

Condensed Music in the Movies Notes
Professor Merkley
Fall 2013

Nov. 11 LOTR (D) Peter Jackson (C) Howard Shore

1. "Water Scene" orchestra associated with real world; vocal melody without orchestra in dream
2. The Return of the King "fishing in pond scene", **underwater motive** derived from **ring motive**/desire motive in Tristan, music stops: murder
3. "Riding Horses Scene" **fellowship motive** (3 notes acting as a fragment), like older Howard Shore turning one way and another is often his method for writing **underscore**, shift to **major** and **minor**
4. "Riding Horses in Dessert Scene"
5. "Woman in Forest Scene" Arwen associated with high notes, male falsetto, simple melody like in beautiful dream
6. "Reforge Sword Scene" recounts how she saw the myth, parallel-like scene in The Red Violin, music transports message; Brass instruments, heroic: without music, tedious scene for Gandalf riding up spiral; **Cinematography** whoosh over mountains, music excited to light torch, then expansive feeling opens heart
7. "Fight Scene" escalating choir, toned down music to hear **sound effects** "mix"
8. "Scene Riding to Town on Horses" Rohan motive (character) turned to dissonant/minor, shifts in mid-phrase
9. "Tying Horses Scene" anxiety, leaving army:"Do you not know?" switches to soft, loves him, goes a bit major
10. "Riding with Orlando/Legolas" chords go no where in particular; broken up brass
11. "Pyre Scene" "you fool" scene, melancholia and dying, triads
12. "Kingship Scene" motive comes out of **fellowship motive**
Positive branch and negative branch; the ring and the fellowship

Nov. 18 Science Fiction

Epic: brass, percussion, triplets

1. Lawrence of Arabia (D) David Lean (C) Maurice Jarre & Gerard Schurmann

- Lawrence a british officer, changed from another title
 - The two composers did not get along as Jarre was a percussionist, Schurmann from orchestral classical background, Jarre as an "incomplete" musician. Schurmann wrote orchestration to what Jarre wrote. Jarre only did one theme. Jarre to Schurmann to orchestra collaboration.
- A. "Title Cue Scene" starts with percussion, dissonant, and then strings with triplet; **theme** is complete and repetitive, dissonant chord, singable melody
 - B. "Opening Credits Scene" one theme out of other, "Englised" by Schurmann juxtaposes Palestine
 - C. "Dessert Scene" percussion representing the heat, **sun motive** held, shimmering like heat waves **ululation**
2. Star Wars 5 (C) John Williams

- Rebel fighters (**theme**) and Imperial March (**motive**) as identifiers, **pinwheel melody** “tonality by assertion” playing the note, takes a major triad and by emphasizing the middle note you don’t have same impression; **closed cadence** by repeating and asserting
- A. “The Imperial Fleet” epic, “wrong tone technique” to change regular melody, gives different ideas and similar to Mozart’s “Funeral March”
- B. R2D2 scene, **theme** in minor, rebellion in trouble; sound effects, love theme, the force, epic without percussion
- 3. Star Wars 6
- A. Vader death scene, in the end he saved his son, is this enough; **imperial March motive**, high strings, fragile, moves to harp = heaven association
- 4. Star Wars 2
- A. “Clone Army” Jedi needs clone army, win struggle, Jar Jar gets rid of democracy in voting for emperor, imperial March played by brass, rebel fighters turned into imperial March
- 5. Inception (D) Christopher Nolan (C) Hans Zimmer
- A. Title music: **Imbedded Narrative**, two note wake up symbol developed, out of Piaf recording electronically manipulated, notes like a heartbeat, nervous (Con-job on plane)
- B. “Mountain” two notes turned into rock rhythm for base, very low, percussion, change attacks, delays, pitches, timbres, a way to develop motive; 20 vibrations per second is average lowest you can hear; full orchestra and sound effects creates uncomfortable atmosphere, music comes back with hope, scale goes up in air ducts, same music tying realities together, ascending scales keeps interest
- 6. New Moon (D) Chris Weitz (C) Howard Shore
- A. Compilation score and underscore, indie bands, scene with changing seasons, Lykke Lee with suicidal ethos, depressed, matches character mood, instrumentation of slow **tempo** piano, repetitive “there’s a possibility” shows passing of time, like ticking clock, like Citizen Kane in room or Vertigo with following car, monotone singer, monotone Bella voice, scream = anguish, apathy
- B. Bella and father: strings are high and long, dissonant, percussion heartbeat, low drums, anxious to normal, tension and release, trombone; widen demography with underscore, sneaky dissonance in violin

