

UCLA

UCLA Electronic Theses and Dissertations

Title

Music and Visual Perception: An Analysis Of Three Contrasting Film Scores across Different Genres In Two Volumes

Permalink

<https://escholarship.org/uc/item/0c58b01m>

Author

Guo, Moni

Publication Date

2022

Supplemental Material

<https://escholarship.org/uc/item/0c58b01m#supplemental>

Peer reviewed|Thesis/dissertation

UNIVERSITY OF CALIFORNIA

Los Angeles

Music and Visual Perception: An Analysis Of
Three Contrasting Film Scores across Different Genres
In Two Volumes

Volume I: Monograph

Volume II: Re-Score

A dissertation submitted in partial satisfaction of the
requirements for the degree Doctor of Philosophy
in Music

by

Moni Guo

2022

© Copyright by

Moni Guo

2022

ABSTRACT OF THE DISSERTATION

Music and Visual Perception: An Analysis Of
Three Contrasting Film Scores across Different Genres

In Two Volumes

Volume I: Monograph

Volume II: Re-Score

by

Moni Guo

Doctor of Philosophy in Music

University of California, Los Angeles, 2022

Professor Richard Dane Danielpour, Co-Chair

Professor Ian Krouse, Co-Chair

This dissertation includes two parts: my re-scoring of selected cues from three different films and a research monograph. The three films I will be working on consist of a variety of different genres: the comedic action animation film *Kung Fu Panda 3* (2016), the adventurous fantasy film *Snow White and the Huntsman* (2012), and the quasi-documentary film *The Laramie Project* (2002). I have chosen to analyze these three films due to their accessibility and the large genres of films they cover: documentary, fantasy, adventurous, period, action, comedy, animation, ethnic, and franchise.

Volume I

My research monograph is a critical study of both the original scores of these three films and scores of similar genres of films, which will give me a chance to explore historical sound/musical study. Through these studies, I would like to discover effective ways to score films of a similar genre, including comprehensive analyses of how different instrumentation, harmony, melody, rhythm, and dynamics contribute to each film genre. I will pay special attention to the ways each composer is able to write with their unique voices while fulfilling the need of the director. Furthermore, I will also be analyzing ways these composers use to tell the story by breaking down each exemplary cue. Lastly, I would like to consider other possibilities that a composer could take if given a chance to score films of these genres.

Volume II

The second part of this dissertation is my re-scoring of selected cues from the three chosen films. My goal of re-scoring these films not only focuses on utilizing similar procedures as their original scores but also on finding a distinct way to tell the story with my own voice. For each film, I have created a particular sound palette, including the instrumentation and sound adjustments, suiting the given genre of story. To help my scoring process, I have studied the original scores and interviewed the original composers or the music editor to better understand the purpose of the music for specific scenes. The total duration of scenes I have re-scored is roughly 70 minutes, with about 60 minutes of music. The goal is to tell the story the most effective way while working with the visual image and other sounds, such as the sound design and dialogue.

The dissertation of Moni Guo is approved.

Peter Golub

Shelleen Maisha Greene

Kay Kyurim Rhie

Richard Dane Danielpour, Committee Co-Chair

Ian Krouse, Committee Co-Chair

University of California, Los Angeles

2022

Table of Contents

ABSTRACT OF THE DISSERTATION	II
LIST OF FIGURES	VIII
LIST OF TABLES	X
ACKNOWLEDGEMENTS	XI
SUPPLEMENTAL MATERIALS	XII
VITA	XIII
CHAPTER 1 INTRODUCTION	1
1.1 STRUCTURE OF THE THESIS	1
1.2 METHODOLOGY	2
1.3 LITERATURE REVIEW	4
CHAPTER 2 THE DEVELOPMENT OF FILM MUSIC IN THE PAST 100 YEARS	6
INTRODUCTION	6
2.1 THE SILENT FILM ERA SCORES (1894-1927)	7
2.2 EARLY SOUND FILM SCORES (1894-1933).....	14
2.3 THE “CLASSICAL-STYLE” HOLLYWOOD SCORES: THE GOLDEN AGE AND THE POST-WAR (1933-60).....	19
2.4 RECENT FILM SCORES (POST-1960).....	33
CHAPTER 3 AN IN-DEPTH ANALYSIS OF <i>THE LARAMIE PROJECT</i>.....	44
INTRODUCTION	44

3.1 SELECTED DOCUMENTARY SCORES AND THEIR FUNCTIONS	45
3.2 DIALOGUE MUSIC—THE UNHEARD TEXTURE	50
3.3 MINIMALISM AND PHILIP GLASS	54
3.4 THE PLOT	62
3.5 INTRODUCTION TO PETER GOLUB	62
3.6 A BRIEF INTRODUCTION TO GOLUB’S WORKING PROCESS ON <i>THE LARAMIE PROJECT</i>	64
3.7 LIST OF CUES	65
3.8 CUE STUDY	71
3.8.1 Cue 13 “Montage”	71
3.8.2 Cue 19 “Parade”	81
CHAPTER 4 AN IN-DEPTH ANALYSIS OF <i>KUNG FU PANDA 3</i>	92
INTRODUCTION	92
4.1 ACTION CUES: CREATING INTENSITY AND EXCITEMENT	93
4.2 FILMS BASED ON FOREIGN CULTURES	99
4.3 COMEDY MUSIC AND WRITING FOR ANIMATION	103
4.3.1 Animation Scoring	103
4.3.2 Scoring Comedy.....	110
4.4 THE USE OF THEMES IN <i>KUNG FU PANDA 3</i>	113
4.5 THE PLOT	126
4.6 INTRODUCTION TO HANS ZIMMER.....	127
4.7 A BRIEF INTRODUCTION TO ZIMMER’S WORKING PROCESS ON <i>KUNG FU PANDA 3</i>	129
4.8 LIST OF CUES	130
4.9 CUE STUDY: CUE 38 “PO’S PLAN” AND CUE 39 “HE’S HERE”	137

CHAPTER 5 AN IN-DEPTH ANALYSIS OF *SNOW WHITE AND THE HUNTSMAN*.. 168

INTRODUCTION 168

5.1 THE FAIRYLAND MUSIC AND HOW JAMES NEWTON HOWARD TELLS A FANTASY STORY 169

 5.1.1 *Characteristics of the Fairyland Music* 170

 5.1.2 *How James Newton Howard Tells A Fantasy Story* 171

5.2 THE PLOT 175

5.3 INTRODUCTION TO JAMES NEWTON HOWARD..... 177

5.4 A BRIEF INTRODUCTION TO HOWARD’S WORKING PROCESS ON *SNOW WHITE AND THE HUNTSMAN* 178

5.5 LIST OF CUES 180

5.6 CUE STUDY: CUE 35 “WHITE HART” 194

CONCLUSION 211

BIBLIOGRAPHY..... 214

LIST OF FIGURES

Figure 1 Example Cue Sheet: <i>King Cowboy (1928)</i>	13
Figure 2 The Tower of Babel.....	57
Figure 3 Naqoyqatsi reduction 1.....	58
Figure 4 Naqoyqatsi reduction 2.....	59
Figure 5 Example 1 of the A Material (Golub).....	72
Figure 6 Example 2 of the A Material (Golub).....	72
Figure 7 Example 1 of the B Material (Golub).....	72
Figure 8 Example 2 of the B Material (Golub).....	73
Figure 9 Example 1 of the C Material (Golub).....	73
Figure 10 Example 2 of the C Material (Golub).....	73
Figure 11 Example of the Interval Expansion Following Camera Push-in (Golub).....	74
Figure 12 The A motive (Golub).....	83
Figure 13 The A motive in mm. 1-2 (Golub).....	83
Figure 14 The A motive in m. 7 (Golub).....	83
Figure 15 Short score for the “Parade” cue.....	84
Figure 16 Example 1 of Bar Sheet.....	105
Figure 17 Example 2 of Bar Sheet.....	106
Figure 18 Example 3 of Bar Sheet.....	106
Figure 19 Example 4 of Bar Sheet.....	107
Figure 20 Lalo Schifrin’s Parallel Motion between visual and music.....	112
Figure 21 Lalo Schifrin’s Contrary Motion between visual and music.....	112
Figure 22 The “Hero” theme from Kung Fu Panda 3.....	115

Figure 23 The “Po the Warrior” theme from Kung Fu Panda 3	115
Figure 24 The “Po’s ‘Journey’” theme from Kung Fu Panda 3	116
Figure 25 The "Celebration" theme from Kung Fu Panda 3	116
Figure 26 The “Oogway” theme from Kung Fu Panda 3	116
Figure 27 The “Inner Peace” theme from Kung Fu Panda 3	117
Figure 28 The “Kai” theme from Kung Fu Panda 3	118
Figure 29 The “Jade Warrior” theme from Kung Fu Panda 3	119
Figure 30 The “Po and Panda Family” theme from Kung Fu Panda 3.....	119
Figure 31 The “Panda Village” theme from Kung Fu Panda 3	119
Figure 32 The “Panda’s Chi” theme from Kung Fu Panda 3.....	120
Figure 33 The “Dragon Warrior” theme from Kung Fu Panda 3	120
Figure 34 The "Magic" motive from Kung Fu Panda 3.....	120
Figure 35 The "Funny" motive from Kung Fu Panda 3.....	120
Figure 36 The "Playful Triplet" theme in Kung Fu Panda 3	121
Figure 37 The "Announcement" theme from Kung Fu Panda 3.....	121
Figure 38 The "Playfulness" theme in Kung Fu Panda 3	121
Figure 39 Short score for “Po’s Plan” and “He’s Here” cues.....	161
Figure 40 Short score for “White Hart” cue	205

LIST OF TABLES

Table 1 Analysis Chart Model	3
Table 2 The Different Categories of Documentaries	46
Table 3 The Laramie Project Cue List.....	66
Table 4 “Montage” Cue Use of Material	75
Table 5 “Montage” Cue Break Down.....	76
Table 6 “Parade” Cue Break Down	88
Table 7 List of instruments in comedy	113
Table 8 Main Themes in Kung Fu Panda 3	122
Table 9 Secondary Themes in Kung Fu Panda 3	124
Table 10 Kung Fu Panda 3 Cue List.....	130
Table 11 “Po’s Plan” and “He’s Here” Cue Break Down	143
Table 12 Snow White and the Huntsman Cue List.....	181
Table 13 “White Hart” Cue Break Down	198

ACKNOWLEDGEMENTS

First, I would like to give my gratitude to Professor Peter Golub, without whom this dissertation would have been impossible. I have gained all my knowledge about film music from Prof. Golub, and I cannot thank him enough for how much he has helped me.

I want to thank Professors Richard Danielpour, Peter Golub, Shelleen Greene, Ian Krouse, and Kay Rhie for being on my committee and for their unreserved support and guidance in my past four years of studies at UCLA.

I wish to especially give gratitude to Professors Ian Krouse and Richard Danielpour, the chairmen of my dissertation, for giving me extraordinarily constructive instruction during my entire study at UCLA.

I would also like to thank Mr. James Newton Howard and Mr. Adam Smalley for generously sharing the reels with me and for giving me inspiring and valuable insights on my re-scores.

Lastly, I would like to thank my parents, Xiaodong and Jinwen Guo, my husband, Tianfu Fu, and all my friends for their support and love.

SUPPLEMENTAL MATERIALS

A total of four audio-visual .mov files have been submitted as the musical composition for this dissertation. These audio-visual .mov files are my *rescore* of parts of the three films I've studied in this dissertation. Two of the files are two different reels from the film *Kung Fu Panda 3* (2016), the other two are each from *The Laramie Project* (2002), and *Snow White and the Huntsman* (2012). I am grateful to composer Peter Golub, James Newton Howard, and music editor Adam Smalley for giving me this precious learning opportunity through rescoring these films.

VITA

Composer/pianist Moni (Jasmine) Guo has studied music since she was three. She has scored nearly forty short films. Many of those films have appeared at film festivals across the world. One of the films, *Summer Ends*, has just been nominated for the Student Academy Awards of 2021. Jasmine has also served as the assistant to film composer Sharon Farber, with whom she helps with music preparation and orchestration.

Moni's pieces have been read/performed by renowned soloists such as Miranda Cuckson, Courtney Orlando, Michael Kannen, Sarah Thornblade, Michael Kaufman, Jonathan Sacdalan, Bella Hristova, David Kaplan, Jihye Chang, Kyung Wha Chu, and Stefano Greco; ensembles such as IIIZ+, Deviant Septet, Texas New Music Ensemble, and Winsor Music. Furthermore, her orchestra piece, *Night Ghost*, was performed by The Shepherd School Symphony Orchestra (2019) and The CIM Symphony Orchestra (2020).

Moni is now a member of The Pi Kappa Lambda Society, ASCAP, and AWFC. Over the years, she has received a number of awards and fellowships, including being the winner of the TNME student composition competition in 2018, 2nd place in the American Prize competition in 2020, and named the recipient of the 2021 ASCAP Morton Gould Award. Her chamber piece *Fallen Skin, Flying Wings* has also been performed at the Hear Now Festival in Los Angeles. Her music has been performed in the US, Puerto Rico, Germany, and Italy.

Moni earned her bachelor's degree in Composition and Piano Performance from The Peabody Institute of the Johns Hopkins University. She has also earned her master's degree from Rice University. Her previous composition teachers include Samuel Adler, Shih-hui Chen, Jason Eckardt, Michael Hersch, Pierre Jalbert, Amy Kirsten, and Cynthia Van Mannen. She has had various masterclasses with composers such as James Newton Howard, Steven Stucky, Shulamit Ran, George Lewis, and Christopher Rouse.

CHAPTER 1 INTRODUCTION

“In reality, a composer who dedicates himself to the cinema ought to be able to write the music for a comic film, for a dramatic film, for a war film . . . in other words, for a film of any genre.”

—Ennio Morricone¹

1.1 Structure of the Thesis

This study aims to discover effective ways to score films across different genres. Chapter Two explores the past hundred years of film music history and addresses the origins and how it developed to what it is today. The purpose of this dissertation is to discover the function of music in relation to other aspects of filmmaking during different time periods, the reason behind all the changes in instrumentation, harmonic language, musical emphasis, etc. By rescoring the selected cues in the three films and discussing with the original composers and music editor, I'm hoping to experience and learn effective ways to understand and to score films of the given genre.

Chapters Three to Five present in-depth studies of three films across six genres. Chapter Three discusses the function of music and possible scoring problems in documentary films with an in-depth case study of Peter Golub's score for *The Laramie Project* (2002), a drama film that takes the format of a documentary and introduces the story of the murder of Matthew Shepherd. Because only a limited amount of research is done on music for documentary films, this chapter will be more lengthy than the others. Chapter Four explores the use of music in animation, comedy, cultural, and action films, demonstrated with a case study of Hans Zimmer's score for *Kung Fu Panda 3* (2016), a comedy-action animation film based on the story of "Po" the

¹ Morricone, Ennio, and Sergio Miceli. *Composing for the Cinema: The Theory and Praxis of Music in Film*. 3. Lanham, MD: Scarecrow P., 2013.

"dragon warrior" defeating the evil "Kai" and finding his true self. Chapter Five observes the use of music in fantasy/adventure films through comprehensive analyses of James Newton Howard's score for *Snow White and the Huntsman* (2012), which tells the story of Snow White conquering the evil queen and taking back her country with the help of her friends.

In each analytic chapter, I will first give an introduction to the genre under discussion. I will then discuss the function of music and the most used techniques in the given genre with examples. In the next sections, I will introduce the plot and the composer before presenting a cue sheet, which includes "in" and "out" time, scene description, and music description of all the cues in the film. I will also provide comprehensive case studies of two to three specific cues using the chart in Fig. 1.

The conclusion summarizes the practice research of this dissertation and seeks a discussion of the future developmental direction of film music.

1.2 Methodology

Methods of research within this dissertation will include cue sheets of each analyzed film and musical analysis along with the corresponding scenes, examining the use of music both from the larger scale of the entire film and from smaller details. Each analysis will begin with a cue sheet that lists the following criteria:

- Approximate in and out timecode
- Description of the scene
- Description of the music: Theme, Tonality, Orchestration/Instrumentation (may include music examples)
- Function of the cue

The analysis of specific cues will employ and expand on Graham Bruce’s methodology, which he applied in his dissertation. Bruce states that “one must discuss why the composer’s music functions so appropriately as film music, in particular how its specific parts relate to the formal articulation of a given sequence.”² He analyzes the interaction of Bernard Herrmann’s score to *Psycho* (1960) frame by frame to show ways Herrmann uses a score to tell the story. This study will employ similar tools by analyzing music along with the storyline and other elements of the film. A chart that dissects each scene by section will also be used to demonstrate the relationship between each element of music in response to the scene (Table. 1). Short scores (basic chord/melody/rhythm) will be utilized from time to time to better illustrate the analysis.

TABLE 1 ANALYSIS CHART MODEL

Scene (picture)	
Story	
Dialogue	
Sound Design	
Camera movement/Shots	
Melody/Theme	
Harmony (Key)	
Rhythm/Tempo	
Orchestration	
Use of Percussion	
Dynamic/Articulation	

² Bruce, Graham. *Bernard Herrmann: Film Music and Narrative*, 3. Diss. Ann Arbor: UMI, 1985.

Range/Frequency	
Technique (ism)	
What Music Does	
Changes in Music	

1.3 Literature Review

Research on film music mostly focuses on its history. I will use Wierzbicki's *Film Music: A History* (2009) as the main guide when working on the first 100 years of film music development, as Wierzbicki discusses the development of film music from the silent film era to this day from many different points of view, including technological, cultural and economic development. Richard Davis's *Complete Guide to Film Scoring: The Art and Business of Writing Music for Movies and TV* (1999) explains film music history and the business of film music more concisely while providing interviews of film composers. Pauline Reay's *Music in Film: Soundtracks and Synergy* (2004) provides an extensive introduction to film music history with insightful points. Claudia Gorbman's *Unheard Melodies* (1987) and Kathryn Kalinak's *Settling the Score* (1992) analyze a number of film scores. This dissertation will also explore some of the classification of film scores. The historical reference will also make use of Paul Tonks' *Film Music* (2001). For the documentary section, because there is only a small amount of research done on documentary scores, Holly Rogers' *Music and Sound in Documentary Film* will be the main guide. Michael Chion's *Audio-Vision: Sound on Screen* (1994) will also be used when

discussing the relationship between sound, music, and visual images. Other books, analyses, journals, and interviews will also be used.³

Furthermore, I have interviewed composers Peter Golub, James Newton Howard, and music editor Adam Smalley about the film and their creative process on the three analyzed film scores. Their comments are included throughout the analytical chapter on their films.

³ See Bibliography for a complete list of literature used in this study.

CHAPTER 2 THE DEVELOPMENT OF FILM MUSIC IN THE PAST 100 YEARS

"Study those who have preceded us: Korngold, Waxman, Raksin, Steiner. Learn what they did. Learn why. Learn how. Draw upon their genius, and your own understanding of the marriage of music and film will deepen."

—David Spear⁴

Introduction

Music has been tied together with storytelling in a dramatic setting for centuries all over the world. Whether it's an opera, an oratorio, a Chinese *xiqu* (or Chinese opera), a Japanese *noh*, a Korean *pansori* or an Indian *koodiyattam* -- there is no question that music can enhance storytelling. Besides providing emotional hints to the audiences, music is also able to suggest the time, place, and elements beyond what we see on stage or in the picture. In this chapter, I will discuss the development of film music in the past 100 years, mainly focusing on American films. The division of each era follows James Wierzbicki's book *Film Music A History*. I will also be answering questions such as what role music plays in films and what is the relationship between film music and concert music. Other than the Main Title music and the End Credit music, there are two types of film music: music as the soundtrack (song) or music as underscore (diegetic and non-diegetic)⁵. In this paper, I will only be discussing underscore.

⁴ Davis, Richard. "Chapter 4: Musical Styles~1930 to 1950: The Golden Age of Hollywood." In *Complete Guide to Film Scoring the Art and Business of Writing Music for Movies and TV*, 57–66. Boston, MA: Berklee, 1999.

⁵ According to Holly Rogers, diegetic can be defined as sound created from within the filmed world rather than sound-effects added in postproduction. Rogers, Holly. "Introduction: Music, Sound and the Nonfiction Aesthetic." In *Music and Sound in Documentary Film*, 2. New York: Routledge, 2014; Claudia Gorbman also defines it as "Music that issues from a source within the narrative." Gorbman, Claudia. "Narratological Perspective on Film Music." In *Unheard Melodies: Narrative Film Music*, 22. London: BFI Publishing, 1987. For a more detailed definition, please refer to pages 20-26 of the same book.

2.1 The Silent Film Era Scores (1894-1927)

The history of film music can be traced all the way back to December 1895, when the Lumière brothers, who were among the earliest filmmakers in history, hired a pianist to accompany their film.⁶ During the period of silent film (1894-1927)⁷, music was important both for the production process and for the audience. Music was present in the production process to “help create moods for actors” and to “counteract the noise in studios.”⁸ In the theater, music was also used to “cover up the noise of the projector” and to “smoother natural human fears of darkness and silence.”⁹ Soon after the Lumière brothers had brought in a pianist to be part of the film show, the use of harmonium¹⁰, orchestra, and band also became present.¹¹ Although there is no evidence as to what the earliest film accompaniment music was, the pianists were “*said to have improvised an accompaniment.*”¹² Music was played when “one reel was exchanged for another and as the audience entered and exited the exhibition room.”¹³ The main function of music, instead of supporting the story, was “to lend a soupçon of credibility to on-screen imagery that was unimpeachably realistic” and to imitate the sound of what is on the screen.¹⁴ Thus music provided the sound effect, the source (diegetic) music, and the score (non-diegetic).

⁶ Wierzbicki, James Eugene. “Origins, 1894–1905.” In *Film Music A History*, 19–20. New York: Routledge, 2009.

⁷ Wierzbicki, *Film Music A History*, 13.

⁸ Reay, Pauline. “1. Film Music: A Historical Overview.” In *Music in Film: Soundtracks and Synergy*, 5–6. London, UK: Wallflower Press, 2004.

⁹ Reay, *Music in Film: Soundtracks and Synergy*, 6.

¹⁰ Harmonium, or “reed organ,” is a keyboard instrument that makes sound by blowing air into the instrument. There are generally two types of Harmoniums: one blows air using the pedals, the other blows air with handles.

¹¹ Wierzbicki. *Film Music A History*, 19-20.

¹² Wierzbicki, *Film Music A History*, 19-20.

¹³ Wierzbicki, *Film Music A History*, 20.

¹⁴ “a shaken metal sheet could replicate the sound of thunder, for example, and the stirring of dried peas could convince audience members that they were hearing waves break” Wierzbicki, *Film Music A History*, 21.

Around 1905, nickelodeon theaters came into the scene.¹⁵ Film music for nickelodeon was “extremely varied, in location and source as well as type,”¹⁶ including “exterior ballyhoo music,” backstage “automatic piano,” and “live accompaniment.”¹⁷ Simple piano music scored for non-operatic nickelodeon films called “special music,” an idea based on “opera scores,”¹⁸ also became popular during this period. As a result, the accompanied music was often “inappropriate” to the story and picture. However, theaters soon realized that “[b]etter music means better patronage...Suitable music is essential.”¹⁹

In 1908, Camille Saint-Saëns composed the first original film score in history, a “commission from the French production company *Pathé*” and the “*Société Film d’Art*.”²⁰ The score “consisted of an Introduction and five Tableaux, each part being carefully cued for the film.”²¹ In his book, *Music and Silent Film*, Martin Marks notes that “each musical tableau is set apart from the others by a pause; and each begins with a clearly defined meter, tempo, theme, and key that contrast with those that precede and/or follow.”²² The music “precisely cued ‘hits’ and ‘stingers’ but also modulations and silences that seem to correspond to specific camera

¹⁵ “[N]ickelodeons,” named so due to their five-cent ticket prices, offered shows “lasting from twenty minutes to a full hour” that included “a single-reel melodrama, a comedy, and a novelty,” often employing a lecturer to “explain the story” and perhaps, in between acts, a singer who led the audience in popular songs aided by “illustrated hand-colored slides.” According to Jacobs, Lewis. *The Rise of the American Film: A Critical History*, 56. New York: Teachers College Press, 1968.

¹⁶ Wierzbicki, *Film Music A History*, 34.

¹⁷ Wierzbicki, *Film Music A History*, 33.

¹⁸ Wierzbicki, *Film Music A History*, 43.

¹⁹ Harrison, Louis Reeves. “Jackass Music,” in *Moving Picture World*, 125. January 21, 1911.

²⁰ Wierzbicki, *Film Music A History*, 41.

²¹ Roger and John Huntley, *The Technique of Film Music*. 18. London: Focal Press, 1957.

²² Marks, Martin Miller. “Chapter 2: First Stages, Dimly Lit: Sources and Scores Prior to 1910,” In *Music and the Silent Film: Contexts and Case Studies, 1895-1924*, 53. New York: Oxford University Press, 1997.

shots.”²³ The score was published both as piano reduction and an orchestral version for strings, piano, and harmonium as Saint-Saëns’ Op. 128²⁴

In the same year, cinema conductors, composers, and arrangers all suggested the use of “musical plots,” to perform selected musical pieces to better serve the dramatic goals of the films.²⁵ From around 1909, cue sheets that “comprised ‘brief lists of specific pieces and/or types of music to accompany particular films, with cues and supplementary instructions’”²⁶ were being sent out to cinemas.²⁷ Max Winkler is considered to be “the inventor of the cue sheet.”²⁸ Below is an example cue sheet by Winkler:

MUSIC CUE SHEET

for

The Magic Valley

selected and compiled by M. Winkler

Cue No.

- 1 Opening — play Minuet No. 2 in G by Beethoven for ninety seconds until title on screen “Follow me Dear.”
- 2 Play — “Dramatic Andante” by Vely for two minutes and ten seconds. Note: Play soft during scene where mother enters. Play Cue No. 2 until scene “hero leaving room.”

²³ Wierzbicki, *Film Music A History*, 42.

²⁴ Wierzbicki, *Film Music A History*, 41.

²⁵ Leonardon, Kendra, “Taking a Cue: Accompanying Early Film,” NewMusicBox, November 15, 2018, <https://nmbx.newmusicusa.org/taking-a-cue-accompanying-early-film/>.

²⁶ Reay, *Music in Film: Soundtracks and Synergy*, 9.

²⁷ The first known published cue sheet was published on September 15, 1909, in Edison Kinetogram, according to Wierzbicki, *Film Music A History*, 36.

²⁸ Wierzbicki, *Film Music A History*, 50.

- 3 Play — “Love Theme” by Lorenze—for one minute and twenty seconds. Note: Play soft and slow during conversations until title on screen “There they go.”
- 4 Play — “Stampede” by Simon for fifty-five seconds. Note: Play fast and decrease or increase speed of gallop in accordance with action on the screen.

I kept on writing for hours. *The Magic Valley* was just an imaginary picture with imaginary scenes, situations and moods, but the music was real music. It was music I knew. The endless years of close contact with it, of carrying it around, of sorting it out, of hearing it, listing it, handling it, living with it, now began to bear unexpected fruit. I went to bed exhausted, and when I woke up the next morning it took me a little time to remember how these densely covered sheets of paper had come into my room.²⁹

Around the same year (1909), the earliest American film music anthology, *Motion Picture Piano Music: Descriptive Music To Fit the Action, Character or Scene of Moving Pictures*, was published by Gregg A. Frelinger.³⁰ In the following years, more anthologies and original music were published, including *Emerson Moving Picture Music Folio* (Cincinnati, 1910), *the Orpheum Collection of Moving Picture Music* (Chicago, 1910), *F.B. Haviland’s Moving Picture Pianist’s Album* (New York, 1911),³¹ *Berg’s Incidental Series* (1916–17), and original music by Minot, Kiefert, and Borch.³² These film music anthologies, all written for piano, had the same purpose of “covering positively every conceivable phase of human emotions”³³ For example, the first two volumes of the *Sam Fox Moving Picture Music* series (Cleveland) by John Stepan Zamecnik offer a selection of ideas for different scenes—“‘Storm Music’ featuring rumbling minor-key tremolos, ‘Burglar Music’ marked by suspenseful silence

²⁹ Winkler, Max. *A Penney from Heaven*, 171-3. New York: Appleton-Century-Crofts, 1951.

³⁰ Wierzbicki, *Film Music A History*, 53.

³¹ Wierzbicki, *Film Music A History*, 53.

³² Wierzbicki, *Film Music A History*, 52.

³³ Advertisement from *Carl Fischer Analytical Orchestral Guide*, quoted in Altman, Rick. *Silent Film Sound*, 259. New York: Columbia University Press, 2004

and sharply accented dissonances, and ‘Hurry Music’ propelled by rushing chromatic and scalar passages.”³⁴

Similarly, handbooks published between 1915-1920, such as *Denison’s Descriptive Music Book for Plays, Festivals, Pageants and Moving Pictures* (Chicago),³⁵ also advocated film music whose “mood was suitable to the entirety of a scene, and they recommended changing music within a scene only when such a change was truly warranted by a shift in the narrative.”³⁶

One of the most important film scores (if not the most important) of this period was Joseph Carl Breil’s three-hour score for *The Birth of a Nation* (1915), which combines the use of classical repertoire, well-known songs, and original music. The classical repertoire used in *The Birth of a Nation* includes excerpts from “the overtures to Bellini’s *Norma*, Hérold’s *Zampa*, Weber’s *Der Freischütz*, and Wagner’s *Rienzi*, the fourth movement of Beethoven’s *Symphony No. 6*, von Suppe’s ‘*Light Cavalry*’ Overture, ‘In the Hall of the Mountain King’ from Grieg’s incidental music for *Peer Gynt*, Tchaikovsky’s ‘*1812*’ Overture, the ‘Gloria’ movement from Mozart’s *Mass in G Major*, and...the ‘Ride of the Valkyries’ segment from Wagner’s *Die Walküre*.”³⁷ Breil’s music, especially his use of *leitmotifs*, “led many leading filmmakers to see music . . . as something integrally linked to the experience of cinema.”³⁸

As the filmmakers and audience were starting to realize the importance of music syncing with the story, the cue sheets also became more “ornate.”³⁹ By the 1920s, cue sheets started to

³⁴ Wierzbicki, *Film Music A History*, 54.

³⁵ Wierzbicki, *Film Music A History*, 54.

³⁶ Wierzbicki, *Film Music A History*, 57.

³⁷ Wierzbicki, *Film Music A History*, 59.

³⁸ Lack, Russell. *Twenty-Four Frames Under: A Buried History of Film Music*, 36. London: Quartet Books, 1997.

³⁹ Preston, Leonardon Kendra. “Taking a Cue: Accompanying Early Film.” *NewMusicBox*, November 15, 2018. <https://nmbx.newmusicusa.org/taking-a-cue-accompanying-early-film/>.

include “cue titles, musical incipits,⁴⁰ length of cue,”⁴¹ and “brief descriptions of on-screen actions,”⁴² although they were “often modified, used merely as the basis for ideas, or even ignored.”⁴³ Film-music practice “throughout the age of the silent feature” “depended most of all on the creativity of individual accompanists.”⁴⁴ Descriptive words such as sentimental, overture, waltz, *pizzicato*, *andante*, *allegro*, *p.*, *ff.* were used as well as “dramatic music from ‘*Der Freischutz*’”⁴⁵ to describe the music genre.⁴⁶ Scene numbers and scene descriptions were also attached to those music descriptions. Fig. 1 is an example cue sheet from *King Cowboy* (1928).

Other than Saint-Saëns and Breil, other composers also wrote original music for silent films. The following names were mentioned in Clifford McCarty’s encyclopedic *Film Composers in America: A Filmography, 1911–70*: James C. Bradford, Charles Wakefield Cadman, Cecil Copping, Henry Purmont Eames, Vern Elliott, Michael Hoffman, Leo Kempinski, Noble Kreider, Sol Levy, Ernst Luz, Ulderico Marcelli, William J. McKenna, David Mendoza, Wedgewood Nowell, Nicholas Orlando, Albert Pesce, Edward Rechlin, Herman Rosen, Domenico Savino, Elliot Schenk, Victor L. Schertzinger, Adolph Schmidt, Gino Severi,

⁴⁰ Music incipits here refer to a phrase or a few bars of music

⁴¹ Preston, “Taking a Cue: Accompanying Early Film.”

⁴² Wierzbicki, *Film Music A History*, 36.

⁴³ Preston, “Taking a Cue: Accompanying Early Film.”


⁴⁴ Wierzbicki, *Film Music A History*, 65.

⁴⁵ Wierzbicki, *Film Music A History*, 37-38.

⁴⁶ Wierzbicki, *Film Music A History*, 36-40.

Hermann Spielter, Frederick Stahlberg, William Stickles, and Mortimer Wilson. With only a few exceptions, film-specific scores “were strictly localized phenomena”⁴⁷ during the silent-film era.



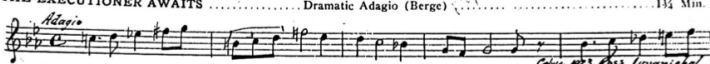
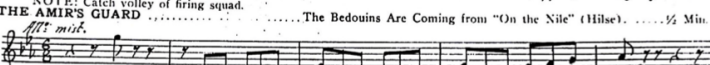
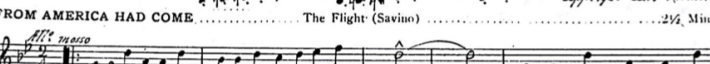
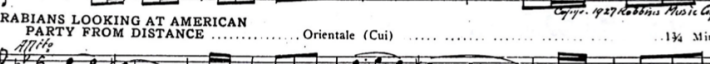
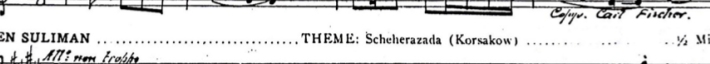
59



Thematic Music **Cue Sheet**

M. J. MINTZ (owner)
JULY 31, 1928

William Le Baron
presents
TOM MIX
and
TONY
in
“KING COWBOY”
Directed by Robert De Lacy
Compiled by James C. Bradford
Distributed by
F B O Pictures Corporation

1	AT SCREENING	Mystic Shrine (Cameron)	1 Min.
			<i>Cop. Carl Fischer.</i>
2	(Title) SUFFERING UNDER A REIGN OF	Dance Arabe (Tschaikowsky)	3/4 Min.
			<i>Cop. 1917 Carl Fischer.</i>
3	(Title) THE EXECUTIONER AWAITS	Dramatic Adagio (Berge)	1 1/4 Min.
			<i>Cop. 1923 Ross Jennings.</i>
4	(Title) THE AMIR'S GUARD	The Bedouins Are Coming from "On the Nile" (Hilse)	1/2 Min.
			<i>Cop. 1925 Carl Fischer.</i>
5	(Title) FROM AMERICA HAD COME	The Flight (Savino)	2 1/2 Min.
			<i>Cop. 1927 Maxims Music Co.</i>
6	(Action) ARABIANS LOOKING AT AMERICAN PARTY FROM DISTANCE	Orientele (Cui)	1 1/4 Min.
			<i>Cop. Carl Fischer.</i>
7	(Title) BEN SULIMAN	THEME: Scheherazada (Korsakow)	1/2 Min.
			




FIGURE 1 EXAMPLE CUE SHEET: *KING COWBOY* (1928)⁴⁸

In conclusion, film music (in the theater) in the silent film era was mainly used to establish the mood for the audience. Because of the lack of sound/dialogue, music was present throughout the film and was often more dramatic than the picture, just as acting in silent films

⁴⁷ Wierzbicki, *Film Music A History*, 63.

⁴⁸ “The Cue Sheet for King Cowboy,” New Music USA, accessed May 21, 2022, <https://nmbx.newmusicusa.org/taking-a-cue-accompanying-early-film/tom-mix/>.

was more dramatic than it is nowadays. Music had the function of telling the audience exactly what to feel/how the filmmaker would like the audience to react (which is usually avoided in films of this day). Other functions of music in film include covering the noise of projectors, easing the fears of the audiences, "usher[ing] audiences in and out of screening rooms,"⁴⁹ as well as "present[ing] songs whose lyrics were illustrated on screen...embellished images with recognizable aural symbols, added touches of 'reality' to glimpses of military pageants."⁵⁰ Music thus functioned "as an antidote to the ghostliness of the cinematographic picture" and played the role in the "spectator's relation" both "to the screen" and also "to the surrounding community of spectators."⁵¹

2.2 Early Sound Film Scores (1894-1933)

The earliest sound film dates "from sometime between September 1894 and April 1895,"⁵² although "attempts to combine recorded sound with a motion picture" can even be traced back to 1889 when Edison and Dickson experimented with kineto-phonograph.⁵³ ⁵⁴ The development of film music has always been inevitably tied to the development of technology. With the invention of the Vitaphone in the 1920s, it became possible to synchronize music, sound and picture. "Nondiegetic music" was now "recorded" instead of played by live

⁴⁹ Wierzbicki, *Film Music A History*, 27.

⁵⁰ Wierzbicki, *Film Music A History*, 28.

⁵¹ Gorbman, *Unheard Melodies: Narrative Film Music*, 41.

⁵² Wierzbicki, *Film Music A History*, 72.

⁵³ Wierzbicki, *Film Music A History*, 73.

⁵⁴ Kineto-phonograph is an early film exhibition machine.

musicians.⁵⁵ Music, from this period on, also changed its relationship to the picture as it now shared the entire soundtrack with two other aspects: dialogue and sound design/other recorded sounds instead of “occupying the soundtrack in isolation.”⁵⁶

In 1926, with the premiere of *Don Juan* and *The Better 'Ole* by Warner Brothers, sound films began to incorporate music utilizing recorded orchestral scores. Both films use “sound effects and a musical score; voiced words (in the form of “Tipperary” and other marching songs) figured into the score, but the film featured no dramatic speaking.”⁵⁷ The film that really marks the arrival “time for ‘talking’ pictures”⁵⁸ is Warner Brothers’ 1927 film, *The Jazz Singer*. *The Jazz Singer* made use of “musical ‘numbers’ in which recorded sound is synchronized with on-screen action, and three of these [musical numbers] include not just singing but also spoken words.”⁵⁹⁶⁰ After the release of *Don Juan* and *The Jazz Singer*, Hollywood’s sound films continued to make films both feature only recorded musical scores and recorded scores “interrupted only occasionally by dialogue or diegetic musical performance.”⁶¹ Audiences were also getting more familiar with films containing dialogue and because of the leading place of Hollywood sound film products, audiences worldwide “experienced far more products from

⁵⁵ Gorbman, *Unheard Melodies: Narrative Film Music*, 41.

