BUGS BUNNY

CLASSICAL MUSIC
“Looney Tunes”

Series of animated short films from Warner Bros. studio
1930-1969

“Looney Tunes” and Merrie Melodies” are comic references to Disney’s popular “Silly Symphonies”
“Looney Tunes”

Created to feature music from Warner Bros. music holdings to increase sales of sheet music and phonograph records
“Looney Tunes”

Warner Bros. hired Leon Schlesinger to produce cartoons at Warner Bros. Cartoons, Inc.
“Looney Tunes”

ANIMATORS

“Tex” Avery
Friz Freleng
Bob Clampett
Chuck Jones
(L-R) Virgil Ross, Sid Sutherland, “Tex” Avery, Chuck Jones, Bob Clampett
The animators referred to their building on the Warner lot on Van Ness as the “TERMITE TERRACE”
“Looney Tunes”

Looney Tunes theme song

“The Merry-Go-Round Broke Down”

Cliff Friend and Dave Franklin (1937)
“The Merry-Go-Round Broke Down”
Cliff Friend and Dave Franklin (1937)
CHUCK JONES
Artist, Director
ARTHUR Q. BRYAN

Elmer Fudd
CARL STALLING
(1891-1972)
Composer
MILT FRANKLYN
(1897-1962)
Composer, Orchestrator
Walt Disney hired Carl Stalling in 1920s to write scores for “Silly Symphonies” animated shorts. Hired by producer Schlesinger in 1937, Stalling worked at Warner Bros. until 1958. He wrote one score a week for 22 years.
Scores were **COLLAGES** of pre-existing tunes
(all from the Warner Bros. music holdings)

In the visual arts, COLLAGE (**“glued together”**) is a technique that assembles pieces of previously created materials—newspaper, photographs, found objects—into a new art work
Pablo Picasso, 
Pipe, Glass, 
Bottle of Vieux Marc
Carl Stalling

Stalling mixed classical music, pop tunes, vaudeville songs with newly composed material that MIMICKED the action on the screen...
MICKEY-MOUSING
Use of tunes almost always PUNS on pop song titles
Use of tunes almost always PUNS on pop song titles

A “lady in a red dress” would be accompanied by the song “The Lady in Red”
Carl Stalling

Scores were technically demanding to play

Stalling was one of the inventors of the “click track” used to sync music to moving images
Carl Stalling recording sessions with click track
Looney Tunes cartoons were made to be shown in movie theaters as part of a menu of different films.
Looney Tunes

The lineup would include:
★ The Main Feature (the “A” Movie)
★ A Newsreel
★ Live-Action Comedy Short
★ Second Feature (the “B” movie)
★ and... an Animated Cartoon
2 NEW MGM HORROR HITS
KARLOFF KING OF MONSTERS
THE HAUNTED STRANGLER
BRUTAL MURDER OF YOUNG GIRLS
ALSO FIEND WITHOUT FACE

COOLED by REFRIGERATION

GARDEN DRINKS
FRANKFURTERS

SMOKING PERMITTED
OPEN FROM 4 A.M.
Commercial network television began in 1948

4-hour “Saturday Morning Cartoon” practice started in the 1960s
"LONG-HAIRED HARE"
Long-Haired Hare

1948

Story - - - Michael Maltese
Voice - - - Mel Blanc
Singing (uncredited) - - - Nicolai Shutorov
Music - - - Carl Stalling
Direction - - - Chuck Jones
“Longhair”

Slang term (disparaging)

1. An intellectual
2. A person of artistic gifts and/or interests, especially a lover of classical music
3. A person whose taste in the arts is over-refined
4. A person having long hair

First used c. 1920
Long-Haired Hare

Bugs Bunny = Arlecchino [Harlequin]

Clever, helpful servant in the Commedia dell’Arte tradition
Arlecchino, or Harlequin, with a slapstick
A Slapstick
Pop Music vs. Classical