Nov. 25 Terms

Auteur: someone who controls every aspect i.e.. Wagner wrote own libretto, specifications for opera house, conducted orchestra, costumes, etc., along with Godard, and Kubrick who chose music for 2001..., directed etc., not Francois Girard

Melomane: music lover; someone (director) interested in the music and involved in it i.e.. Girard

Hitchcock zero interest in the music

Embedded narrative: directors choose to have different styles of narrative in each reality, two realities in Shutter Island

1. Shutter Island (D) Martin Scorsese (C) Giacinto Scelsi, John Cage, Lou Harrison, Ligeti, etc.

A. “Dream Sequence” psychological forces and maintained delusion, memory of wife murder trying to resurface

Styles: 1. Agitated high-pitched strings representing delusion done with clusters (**chance/Aleatoric**) 2. Record overlap with strings representing time with his wife 3. Intrusion trying to shake something up (Chimes) 4. Serene consonance with slow strings represents a goodbye, neoclassical/traditional

Chance/Aleatoric music: John Cage, some element of the music is left up to chance and some part of the performance is left to the determination of the performers

B. “Shutter Island Fog Tropes” inspired by fog horns, brass in different pitches and plays with rhythm, **Minimal**

C. “Penderecki: Passacaglia from Symphony No3” like the **intrusion cue**

D. “Shutter Island man Schizophrenia Scene” fragments, he is vulnerable; fog tropes

2. Anime: Mount Head (D) Koji Yamamura

- 10 steps of processing for every drawing, work with only short cues, break out of traditional music 3 times (crises)

3. Ligeti: sound blocks, in Shutter Island; When John Cage composed he did not know how it would sound

4. Franz Kafka’s “A Country Doctor” (D) Yamamura

- Ondes Martenot - close cousin to theremin and sounds strange creating an uncomfortable, unearthly effect with pitch-sliding; head stretches parallel and follows intention, Yamamura thinks of himself as an Auteur

5. Muybridge’s Strings (D) Yamamura

- Muybridge studied motion of animals, do hooves stay on ground? Question of stopping time; **Embedded narrative, crab canon** (two musical lines that are complementary and backward) basis of score; backwards sound envelope and ending piano

6. Musical: Jesus Christ Superstar (D) Norman Jewison

A. Opening scene, overture with different coming numbers, the stage show controversial in some countries

B. “Close your eyes, open your eyes and relax” Uses 5 metre and edgy for a musical “Quotation” in Moulin Rouge, dilemma of modern music is embarrassment toward them and a way to come to terms with this is to present two ways of looking at it (Humour, appreciation)

Oct. 21 Minimalism

- Ex. Einstein on the beach & IMB Glass engine online; Philip Glass

1. The Hours (D) Stephen Daldry (C) Philip Glass

- 3 women parallel situation, growth, development, crescendo, Glass adapted some of his minimalist music to a film score; theme and variation, never get this in Philip Glass; elaborate keyboard with distinctive harmonies, right at 1950s in comes variation; timed it and responsive, change in sequence and in music; short segment; could be **counterpoint** or is suicide romanticized here/as if there is indifference? Shaking hand signaling distress; intrinsically, minimalism not fit for film scores, must be modified to be responsive, repetition creates anxiety

2. The Dark Knight (D) Christopher Nolan (C) Hans Zimmer

- One note, ticking to one pitch, get some percussion, builds suspense, unifying element, purpose and single-mindedness; synthesized pitch makes it an unusual sound, manipulated. Absent

morality, manipulate timbre; patch makers, sound effect same pitch as note (broken glass); syncopation

Nov. 4

2001: A Space Odyssey (D) Stanley Kubrick (C) Strauss, Ligeti, et al.

Arthur C. Clarke story inspiration: advanced species put a teaching machine on the earth;

compilation score unusual; North took spotting meeting, did not get the job.