⁵⁶ Gorbman, *Unheard Melodies: Narrative Film Music*, 41.

⁵⁷ Wierzbicki, *Film Music A History*, 92.

⁵⁸ Wierzbicki, *Film Music A History*, 94.

⁵⁹ Wierzbicki, *Film Music A History*, 93.

⁶⁰ Early film with dialogue was also known as “talkies.”

⁶¹ Wierzbicki, *Film Music A History*, 106.

Hollywood than from anywhere else.”⁶² Thus by the 1920s, the international film industry started to “imitate” Hollywood films, including film music.⁶³

1929-1933 marks Hollywood's “transition” period “whose boundaries might be defined by Hollywood’s general acceptance of the previously experimental sound film.”⁶⁴ The nature of Hollywood’s “classical-style” film music changed “more frequently, and more radically, than at any other time in the art form’s history”⁶⁵ For commercial purposes, Hollywood started to promote the filmic “theme song.” Hit songs transitioned from coming from the New York musical shows to coming from the movie theaters.⁶⁶ Film scores varied from “anything from a mere orchestral accompaniment of a picture, the repeated singing of a theme song, to the interpolation of something akin to an excellent concert hall program.”⁶⁷

By the end of 1929, as the use of extra-diegetic music⁶⁸ decreased (it was only used “in a film’s title credits and in the minute or so that preceded the emphatic on-screen words ‘The End’”),⁶⁹ musical films had become popular. According to *The Broadway Melody*:

Of the 562 feature-length films produced in Hollywood in 1929, seventy-five featured Broadway-style scores; of the 509 productions from 1930, more than a hundred fall clearly into the “musical” genre... But toward the end of 1930 a downturn in box-office revenue suggested that perhaps the public had finally had its fill of films packed to overflowing with songs.⁷⁰

⁶² Wierzbicki, *Film Music A History*, 112.

⁶³ Wierzbicki, *Film Music A History*, 113.

⁶⁴ Wierzbicki, *Film Music A History*, 114.

⁶⁵ Wierzbicki, *Film Music A History*, 114.

⁶⁶ Wierzbicki, *Film Music A History*, 115.

⁶⁷ Babcock, Muriel. “Picture Music Trend Viewed,” *Los Angeles Times*, 18. July 7, 1929.

⁶⁸ “Denotes only that the music is somehow apart from, or outside, the fictional world of the filmic narrative.” Wierzbicki, *Film Music A History*, 23.

⁶⁹ Wierzbicki, *Film Music A History*, 119.

⁷⁰ Wierzbicki, *Film Music A History*, 120.

Audiences, although appreciating the emotional support of the music for the non-musical genre films, also started to notice “the instant music is made the object of attention, and the visual movement halted for emphasis on the aural.”⁷¹ As the audiences begin to “resent” the score that “drowns out the dialogue,”⁷² filmmakers such as David O. Selznick also begin to claim that music should “fit the precise action, mood and even words in a screen play,” otherwise it would be “distracting.”⁷³ Studios such as Radio Pictures concluded with the policy that “a film should contain no music unless it was ‘logically’ dictated by the plot.”⁷⁴ By 1932, “after a brief period during which films featured almost no music at all,” Hollywood had settled on two different ways of scoring: 1) as a “symphonic or mood score on the sound track, separately or behind the dialogue,” or 2) “in songs which form a definite part of the story and advance the plot and are spotted at reasonably correct points in the picture.”⁷⁵ The issue of balancing the dialogue, sound design, and music continues until this day, although composers over the years have found solutions other than writing softer dynamics, such as orchestrating with the mid-range string section or writing less active melodic or harmonic motions.

As in the silent film period with anthologies and handbooks, composers such as Max Steiner, along with a group of musicians, produced “a studio music library with 10,000 feet of perfectly recorded music” that “ran practically the entire gamut of human emotions, furnishing thematic music for almost any action that might take place on the screen.”⁷⁶ These soon became

⁷¹ Wierzbicki, *Film Music A History*, 122.

⁷² Wierzbicki, *Film Music A History*, 123.

⁷³ Wierzbicki, *Film Music A History*, 129.

⁷⁴ Wierzbicki, *Film Music A History*, 129.

⁷⁵ Wierzbicki, *Film Music A History*, 126-7.

⁷⁶ Wierzbicki, *Film Music A History*, 126.

in favor at many studios. At the same time, there were other studios that favored “well-established concert-hall repertoire” as background music and thus hired composers to write scores in a similar style as the established concert repertoire.^{77 78} However, both schools of people agreed that music should be “‘scored’ into pictures, very softly so as not to interfere with dialogue, but to furnish a psychological background.”⁷⁹ By 1933, as technology continued to improve, films could now “mix a separately recorded music track with the synchronous dialogue track recording...and from this point on ‘background music’ came to be used more and more frequently.”⁸⁰ Also, in 1933, Steiner wrote his “break-through score” for “RKO’s *King Kong*.” The score for *King Kong*, according to Steiner, was “the most difficult job” he ever “tackled;” it required an entirely “new technique in score and synchronization.” This new technique became a “model for scoring practice,” and the “symphonic-yet-original” score style has also become a model that “Hollywood film music would follow for the next several decades.”⁸¹

During the same period, some filmmakers stayed rather conservative and continued the silent film score tradition. Chaplin was one of those. In the 1931 film *City Lights*, Chaplin “conceived the films as a silent film with a synchronized musical score” and composed music for the film (Chaplin hums his simple tune, which fits the film narrative and highlights the emotional moments, and his arranger Arthur Johnston notates and orchestrates them). Chaplin had been

⁷⁷ Wierzbicki, *Film Music A History*, 128.

⁷⁸ According to Wierzbicki, some examples of original scores written in the concert hall repertoire include “Paramount’s *Dr. Jekyll and Mr. Hyde* (music by Herman Hand, but derived from various works of J.S. Bach), the same studio’s *Broken Lullabies* (music by W. Franke Harling, based for the most part on Beethoven’s “Eroica” Symphony), and Warner Bros.’ *The Man Who Played God* (music by Bernhard Kaun, drawn largely from Beethoven’s “Moonlight Sonata”” Wierzbicki, *Film Music A History*, 128.

⁷⁹ Wierzbicki, *Film Music A History*, 126.

⁸⁰ Wierzbicki, *Film Music A History*, 125.

⁸¹ Wierzbicki, *Film Music A History*, 130.

creating musical ideas for his films, starting with *The Kid* (1921). One of his later films, *Modern Times* (1936), was orchestrated by Alfred Newman, who later became one of the most important and most influential film composers in history, and the Newman family to this day still hold a significant place among Hollywood composers.

2.3 The “Classical-Style” Hollywood Scores: The Golden Age and the Post-war (1933-60)

Films in the “classical-style” (the style that dominated Hollywood production from the late 1930s to the 1950s, during which an average of 500 films were produced per year)⁸² are “typically filled with surprise and suspense,”⁸³ and the plots “do *not* leave audience members wondering about characters’ motivations or the workings of plot devices.”⁸⁴ Thus scores for the “classical-style” films were also used in the same transparent yet dramatic way: in 1931, the “only music to be used in any RKO or MGM film,” besides the opening and end credit, was “music whose presence was logically dictated by the plot.”⁸⁵ Even later, when this rule became less restricted, the score “motivated by the story” was still required to “drop out or confine itself to a subdued coloristic background” when “dialogue is present.”⁸⁶

Max Steiner’s score for *King Kong* marks the beginning of the Golden Age of Hollywood film music⁸⁷—for its innovative dramatic scoring style and technique, which has set the model

⁸² Davis, Richard. *Complete Guide to Film Scoring the Art and Business of Writing Music for Movies and TV*, 39. Boston, MA: Berklee, 1999.

⁸³ Wierzbicki, *Film Music A History*, 137.

⁸⁴ Wierzbicki, *Film Music A History*, 137.

⁸⁵ Wierzbicki, *Film Music A History*, 137.

⁸⁶ Wierzbicki, *Film Music A History*, 144-5.

⁸⁷ Although “the first round of reviews from major American newspapers, is consistently overlooked.” Wierzbicki, *Film Music A History*, 133.

for what essentially is considered to be the Hollywood sound. Steiner, born in Austria, was originally an operetta composer before coming to Hollywood. Thus, he was experienced in composing music closely following the drama (including utilizing dissonances), using operatic devices such as the *leitmotif*,⁸⁸ and writing for symphonic orchestra that came directly from the sound of 19th century late romanticism, namely, the sound of Wagner, Brahms, Mahler, Verdi, Puccini and Strauss, which was also most familiar to filmgoers of the time.⁸⁹

King Kong “exert[ed] a great emotional influence” on films, as Hollywood “re-embraced the idea that music might indeed serve a film’s narrative purposes by offering off-screen ‘commentary.’”⁹⁰ As an experienced opera composer, Steiner was always well-aware of the drama. Below are his thoughts on the “spotting” process.⁹¹

I prefer . . . to approach the picture without any prejudice one way or another. So I simply do not read scripts unless it is absolutely necessary, such as when a song is required and it needs prerecording.

The first step, of course, is to run the picture as soon as it is finished. I run it first by myself. I don’t want anybody around me at this time, neither the producer nor the director, because they might throw me off with their ideas before I form my own impressions. While I am running the picture, I sit back and decide what kind of a score it requires and make my plans. A few days later, when I have thought it over or, in some rare instances, when I have already thought of a few tunes or themes, I will run the picture with the director, if he so desires. He, and perhaps the producer, will then give me their ideas of what should be done. Their ideas do not always coincide with mine. In this event, I may try to swing them over to my point of view, or it may be that their ideas are better than mine. Eventually, we come to a meeting of minds.⁹²

⁸⁸ Literally translates to “leading motive,” *leitmotif* is a term often related to Richard Wagner’s opera. In music, *Leitmotif* is a recurring short phrase, or motive, that relates to a specific character, place, event, or idea. By utilizing *leitmotif* in dramatic music composition, audiences can quickly recognize each character or event by hearing its related *leitmotif*.

⁸⁹ Davis, *Complete Guide to Film Scoring the Art and Business of Writing Music for Movies and TV*, 39.

⁹⁰ Wierzbicki, *Film Music A History*, 139.

⁹¹ A spotting session is when the director, composer, and music editor sit together and discuss possible places to use music.

⁹² Steiner, unpublished autobiography, quoted in Thomas, Tony. *Film Score: A View from the Podium*, 79. South Brunswick, N.J.: A.S. Barnes & Co., 1979.

In Steiner's score for *The Informer* (1935), the score also plays "a major punctuative role."⁹³ Nevertheless, according to Chion, in *The Informer*, "the technique [of synchronism]" which started to standardize from *King Kong*, is "carried to its highest point of perfection, in the cue which is supposed to imitate the sound of coins falling to the ground, and even—with a suggestive little arpeggio—the trickling of a glass of beer down the gullet of a drinker."⁹⁴ While other scores tend to use "mickey-mousing"⁹⁵ technique, Steiner, although paying great attention to synchronizing to the picture, "hardly ever imitates the immediate materiality of the events,"⁹⁶ which would get in the way of the recorded sound. As mentioned above, Steiner often unifies a film with Richard Wagner's operatic device, *leitmotif*, which is a musical idea assigned to each character and serves "to guide," or "lead," the listener through the narrative.⁹⁷ Wagner used *leitmotif* to unify his often-lengthy operas, which he considered as music dramas. Richard Strauss (in *Salome*), Debussy (in *Pelléas et Mélisande*), Berg (in *Wozzeck*), and many other 19-20th century composers have also used this device in their operas as well as choral works or symphonic poems. *Leitmotif* thus was the perfect device for film composers, especially those who knew opera repertoire, to clarify the plot and unify the story. By "recycling distinctive themes that within the context of the film become associated with such specific narrative entities

⁹³ Chion, Michel. "Lines and Points: Horizontal and Vertical Perspectives on Audiovisual Relations." In *Audio-Vision: Sound on Screen*, 49. New York, NY: Columbia University Press, 1994.

⁹⁴ Chion, *Audio-Vision: Sound on Screen*, 50.

⁹⁵ The score mimicking the action onscreen.

⁹⁶ Chion, *Audio-Vision: Sound on Screen*, 52.

⁹⁷ For example, his score for *The Informer* also uses *leitmotif*, and according to Chion: "the music on a principle that would subsequently dominate nine out of ten film scores—the principle of the *leitmotif*." Chion, *Audio-Vision: Sound on Screen*, 51.

as characters, locales, physical objects, or even states of mind,”⁹⁸ the audience is able to quickly associate the character or any important element of the plot with a distinct characteristic and to understand the story better. For example, in *King Kong*, Steiner uses three *leitmotifs* throughout the film: Kong (three chromatically descending chords/notes), Ann (similar to the Kong motive but with an added descending diminished fifth, up a minor third, and down a major second, for instance, G F# F B D C), and Jungle Dance (a descending line with dotted rhythm). This technique is imitated by film composers to this day. For example, in *Jaws* (1975), the two-note motive John Williams uses for the shark always signifies the arrival of the shark; and in *The Lord of The Rings* series (2001-2003), Howard Shore also uses *leitmotifs* to unify the three films.

Going back to *King Kong*, another factor that makes the *King Kong* score a model is its nearly wall-to-wall orchestral music. *King Kong* employed an orchestra of forty-six players.⁹⁹ The score was carefully and lavishly orchestrated not only according to the story and the scene but also to the dialogue. Steiner was a master at writing music under the dialogue; thanks to his earlier theater experience, he paid attention not only where to place the music but also in what register, according to the frequency of the person’s voice. According to Steven C. Smith, author of *Music by Max Steiner: The Epic Life of Hollywood’s Most Influential Composer*, when Steiner wrote the score to one of the Betty Davis films, he would make a note on his handwritten score that “Miss Davis speaks between the note of E and F.”¹⁰⁰

By 1935, film’s image track made it possible to have an individual track separate from the sounds. The dialogue, sound effects, and music tracks are now “each independently

⁹⁸ Wierzbicki, *Film Music A History*, 143-4.

⁹⁹ Lawson, Matt, and Laurence E. MacDonald. *100 Greatest Film Scores*, 111-2. Lanham, MD: Rowman et Littlefield, 2018.

¹⁰⁰ Rancho Mirage Library & Observatory. “Music by Max Steiner: The Epic Life of Hollywood's Most Influential Composer.” YouTube. 01:04:37. April 5, 2022. <https://www.youtube.com/watch?v=t8w-GOoKUJM>.

controllable in terms of both placement (vis-à-vis the image track) and volume levels.”¹⁰¹ As a result, music started again to have more freedom. According to Wierzbicki, “the choices as to which kind of music to use, and how to work the music into a film, were dictated by the directorial thought processes that culminated toward the end of the 1930s in the ‘excessively obvious’ classical-style.”¹⁰²

Also, around 1935, most Hollywood film music were composed according to “a group formula”:¹⁰³

1. Every studio keeps a staff of seventeen to thirty composers on annual salary. They know nothing about the film till the final cutting day.
2. The work is divided; one man writes war music, a second does the love passages, another is a specialist in nature stuff, and so on. Because of the fast production pace in Hollywood, composers often worked with orchestrators. This tradition still lasts today.
3. These are pieced together, played into “soundtrack,” However, the “pastiche score” very often “lacks musical integrity.”

By early 1937, it is generally agreed that “one of the essentials of a fine score is that it be unobtrusive.”¹⁰⁴ As Gorbman puts it: “[t]he source of the classical-style film’s extra-diegetic music must be literally invisible, but the music itself must only *in effect* be inaudible.”¹⁰⁵ Film music should “nearly always remain in the background,” functioning as “the ‘left hand’ of the

¹⁰¹ Wierzbicki, *Film Music A History*, 136.

¹⁰² Wierzbicki, *Film Music A History*, 138.

¹⁰³ Wierzbicki, *Film Music A History*, 147-8.

¹⁰⁴ Will H. Hays, quoted in Frank S. Nugent, “The Cinema Wields the Baton,” *New York Times*, 175. April 11, 1937.

¹⁰⁵ “Gorbman... refers not at all to silent film or to opera. Most of Gorbman’s discussion involves classical-style films in which diegetic music from an on-screen source...metamorphoses into extra-diegetic music whose source...remains off-screen. Gorbman also briefly discusses...the relationship between “visible” diegetic music and “invisible” extra-diegetic music is deliberately inverted.” Taking Brooks’s 1977 *High Anxiety* as an example: “symphonic music is ‘shown’ to be coming from a bus carrying a touring orchestra.” Wierzbicki, *Film Music A History*, 263.

melody on the screen,” which should avoid “creep[ing] into the foreground and obscure the melody.”¹⁰⁶ However, Max Steiner argues that:

There is a tired old bromide in this business to the effect that a good film score is one you don't hear. What good is it if you don't notice it? However, you might say that the music should be heard but not seen. The danger is that the music can be so bad, or so good, that it distracts and takes away from the action.¹⁰⁷

Besides *King Kong* and *The Informer*, Steiner's other scores utilize similar techniques: the use of war music in *The Charge Of The Light Brigade* (1936)¹⁰⁸, the beautiful lyrical music in *Gone With The Wind* (1939), the gangster music in *Virginia City* (1940), *The Treasure Of The Sierra Madre* (1948), *Key Largo* (1948), not to mention the score that combines the use of popular source song and orchestral score in *Casablanca* (1942).

Along with Steiner, there were several other composers who also moved from Europe to Hollywood during the Golden Age and contributed to shaping the sound of Hollywood. Among them were Franz Waxman¹⁰⁹ and the famous Erich Wolfgang Korngold, the composer of *The Adventures Of Robin Hood* (1938), *The Private Lives Of Elizabeth And Essex* (1939), *The Sea Hawk* (1940), among others.¹¹⁰ Another Austrian, Korngold was a grand opera composer and conductor already well-known in the concert world before coming to Hollywood. As an opera composer, Korngold was also an expert in linking music with drama, although his scores are

¹⁰⁶ Leonid Sabaneev (trans. S.W. Pring), *Music for the Films: A Handbook for Composer and Conductors*, 22. London: Pitman, 1935.

¹⁰⁷ Steiner, unpublished autobiography, quoted in Thomas, *Film Score*, 81.

¹⁰⁸ Example video with music: patterson patron. “Scene from Charge of Light Brigade (1936) part2.” YouTube, 3:00. October 26, 2017. https://www.youtube.com/watch?v=0W5wUd_r5YE.

¹⁰⁹ Franz Waxman's music for *Bride of Frankenstein* represents “a major shift in Universal's horror-film series.” Lawson and MacDonald. *100 Greatest Film Scores*, 43.

¹¹⁰ Tonks, Paul. “The Golden Age.” In *Film Music*, 12. Harpenden, Herts: Pocket Essentials, 2003.

more operatic in comparison to Steiner's clearly more film music scores.¹¹¹ Korngold was known for his "furiously fast action music dominated by brass," the "achingly bittersweet love themes dominated by strings," and the "regal grandeur combined with passionate romance" sound.¹¹² His use of melodic tritones and ambiguous harmonies were also influential to later composers. His *Captain Blood* (1935) initiated "a new generation of adventure epics." Although after having composed 18 films in 12 years, he returned to Austria as a concert composer, because he believed that "film music was not serious music, and it would ruin his reputation as a serious composer."¹¹³

During the same period, American composers were also starting to score films, including a famous concert composer, Aaron Copland, and Alfred Newman, the composer of the 20th Century Fox Fanfare. Copland was already famous in the concert world for works such as *Rodeo* and *Appalachian Spring* before writing for films. As an expert with a deep knowledge of the orchestra and who had already established his unique voice, Copland brought a "new and fresh sensibility in his use of instrumentation and harmony" to Hollywood with scores such as *Of Mice and Men* (1939), *Our Town* (1940), *The Heiress* (1949), *The North Star* (1943), and *The Red Pony* (1949).¹¹⁴

A pupil of Arnold Schoenberg, Alfred Newman was known for his symphonic sound, especially lush strings ("in conducting, he would encourage a great deal of expression and

¹¹¹ Lawson and MacDonald, *100 Greatest Film Scores*, 2.

¹¹² Davis, *Complete Guide to Film Scoring the Art and Business of Writing Music for Movies and TV*, 42.

¹¹³ Van der Lek, Robert (translated by M. Swithinbank), "Concert Music as Reused Film Music: E.-W. Korngold's Self-arrangements," *Acta Musicologica* 66, no. 2: 78-112.

¹¹⁴ Wierzbicki, *Film Music A History*, 155.

vibrato in strings.”)¹¹⁵ Compared to Steiner’s specific *leitmotifs*, Newman focused more on “the mood and requirements of scenes,”¹¹⁶ which eventually became the new trend of film scoring. Newman scored over 200 films. Some of the most well-known ones include *The Prisoner of Zenda* (1937), *The Hurricane* (1937), *Wuthering Heights* (1939), *The Hunchback Of Notre Dame* (1939), and *The Song Of Bernadette* (1943).¹¹⁷

By the late 1930s, as audiences were gaining more experience in watching sound films, they also arrived at a point that they would be “anticipating from the music what is about to happen on screen.” However, although film scores function to “establish and intensify the mood of an entire scene...[i]t should not constantly veer from this main track to follow little odds and ends of action. Music is the emotional tone, not the detail.”¹¹⁸ To avoid the score being “too prominent”, composers attempted to write in a more “neutral” style that is “rich in harmonic texture and sumptuous orchestration, but whose melodic material and expressive content will be so vague that nobody will notice it. Such music fulfills its minimum architectonic function of tying together the continuity at the points where it is absolutely necessary that that be done. It is discreet; it is respectable; it comes and goes without being noticed. It carefully avoids ever making any underlining that might engage it subsequently to a close collaboration with the film story.”¹¹⁹ Film music now “has to be composed fast and yet prove emotionally telling without getting into the way of dialogue.”¹²⁰

¹¹⁵ Tonks, *Film Music*, 12.

¹¹⁶ Tonks, *Film Music*, 13.

¹¹⁷ Tonks, *Film Music*, 12.

¹¹⁸ Janssen, Werner. “Scoring for the Screen,” *New York Times*, X4. August 23, 1936.

¹¹⁹ Rockwell, John. *A Virgil Thomson Reader*, 155. Boston, MA: Houghton Mifflin Company, 1981.

¹²⁰ Ussher, Bruno David. “Composing for Films,” *New York Times*, January 28, X7. 1940.

From the 1940s, composers started to bring new ideas into film scores:¹²¹ David Raksin wrote the first theme song in *Laura* in 1944 and used a 12-tone row in his 1949 film *The Man With a Cloak*. Bernard Herrmann¹²² brought the sound of jazz and contemporary 20th-century concert music into the theater with *Citizen Kane* (1941). The use of jazz soon became popular for two reasons: 1) it's cheap to record, and 2) it establishes the “authenticity of geographical and historical context as well as having connotations of urban culture, otherness and decadence.”¹²³ Also to save money while providing a “poignant atmosphere” or suggesting “a specific locale,”¹²⁴ some films started to use simple music that featured a soloist. For example, *The Third Man* (1949, scored by Anton Karas) uses a zither. In the 1940s, electronic instruments also began to appear in film scores by composers such as Herrmann, who used theremin in *The Day the Earth Stood Still* (1951), Miklos Rózsa, who also used theremin in *Spellbound* (1945) and *The Red House* (1947), Leonard Rosenman, and Jerry Goldsmith.

Other Hollywood composers such as Morton Gould, Jerome Kern, Nat Shilkret, Edward Ward, Victor Young, Adolph Deutsch, Leo Forbstein, Arthur Lange, Michel Michelet, Alex North (a student of Aaron Copland), George Antheil, Elmer Bernstein (also a student of Aaron Copland and Roger Sessions), and André Previn (a famous classical pianist, conductor, and jazz artist) are also worth mentioning.

¹²¹ Davis, *Complete Guide to Film Scoring the Art and Business of Writing Music for Movies and TV*, 39.

¹²² The composer of *All That Money Can Buy* (RKO, 1941), *The Magnificent Ambersons* (RKO, 1942), *Jane Eyre* (Twentieth Century-Fox, 1944), and *Hangover Square* (Twentieth Century-Fox, 1945).

¹²³ Reay, *Music in Film: Soundtracks and Synergy*, 19.

¹²⁴ Reay, *Music in Film: Soundtracks and Synergy*, 18.

While new film score styles emerged, some composers started to seek a “true movie music style” that is “simplified” instead of borrowing from the “operatic” style, “ballet style,” and “the symphonic style,” which are “too complex.”¹²⁵

While some consider simplifying the film music style, others start to consider simplifying the ensemble, i.e., the orchestra. Erich Leinsdorf, who was at the time was the music director of the Cleveland Orchestra, said in the *New York Times* that:

When I see a scene in a railroad terminal with the action centered around the information desk, with the porters running up and down staircases, with people milling about, the sound of a highly romantic piece of music played by a full orchestra is not only absurd but also distracting; it draws the attention of the mind (at least my own) from the actual scene to the music, which is usually too loud, out of place and out of style.

...the invariably lush sonorities which accompany most emotional scenes are unbearable, because they employ cold-bloodedly devices which have lost their originality, and which are meaningless as used according to a standard pattern.¹²⁶

However, Bernard Herrmann argues that “there is no such thing as the “standardization” of motion-picture music. The only “standard” for film music is that it be dramatic.”¹²⁷

Over the years, various scholars and composers have attempted to define the typical Hollywood film score. By 1938–9,¹²⁸ Hollywood film music started to develop what Kathryn Kalinak calls “a body of conventions which composers drew upon as a resource and a model.”¹²⁹

Kalinak classified the conventions of classical film music into four categories:

1. selective use of nondiegetic music;

¹²⁵ Aaron Copland, quoted in Albert Goldberg, “The Sounding Board: Copland, Film Scores, and Critics,” *Los Angeles Times*, February 15, 1948, C6.

¹²⁶ Leinsdorf, Erich. “Music and the Screen,” *New York Times*, June 17, X3. 1945.

¹²⁷ Herrmann, Bernard. “Music in Films—A Rebuttal,” *New York Times*, 27. June 24, 1945.

¹²⁸ Wierzbicki, *Film Music A History*, 145.

¹²⁹ Kalinak, Kathryn *Settling the Score: Music and the Classical Hollywood Film*, xiv. Madison, WI: Univ. of Wisconsin Press, 1992.

2. correspondence between that music and the implied content of the narrative;
3. a high degree of synchronization between music and narrative action;
4. the use of the *leitmotif* as a “structural framework” so that the “exploitation of musical associations” can “link between narrative content and musical accompaniment.”¹³⁰

Claudia Gorbman’s 1987 book *The Unheard Melodies* classified the function of narrative film scores into seven categories:

- I. Invisibility: the technical apparatus of nondiegetic music must not be visible
- II. "Inaudibility": Music is not meant to be heard consciously. As such should subordinate itself to dialogue, to visuals—i.e. to the primary vehicle of the narrative.
- III. Signifier of emotion: Soundtrack music may set specific moods and emphasize particular emotions suggested in the narrative (cf. #IV), but first and foremost, it is a signifier of emotion itself.
- IV. Narrative cueing:
 1. referential/narrative: music gives referential and narrative cues, e.g. indicating point of view, supplying formal demarcations, and establishing setting and characters.
 2. connotative: music "interprets" and "illustrates" narrative events.
- V. Continuity: music provides formal and rhythmic continuity-tween shots, in transitions between scenes, by filling gaps.
- VI. Unity: via repetition and variation of musical material and instrumentation, music aids in the construction of formal and narrative unity.
- VII. A given film score may violate any of the principles above, providing the violation is at the service of the other principles.¹³¹

In 1949, Copland listed five areas music functions in film:

1. it conveys a convincing atmosphere of time and place;
2. it underlines the unspoken feelings or psychological states of characters;
3. it serves as a kind of neutral background filler to the action;
4. it gives a sense of continuity to the editing;
5. it accentuates the theatrical build-up of a scene and rounds it off with a feeling of finality.¹³²

¹³⁰ Kathryn Kalinak, *Settling the Score: Music and the Classical Hollywood Film*, 113.

¹³¹ Gorbman, *Unheard Melodies: Narrative Film Music*, 73.

¹³² Smith, Jeff. *The Sound of Commerce: Marketing Popular Film Music*. 6. New York: Columbia University Press. 1998.

American journalist Philip K. Scheuer, who wrote about film for the "Los Angeles Times," have divided diegetic music into five classifications:

1. The imitation by musical means of such sounds as animal cries, the roar of an airplane motor or the whistling of the wind;
2. the transfer of a visual or psychological impression to one that is audible;
3. music that reflects certain phenomena in our physical make-up;
4. special melodies or types of music that call forth specific associations in the minds of the audience; and
5. music that deviates from the norm of instrumental sound in order to depict abnormal states of mind, the supernatural or the mysterious.¹³³

With the invention of television in the 1940s and post-war sociological changes, the film industry was forced again to move on to adopt new styles. In the 1950s, some of the newer styles utilizing unusual "sonority and idiom" started to appear in independent films.¹³⁴ European films also attempted using scores that contrasted from the Hollywood style, although they soon adapted the Hollywood sound. During the same period, the "stylistic distinction" between diegetic and extra-diegetic music, which has always been clearly distinct, also "began to dissolve."¹³⁵

From 1955 to 1970, several factors played into the change of the classical Hollywood sound: the beginning of independent theaters and producers, the growth of TV, the popularity of "rebel" films, the rise of jazz, the birth of rock 'n roll, and the use of songs. In 1955, a court decision "citing antitrust laws that required the studios to break up their chains of self-owned theaters" gave freedom to independent theater owners to withdraw studio films (Before that the studios had total control of which theaters they released their films to and how long the films

¹³³ Philip K. Scheuer, "How Important Is Incidental Score?" *Los Angeles Times*, B33 September 1, 1958, B33.

¹³⁴ Wierzbicki, *Film Music A History*, 166.

¹³⁵ Wierzbicki, *Film Music A History*, 166.

could be in circulation). At the same time, producers also became independent, which means they did not control everything from start to finish, although they could still approve or disapprove of the final product. This gave room for the invention of new styles.

Another factor mentioned earlier was the proliferation of television. Although studios at first did not think they would put their films on TV, they soon changed their minds after witnessing the popularity of TV. Studio started to produce sit-coms, dramas, as well as TV movies, which frequently had to be edited for length and content besides being interrupted by commercials. The popularity of “rebel” films, the rise of jazz (which originated in the late 19th and early 20th century), the birth of rock ’n roll (which originated in the 1940s to 1950s grew from African-American music and country music), and pop music also brought in scores with more dissonances, lighter or different use of instruments, such as “the beach movies of the early 1960s,” “Beatles films” such as *A Hard Day Night* and *Help*, and *Easy Rider*.¹³⁶

The rise of “hit songs” also changed the perspective of many film scores. Starting from the late 1930s, the Broadway musicals and the film orchestral scores were combined. For instance, the Disney films such as *Snow White and the Seven Dwarfs* (1937), *Pinocchio* (1939), *Cinderella* (1950), and *Alice in Wonderland* (1951) all contain songs and orchestral scores. The songs became popular stand-alone songs that are well-known even to this day. Theme songs, main title or end credit songs, and pop songs have been present in almost every period for their applicable lyrics, catchy tunes, and sometimes for dramatic reasons. However, around the 1960s, producers saw the huge financial benefit of putting hit songs to sell records and sheet music and to collect performance royalties. As a result, many producers have decided to “discarded much of

¹³⁶ Davis, *Complete Guide to Film Scoring the Art and Business of Writing Music for Movies and TV*, 54.

the original score and substituted tracks of the song melody.”¹³⁷ According to Roy M. Prendergast, author of *Film Music: A Neglected Art*:

“Every producer, in order to help assure the financial success of his film, now wanted a film score with a song or instrumental number of a type that would “make the charts.” No longer did producers care if the music written for their films was the best possible music for that specific picture; they now wanted music that would sell *away* from the picture. The artistic problems for the composer were obvious. He was now asked to impose a strictly musical form and style, the pop song, onto a film whether it was appropriate to the film or not.”¹³⁸

While songs have become popular in some films, others have kept to the tradition of using the original score. During the 1950s, Louis and Bebe Barron used an electronic score for the 1956 sci-fi film *Forbidden Planet* (the sound the Barrons use in the score, other than the theremin, are quite experimental, close to the sound of Pierre Schaeffer’s etudes¹³⁹ or György Ligeti’s *Artikulation* (1958) due to the use of tape recorder, which around the time Schaeffer, in Paris, and Stockhausen, in Cologne, had just begun experimenting with electronic compositions); *A Streetcar Named Desire* (1951) uses a jazzy, raw edge modern score by Alex North; *Blackboard Jungle* (1955) uses a rock’n roll score; Dimitri Tiomkin, known for his western scores, wrote a cowboy song in the famous western film *High Noon* (1952); Elmer Bernstein while composing romantic and epic/adventure film scores also wrote the contemporary edgy score for *The Man with the Golden Arm* (1955); and Miklós Rózsa (Hungarian composer, who holds a doctorate in music and has an interest in musicology) who wrote the exotic biblical score for *Quo Vadis* (1951), *Ben-Hur* (1959), and *El Cid* (1961) and established a trope of Hollywood

¹³⁷ Davis, *Complete Guide to Film Scoring the Art and Business of Writing Music for Movies and TV*, 53.

¹³⁸ Prendergast, Roy M. *Film Music: A Neglected Art*, 103. New York: W.W. Norton, 1977.

¹³⁹ Schaeffer has written several etudes including *Etude aux sons animés* (1958), *Etude aux allures* (1958), and *Etude aux objets* (1959).

foreign sound. Although the tropes the composers such as Rózsa have created for foreign films are not always the true authentic music of that particular culture, in my opinion, these are still valuable scores fulfilling the task of setting the foreign sound world for the audience.

With the amalgamation of styles including pop songs, jazz, rock, electronic music/use of electronic instruments, authentic exotic scores, as well as new vocabulary coming from the concert world (12 tone, for instance) and new ways of orchestration, film music has thus proceeded out of the golden age and the post-war age to the next era.

2.4 Recent Film Scores (Post-1960)

Since the 1960s, the filmmaking process in Hollywood has been changing due to international influences. Not only were European films and Hollywood films influencing each other, but the influences of other parts of the world were also becoming more evident. Music was under similar influences. More international composers, such as Pino Donaggio (Italian), Ennio Morricone (Italian), Toru Takemitsu (Japanese), Alexandre Desplat (French), and Tan Dun (Chinese), did significant work in film-scoring. As a result, film and film music styles have never been so diverse. By the 1970s, with the wide use of computers/synthesizers, both generating new sounds and making mock-ups using sample libraries, anything has become possible.

Moreover, the recording technique of sound effects and foley are also becoming more advanced, which takes away the whole purpose of music doing “mickey mousing.” Furthermore, as the audiences watch more films, they are also trained to know how to interpret a film without the music playing a major role. Because of the multifaceted characteristics of film music post-1960s, this section will be organized mainly based on the different influences instead of following a strict timeline.

By the early 1960s, Hollywood music was already not limited to orchestral symphonic scores, and the way to follow the story had also shifted toward a less “on the nose” style (although still quite dramatic compared to today’s score). “The whole style of film-making has changed,” said Jerry Goldsmith, composer of the *Rambo* franchise (1982-1988), *Chinatown* (1974), *Patton* (1970), and *Planet of the Apes* (1968) among many others. “The idea is not to bombard the audience and beat them down with sound, not to fill the screen with as much music as there is the picture,” Goldsmith states that “composers have learned to save it for the right moments and make them count.”¹⁴⁰

Composers with different backgrounds are also hired in Hollywood during this period, and the sound of Hollywood became more diverse and creative. Some composers preserved the tradition of writing romantic, lyrical melodies and symphonic epic orchestral scores, such as *How the West was Won* (1962) by Alfred Newman. The younger generation, such as Herrmann, who was also classically well trained, wrote dramatic motivic-based scores, such as *Psycho*. Ennio Morricone brought a new version of the “standard western sound” to Hollywood with *The Good, The Bad And The Ugly*, 1966, directed by Sergio Leone. The film score became very famous in Hollywood and is one of the most influential western scores, and *Once Upon a Time in the West*, 1968, produced by Paramount with the same director Leone, while John Barry and Monty Norman brought big band and swing music to movies, setting the sound for anything that has to do with spying service, with the *James Bond* movies. More “advanced classical techniques” were also used by composers such as Goldsmith.

¹⁴⁰ Jerry Goldsmith, quoted in Champlin, Charles. “Sound and Fury Over Film Music,” *Los Angeles Times*, C14. March 12, 1967.

In *Planet of the Apes* (Franklin J. Schaffer, 1968), Goldsmith even used aluminum mixing bowls.¹⁴¹ In *Patton* (1970, directed by Franklin J. Schaffner), he recorded a short trumpet motif in “several different ways with a lot of echo” to create a “disjointed feeling”¹⁴² reflecting the odd and sometimes otherworldly aspect of the character of General George Patton. In *Chinatown* (1974, directed by Roman Polanski) he used four “prepared” pianos, two harps, one trumpet, and strings.

