

CONTENTS

INTRODUCTION (2,761 words)

01) DOCUMENTARIES AND COMMERCIALS (11,580 words)

This chapter will deal with the area of music written for television and film documentaries and will also address some elements of writing for commercials.

Music analysed includes: *An Inconvenient Truth* (Michael Brook) *Taxi to the Dar Side* (Ivor Guest and Robert Logan) *Fahrenheit 911* (Jeff Gibbs) *Visit Scotland TV ad* (Paul Mounsey) *Audi A5 'rhythm of lines' ad* (Dustin O'Halloran) *Ford Mondeo 'balloons' ad* (Michael Andrews) *The Bridge* (Alex Heffes) *Blue Planet* (George Fenton) *Planet Earth* (George Fenton) *The Corporation* (Leonard J. Paul) *Life in the Undergrowth* (David Poore & Ben Salisbury) *John Pilger Documentary - Paying the Price: Killing the Children of Iraq* (Nick Russell-Pavier) *World in Action* (Keith Mansfield/Shawn Philips) *Panorama* (Francis Lai) *Life* (George Fenton) *Horizon* sonic logo (David Lowe) *The Oil Factor* (Fritz Heede) *The Andrew Marr Show* (Debbie Wiseman)

02) THE SUBTLETIES, INTRACIES AND EXQUISITE TENSIONS OF TELEVISION MUSIC (17,720 words)

In this chapter we will examine the music for some notable television dramas and documentaries, all of which have, to varying degrees, subtlety, introspection and /or elements of minimalism as hallmarks of their identity. This needn't always mean 'quiet and closed-off' but that the composers in each case have scored the films using a degree of restraint and sensitivity. In all cases the music has been pivotal in defining the projects commercially and creatively. The television dramas and documentaries analysed are:

Lost (Michael Giacchino) *The Waking Dead* (Bear McCreary) *Midnight Man* (Ben Bartlett) *Twin Peaks* (Angelo Badalamenti) *Silent Witness* (John Harle) *Inspector Morse* (Barrington Pheloung) *Deep Water* (Harry Escott) *Inspector Lynley Mysteries* (Andy Price) *Ten Days to War* (Daniel Pemberton) *Red Riding* (Adrian Johnston) *Dexter* (Rolf Kent and Daniel Licht)

03) THE COMPLEXITY OF HARMONY (9,703 words)

In this chapter we will examine how harmony communicates in a film music environment, using specific voicings, counterpoint, inversions, extensions and other harmonic devices. We will look at how harmonic conventions, coupled with specific instrumentation and orchestration techniques, combine to create some memorable musical moments in film. Music analysed includes: *The Pelican Brief* (James Horner) *Halloween* (John Carpenter) *Back to the Future* (Alan Silvestri) *The Twilight Zone* (Marius Constant) *Batman Returns* (Danny Elfman) *Close Encounters of the Third Kind* (John Williams) *District 9* (Clinton Shorter)

04) HORROR MOVIES (7,801 words)

This chapter analyses the melody, harmony, orchestration and production of music for a handful of notable horror films and looks at several musical styles and approaches which have become popular in the genre. It also analyses the narrative motivation for horror in some films and how music sometimes succeeds in addressing the deeper narrative undercurrents present in some horror films.

Final Destination (Shirley Walker) *Predator* (Alan Silvestri) *Silence of the Lambs* (Howard Shore) *The Exorcist* (Tubular Bells - Mike Oldfield) *The Thing* (John Carpenter) *Wrong Turn* (Elia Cmiral) *Drag me to Hell* (Christopher Young) *A Nightmare on Elm Street* (Charles Bernstein) *Scream* (Marco Beltrami) *Poltergeist* (Jerry Goldsmith) *The Grudge* (Christopher Young) *Anaconda* (Randy Edelman) *Silence of the Lambs* (Howard Shore) *The Shining* (Wendy Carlos)

05) IN SPACE EVERYONE CAN HEAR THE CHORD CHANGES
(15,308 words)

Is there an inherently ‘sci-fi’ way of composing music? If so, how do we distinguish, define and uncover it? What elements of melody, harmony, rhythm, orchestration and production characterise it as ‘sci-fi’? Specific and iconic scenes are analysed in terms of how their musical accompaniment contextualises the film’s narrative. This chapter also addresses and analyses one of the most evocative and successful film franchises in the history of cinema by examining the scores for various *Star Trek* projects in detail. By looking at music from the original TV show and a wide selection from the resultant films we closely analyse the writing styles of Alexander Courage, Jerry Goldsmith, James Horner and Michael Giacchino, looking in detail at harmony, melody, chord voicing and orchestration.