A. "The Dawn of Man Scene" (C) Strauss (Ligeti scene previous with teaching machine, minimalism chaos theory) Range widens when base comes in with brass, full range getting higher. Words of mass in Ligeti, juxtaposition between music, triads etc. Strauss works with triads; Niche like with the super man, temp tracks better than North? With this scene, North takes away from what is happening, optimism vs. Violence; Strauss more suspenseful, drawn out chords, resolution at end; North more major sounding, trying too hard

B. Circles on floor, two dancers meet, monolith on moon being buried, touch 2nd leap into civilization; North had trills wrong for scene, sinister, needs more appealing mystery; eerie bass at ramp (Ligeti now) mind opens up, electronic hum sound effect - NONE TEMP TRACKS

C. Exercise scene, listened to Chopin while something else played, solitary slow strings; **counterpoint** feel isolated

Oct. 10 Music and Image not Based as a motive

Film=collaborative art, cinematography very important; **shot** is most important to director

1. The Thomas Crown Affair (1968) (D) Norman Jewison (C) Michael Legrand

Before watching ask what music and how would you edit, **rough cuts**: how long should shots be, different angles, and various rhythms; Directing could have **bright timbre** (flutes, high range piano), not many **overtones** if high, not many layers; ORDER important; nice **cadence**

Compilation score: compiled of existing music

Temporary Track: a temporary music that enables the director to edit the scene, important in motion scenes, aids in letting you edit; Strawberry Fields by the Beatles Norman Jewison's temp track

"In the open": no dialogue or sound effects

Cinematographic context: syncopated? New music when shot changes, long phrases and shots, soft harmonies

Spotting meeting: go over where music is needed with directors and composers

Actual music: High strings makes us nostalgic, **Pinwheel melody**, open **cadence**, harp, downward spiral following plane, images that reinforce the circle

2. The Thomas Crown Affair (1999) (D) John McTiernan (C) Bill Conti

A. Logo/Main Title: single note repeated, lying; open ended, not **tonic** (goal)

MINIMALISM: reaction to serialism (Schoenberg) (dissonant) This is consonant, Philip Glass ex. Einstein on the Beach, little bit of material repeated a lot

Serialism: 12 tone music, dissonant and challenging to listeners

B. Bowler Derby: **syncopation**, moves slowly, need to make some reference to windmills

C. Flying High: internal emotions and coincides with being with woman (not in first version), **Behind Dialogue**; romantic vs. Playful, more up tempo, high piano notes, instrumental, see more emotions, not as visual but more narrative; **COMPARE**: both glider scenes, 1st metaphor for psychological state, original has strings/winds/orchestral, here piano and no sense of nostalgia; both have delay of **tonality** and **resolution**, different rhythms

3. Gattaca (D) Andrew Niccol (C) Michael Nyman

(Features Jude Law); feeling unknown, swell, goes down, repeated, **Minimalist**, small amount repeated, many instruments, longing, **in the open**, isolation, repetitive, tedious, music increases tedium explained through longing

4. Hero (D) Zhang Yimou (C) Tan Dun

A. Warlord>emperor “Guqin” instrument plucking as **source music**, imagination scenes black and white, tension, breaks string, orchestra comes in with colour **underscore**

B. **Red scene**: female voice drums, victorious warrior serene high voice, orchestra after death

5. Blade Runner (D) Ridley Scott (C) Vangelis

Most of the music is done on synthesizer producing sound waves and featuring a **pitch bend** and **Fourier synthesis** (making signal from desired specific waveform); has a bit of a **motive**, juxtaposition between first part sounding like a high Japanese fragile wind instrument and second with brass flying over city; conflict between the two; replicant humans=synthetic music

Completion Bond: pay a company to guarantee it will be completed (film); second scene with piano=human; visual and music more than verbal

Oct. 28

1. The Red Violin (D) Francois Girard (C) John Corigliano, violinist: Josh Reubell

Imbedded narrative, tied together with a motive; 4 year score; Girard to use music in an active way to tell a story, the music will convey the soul into the violin, violin incantation of Ana Busati, violin maker's wife, motive hummed and developed throughout the film, **melodie a lover of music** music before film production, 2 tear talk to composer, even earlier to violinist and before principal photography, have music motive “DNA” of underscore; 1. Motive 2.

