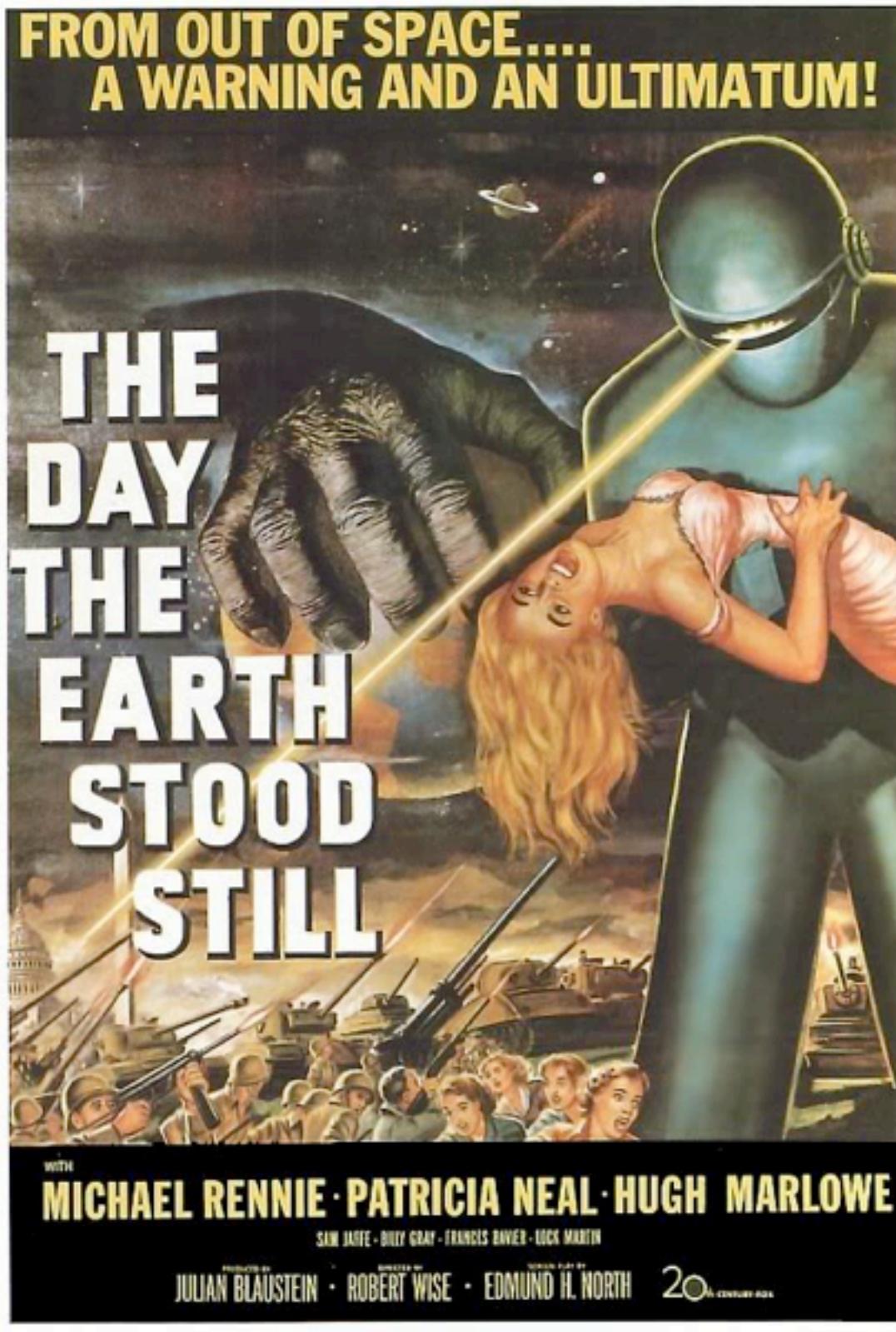
Theremin (1917)



Lev Sergejewitsch Termen (1896–1993)