Films and music discussed are: *Alien* (Jerry Goldsmith / Howard Hanson) *Aliens* (James Horner) *Apollo 13* (James Horner) *Independence Day*, (David Arnold) *Star Trek* (Alexander Courage, Jerry Goldsmith, James Horner and Michael Giacchino) *Mission to Mars* (Ennio Morricone)

**06) JURASSIC PARK AND E.T. - THE MELODY, HARMONY,
ORCHESTRATION AND ARTISTRY OF JOHN WILLIAMS**
(10,261 words)

In this chapter the scores to Jurassic Park and E.T are analysed. Melody, harmony and orchestration are, again, key areas of study. The chapter scrutinizes in detail the melodic patterns in terms of contours, intervals and how they communicate the emotion of the films, the stories and their narrative structure. The chapter also looks in detail at orchestration, essentially by reverse-engineering the different elements and layers, examining in detail how these different areas combine and interlock. Voicing and instrumentation are studied closely. The chapter looks in depth at the way orchestrators interpret the music of John Williams. Many issues are addressed, such as poly-tonality, cluster voicing, instrumental divisions.

Music analysed: *Jurassic Park* and *E.T.* (John Williams)

07) SKEWED PERSPECTIVES (10,732 words)

Skewed Perspectives analyses music which offers listeners a subtly different perspective by using unusual harmonies which succeed in creating a distorted context. Sometimes this is via a specific use of orchestration or voicing or it could be because the kinds of harmonies presented lay slightly outside what we are used to hearing. We will examine how music reacts with the image, the story and the wider narrative and what specific and unique characteristics are created. This does not mean the music always sounds ‘weird’ – just that the result gives us a distorted, partial, broken or in some way slanted perspective as a result of deliberate and careful manipulation of harmony, melody or texture.

Music analysed includes:

Tinker Tailor Soldier Spy (Alberto Iglesias) *The Bourne Ultimatum* (John Powell) *The Game & Seven* (Howard Shore) *The Village & Sixth Sense* (James Newton Howard) *Hannibal* (Hans Zimmer) *Psycho*, *Cape Fear & Vertigo* (Bernard Herrmann) *The Godfather* (Nino Rota) *Zodiac* (Howard Shore) *Deadly Pursuit* (John Scott) *Avatar* (James Horner) *Inception* (Hans Zimmer) *The Ghost* (Alexandre Desplat)

08. THE INTRICACY, SOPHISTICATION AND COMPLEXITY OF FILM MUSIC (21,096 words)

In this chapter we analyse and examine music which connects with the film via delicate brush strokes of harmony, instrumentation and texture and which interacts with film drama on a deep level. In some cases we examine introspective and contemplative music which succeeds in exposing a deeper meaning in the film and provoking a deeper reaction in the listener / viewer. This doesn't always mean the music is slow or light-touch or that it is always complex; just that its communicative power is sometimes subtle and indirect; understated, refined and/or cumulative.

Music analysed includes:

Gattaca (Michael Nyman) *Sneakers* (James Horner) *Pacific Heights* (Hans Zimmer)
Cast Away (Alan Silvestri) *Contact* (Alan Silvestri) *End of the Affair* (Michael Nyman) *Local Hero* (Mark Knopfler) *The King's Speech* (Alexandre Desplat) *Revolutionary Road* (Thomas Newman) *Le Grand Bleu* (Eric Serra) *Touching the Void* (Alex Heffes) *Love Actually* (Craig Armstrong) *The Beach* (Moby) *Rogue* (Francis Tetaz) *Chariots of Fire* (Vangelis) *The Truman Show* (Philip Glass/Burkhard Dalowitz) *United 93* (John Powell) *Tron Legacy* (Guy-Manuel de Homem-Christo & Thomas Bangalter - aka Daft Punk) *28 Days Later* ('In Paradisum' – Gabriel Faure) *JFK* (John Williams) *Superman* (John Williams) *Raiders of the Lost Ark* (John Williams) *Star Wars* (John Williams)

09) EXCITEMENT AND THE GRAND GESTURE (7,866)

This chapter analyses music which communicates its meaning dramatically and emphatically. Rather than music that transmits gradually, subtly, little by little in a 'slow release' way, the chapter will examine and evaluate the success of music which possesses a sense of immediate urgency and obvious drama. This needn't and doesn't mean that all the music analysed is necessarily 'loud' or 'bombastic'; just that it communicates in dramatic fashion.

Film Music analysed includes: *Pearl Harbour* (Hans Zimmer) *Batman Returns* (Danny Elfman) *Inception* (Hans Zimmer) *Rocky* (Bill Conti) *The Long Good Friday* (Francis Monkman) *Rocky* (Bill Conti) *Wall Street* (Stewart Copeland) *Mission Impossible* (Lalo Shiffrin) *The Bourne Identity* (John Powell) *Superman* (John Williams) *Love Actually* (Craig Armstrong) *Universal Film Opening* (Jerry Goldsmith) *The Matrix* (Don Davis) *20th Century Fox Fanfare* (Alfred Newman)