Photography 3. Editing and underscore; was going to do compilation

A. First scene: into violin shop, high held notes, uneasy and mysterious; motive first two notes of what is humming; violins alive; many pitches

B. Shop scene: bits of motive over worries and as she dies will carry soul, use her blood to varnish instrument (physical visual way) musically through travel soul

C. Monastery scene: sounds like Vivaldi and motive sneaks on top of underscore in carriage

Meta-diagetic: music starts as source music moves into underscore

Sound design: footsteps, hearing hear pound; sound effects and music

D. Revolutionary Talk: China, get rid of classical music under Mao, motive when woman holds violin in room, plays motive to son, force to art and beauty; music will carry on through oppression, hear silence at auction, **bad**

Timbre: type of sound produced

Dynamics: intensity of sound

Texture: interaction of sound

Attack: beginning of musical sound

Triple metre - knife attacks, descending strings, dissonant, triple metre and counterpoint
Harmonic style: ex. Triad, take every third note of a scale

Sept. 30

1. Close Encounters (D) Steven Spielberg (C) John Williams

Band sign and notes (do, re, mi) Triadic formulations not a lot of dissonance, created to be consonant most of the time; non-triadic lots of dissonance

2. Signs (D) Shyamalan (C) James Howard

3 notes, not triad; motive: something irregular will happen, dissonant aliens; low pitched instruments, start worrying, danger

A. Fight scene, getting triads to resolution, underscore can change from moment to moment; motive can change from triad to not a triad

3. Existenz (D) David Cronenberg (C) Howard Shore

6 week time period usually for score, difficult to compose in such a short time

Layers: slow scale, motive, french horns carry it up, brass, creepy synthetic cast; silence before music: trouble, using same motive gives **unity** (game)

Long notes: rhythm and beats; tempo: speed of metre; unfinished symphony gives unfinished aspect

4. Minority Report (D) Steven Spielberg (C) John Williams (tom cruise)

A. Sensing murder ideas, underscore as walking in, then symphony; crime not finished;
counterpoint

5. Zandunga (D) Delgado & Fuentes

Theme of artistic convention; time when Mexico is modernizing and trying to establish national identity, proceed with what was done in hollywood. Dance done, triple metre, partners never touch, engagement party; Ramona; hombre> Wancho> Macho, better to be first one; dance keeps village together; music stops: trouble; footsteps xylophone, fast notes and fast steps make convention including dress: carries expression; guitar duel verbal fight

6. 3 Wahaca

Church and military same actor playing all three, serenade convention, 1 or 3 musicians high sung by males showing frustration; falsetto sounds also like guitar strings; serenade conventions: women elevated above men, she has rejected him, he is getting desperate, if she will accept him she comes down and greets him

7. Pedro Infante Escuela de Musica

Having fun with conventions established in the Mexican films in the 30s and 40s

8. Malogvena Salerosa Pedro Armendanz 1946

Mexican convention: women not supposed to say; high drama; music **in the open**, does not make you feel different from underscore, source music can be in the open

Sept. 9 Expression in music

Zarlino: music is the sounding number

Monteverdi: Music must express the text

Wagner: designed his opera as a total art work in which every element of the opera crafted to the same expressive end. He used a musical motive for each character or idea in the text.

Theme: longer, can vary, but not develop it

Resolution: when we hear the door

Tonality: a pull towards a door, delay causes tension

Dissonance: the most expressive tool in music, sounds do not sound well together and ruffle the cochlea

Minimalist: not many notes or variety and repeats

Before 1929 music was not attached to the film strip. Ex. Beaver theatre, etc.

Cue: musical fragment

Projection booth: 3000 songs to choose from to score for film

Brass, woodwinds, strings, percussions

Rosa Rio silent film on internet

Cameras going closer and closer, metropolis is dystopia; **counterpoint** music works against what is on the screen, will not hear a lot of percussion as it will not blend well

March of the Penguins (D) Luc Jacquet (C) Alex Wurman, Emilie Simon

Not resolved in title, lack of resolution, undefined metre; curious, flute and woodwind representing pastoral animals, strings come in, penguin hater; consonant iceberg; bell presents magical effect, voice presents warm human element

Sept. 23

Diegetic: source music produced inside the story

Non-diegetic: underscore, emphasize narrative elements

Cadence: close or sense of harmonic resolution (chords)

Instruments

Attacks (beginning of the sound)