1951



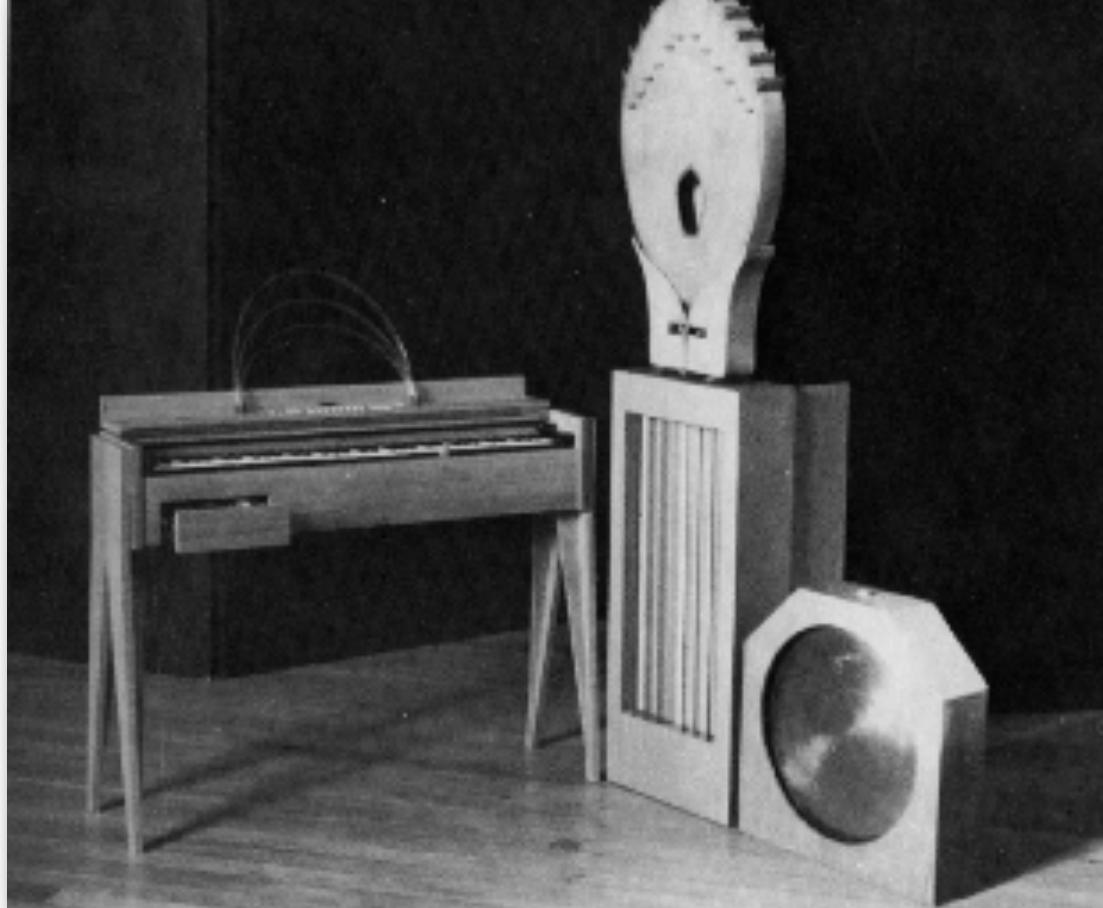
1951

51:20, 1:16:00



1953

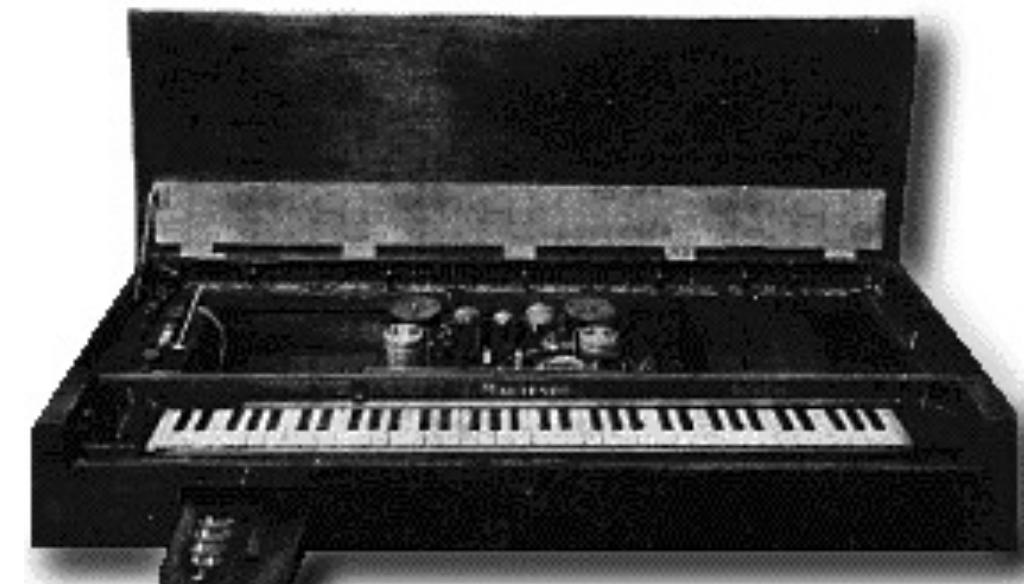
00:00, 10:30, 53:30



Maurice Martenot



Ondes Martenot (1928)



<https://www.youtube.com/watch?v=OdL-vbOvvL0>

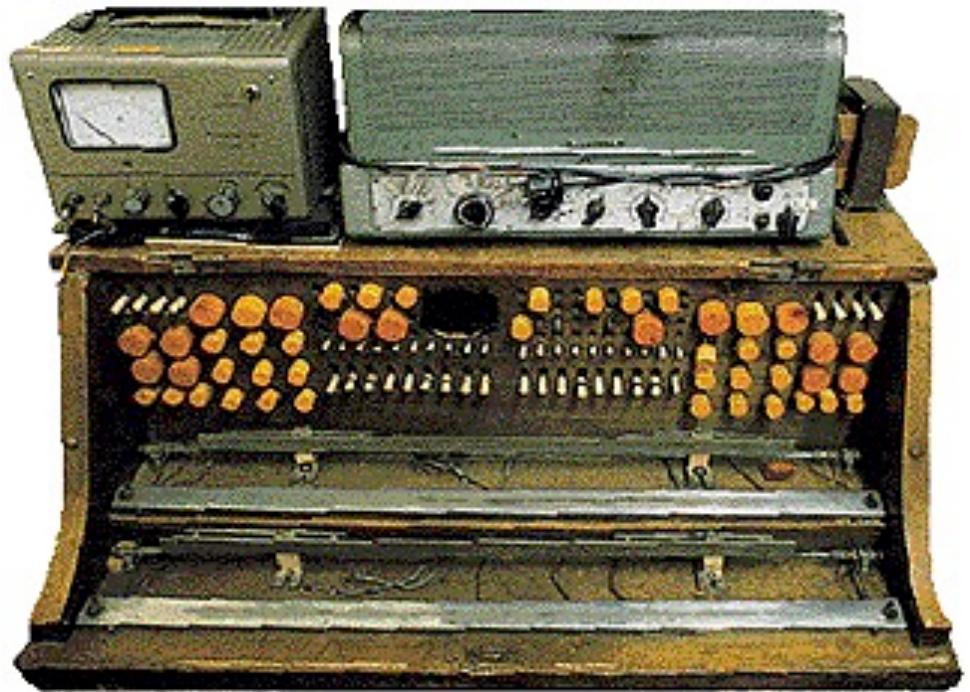
L'Idée



Arthur Honegger, 1932

<http://www.youtube.com/watch?v=p6Ya4cAS8Js>

7:00, 15:30



Friedrich Trautweins Trautonium

Trautonium (ab 1930)