From the mid-1960s to the 1970s, as the demand for orchestral scores decreased, source music and folk music became more prominent, as well as “soul and funk music” introduced in blaxploitation films.¹⁴³ In the late 1960s and early 1970s, “a number of pop stars and rock musicians” were also hired by filmmakers to score film music.¹⁴⁴

Starting from the early 1970s, the typical commercial score combined a mixture of “19th-century harmony, contemporary 20th-century techniques, jazz, and rock,” and the audiences “gradually became used to hearing strange dissonances, and even came to associate certain impending events with specific musical sounds.”¹⁴⁵ The influences rock music and pop music brought to film continue to this day, using melodic ideas and harmonic progressions from pop influences. For instance, the “quasi-Latin disco beat” in *Romancing the Stone* (Alan Silvestri, 1984), the “world beat...groove” in *Rain Man* (Hans Zimmer, 1988), and the rock grooves in the

¹⁴¹ Reay, *Music in Film: Soundtracks and Synergy*, 27.

¹⁴² Davis, *Complete Guide to Film Scoring the Art and Business of Writing Music for Movies and TV*, 57–66.

¹⁴³ Reay, *Music in Film: Soundtracks and Synergy*, 28.

¹⁴⁴ Reay, *Music in Film: Soundtracks and Synergy*, 28.

¹⁴⁵ Davis, *Complete Guide to Film Scoring the Art and Business of Writing Music for Movies and TV*, 57–66.

Lethal Weapon series (Michael Kamen and Eric Clapton, 1987-1998). The influences of rock music, according to Richard Davis,¹⁴⁶ can be listed in three areas:¹⁴⁷

1. The rock rhythms and grooves: “either appearing as a traditional rhythm section of guitar, keyboard, bass, and drums; a hybrid combination of those instruments; or "world" music beats giving a hipper sound to the score.”
2. The harmonic vocabulary spanning the traditional blues to progressive pop-, rock-, and jazz-influenced songwriting;
3. Melodic ideas.

While the new musical languages were in fashion, especially in melodramatic and suspenseful films, towards the late 1970s, with John Williams' scores such as *Jaws* (1974), *Star Wars* (1976), and *E.T., The Extra-Terrestrial* (1982), a resurgence of the "epic romantic film score" using the orchestra was back in favor with the audience.¹⁴⁸ *Star Wars* was first temped with Gustav Holst's *The Planets*;¹⁴⁹ Williams wrote the original score with similar neo-Romantic musical language: “lyrical themes, exciting brass tuttis, and delicate woodwind writing,” at the same time, Williams’ score also “incorporate[d] contemporary compositional techniques where necessary.”¹⁵⁰

By the late 1970s and 1980s, film scores continued the mixture of “original music, classical pieces,” ranging from tonal to post-tonal (impressionism, pandiatonicism, 12-tone), and

¹⁴⁶ Composer, orchestrator, record producer and musician.

¹⁴⁷ Davis. *Complete Guide to Film Scoring the Art and Business of Writing Music for Movies and TV*, 57–66.

¹⁴⁸ Reay, *Music in Film: Soundtracks and Synergy*, 27.

¹⁴⁹ Holst's Op. 32, a seven-movement orchestral suite written between 1914-1917. Each movement is named after a solar system planet. The instrumentation is worth mentioning for its unusual large number of instruments, which has been adapted by Hollywood composers to create epic sounds. Instrumentation: 4 flutes (3rd and 4th doubling piccolo, 4th also doubling alto flute), 3 oboes and English horn (3rd oboe doubling bass oboe), 3 clarinets and bass clarinets, 3 bassoons and contrabassoon, 6 horns, 4 trumpets, 3 trombones, tenor tuba, bass tuba, 6 timpani (2 players), triangle, snare drum, tambourine, cymbals, bass drum, tam-tam, chimes, glockenspiel, celesta, xylophone, 2 harps, organ, and strings. A hidden 6-part choir of female voices is introduced in Neptune.

¹⁵⁰ Davis, *Complete Guide to Film Scoring the Art and Business of Writing Music for Movies and TV*, 57–66.

“popular music,”¹⁵¹ including blues, jazz, rock, and pop music. Film music scholar Jeff Smith organized film scores into four basic stylistic models:

1. leitmotif-laden orchestral scores composed within neo-romantic or modernist styles;
2. orchestral scores that feature one or two popular songs;
3. scores comprised entirely of popular recordings;
4. scores that mix orchestral underscore with several pop tunes¹⁵²

During this time, more producers and directors started hiring “well-known rock and jazz musicians”¹⁵³ to compose their scores and bring their authenticity to the picture. Examples include the folk musician, multi-instrumentalist Ry Cooder’s score for *Paris, Texas* (1984) and *Crossroads* (1986), the legendary rock and blues guitarist Eric Clapton’s contribution to the *Lethal Weapon* series; co-founder, lead singer, and keyboardist of the rock band Devo, Mark Knopfler’s scores for *Local Hero* (1983) and *The Princess Bride* (1987), jazz trumpet player Terence Blanchard’s score for *Malcolm X* (1992), and *Crooklyn* (1994), a collaborator with director Spike Lee since 1990s, and Danny Elfman, one of today’s leading composers in Hollywood. Elfman was in the LA-based band Oingo Boingo when director Tim Burton, a fan of Oingo Boingo, invited him to score *Pee Wee’s Great Adventure* (1985) and later for many more films such as *Batman* (1989), *Edward Scissorhands* (1990) and *The Nightmare Before Christmas* (1993) Elfman is known for writing creative melodies and harmonies from influences across different genres and strange textures using unconventional instruments and computer-generated sounds.

¹⁵¹ Reay, *Music in Film: Soundtracks and Synergy*, 28.

¹⁵² Smith, Jeff. *The Sounds of Commerce: Marketing Popular Film Music*, 215. New York: Columbia University Press, 1998.

¹⁵³ Davis. *Complete Guide to Film Scoring the Art and Business of Writing Music for Movies and TV*, 57–66.

Around the late 1970s, as synthesizers became more affordable and recording technology became more advanced, a growing number of composers began to take advantage of the technology. The newly developed technology, which has “blurred the dividing line between music and sound effects and even dialogue,”¹⁵⁴ is impacting music-making even more in today’s industry. In 1981, Vangelis, composer of *Blade Runner* (1982), and *Alexander* (2004) composed the score for *Chariots of Fire*, entirely using an analog synthesizer and tape recorder. As Richard Davis puts it, “the impact of this score cannot be overstated. It opened the ears of producers, directors, composers, and the general public to the possibility of using electronic sounds in a lyrical manner.”¹⁵⁵

Other composers have also started to compose synth scores. Howard Shore wrote the surreal score for David Cronenberg’s *Videodrome* (1983), combining orchestral music with electronic instrumentation programmed on a Synclavier II digital synthesizer. John Carpenter wrote the dark score with a complex soundscape for *Escape From New York* (1981). By the mid-1980s, composers such as Jerry Goldsmith (*Hoosiers* in 1986), Maurice Jarre (*Witness* in 1985), James Horner (*Where the River Runs Black* in 1986), and Alan Silvestri (*Field of Dreams* in 1989 and *Romancing the Stone* in 1984) all joined the synth club.

TV producers also started to use synthesizers as they saw the popularity synth scores had gained and the convenience of using technology. As a result, composers who are “experts in synthesizer sounds, sampling, MIDI technology and sequencing” became the industry’s new favorite.¹⁵⁶ Not only was scoring technology developing, but the entire sound technology was

¹⁵⁴ Reay, *Music in Film: Soundtracks and Synergy*, 24.

¹⁵⁵ Davis, *Complete Guide to Film Scoring the Art and Business of Writing Music for Movies and TV*, 57–66.

¹⁵⁶ Davis, *Complete Guide to Film Scoring the Art and Business of Writing Music for Movies and TV*, 57-66

also advancing. With the invention of the Dolby sound system in theaters, directors began to pursue “clarity of sound” and they came to believe that “the sound be noticed” with a “wide range of loud, three-dimensional sound effects.”¹⁵⁷ Consequently, films from the 1980s and '90s that “aspired to ‘blockbuster’ status fell into the category of the ‘action film,’ and “‘Hollywoodian music’ was again quite ‘action-crazy.’”¹⁵⁸

In 1988, German composer Hans Zimmer, who specializes in using synthesizers and computer-generated sounds, came to Hollywood with his score for *Rain Man*. Zimmer was “one of the first to establish himself” in the field of electronic scores, using “either entirely electronically generated music or a combination of electronic and acoustical sounds.”¹⁵⁹ His scores for *Rain Man* (1988), *Driving Miss Daisy* (1989), *The Lion King* (1994), and *Beyond Rangoon* (1995) have begun a new era in Hollywood music. The violence, aggression, intensity, and excitement in the repetitive string ostinato (which the entire string section plays as if they are playing the rhythm on electric bass or guitar) together with thickly layered percussion in Zimmer’s score was shocking to both directors who were looking for the “big sound” and audiences who were hearing this epic sound in the Dolby theaters for the first time. In chapter four, I will discuss further Zimmer’s music with examples from *Kung Fu Panda 3* (2016).

As we arrive at our era, film music has grown to be even more diverse. Influences include the development of technology, the invention of extended techniques on traditional instruments, and directors with different backgrounds seeking different scores. An increasing number of

¹⁵⁷ Wierzbicki, *Film Music A History*, 209.

¹⁵⁸ Wierzbicki, *Film Music A History*, 210.

¹⁵⁹ Davis. *Complete Guide to Film Scoring the Art and Business of Writing Music for Movies and TV*, 57–66.

directors are coming from the indie film world, which has different tastes and expectations than traditional studio films.

Notable composers of the past fifty years besides those mentioned earlier in this chapter include James Newton Howard, Randy Newman, Thomas Newman, David Newman, Carter Burwell, Mychael Danna, Rachel Portman, Walter (Wendy) Carlos, Elliot Goldenthal, John Powell, Michael Giacchino, Trent Reznor and Atticus Ross, Jonny Greenwood, Brian Tyler, Hildur Guðnadóttir, and Ludwig Göransson, among many others. John Corigliano and Tan Dun, both great concert composers, are also worth mentioning. Each of the mentioned composers has a different background and thus unique sound. However, there is one similarity among all of their scores. While closely following the story and supporting the plot, their scores tend to be less about mimicking the action of the screen. In his article about Mychael Danna's scores, composer Peter Golub writes:

Early film composers such as Wolfgang Korngold, Alfred Newman, and Max Steiner were uncannily adept at this kind of thing. But their type of "on-the-nose" scoring, where the music follows the tone and rhythm of a scene in parallel strokes, is perhaps less of a default setting today. Though many mainstream contemporary movies (e.g., horror, thriller, action, and comedy) may still employ this literal approach, the films we have been discussing have aesthetic goals that are more ambiguous, more complicated. For movies such as these, a more personal and nuanced approach to music is more appropriate. Playing against expectations, music can become metaphor, causing the momentary "re-association" discussed by Walter Murch.¹⁶⁰

Now the question of how much film scores should express, along with age-old concerns of how the score should work with sound design and dialogue are being asked even more urgently. Composer Mark Isham has said that in this age, while the composer should "put

¹⁶⁰ Golub, Peter, and Katy Jarzebowski. "Mychael Danna: Music as Metaphor." In *Contemporary Film Music: Investigating Cinema Narratives and Composition*, edited by Lindsay Coleman and Joakim Tillman, 195–219. London: Palgrave Macmillan, 2017.

enough interest into the film music so that it can actually contribute emotionally,” he suggests “let the dialogue be the melody.”¹⁶¹ As different genres of music, especially those that have less melodic or harmonic interest, became fashionable, scores that used “opera” and “programmatic music” for “guidance” are “by today’s standards orchestrationally overrich and overwritten.”¹⁶² Perhaps that is the reason Thomas Newman’s music is used in temp scores so much for its “seemingly weightless, floating like a vapor over the screen” quality.¹⁶³ The new “simplicity aesthetic” is reflected in several areas.

First, harmonic language has often been simplified by using techniques such as harmonic planing,¹⁶⁴ keeping common tones, and writing in modes instead of the major or minor keys. Taking as an example Thomas Newman’s *American Beauty* (1999) - and many of his other scores as well- Newman’s scores often keep the key center by sustaining a bass line or pedal tone to allow one type of mood to stay on for some times before it moves on.

Second, the pacing of the melody is usually slower and less tune-like, comparing to the older scores of Steiner or Korngold. As composer Mark Isham says in his Sundance interview, “music in film goes through trends - currently melody is being put aside while there’s a shift to more atmospheric, ambient music.”¹⁶⁵ Taking Hans Zimmer’s *Dune* (2021) as an example, humming a tune from *Dune* is almost impossible for normal filmgoers due to the score’s sound-

¹⁶¹ “Composing for Film and TV with Mark Isham.” Sundance Collab, November 27, 2019. <https://collab.sundance.org/catalog/Composing-for-Film-and-TV-with-Mark-Isham>.

¹⁶² Hill, Andy. “Toward a New Aesthetic of Music for the Screen” in *Scoring the Screen*, 303. Milwaukee, WI: Hal Leonard Books, 2017.

¹⁶³ Hill. “From Among the Dead.” In *Scoring the Screen*, 3.

¹⁶⁴ Chords with the same intervallic structure moving in parallel motion without hinting at tonal harmonic progression of predominant, dominant and tonic relationships.

¹⁶⁵ “Composing for Film and TV with Mark Isham.” Sundance Collab.

design-like quality and the excessive use of processed exotic percussion hits, occasionally with the choir sliding up and down.

The sound-design-like quality in *Dune* also brings up the third point, the increasing use of hybrid scores, combining real recorded instruments and human voices with computer-generated/processed sounds. Traditional instruments and human voices are powerful tools to “communicate human emotions,” while electronic music can help build “fresh, unknown, magical environments.”¹⁶⁶ Thomas Newman is an expert in combining the sounds of both the real and the synth world, interweaving the two textures seamlessly. Hildur Guðnadóttir wrote the score for *Joker* (2019) with the amplified electronic cello, halldorophone,¹⁶⁷ with a full orchestra.

The trend of “simplicity” in music did not just emerge in the 2000s. Back in the 1980s, Alex North was already noticing that directors had grown to fear the use of too much music. “Fear is a problem with film music and films,” he said. “People want to be conventional, and there’s more commercialism today.”¹⁶⁸ Similarly, composer Elmer Bernstein said, “there’s less understanding of the function of film music now than there was 30 years ago, and much more fear of music on the part of young directors.”¹⁶⁹ Multiple scholars have also expressed their concern for film music of our era. Wierzbicki claims that “The art of film scoring is in dire danger today, the greatest it’s faced”¹⁷⁰ due to reasons such as “impossible deadlines, music drowned out by deafening sound effects, scores rejected for capricious reasons or pop songs

¹⁶⁶ “Composing for Film and TV with Mark Isham.” Sundance Collab.

¹⁶⁷ An electronic cello developed by Hildur Guðnadóttir.

¹⁶⁸ Alex North, quoted in Smith, Steven. “The Tenacious Alex North,” *Los Angeles Times*, X82. March 23, 1986.

¹⁶⁹ Elmer Bernstein, quoted in O’Toole, Fintan. “Elmer Bernstein Finds Himself in Tune With Movies,” *New York Times*, H18 and H26. October 28, 1990.

¹⁷⁰ Wierzbicki, *Film Music A History*, 211.

substituted for scores,”¹⁷¹ and that the “composer has no one to protect him”¹⁷² in the studio system.

However, despite all the concerns, Hollywood music has come to its most diverse era with numerous opportunities for composers to choose from. Composers are free to explore styles ranging from jazz, rock, pop, and EDM to authentic foreign music and classical concert music (which includes music of different periods, from medieval to contemporary, and music of different genres, from opera to symphonic works, from chamber to solo.) They also have access to all kinds of instruments, from the ancient instruments such as hurdy-gurdy and harpsichord to toy instruments and exotic percussion, from the classic orchestra to newly invented computer samples. Moreover, composers are also free to marry several styles into something unique. For instance, one can mix extended techniques on traditional instruments with an electronic pad or let the strings play as if they are playing a rhythmic section in a rock band. Some composers also combine rock’n roll with orchestra (putting a drum set in an orchestra) or jazz with orchestra (which has also been done by today’s concert composers such as Sofia Gubaidulina).

As technology continues to develop and audiences change their taste, there will always be new trends in film music. However, one thing that has stayed the same with Hollywood film music since 1933 is that music has always been closely following the story and other elements of the film, such as sound design, film cuts, and camera movement.¹⁷³

¹⁷¹ Pond, Steve. “The Soundtrack Boom Leaves Composers at a Loss,” *New York Times*, H26. August 20, 1995.

¹⁷² Wierzbicki, *Film Music A History*, 211.

¹⁷³ In contrast to some European films that purposefully chooses scores to play against the picture, or some Asian films that only provides the mood of the scene without paying close attention to the other elements of the film.

CHAPTER 3 AN IN-DEPTH ANALYSIS OF *THE LARAMIE PROJECT*¹⁷⁴

“The composer has to make a structural analysis. He has to analyze the editing and cutting of the montage, the motion picture camera, and the manner in which the film is shot and runs, but above all he has to analyze the psychological makeup of the protagonists. I think not only about their obvious character, but also about their thoughts, about their reflections, about their human or inhuman depth, according to the people with whom they associate.”

—Ennio Morricone¹⁷⁵

Introduction

Scoring for documentaries can be challenging due to their naturalistic nature, which differs from narrative/fictional films. Indeed, different categories of documentary films require different types of music according to the genre; nevertheless, in most cases, the question still comes down to one, that is, how do we score reality? A fictional film can have a score of any kind. Music in fictional films guides the audiences to think of something fictional as real. However, our everyday life is not generally accompanied by a score. Thus, if not done carefully, whatever kind of music the composer writes can result in distraction.

Furthermore, music often amplifies emotion, creates a certain mood, and conveys a point of view. Then the question comes down to how do we make a comment on someone’s life, some disaster experience, or event? In this chapter, I will discuss the function of music as well as possible problems with scores in recent American documentaries, taking cues from *The Laramie Project* along with other documentary scores as examples to answer the question of how we score films of real life. I will then discuss different types of documentary scores and answer the question of why they work. After having some idea about documentary scores in general, I will

¹⁷⁴ Kaufmen, Moisés director. Peter Golub, composer. *The Laramie Project*. HBO, 2002. 97 min. Video file from the composer’s scoring version.

¹⁷⁵ Morricone, Ennio, and Sergio Miceli. *Composing for the Cinema: The Theory and Praxis of Music in Film*. 53. Lanham, MD: Scarecrow P., 2013.

turn my focus to the score of *The Laramie Project*. I will introduce the plot, the composer Peter Golub, and Golub's working process. I will then provide a cue list that observes the use of music in each cue and analyze two exemplary cues.

3.1 Selected Documentary Scores and Their Functions

When documentaries were first made, they were not like the fictional ones that had accompanied music. Documentaries, defined by film scholar Bill Nichols as films that "give tangible representation to aspects of the world we already inhabit and share,"¹⁷⁶ started as short newsreels, instructional pictures, records of current events, and travelogues (or actualities). These were made without any intention of creative story-telling, narrative, or staging in mind, as "our everyday lives are not ordinarily accompanied by music."¹⁷⁷ Although documentaries nowadays generally have a score, history tells us that documentaries might not always need dramatic music, as they once did not have any. Because "music may contradict the apparent spontaneity and naturalism of the documentary aesthetic,"¹⁷⁸ composers and directors are especially careful when choosing the type of music for each cue. However, being careful does not mean music should not be present all the time. In fact, director Ken Burns once said in his Masterclass series that "[music] is not the icing on the cake; it's the fudge." Burns is a director who would even record music before he shoots or cuts the film. He often uses music as an amplification of what he tries to convey in the film, and he uses recurring musical themes to

¹⁷⁶ Bill Nichols, "Why Are Ethical Issues Central to Documentary Filmmaking?" In *Introduction to Documentary*. 1. Bloomington, IN: Indiana University Press, 2001.

¹⁷⁷ Rogers, Holly. "Music, Sound and the Nonfiction Aesthetic." Introduction. In *Music and Sound in Documentary Film*, 7. New York, NY: Routledge, 2015.

¹⁷⁸ Roger, *Music and Sound in Documentary Film*, 2.

build emotional structure and give more force to the narrative arc. One interesting idea Burns suggested to young filmmakers is to view music as the “establishing shot in your heart.” To “use the music at another moment that’s similar” and this “repetition of the theme...helps to reintroduce the elements again” so that the audience can perceive similar feelings as they’ve had from the earlier scene. Burns also uses period music as the key element to set the “organic” and “authentic” sounds, which immediately guide the audience in what to feel.¹⁷⁹

Before discussing the function and techniques used in documentary scores, I would like first to list the different categories of documentaries. As with fiction films, documentaries can be categorized into many sub-genres. Table 2 lists fourteen of them (with examples).

TABLE 2 THE DIFFERENT CATEGORIES OF DOCUMENTARIES¹⁸⁰

Category	Example
Biographical	<i>Genius Within: The Inner Life of Glenn Gould</i> (2009) - Glenn Gould <i>Nowhere Boy</i> (2009) - John Lennon
Historical Event	<i>Shoah</i> (1985) - about The Holocaust <i>WACO: A New Revelation</i> (1999)
Concert/Rock documentary	<i>Don't Look Back</i> (1967) - Bob Dylan <i>Monterey Pop</i> (1968) - Monterey
Comedy Show	Richard Pryor or Eddie Murphy shows
Live Performance	<i>Buena Vista Social Club</i> (1998) - Cuban musicians
Sociological or ethnographic examination	Michael Apted's series of films: <i>28 Up</i> (1984), <i>35 Up</i> (1992) and <i>42 Up</i> (1999)

¹⁷⁹ Ken Burns, on the use of music: “Masterclass: Ken Burns Teaches Documentary Filmmaking.” MasterClass Online Classes. Accessed July 2, 2022. <https://www.masterclass.com/classes/ken-burns-teaches-documentary-filmmaking>.

¹⁸⁰ Dirks, Tim. “Documentary Films.” Filmsite.org. n. d. Accessed July 2, 2022. <https://www.filmsite.org/docfilms.html>.

An expose including Interviews	<i>Fahrenheit 9/11</i> (2004) <i>Sicko</i> (2007) <i>Where to Invade Next</i> (2015)
Compilation Film	<i>Why We Fight</i> (1943) <i>Frank Capra's WWII series</i>
Examination of a specific subject area	Historical Surveys (e.g., Ken Burns): <i>The Civil War, Jazz, Baseball, or World War II</i>
Nature/Science related themes	<i>Microcosmos</i> (1996) <i>Winged Migration</i> (2001, Fr.) <i>March of the Penguins</i> (2005)
“Behind the scene”	<i>Burden of Dreams</i> (1982) - about the making of <i>Fitzcarraldo</i> (1982) <i>Hearts of Darkness: A Filmmaker's Apocalypse</i> (1991) - about the making of <i>Apocalypse Now</i> (1979)
Shock Travelogue	<i>Mondo Cane</i> (1962)
Pseudo-Documentary	<i>Citizen Kane</i> (1941) - The "newsreel" on Kane
Docu-Comedy	<i>Man Bites Dog</i> (1992, Belg.) <i>Kazakhstan</i> (2006)

These different categories of documentaries often require different types of scores; however, the function of music in these different categories share similar ideas. Music in documentaries can be used to fulfill the following tasks:^{181 182}

1. Set time and place
2. Reveal the character’s psychological condition, promote intense aesthetic bonding with certain characters or themes

¹⁸¹ Roger, *Music and Sound in Documentary Film*, 7.

¹⁸² “How to Choose Background Music for Documentary Productions: Universal Production Music Blog.” Accessed July 2, 2022. <https://www.universalproductionmusic.com/en-us/blog/music-for-creatives/how-to-choose-background-music-for-documentary-productions>.

3. Enhance emotion: to amplify or subdue the emotions. (Example: *Samsara* 2011)
4. Transport the audience into the heart of the story, create emotional connections
5. Drive pace: use music to set the tempo, pacing or rhythm for the film, and improve the flow (Example: documentary film *Cartel Land*.)
6. Attract attention to a character, a dialogue line, a specific cut, or amplify the entire scene
7. Build intensity
8. Pivot the mood
9. Conceal editing cuts, linking together several scenes with a consistent feeling
10. Fill in the audio space between narrators and subjects
11. Improve the tone of the film
12. Help improve brand recognition: setting the theme for the series.

With scientific documentaries, music can also introduce the audiences into the scientific world of the film and provide a level of curiosity; it can improve audience attention, especially with teaching-oriented films (as stated by the composer Joel Goodman, “a scene takes more of an informative approach and it becomes the job of the composer simply to make it more entertaining.”)¹⁸³; and it can suggest futuristic and otherworldly feelings, without distracting from the script.¹⁸⁴

In many ways, documentary scores function the same way a narrative score does, especially when setting the time, place, and mood, as today’s audiences are trained to know what

¹⁸³ Loring, Allison. “How Music Makes a Documentary Work.” Film School Rejects, April 21, 2017. <https://filmschoolrejects.com/how-music-makes-a-documentary-work-7adeb9a5cbc1/>.

¹⁸⁴ “Universal Production Music: World's Largest Music Catalog: Stock Music: Music for TV: Music for Films: Music for Advertising.” Accessed July 7, 2022. <https://www.universalproductionmusic.com/en-us/blog/music-for-creatives/the-soundtrack-of-tomorrow-technology-and-science-documentary-music>

to expect of the story when listening to a particular type of music (according to the instrumentation, harmony, rhythm, etc.), just as with narrative films. However, composers have more “freedom of expression allowed” for documentary scores since documentary films rarely require music synchronization to the onscreen action.^{185 186} Another distinct point between documentary and most fiction film scores is the presence of the voice-over in documentaries. Thus, the story is oftentimes being told verbally, and when the voice-over is not narrating, the music takes on the job. The interaction with dialogue and the naturalistic and spontaneous nature of documentaries sets the score into three categories:

1. The pure background textural music that usually stays neutral and almost imperceptible with the use of drones/pads, sprinkles of notes, and fragments of melodic gestures while still helping the film to set the place/time/mood.
2. The rhythmically driven, non-emotional, ostinato/minimalist music, specifically influenced by the minimalist composer Phillip Glass’ work.
3. The expressive score that builds emotion. This type of score often happens with the absence of dialogue and may be performed as a stand alone piece of music.

I will discuss the use of these three types of scores in documentaries in more detail in the following two sections. Nonetheless, the key to scoring a documentary is as what Danny Elfman (composer of *Batman*) has suggested in his Masterclass series that music, for most of the part,

¹⁸⁵ Raksin, David. “Talking Back: A Hollywood Composer States Case for His Craft,” *New York Times*, X7. February 20, 1949.

¹⁸⁶ “Unlike those in Hollywood, producers of documentary films readily sought and attracted the work of art composers who, in turn, felt that the medium provided wider scope, flexibility, and the possibility for experimentation.” Bick, Sally. “‘Of Mice and Men’: Copland, Hollywood, and American Musical Modernism.” *American Music* 23, no. 4 (2005): 428. <https://doi.org/10.2307/4153069>.

especially when the dialogue/voice-over is present, should be “supporting the perspective without being too obvious.” That is, it “can’t be on the nose,” and the composer needs to “discover the work’s perspective and support it without being heavy-handed.”¹⁸⁷

3.2 Dialogue Music—the Unheard Texture

As discussed in the previous section, because of the common use of voice-over/dialogue in documentaries and because of its realistic spontaneity, the appropriate score is apt to be comprised of neutral textural music that stays in the background. As Jeff Beal (composer of *Blackfish* and *The Queen of Versailles*) has said, “even if a character is “unlikable” or of questionable moral character, it’s not the music’s role to judge or mock their point of view.”¹⁸⁸ Composer Miriam Cutler (who scored *Ethel*) also agrees that “music...used in a manipulative way...could create a distrust by the audience.”¹⁸⁹ A neutral score is more in demand in this era than ever, as audiences have years of experience watching films with music and can have their own interpretation without the aid of the music. This raises the question of what neutral means in music. After all, music is often related to feelings—whether making the scene seem buoyant, mournful, urgent, funny, or intense; the choice of instrumentation, melodic gesture, and harmonic progress all contribute to the final result. In that case, we may discuss the definition of a neutral score from those perspectives.

Harmonically speaking, a neutral score often stays in one tonal area throughout the cue avoiding the hint of cadences or key changes. Melodically, using small fragments or repetition of

¹⁸⁷ Elfman, Danny. “Masterclass: Danny Elfman Teaches Music for Film.” MasterClass Online Classes. Accessed July 2, 2022. <https://www.masterclass.com/classes/danny-elfman-teaches-music-for-film>

¹⁸⁸ Jeff Beal is quoted in Loring, “How Music Makes a Documentary Work.”

¹⁸⁹ Miriam Cutler is quoted in Loring, “How Music Makes a Documentary Work.”

these fragments without hinting at any sense of phrasing can also sound neutral, as these fragments are not really melodies but motivic gestures. The choice of the instrumentation is not limited, but the playing techniques, such as beautiful lyrical vibratos or any technique that suggests emotion, should be minimal. As a result, unsustained instruments such as pitched percussions, plucked instruments (including string pizzicato), and keyboard instruments (except organs) are all appropriate, as well as non-pitched percussion. Percussion in an ensemble setting generally functions in three ways: to accent (for instance, using a xylophone or drum), to provide rhythmic patterns (drums, pitched percussions, wooden percussions), to support color underneath (such as a rolled timpani or suspended cymbal). Moreover, the use of synth pads that fade in and out or those that only give textural/rhythmic meaning without hinting at harmonic progression or melodic development are also commonly used. By utilizing a score with the mentioned characteristics, the music allows the audience to have their own interpretation and, in composer Joel Goodman's words, "draw their own conclusions from a particular scene."¹⁹⁰ To summarize, a neutral score is popular for the following reasons:

1. It does not tell the audience what they should feel
2. It can fade in or out at almost any time without feeling surprising or unfinished
3. It does not exaggerate the scene, which in this era can have a negative result (sometimes referred to as "putting a hat on a hat").

Other than the neutral tonality/sensibility, the textural background music often appears as drones, spaced-out notes, and fragmented melodies staying in the background. The drones are

¹⁹⁰ Joel Goodman (composer of *American Experience*, 1988) quoted in Loring, "How Music Makes a Documentary Work."

usually a held long sound, ranging from a single note to a complicated sound in mixture with noise, played by any instrument, including electronic instruments such as a synth pad. In recent film scores such as *The Laramie Project*, the drone is usually a combination of sounds (or instruments) that weave in and out unnoticeably, creating a sustained sound without being annoying (a single sound sustaining for an extended period of time can also draw attention). A “drone-type” cue can also be a repetition of a single pitch (or pitch class). For example, in *The Laramie Project*, around 45:25, when Rulon Stacey, CEO of the Poudre Valley Hospital, announced Matthew Shepherd’s medical updates to the public, Golub constructed the entire cue with the repetition of C spread out in three octaves played by the harp. By doing so, the music is not making any comments but still gives the scene a sense of urgency. The repeated notes act in the same way a clock or water drop does. Danny Elfman uses a similar technique in *The Unknown Known*. At around 4:00, when we are introduced to the date and time of a memo discussing Iraq, a repeated broken d minor chord played by the marimba is consistently used underneath the voice-over.

The spaced-out notes are often written for pitched percussion, piano, and plucked instruments due to their unsustained nature. Conversely, the type of score with fragmented motives (or gestures) and repetition of these fragments, as stated above when discussing the characteristics of a neutral score, do not limit the choice of instrumentation. However, sometimes a composer uses the technique of layering by adding more instruments to the initial gesture (either sustaining, doubling, or playing in tonal harmonies), although the use of these two types of scores is often similar. Examples of these types of scores can be found in almost every documentary involving interviews/excessive use of dialogue. These spaced-out notes are usually placed in between words or sentences to sustain the mood of the scene without disrupting the

dialogue. These spaced-out notes can also emphasize important words or lines when necessary. For example, in Alan Silvestri's *Cosmo: Possible Worlds (2020)*, at around 19:45, when the narrator introduces the invention of technologies by our ancestors, other than the strings fading in and out, the harp also plays fragmented single notes. In Golub's *The Laramie Project*, from around 15:01, as the homosexual people of Laramie talk about living in the town and their contradictory feeling about the town, the guitar begins as spaced-out notes that only takes place in between dialogue, and later these motivic gestures develop into longer phrases. The possibility to develop or to fade out is also crucial to documentaries, so that they have the potential to last as long as needed and end as soon as required (similar to the use of drones). The following section will discuss other uses of the repetition of fragmented gestures in more detail.

Parts of the score for *The Laramie Project* is what is known as a hybrid score; that is, a score uses both real instruments and synthesizer/computer-generated sounds. A hybrid score oftentimes blurs the line between music and sound design, as these computer-generated sounds can easily be interpreted as sound effects. In fact, even with real instruments, the line can also be hard to draw. According to Chion, "the question of whether it is clearly identifiable as such (as distinct from noise) depends on the listener's cultural references." Chion takes the sound of *glissando* as an example: a *glissando* can be "identified as music by those whose background permits". Educated audiences are able to "recognize string instruments, and also a kind of sliding sound typical of contemporary music," while for those who do not have a musical background, the *glissando* "might signify little more than a sirenlike noise." Chion concludes that "the distinction between music and noise is completely relative and has to do with what we are

listening for."¹⁹¹ Nonetheless, sound design rarely suggests feeling as music does. Thus the vague distinction between music and sound is also becoming more popular in recent films.

In the end, I will briefly discuss the use of music as an expressive score that happens either in the absence of dialogue or as a key element lifting the emotion of the scene. During long scenes without voice-over or dialogue, music acts as the storyteller and “provide[s] a connective web around disparate scenes and locations.”¹⁹² When dramatic music is used in documentaries, it can “help to add spatial depth to chaotic actuality sound” as well as “lead viewers into the narrative and emotional positions in a way akin to mainstream fiction film soundtracks and help to turn each visual representation into a highly personal vision.” Examples can be found in Benjamin Britten’s score in *Night Mail* (1936, directed by Harry Watt and Basil Wright) and in *The Triumph of the Will* (1935, directed by Leni Riefenstahl), which uses Wagner’s music. In *The Laramie Project*, one of the most emotionally striking cues happens around 47:10. When the people of Laramie start to walk for Matthew in the parade, we sense the change in the town. However, our feeling would not be so strong without an effective score of Golub’s. This cue will be discussed in detail in the case study section.

3.3 Minimalism and Philip Glass

Numerous documentaries are temped¹⁹³ with the music of Philip Glass, including *The Laramie Project*, so perhaps there is a point to discussing why Philip Glass’ music is so widely

¹⁹¹ Chion, Michel. “Introduction to Audiovisual Analysis.” In *Audio-Vision: Sound on Screen*, 205-6. New York, NY: Columbia University Press, 1994.

¹⁹² Roger, *Music and Sound in Documentary Film*, 11.

¹⁹³ Temp scores are temporary music the director uses before he/she hires a composer to write the original score. A temp score offers the mood/tempo/instrumentation the director think is appropriate for the film.

avored by documentary directors. This question might be answered by Errol Morris, director of *The Thin Blue Line* (1988, scored by Glass), who once said that “I don’t like music that is supposed to tell you what to think. But I do like music that creates a bed where things are driven forward.”¹⁹⁴ “Music that creates a bed where things are driven forward” summarizes the characteristic of Glass’ music and minimalist scores in general.

American composer Phillip Glass (b. 1937), who started as a concert composer, was classically trained. He was later inspired by music in India and parts of Africa and applied those non-western techniques to his own compositions. Known for his operas *Einstein on the Beach* and *Satyagraha*, as well as his four-hour-long piece *Music in Twelve Parts*, Glass has also written many works for film and is considered one of the most influential contemporary composers.

According to IMDB, Glass has more than 169 film credits, including those for Kartemquin Films (in 1968) and the art documentary *North Star: Mark di Suvero* (1977). As an opera composer, Glass, like Steiner and Korngold, is well aware of the relationship between music and drama and the relationship between music and words. However, as a 20th-century composer, Glass has a different take on the relationship between music and film. When he writes for film, he does not look for “a metaphor for the image, but rather a subtext for the image”¹⁹⁵ Glass had worked in theater in his early years, and he refers to “working with Julian Beck’s Living Theatre” and working with John Cage and Merce Cunningham as “the two most important

¹⁹⁴ Roger, *Music and Sound in Documentary Film*, 13.

¹⁹⁵ Berg, Charles Merrell. “Philip Glass on Composing for Film and Other Forms: The Case of Koyardsqatsi.” *Journal of Dramatic Theory and Criticism* V, no. 1 (September 1, 1990): 310. <https://doi.org/https://journals.ku.edu/jdtc/article/view/1777/1741>.

theatrical influences.”¹⁹⁶ While working for the theater, he learned to leave a “‘space’ between the image and the music...so that members of the audience have the necessary perspective or distance to create their own individual meanings.”¹⁹⁷ “We're all twentieth-century people and in various ways we've learned to look or visualize that way, whether we know it or not,” said Glass, as he continues making comments on the excessive use of music in commercials in this age: “what you get in propaganda. They're not allowing you to look. They're making you look. They don't allow you to see and react or think for yourself.”¹⁹⁸ This concept of not commenting too much on the story also coincides with the neutral score concept mentioned in the previous section.

When Glass met director Godfrey Reggio, who shared similar ideas with Glass, they started their long partnership with the Quatsi trilogy (starting from 1981) of three experimental documentaries *Koyaanisqatsi* (1982, Glass' first major film work), *Powaqqatsi* (1988, part of the score is later used in *The Truman Show*), and *Naqoyqatsi* (2002). These are rather unusual films—Reggio left long periods with no word spoken, with only the music and the moving image. Nonetheless, Glass still presented the experience (instead of telling the story) with simple Glassian music. Glass' style is quite distinct with the ongoing ostinato, arpeggio, and shifting layers over tonal (especially triadic) harmony and the use of sustained instruments versus the unsustained instruments of the other minimalist composers. Glass himself describes his music as

¹⁹⁶ Berg, “Philip Glass on Composing for Film and Other Forms: The Case of Koyaardsqatsi,” 313.

¹⁹⁷ Berg, “Philip Glass on Composing for Film and Other Forms: The Case of Koyaardsqatsi,” 313.