Harmonies: consonance/dissonance harmony: atmosphere related to pitch and range

Citizen Kane (D) Orson Welles (C) Bernard Herrmann

Instruments: woodwinds and low brass death association; brass mutes changes the sound, theremin so important and creates an unnatural sound, xylophone light and airy, around snow globe lighter timbre

Attacks: subtle, smooth, wind instruments sneak in and do not disturb the rhythm of the shots, lights turn off, significant attack

Cadence: it is like a musical sentence, has to be open or closed, lack of resolution and possibly when lights turn off associated with death of character; open

Melodic Contours: arch form (low, high, low), or inverted (high, low, high), or pinwheel (starts and ends on same note) or descent (high to low); **pinwheel** here, limited range, last note of motive same as first going nowhere, this creates a distinct melody and not very singable; matches brooding of character

Pitch (Range): low range, to mid range approaching house which is where it hits highest range; melody can't get away from lower pitches; nostalgia with snow globe

- B. Kane marries singer: theatre in theatre = bad, music in music = bad or distracts from story; f>p, loud brass, spiral out of control, eyes=circular, multiple layers deception, mystery music soft and high, dissonant melody; motive associated with vertigo
- C. Elster's wife: smitten already, supposed to be following her, works well visually and musically
- D. Water scene: restaurant music; **sighs** - two descending notes (fire place scene), phone break, big melody, red dress; music rises approaching fire, no resolution waiting, not resolved like Wagner's Tristan

Sept. 16

[The Gaucho \(D\)](#)

- A. Mountain girl tending sheep, music is divine and thoughtful, worried, harmonic (miracle) transition from pastoral music to crowd hurry, descending into appearance of mary, unbroken scene from one key to another, not jerk out of it by the score; **underscore**, no piano or music in the film, it underscores the action; non-diegetic,
- B. Bar scene: source music, see guitarists playing

[Tango El Chocio](#)

[The Cat and the Canary \(D\)](#) Paul Leni (C) Ernst Toch

[Atlantic Patrol](#)

[Modern Times \(D\)](#) and (C) Charlie Chaplin Assembly line

[King Kong 1933 \(D\)](#) Schoedsack & Cooper (C) Max Steiner

[King Kong \(D\)](#) Peter Jackson (C) James Howard

Dec. 2 Video Games

Cut scene: interludes when you beat a level; music becomes more narrative. Need variety in music. Model more like 2001 less like red violin.

1. [Greatest Video Game Music 2 Album](#); 4:57. Mystical, epic, nostalgia. French horn calls us outside of ourselves. Role playing game; scifi, epic. Strings and electronics. **Minimalist**. Ex. 12:18, layering three layers **minimum** needed for full music experience. Mechanical layer + string melody. Pentatonic 5 note scale, consonance, chimes. 53:19
2. [Greatest Video Game Music Album 1](#); connotation of percussion military, time, helicopter. 27: citizen kane, low, dark, dissonant, added percussion and death.
3. Red Dead Redemption: (C) Gonzales, western. /Schurmann quadrifying sound.
4. [Final Fantasy Six: Opera: Original Music](#): made with synthesis on a keyboard. Tenor hero, base villain in opera.
5. [Final Fantasy 9: Duel \(Nobuo Uematsu\)](#): King Lear, Romeo and Juliet. Harp, strings, synthesizer, woodwinds. Moves to orchestra and all **in the open**. Shows how its grown.

6. [Journey: Mountain \(6:00 & 15:30\)](#): no words or names, images, music and sound effects. 3rd person. Touching significant things act as cues and also underscore. Hear the layering of the music: 1. character 2. Place 3. Third thing; feet moving as one rhythm, then a melody moving very slowly, and also something more like chimes but more like a wash. Flying has a different music of floating. Music stops foreshadowing danger. Like the monolith. Might think of Ligeti and minimalism. Atmospheric. Moving to 6 minute mark: no music to lower string instruments introduced. 50:30: high strings with wind along face.
7. [Journey: The Summit Scene](#): **Arhu**: faster rhythm, still three layers. Do not need summit motive to connect to the other one. You are the unity because you are playing the game.

Changes every time technology changes; silent and wall to wall film, now new sound systems and 3D. More like having very different music styles for each section like 2001 rather than strictly motivic. Dialogue less important.