Oskar Salas
Mixturtrautonium

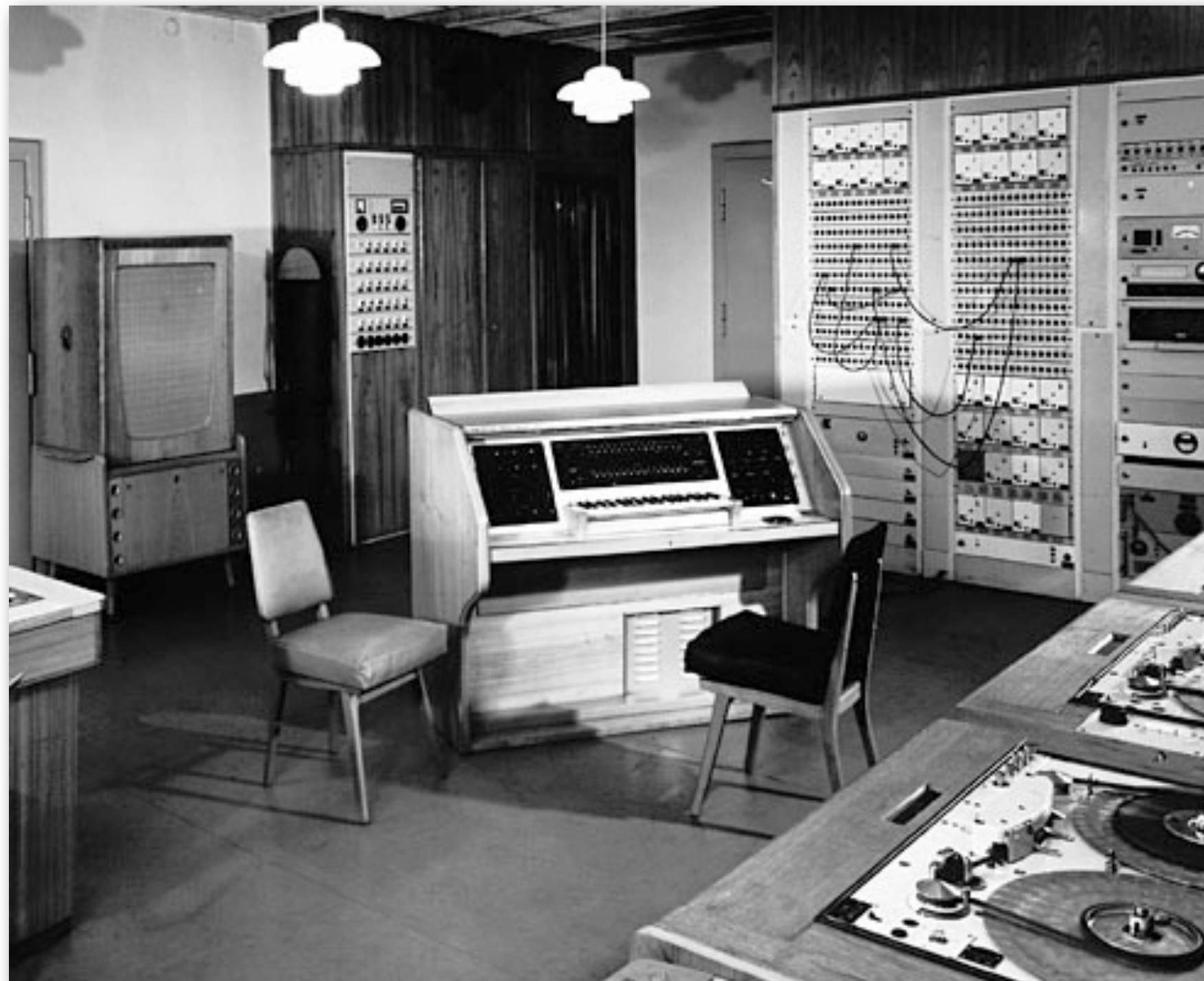




The Birds

Oskar Sala, 1963

Subharchord (1963)



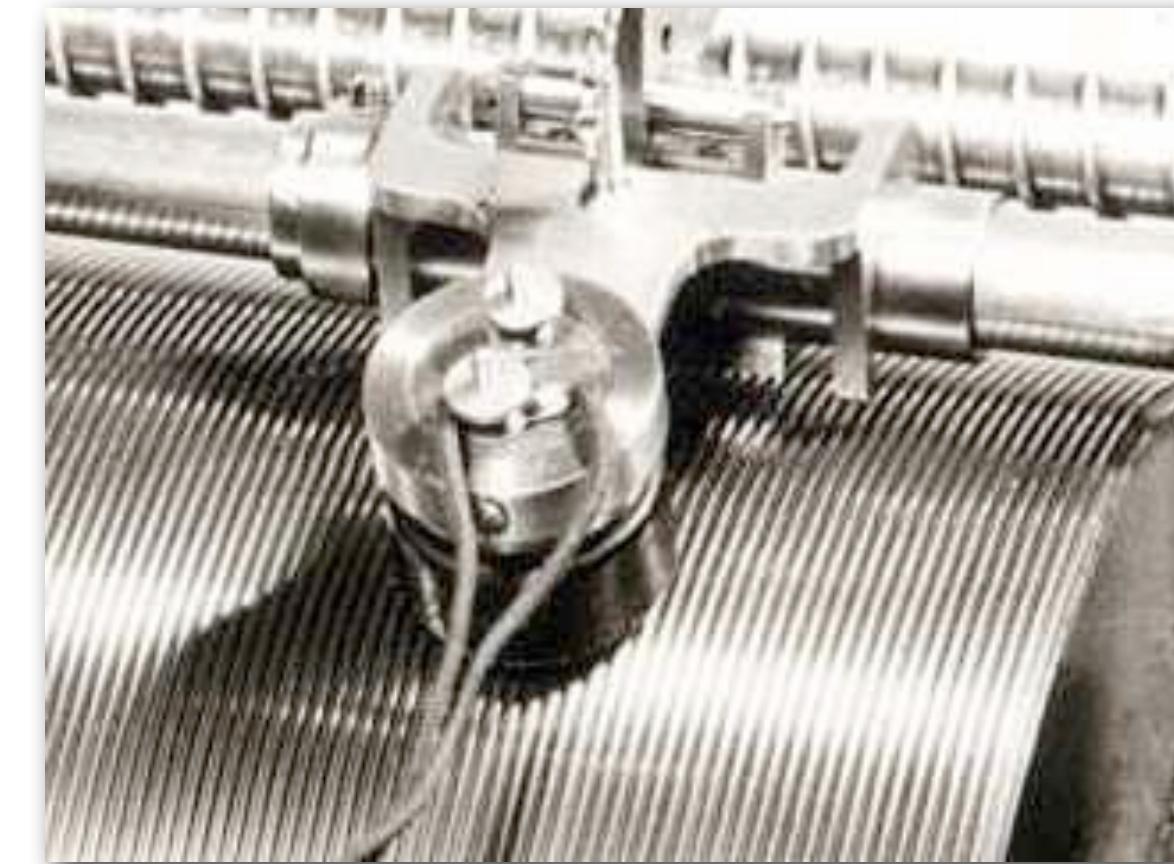
Subharchord I (Holzgehäuse) im Studiolabor des RFZ, Berlin Adlershof 1963/64