¹⁹⁸ Berg, “Philip Glass on Composing for Film and Other Forms: The Case of Koyaardsqatsi,” 314

"music with repetitive structures"¹⁹⁹ where one can "hear clearly the rhythmic structure and almost no harmonic movement."²⁰⁰

Taking the opening for *Naqoyqatsi* as an example of Glass' works: the music draws the audience in from the beginning with the low male voices echoed by other instruments (woodwind, strings, brass, percussion) singing repeated D with the lyric "*Naqoyqatsi*" as the camera zooms in at the "The Tower of Babel" (Fig. 2).²⁰¹



FIGURE 2 THE TOWER OF BABEL


When the picture cuts to black, the rhythm continues in the percussion—the sound of the heartbeat. Then the picture starts again with the camera tracking through Detroit's long-abandoned central train station. As the camera zooms, pans, and tilts around the building, the music continues with the triadic ostinato played by the solo cello. As shown in Fig. 4, the rhythm

¹⁹⁹ "Philip Glass Biography." Philip Glass, 2019. Accessed on July 2, 2022. <https://philipglass.com/biography/>

²⁰⁰ Kinolibrary. "Philip Glass on the Repetitive Nature of Minimalist Music, 1983 | Premium Footage." YouTube video. 0:39, January 2, 2019. <https://www.youtube.com/watch?v=uE-cVC7tM6s>.

²⁰¹ McDonagh, Michael. "Classical Music Review: New Releases." *Naqoyqatsi* - a film by Godfrey Reggio. Accessed July 7, 2022. <http://www.classical-music-review.org/reviews/Naqoyqatsi.html>.

stays consistent, and the harmony stays in d minor, only going to the flat minor or major II and then back to minor or major tonic. The only place we notice the change is toward the end of this section before Glass repeats the entire passage again with different instrumentation as the picture cuts to nature/water (Fig. 3). The music ends in the dominant, awaiting to resolve and restart in the tonic again (Fig. 4). The consistency in the rhythm, along with the hardly moving harmony, keeps the scene going without telling the audience how to feel. As director Morris comments, the composer should "gradually let a particular picture become clear—albeit one he has intentionally structured the film to promote."²⁰² On the other hand, any changes can easily draw attention to places that demand focus because of the static nature of the harmony and the rhythm's steadiness, adding a layer, changing the instruments, and changing the register.



♩ = 100
strings

(with brass chords and chimes)
woodwinds





FIGURE 3 NAQOYQATSI REDUCTION 1

²⁰² Brown, Royal S. *Overtones and undertones: reading film music*, 15-6. Berkeley: University of California Press. 1994.

Glass' works are classified as minimalist by most theorists/critics due to the simplicity of repeated material and the long duration of each piece (although Glass himself denies this categorization). Thus I will briefly discuss the aspects of minimalist music that are relevant to the needs of documentary scores.



♩ = 100

Cello

(with brass chords and triangle tremolo)

d minor: i

Cello

3

Cello

5

bII (N6) (7)

Cello

7

i

Cello

9

Cello

11

bII (N6) (7)

Cello

13

The figure displays a musical score for a cello, consisting of seven staves of music. The tempo is marked as ♩ = 100. The score is in 3/4 time and features a melodic line with various intervals and accidentals. Red boxes highlight specific harmonic annotations: 'd minor: i' at the beginning, 'bII (N6)' and '(7)' at measures 5 and 11, and 'i' at measure 7. The staves are numbered 1 through 13, with the first staff starting at measure 1 and the last staff ending at measure 13.

FIGURE 4 NAQOYQATSI REDUCTION 2



Cello

15

bII

bii

Cello

17

i

I

Cello

19

bII

bii

i

Cello

21

I

bII

V

Cello

23

Cello

25

FIGURE 4 CONTINUED

Known for its non-narrative, non-teleological, and non-representational nature, minimalism can be characterized by:

1. Drones (La Monte Young's *The Well-Tuned Piano*, 1964).
2. Incessant rhythm (John Adams' *Shaker Loops*, 1978).
3. Ostinato and repetition of a melodic cell. The music repeats for a number of times before processing to a new cell. During this process, additive or subtractive process/phasing are often used.
4. Layering (added/subtracted instruments/sounds) abruptly or through fading in and out.
5. Triadic or pan-diatonic harmonic language.
6. Steady dynamics.
7. Instrumentation: for concert music, minimalist composers usually write for their own composer-led ensembles, usually scored for a single-family ensemble that contains homogeneity of timbre. On the other hand, ambient music uses mainly electronic instruments.

Each of these characteristics contributes to creating an appropriate documentary score: the repetitive ostinato and drones are the elements that do not draw attention while still providing a musical bed that drives the scene along with the consistent rhythm, which provides the tempo for the film. The unnoticeable changes such as additive process and phasing adds something interesting to the repetitive bed before the repetition becomes disturbing. The added layer can easily give emphasis to certain cuts/characters. To this day, minimalist scores are also widely used in fiction films, considering that the audience of fiction films do not need the music to instruct them on how to feel about the story anymore.

3.4 The Plot

Premiered at the 2002 Sundance film festival and broadcasted on HBO in the same year, *The Laramie Project* is based on a play of the same name, which was performed in New York at the Roundabout Theater with music composed by the same composer, Peter Golub, and same director Moisés Kaufman. The scene is set in the town of Laramie, Wyoming, and tells the story and the aftermath of the 1998 murder of Matthew Shepard, a 21-year-old young gay man who was brutally killed by two other heterosexual young men of similar age.

The Laramie Project begins with the eight-member New York-based Tectonic Theatre Project traveling to Laramie to conduct interviews with the people of Laramie. The story moves along as these eight members meet the people of the town as we hear the different points of view and how the incident has impacted their lives individually and as a group. The town is forced to confront itself as the story of Matthew unfolds. The story ends with Matthew's father (who advocates against the death penalty), and the scene concludes with the night view of Laramie—what Matthew loved about Laramie and what he saw as he was dying.

Although it is a written dramatic film, the story is told as a documentary, especially with all the “interviews” which are taken from the actual words of the interview transcripts. Thus, the score is quite similar to how one would score a documentary—setting up the scene, creating emotional support without overdoing it, and dealing with dialogue and heavy topics of real-life events.

3.5 Introduction to Peter Golub²⁰³

²⁰³ “Biography.” Peter Golub, August 10, 2021. <http://petergolubmusic.com/biography/>.

Composer Peter Golub is known for his music for film and theater as well as for concerts. A recipient of many awards, including the Classic Contribution Award by BMI, a 2008 Vision Award, and Charles Ives Scholarship, Golub is well versed in the tonal language of traditional repertoire as well as 20th-21st Century works. As a concert composer, Golub's recent concert works include *On Gossamer Wings* for chamber orchestra, *17 Preludes* for piano, *Six Dirty Limericks* for soprano and piano, and *Ghost Songs* for baritone and piano.

As a composer who truly enjoys and understands every story he encounters, Golub has written many memorable and influential film and theater scores. His film scores include *Songs My Brothers Taught Me* (2015, directed by Chloe Zhao), *Frozen River* (2008, directed by Courtney Hunt), *The Great Debaters* (2007, directed by Denzel Washington), which he co-composed with James Newton Howard, and *American Gun* (2005, directed by Aric Avelino). He also composed music for the documentaries such as *I.O.U.S.A.* (2008, directed by Patrick Creadon), *Stolen* (2005, directed by Rebecca Dreyfus), and *Bernstein's Wall* (2021, directed by Douglas Tirola).

Golub also has many works for theater (as does Philip Glass), including many that have been performed on Broadway, including *Hedda Gabler*, *Time Stands Still* and *Suddenly Last Summer*. He has also written music for the Ridiculous Theatrical Company, the New York Shakespeare Festival, and Tectonic Theater Project, (for which he composed for *The Three Trials of Oscar Wilde* and *The Laramie Project*). He has written musicals such as *Amphigorey* and *The Idiots Karamazov*, as well as scores for Playwrights Horizon, Manhattan Theater Club, Berkeley Rep, The Mark Taper Forum, the Huntington, Williamstown Theatre Festival, The Old Globe, Seattle Rep, American Repertory Theatre, and the American Music Theatre Festival.

Golub's music was influenced by the traditional repertoire as well as his former teachers: Henry Brant, a great composer who was also the orchestrator for Alex North (*A Streetcar Named Desire* and *Cleopatra*); Jacob Druckman, an influential composer who worked extensively with electronic music and studied with Aaron Copland and Vincent Persichetti; and Toru Takemitsu, composer of many Akira Kurosawa films and was known for many innovative ways of composing, including his fusion of eastern culture and western techniques.

3.6 A Brief Introduction to Golub's Working Process on *The Laramie Project*²⁰⁴

Before working on the score for the film *The Laramie Project*, Golub had already done the play version (which, according to him, was very different from the film); however, almost none of the music for the play was used in the movie.

When Golub received the final cut, the film was heavily temped with the music of Phillip Glass as well as music from the 1998 film *Run Lola Run*. The music of Glass is particularly good at suspending the plot, making the audience anticipate what happens next. Because of the effectiveness of Glass' music, it was very hard to get away from the temp. The production team particularly liked the rhythm, melody, harmony and instrumentation of the Glass score, according to Golub.

When Golub was scoring, he was particularly aware of not getting ahead of the film. The score stays restrained and objective. Documentaries with lots of dialogue are often scored with a rather neutral score underneath. *The Laramie Project* especially demands the kind of music that does not judge the people and lets the people in their own world tell us how they felt about Matthew. Golub's score, other than staying objective, also closely follows the need of the film: it

²⁰⁴ This section is based solely on multiple conversations with Peter Golub from 2021-2022.

establishes the feeling of the town right from the beginning; it follows the busyness of the scene with the rhythm moving forward when the picture becomes more chaotic in the montage scene; it creates the ominous sense of drug-induced states of mind when the people of Laramie are talking about their experiences in the confession scene; it amplifies emotion in the parade scene in which people of Laramie are walking for Matthew.

The score was performed by The St. Luke's Orchestra with the following instrumentation: single winds (one flute, oboe, clarinet, bassoon, horn, trumpet, trombone), guitar, percussion, harp, piano, strings (8 violin I, 6 violin II, 4 viola, 3 cello, 1 bass).

3.7 List of Cues

In this section, I will demonstrate the use of music with a cue sheet (Table 3), which includes the time in, time out, description of the scene, and a description of the function of music. Besides what kind of music to use, some other important questions to ask for featured films are where to place music, how much music there should be, and where and when to repeat an earlier theme. The cue sheet will illustrate the answers to all these questions. *The Laramie Project* is heavily scored—almost scored throughout the film with only a few scenes left without music; however, there is no music placed in the heaviest scene of the entire film, in which Matthew's father tells McKinney, the murderer, that he is going to "grant" him life.

CUE #	IN	OUT	(Possible Title)	SCENE DESCRIPTION	MUSIC DESCRIPTION	WHAT THE MUSIC DOES
1	01:00:02:14	01:02:29:05	Opening	Opening: the town of Laramie, interviews of people's reaction	Winds and Strings, C&E ostinato, melody AGFGAGC (the a minor sound)	Setting up the scene, like an establishing shot. The minor tonality, along with the later marcato and the yearning high oboe in the strings all suggest that something unpleasant has happened
2	01:03:08:25	01:04:36:29	Gave me an idea of what you do	Change of scene: why these interviewers came	Marimba, harp with some perc and winds/ synth (c minor 7th)	Glues together all the cuts. Begins as a very neutral score, does not suggest any emotion to us.
3	01:05:03:08	01:05:25:20	We are just passing through the town	Change of scene: the interviewers trying to contact people to interview	E. Guitar, synth, piano (c minor)	beginning of the action, the guitar bending does suggest some sense of uncertainty
4	01:05:53:08	01:06:15:27	You are not wanted here	End of the conversation, transition into the next interview	Synth, E. Guitar, Vib	highlights the line, a continuation of the last cue
5	01:06:46:12	01:08:11:04	Laramie is live and let live	Change of scene: Church service--the interviewers introducing the town (hate is not a Laramie value)	E. Guitar, synth, piano, harp/c minor, Ab Major, Eb Major	highlights the line, but stays in the back, not really noticeable
6	01:09:40:11	01:12:47:05	Mathew's Theme	Everyone talking about Matt	Vib, ww, Strings (D Major)	Tells us what kind of a person Mathew was. The highest cue of the entire film
7	01:13:30:06	01:15:01:19	It doesn't matter	The experience of gay people in Laramie	guitar (C Major)--D	repeated pattern does not make any comment, although the instrumentation does have a feeling of western/country life
8	01:15:01:19	01:15:22:09	I love this land	One gay person express that he loves Laramie	VIB. WW D Major	positive, beautiful
9	01:15:49:21	01:19:56:23	What can I tell you about Matt	The people of Laramie talking about their perspective on the incident	Strings, WW, Horn, Piano (a#minor)	beginning cue: the consistent ostinato creates a sense of uneasiness, disturbing; the register raises higher when the murderer's wife talks about her thought. Toward the end as we get closer to the truth about that night, the percussion becomes more frequent, music becomes louder, and higher in register

Cues using similar motivic materials are marked with same colors TABLE 3 THE LARAMIE PROJECT CUE LIST

10	01:20:01:26	01:21:07:22	God wanted me to find him	(change of scene) When Matt was first discovered	Strings, Synth pad (c minor)	sustained tone, as musical bed
11	01:21:12:01	01:22:01:19	The Statement of Fact	People hearing the news about Matt's case, and also who did it (kids)	Strings, Vtb (string marc, fast vib)--getting more chaotic (d minor to a minor)	the fast rhythm with the accented strings cresc builds up the tension as they start to go into the courthouse
12	01:22:53:21	01:26:33:04	The Discovery of Matt's Body	The Sheriff talks about finding Matt, the doctor talks about the condition, the court announces what was found, other sheriff talk about what was found (Interviews)	High strings (sul tasto?)--low strings (open fifths, not really a sense of key), horn	sustained tones but with some melodic falling directions. At some places, the music has the mournful feeling, but with the open fifths, it stays neutral
13	01:26:33:04	01:28:35:22	Montage-The News Reporters	News reporters, chaotic	WW, Bass pizz, Vtb, Strings, Marimba	Creates the sense of chaotic: the consistent fast drum beats are like heartbeat of these people. At the same time the drum and the pizzicato represent the camera along all these other things coming to this town
14	01:30:35:08	01:32:50:21	What the hell were you thinking	People who knew the murders, their reaction	Marimba, Synth pad, Percussion of consistent rhythm (ACBF, fast descending 6ths)	the consistent rhythm almost acts as heartbeat, the held low tone brings a sense of danger, all these also left room for the dialogue
15	01:36:10:15	01:37:37:22	Why did God want me to find him	Bartender & the person who found Matt--their experience as someone close to this incident	Synth rhythmic, Synth pads	immediately, we hear the danger and see what happened that night
16	01:39:02:12	01:41:24:06	This is why I believe it's wrong	Interview of how Laramie people really think of homosexuality	Synth, Guitar, E Bass (c m), (slow descending 6ths)	Background music as the people are having their interviews, connects scenes together, add emphasis on certain words
17	01:41:26:19	01:43:30:19	We are like that	Parade, and how some knows the truth about Laramie	E Bass, Vtb, Synth, Marimba (Falling gesture, no key), Guitar harmonics, percussion (metal) (ACBF fast descending 6ths)	The percussion beats are representing the people in the parade shouting. As the marimba starts, we see the CEO of the hospital on TV again telling the reporter about Mathew's condition. The long held long tones expresses the difficult feeling of Zubaida Ula, one of Laramie's people
18	01:45:25:26	01:45:54:26	Medical Update	The hospital announces medical updates	Harp, string pad (C in 3 octaves)	Neutral score, news report, no comment

Cues using similar motivic materials are marked with same colors

TABLE 3 CONTINUED

19	01:47:10:16	01:49:03:14	Parade-Thank you Matthew	Everyone start walking for Matthew	Strings, Oboe, Piano (pandiatonic--to Eb Major)	Follows Harry's emotion changes, truly builds a memorable moment
20	01:51:28:07	01:51:51:26	2 Queers and a Catholic Priest	Transition into the interview	Strings (F# DA high)	Transitions from outside to inside
21	01:53:20:10	01:54:14:14	Just Deal with What is True	The interviewers working on the play: how they think of the interviews	Strings, Vib, E. Guitar, Synth? (Eb tonality)	The music has the "scientific/thinking" sound: the theater people are trying to figure things out
22	01:55:53:21	01:56:47:04	I Let Him Say That to Me	The announcement of Matthew's death	Strings, Oboe, Vib (D tonality)	Follows Amanda's emotion, very sad and follows Matthew's case—he died
23	01:57:38:08	01:59:35:19	Matthew's Got Compassion	The Hospital person talks about that Matthew's got caring and compassion	Strings (high & low) with some WW in the mid range (E tonality)	Follows the heaviness the CEO felt and the heaviness of his life after the announcement
24	01:59:35:19	01:59:56:07	H-O-P-E	This whole thing wrapped around hope	Flute and sustain pad	A lighter cue, follows the feeling of hope
25	01:59:57:16	02:01:08:15	The Funeral	The funeral day: hundreds of people, but also some yelling that Matt is in hell	Baroque Style (Vivaldi)-a minor--Strings and WW	Music drives the scene and gives it the dark and serious color
26	02:01:08:15	02:01:47:09	Fred Phelps' Protesting	Phelps protesting, preaching that Matt is going to hell, people are in pain watching this	Synth pad, Vib (Atonal)--moral decay	Some time the music does exactly what the dialogue says—"you lift up your voice like a trumpeter"—trumpet follows this line. Mockery sound
27	02:01:47:09	02:03:13:18	The Angel Action	The friends standing for Matthew	WW, Strings, Horn, piano	Again, these people decide to take action for Matthew. The music brings us back to the Parade experience, and the emotional feeling
28	02:03:27:14	02:04:52:25	Henderson's Jury	Everyone only wants death penalty for Henderson	WW sustained (DA--Bb)	Neutral score, only in the background. The intervals occasional become more dissonant to bring some seriousness
29	02:06:01:24	02:07:20:00	Announcement of Henderson's Result	Henderson asks for forgiveness, the judge decides for death penalty	High strings (minor second C/Bb) with percussive hits, then mid range strings of ostinato moments (GBb)	Neutral score, only in the background, and emphasize some lines with the ostinato

Cues using similar motivic materials are marked with same colors

TABLE 3 CONTINUED

30	02:07:49:06	02:08:54:28	Henderson to be Executed	People talking about the after effect	Synth, piano, harp, vib, E. Guitar (C tonality)	Expresses the mixed feeling of these people knowing the result
31	02:09:16:01	02:10:24:11	Guess Who's Auditioning for the lead	"Angels in America"--how he tells his parents	WW, strings pizz (GM9)	Playful, like the Matthew cue, follows the feeling of Jedadiah Schultz, the theater student.
32	02:11:03:00	02:12:12:24	Let McKinney and Henderson be our teacher	People's reaction after the death penalty	Harp, strings, ww drone, piano (dm)	People are interviewed again before the final decision on McKinney's life
33	02:12:29:29	02:13:59:05	McKinney's defense: He was going to grab my balls	McKinney's defense	sound design like synth, percussion (metal)	Dark sound as McKinney remembers what happened that night—a dark experience for him, and a dark experience for everyone
34	02:13:59:05	02:15:05:27	The truth is going to be told	People's reaction to the defense	Piano (ostinato), Strings, Oboe	The ostinato with the oboe melody (using motive from the opening cue), gives the scene a mournful sense in contrast to the music score before and after.
35	02:15:29:00	02:15:42:25	McKinney's defense	McKinney's defense	sound design like synth, percussion (metal)	Emphasizes on the dialogue: "was Mathew conscious about Russel was tying him to the fence?" "Yea"
36	02:16:01:23	02:16:31:00	McKinney's defense: so obviously you don't like gay people	McKinney's defense	sound design like synth, percussion (metal)	Emphasizes on the dialogue: "so obviously you don't like gay people" "No I don't"
37	02:17:08:27	02:18:17:22	It's the job of the judge and Jury	The Doctor's interview of what happened that night	Piano (CEB ostinato), Strings, Oboe	Not commenting in the beginning, then the music become more mournful as the doctor say "great compassion for both of them" to express the true sorrow feeling of the town people
38	02:18:38:03	02:20:11:26	"Guilty"	The Priest's talk: Lord lift him up--we know they are going to die	Low strings (a minor), synth pad	The court decides McKinney guilty, the low drone brings a sense of seriousness
39	02:25:29:26	02:26:38:02	That concludes this matter	After the court	mostly piano, with some strings (6th descending)	Finally resolving as the case comes to an end, a good ending

Cues using similar motivic materials are marked with same colors

TABLE 3 CONTINUED

40	02:27:20:24	02:30:49:08	Laramie Sparkles	Life is back to normal, although things still need to be changed, Matt is with the sky	Strings, Hr, Hp, WW (F Major)	The group moves back, the resolution continues
41			End Credit			Concludes the entire experience

Cues using similar motivic materials are marked with same colors

TABLE 3 CONTINUED

3.8 Cue Study

In this section, I will mainly focus on cue 12 and cue 20 (see Table. 3 for cue number reference) from *The Laramie Project* to explore how Golub has built the scene and followed the story while working with the dialogue.

3.8.1 Cue 13 “Montage”

The montage scene is one of the most crucial cues of the entire film. The music, built up from the previous one, begins with an accented drum beat as the color changes to a blue-ish mask, representing what people around the world would see: all these people of Laramie, who just heard the news about the death of Matthew—murdered by their own kids, coming out of the court and are in shock at all the news reporters and people from outside of the town coming for the hearing into Matthew’s murder. This scene is a montage of the townspeople's perceptions: what they see and hear, what they tell the reporters of their views on the incident, and their views of Laramie.

The scene was originally temped with Glass' work, which the production team found appropriate for the instrumentation and the driving force. Golub indicated that when he scored this scene, he wanted to reflect the busyness in the score, and we immediately perceive that with the fast, consistent percussion and string *pizzicato* in the beginning. The fast tempo, other than setting up the chaotic environment, also implies how fast the news is spreading around the world. The large ensemble (strings, brass, percussions) is relevant to the outside environment with a large number of people.

This cue, staying in the tonal area of C, is divided into two large sections, with the first part in C Aeolian and the second staying mostly in C Phrygian. Although neither section sounds

modal, the use of modes in this scene effectively avoids suggesting emotions, which major or minor keys, especially with the establishment of cadences, tend to communicate.

Golub constructed this 2-minute cue with three main elements, connected by a non-pitched percussion transition, and each overlap with one another:

1. A material: Consistent strings *pizz.* and percussions (with accented brass chord and crescendo brass note for emphasis purpose)



FIGURE 5 EXAMPLE 1 OF THE A MATERIAL (GOLUB)

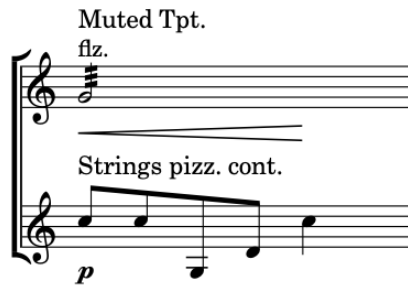


FIGURE 6 EXAMPLE 2 OF THE A MATERIAL (GOLUB)

2. B material: Marimba 4ths



FIGURE 7 EXAMPLE 1 OF THE B MATERIAL (GOLUB)

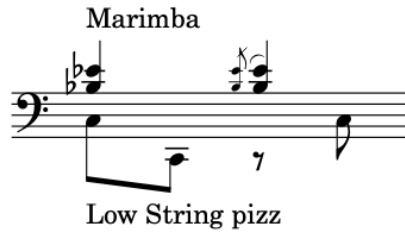


FIGURE 8 EXAMPLE 2 OF THE B MATERIAL (GOLUB)

3. C material: 4-note ascending gesture



FIGURE 9 EXAMPLE 1 OF THE C MATERIAL (GOLUB)

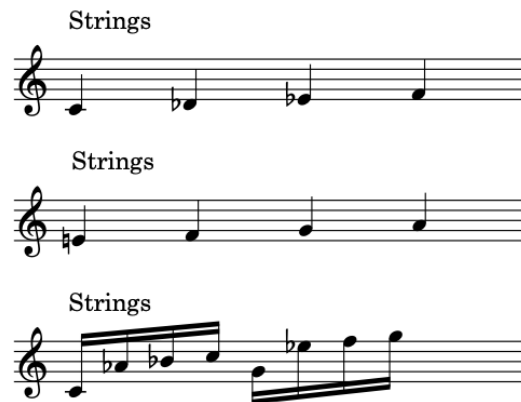


FIGURE 10 EXAMPLE 2 OF THE C MATERIAL (GOLUB)

The first section begins at 26:34, with the A material (Fig. 5 and 6). As the news reporter begins to introduce the victim, Matthew Shepherd, and the two murderers, Aaron Mckinney and Russell Henderson, the music switches to the B material (Fig. 7) together with a different combination of percussion instruments. Changing material here adds uncertainty to the scene and refreshes the ear from the consistent strings and tom-tom. At the same time, the music is quieter, leaving space for the voice-over. Starting from 27:16, after the news reporter says a crucial line,

“tough...to be gay...in cowboy country,” the music finalizes with four accented long brass intervals, expanding from fifths to sixth and ninth (see Fig. 11), as the camera pushes to closeups of each person who is related to Matthew or to being homosexual.



FIGURE 11 EXAMPLE OF THE INTERVAL EXPANSION FOLLOWING CAMERA PUSH-IN (GOLUB)

The second section begins with a low C played by the strings, continues with a continuous high drum (possibly congas with beaters) at 27:31. This transitions into the C material (Fig. 9), which is added on top of the transition material at 27:39, as we see the murderer for the first time. The 4-note ascending gesture continues climbing up as the camera zooms in on the murderer. At the same time, the truth behind the incident and the truth behind this town’s perspective toward homosexuality becomes clearer. The music switches back to an altered version of the B material at 27:56, overlapping the tail of C, as the news reporter appears in the image again and continues when Laramie residents start to defend their town — “this is not what we are about.” As the film editor cuts more pictures to the same screen and the sound editor mixes multiple interviews at the same level at the same time, the C material comes back at 28:14, added on top of the ongoing B’ material, and accelerates toward the end of the scene (Fig. 10). The entire cue ends with a tail of the A material (only the percussion), with each hit synchronized to each cut of the picture and each sound of the camera shutter sound. As Michael Chion puts it, “a camera movement, a sound rhythm, or a change in an actor’s behavior can put the spectator in a state of anticipation” just as in music when the listener expects “cadences.”²⁰⁵

²⁰⁵ Chion, Michel. “Lines and Points: Horizontal and Vertical Perspectives on Audiovisual Relations.” In *Audio-Vision: Sound on Screen*, 55. New York, NY: Columbia University Press, 1994.

Although the music does not conclude with a cadence, all the different elements of the music together with the image and the sound set the audience up for the end.

Table 4 shows the breakdown of the material used in the montage cue.

TABLE 4 “MONTAGE” CUE USE OF MATERIAL

Material	In	Out	Approximate Duration
A	26:34	27:04	30 sec.
B	27:04	27:31	27 sec.
Trans	27:31	27:39	8 sec.
C	27:39	27:56	17 sec.
B'	27:56	-	18 sec.
B'+C	28:14	28:31	17 sec.
A'	28:31	28:34	3 sec.

The harmonic motion of the entire cue stays rather static, despite its fast rhythm. The intervals are mostly quartal and quintal: the ostinato in the string *pizz.* are CGD, with occasionally added Bb and Ab (Fig. 5); the added intervals, such as the brass accented notes, are BbEb, GD, BbF (Fig. 5, 11). The placement of the brass long notes or intervals are clearly designed: they always happen on the cut either to emphasize each cut or to bring attention to each person when we see closeups of some of the main characters. The harmonic motion becomes faster towards the very end as the 4-note gesture (C material) accelerates (Fig. 10). The harmonic motion, together with the melodic motion and the crescendo in dynamic, all hint at the conclusion of the cue.

Other than the use of musical material, the balancing between the music and the dialogue is also carefully planned, especially with such a busy cue. For example, in the first part, as mentioned above, Golub adds accented brass fourth (intervals) on each cut of what the people

saw when they came out of the courthouse. However, these brass intervals are taken out as soon as the first reporter starts to introduce the town and the incident. Moreover, whenever the dialogue is important, there is less melodic motion while the ostinato or the percussion keeps the rhythm going. Table 5 shows a more detailed analysis of this cue, demonstrating the relationship between the scene, the story/dialogue, the sounds, and the music:

TABLE 5 “MONTAGE” CUE BREAK DOWN

Scene/Shot				
Story	All the people of Laramie come out of the courthouse and see massive reporters and cameras			Interviewer: "It was huge... we are talking about hundreds of reporters"
Dialogue	No dialogue	No dialogue	No dialogue	
Sound Design	Camera sound, the sound of the crowd	Camera sound, the sound of the crowd	Camera sound, the sound of the crowd, some slow motion wind sound with close-ups at the camera	Camera sound, the sound of the crowd
Camera movement/ Shot	Establishing wide shot (color change—from the perspective of the news reporters)	High angle shot zooming out	Medium shot (getting closer)	(Hand-held pan—to create the chaos)
Melody/Theme				
Harmony (Key)	C tonality (C Aeolian or c melodic minor)	(String pitches: C D G Ab Bb)		
Rhythm/Tempo	Fast consistent, (Ca. ♩ = 130)			
Orchestration	String pizz, Perc. (See use of percussion section)	Brass accent on each cut; String pizz continue	Brass accent on each cut; String pizz continue	String pizz
Use of Percussion	Tomtom consistent	Tomtom consistent	Tomtom consistent	Tomtom consistent
Dynamic/ Articulation	Accents on percussion, other stay quiet (p/imp range)	Accent on the brass 4th	Accent on the brass 4th	
Range/Frequency	Mid			
Technique (sm)	Slightly hints at minimalism with the consistent rhythm			
What music does	Creates the sense of chaotic: the consistent fast drum beats are like heartbeat of these people. At the same time the drum and the pizzicato represent the camera along all these other things coming to this town	Emphasize each cut: looking at the circumstance from different angle		As the dialogue cuts in, there is no more accents so that we can don't get distracted
Changes in music		Accents, thicker chords, more instruments		No accents, thinner orchestration






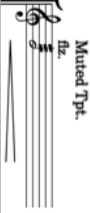


Scene/Shot					
Story	The first reporter introduces the town and the incident	↓	The reporters continue to introduce the incident (the victim and the murderer)	↓	
Dialogue	Reporter "Laramie, Wyoming...is now at the eye of the storm"	Interviewer: "Reporter everywhere...and we are not used to that type of attention"	Reporter's report	Reporter: "Tough...to be gay...in cowboy country"	Reporter: "Tough...to be gay...in cowboy country"
Sound Design	Camera sound, the sound of the crowd	Camera sound, the sound of the crowd	Camera sound, the sound of the crowd	Camera sound, the sound of the crowd. Accented sound to match the motion in the picture as the newspaper lands	Camera sound, the sound of the crowd
Camera movement/ Shot	(Extreme close up, fast jump cuts between the city and the news reporter)	Zoom in	(Extreme close up, fast jump cuts between the city, the news, and the news reporter)	(Extreme close up, fast jump cuts between the city, the news, and the news reporter)	Close-up push in
Melody/Theme		Muted Trpt. 	Strings + Marimba (?) 		
Harmony (Key)	(C tonality)				
Rhythm/Tempo					
Orchestration	String pizz.	Muted trumpet flz. crescendo; String pizz.. continue	String pizz doubling marimba (?).	String pizz doubling marimba (?).	Brass accent cresc on each person; with String pizz.
Use of Percussion	Tomtom consistent	Tomtom consistent	Tambourine, Bongo, Cymbal, Snare; Marimba	Tambourine, Bongo, Cymbal, Snare; Marimba	Tambourine, Bongo, Cymbal, Snare
Dynamic/ Articulation		Piano crescendo	Fortepiano	Quiet	Crescendo
Range/Frequency		(Mid)			
Technique (ism)					
What music does	As the dialogic cuts in, there is no more accents so that we can don't get distracted	Brings attention, zooms into the next cut	Change in part of the percussion: 1) Adds more uncertainty 2) So that the music consistent bed doesn't get boring 3) Leaving space for all the dialogues	↓	Brings attention to each person, just like what close-up does
Changes in music		Accents and crescendo	Change in orchestration		Change in orchestration, change in range: going higher; change in dynamic: getting louder

TABLE 5 CONTINUED






Scene/Shot					
Story			↓	Focusing on the camera: the people will start to talk to the cameras of the news reporters	Laramie people explaining what they think they are
Dialogue	Reporter: "Tough...to be gay...in cowboy country"	Reporter: "Tough...to be gay...in cowboy country"	Reporter: "Tough...to be gay...in cowboy country"	Interviewer: "To get that kind of exposure...under circumstances that we hadn't even wrapped our own heads and hearts around."	"You get bad apples once in a while"
Sound Design	Camera sound, the sound of the crowd	Camera sound, the sound of the crowd	Camera sound, the sound of the crowd	Shifting wind sound as the camera turns	Crowd
Camera movement/ Shot	Close-up zoom in	Close-up zoom in	Close-up pan	Zoom in	Zoom in vs. static
Melody/Theme					 Low strings
Harmony (Key)	(C tonality)				C Phrygian
Rhythm/Tempo				Stops	Starts the consistent rhythm again
Orchestration	Brass accent cresc on each person; with String pizz.	Brass accent cresc on each person; with String pizz.	Brass accent cresc on each person; with String pizz.	/	Low strings
Use of Percussion	Tambourine, Bongo, Cymbal, Snare	Tambourine, Bongo, Cymbal, Snare	Tambourine, Bongo, Cymbal, Snare	Sus Cymbal cresc	Only conga
Dynamic/ Articulation	Crescendo	Crescendo	Crescendo		Fortepiano
Range/Frequency		(Mid)			Low
Technique (ism)					
What music does	Brings attention to each person, just like what close-up does	↓	↓	Transition into the next part (like what's in the picture)	Establishes a sense of seriousness
Changes in music	Change in orchestration, change in range: going higher; change in dynamic: getting louder	Change in orchestration, change in range: going higher; change in dynamic: getting louder	Change in orchestration, change in range: going higher; change in dynamic: getting louder	Cymbal crescendo into next cut	Low register, sustained note, no pizz strings

TABLE 5 CONTINUED

Scene/Shot					
Story	They talk about this incident	↓ "It's live and let live"	News reporter announces Matthew's condition	Laramie people defending their town to the rest of the world	↓ "I don't think there's any problems gay people deal with here"
Dialogue	"You people are making my son guilty before he's even had a trial."	"It's live and let live"		"This is not what we are about"	
Sound Design	Crowd	Crowd		Reporters reporting in the background	Reporters reporting in the background
Camera movement/Shot	Zoom in vs. static	Zoom in vs. static	Zoom in vs. static	Zoom in vs. static	Zoom in vs. static
Melody/Theme					
Harmony (Key)	(C Phrygian)		(cm—e-flat m chords) (uncertain rhythm, no downbeat)	(fm chord)	(F#m-a-b-c)
Rhythm/Tempo					Rhythm becomes faster
Orchestration	Strings	Strings	Low strings stacc/pizz	Low strings stacc	Strings
Use of Percussion	Conga	Conga	Marimba	Marimba	Marimba
Dynamic/Articulation	Crescendo	Crescendo	Quiet		Crescendo
Range/Frequency	Low—high	Low—high	Low mid		
Technique (ism)					
What music does	The ascending 4-note gesture in the strings goes up as the camera zooms in, as the situation becomes more chaotic, and as the incident becomes clearer	↓	Brings us back to the news reporter, and uncertain rhythm also continues the chaotic feeling	↓	As the cuts are all being put together, sounds getting more chaotic: we hear multiple news reporters and interviews, the 4-note gesture brings back the urgency
Changes in music	String melody	String melody goes to the highest note of this cue	Change of instrument: only pitched percussion, the rhythm is uncertain as we do not perceive the downbeat	Change in harmony as the situation evolves	String melody

TABLE 5 CONTINUED



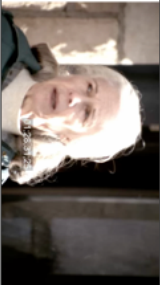


Scene/Shot				
Story	The governor talks about what he thinks of this incident	Single shots of the people came out of the court		
Dialogue	"We will wait and see if the vicious beating and torture of Matthew Shepherd was motivated by hate"			
Sound Design	Reporters reporting in the background	Camera clicking on each cut	Camera clicking on each cut	
Camera movement/ Shot	Zoom in	Multiple fast hard cut	Multiple fast hard cut	Fast hard cut end
Melody/Theme				
Harmony (Key)		C Phrygian		
Rhythm/Tempo	Rhythm becomes even faster			
Orchestration	Strings	/	/	/
Use of Percussion	Marimba	Tom-tom	Tom-tom	Tom-tom (end)
Dynamic/ Articulation	Crescendo	Fortissimo		
Range/Frequency	Low-mid to high mid	Getting lower		
Technique (ism)				
What music does	The music getting faster brings urgency and tells us this is near the end of this chaos scene	Accents on each camera click/ person's cut to bring attention and to synchronize with the sound design		
Changes in music	Music rhythm gets faster (the basic beat)	Only the tom-tom continuing the established fast rhythm	Only the tom-tom continuing the established fast rhythm	Accented tom-tom ends

TABLE 5 CONTINUED

3.8.2 Cue 19 “Parade”²⁰⁶

One of the most moving and “unique” cues in *The Laramie Project*, according to Golub, was the parade cue. Set in the home of Harry Woods, a 52-year-old gay man living in Laramie, this cue tells the story of Laramie students and townspeople walking for Matthew from Harry’s perspective. The image and sound design cut back and forth between Harry’s memory and the interview of him talking. The music not only follows Harry’s emotion but also follows the environment in the scene (for instance, the crowd is always scored with the string section instead of a solo instrument to show the number of people).