• Leo Robin & Arthur Schwartz, “A Rainy Night in Rio” (1946)
• Barney Fagan, “My Gal is a High-Born Lady” (1896)
• Herman Hupfeld, “When Yuba plays the Rhumba on the Tuba” (1931)
Pop Music vs. Classical

• Gioacchino Rossini, “Largo al factotum,”
  Barber of Seville (1816)
• Gaetano Donizetti, “Chi mi frena,” Lucia di Lammermoor (1835)
Pop Music vs. Classical

Leo Robin & Arthur Schwartz, “A Rainy Night in Rio” (1946)
Barney Fagan, “My Gal is a High-Born Lady” (1896)
Herman Hupfeld, “When Yuba plays the Rhumba on the Tuba” (1931)

Vs.

Gioacchino Rossini, “Largo al factotum,” Barber of Seville (1816)
Gaetano Donizetti, “Chi mi frena,” Lucia di Lammermoor (1835)
“When Yuba plays the Rhumba on the Tuba”
Gioacchino Rossini
The Barber of Seville

*Opera buffa* (comic opera) composed by Gioacchino Rossini in 1816

Based on play by Pierre Beaumarchais (1775)
The Barber of Seville

“Largo al factotum”

**Aria** (song) in which the character of **Figaro** (the barber) introduces himself to the audience
Figaro is a type of Arlecchino character, like Bugs Bunny.
The Barber of Seville

“Largo al factotum”

FACTOTUM = Jack of all Trades / Handyman

“Patter Song” = Song with very fast tongue-twisting lyrics
The Barber of Seville

“Patter” = Buffare (It.)

Opera Buffa
Rossini Crescendo

Uses **Antecedent-Consequent** phrases
Would **repeat** and **shorten** phrases
Slow **crescendo** (increase in volume)
**Addition** of groups of instruments
**Instruments in higher registers**
toward end
Antecedent - Consequent
Antecedent-Consequent phrases in “Largo al factotum”

tà! di qua-li-tà!
life, used to high life!

Antecedent

Tut-ti mi
I am in

chie-do-no,
such request,

tut-ti mi vo-glio-no,
nor night nor day I've rest,
don-ne, ra-gaz-ze,

Old men and maidens,
Rossini, “Largo al factotum,” *The Barber of Seville*
Hollywood Bowl (1929)
Leopold Stokowski
(1882 - 1977)
conductor
Bugs Bunny
(1940 - )
conductor
Franz Liszt
(1811-1886)
piano virtuoso

Bugs Bunny
“Leopold” hair
Rabbit of Seville

1949 (released 1950)
Story - - - Michael Maltese
Voice - - - Mel Blanc
Music - - - Carl Stalling
Direction - - - Chuck Jones
Rabbit of Seville
Rabbit of Seville

GIOACCHINO ROSSINI

Overture to The Barber of Seville (1816)
Rabbit of Seville

GIOACCHINO ROSSINI

OVERTURE is an introductory piece to a longer work, usually an opera or ballet.
GIOACCHINO ROSSINI

Overture to *The Barber of Seville* (1816)
but...

Used for an earlier serious opera
*Elisabetta, Regina d’Inghilterra* (1815)
GIOACCHINO ROSSINI

The Barber of Seville (1816),
Elisabetta, Regina d’Inghilterra (1815),
and…
Aureliano in Palmyra (1813)
Rossini crescendo phrase in overture
Overture to *The Barber of Seville*

1. Slow Introduction
2. Fast Section in minor key [“itchy” theme]
3. Lyrical Section in major key [“flirty” theme]
4. Crescendo
5. Minor key section
6. Major key section
7. Crescendo
Rossini, *The Barber of Seville* Overture
“WHAT’S OPERA, DOC?”
What’s Opera, Doc?

1957

Story - - - Michael Maltese
Voice - - - Mel Blanc
Voice of Elmer Fudd (uncredited) - - - Arthur Q. Bryan
Music - - Milt Franklyn
Direction - - - Chuck Jones
What’s Opera, Doc?