Signale – Ein Weltraumbenteuer



1970

Telephone

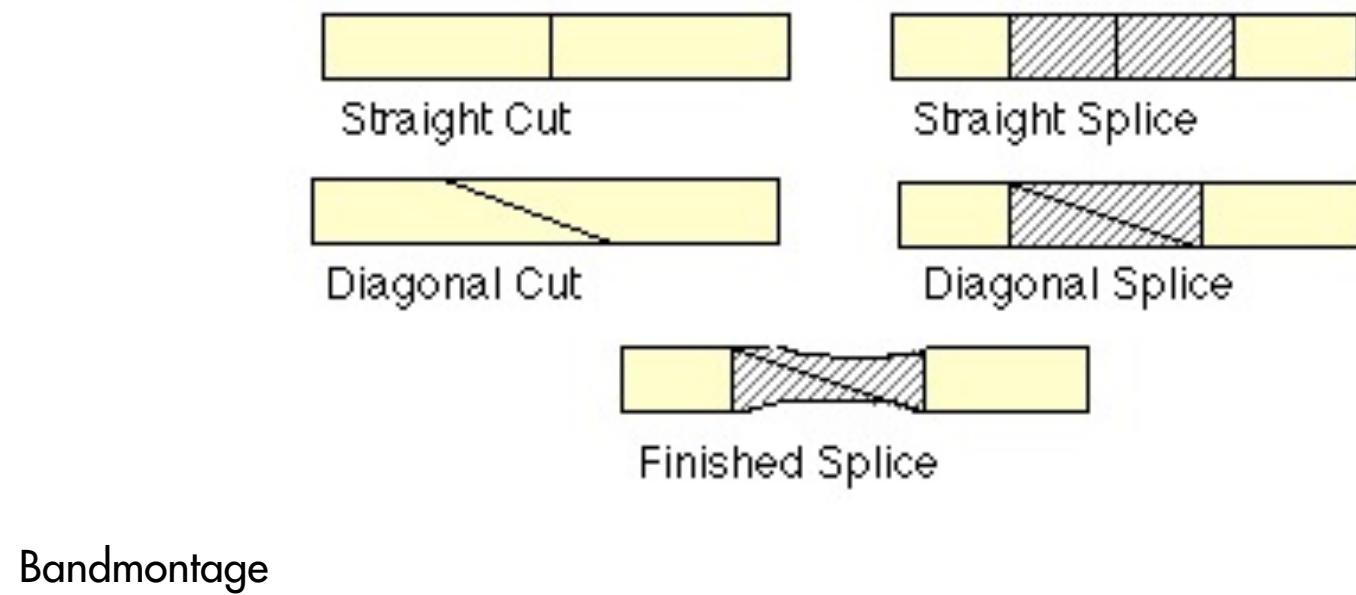


Valdemar Poulsen, 1898

AEG & BASF



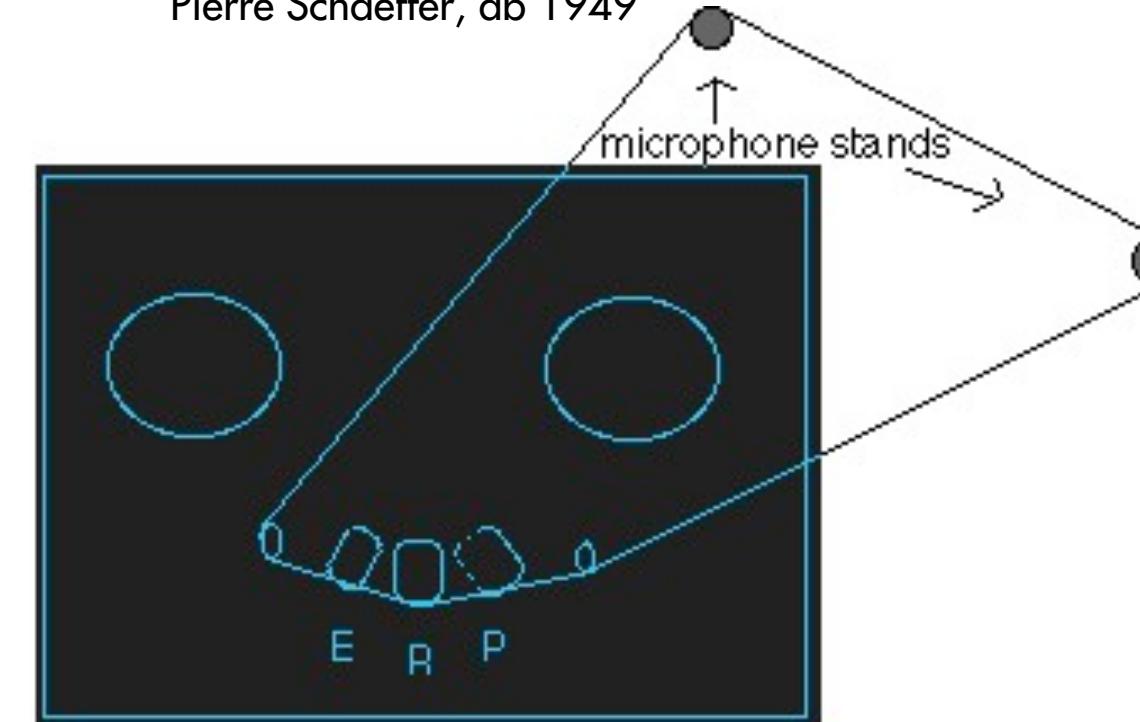
1935 AEG Magnetophon; BASF Bänder
1950 Low-Cost Produkte