The choice of instruments is crucial for this scene: the yearning oboe, the lush strings, and the delicate piano all contribute to amplifying the emotion in the scene and to creating the emotional connections between the audience and the story. Taking the scene from 48:36 to 48:51 as an example, when Harry says to the camera, “I thought to myself...thank you, Matthew,” the solo piano ostinato note playing at an extremely quiet dynamic level (*pp* or even less) provides the sense of delicacy, intimacy, and sentiment while the strings in the mid-range add the lush emotional sound. The tempo of the music also matches the cut. From the beginning, the second measure (the first repetition of the repeated bass motion) begins as the cut switches the angle from Harry’s back to his face (see Table 6 for details).

Harmonically, the music also follows the emotional arc of the story. The harmonic progression (as shown in Fig. 15) begins with quite static motion, moving between f minor, g minor, and Ab Major chords (iv, v, VI in c melodic minor/C Aeolian) in parallel step motion.²⁰⁷ The f-g-Ab dominated harmonic motion continues for 13 measures, from 47:11 to 48:14. When

²⁰⁶ All the measure numbers in this section are referring to the short score (Fig. 15).

²⁰⁷ I will use chord symbols for the rest of this cue study, as the triadic implication is less distinct than the quintal interval bass line.

Harry describes that “the number of people marching for Matthew Shepherd had grown like five times,” the harmonic motion moves as the people join the parade (Fig. 15, mm. 14-19). As the scene winds down and concludes, the harmonic motion returns to being more static, with Ab major, Bb major, g minor, and f minor chords (IV, V, iii, ii of Eb Major) repeating until the end. Although the implication of the key is rather ambiguous until the end, when the last scene concludes with the tonic Eb chord, the relative major of the beginning c (melodic) minor, the ending tonic chord is preceded by the f minor chord (ii) with the Bb in the inner voice strongly implying at the V-I cadence. Throughout the cue, parallel perfect fourth and fifths, similar to the montage cue analyzed in the previous section, are almost always present. Parallel perfect fifths have the tendency to hide the top voice.

One of the most effective things about the music is the way it breathes with the dialogue. The dynamic of each small gesture (or measure) is a hairpin.²⁰⁸ At places when an important word needs to be emphasized, the music leaves space for the word. For instance, at 48:02 (m. 12), as Harry talks, the music winds down (from a performance choice, not a mixing choice) to leave space for the dialogue. When Harry says the word “incredible,” the music pauses together with Harry’s almost whispering voice, and the closeup shot makes the moment so special. The construction of the melodic motive also makes the music breathable—it always ends on a longer duration note for a moment before singing again.

As a classically trained composer, Golub is well versed in composing music in the most economical way. In this cue, Golub built almost everything on the opening motive, G Bb C D,

²⁰⁸ A hairpin in music is crescendo then diminuendo down.

constructed of one minor third and two major second. For the following analysis, this will be referred to as the A motive (Fig. 12).

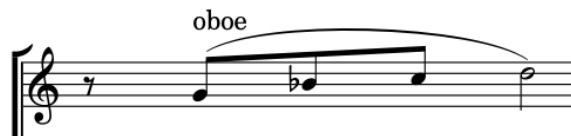


FIGURE 12 THE A MOTIVE (GOLUB)

The A motive is also used in the inner voices, such as in the beginning two measures as A's retrogression (D C Bb G) and in m. 7 modulating down a fifth (C Eb F G) (see Fig. 13 and 14).



FIGURE 13 THE A MOTIVE IN MM. 1-2 (GOLUB)



FIGURE 14 THE A MOTIVE IN M. 7 (GOLUB)

In the second measure, this simple A motive is developed with one added note and becomes G Bb (F) C D (Fig. 13). In measures 5 and 6, Golub presents an augmentation of a fragment (the major second) of the motive (Ab Bb, and Eb F). In m. 11, this initial A motive is again modulated down a fifth (C Eb F G) while the harmony stays the same. Sometimes this motive is altered a little. For instance, in m. 13, after Harry says, “the most incredible thing,” as the group of people walk toward the camera, the motive becomes Bb Eb F G (perfect 5th down and major seconds). The same Bb Eb F G is used concluding this cue before the “coda” section, where Harry says, “thank you, Matthew.”

The “coda” section is constructed with a second motive (the B motive): a repetitive ostinato of Bb and Eb. Unlike the A motive, which Golub alters, modulates, stretches, and uses fragments, the B motive, first entered as decoration to the A frag. in m. 5, stays the same way every time it appears, played either by the piano or the oboe, and starting either on Bb or Eb. By writing economically based on two simple motives, together with the fifth-based harmonies (quintal) in the bass moving in step motion, Golub manages to write a simple yet beautiful score. After all, beautiful music does not have to be complicated. Fig. 15 is a short score of the cue:²⁰⁹

01:47:12.03

“I was very moved when I saw the tag of the Homecoming parade”

♩ = c. 60 oboe

strings *p*

cm/
C Aeolian: iv(9) v VI(11) iv(9) v(7) VI(11)

01:47:19.16

f *p*

(v quintal) (iv quartal) (VI43) iv7 V (with unresolved sus 4)

FIGURE 15 SHORT SCORE FOR THE “PARADE” CUE



"It was just a group of people walking behind the banner for Matthew Shepherd"



piano

5 7

mf

oboe

VI6 v7 iv9 VI6 v13



7

"but the parade" (he talks about the route the parade took)

p

VI7 v7 VI VII i VII6



piano & strings

9 7

mf

iv7 v VI v 3

FIGURE 15 CONTINUED



"Maybe, 10 minutes went by."

"And then, I saw the most incredible thing"

oboe

11

iv(9) v VI iv(9) v VI(7)



"As the parade came down this street, the number of people marching for Matthew Shepherd

oboe

13

iv(9) v VI(7) iv(9) v VI(7) 17

change in register-with accent



"Can you imagine? The tag at the end was bigger than the entire parade"

oboe

15

...had grown like 5 times"

bII v iv vii

change in harmony: D becomes Db; more motion

FIGURE 15 CONTINUED



17

oboe

(doubled with oboe)

i7 bII vii

Musical score for measures 17-18. The treble clef staff shows a melodic line starting with a half note G4, followed by quarter notes F4, E4, D4, C4, B3, A3, G3. The bass clef staff shows a bass line with a half note G2, followed by quarter notes F2, E2, D2, C2, B1, A1, G1. Chord symbols i7, bII, and vii are written below the bass line.



"I thought to myself, thank God I got see this"

19

piano

f p

(-) EbM: VI(6) V VI(11) iii

Musical score for measures 19-20. The treble clef staff shows a melodic line starting with a half note G4, followed by quarter notes F4, E4, D4, C4, B3, A3, G3. The bass clef staff shows a bass line with a half note G2, followed by quarter notes F2, E2, D2, C2, B1, A1, G1. Chord symbols (-), EbM: VI(6), V, VI(11), and iii are written below the bass line. Dynamics f and p are indicated.

back to the more static harmonic movement

21

oboe

p pp

...in my lifetime. And my second thought was, thank you Matthew"

IV(6) V IV(11) iii ii IV(6)

Musical score for measures 21-22. The treble clef staff shows a melodic line starting with a half note G4, followed by quarter notes F4, E4, D4, C4, B3, A3, G3. The bass clef staff shows a bass line with a half note G2, followed by quarter notes F2, E2, D2, C2, B1, A1, G1. Chord symbols IV(6), V, IV(11), iii, ii, and IV(6) are written below the bass line. Dynamics p and pp are indicated.

FIGURE 15 CONTINUED







23 *7* *b* *7* oboe

BbM AbM(11) gm fm EbM

FIGURE 15 CONTINUED

Table 6 shows a more detailed analysis of this cue, demonstrating the relationship between the scene, the story/dialogue, the sounds, and the music:

TABLE 6 “PARADE” CUE BREAK DOWN

Scene/Shot	Story	Dialogue	Sound Design	Camera movement/ Shot	Melody/Theme	Harmony (Key)	Rhythm/Tempo	Orchestration	Use of Percussion	Dynamic/ Articulation	Range/Frequency	Technique (ism)	What music does	Changes in music
	Set in the home of Harry Woods, a 52 year-old gay man living in Laramie. Harry talks about his experience watching the parade	"I was very moved when I saw the tag of the Homecoming parade"	The sound of the parade/crowd clapping fades in	Single full shot of one lonely gay man's back	Please see short score for this section	FGAb harmonized with fifth above in the bass, tonality is ambiguous, the collection of pitches is c melodic minor and C Aeolian	(Ca. ♩=60)	Strings, oboe melody	N/A	Quiet (p), legato	Low to mid-high	N/A	Music prepares for the emotionally moving experience	
			The sound of the parade/crowd clapping increases as Harry describes	Low angle shot of Harry's facial expression			quarter note based, smallest rhythmic values are eighth notes						The tempo of the music matches the cut: the second measure (repeated bass motion) begins as the cut switches angle	





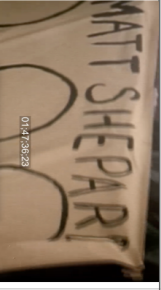
Scene/Shot					
Story	What Harry saw: a group of people hold the tag for Matthew	The full shot of the group, only a small group of people	Some (who felt related to the incident or knew Matthew) were walking	People who did not know Matthew or felt unrelated are watching—also shocked from their facial expression	↓
Dialogue			"It was just a group of people walking behind the banner for Matthew Shepherd"		
Sound Design	Crowd clapping with very quiet whistle/stadium horn, voices of the crowd, wind sound	Crowd clapping with very quiet whistle/stadium horn, voices of the crowd, wind sound	Crowd clapping with very quiet whistle/stadium horn, voices of the crowd, wind sound	Crowd clapping with very quiet whistle/stadium horn, voices of the crowd, wind sound	Crowd clapping with very quiet whistle/stadium horn, voices of the crowd, wind sound
Camera movement/Shot	High angle POV (point-of-view) shot (from Harry's perspective)	Hard cut to full shot from the other angle	Hard cut to medium close up focusing on small groups of people	Hard cut to medium full shot	Extreme close up of the tag as camera tilts up to the faces of the people
Melody/Theme					
Harmony (Key)	Hinting at G-C tonality, but does not land in any key				
Rhythm/Tempo					
Orchestration	More strings		Piano and strings; then oboe and strings		
Use of Percussion					
Dynamic/Articulation	Cresc	Fortepiano	Quiet again (mezzopiano-mezzoforte)		
Range/Frequency	Low to high			Low to mid-high	
Technique (ism)					
What music does	High strings enter, oboe starts from a high Bb to bring attention to the people	Music ends a phrase as the dialogue comes in; the sustained unresolved chord also anticipates for a resolution	Two-note string gesture follows each cut to each group of people		
Changes in music	High strings enter, oboe starts from a high Bb		Piano joins for the first time, creating a sentimental feeling		

TABLE 6 CONTINUED






Scene/Shot					
Story	Harry continues to describe the route of the parade	↓	The number of people marching for Matthew has increased	(Many start to join the parade)	↓
Dialogue		"Maybe, 10 minutes went by. And then, I saw the most incredible thing"	"As the parade came down this street, the number of people marching for Matthew Shepherd had grown like 5 times"	"Can you imagine? The tag at the end was bigger than the entire parade"	
Sound Design	(Room tone?)	/	Loud footsteps, the crowd sound become quieter	Even louder footsteps, no crowd sound	Even louder footsteps
Camera movement/ Shot	Hard cut back to Harry, single static closeup shot	(the scene continues with the criss cutting back and forth from his memory to his interview)	Static shot as people walking towards the camera (transitions to POV)	Medium closeup with single focus on the most recognizable people of Laramie	Wide full shot of the parade, first time from the front
Melody/Theme					
Harmony (Key)					
Rhythm/Tempo					
Orchestration	Piano and high high strings carry out the main melodic gesture	Toward the end, oboe joins	Low strings, oboe		Strings, oboe
Use of Percussion					
Dynamic/ Articulation		(Pauses for the word "incredible")	Accented low strings	Continue cresc.	Forte
Range/Frequency		Low to mid-high		Low to high	
Technique (ism)					
What music does	Leaves space for the dialogue	Emphasizing the word "incredible" by leaving space for it	The low accented string open fifth suggests power from the crowd	Building the emotion: audience feel the power of the people each joining to marching parade	Music briefly stops here, after the biggest moment in the cue to draw a period at Harry's experience
Changes in music	Music tunes down as he talks	Music again tuned down: delicate	As people walking out: music back again, low strings are accented	Music range grows bigger and dynamic grows to the loudest point	The end of the strings—the end of the crowd. Piano acts as transition into the next cut

TABLE 6 CONTINUED




Scene/Shot			
Story	↓	Harry expresses his touched feeling of this parade	A final shot of the people walking for Matthew
Dialogue		"I thought to myself, thank God I got see this in my lifetime. And my second thought was, thank you Matthew"	
Sound Design	Even louder footsteps	/	Back to the parade sound again
Camera movement/ Shot	Wide full shot of the parade, first time from the front	Push in single closeup	Camera pans across the entire crowd
Melody/Theme	<hr style="border: 2px solid black;"/>		
Harmony (Key)		Eb Major	
Rhythm/Tempo			
Orchestration	Strings, oboe	Piano, oboe, and strings	
Use of Percussion			
Dynamic/ Articulation	Forte	Piano-pianissimo	Cresc. into forte
Range/Frequency			
Technique (ism)			
What music does	Music briefly stops here, after the biggest moment in the cue to draw a period at Harry's experience	Almost acting like a coda, the piano again provides the sense of delicacy and sentimental	First cadence to end the first half of the film
Changes in music	The end of the strings—the end of the crowd. Piano acts as transition into the next cut	Piano: intimacy with some strings in the mid range to add emotion	As the music ends on cadence: the crowd is back, the low strings ends the cue

TABLE 6 CONTINUED

“Hans is a minimalist composer with a sort of maximalist production sense. So he’ll write these incredibly specific and simple pieces, but the way in which he’ll then record and produce them is on such a colossal scale and with so much movement and drive, that there’s a point, where . . . we just let the music take over everything. And they can just turn the music louder and louder and louder, because you realize the momentum of the film is entirely defined by the structure of the music.”

—Christopher Nolan on Hans Zimmer, scoring *Inception*²¹¹

Introduction

The most significant difference between writing a stand-alone piece (concert piece, song, or dance) and scoring for film is that the score must serve the story in some way by scoring for “concept, theme, emotion, and characters in creating the sound of the film.”²¹² Nevertheless, the music also needs to coordinate with other areas of filmmaking, such as camera movement, editing technique, sound design, dialogue, etc. This is especially true with animation. Despite the importance and popularity of a “neutral score” discussed in the last chapter, scores for animation are almost the polar opposite of documentary films. If scoring documentaries is writing to reality, then scoring animation is to give life to the animated figures on screen through music.²¹³

²¹⁰ Nelson, Jennifer Yuh and Alessandro Carloni directors. Hans Zimmer, composer. *Kung Fu Panda 3*. 20th Century Fox, 2016. 95 min. <https://www.amazon.com/Kung-Fu-Panda-Jack-Black/dp/B079HVYYS7>

²¹¹ Nolan, Christopher. “The Music of Dreams.” Extra on *Inception*. Burbank, CA: Warner Brothers Home Video, 2010. Blu-Ray.

²¹² “Composing for Film and TV with Mark Isham.” Sundance Collab, November 27, 2019. <https://collab.sundance.org/catalog/Composing-for-Film-and-TV-with-Mark-Isham>.

²¹³ As discussed by Zimmer in his interview: Hans Zimmer, talks about his latest score for *Kung Fu Panda 3*, in the London studio where music producer Sir George Martin once employed him. “Composer Hans Zimmer on His *Kung Fu Panda* Score.” BBC News. BBC, March 11, 2016. <https://www.bbc.com/news/av/entertainment-arts-35778798>.

In this chapter, I will explore Hans Zimmer’s treatment of the *Kung Fu Panda 3* score. Since *Kung Fu Panda 3* is an action-comedy animation with a Chinese cultural background, I will also briefly discuss approaches to scoring action films, films involving foreign cultures, and ways to score comedy as an introduction to Zimmer's score. My analysis will focus on Zimmer's thematic material in *Kung Fu Panda 3* by charting each of the main themes and their usage throughout the film. I will support my analysis with background information on the film's plot, composer, and his compositional process. I will also provide a cue list that observes the use of music in each cue and comprehensively analyze two exemplary cues.

4.1 Action Cues: Creating Intensity and Excitement

Action films find their genesis in the classic action-western *The Great Train Robbery* (1903), directed by Edwin S. Porter. Film scholar Tim Dirks defines the genre as films that have “tremendous impact, continuous high energy, lots of physical stunts and activity, possibly extended chase scenes, races, rescues, battles, martial arts, mountains and mountaineering, destructive disasters (floods, explosions, natural disasters, fires, etc.), fights, escapes, non-stop motion, spectacular rhythm and pacing, and adventurous heroes.”²¹⁴ The main character of an action film is often a “resourceful hero(ine)” who is fighting against “incredible odds, life-threatening circumstances, or an evil villain, and/or trapped or chasing each other in various modes of transportation (bus, auto, ship, train, plane, horseback, on foot, etc.), with victory or resolution attained by the end after strenuous physical feats and violence (fist fights, gunplay).”²¹⁵

²¹⁴ Dirks, Tim. “Action Films.” Filmsite.org. Accessed July 2, 2022. <https://www.filmsite.org/actionfilms.html>

²¹⁵ Dirks. “Action Films.”

In the 1960s, the *James Bond* series started its iconic rise among world-wide audiences. Then in the 1980s-90s, an increasing number of action films were made with the “growth of special effects techniques...in response to jaded audiences who demanded faster plots (coherent or not), greater violence, and stimulation.”²¹⁶ As a result, film music also became louder and more groove-based to convey the “violence” and “stimulation” in the film.

According to film music scholar Mark Brownrigg, action scores of Alfred Newman, composer of the epic film *How The West Was Won* (1962), are often constructed around the following principles:

1. a fast tempo, unrelenting save for a momentary slowing for breath-catching emphasis (leaps from rooftop to rooftop, or into the river);
2. the alternating of both orchestration (brass-strings-brass) and thematic material (fanfares on brass, jig-like march fragments on strings);
3. the use of brass and percussion, in particular, to accent action events in the narrative (blows struck, bullets impacting);
4. modulation between keys and between major and minor modes to provide contrast and change amidst the frantic clutter of the score.²¹⁷

In Alfred Newman’s time, action or chase music was almost always highly synchronized, written in a fast tempo, underlining the urgency and tension in the picture. For example, in the 1933 horror adventure classic *King Kong*, Steiner uses accented brass playing dotted rhythms and fast-moving woodwind lines to emphasize the tension and urgency in the scene.²¹⁸ In Newman’s “Cheyennes” cue from *How The West Was Won*, in addition to the characteristics described above, the composer's use of consistent snare drum in the fanfare-like music also helps to drive the tension in the scene. Some examples of this technique from the classical repertoire may include Prokofiev’s “The Fight” and “The Duke’s Command”²¹⁹ from the ballet *Romeo and*

²¹⁶ Dirks. “Action Films.”

²¹⁷ Brownrigg, Mark. “Film Music and Film Genre,” 237. Dissertation, University of Stirling, 2003.

²¹⁸ Uxbridge. “Max Steiner: *King Kong* (1933) (Finale).” YouTube. 2:42, August 14, 2018. <https://www.youtube.com/watch?v=mODRi8InByA>.

²¹⁹ Otherwise known as “The Prince Gives His Order.”

Juliet (1935, rev. 1940), Stravinsky's "Dances of the Young Girls" from the ballet *The Rite of the Spring* (1913), or Khachaturian's "Sabre Dances" from the ballet *Gayane* (1942).

When writing about scoring action scenes, Lalo Schifrin, composer of *Mission: Impossible* (1966–1973), suggests that composers "have a fast background with percussion and string instruments" while a "dramatic melody based on dissonant intervals may be on top," with "accents with trombones, low strings, and keyboards" to "intensify the drama."²²⁰ Schifrin also recommends using "unpredictable rhythms" to help add excitement and "juxtaposing organized, rhythmic, asymmetrical lines" to create chaos.²²¹ To better follow the story, Schifrin notes to pay attention to the intervals. For instance, "[w]hen the 'good guys' are winning, the intervals become more consonant without losing the dramatic character of the visual sequence."²²²

Action scores of more recent films can vary from the method of scoring outlined above, although most still follow the principles employed by Newman and Schifrin. On the whole, recent action scores are simpler in terms of rhythmic and harmonic design, orchestration, and melody, while increasing in the aggressiveness created by massive percussion and cyclical beats (such as *The Dark Knight* in 2008, *Dunkirk* in 2017, and *Interstellar* in 2014). The action scores in the 80s and 1990s often contain more rhythmic writing using hemiola, a re-grouped pattern of the rhythm,²²³ syncopation, or dotted rhythms than the consistent drum loop we hear in today's films. The choice of percussion is also different. For example, films such as *Rambo 3* (1988) or the early *James Bond* films often use more snare drums (with snares on), whereas, in films of the 2000s, composers, directors, and audiences are more likely to hear various kinds of "boom,"

²²⁰ Schifrin, Lalo. *Music Composition for Film and Television*, Boston, MA: Berklee Press, 2011. Apple Book 9781476899480

²²¹ Schifrin. *Music Composition for Film and Television*, Apple Book.

²²² Schifrin. *Music Composition for Film and Television*, Apple Book.

²²³ A way of grouping the beats: two groups of three beats followed by three groups of two beats (123-123-12-31-23 instead of 123 123 123 123).

created by combining high pitched percussion (such as the high tom-tom) with low pitched drums (such as a Taiko drum), or even manipulating the recording of a *mezzo-forte* drum hit to a *fortissimo* volume.

The film composer's use of percussion is one of the most crucial elements of recent action scores. In my meetings with music editor Adam Smalley and composer Peter Golub, discussing my action re-score of *Kung Fu Panda 3* for this dissertation, the comment they both emphasized was to “add more percussion” in order to “add excitement to the fight.” Other than the proverbial “boom,” today's film composers often use electronic drum machines and exotic percussion instruments such as the Taiko drum and the Darbuka. One of the most popular sample libraries of our time, Spitfire Audio, has collaborated with Hans Zimmer to create a percussion collection. The collection, according to its description, includes, “Low Booms, Low Boom Gallery, Taiko Ensemble, Tamtam Ensemble, Boobams Ensemble, Hi Taiko Solo, Low Taiko Solo, Large Taiko Solo, Bass Drum Gallery, Gong Drum Gallery Solo, Surdu Ensemble, Dohl Ensemble, Tombek Ensemble, Bombo Ensemble, Buckets & Snares Ensemble, Buckets & Crushers Ensemble, Bucket Top & Darbuka, Paper Djun, Piatti, Anvils, Timpani Ensemble.”²²⁴ Composers, music producers, and music mixers often take these sounds from the sample library and reprogram them by adding more reverb or filter or combining several sounds to produce a new percussive sounds. To make the score sound more epic, many composers today bring up more low frequencies and add more reverb to their percussion track, whereas scores of the 80s and 90s used noticeably less of both.

In the 2016 superhero action film *Deadpool*, Tom Holkenborg, known professionally as Junkie XL, scored the opening chase scene with the techno synth loop of a fast groove around

²²⁴ “Hans Zimmer Percussion Professional.” Spitfire Audio. Accessed July 7, 2022. <https://www.spitfireaudio.com/shop/a-z/hans-zimmer-percussion-professional/>.

two notes, and later in the same cue with parallel fifths of [D,A], [F,C], [C,G]. The music is not nearly as complex as the scores of Steiner, Herrmann, or Goldsmith; however, the simplicity of the score leaves more room for sound design, which has become more significant and effective in films as sound technology advances. The use of techno synth loop is in fashion due to two reasons: the audiences and/or directors are fans of this genre, and composers such as Junkie XL have a background in producing or performing in metal, industrial rock, hardcore punk, and instrumental electronic music.

In his 2016 essay “Manufacturing the Epic Score: Hans Zimmer and the Sounds of Significance,” Frank Lehman discusses the epic style of Zimmer. Moving on from our discussion of percussion, the melodic and harmonic treatment of Zimmer’s epic/action scores are also worth mentioning. Zimmer’s thematic melodies are often reinforced with parallel voice-leading (both octaves or fifths) and placed above “an extremely active accompanimental texture.”²²⁵ The accompaniment of his scores is often “chordy,”²²⁶ according to Lehman, and played in a *marcato* manner, “articulated heavily and [chords] separated cleanly from their neighbors.”²²⁷ Lehman notes that Zimmer uses “chordal inversions, expressive suspensions, and heavily stereotyped cadential routines.”²²⁸

Despite the effectiveness of traditional action music, using loud brass and percussion, some filmmakers have come to a new way of constructing an action cue. Essentially, Zimmer notes that Nolan admits to overusing tropes and the need to discard them. Discussing the music

²²⁵ Lehman, Frank. “Manufacturing the Epic Score: Hans Zimmer and the Sounds of Significance.” In *Music in Epic Film: Listening to Spectacle*, edited by Stephen C. Meyer, 37. New York, NY: Routledge, 2017.

²²⁶ Lehman. “Manufacturing the Epic Score: Hans Zimmer and the Sounds of Significance.” 38

²²⁷ Lehman. “Manufacturing the Epic Score: Hans Zimmer and the Sounds of Significance.” 36

²²⁸ Lehman. “Manufacturing the Epic Score: Hans Zimmer and the Sounds of Significance.” 38

for *Interstellar* (2014), Nolan says: “it’s time to reinvent. The endless string (ostinatos) needs to go by the wayside, the big drums are probably in the bin.”²²⁹

In her score for *Joker* (2019), Hildur Guðnadóttir took the path of scoring slow music for what would typically be considered high-energy scenes. In the Subway Fight Scene, the main character, Arthur, dressed as a clown, sits on the subway, and eventually kills the three drunk men who are harassing him. The cue begins with a low electronic glitchy pad that slowly gets louder. Together with the percussion, the score merges with the sound of the subway. The brass only plays dissonant chords at moments when the three drunk men are beating Arthur up, but when Arthur finally takes out his gun and shoots them, the amplified electron cello is played without loud brass or consistent percussion. The low tones and the simple slow cello motive make the scene even more uncomfortable and more frightening.

Guðnadóttir makes innovative use of scoring elements to construct an action scene. Ultimately, these are observations and not directives; executive decisions will vary for each film according to needs of the story and the director.

1. Pick a fast tempo with a consistent rhythmic bed (can be orchestral or rock percussion, exotic percussion, electronic instruments, strings *marcato*, electronic bass or guitar, or even piano.)
2. Alternate both orchestration and thematic material to create a chaotic effect matching the picture cut.
3. Use an extra-large size choir and orchestra to create the epic grand sound world.
4. Give the accented motives to the brass section and add accents or *crescendos* on moments to emphasize important elements in the picture.

²²⁹ Lawson, Matt, and Laurence E. MacDonald. *100 Greatest Film Scores*, 128-9. Lanham, MD: Rowman et Littlefield, 2018.

5. Slowly *crescendo* over a long period of time (can be a *crescendo* of a long tone, an ostinato, or a percussion bed). This can be done with any instrumentation, even solo piano or guitar. (Even in classical repertoires, such as the first movement of Beethoven's Appassionata sonata, repeated single note on the piano slowly *crescendo* creates excitement.)
6. Repeat harmonies or short harmonic progressions.
7. Layer more instruments when repeating a phrase (as in minimalist music) to create excitement.
8. Use complex synthesizer sound that has movement inside a long tone.
9. Put almost exaggerated reverb on the track.

4.2 Films Based on Foreign Cultures

In my one-on-one interview with Adam Smalley, music editor of the *Kung Fu Panda* series, he said that one of the most difficult jobs was balancing the eastern and western aspects of the score. Since the background of the film is set in ancient China, a score written in the Chinese musical language employing Chinese instruments, such as *dizi* (“笛子,” the Chinese flute) and *erhu* (“二胡,” a string instrument similar to the western violin), was necessary to make the film sound authentic and close to the story.

Hollywood has a long history of employing foreign elements in its films; however, when Hollywood film composers first started using music to represent foreign cultures in the 1910s, the “cultural influences” on this music often consisted of clichés, appropriations from a Western lens. Author of *Silent Film Sound*, Rick Altman, notes that in the early film scores, “Indians were signified by eighth-note drumming of open fifths in the bass. Chinese ambience was created by

high treble grace notes associated with discords and triplets.”²³⁰ Over the years following the Golden Age of Hollywood, more composers have developed an ear toward scoring ethnic films with a more authentic sound. Film music scholars Lawrence and MacDonald give an early example of this shift toward a more authentically inclusive musical representation in Miklós Rózsa’s *Ben-Hur* (1959). Although Rózsa employs the traditional western orchestra and choir, in *Ben-Hur* (1959), the music still helps to set up the “Roman occupation of Palestine during the first century” using “Dorian mode” (with “lowered pitches on the third and seventh scale steps).”²³¹ The “parallelism in the harmonic progression of chordal harmonies and the avoidance of middle tones in those chords” also help to create the ancient Middle-East sound.²³²

Jerry Goldsmith’s score to the Disney animated film *Mulan* (1998), which uses electronics, traditional orchestra, and ethnic instruments, is another example of the evolving treatment in Hollywood ethnic animated film. The ethnic instruments such as the *dizi* and the use of pentatonic harmony help the score to have some eastern timbral and harmonic color, although the score as a whole is more rooted in the western world.

John Williams’s *Memoirs of a Geisha* (2005) brings us even closer to an authentic Japanese sound, employing orchestra, solo violin, solo cello, and ethnic instruments such as the *koto* ("箏," a Japanese zither instrument) and *shakuhachi* ("尺八," a Japanese bamboo flute). In his 2012 interview with the Classic FM about scoring for *Memoirs of a Geisha*, Williams said that he "studied more the Japanese instruments than he did the Japanese music, especially how these instruments would enhance and blend with the Western orchestra and would give a certain ethnic colouring to it without dominating the soundtrack and make it too alien to the Western

²³⁰ Altman, Rick. *Silent Film Sound*, 261. New York: Columbia University Press, 2004

²³¹ Lawson and MacDonald. *100 Greatest Film Scores*, 26.

²³² Lawson and MacDonald. *100 Greatest Film Scores*, 26.

ears.”²³³ “The aim was to create an oriental atmosphere by using traditional Japanese instruments that would be supported by a broad, Western harmonic vocabulary – an emotional framework that’s not specifically Japanese but more universal,” Williams explained.²³⁴

In Mychael Danna’s more recent film score, *Life of Pi* (2012), the composer incorporates the traditional orchestra and gamelan ensemble using “French *chanson* and Indian-inspired vocalizations to support cultural references and settings,” as Golub and Jarzebowski point out.²³⁵ Danna also uses ethnical instruments such as the *bansuri*²³⁶ and the *santur*²³⁷ to give the music a more authentic Indian sound.

Hans Zimmer has also scored several ethnic films prior to the *Kung Fu Panda* series. He frequently uses the authentic instruments of the culture in the film to better support the story. In the 1990s, Zimmer scored *The Power of One* (1992), for which he traveled to Africa to record African choirs and drums to suit the South African setting of the film. In *The Lion King* (1994), Zimmer also used African drums and rhythms. *Prince of Egypt* (1998) features “nine ancient Middle Eastern instruments with origins dating back thousands of years, including a *Bouzouki* [long-necked lute], *Doumbek* [goblet drum] and *Oud* [lute-like stringed instrument].”²³⁸ Later, Zimmer scored *The Last Samurai* (2003), in which he again uses Japanese instruments to give the film an authentic sound.

²³³ Ojala, Mikko. “Score: Memoirs of a Geisha (John Williams): Review of the Soundtrack Album.” JOHN WILLIAMS Fan Network, April 20, 2011. <https://www.jwfan.com/forums/index.php?%2Ftopic%2F20088-score-memoirs-of-a-geisha-john-williams%2F>.

²³⁴ Hopkin, Owen. “John Williams Discusses Memoirs of a Geisha.” Classic FM, September 3, 2012. <https://www.classicfm.com/composers/williams/guides/john-williams-discusses-memoirs-geisha/>.

²³⁵ Golub, Peter, and Katy Jarzebowski. “Mychael Danna: Music as Metaphor.” In *Contemporary Film Music: Investigating Cinema Narratives and Composition*, edited by Lindsay Coleman and Joakim Tillman, 195–219. London: Palgrave Macmillan, 2017.

²³⁶ An Indian bamboo flute.

²³⁷ A Persian hammered dulcimer.

²³⁸ “About the Show - the Prince of Egypt Musical Official Site.” The Prince of Egypt Musical, January 9, 2022. <https://www.theprinceofegyptmusical.com/about-the-prince-of-egypt/>.

It seems fair to conclude that a majority of Hollywood ethnic film scores are scored in the following two ways:

1. By using the appropriate instruments that are related to the culture to set up the sound world.
2. By using the most distinct element of the authentic music from that culture: for example, the pentatonic scale, which is oftentimes related by the Western audiences to Chinese culture, and the polyrhythm, which is commonly related to African culture.

In *Kung Fu Panda 3*, other than using the traditional orchestra, Zimmer again employs authentic Chinese instruments. In his 2016 interview with HeyUGuys, Zimmer said he has also invited Chinese instrumentalists to "experiment with things" on their instruments.²³⁹ *Kung Fu Panda 3* is perhaps the most authentic animated film involving Chinese culture, as it was the first official Sino-US animated co-production.²⁴⁰ Previously, Hollywood animation films with Chinese cultural references have always been made almost solely in the U.S. According to James Fong, CEO of Oriental DreamWorks, the studio's mission was to "marry [the] best of Chinese stories and [the] best of Western storytelling for audiences around the world,"²⁴¹ leading to creating "content that leverages Hollywood expertise while promoting Chinese content."²⁴² Moreover, *Kung Fu Panda 3* has a China-based director and music consultant, to balance its United States-based director, helping to ensure the localization of the film was correct.

²³⁹ HeyUGuys. "Hans Zimmer Exclusive Interview - Kung Fu Panda 3 (+ Batman vs. Superman)." YouTube. 4:41. March 7, 2016. <https://www.youtube.com/watch?v=wWVRYyJ49JM>.

²⁴⁰ Kokas, Aynne. "Conclusion." In *Hollywood Made in China*, 162–63. Oakland, CA: University of California Press, 2017.

²⁴¹ James Fong (CEO of Oriental DreamWorks), "The Art of Dealmaking," presentation at panel discussion, US-China Film and Television Industry Expo, Los Angeles, CA, September 28, 2015.

²⁴² Kokas, Aynne. *Hollywood Made in China*, 162–63.

The score includes authentic Chinese celebration music that sounds as if it could be composed by any Chinese composer for scenes such as “Meimei’s dance,” in which the female panda Meimei gives a dance performance. The above mentioned Chinese passages are also used for Po’s traveling scenes on the street of the panda village, replete with red lanterns hanging with other authentic Chinese cultural drawings in the background. Zimmer uses Chinese instruments to play the themes quite flexibly—either playing the ornamentation or the melody. I will elaborate on Zimmer’s treatment of the score in subsequent sections.

As a composer from the Eastern culture, I think these scores effectively create the foreign sonic world. Even though some scores might not have the most authentic or well-researched foreign elements in them, after all, the foremost task of a film composer is to create an imaginative world that fits the story and satisfies the filmmakers and audience.

4.3 Comedy Music and Writing for Animation

To begin this section with a brief discussion of animation music, I will then move on to the use of music for comedic purposes. As this study focuses on American film scores, I will focus on Hollywood animations and comedic music in Western culture.

4.3.1 Animation Scoring

In his 2016 BBC interview about writing for *Kung Fu Panda 3*, Hans Zimmer commented on animation as, “one of the few genres of movies...you can...overwrite and have a lot of fun with it.”²⁴³ However, he also said in another interview that he has learned over the years, since his first animation, *The Lion King*, that “kids hate it when you talk down to them,

²⁴³ “Composer Hans Zimmer on His Kung Fu Panda Score.” BBC News. BBC, March 11, 2016. <https://www.bbc.com/news/av/entertainment-arts-35778798>.

when you try to write funny and pretend or do parody or anything like this. You have to approach it as genuinely as you would approach any subject...any bit of storytelling.”²⁴⁴ Thus, scoring animation must be taken with great care, to understand not only the story and emotion behind the film, but also each specific moment, as Zimmer says, “to create the sense of a performance all the time” and to “truly breathe life” into the animated world.²⁴⁵

The main difference between animated films and live-action or documentary film, besides animation containing far more musical cues, is that the music oftentimes imitates the action, otherwise known as “mickey-mousing,” a term which indicates its origin in its name and warrants a discussion of its history.

The earliest animations were made during the silent film period. These animations, like the other genres of films, were accompanied by organ and/or the orchestra, and the frequently “improvised” scores did not always use story-related music. In the 1920s and 1930s, animations were made solely for children, leading to “a trivialisation of the medium.”²⁴⁶ “[N]o one knew how the drawings of the cartoon and the notes of the music could be planned together.”²⁴⁷ That is, until Disney's director/ animator Wilfred Jackson invented the system of synchronizing a musical score to animation.²⁴⁸ Wilfred Jackson believed that animation and music should “fuse into a whole new thing that would be more than simply movement plus sound.” The Walt Disney studio system was so successful that “mickey mousing” became “the name for music that accented or echoed every action on the screen.” Animators and composers used a tool called a

²⁴⁴ HeyUGuys. “Hans Zimmer Exclusive Interview - Kung Fu Panda 3 (+ Batman vs. Superman).” YouTube.

²⁴⁵ “Composer Hans Zimmer on His Kung Fu Panda Score.” BBC News.

²⁴⁶ Goldmark, Daniel. “Introduction.” In *Tunes for Toons: Music and the Hollywood Cartoon*, 2. Berkeley, CA: Univ. of California Press, 2007.

²⁴⁷ Johnston, Ollie and Frank Thomas. “Chapter 11. The Disney Sound” in *The Illusion of Life: Disney Animation*. New York: Hyperion, 1995.