Makes fun of Richard Wagner’s *Ring der Nibelungen* opera cycle…

…and opera in general.
Richard Wagner
The Valkyrie
Brunhilde
What’s Opera, Doc?

Ironically, much of the music in the cartoon is not from the Ring cycle, but other Wagner operas.
What’s Opera, Doc?

Overture, Pilgrim Chorus, Bacchanal from *Tannhäuser* (1845)

“Flight of the Valkyries” from *Die Walküre* (1870)

Horn call from *Siegfried* (1876)

Overture to *Die fliegende Holländer* (1843)

Overture to *Rienzi* (1842)
What’s Opera, Doc?

In his operas, Wagner uses LEITMOTIVS MUSICAL THEMES that represent CHARACTERS, THINGS, EMOTIONS.
Siegfried (1876)

The title character in Wagner’s opera is represented musically in a *leitmotiv* of the sound of his hunting horn.
Richard Wagner, “Siegfried's Horncall” from Siegfried
The hero Tannhäuser is redeemed in the love of a woman, Elisabeth (who unfortunately dies at the end of the opera)
Richard Wagner, “Pilgrim’s Chorus” from Tannhäuser
Ride of the Valkyries

From Richard Wagner’s *Die Walküre* [The Valkyries] (1870)
The second of Wagner’s 4 “Ring” operas
Der Ring des Nibelungen

- Das Rheingold [The Rhine Gold]
- Die Walküre [The Valkyries]
- Siegfried
- Götterdämmerung [Twilight of the Gods]
Ride of the Valkyries

In Norse mythology, the **valkyries** ("chooser of the slain") are a group of female deities who decide which soldiers die in battle and which live. Selecting those who die in battle, the valkyries bring their chosen to the afterlife in Valhalla in Asgard.
Ride of the Valkyries

Valkyries

Brunhilde, Gerhilde, Ortlinde, Waltraute, Schwertleite, Helmwige, Seigrune, Grimgerde, Rossweise
Ride of the Valkyries

Valkyries

Brunhilde protects the lovers Siegmund and Sieglinde (and their unborn child) from the anger of Wotan.

She is punished by being put into an enchanted sleep, encircled by magic fire.
Ride of the Valkyries

“Hoyotoho! Hoyotoho! Heiaha! Heiaha! Hojotoho! Hojotoho! Heiaha!”
Ride of the Valkyries

From the beginning of Act III of Richard Wagner’s Die Walküre [The Valkyries] (1870)
Richard Wagner, “Ride of the Valkyries” from Die Walküre
What’s Opera, Doc?

THE LOOK of

What’s Opera, Doc?
What’s Opera, Doc?

While *What’s Opera, Doc?* makes fun of opera, it’s clear that its creators know and love opera.
WIELAND WAGNER (1917-1966)

Wagner operas after WW II, 1951 onwards

Abstract and minimal sets
Dramatic lighting effects
“Epic” and “Universal” interpretations
Die Walküre, design by Josef Hoffmann (1876)
Die Meistersinger (1956)
Lohengrin (1956)
Music to Know

- Richard Wagner, “Ride of the Valkyries,” *Die Walküre* (Track 15, 111 Opera Masterpieces)
- Richard Wagner, “Pilgrim’s Chorus,” *Tannhäuser* (Track 51, 111 Opera Masterpieces)
- Gioacchino Rossini, “Largo al Factotum,” *The Barber of Seville* (Track 14, 111 Opera Masterpieces)
- Gioacchino Rossini, Overture to *The Barber of Seville* (Track 20, 111 Opera Masterpieces)
Terms to Know

- Looney Tunes
- Carl Stalling
- Collage
- Arlecchino/Harlequin
- Slapstick
- Opera Buffa
- Factotum
- Patter Song
- Leopold Stokowski
- Overture
- Click Track
- Long Hair
- Rossini Crescendo
- Antecedent-Consequent phrase
- Valkyrie
- Leitmotiv