Musique Concrète

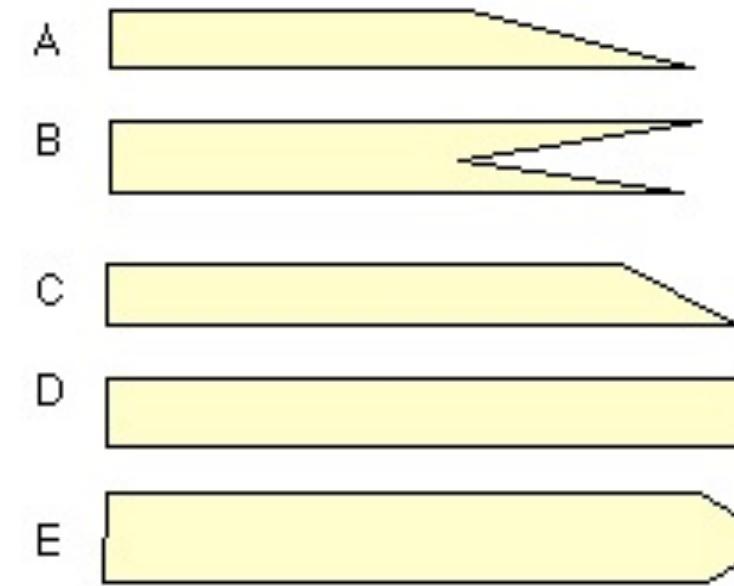


Pierre Schaeffer, ab 1949



Bandschleifen

Bandanschnitte

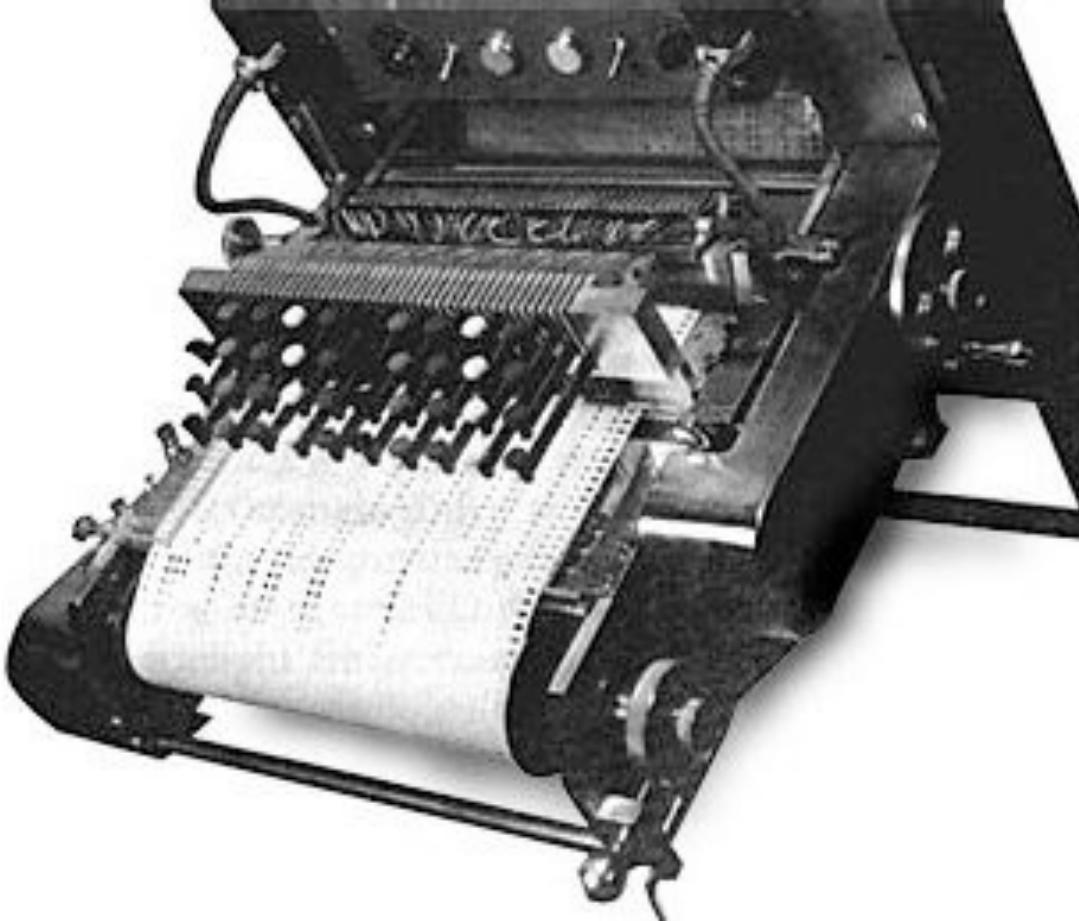
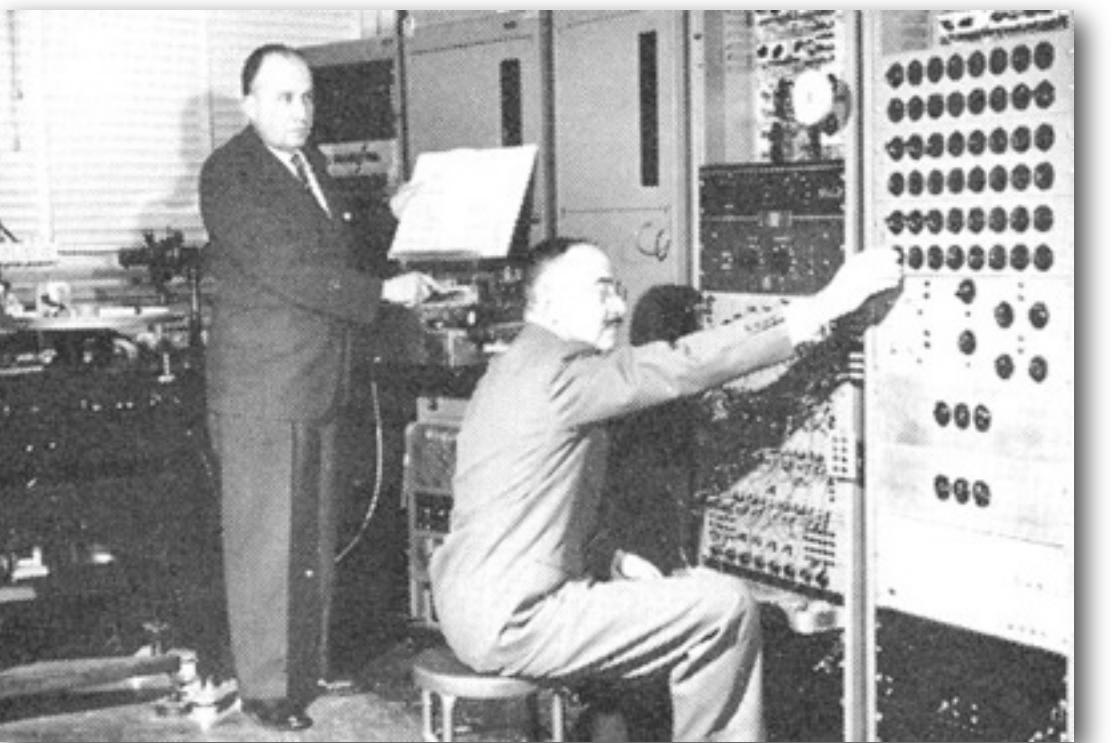




Forbidden Planet

<https://www.youtube.com/watch?v=qj6lUC6K4VQ>

Louis & Bebe Barrons (1956)



RCA-Synthesizer (ab 1951)

RCA MKII synthesizer am Colombia-Princeton Electronic Music Centre, 1955

Klangbeispiel: Blue Skies



Star Trek Nemesis 2002

<https://www.youtube.com/watch?v=DBT7nUxJpC4>

Moog (ab 1961)



Robert Moog



Wendy Carlos, Switched-On Bach (1968)

Being the adventures of a young man
whose principal interests are rape,
ultra-violence and Beethoven.



A Stanley Kubrick Production "A CLOCKWORK ORANGE" Starring Malcolm McDowell • Patrick Magee • Adrienne Corri
and Minaim Karlin • Screenplay by Stanley Kubrick • Based on the novel by Anthony Burgess • Produced and
Directed by Stanley Kubrick • Executive Producers Max L. Raab and S. Livroff • From Warner Bros. A Kinney Company