²⁴⁸ Johnston, and Thomas. “Chapter 11. The Disney Sound” in *The Illusion of Life: Disney Animation*.

"bar sheet" or a "dope sheet" to communicate the precise coordination of music and on screen action. The bar sheet lays out the bars of music in long boxes that could be viewed together, including information such as tempos, written in terms of the number of frames between each beat. A notation of the start of the music, the location of sound effects and dialogue are also included (See Fig. 16-9.)



FIGURE 16 EXAMPLE 1 OF BAR SHEET ²⁴⁹

²⁴⁹ "Chuck Jones Bar Sheets." AnimationResources.org, February 9, 2020.
<https://animationresources.org/refpack032-chuck-jones-bar-sheets-musical-timing-rediscovered/>.

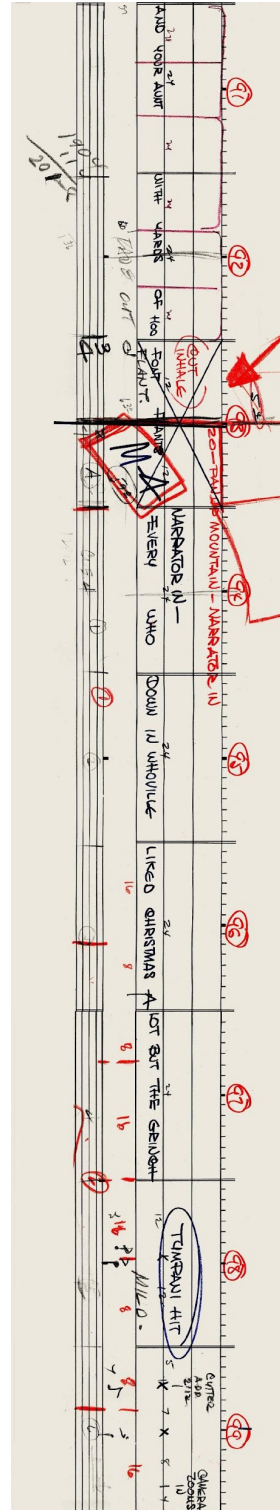
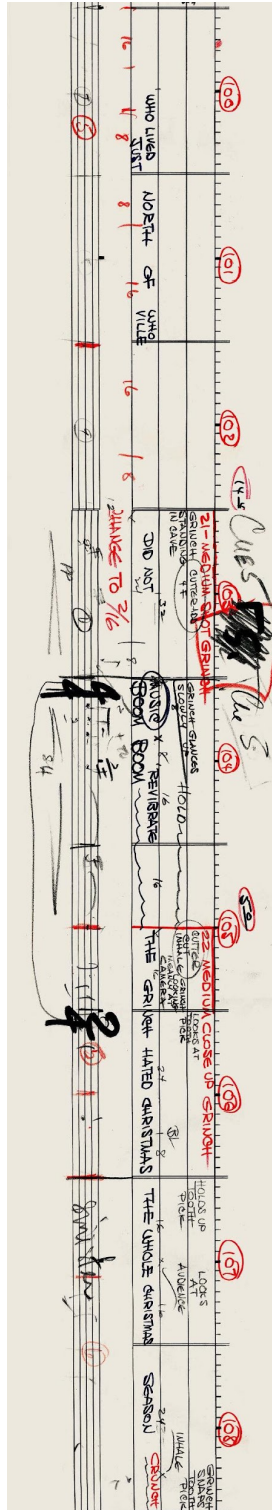


FIGURE 19 EXAMPLE 4 OF BAR SHEET²⁵²

²⁵² "Chuck Jones Bar Sheets." AnimationResources.org

The process of composing for animation in the Disney studios was first to determine the main accents or hit points, and as Thomas and Johnston say, to study the “exposure sheet and the layout and consider the big elements of the scene.”²⁵³ The studio took the laborious and time-consuming process because Walt Disney believed in the importance of music in animation, saying, “I think a good study of music would be indispensable to the animators.”²⁵⁴ Music was considered the “most important addition” to animated films for it can, according to Thomas and Johnston, “bring a production to life, to give it integrity, style, emphasis, meaning, and unity.”²⁵⁵ Thomas and Johnston goes on to say music can also bring the “bigness and majesty and soaring spirits;” the “agitation, apprehension, suspicion,” “build tension in commonplace scenes or ease it in ones that have become visually too frightening,” and express “inner emotions that are difficult to show.”²⁵⁶ As film music scholar Mervyn Cooke wrote, “cartoons were often distinguished by a satisfying symbiosis of music and image as mutually supportive dynamic entities, each contributing equally to a compelling choreography of sound and movement.”²⁵⁷

During the Golden Age, animation studios borrowed heavily from the standard jazz and classical repertoire; however, two composers, Carl Stalling and Scott Bradley, contributed a considerable amount to constructing the standard cartoon sound. One of them is Carl Stalling, whose career as music director spanned from the 1920s at Disney studios followed by 1936-1958 at Warner Bros.²⁵⁸ Stalling’s use of “building-block style of short, rapidly changing musical cues, with tempo shifts and mixed genres” was perfect for Warner Bros. animation films.

²⁵³ Johnston, and Thomas. “Chapter 11. The Disney Sound” in *The Illusion of Life: Disney Animation*.

²⁵⁴ Johnston, and Thomas. “Chapter 11. The Disney Sound” in *The Illusion of Life: Disney Animation*.

²⁵⁵ Johnston, and Thomas. “Chapter 11. The Disney Sound” in *The Illusion of Life: Disney Animation*.

²⁵⁶ Johnston, and Thomas. “Chapter 11. The Disney Sound” in *The Illusion of Life: Disney Animation*.

²⁵⁷ Cooke, Mervyn. “Animation.” In *A History of Film Music*, 287. Cambridge, New York: Cambridge University Press, 2008.

²⁵⁸ Goldmark, *Tunes for Toons: Music and the Hollywood Cartoon*, 10–12.

Stalling used his vast knowledge of classical music and song gained as a theater accompanist to layer both elements as “musical gags on top of the sight gags” to “add[ing] an additional dimension of humor to the screen action.”²⁵⁹

MGM’s music director, Scott Bradley - performer, conductor, and former student of Arnold Schoenberg, known for his score for the 1940-1958 *Tom and Jerry* series -was equally as influential as Stalling. Bradley was an advocate of balancing the importance between the story and music and hoped for, in his own words, “diminished dialog.”²⁶⁰ He often wrote high-quality music that was difficult to sight-read and used twelve-tone technique. Bradley is also known for incorporating many sound effects, "recorded as a 'punctuation point' for the music" in his score.²⁶¹ Bradley has long hoped that concert composers such as Copland, Bernstein, Britten, Walton, Kodaly, Shostakovich, or Prokofiev, who have each scored some films, would contribute to “advance the cartoon as a genre.”²⁶² Film music scholar Roy Prendergast agrees that “With its incessant and lively motion, the cartoon really represents a kind of dance; the cartoon, like the ballet, was a perfect outlet for the neoclassic movement of the twentieth century represented in many of the works of composers such as Stravinsky and Milhaud.”²⁶³ However, as many of the Hollywood studios were closing down the animation department after the 1960s, the abovementioned concert composers never joined their music with animation.

Since animations during this time period were made for children and were intended to be funny and uplifting, the music always imitated the action and exaggerated the humor. After the

²⁵⁹ Skweres, Mary Ann. “Music for Animation: The Golden Years.” Animation World Network, August 17, 2007. <https://www.awn.com/animationworld/music-animation-golden-years>.

²⁶⁰ Skweres, “Music for Animation: The Golden Years.”

²⁶¹ Skweres, “Music for Animation: The Golden Years.”

²⁶² Goldmark. *Tunes for Toons: Music and the Hollywood Cartoon*, 49.

²⁶³ Prendergast, Roy, “Music in Cartoon and Experimental Animated Film” in *Film Music – a neglected art*, 184. New York – London: W. W. Norton & Company, 1992.

1960s, the amount of music in Hollywood animations started to decline, as Bradley noted that “cartoon music in the 1960s...are 95% dialogue, and the music is rarely heard at all, unless sound effects may be called music.”²⁶⁴

Today’s animation covers a large variety of genres besides comedy, including action, romance, and ethnic, to name a few. Accordingly, the use of music in animation has also shifted. With the invention of MIDI (Musical Instrument Digital Interface) and the new music genres favored by a large body of audiences, music for animation is composed differently from the method and style outlined in our discussion on "mickey-mousing" and Disney studios. Many composers, such as Danny Elfman, score animation with a methodology similar to their scoring of live-action films, focusing on portraying the character and following the mood of the story. However, since this section also focuses on scoring comedy, I will continue with an historical overview of musical application to the genre before returning to my analysis of *Kung Fu Panda* 3.

4.3.2 Scoring Comedy

Music has a long history of being a powerful tool to give comedic effects to a story. The troubadours and minstrels in the Medieval period used music as a way of expressing humor. Classical composers such as Haydn, Mozart, Beethoven, or Berlioz would continue this tradition. A great example of humorous music can be found in Joseph Haydn’s string quartet Op. 33 No. 2, “The Joke.” Haydn’s use of dynamic contrast, the slurs in the first violin (which is often performed with some *glissando*), the *ritenuto* toward the end of the *Trio*, and the *staccatos* in the second movement all contribute to the entertaining characteristic of the Scherzo. *Scherzi* and

²⁶⁴ Bradley, note attached to Dahl, “Notes on Cartoon Music.” From Goldmark, *Tunes for Toons: Music and the Hollywood Cartoon*, 76.

Humoresques (for example, Dvořák’s famous “Humoresque No. 7”) of the classical repertoire are valuable resources for composers to learn how to write comedic music. The last movement of the same quartet begins with lighthearted gestures with the quartet playing in *staccato*, short slurs, occasional use of ornaments, accents, and pauses. Towards the end, Haydn placed several grand pauses in-between the beginning motive as if asking a question and leaving room for the audience to wonder what will happen next. The light gestures, surprises, and pauses all contribute to setting the music in a humorous mood. *Staccato* or *pizzicato* in the strings are often used in comedy because they are playful and do not interfere with the dialogue due to their short attack and fast decay. Ornamentations, *Glissandi* (or slides), tempo alternations (between *accelerando* and *ritenuto* or *ritardando*) and pauses between small fragments of music are also often used to bring humor to the audience.

Placing a well-known piece, such as Mendelssohn’s wedding march from “A Midsummer Night’s Dream,” or Beethoven’s Fifth Symphony, in the right place can also bring some laughter. These well-known pieces, especially the serious ones, are sometimes placed at scenes of opposite emotions. This ironic positioning of opposite mood music can be used for dramatic effect, such as in the placement of Brahms’ “Hungarian Dance No. 5” in Charlie Chapin’s *The Great Dictator* (1940). Lalo Schifrin has concluded the two motions in what he calls “Audio-Visual Counterpoint.” The first, “Parallel Motion,” in which “the music follows every detail of the visual images,” is often seen in early animations, known as “mickey-mousing.”²⁶⁵ Examples of “Parallel Motion” can be found in Scott Bradley’s *Tom & Jerry* (1990), Carl Stalling’s *Bugs Bunny* (1979), or Winston Sharple’s *Casper the Friendly Ghost* (1945).

²⁶⁵ Schifrin, Lalo. *Music Composition for Film and Television*, Apple Book.

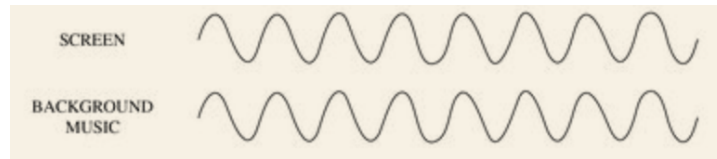


FIGURE 20 LALO SCHIFRIN’S PARALLEL MOTION BETWEEN VISUAL AND MUSIC²⁶⁶

The other, “Contrary Motion,” which plays against the picture,²⁶⁷ has become more popular in recent years, as Mark Isham suggests in his Sundance video that “scoring comedic scenes doesn’t require making ‘funny music’ - music can be used to juxtapose against the visuals, more effectively enhancing the comedy of the scenes.”²⁶⁸

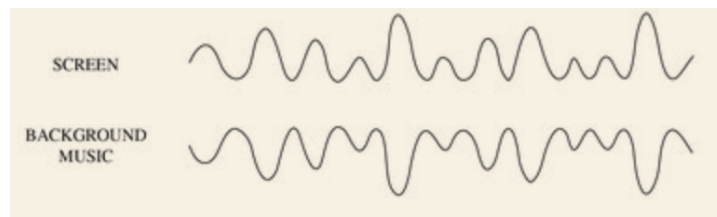


FIGURE 21 LALO SCHIFRIN’S CONTRARY MOTION BETWEEN VISUAL AND MUSIC²⁶⁹

In addition to varying the elements of tempo, articulation, dynamic, and placement of music, the orchestration - in particular the percussion - plays a crucial role in conveying the comedy in a scene. As discussed in the section on action films, percussion and brass instruments give excitement to a chase or fight scene. The effective application of instruments remains consistent for comedy. Below (Table 7) is a list of orchestral instruments that are frequently used in comedy.

²⁶⁶ Schifrin. *Music Composition for Film and Television*, Apple Book.

²⁶⁷ Schifrin. *Music Composition for Film and Television*, Apple Book.

²⁶⁸ “Composing for Film and TV with Mark Isham.” Sundance Collab.

²⁶⁹ Schifrin. *Music Composition for Film and Television*, Apple Book.

TABLE 7 LIST OF INSTRUMENTS IN COMEDY

Percussions	Woodwinds	Brass	Strings	Others
Metal: Triangle, Cowbell, Cymbals	High piccolo or flutes	Trombone, especially with glissando or different mutes	Any of the string section doing <i>pizz.</i> or <i>staccato.</i>	unconventional instruments such as ocarina, toy piano, kazoo, or melodica
Wood: Wood Blocks, Claves, Castanets, Log Drums, Temple Blocks (with pitches), Vibraslap, Slapstick	Bassoon	Tuba	Double bass	(Maybe Whistles for train/boat/slide, but these nowadays are more like sound effect which director would rather have the sound person design)
Pitched percussion: Marimba, Vibraphone, Xylophone, Almglocken, Glockenspiel, Crotale, Chimes (more as sound effect)				
Drums: usually used with light dynamic and articulation, unless seeking for surprises				

*This is by no means an exhaustive list.

4.4 The Use of Themes in Kung Fu Panda 3

Composer Ennio Morricone once said, “In the cinema, we create a theme because the public needs to follow a thread. They need to listen to the distinct and characteristic succession of sounds that are behind it.”²⁷⁰ By theme, Morricone is highlighting the idea of *leitmotif*. *Leitmotif* is often simply referred to as “theme” in the film scoring world, as the term *leitmotif* is not familiar to the general public. As discussed in Chapter 2, the purpose of *leitmotif*, which can be associated with objects, characters, emotions, places, ideas, or situations, is to unify the story and to give signposts to the audience. The interchangeable use of the terms “theme” and *leitmotif* can be confusing in film music, as some themes can be too “diffuse” to be called a *leitmotif*,” discussed by scholar Gorbman.²⁷¹ Perhaps the anchor for *leitmotif* is its specific association and reappearance in the story. In this case, the “themes” in *Kung Fu Panda 3* can be considered *leitmotifs*. Since part of the *Kung Fu Panda* franchise’s audience is comprised of children, scoring the film with *leitmotif* to explain the plot more transparently is useful. However, since filmmakers often confuse “theme” and “*leitmotif*,” and even film music scholars such as Claudia Gorman define a theme in film music as “anything heard more than once,” I will use the term “theme” when referring to *leitmotif* in this chapter.

In his book, *Understanding the Leitmotif*, Bribitzer-Stull explains that for the general public to recognize “a theme” it must “employ a variety of key musical parameters that includes but is not limited to the following: contour, rhythmic content, pitch content, length, orchestration, texture, register, tempo, harmonic progression, harmonic function, and contrapuntal framework.”²⁷² These elements are all apparent in the score of *Kung Fu Panda 3*.

²⁷⁰ Morricone, Ennio, and Sergio Miceli. *Composing for the Cinema: The Theory and Praxis of Music in Film*. 54. Lanham, MD: Scarecrow P., 2013.

²⁷¹ Gorbman, Claudia. *Unheard Melodies: Narrative Film Music*, 29. London: BFI Publishing, 1987.

²⁷² Bribitzer-Stull, Matthew. *Understanding the Leitmotif: from Wagner to Hollywood Film Music*. 34. Cambridge Univ Press, 2015.

Hans Zimmer and John Powell have utilized themes that remain consistent from the first through third films in the Kung Fu Panda trilogy. The main difference is that each film has a new evil character that has his own unique theme. For example, Tai Lung from the first *Kung Fu Panda* has a particular theme, as does Shen from the second film of the franchise. Taking the first *Kung Fu Panda* as an example, Tai Lung’s theme is present every time he is in the picture. Tai Lung’s theme is also stated in different versions according to the scene: either powerfully or sorrowfully.

To provide a more in depth understanding to the construction of the score, I will list the main themes used in *Kung Fu Panda 3* (themes marked without tempo markings appear in different tempos at different times).

1. The “Hero” theme, which can refer to kung fu/action scenes or anyone who knows kung fu.

In this case, Shifu and the Furious Five.



FIGURE 22 THE “HERO” THEME FROM KUNG FU PANDA 3

2. The “Po the Warrior” theme, which refers to Po.

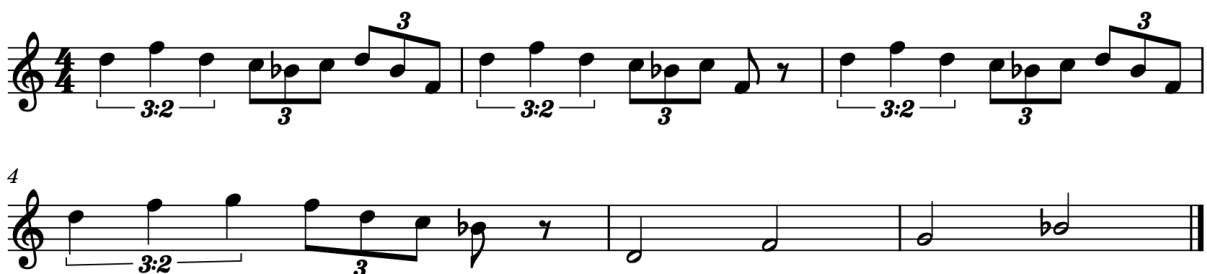


FIGURE 23 THE “PO THE WARRIOR” THEME FROM KUNG FU PANDA 3

3. The “Po’s ‘Journey’” theme, which is a variation based on the B theme.

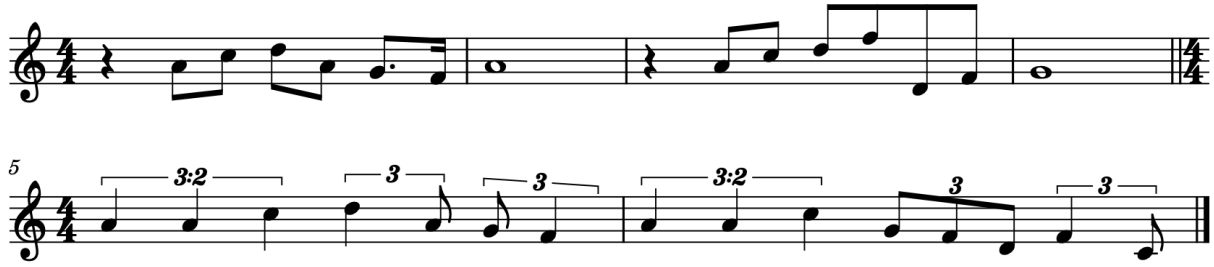


FIGURE 24 THE “PO’S ‘JOURNEY’” THEME FROM KUNG FU PANDA 3

4. The “Celebration” theme, which can refer to the Valley people, or a joyful emotion.



FIGURE 25 THE "CELEBRATION" THEME FROM KUNG FU PANDA 3

5. The “Oogway” theme, which refers to Oogway or the heavenly wisdom.



FIGURE 26 THE “OOGWAY” THEME FROM KUNG FU PANDA 3

6. The “Inner Peace” theme, which is specifically played when someone is finding “inner peace” and attempting to exercise “chi.”

$\text{♩} = \text{c. } 74$ Horn

WW, Strings, Harp, Zheng

2

strings

3

FIGURE 27 THE “INNER PEACE” THEME FROM KUNG FU PANDA 3
(Continued on next page)



7. The “Kai” theme, which is played every time Kai appears. Kai’s theme uses a segment of song *I’m So Sorry* (released in 2015), which was originally performed by Imagine Dragons.²⁷³



FIGURE 28 THE “KAI” THEME FROM KUNG FU PANDA 3

8. The “Jade Warrior” theme, which is played whenever Kai pulls off the jade warriors.

²⁷³ “Kung Fu Panda 3.” IMDb.com. Accessed July 8, 2022. <https://www.imdb.com/title/tt2267968/soundtrack/>.



FIGURE 29 THE “JADE WARRIOR” THEME FROM KUNG FU PANDA 3

9. The “Po and Panda Family” theme, which is a new theme that Zimmer wrote whenever the scene is about Po’s family.



FIGURE 30 THE “PO AND PANDA FAMILY” THEME FROM KUNG FU PANDA 3

10. The “Panda Village” theme, also a new theme for this film, refers to the rest of the pandas.



FIGURE 31 THE “PANDA VILLAGE” THEME FROM KUNG FU PANDA 3

11. The “Panda’s Chi” theme, another new theme in this film that is usually played when referring to panda’s “chi.”



FIGURE 32 THE "PANDA'S CHI" THEME FROM KUNG FU PANDA 3

12. The "Dragon Warrior" theme, which is only played once as a complete piece when Po becomes the real dragon warrior and eventually defeats Kai.



FIGURE 33 THE "DRAGON WARRIOR" THEME FROM KUNG FU PANDA 3

Other than the themes related to the main characters, there are also several secondary themes that I've noticed reappearing in this film. They are listed below:

1. Two-Chord Magical Moments:



FIGURE 34 THE "MAGIC" MOTIVE FROM KUNG FU PANDA 3

13. Funny Moments:



FIGURE 35 THE "FUNNY" MOTIVE FROM KUNG FU PANDA 3

14. Triplet theme, for playful moments:

Clue #	Clue Names / Themes	A	B	C	D	E	F	G	H	I	J	K	L
		Hero from KFP 1 (GA GDF D)	Po The Warrior (Po's theme) from KFP 1 (AC DA GF A)	Po's Journey (B, Warrior var) from KFP 1 (EGE DCDECG)	Celebration from KFP 1 (F DC D CA C)	Oogway from KFP 1 (D FD C A)	Inner Peace (A, Hero var) from KFP 2 (FGFGB FGFBC)	Kai (D DC A)	Jade Warrior (D A DGBB BKGEB)	Po and Panda Family (DEED E G A)	Panda Village (C CD C G E G D)	Panda's Chi (G AC E, G AC D)	Dragon Theme (A CG E)
1	Opening Sequence												
2	Dragon Warrior												
3	Dramatic Entrance												
4	Po will be the new trainer												
5	Training under Po												
6	Po's disappointment												
7	Shifu's talk to Po about Chi												
8	Arrival of Kai												
9	The Jade Warriors												
10	Po's village life												
11	Po and Panda Dad				minor and major								
12	Hall of Heroes												
13	Having fun in the hall of heroes												
14	Introducing father to friends												
15	The first fight with the jade warriors												
16	Kai's conversation with them												
17	Who is Kai?								Only jinn strings				
18	Li Shan can teach Chi									Minor and major			
19	The assignment Shifu gives												
20	Po and Li Shan' journey												
21	The journey of the three												
22	The Panda Village												
23	Pandas Don't Walk			(Ornamentation)									
24	Meiwei's Dance												
25	Crane and Meiwei meet Kai												
26	First Day of Panda Training												
27	Did I over Sleep												
28	(27 continued)												
29	Panda Mom												
30	Letter to Shifu												
31	Po's Peaceful Life												

TABLE 8 MAIN THEMES IN KUNG FU PANDA 3

Cue #	Cue Name(s) / Themes	A	B	C	D	E	F	G	H	I	J	K	L
		Hero from KFP 1 (GA GDF D)	Po The Warrior (Po's theme) from KFP 1 (AC DA GF A)	Po's Journey (B. Warrior var.) from KFP 1 (EGE DCDCEG)	Celebration from KFP 1 (F DC D CA C)	Oogway from KFP 1 (D HD CA)	Inner Peace (A. Hero var.) from KFP 2 (PFGEB FGHEK)	Kai (D DC A)	Jade Warrior (D A DGEH BRGB)	Po and Panda Family (DEE E G A)	Panda Village (C CD C E G D)	Panda's Chi (G AC E, G AC D)	Dragon Theme (A CG E)
32	Kai Attacks the Valley												
33	Po and Kai both getting ready												
34	Dead comforts Shan												
35	Po and Tigress' conversions												
36	Unless you had an army of your own												
37	Po trains the Pandas			(in JP media)									
38	Po's Plan												
39	He's Here												
40	Jade Warrior												
41	Here We Go												
42	Wait! It's Working												
43	I am a Spirit Warrior												
44	"I was wrong"										(minor)		
45	Skadoosh												
46	The Spirit Realm												
47	"Come on Son, Fight"												
48	Who Are You												
49	Every Other Masters are Back												
50	Passing the Torch												
51	Po is Back												
52	End												
	Number of Theme Appearance:	12	20	12	9	6	4	15	4	7	3	6	1

TABLE 8 CONTINUED

TABLE 9 SECONDARY THEMES IN KUNG FU PANDA 3

Cue #	Cue Names / Themes	Function of Theme	M Two-Clord Moments from KFP 1	N Funny Moments from KFP 1 (FC DG)	O Triplet from KFP 1 (FDF G, FDF G)	P Announcement from KFP 1 (A C A F A G A G F I D)	Q Playfulness from KFP 2 (DDDD DC AC G)
1	Opening Sequence	Setting up the scene: Oogway, Kai, Po	F #1	(FC DG)	(FDF G, FDF G)	(A C A F A G A G F I D)	(DDDD DC AC G)
2	Dragon Warrior	Po					
3	Dramatic Entrance						
4	Po will be the new trainer	Po					
5	Training under Po	here = kung fu, celebration = with many people around					
6	Po's disappointment	Po					
7	Shifu's talk to Po about Chi	Kung fu, inner peace, oogway=heavenly wisdom					
8	Arrival of Kai	Kai					
9	The Jade Warriors	Kai and his jade warriors					
10	Po's village life	Po, hero=Po's posters					
11	Po and Panda Dad	Po, Li Shan					
12	Hall of Heroes						
13	Having fun in the hall of heroes	Li Shan (family), Po, they are celebrating					
14	Introducing father to friends	Hero=kung fu/people who know kung fu					
15	The first fight with the jade warriors	Hero=kung fu, Po					
16	Kai's conversation with them	Kai					
17	Who is Kai?	Oogway, Kai, Chi = "Spirit Realm"					
18	Li Shan can teach Chi	Li Shan					
19	The assignment Shifu gives	Po, and the kung fu friends					
20	Po and Li Shan' journey	Li Shan, Po					
21	The journey of the three	Li Shan, Po and Ping					
22	The Panda Village	Po and pandas					
23	Pandas Don't Walk	Po					
24	Meimei's Dance						
25	Crane and Meis meet Kai	Kai and (kung fu)					
26	First Day of Panda Training						
27	Did I over Sleep	Po					
28	(27 continued)	(Po)					
29	Panda Mom	Po's family and "Spirit Realm"					
30	Letter to Shifu	Oogway (Jade Palace), Kai (arriving), all the masters					
31	Po's Peaceful Life	Po and inner peace					

Cue #	Cue Names / Themes	Function of Theme	M Two-Chord Moments from KFP 1	N Funny Moments from KFP 1 (FC DG)	O Triplet from KFP 1 (PDF G, PDF G)	P Announcement from KFP 1 (A C A F A G A G F D)	Q Playfulness from KFP 2 (DDDD DC AC G)
32	Kai Attacks the Valley	Family					
33	Po and Kai both getting ready	Kai and Po					
34	Dad comforts Shan	Family					
35	Po and Tigress' conversions						
36	Unless you had an army of your own	Pandas, Po, help from everyone (Oogway theme)					
37	Po trains the Pandas	Po and "Chi" -finding their true selves					
38	Po's Plan	Po and everyone					
39	He's Here	Kai					
40	Jade Warrior	Kai and his jade warrior					
41	Here We Go	Po, everyone else, Kai					
42	Wait, It's Working	Kai					
43	I am a Spirit Warrior	Kai and his jade warrior					
44	"I was wrong"	Po, Kai, Pandas (sad)					
45	Skadoosh	Po magically going to the spirit realm					
46	The Spirit Realm	Po and Kai					
47	"Come on Son, Fight"	Panda's Chi					
48	Who Are You	Inner Peace finds the real kung fu, Dragon Warrior theme					
49	Every Other Masters are Back	All the masters					
50	Passing the Torch	Conversation between Oogway and Po					
51	Po is Back	Po is back, everyone celebrates					
52	End	Teaching Kung Fu					

TABLE 9
CONTINUED

4.5 The Plot

Kung Fu Panda 3 is a comedic animated epic set in ancient China. The main character, Po, who was chosen to be the dragon warrior by Oogway, an elderly tortoise and the previous senior master of the Jade Palace,²⁷⁴ is about to face two challenges: meeting his birth dad and fighting the evil Kai, who is an evil Spirit Warrior from the Spirit Realm.

The story begins in the Spirit Realm. Oogway fights against Kai, who is seeking to take the “chi” from everyone by turning them into jade warriors. Kai takes the “chi” from Oogway and comes back to China, the Mortal Realm. At the same time, Po is appointed to take over the teaching duty from Master Shifu; however, Po was not so successful at training the Furious Five: Tiger, Mantis, Monkey, Viper, and Crane. Disappointed in himself, Po meets Master Shifu on the road, and Shifu shows Po what “chi” is. Fascinated by “chi” and frustrated by his failed teaching task, Po finds himself back home with his stepdad, Mr. Ping. While expressing his concerns to his stepdad, the two are interrupted by another panda eating dumplings outside. This panda turns out to be Po’s birth father, Li Shan. While introducing his life and friends to Li Shan, the valley falls under attack by Kai’s jade warriors. Through Oogway’s scroll, everyone at the Jade Palace learns that pandas are the master of “chi.” Li Shan offers to teach Po “chi” by teaching him how to be a real panda. Seeking to learn “chi,” Po follows Li Shan to the panda village. Concerned about Po, Mr. Ping also follows.

While Po is learning to be a real panda and having fun with all the other pandas, Kai has taken the “chi” from every master in China, including the “chi” of Shifu and four of the Furious Five. When Tigress delivers this horrifying news to Po, he also learns that the pandas don’t actually know “chi” anymore. Po confesses to Tigress that Li Shan did not teach him “chi,” and

²⁷⁴ “Characters.” Kung Fu Panda Wiki. Accessed July 7, 2022. <https://kungfupanda.fandom.com/wiki/Category:Characters>.

determines to fight Kai alone with his “wushi finger.” Po then finds Li Shan, Mr. Ping, and all the pandas asking him to teach them kung fu. Inspired by Li Shan's line of "be like you," Po realizes that the students do not need to be like the teacher; they only need to be trained according to their own strengths.

When Kai arrives, everyone in the village fights Kai and his jade warriors until Po finally has the chance to use his “wushi finger.” However, Po learns from Kai that the “wushi finger” only works on mortals, and Kai is a Spirit Warrior. Hoping to save everyone, Po jumps on Kai and uses the “wushi finger” on himself to take them both to the Spirit Realm. While Po is in danger of almost being “jaded” by Kai, Li Shan realizes that the secret to “chi” is finding one’s true self. He then gathers everyone, and they successfully pass their “chi” to Po. Po then becomes the real dragon warrior and defeats Kai by giving him all the “chi,” which causes him to be overloaded and explode. All the masters who were “jaded” return to their normal state.

After defeating Kai, Po meets Oogway in the Spirit Realm. Oogway explains to Po the reason he picked him as the Dragon Warrior is because Po has both sides of the Yin and Yang, and therefore has the potential to tie the past with the present. Oogway then passes his staff to Po, and Po unites with his friends in the Mortal Realm. The story ends with Po teaching everyone kung fu and “chi.”

4.6 Introduction to Hans Zimmer^{275 276 277}

²⁷⁵ “Hans Zimmer: Film Composer: Biography, Music and Facts.” Classic FM. Accessed July 8, 2022. <https://www.classicfm.com/composers/zimmer/>.

²⁷⁶ “Hans Zimmer.” Accessed July 8, 2022. <https://www.jewishvirtuallibrary.org/hans-zimmer>.

²⁷⁷ “Kung Fu Panda 3.” IMDb.com. Accessed July 8, 2022. <https://www.imdb.com/name/nm0001877/bio>

German composer Hans Zimmer is one of the most well-known composers of our time. He has scored over 200 films. Along with his most recent 2022 Oscar-winning film score for *Dune* (2021), Zimmer has composed a myriad of Hollywood blockbusters.

Zimmer moved to London as a teenager and began his career playing keyboards and synthesizers. He was featured in the worldwide hit music video "Video Killed the Radio Star," which was the first music video to be aired on MTV (August 1, 1981).²⁷⁸ He started working with composer Stanley Myers while in London on films such as *My Beautiful Launderette* (1985).²⁷⁹ During these years, he also pioneered combining electronic music with traditional instruments.

In 1988, Zimmer scored Barry Levinson's *Rain Man*, which proved to be the turning point of his career. The score for *Rain Man* was Zimmer's first Academy Award Nomination for Best Original Score. In the following years, Zimmer scored other films including Disney Animation Studios' *The Lion King* (1994), for which he won his first Academy Award.

In the 2000s, Zimmer became the head of DreamWorks' film music division, which "marked the first time that a composer had headed the music department of a major studio since the days of Dimitri Tiomkin at MGM and Alfred Newman at Twentieth Century Fox."²⁸⁰ Many important film scores were produced in the 2000s, including *Gladiator* (2000), *Black Hawk Down* (2001), *The Last Samurai* (2003), *Batman Begins* (2005, co-composed with James Newton Howard), *The Da Vinci Code* (2006), *The Simpsons Movie* (2007), *The Dark Knight* (2008, co-

²⁷⁸ Douris, Raina. "The First 100 Videos Played on MTV." NPR. July 30, 2021.

<https://www.npr.org/sections/world-cafe/2021/07/30/1021813462/the-first-100-videos-played-on-mtv>.

²⁷⁹ Zimmer refers to the film as his introduction to film scoring: VanityFairMagazine. "Hans Zimmer Breaks down His Career, from 'Gladiator' to 'Interstellar' | Vanity Fair." YouTube. 11:04. January 24, 2018.

https://www.youtube.com/watch?v=GGs_NT4iL2c.

²⁸⁰ "Filmtracks: Hans Zimmer." Filmtracks.com. Accessed July 8, 2022.

<https://www.filmtracks.com/composers/zimmer.shtml>.

composed with James Newton Howard), *Kung Fu Panda* (2008, co-composed with John Powell), *Angels & Demons* (2009), *Sherlock Holmes* (2009), *Inception* (2010), *Man of Steel* (2013), *Interstellar* (2014), and *Dunkirk* (2017). Zimmer has also “transitioned into more of a producer than a typical film composer.”²⁸¹ In addition to being a composer and music department head at DreamWorks, Zimmer is also the founder of Remote Control Productions,²⁸² which housed a number of first-class Hollywood composers such as Harry Gregson-Williams, John Powell, Jeff Rona, and James S. Levine.

4.7 A Brief Introduction to Zimmer’s Working Process on *Kung Fu Panda 3*²⁸³

As noted in the discussion on theme and *leitmotif*, Zimmer scored *Kung Fu Panda 3* using the themes he composed with John Powell from the previous two *Kung Fu Panda* films in the franchise, with additional music by Lorne Balfe, Paul Mounsey, and Nathan Wang.²⁸⁴ Adam Smalley described the scoring process as “teamwork,” in which they separate cues and then put them together later, under the supervision of Zimmer and Smalley.²⁸⁵

According to Smalley, Zimmer often writes what he terms 1MXm,²⁸⁶ a cue written away from the film, without visuals, before he starts scoring to the picture. The 1MXm cue, which can be epically orchestral or intimately scored for solo instruments, is Zimmer’s collection of themes based on his impressions of the film. For example, Zimmer wrote about three hours of music

²⁸¹ “Filmtracks: Hans Zimmer.” Filmtracks.com

²⁸² Co-founded with Jay Rifkin as Media Ventures before named Remote Control (due to lawsuit reasons).

²⁸³ Southall, James. “Kung Fu Panda 3 Soundtrack Review: Hans Zimmer.” Movie Wave, February 15, 2016. <http://www.movie-wave.net/kung-fu-panda-3/>.

²⁸⁴ “Kung Fu Panda 3.” IMDb.com. Accessed July 8, 2022.

https://www.imdb.com/title/tt2267968/fullcredits/?ref_=tt_cl_sm

²⁸⁵ Smalley, Adam, conversation with the author, June 2, 2022.

²⁸⁶ In film scores, XMX is a coding system that correlates each cue with its corresponding reel. 1M1 is the naming system to name cue 1 from reel 1, 1M2 would be cue 2 from reel 1, and so on.

for *Kung Fu Panda 3* before giving it to Smalley. With access to all the sessions and stems to “stretch and play around,” Smalley would then “plant the seeds” given by Zimmer, placing the appropriate cues in different places. Zimmer also often writes a suite of around 15-20 minutes that would be appropriate for concert performances.²⁸⁷

4.8 List of Cues

Cue numbers are based on the dramatic divisions (please refer to the approximate timecode and descriptions of the plot).