Existing original soundtrack available on Warner Bros. Records

A Clockwork Orange

Wendy Carlos (Timesteps), 1971

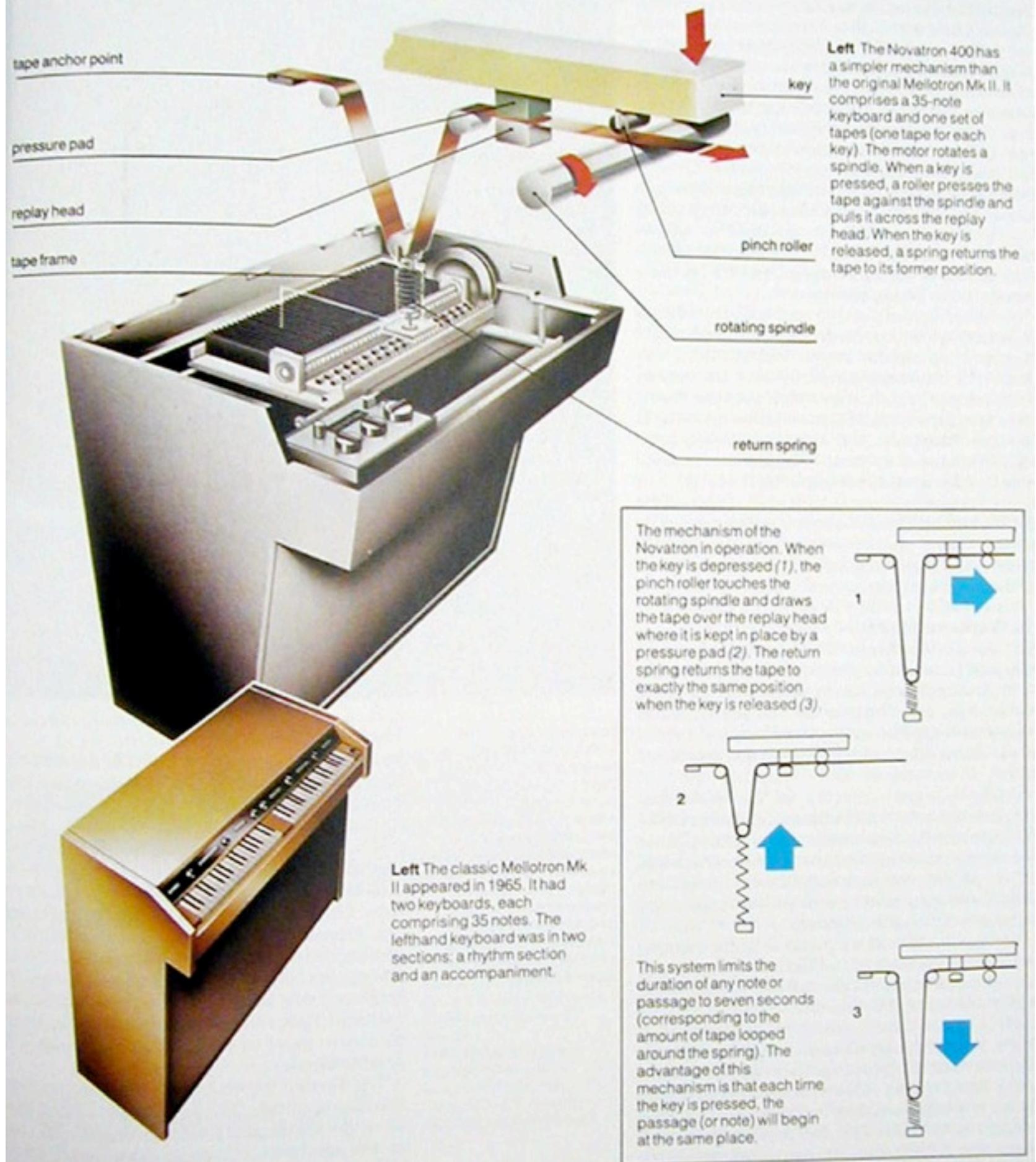
0:09, 13:00, 1:20:40



Tron

Wendy Carlos, 1982

Mellotron (ab 1963)