TABLE 10 KUNG FU PANDA 3 CUE LIST

CUE #	IN	OUT	(Possible Title)	SCENE DESCRIPTION	WHAT THE MUSIC DOES
1	00:25	04:49	Opening Sequence	Po climbs up the stair; Oogway fights Kai and gets jaded; The Furious Five and Po arrive at Ping's shop. -- title music	Setting up the scene, introducing the characters and the story
2	04:59	05:15	Dragon Warrior	The Furious Five's first appearance in the village in this film. They are the stars of the village	Mickey Mousing
3	05:23	05:56	Dramatic Entrance	“Never underestimate the power of dramatic entrance”—Shifu introduces the training place	Mickey Mousing; comedic effect; setting up the "holy" feeling of the training place
4	06:18	07:13	Po Will Be the New Trainer	Shifu announces that Po will be the new trainer	Mickey Mousing; comedic effect
5	07:13	08:09	Training under Po	The training under Po was a disaster because Po doesn't know how to teach	Working with the sound effect, and gives the scene a chaotic and comedic feeling

²⁸⁷ Smalley, Adam, conversation with the author, June 2, 2022.

6	08:09	08:59	Po's Disappointment	Everyone's laughing at Po, and Po is very disappointed	The music follows Po's disappointed feeling; Mickey Mousing
7	08:59	11:46	Shifu's Talk to Po about Chi	Shifu introduces Chi to Po, and tells hints that "if you only do what you can do, you will never be more than you are now" and "you don't even know who you are"	Provides a background for their conversation. Also makes what Shifu says sound more profound. Gives the "Chi" moment a magical feeling. Mickey Mousing.
8	11:46	13:17	Arrival of Kai	The first appearance of Kai.	Transitions from the last scene to this; Tells the audience who Kai is. We will hear this every time Kai is mentioned or appears.
9	13:17	13:49	The Jade Warriors	The first time Kai throws out his Jade Warriors.	Setting up the nervous feeling: Kai is ready to defeat the village.
10	13:49	15:49	Po's Village Life	Po takes a bath at home and tells his dad his life concerns. Then they meet Li Shan, Po's birth father.	Mickey Mousing; comedic effect
11	16:03	19:02	Po and Panda Dad	Po and Li Shan finally found each other.	Mimics the feeling of Po, Ping, and Li Shan.
12	19:02	20:58	Hall of Heroes	Po takes Li Shan to the Hall of Heroes and shows Li Shan around.	Fragmented music as Po introduces each item--comedic
13	20:58	21:49	Having Fun in the Hall of Hero	Po and Li Shan play around with all the precious antique ornaments and weapons/armoring in the Hall of Heroes.	Mimics the fun Po and Shan are having. Mickey-Mousing their action at the same time. Panda Family Theme appear for the first time: hinting at the fun they'll have later
14	22:26	23:18	Introducing Father Shan to Friends	Li Shan meets Po's friends	Solo music under dialogue, playing the hero theme.

15	23:18	25:13	The First Fight with the Jade Warriors	The Jade Warriors arrive at the village. Po and the furious five fight with them.	Mickey Mousing.
16	25:14	25:54	Kai's Conversation with Them	Through the jade warrior, Kai talks to the furious five, Shifu, and Po	The low held note creates a sense of danger. The music becomes more comedic when the scene shows that no one knows who Kai is
17	25:56	28:11	Who Is Kai?	They try to find out who Kai is through the scroll of Oogway	The Zheng and string transitions into them looking through the scrolls. Oogway and Kai's themes are played while they read the scroll of Kai's story. The "Panda 'sChi" Theme is heard for the first time
18	28:15	29:37	Li Shan Can Teach Chi	Li Shan tells them that he can teach Chi if Po can go back to the panda village and learn how to be a panda	The Panda Family Theme hints at where Po belongs.
19	29:37	30:16	The Assignment Shifu Gives	Shifu lets Po go with Li Shan and Crane and Mantis will go find out about Kai.	Represents the fun Po and Shan are having on their journey. Tells the audience that they are about to find out who Kai is and how to defeat him.
20	30:16	30:53	Po and Li Shan's Journey	Po and his panda dad begin their journey, as they stop for food, they found out that Po's dad has been with them all this time	Represents the fun Po and Shan are having on their journey.
21	31:22	32:50	The Journey of the Three	The three of them then go on the journey together	Panda Family Theme played again. Mickey Mousing: as they rise up higher with the "elevator." Represents what they see: the music does not tell us too early of what they are about to see

22	32:50	33:50	The Panda Village	The three finally arrive at the panda village	Panda Village Theme for the first time as Po, Ping, and the audience see it for the first time: a fun, heavenly, heartwarming place. The choir represents the number of pandas there are.
23	33:50	36:29	Pandas Don't Walk	Po learns to be a panda.	Provides fun to the scene, gives character to each panda; Provides the magic feeling Po is having when he sees all the pandas that just look like him. Mickey Mousing.
24	36:30	38:09	Meimei's Dance	Meimei gives her performance	Some Chinese-like music, functions as diegetic music while providing the fun.
25	38:12	40:33	Crane and Mantis Meet Kai	Crane and Mantis go to find out about Kai and get jaded with all the other masters of China.	The danger feeling tells us what they are about to see. Also, music about how they feel when they decide to fight, when Crane can't find mantis.
26	40:39	41:11	First Day of Panda Training	Po gets up early for the training, and Shan tells him that he needs to go back to bed.	Following the action of Po-he is acting like a toy soldier.
27	41:16	42:23	Did I Oversleep	Po learns all the other things pandas should be good at from all the different pandas.	Comedic light music that imitates their action and also provides the fun.
28	42:29	43:17	(27 continued)	Ping is dealing with all the kid pandas while Po is having fun with all the other pandas.	Comedic light music that imitates their action and also provides the fun.
29	44:12	46:43	Panda Mom	Shan shows Po his mom's picture and tells the family story to Po.	A nostalgic moment, and the music provides all the emotion

30	46:43	51:38	Letter to Shifu	Shifu receives the message that every master in China has vanished. Shifu, Viper, and Monkey are all jaded after fighting with Kai. Kai destroys the palace. Tigress takes this message hoping that Po has mastered Chi	Danger action music that adds the quick rhythm and busyness to the scene. Mickey Mousing. The repetition of Kai's theme represents the power of Kai is increasing. When Shifu sees that the palace is being destroyed with Oogway's statue, the music represents his sad feeling.
31	51:38	52:44	Po's Peaceful Life	Po is having a peaceful life with the pandas.	The Chinese-like music represents Po's village life. The peaceful string and Dizi music represent Po's peaceful feeling. The "Panda's Chi" theme brings a magical moment to Po trying to do Chi.
32	52:50	54:38	Kai Attacks the Valley	Tigress arrives at the panda village and brings Po and the pandas the bad news. Shan confesses to Po that he does not actually know Chi. He only lied because he wanted to protect Po. Po decides to fight with what he knows.	The music brings danger to the scene as Tigress tells Po about what happened. The music keeps getting higher in register follows Po's emotion as he asks Shan why he can't learn Chi. The music also represents the disappointment Po is feeling at this moment.
33	54:41	56:02	Po and Kai Both Getting Ready	Po and Kai both getting ready for the fight.	The music represents both Kai and Po's action of getting ready.
34	56:17	57:34	Ping Dad Comforts Shan Dad	Ping comforts Shan about being a parent.	Music follows Ping's emotion as he says things to comfort Shan, the music also comforts Shan.
35	57:34	58:30	Po and Tigress' Conversations	While Po tries to get ready, Tigress tells Po that what he knows won't be enough to fight Kai	Mickey Mousing all the action. Brings the magic moment to the wushi finger

36	58:35	01:00:18	Unless You Had an Army of Your Own	While devastated, Po hears Shan's voice and sees all the pandas behind him. Inspired by Shan, Po decides to train the pandas with their own strength.	The Panda Village Theme in the choir as the fog goes away and Po sees all the pandas gives the scene a warm feeling.
37	01:00:18	01:02:07	Po trains the Pandas	Montage of Po training the pandas	Montage action music
38	01:02:07	01:03:49	Po's Plan	Po talks about his plans to the pandas. While Po and Shan are looking at the scroll, Kai arrives	Comedic light music that imitates the little panda's action. The music also provides all the turning points to the emotion.
39	01:03:49	01:04:50	He's Here	All the happiness is gone. Kai arrives with his theme. Kai and Po finally meet.	Kai's theme is stated with the action music following Kai's fast action. Mickey Mousing.
40	01:04:50	01:05:26	Jade Warrior	After making fun of Kai, attempting to get him angry, Po finally succeeded. Kai throws out his Jade Warriors	Setting up the nervous feeling: Kai is ready to take the Chi of every panda.
41	01:05:26	01:08:14	Here We Go	The Jade warriors fight with all the pandas in the village. The pandas are winning. Po decides to end everything with his wushi finger.	Mickey Mousing: a montage of lots of previously played themes of each character: the chaos Kai is experiencing; the music also helps the audience to focus on each main person that's fighting.
42	01:08:27	01:08:45	Wait, It's Working	Kai pretends to be hurt by the wushi finger.	The music sets up the scary feeling--what Kai pretends to be--the audience are feeling as confused as Po is.
43	01:08:47	01:09:28	I Am a Spirit Warrior	Kai then tells Po that the wushi finger does not work on him and fights Po.	Mickey Mousing. Kai's music is a lot more masculine (with lots of brass chords) to tell the audience that Kai is winning.

44	01:09:28	01:10:55	I Was Wrong	Po loses the battle and faces all the pandas. He begs them to run, but Kai arrives and says that he will take the chi of everyone.	The music represents the devastated and scared feeling of the pandas.
45	01:10:57	01:11:35	Skadoosh	Po realizes that he can take Kai back to the spirit realm by doing the wushi finger on himself. They disappear in petals.	The music pattern is in a circular motion as the petals are in the picture. The brass brings the heroic sense to Po's action. The choir brings a magical feeling as the petals spin.
46	01:11:35	01:12:22	The Spirit Realm	Po arrives at the spirit realm with Kai and is about to have his chi taken by Kai	Mickey Mousing. Kai's music is in the foreground to tell the audience that Kai is defeating Po.
47	01:12:22	01:13:53	Come On Son, Fight	Panda dads realizes that Po needs help. All the friends and family join Shan and pass their Chi to Po	The music represents how worried Shan is. Then the solo vs. ensemble, the change of key of each pattern as the camera focuses on each character builds up the magic moment of the next scene.
48	01:14:11	01:17:02	Who Are You	With all the "chi" from his friends and family, Po becomes the real dragon warrior and fights Kai. Kai is finally defeated by his desire	As Po draws the dragon, the Inner Peace Theme is played. The Dragon Theme represents all the fun Po is having Kai's theme is no longer played--he is about to be defeated.
49	01:17:05	01:17:41	Every Other Masters Are Back	All the jaded masters are back, except Po	As the masters each come back, some of their previously used themes are played. The music has a celebrative feeling to it.
50	01:17:41	01:20:27	Passing the Torch	In the spirit realm, Po meets Oogway. Oogway gives his staff to Po, and Po decides to go back	The complete version of the Oogway theme is played in solo, as Po hears Oogway's voice. The music then follows how Po feels.

51	01:20:31	01:21:15	Po Is Back	Po is back from the spirit realm and welcomed by everyone	The celebration theme played here as everyone celebrates the coming back of Po.
52	01:21:15	01:23:14	End	Po teaches everyone in the village Chi	This song was used in the first Kung Fu Panda. It seems that the picture is following the music rather than the other way around. The song also tells the audience that this is a happy ending.

4.9 Cue Study: Cue 38 “Po’s Plan” and Cue 39 “He’s Here”

Because cues 38 and 39 are successive cues without pause, I will thus discuss them together (see Table. 10 for cue number reference). In the following analysis, I will refer to plucked Asian instruments as zither altogether, as the short score was done aurally, and the plucked instruments can sound very much alike. Cue 38 begins as a light-spirited cue of Po explaining his plan to the pandas. The first half of the cue uses mostly marimba, *pizzicato* strings, and light percussion (such as snare drum at a *piano* dynamic) as the accompaniment, while the solo woodwind instruments (piccolo, clarinet, or bassoon) follow the emotion and dialogue of Po, and the high strings act as the background.

The cue begins with the zither playing a quick 6-note gesture, transitioning from the previous scene, which was a montage utilizing heavy action music. After the cue starts, the clarinet brings in the melody, imitating Po as he tells the pandas what to do. The melody is a variation of the “celebration” theme (see Fig. 25). The celebration theme often refers to the valley people or a joyful emotion. In this case, it is the latter. As shown in Table 11, Zimmer has broken down the melody into small segments, separated by rests. This leaves space for the words

in the dialogue and makes the scene sound relaxed. These rests also follow the natural human speech pattern of taking a breath after a phrase or sentence. During this scene, Po's speech is often interrupted by the baby pandas eating everything on the table. The marimba entrance acts as a "lightbulb" moment for Po, as he realizes the baby pandas have eaten everything. The sprinkles of marimba and string *pizz* also continue the relaxed and fun feeling of the scene while depicting the adorable baby pandas' image. As Po moves on to "the noodle squadron," the second group of baby pandas to whom Po was going to give his plan, the marimba changes register. Each time Po talks to a different group of baby pandas, the marimba changes register a bit more. While Po talks to the noodle squadron, only the high strings are holding very quietly on the top to leave room for the sound design and details in the picture, such as the small eye movement of the baby pandas.

When Po continues to talk with the baby pandas, pointing at places on the map with his bamboo stick, one of the baby pandas pulls the stick toward him and eats it. The sustained bassoon two-note rising motive imitates this pulling gesture before the baby panda enters the picture. After the picture cuts to the baby panda that's eating the stick, Zimmer leaves this part with rests to make room for the sound design. When the picture cuts back to Po, the piccolo (or possibly *dizi*) continues the melody. The piccolo does two things: 1) it continues the fun/light mood, and 2), more importantly, it represents how Po feels about these baby pandas. Additionally, the high register doesn't interfere with the dialogue. Zimmer's usage of register with the low-string *pizz* and the low marimba is also worth mentioning. Each time Po picks up his sentence from before being interrupted by the baby pandas, Zimmer uses the low strings or low marimba to start on the pick-up beat of the melody, as if the music is catching the intake of Po's next breath.

The light spirited music continues until Po describes his plan of holding Kai with his “wushi” finger. Here, Zimmer uses sustained strings in the middle range, playing a three-chord gesture on a crescendo. The music matches the dialogue and Po’s facial expression along with what he has imagined in his mind — he is going to use the great “wushi” finger. When the pandas celebrate the potential success of their plan, the celebration theme is played here in the original form (instrumentation and tempo), representing the joy of the moment. The music becomes thinner (in terms of orchestration and dynamic) as the pandas walk away and transition from the light spirited celebration music to a melancholic and nostalgic feeling, representing how Po is feeling at this moment as he looks around at the happy lives of the panda village. The music also engages in some mickey-mousing here. For example, As Po’s head goes down, the pitches in the zither also descend.

The second half of cue 38 continues the melancholic feeling while adding some warmth to the interaction between Po and Li Shan. As Po reads Oogway’s scroll about Kai, the high strings play a high G quietly to set up an expectation for something magical. This magical moment continues, and Zimmer simply adds two chords underneath, also played by the strings. The two chords, the G 6/4 major chord going to the E-flat major (EbM) chord, is in the half-step relationship that Zimmer has been using throughout this film when representing a magical feeling or a change in heart. The EbM chord goes back to the G 6/4 chord as the camera focuses on Li Shan, who is now also looking at the scroll. Po’s theme (“Po the Warrior”) is played here slowly in the high woodwind and female voices, representing the friendly pandas in the past who helped Oogway and the feeling of Li Shan. As the melody ends, Li Shan’s eyebrow movement follows the last two notes of the melody. As Po walks toward Li Shan and comforts him, a three-chord gesture in the low strings is also following Po, giving the music a sense of warmth

provided by the low strings, telling us that Po wants to let Li Shan know that he understands him now.

As the sound design hints at the coming of Kai with low-frequency footsteps and the sound of a knife sweeping across the icy ground, the harmony changes from C major to c minor, telling the audience that something bad is about to happen. This shift in tone also transitions the story into the next cue, which is largely comprised of Kai's theme. A danger motive (Eb-G-Eb-D), played by the low brass, repeats three times after Tigress' slight ear movement, building up the feeling of danger. Each time this motive is played, it rises (Ab-C-Ab-G, then Eb-G-Eb-D in a higher octave), hinting that danger is coming closer. The strings play the last iteration of the Eb-G-Eb-D motive, representing the pandas' nervousness. The camera cuts to a wide shot of all the pandas and zooms out quickly to an extreme wide shot, while the color turns from a warm palette to a cool palette. Zimmer gives the high female solo voice, possibly recorded at a distance, the two-chord motive (a cm 6 chord going to g#m 6/4) to set up the expectation of something ominous.

As the camera zooms in on Kai, the *erhu* plays a variation of Kai's theme without any percussion. Throughout the film, Kai's theme is always played by a Chinese instrument when the camera focuses him. As soon as Kai starts the action, the orchestra joins the *erhu*, providing power to the sound. The rhythmic, booming drums also join in support of the excitement in the scene, following Kai's fast footsteps and the quick picture cutting. While writing the theme and supporting the rhythm, Zimmer also utilizes some "mickey-mousing" moments. As Kai jumps up, the music contour also rises. The three *marcato* notes in the brass sound as soon as Kai's knives are thrown into the snow. As Kai is flying in the sky and about to land, the rising triplets follow his action and also set the stage for his landing.

As soon as Kai lands, we hear his theme in its original form in the zither with “boom” percussion hits on weak beats, with careful attention not to interrupt the conversation but to add seriousness and power to the scene. The “boom” percussion hits remain mostly continuous except for moments such as when Kai narrows his eyes to see Po. Here, the visual effect of concentric circles of light and the sound design focus on Po from Kai’s perspective. Zimmer transitions from Kai’s masculine sounding theme to this moment, focusing on Po with a broken g-diminished triad in the zither, lending the scene a suspicious feeling. When the camera focuses on Po, the music again utilizes high strings playing a Bb half-diminished 7th chord to leave space for the sound and visual effects. As in cue 38, after a phrase is interrupted, Zimmer uses the low strings to begin on a pick-up beat. The low string notes descend from the dominant to the tonic (V-i), and the picture also cuts back on Kai as his theme continues. Throughout the first part of Kai’s arrival, although Po enters the dialogue, the stage is set for Kai; and only his theme is heard here.

After a second repeat of the first phrase of Kai’s theme, the theme is interrupted by a D major chord in the choir. This is where Po acknowledges Kai, listing out Kai’s famous names — “Beast of Vengeance, Maker of Widows!” The choir D major chord (V) emphasizes Kai’s happiness, adding a comical moment to the scene. After the D major chord, the music suggests that Po is taking back control by putting the melody in the clarinet. The accompaniment returns to *pizzicato* strings. The light orchestration and the half steps in the melody give the scene a playful sound, which is what Po is doing to Kai—making fun of him in an attempt to anger him. In this part of the cue, Zimmer also uses castanets to follow the rhythm of Po’s words/action and almost act as part of the sound design.




To conclude the above analysis, barring the techniques discussed in the previous sections, Zimmer's scoring technique for cues 38 and 39 can be summed in the following list :

1. Leave space for sound design.
2. Take breaths if the melody is following a character's speech.
3. Pay attention to the camera movement, shot design, and small details such as an ear movement to emphasize important moments with the picture and the sound design.
4. Use percussion to bring in color, provide the groove, and use them as effects.
5. Use high-string sustained notes or a drum roll to set up the stage for the next scene.
6. Set up the difference between the characters with different instruments (in cues 38 and 39, Po is represented with the woodwinds, while Kai is represented with the zither).
7. Use a small gesture or short phrase to connect two scenes with contrasting emotions.
8. Use key changes and register changes to follow changes in the story and set up a different level of interest.
9. Use a distinct theme for each character and continue to use that theme for scenes that emphasize the given character.

Table 11 shows a more detailed analysis of this cue, demonstrating the relationship between the scene, the story/dialogue, the sound design, and the music. Since music for animation often needs to follow the scene closely, the music is included under the analysis table. A complete short score is also attached at the end of this chapter for reference.

(Continued on next page)

TABLE 11 “PO’S PLAN” AND “HE’S HERE” CUE BREAK DOWN

Scene/Shot			
Story	Po talks about his plans to the pandas.	/	All the baby pandas want to do is to eat
Dialogue	Okay, pay attention because I’m only gonna go over this ten more times.	The only entrance to the village is here.	The dumpling squadron will take position here...
Sound Design	Sound of the bamboo stick, background sound (walla = crowd)	Sound of the bamboo stick, background sound (walla)	Stick pushing the things on the table sound
Camera movement/ Shot	Establishing wide shot		Cut to a medium closeup to the baby pandas
Theme	Celebration theme	Celebration theme (continued)	Celebration theme (continued)
Harmony (Key)	Eb Major		
Rhythm/Tempo	(Ca. ♩ = 110) consistent tempo		
Orchestration	Zither with strings and solo clarinet		
Use of Percussion	Light snare drum, only to add color, not groove		
Dynamic/ Articulation	Soft (mezzo-forte mixed low underneath the dialogue)		
Range/Frequency	Mid-high	Mid-high	Mid
Technique (ism)	Light accompaniment music		
What music does	Transitions from the last scene, the clarinet imitates Po, as he tells the pandas what to do.	The rests in the clarinet melody leaves space for some words in the dialogue, and also makes the scene sound relaxed.	
Changes in music	Clarinet melody; EbCBbCBbGBb, with light accompaniment.		Melody continues: GBbCGFEbF

♩ = c. 110












Clarinet solo



High Strings

Zheng

Strings pizz. with Chinese instruments, and light touch of snares

Scene/Shot			
Story	/	/	/
Dialogue	while the cookie squadron will take position here	Now, on my signal, the two squadrons will...	/
Sound Design	Chewing sound	Background sound (walla)	Background sound (walla)
Camera movement/ Shot		Cut back to a medium shot of Po	
Theme	Celebration theme (continued)	Celebration theme (continued)	Decorations
Harmony (Key)		G Major	
Rhythm/Tempo			
Orchestration		High strings sustain with marimba and later low strings <i>pizz</i>	
Use of Percussion		Marimba, then doubled with strings <i>pizz.</i>	
Dynamic/ Articulation			
Range/Frequency	Mid	Mid-high	Mid-high
Technique (ism)			
What music does			The marimba/vib acts as a “lightbulb” moment.
Changes in music	Melody continues: FGFC	Melody continues: EbGBbG	

Clarinete solo

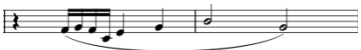











TABLE 11 CONTINUED

Scene/Shot			
Story	/	/	/
Dialogue	/	/	The noodle squadron will...
Sound Design	Eating noodle sound	Background sound (walla)	Background sound (walla)
Camera movement/ Shot	Cut to a medium closeup to the baby pandas		Cut back to a medium shot of Po
Theme	Decorations	Decorations	Decorations
Harmony (Key)			C Major
Rhythm/Tempo			
Orchestration			String sustain with marimba and low string <i>pizz.</i>
Use of Percussion			Marimba, then doubled with strings <i>pizz.</i>
Dynamic/ Articulation			
Range/Frequency	Mid-high	Mid-high	High and mid-low
Technique (ism)			
What music does	The sprinkles of marimba and string <i>pizz</i> continues the relaxed, fun, and cute feeling of the scene.		The marimba changes register as Po moves on to “the noodle squadron.”
Changes in music		Strings holding a high G (while the marimba still plays)	The strings changes to G and C, which changes the key to C major (Accompaniment: C E Ab G)



Marimba with Low String *pizz.*

TABLE 11 CONTINUED

















Scene/Shot			
Story	/	/	/
Dialogue	/	Okay. Anyway, the important thing to remember is that	This is the spot where...
Sound Design	Background sound (walla)	Background sound (walla)	Background sound (walla)
Camera movement/ Shot	Cut to a medium closeup to the baby pandas	Cut back to a cowboy shot of Po	
Theme	Decorations	Decorations	Decorations
Harmony (Key)		G major	
Rhythm/Tempo			
Orchestration		Marimba doubled with strings <i>pizz.</i>	Bassons and marimba with low string <i>pizz.</i>
Use of Percussion		Marimba, then doubled with strings <i>pizz.</i>	
Dynamic/ Articulation			
Range/Frequency		Low	Low
Technique (ism)			
What music does	Only the high strings holding very quietly on top to leave room for the sound design, and the small eye movement of the baby pandas.	The low marimba picks up as Po continues explaining his plan.	The sustained bassoon two-note rising motive imitates what's happening in the picture as the baby panda pulls Po's bamboo stick and eats it.
Changes in music		The music is back to G major. (Accompaniment) G C E G F#	The bassoons play for the first time: E-F#



TABLE 11 CONTINUED

Scene/Shot			
Story	/	/	Po's plan is to send Kai to the Spirit Realm
Dialogue	/	Okay, I saw that coming	If you only remember one thing, is distract the jombies
Sound Design	Chewing sound	Dropping the stick (wood) sound	Background sound (walla)
Camera movement/ Shot	Cut to a medium closeup to the baby pandas	Cut back to a cowboy shot of Po	
Theme	Rest	Celebration theme (continued)	Celebration theme (continued)
Harmony (Key)			
Rhythm/Tempo			
Orchestration	/	High woodwind and marimba with low string <i>pizz.</i>	
Use of Percussion		Light snare drum, only to add color, not groove	
Dynamic/ Articulation			
Range/Frequency		Low and high	
Technique (ism)			
What music does	Rest for the sound design.	The piccolo (or maybe dizi) does two things: 1) it continues the fun/light mood, 2) more importantly, it represents how Po feels about these baby pandas. The high register also doesn't interfere with the dialogue.	
Changes in music		The piccolo plays at its high register: ABAE GBD	

Picc. or Dizi



TABLE 11 CONTINUED








Scene/Shot			
Story	/	/	/
Dialogue	Until I get close enough to put a wushi finger hold on Kai	Po: You got it? Pandas: -Yeah!	Pandas on three! One, two three, pan...! You guys...
Sound Design	Background sound (walla)	Celebration from the crowd sound	Background sound (walla)
Camera movement/ Shot	Cut back to the full shot and zoom out	Continue zooming out	Continue zooming out
Theme		Celebration theme in its original form	Celebration theme in its original form
Harmony (Key)			
Rhythm/Tempo			
Orchestration	Strings (possibly doubling the winds)	Chinese instruments with orchestra	➔
Use of Percussion	Bass drum or timpani rolls	Maybe Chinese percussion?	➔
Dynamic/ Articulation	Crescendo	Loud (forte)	Diminuendo
Range/Frequency	Mid-Low	Full	Full
Technique (ism)			
What music does	The sustained strings (in the middle range) rises up to match the dialogue and Po's facial expression (or what he has imagined in his mind—that he is going to use the great “wushi” finger.	The pandas celebrate for the potential success of their plan, the celebration theme is played here in the original form (instrumentation and tempo) representing the joy of the moment.	
Changes in music	No more light music, the sustained notes in the strings also crescendo: DEF#	The celebration theme is in its original form: GEDEDB; higher in register, louder in dynamic	DBGABAG





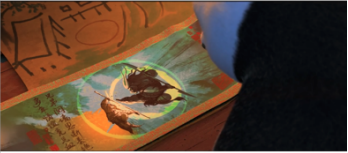
TABLE 11 CONTINUED

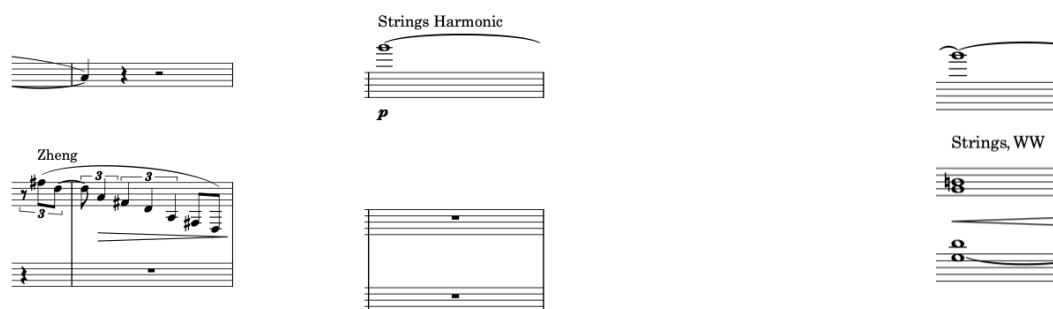
Scene/Shot			
Story	/	/	/
Dialogue	never mind, I'll teach you that later	/	/
Sound Design	Background sound (walla)	Background sound (walla)	Background sound (walla)
Camera movement/ Shot	Cut to a close up of Po	Cut to a full shot of Tigress and the baby panda	Cut back to Po in medium shot
Theme	Celebration theme in its original form		
Harmony (Key)			
Rhythm/Tempo			
Orchestration	Instruments getting less, mostly only strings and a zither.	High woodwind solo with strings	
Use of Percussion	/	/	/
Dynamic/ Articulation	Mezzo-forte (no dialogue)		
Range/Frequency	Mid.	Mid-low	Mid-low
Technique (ism)			
What music does	The music becomes thinner as the pandas are walking away.	The music transitions from the celebration music and the light spirit to a melancholic and nostalgic feeling, representing how Po is feeling at this moment as he looks around at the happy lives of the panda village.	
Changes in music	The zheng bridges from the celebration theme to the next part: BGED	The clarinet takes back the melody: DBA-	B CBA



The image shows musical notation for three parts: a single staff with a whole rest, a staff with a melody starting on a middle C and moving up, and a staff with a melody starting on a middle C and moving up. Below these are two staves: 'Zheng/String pizz' and 'Strings', both showing a melody starting on a middle C and moving up.

TABLE 11 CONTINUED

Scene/Shot			
Story	/	/	/
Dialogue	/	/	/
Sound Design	Background sound (walla)	Background sound (walla)	Background sound (walla)
Camera movement/ Shot	Pans around Po		Hard cut then zoom in
Theme			(Two-chord motive)
Harmony (Key)			
Rhythm/Tempo			
Orchestration	Added zither as decoration	High string	Strings with woodwinds
Use of Percussion	/	/	/
Dynamic/ Articulation		Soft	Crescendo
Range/Frequency	Mid-low	High	Mid-high
Technique (ism)			
What music does	The Zheng follows Po's head: as his head goes down, the music in the zither also moves down.	The high strings playing quietly sets up the expectation for something magical. It also follows Po as he opens up his eyes and sees the scroll from Oogway about Kai.	The G64 chord in the strings going to EbM chord is the half-step relationship that Zimmer has been using throughout this film when representing a magical feeling or a change in heart.
Changes in music	Zheng ends the phrase with a descending arpeggio: F#DAF#DAF#D	High strings sustaining on the top: G	G Major chord



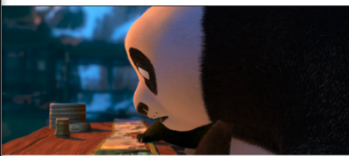
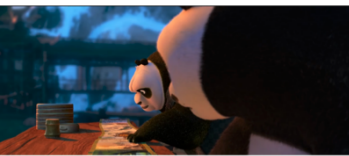

Strings Harmonic

p

Zheng

Strings, WW

TABLE 11 CONTINUED

Scene/Shot			
Story	/	Li Shan still hopes that he knew “chi”	
Dialogue	/		
Sound Design	Li Shan’s footstep	Background sound (walla)	Wind
Camera movement/ Shot	One-shot of Po	Hard cut and pan to see Li Shan	Hard cut then zoom in
Theme	(Two-chord motive)	(Two-chord motive)	Po (the warrior) theme (slow version)
Harmony (Key)			
Rhythm/Tempo			(Ca. ♩=55)
Orchestration			Dizi and voice, strings
Use of Percussion	/	/	/
Dynamic/ Articulation	Dimiuendo	Crscendo	Mezzo-piano (no dialogue)
Range/Frequency	Mid-high	Mid-high	Mid.
Technique (ism)			
What music does		The EbM chord goes back to the G64 chord as the camera focuses on Li Shan, who is now also looking at the scroll.	Po’s theme (Po the warrior) is played here slowly by the high woodwind and female voices, representing 1) the friendly pandas in the past who helped Oogway and 2) the feeling of Li Shan.
Changes in music	Eb-major 6 chord	G Major chord	Po’s theme in Dizi and Voice: BDEBA; slower tempo



Strings, WW












♩ = 55

Dizi, Sopranos & ...

mp






TABLE 11 CONTINUED

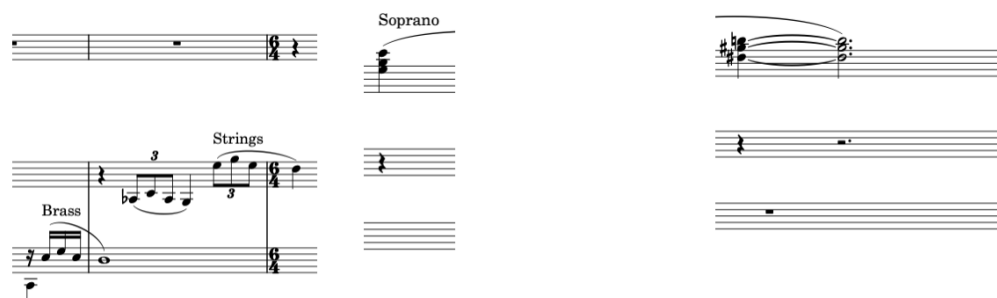
Scene/Shot			
Story		Po comforts his dad, and tells him that he understand	
Dialogue		Li Shan: I wish I could have taught you this, son. Po: -It's okay, dad. I'm...	
Sound Design	Po's footstep	Wind	Low frequency steps and Kai dragging the heavy knife
Camera movement/Shot	Cut to Li Shan in medium closeup one-shot, then the camera pans around the drawing of the pandas	Camera pans to see Po, medium two-shot	
Theme			
Harmony (Key)			C minor
Rhythm/Tempo			
Orchestration		Low strings, then with woodwind	Strings and low brass
Use of Percussion	/	/	/
Dynamic/Articulation		Louder (mezzo-forte)	
Range/Frequency	Mid.	Low, then mid.	Mid-low
Technique (ism)			
What music does	Li Shan's eyebrow movement goes together with the last two notes of the melody. The entire melody of this segment represents Li Shan's feeling.	As Po walks toward Li Shan and comforts him, the three chords in the low strings are also following Po, telling us that Po wants to let Li Shan know that he understands him now.	The music changes from C major to c minor, giving us hint that something bad is about to happen.
Changes in music	GB	BAGBDEG	Change in chord quality from major to minor

♩ = 55



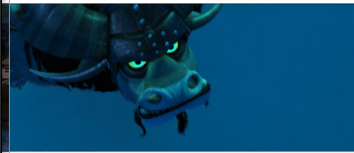


TABLE 11 CONTINUED

Scene/Shot			
Story	While having fun, the pandas hear Kai.	They know something scary will happen	
Dialogue	He's here.		
Sound Design	Low frequency steps and Kai dragging the heavy knife	Low frequency steps and Kai dragging the heavy knife	Low frequency steps and Kai dragging the heavy knife
Camera movement/Shot	Hard cut to a two-shot of Tigress and the baby panda	Hard cut to a wide shot of the pandas	Fast zoom out to extreme wide shot
Theme	A minor variation of the opening of "Po's journey" theme	(Two-chord motive)	(Two-chord motive)
Harmony (Key)			
Rhythm/Tempo			
Orchestration	Brass and then string	Voice	
Use of Percussion	/	/	/
Dynamic/Articulation			
Range/Frequency	Low to high	High	High
Technique (ism)			
What music does	The danger motive repeats three times after Tigress' ear movement, representing that the danger is coming closer.	The high choir sings two chords: c minor (6) and g# minor (64). Here again the two chord motive is setting up the expectation for something bad happening.	The sopranos follow the shot changing from wide to extreme wide shot.
Changes in music	The "danger motive": EbGEBD AbCABG EbGEB D, change in instrument to brass	C minor 6 chord in voice	g#-minor 64 chord




The image shows musical notation for three parts: Brass, Strings, and Soprano. The Brass part features a rhythmic motif with a '3' (triplets) and a '7' (sevens). The Strings part also features a rhythmic motif with a '3' (triplets). The Soprano part shows a high choir singing two chords: c minor (6) and g# minor (64).