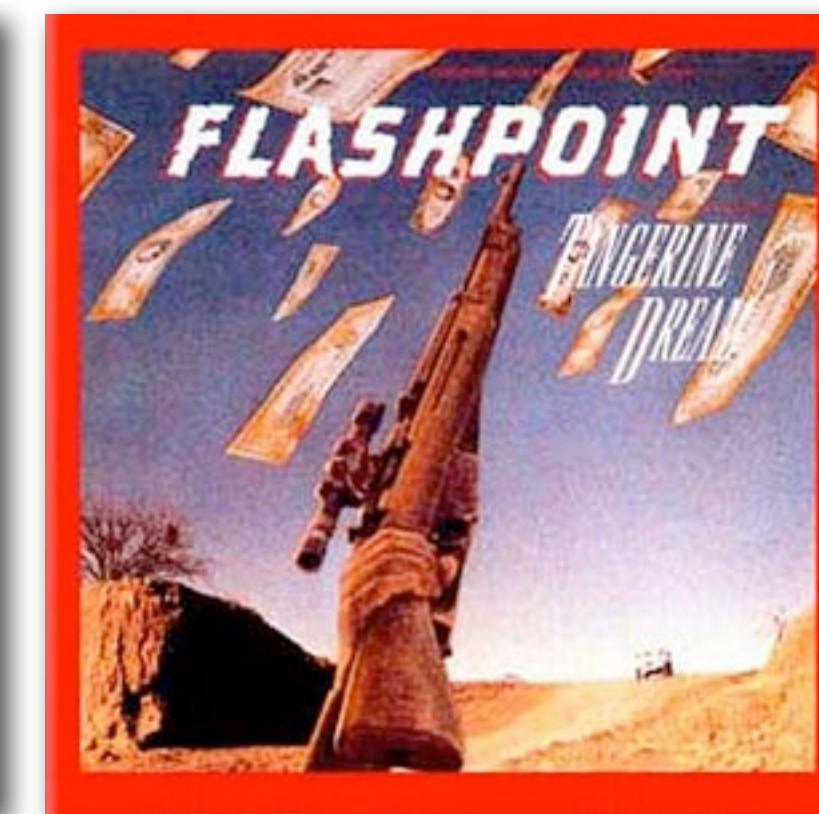
Tangerine Dream



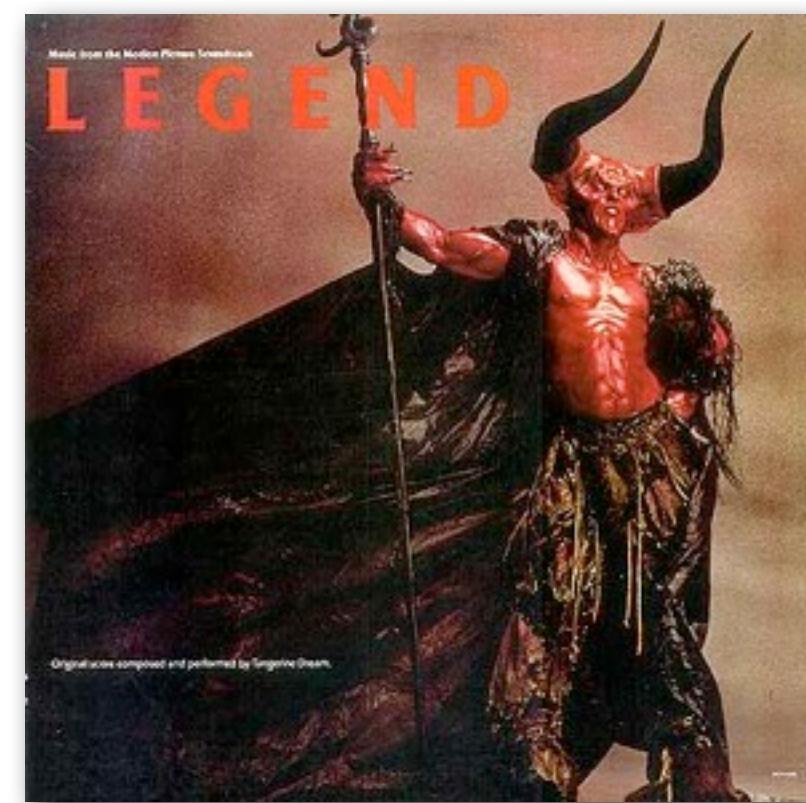
1977



1981

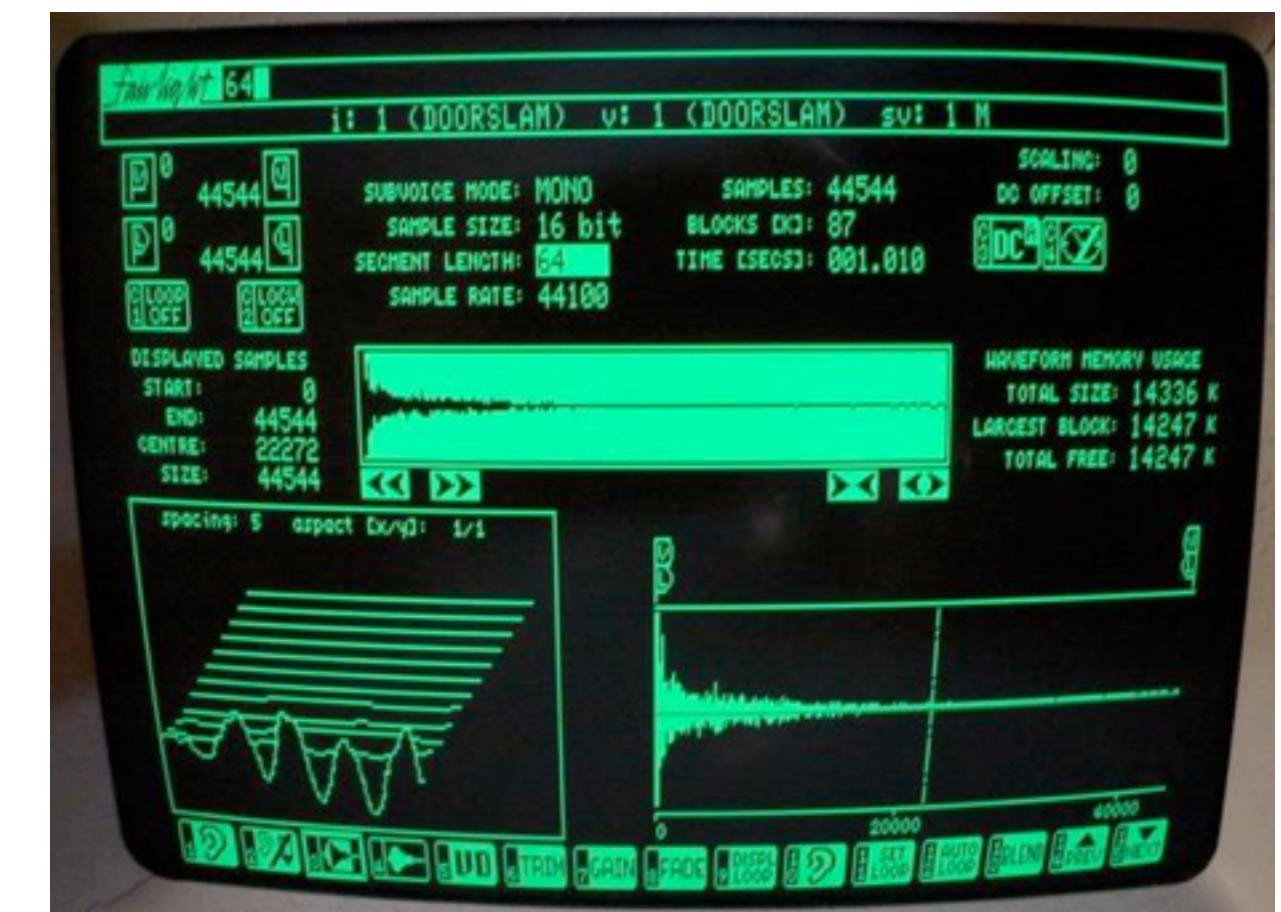


1984



1986

Fairlight CMI (1979)



Fairlight QDOS

Peter Vogel and Kim Ryrie: Fairlight CMI IIx Synthesiser/Sampler



Liquid Sky

Slava Tsukerman,
Clive Smith,
Brenda Hutchinson
1982

Emu-lator



Emu Modular System, 1972



Breaking the sound barrier.

The Emulator. Finally there's nothing standing between you and the sound you want. Any sound you want. Instruments. Voices. Sound effects. Animals. Machines. Anything. Sounds that sound real because they are real. Not synthesized simulations but the actual digitally recorded sounds.

You can start with a selection of prerecorded sounds from the extensive Emulator sound library. Or exercise your creativity. Plug a microphone or line level source into your Emulator and sample a sound of your choice. Instantly it is digitized, stored in memory, and available to be played polyphonically on the keyboard. You can record the sound of any existing instrument exactly as you want it. Or create entirely new instruments from the everyday sounds around you.

But recording your sound is only the beginning. Use the Emulator's controls to edit, filter, and tune it. Store it on a diskette as part of your personal sound library. Experiment with it. Add vibrato or pitchbend. Use the Emulator's doubling mode to combine it with other sounds. Or activate backwards mode and play it in reverse. Overdub parts on the built-in polyphonic sequencer. Create complex multitrack compositions and effects tracks without the need for a multitrack tape recorder.

If you need still more power, use our new multi-sample recording technique to split the keyboard into up to twelve sections with a separate sample in each section. Or install an optional interface and connect your Emulator to your personal computer, external sequencer, or to a tape recorder for multiple synchronized sequences. And since the Emulator is a software based instrument, adding new features is simply a matter of loading an updated diskette.

If you're still a bit skeptical, let us convince you. Send \$1.00 for the Emulator demonstration record. Listen to what we've done with it. Imagine what you can do with it.

The Emulator. Approaching the future at the speed of sound.

E-mu Systems, Inc.
applied magic for the arts.

417 Broadway, Santa Cruz, CA 95060
(408) 429-9147



E-MU Emulator II, 1984

1981

Chariots of Fire



Blüthner piano, Yamaha CP70 electric piano, Fender Rhodes 88 likewise, the Emulator, the Linn drum-computer and of course the synthesizers: Prophet 6, the Korg Polysix, the big Moog modular synthesizer plus the Yamaha CS80.

Vangelis, 1981

http://www.dailymotion.com/video/xvemr_vangelis-chariots-of-fire_music
1:38

Yamaha

John Chowning, Stanford University, FM Synthesis, 1967

$$f(t) = a_1 \sin(2\pi f_1 t) + a_2 \sin(2\pi f_2 t)$$



Yamaha DX-7 (1983)

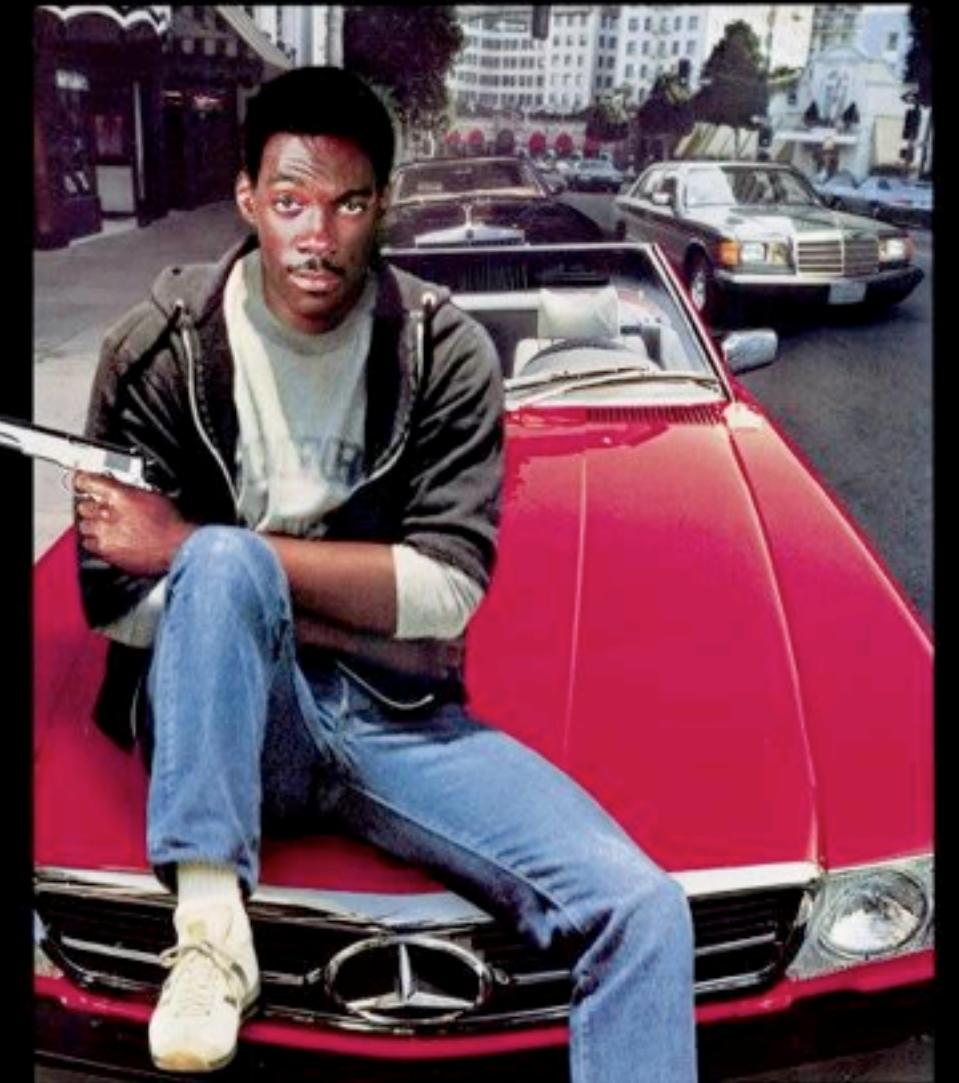


Miami Vice

Jan Hammer, 1984-1989

<https://www.youtube.com/watch?v=iiTCTsTyjdw>

He's been chased, thrown through a window, and arrested.
Eddie Murphy is a Detroit cop on vacation in Beverly Hills.



Beverly Hills Cop

Harold Faltermeyer, 1984

<https://www.youtube.com/watch?v=hTNDkvL03yM>

PARAMOUNT PICTURES PRESENTS A DON SIMPSON/JERRY BRUCKHEIMER PRODUCTION IN ASSOCIATION WITH EDDIE MURPHY PRODUCTIONS/A MARTIN BREST FILM
EDDIE MURPHY-BEVERLY HILLS COP-MUSIC BY HAROLD FALTERMEYER-SCREENPLAY BY DANIEL PETRE, JR-STORY BY DAVID BAER AND DANIEL PETRE, JR.
PRODUCED BY DON SIMPSON AND JERRY BRUCKHEIMER-DIRECTED BY MARTIN BREST-MOTION PICTURE SOUNDTRACK ALBUM ON MCA RECORDS AND TAPES

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www.vojvodinanet.com

SCHWARZENEGGER



Terminator

Brad Fiedel, 1984

<https://www.youtube.com/watch?v=68I3j2luW64>

Hemdale Presents A Pacific Western Production of a James Cameron Film

Arnold Schwarzenegger "The Terminator" Michael Biehn, Linda Hamilton and Paul Winfield

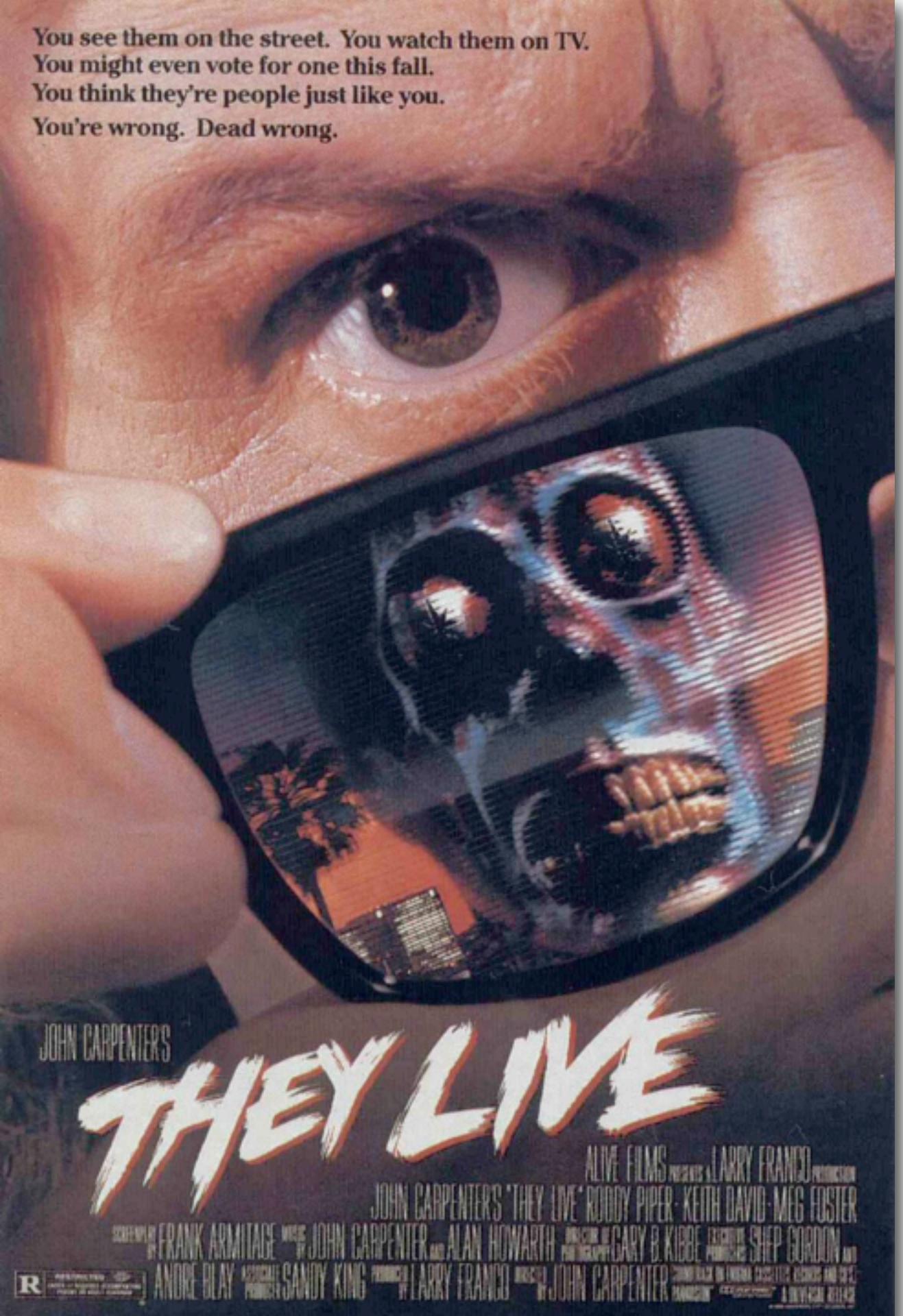
Make-up Effects By Stan Winston · Director of Photography Adam Greenberg

Executive Producers John Daly and Derek Gibson · Written by James Cameron with Gale Anne Hurd

Produced by Gale Anne Hurd · Directed by James Cameron

ORION PICTURES

You see them on the street. You watch them on TV.
You might even vote for one this fall.
You think they're people just like you.
You're wrong. Dead wrong.



They Live

Jon Carpenter, 1988



Digital Audio Workstation (DAW)

Hans Zimmer



<http://www.youtube.com/watch?v=YB-wuKo9rW0>