TABLE 11 CONTINUED


Scene/Shot			
Story	Kai arrives. He looks around and is ready to take the “chi” from everyone.	Kai starts running.	
Dialogue			
Sound Design	“zoom in” sound effect, only the knife sound (no footstep)	Fast footstep and metal sound	Fast footstep and metal sound
Camera movement/ Shot	Fast zoom in on Kai	Tilt down to a closeup	Cut to a full shot of Kai running
Theme	Variation of Kai’s theme	Variation of Kai’s theme	Variation of Kai’s theme
Harmony (Key)			
Rhythm/Tempo	(Ca. ♩ =110)		
Orchestration	Erhu	Full orchestra	
Use of Percussion	/	Drums, “booms” (collection of sampled loud drum)	Drums, “booms” (collection of sampled loud drum)
Dynamic/ Articulation	Forte		
Range/Frequency	Mid-high	Mid-high	Mid-high
Technique (ism)		Rock-influenced music	
What music does	As the camera zooms in to Kai, we hear his theme played by the Erhu, without percussion, as if Kai is getting ready to take over the chi from every panda.	As soon as Kai starts the action, the orchestra joins in, providing power to the sound, and the busy percussion (drums) also join to give the scene a masculine feeling.	
Changes in music	Kai’s theme with Erhu: CBbGFEbBbC	Kai’s theme with the orchestra: Bb-G	Fb-E

♩ = c. 110
Erhu (without percussion)



f

Orchestra, with percussion



f

TABLE 11 CONTINUED

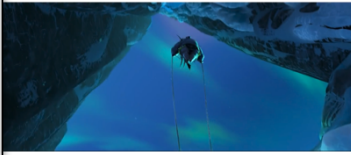




Scene/Shot			
Story	Kai jumps up.		Kai throws his Jade knives into the snow.
Dialogue			
Sound Design	Metal sound, and other effects representing the flying movement	Metal sound, and other effects representing the flying movement	Metal sound, ice sound, and other effects representing the flying movement
Camera movement/ Shot	Cut to Kai flying	Cut to a different angle	Cut to a closeup of the knife
Theme	Variation of Kai's theme	Variation of Kai's theme	Variation of Kai's theme
Harmony (Key)			
Rhythm/Tempo			
Orchestration			Brass (with strings)
Use of Percussion	Drums, "booms" (collection of sampled loud drum)	Drums, "booms" (collection of sampled loud drum)	Drums, "booms" (collection of sampled loud drum)
Dynamic/ Articulation			
Range/Frequency	Mid-high	Mid-high	Mid
Technique (ism)			
What music does	As Kai jumps up, the music contour also starts rising.		The moment the knives are thrown into the snow, the brass plays the three marcato notes, adding power to the scene.
Changes in music	C-Eb	G-A	Change in instrument: brass plays G-G-G



TABLE 11 CONTINUED

Scene/Shot			
Story	Kai uses the force from the knives to jump even higher.		Kai arrives and he finally meets Po.
Dialogue			
Sound Design	Metal sound, ice sound, and other effects representing the flying movement	Flying movement effect	Big landing sound
Camera movement/ Shot	Cute back to low angle shooting Kai	Cut to an extreme wide shot	Tilt to a closeup of Kai's legs
Theme	Variation of Kai's theme	Variation of Kai's theme	Kai's theme (original form)
Harmony (Key)	—————→		G minor
Rhythm/Tempo	—————		
Orchestration	—————→		Zither
Use of Percussion	Drums, "booms" (collection of sampled loud drum)	Drums, "booms" (collection of sampled loud drum)	"booms" (collection of sampled loud drum)
Dynamic/ Articulation			
Range/Frequency	Mid	Mid to mid-high	Mid
Technique (ism)			
What music does		As Kai is in the sky about to land, the triplets going up sets up the stage for him.	As soon as Kai lands, his theme is played by the zither with percussion hits.
Changes in music	D, G-G-F-Bb, G-G-F-D-D-C-A	F#-G-A-A-Bb-C	Zheng plays Kai's theme: GGFD GGBb

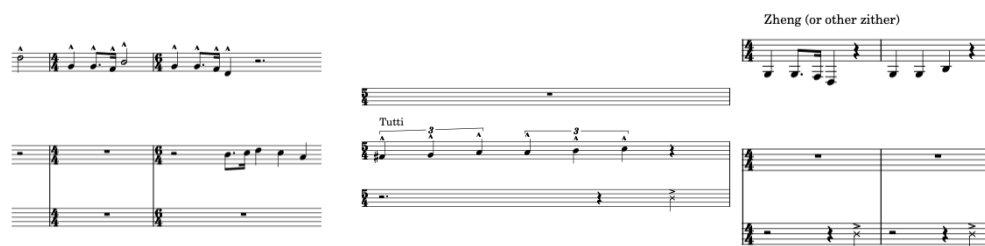


TABLE 11 CONTINUED









Scene/Shot			
Story	Po starts the strategy of teasing Kai.	Kai looks at Po through his jape eyes.	/
Dialogue	Wow! That's what I call a dramatic entrance	/	/
Sound Design	Wind	Effect (suspicious)	Effect (suspicious)
Camera movement/ Shot	Cut to a full shot of Po from low angle	Extreme closeup of Kai	Medium full shot of Po from low angle
Theme	Kai's theme (original form)	Kai's theme (original form)	Effect
Harmony (Key)			
Rhythm/Tempo			
Orchestration		Zither and high strings	High strings
Use of Percussion	"booms" (collection of sampled loud drum)	Extremely light touch on a metal instrument (possibly a suspended cymbal)	"booms" (collection of sampled loud drum)
Dynamic/ Articulation			Soft (mezzo-piano)
Range/Frequency	Mid	Mid then high	High
Technique (ism)			
What music does	Although Po also talks, the stage is set for Kai, thus only his theme is being played here.	As Kai narrows his eyes to see Po, the big hits go away, the broken diminished chord in the zither gives the scene a suspicious feeling.	The high string B-flat diminished 7th chord is acting almost as an effect playing along with the visual light circle effect.
Changes in music	GGFDCCBbA	GGFD (with broken g diminished triad in the zheng)	High Bb diminished 7th chord in the high strings



TABLE 11 CONTINUED

Scene/Shot			
Story	He recognizes who Po is.	Po also acknowledges Kai.	Kai is happy that someone knows him.
Dialogue	Haha, you must be the dragon warrior	And you must be Kai. Beast of vengeance, maker of widows!	Yes! Finally! Thank you! Almost makes me wanna spare your life
Sound Design	Kai's footstep	Po's movement sound, wind	Kai's footstep
Camera movement/Shot		Cut back at Po, medium shot from low angle, zooming in as Po talks	Camera moves with Kai
Theme	Kai's theme (original form)	Kai's theme (original form)	Effect
Harmony (Key)			
Rhythm/Tempo			
Orchestration	Low strings and zither		Voice
Use of Percussion	"booms" (collection of sampled loud drum)	"booms" (collection of sampled loud drum)	/
Dynamic/Articulation	Forte		
Range/Frequency	Low then mid.	Mid then mid-high	Low
Technique (ism)			
What music does	The low string descending notes go back to the tonic (V-i), and the cut is back on Kai as his theme continues.		The choir emphasizes the happiness of Kai for a comedic purpose.
Changes in music	Low strings bridge back to Kai's theme: DCBbA, GGGFD	GGBb GGFDDCBbA	D major chord in choir

Zheng

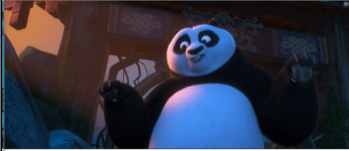








Choir



Low strings

TABLE 11 CONTINUED

Scene/Shot			
Story	Po continues to try to make Kai angry.	/	Kai continues to threaten Po.
Dialogue	Oh, you wanna spare me? How about you spare me the chit-chat?	All right? Let's do this.	I'm going to take your Chi, then the Chi of every panda in the...
Sound Design	Wind	Wind	Kai's footstep
Camera movement/ Shot	Cut back at Po, cowboy shot from low angle	/	Cut back at Kai, camera stays still
Theme	Only some gestures, not related to the themes	Only some gestures, not related to the themes	Only some gestures, not related to the themes
Harmony (Key)			G minor
Rhythm/Tempo			
Orchestration	Clarinet and low strings pizz.		Dizi and low strings
Use of Percussion	"booms" (collection of sampled loud drum)	Light touch on cymbal	
Dynamic/ Articulation	Mezzo-forte (less intensity)		
Range/Frequency	Mid	Mid-high	Mid-high
Technique (ism)	Humorous decoration music		
What music does	The new Clarinet melody takes the scene back to Po and signals that Po is taking control of everything. The light orchestration and the half steps in the melody gives the scene a playful sound, which is Po's characteristic.		
Changes in music	Back to the clarinet melody: ACD	D#EF#	GFDCBbG



The musical notation shows a Clarinet part with a melodic line and a String pizz. part with a rhythmic accompaniment. A Dizi part is also shown, starting with the instruction 'Add Dizi' and a fermata. The notation is in 2/4 time and features a key signature of one flat.

TABLE 11 CONTINUED




Scene/Shot			
Story	Po continues to make fun of Kai	/	/
Dialogue	Oh! Chit-Chat!	Kai: In this... Po: -Chitty-chitty chat-chat Kai: -In... Po: -Chat, chat, chat	Kai: -In the.. Po: -Chit-chat!
Sound Design	Wind	Kai's footstep	Wind
Camera movement/Shot	Cut back at Po, medium shot from low angle, still	Cut back to Kai, medium closeup, still	Cut back at Po, cowboy shot from low angle
Theme	Only some gestures, not related to the themes	Only some gestures, not related to the themes	Only some gestures, not related to the themes
Harmony (Key)	→		
Rhythm/Tempo	→		
Orchestration	→		
Use of Percussion	Marimba, Castanets	Marimba, Castanets	Castanets
Dynamic/Articulation	Soft (piano)		
Range/Frequency	Mid.	Mid-low	
Technique (ism)			
What music does	The Castanets follows closely at the rhythm of Po's words and action, almost acting as a sound design.		
Changes in music	The marimba ad string <i>pizz.</i> continues the playfulness GD:	GDEAGD	



TABLE 11 CONTINUED

Kung Fu Panda 3 Cues 38-9

♩ = c. 110

Clarinet solo

High Strings *mf*

Zheng

Strings pizz,
with Chinese instruments,
and light touch of snares

Clarinet solo

Clarinet solo

pp
Marimba

Marimba with Low String pizz.

FIGURE 39 SHORT SCORE FOR “PO’S PLAN” AND “HE’S HERE” CUES

11

Bassoons

mp

15

Picc or Dizi

mf

Strings

20

Chinese instruments

f

Zheng/string pizz

FIGURE 39 CONTINUED

23 Clarinet

mf

Zheng

Strings

27 Strings Harmonic

p

Strings, WW

32 ♩ = 55

Dizi, Female voice

mp

mf

FIGURE 39 CONTINUED

36

Soprano

Strings

Brass

$\text{♩} = \text{c. } 110$

Erhu (without percussion)

39

f

42

Orchestra, with percussion

f

FIGURE 39 CONTINUED

45 Brass

Musical score for measures 45-47. The top staff is labeled "Brass" and contains a melodic line with accents. The bottom two staves are piano accompaniment with rests in the first two measures and a melodic line in the third measure.

48 Zheng (or other zither)

Tutti

"Boom" perc.

Musical score for measures 48-51. The top staff is labeled "Zheng (or other zither)" and contains a melodic line. The bottom two staves are piano accompaniment with triplets and "Boom" percussion marks.

52

Strings

8va

3

Strings

(zheng)

Musical score for measures 52-55. The top staff is a melodic line. The bottom two staves are piano accompaniment with string octaves and triplets.

FIGURE 39 CONTINUED

56 Zheng

Choir

61

Clarinet

Low strings

String pizz.

66

Add Dizi

Marimba
& String pizz

FIGURE 39 CONTINUED

71

The musical score consists of three staves. The top staff is a single treble clef staff in 4/4 time, containing three measures of whole rests. The middle and bottom staves are grouped by a brace on the left, representing a grand staff. The middle staff is a treble clef staff, and the bottom staff is a bass clef staff. Both are in 4/4 time. The middle staff contains three measures of whole rests. The bass staff contains three measures of music: the first measure has a quarter note G2, a quarter rest, and a quarter note F2; the second measure has a quarter note E2, a quarter rest, a quarter note D2, and a quarter note C2; the third measure has a quarter note B1, a quarter rest, a quarter note A1, a quarter note G1, and a quarter rest.

FIGURE 39 CONTINUED

“We will argue for a more inclusive definition of the term “film music” than that proposed in previous publications. In our view, film music is one component of a spectrum of sound that includes the musical score, ambient sound, dialogue, sound effects, and silence. The functions of these constituent elements often overlap or interact with one another. . . . In the absence of a composed musical score, other elements (e.g. ambient sound) can function similarly to music, providing dynamically shifting and structurally meaningful sound to propel the narrative forward.”

Scott Lipscomb and David Tolchinsky, 2005²⁸⁹

Introduction

In this chapter, I will explore James Newton Howard’s score for *Snow White and the Huntsman* (2012). I will discuss the film’s plot, composer, and film scoring devices gained from my qualitative research through an in-person interview with Howard. James Newton Howard has composed several successful scores for fantasy-adventurous films, including the *Fantastic Beast* films (2016-2022). I will open this chapter with a study of Howard’s scoring of fantasy films with a study of the opening cues from *Fantastic Beast and Where to Find Them* (2016) and *Maleficent* (2014). My analysis of Howard’s score highlights his musical pacing, specifically his treatment of the drama without giving away the story.

I will lay the groundwork for my examination with a survey of scoring tools for fairyland music. Action films and adventure films frequently have “cross-over potential” as film genres.²⁹⁰

²⁸⁸ Sanders, Rupert, director. James Newton Howard, composer. *Snow White and the Huntsman*. Universal Pictures, 2012. 127 min. <https://www.amazon.com/Snow-White-Huntsman-Kristen-Stewart/dp/B008Y1RTUG>.

²⁸⁹ Lipscomb, Scott D., and David E. Tolchinsky. “The Role of Music Communication in Cinema.” In *Musical Communication*, edited by Dorothy Miell, Raymond MacDonald, and David J. Hargreaves, 384. Oxford: Oxford University Press, 2005.

²⁹⁰ Dirks, Tim. “Action Films.” Filmsite.org. n. d. Accessed July 6, 2022. <https://www.filmsite.org/actionfilms.html>.

Much of the information in Chapter 4 on action films applies equally to the adventure genre. Therefore, in this chapter I will focus on the fantasy part of the fantasy-adventure genre. I will conclude my research with an in-depth study of *Snow White and the Huntsman*, providing a cue list detailing Howard's usage of music of each cue and corresponding analysis of one exemplary cue.

5.1 The Fairyland Music and How James Newton Howard Tells A Fantasy Story

Fantasy film is a category favored by many composers for the space this genre leaves the music to create a mythical world. According to film scholar Tim Dirk, fantasy film often contains, “an element of magic, myth, wonder, escapism, and the extraordinary,” and can, “take the audience to netherworld, fairy-tale places where events are unlikely to occur in real life.”²⁹¹ Although visual technology and sound design can already depict the magical world of these fantasy films, music is still one of the most crucial elements in convincing viewers to suspend their belief in a non-existing world. To orient us within the most well-known films of the fantasy genre, an historical list would not be complete without the following titles: *Beauty and the Beast* (2017), *Alice in Wonderland* (2010), *the Harry Potter films* (2001-2011), *The Lord of The Ring films* (2001-2003), *The Hobbit films* (2012-2014), *The Chronicles of Narnia films* (2005-2010), and *the Fantastic Beasts films* (2016-2022). Several film composers in the 2000s are highly regarded for scoring fantasy films, including John Williams, Danny Elfman, James Horner, Howard Shore, and of course, James Newton Howard. Although each of the composers on this shortlist has his own unique voice, a closer analysis yields a list of tools, mainly in instrumentation and harmony shared by all, specifically in their fairyland cues.

²⁹¹ Dirks, Tim. “Fantasy Films.” Filmsite.org. n.d. Accessed July 2, 2022. <https://www.filmsite.org/fantasyfilms.html>.

5.1.1 Characteristics of the Fairyland Music

The lightly orchestrated, rapid steady accompaniment and gestures played by the *staccato* woodwinds, strings, and harp, often signal the magic world. To add some shimmer to already sparkly music, metal percussions such as the bell tree, triangle, crotales, and glockenspiel can be quite effective. Celesta, harp, and piano, especially in Howard's scores, are also instruments that can contribute to the intimate fairyland atmosphere. For example, in a significant number of cues, such as the beginning of the "Mouserinks" cue, from *The Nutcracker and the Four Realms* (2018), Howard uses short *staccato* strings doubling pitched metal percussions playing a consistent accompaniment. *Tremolo* strings is another useful tool to create a fluttering sound resembling wings of birds and fairies. Fantasy scores are particularly apt for woodwinds, especially foreign flutes such as the Native American flute and Celtic flute, to play a melody, or to add gestures such as a whistle blow or ornamented short figures. The trumpet and trombone frequently act as the backbone of the entire orchestration of a fantasy landscape, playing sustained long tones, while the horn sometimes doubles the cello to bring out the melody, such as in William's *Harry Potter* scores. However, the choice of instrument is, as usual, largely dependent on the story. Other than the orchestra, a choir of female or children's voices is commonly utilized to add a certain aura and glow to the scene. These light, high voices are repeatedly used in almost every fantasy score after the 2000s, such as in James Horner's *Avatar* (2009), Danny Elfman's *Charlie and the Chocolate Factory* (2005), Harry Gregson-Williams' *The Chronicles of Narnia films*, and Howard's *Peter Pan* (2003).

Harmonically speaking, church modes are more often seen than diatonic scales. In addition, one harmonic element that is present in almost every fantasy score is the use of the

mediant relationship (diatonic, chromatic, or doubly-chromatic).²⁹² The use of mediant relationship to depict a magical world has long been used by classical composers, such as in the second movement of Dvorak's Symphony No. 9, From the New World," and Holst's "Neptune, The Mystic" from "The planet," which has significant influence on film composers. Considering Danny Elfman's *Batman* (1989) theme, for example, the music changes in doubly-chromatic mediant relationship from f-sharp minor to D-sharp major. In his "Alice Theme" from *Alice in Wonderland* (2010), Elfman repeatedly uses the chromatic mediant relationship, from a minor to F major to D major. Howard Shore's famous *The Fellowship of the Ring* (2001) from the *Lord of the Ring* series also uses mediant relationship. For instance, the "The Prophet" cue moves from f minor to d minor to B-flat minor, in chromatic mediant then diatonic mediant relationship. Other harmonic progressions such as moving from I to bII or from I passing by VII and landing on VI are also commonly used, highlighting a particular moment or creating an otherworldly sound world.

5.1.2 How James Newton Howard Tells A Fantasy Story

Fantastic Beasts and Where to Find Them (2016)

The opening of a film is crucial as it sets the tone for the rest of the story. The opening cue of *Fantastic Beasts and Where to Find Them* (2016) introduces the audience to Newt Scamander's world as he lands in America in 1926. The cue opens after the Warner Bros. logo using a quote of John Williams' *Harry Potter* theme, with its memorable melody, GC-GC-AbGC harmonized by I in C major. As the motive repeats, the harmony continues with bII-I-iii-I. The

²⁹² Mediant relationship refers to two chords that are third apart. Diatonic: the two chords share two common tones (C major triad and a minor triad). Chromatic: the two chords share one common tone (C major triad and A major triad). Doubly-chromatic: the two chords share no common tone (C major triad and a-flat minor triad).

full orchestration, highlighted by the choir and the pitched metal percussion (possibly a celesta or glockenspiel), creates an atmosphere of amazement. As the scene turns to our antagonist, the evil witch, introduced by a montage of newspaper titles such as “Dark Wizard Terror Threat,” the high strings play half steps followed by fifteen repetitions of the opening motive (GC-GC-AbGC). Repeating a singular motive while adding textural layers with each repetition is a frequently used device in Howard’s film scoring. The motivic repetition and layering of various instruments allow the audience to focus on the picture. By layering other instruments as the motive repeats, the music almost unnoticeably builds to the next moment.

In this case, the next moment is a horn solo which enters as one of the newspaper column pictures depicts a photo of the Statue of Liberty. Howard uses the horn, an iconic American sound, to set the Ellis Island location of New York City and begin the next scene. As an immigrant ship enters the frame, the *staccato* strings drive the scene forward with voyage music on dotted rhythms. The C major I-V-I music implies the hope the immigrants on the ship have as they arrive in America. The voyage music continues as the camera turns to our protagonist, Newt Scamander, a British wizard and “magizoologist,” and his enchanted suitcase which pops its lock open by itself. Newt then talks to the suitcase. Although the harmonic progression becomes more active during this monologue (iii-ii-vi-V/V-vi-IV-I-V-vi), Howard does not emphasize the moment when the lock popped open by itself, which leaves room for the film to tell the fuller story of the suitcase’s contents later.

As Newt rests his head on his magical suitcase and looks at America, Howard builds up the music, playing the Dominant chord with crescendoing percussion rolls until the next cut — an aerial shot of New York City. Howard is a master at anticipating and building for the big moment, either when a character is literally flying, or when the camera angle changes to an aerial

shot. For this long aerial shot, the melody is beautifully carried by the high strings while the harmony stays simple (I-V7-vi). The music then cuts back to the voyage music when the scene focuses once again on, now disembarking off the ship and entering customs. Howard skillfully transitions the short climax back to the quasi accompanimental music without over-scoring. The harmony begins to move via a chromatic mediant modulation to the territory of A major from the original C major (IV-iii-V/V-VI, the V/V is also IV/VI going to VI). The key change emphasizes that Newt has finally landed in a new country.

Maleficent (2014)

Howard uses a similar method of employing the mediant relationship to create a fantastical world in the opening of *Maleficent* (2014). The Disney logo music begins in D major, with the horn playing a sequence of harmonies in diatonic mediant relationship. As the narrator begins telling the story and the camera dollies in on the kingdom, the music begins in the aeolian mode on A. Howard uses what sounds like ancient fiddles here, setting up the old world feeling of the story. As the aerial shot begins pushing in on the land, Howard introduces brass playing sustained harmonies accompanied by a steady string of eighth notes and women's choir.

Although beautifully written, the music has no singable melody. Howard only sets up the aura, not any distinguishable themes, through these harmonies.

As the picture cuts to the young Maleficent, Howard employs accompaniment-like music in the piano. The piano represents the innocence of the young girl and her inherent magical powers. As Maleficent experiments with her first magical act the opening title music, constructed by a sequence of mediant relationship harmonies, plays again.

The melody finally enters after Maleficent takes off and flies around the kingdom, preceded by the fast cyclic gestures in the strings and woodwinds as she flies in figure eights. The horn melody brings in a sense of warmth and joy as Maleficent interacts from the air with the other creatures on the ground. Howard fades out the flying music as Maleficent lands.

When Howard listened to my re-score for *Snow White and the Huntsman*, one of my directives was to score the moment when a group of dwarves, Snow White, and Huntsman first enter the fairyland. As the cue began, Howard immediately noticed that I was beginning the fairyland music too early. “This is a new place for them,” said Howard, as he continued to explain that my score had started off too “elf,” or active, when there is “mystery in the place.” He suggested starting the cue with a more mystical feeling, using more sustained notes to make the place “more translucent.”²⁹³

From Howard’s assessment of my rescore and analysis of his work, and our subsequent conversation on the same, I have gathered the following insights into his methodology for scoring the fantasy genre:

1. Repeat a short rhythmic motive with layers entering at different repetition numbers to build up a scene without overcomplicating the scene.
2. Choose the important moments to emphasize instead of emphasizing every single small detail.
3. Anticipate for the most significant moment with a single chord (possibly the dominant), then begin the full expressive music after.
4. Always follow the need of the film instead of being overtaken by the flow of the music itself.

²⁹³ Howard, James Newton, conversation with the author, March 2, 2022.

5.2 The Plot

Snow White and the Huntsman is an adaptation of the famous fairy tale “Snow White (1812, by The Brothers Grimm).” In the film, Snow White, the princess of Tabor, lost her mother at a young age. After her mother’s death, her father, King Magnus, battled with an invading army of dark forces. After defeating his enemy, the king soon finds the prisoner of war captured by the invading army, Ravenna, and is blinded by her beauty. The two are married the next day, and Ravenna kills King Magnus on their wedding night. After the king’s death, the truth is revealed — Ravenna is the master of the dark army in disguise trying to take over King Magnus’ kingdom. Disturbed from her sleep, Snow wakes up to find her father dead and Ravenna killing the people of her kingdom. Snow tries to run away with her friend William but fails, and Ravenna locks her away in a tower.

Ravenna, now the Queen of Tabor, has been running a long-standing regime of draining the youth from young women across the kingdom as a way to sustain her beauty. She is also seeking to take Snow’s heart, knowing from her Magic Mirror that Snow’s destiny is to destroy her. With Snow’s heart, Ravenna will become immortal. Ravenna’s brother Finn attempts to take Snow’s heart but fails. Snow runs away into the Dark Forest, where she meets the Huntsman. The Huntsman, a mercenary, had been waiting in the Dark Forest to take Snow back to Ravenna as an exchange for his wife’s resurrection from death. After learning that Ravenna does not in fact have the power to bring his wife back to life, the Huntsman quits helping Ravenna.

While stuck in the dark forest, Snow and the Huntsman come across a monstrous troll, and Snow saves the Huntsman’s life by calming the troll down. The two arrive at a fishing village which Ravenna later destroys. While at the village, the Huntsman learns who Snow really is — the princess of Tabor. When the village falls under attack by Finn and Ravenna’s soldiers,

Snow and the Huntsman escape and meet the eight dwarfs: Muir, Beith, Gort, Coll, Duir, Quert, Nion, and Gus. Muir, a blind dwarf, discovers that Snow is the one destined to defeat Ravenna.

While Snow introduces herself to the dwarfs, Finn and the soldiers chase them again. Snow, the Huntsman, and the eight dwarfs escape to the sanctuary. In the sanctuary, the fairies and the animals know who Snow is. Snow chases a light which eventually leads her to the white stag, a holy symbol that blesses Snow. Suddenly an arrow flies through their peaceful sanctuary, straight into the heart of the White Stag. The seven dwarfs and the Huntsman fight against the dark soldiers as Snow and Gus run away. Snow then meets William, her childhood friend who has been trying to find and protect her. Back in the fight, the Huntsman kills Finn, who reveals that Ravenna murdered the Huntsman's wife. At the same time, Gus falls prey to an arrow as he is trying to protect Snow.

William joins the group as they continue their journey to the castle of Duke Hammond, William's father. Before their arrival, Ravenna disguises herself as William and gives a poisoned apple to Snow. Snow falls to the ground after eating the apple, and Ravenna runs away. William tries to save Snow with a kiss, but she doesn't respond, although a teardrop falls from her eye.

After the group returns to Duke Hammond's castle, they leave the comatose Snow asleep in the castle. The Huntsman enters the hall and kisses Snow. Snow awakens and gathers the army to fight against Ravenna.

Upon their arrival, Ravenna's soldiers throw fireballs at Snow and her army, while the dwarfs infiltrate the castle and open the gates for Snow's army. Snow and Ravenna finally have their showdown. However, Ravenna proves much more powerful than Snow. As Ravenna is about to kill Snow, Snow remembers the knife technique she learned from the Huntsman and stabs Ravenna. The kingdom of Tabor is finally back to peace, with Snow as its rightful queen. .

5.3 Introduction to James Newton Howard ^{294 295}

James Newton Howard is one of today's most celebrated film composers. He has received eight Oscar nominations for best score, most notably for *The Prince of Tides* (1991), *The Fugitive* (1993), *My Best Friend's Wedding* (1997), *The Village* (2004), *Michael Clayton* (2007), and *Defiance* (2008). Howard has also received many other awards, including the 2009 GRAMMY Award (for the 2008 film *The Dark Knight*, co-composed with Hans Zimmer), an Emmy Award (for the main title theme of *Gideon's Crossing*(2000), the 2008 World Soundtrack Award for *Charlie Wilson's War* (2007), *Michael Clayton* (2007), and *I am Legend* (2007), and two Emmy nominations for the themes to the *ER* series (1994-2009) and the *Men* series (1989).²⁹⁶ He is known for his scores for director M. Night Shyamalan, including *The Sixth Sense* (1999), *Unbreakable* (2000), *Signs* (2002), *The Village* (2004), *Lady in the Water* (2006), *The Happening* (2008), *The Last Airbender* (2010), and *After Earth* (2013).

A native of Los Angeles, Howard is a classically trained pianist who studied with the legendary Leon Fleisher at the Music Academy of the West. He worked as a keyboardist, songwriter, producer, and arranger while touring with Elton John in the 1970s and 1980s before taking on his first film gig in 1985 with Ken Finkleman's *Head Office*. Howard mentioned in a 2021 interview with Disney Music that he learned the following aspects of music creation with Elton John: orchestral arrangements, mixing rhythm tracks, mixing contemporary pop tracks,

²⁹⁴ "James Newton Howard Biography, Songs, & Albums." AllMusic. Accessed July 2, 2022. <https://www.allmusic.com/artist/james-newton-howard-mn0000786126/biography>.

²⁹⁵ Koller, Rebecca. "James Newton Howard." *USC Thornton School of Music*. July 17, 2021. <https://music.usc.edu/about/newtonhoward/>.

²⁹⁶ "James Newton Howard." IMDb.com. Accessed July 2, 2022. <https://www.imdb.com/name/nm0006133/awards>.

mixing the pop tracks with an orchestra, saying that he learned, "how to balance those things [in the above list]."²⁹⁷

Having scored nearly 200 films, Howard is known for his versatility across genres and unique storytelling ability with scores that effectively follow the picture. He is an expert in writing memorable melodies, and he has referred to himself in multiple interviews as a “melody guy.”²⁹⁸ Since 2012, Howard has scored several action-adventure franchises, including *The Hunger Games* (2012-2022), *The Huntsman* (2012-2016), and the *Bourne* (2002-2019) film series, alongside another fantasy adventure film, *Maleficent* (2014). Howard added *The Fantastic Beasts* series to this list in 2016.

5.4 A Brief Introduction to Howard’s Working Process on *Snow White and the Huntsman*²⁹⁹

James Newton Howard often begins composing a film score without the picture.³⁰⁰ According to Howard, the first film he started writing without the picture was M. Night Shyamalan’s 2000 film *Unbreakable*. With *Snow White and the Huntsman*, Howard also did sketch ideas before writing to the picture,³⁰¹ and later put together these cues in a suite. Before Howard started working on this film, the director Rupert Sanders felt strongly about having an electronica score, such as dubstep music. However, as soon as Howard had finished the first cue for the Huntsman’s kiss scene, which was “the most important piece” that sets the theme of the film, everyone loved what Howard was doing and gave up on the electronica score idea.³⁰²

²⁹⁷ Disney Music. "For Scores: James Newton Howard (Episode 22)." YouTube video, 31:09. Mar 24, 2021. https://www.youtube.com/watch?v=3XNmlU_C3L4

²⁹⁸ Disney Music. "For Scores: James Newton Howard (Episode 22)."

²⁹⁹ Howard, James Newton, conversation with the author, March 2, 2022.

³⁰⁰ Burlingame, Jon. "A Conversation with Composer James Newton Howard." BMI.com, 2016. Accessed July 2, 2022. https://www.bmi.com/special/james_newton_howard.

³⁰¹ Howard, James Newton, conversation with the author, March 2, 2022.

³⁰² Howard, James Newton, conversation with the author, March 2, 2022.

Howard said he had five months to work on this film after receiving a rough cut. Throughout the scoring process, the picture and sound design were in constant flux. During the picture editing process, Howard worked on his first draft, during which he would show his ideas to Sanders and make changes accordingly. Howard is notoriously patient with rewrites. In several interviews, he has cited his patience with scoring the main title for *Fantastic Beasts*. For this 35-second opening cue, Howard drafted 41 versions, with 20 more ideas that he did not show David Yates, the director.³⁰³ Accordingly, Howard notes that the first draft of the score for *Snow White and the Huntsman* took two months. “I deliver lots of music,” said Howard, during our interview, as he gave the example of writing four hours of music per two and half hours of film for the third film in the *Fantastic Beast* series.³⁰⁴

When starting a new cue, Howard first considers a film’s geographic and ethnic aspects. With tempos, Howard usually trusts his intuition by watching the film and then quickly playing anything into the sequencer to note down the tempo. Howard often writes several motifs in the score and assigns themes to the main characters. For instance, in *Snow White and the Huntsman*, Ravenna and Snow each carry their own unique theme. Howard says of the importance of a memorable theme in film scoring, “A great tune is a great tune. You can always work around it, for instance, orchestrate differently to make it work.”³⁰⁵

When I asked him about creating a personal voice in terms of harmonic language, Howard explained that because he grew up listening to church music, his harmonic language has a *religioso* simplicity, such as what one finds in *Jesus loves me This I know* (1859). However,

³⁰³ LACM (Los Angeles College of Music). “LACM Presents Conversations with Composers / James Newton Howard.” YouTube. 01:24:29. June 2, 2017.

https://www.youtube.com/watch?time_continue=2188&v=DJm7D52RGnY&feature=emb_logo.

³⁰⁴ Howard, James Newton, conversation with the author, March 2, 2022.

³⁰⁵ Howard, James Newton, conversation with the author, March 2, 2022.

although writing in a rather simple harmonic language, Howard is always careful to modulate between different keys, avoiding stasis in one tonal area for too long.

Howard’s ability to closely follow the picture and story can be attributed to his sense of musical pacing. Furthermore, he also suggests paying attention to the details of the scene—what the characters are thinking and what they are focusing on. In a 2020 interview for NPR, Howard explains, “I like to think that every score I do, I am connected to emotionally, even the bad movies. You find some way to connect to some idea, or some part of the story, that will inspire you enough to give it the same amount of effort as you would with, you know, getting *Lawrence of Arabia* to work on. I think the thrill of getting the music right against a scene is so big and so powerful for me — and when it happens, that’s just really why I do it,” said Howard.³⁰⁶ When I asked Howard in our March 2022 interview if he ever gets stuck, he said, “yes” but then he’ll “listen to [the music of] others.”³⁰⁷

5.5 List of Cues

Cue numbers are based on the dramatic divisions (Please refer to the approximate timecode and descriptions of the plot).

(Continued on next page)

³⁰⁶ Greiving, Tim. “James Newton Howard, a Composer Who Can Do It All.” NPR. December 28, 2020. <https://www.npr.org/2020/12/28/950886204/james-newton-howard-a-composer-who-can-do-it-all>.

³⁰⁷ Howard, James Newton, conversation with the author, March 2, 2022.

TABLE 12 SNOW WHITE AND THE HUNTSMAN CUE LIST

CUE #	IN	OUT	(Possible Title)	SCENE DESCRIPTION	WHAT THE MUSIC DOES
1	00:07	03:34	Main Title	Logos, title, narrator telling a story of the birth of Snow White, introducing to who she is, her life before her mother's death. Then the queen dies, and the king is heartbroken.	Music sets up the story. Snow's Theme is played here. The music also follows the story: enhancing the happiness of Snow when her mother was still alive and the sadness of the King when he lost his beloved wife.
2	03:34	05:11	The War	The king goes on war and defeats the dark army.	The music provides chaos and adds a "fighting sound" with low long brass tone, not fast notes, and booming percussions.
3	05:11	05:53	King Meets Ravenna	The king sees Ravenna and falls in love with her	The amusing high strings setting up the curiosity of the king and the femininity of Ravenna. The dissonance hints at something bad is going to happen
4	06:30	07:19	Wedding	Ravenna and the king's wedding	Organ and choir music, source music accompanying their wedding.
5	07:46	09:17	I'll Take Your Throne	Ravenna poisons the king and kills him	The music sets up the killing scene. The brass two note theme announces the bad news.
6	09:32	10:26	Snow Run	Snow sees her father's dead body and runs outside, where she sees that the dark soldiers are killing everyone.	Fast marcato <i>gliss</i> strings getting louder, emphasizing that snow is nervous on the inside. The brass and the chorus all set up the epic

				Snow tries to run with William, but was caught back to the Queen	and chaotic event that is happening.
7	10:26	11:57	Ravenna Is in Control	Ravenna takes over the kingdom. The soldiers bring the mirror in.	Ravenna's theme is played here. The building up is almost holy.
8	11:57	13:55	Ravenna and the Mirror	Ravenna talks to the mirror. Then she kills everyone outside but takes Snow and locks her up.	The high thin strings with the synth gives the scene a horror sound. When the mirror pours out as liquid, a low tone begins and when the mirror stands up the music also leaps up and crescendo. When Ravenna decides to kill everyone, the high strings and synth is sounding horror again. When the soldiers kill the people, Ravenna's theme is played again, setting the low tone.
9	13:55	15:45	Tower Prayer	The grownup snow is locked in a tower. She misses her parents. She prays with the two dolls representing her parents in her hands	Snow's theme is played when Snow prays. The woodwind is emphasizing something foreign; the low brass consistent notes still tell the audience that snow is somewhere dangerous.
10	16:32	17:46	Am I Not Kinder	Ravenna talks to Finn while watching the poor people getting milk from her bath.	Ravenna's theme is played here. The music continues the dark low sound, the choir is setting up something holy: when Ravenna lifts her head from her milk bath, the music has the same effect as when the mirror stands up.

11	18:35	19:48	You Would Kill Your Queen	Ravenna notices that the young man is trying to kill her and takes away his heart. Then Ravenna leaves.	Playing Ravenna's theme with dark low tones emphasizes the darkness of Ravenna and finally builds up for the moment when Ravenna kills him.
12	20:13	21:42	Something for What Ails You	Ravenna looks in the mirror and then takes Greta's beauty and youth.	The solo cello is sorrowful with the added low strings, the music gets darker. As Ravenna sees Greta, her theme is played repeatedly. The music gives the scene a horror feeling.
13	23:27	25:28	Snow's Hope	Snow sees a bird outside the window. She then finds a nail. Finn comes in and tries to flirt with Snow. Snow acts as if she trusts Finn.	The high strings and woodwinds play long chords, which sets up the hope that Snow will use the found nail. The eerie high strings are played on top when Finn is in the picture. Throughout their entire conversation the music adds eeriness. Towards the end of this cue as Snow is about to stab Finn, the music crescendos.
14	25:28	27:44	Snow's Escape	Snow kills Finn and escapes from the tower.	When Snow escapes from the tower, the escape theme (DDDDC#) is played by the low drum, low strings, and brass, building up the intensity. The music follows snow's action: when she thinks or stops no action music, when she runs, the consistent music continues. As Snow slides through the sewer to the waterfall, the brass melody is becoming more heroic, telling the audience that she has succeeded in running away.

15	28:20	30:37	Chased Into the Dark Forest	Snow gets out of the water; a white horse is waiting for her. She rides on the horse and soon the soldiers are chasing her again. Snow runs into the dark forest. The soldiers are trapped in the mud.	The low brass enters when snow sees the white horse. The low tone gives the scene an unsettling feeling. Soon when snow sees the soldiers, the action music is up again, building the tension. Once snow enters the dark forest, the music becomes a high eerie sound that is giving the scene a horror sound.
16	31:41	32:32	Dark Forest	Snow enters the dark forest; the trees start to move. Snow is frightening.	The low strings crescendo as the trees are starting to move, highlighting the increasing frightening situation Snow is experiencing. The music is very chaotic to go along with the scene. As Snow faints and the forest becomes quiet again, the music fades out as well.
17	33:53	34:35	Have I Not Given All to You	Ravenna and Finn have a lonely moment when Ravenna tells Finn that she needs his help.	The solo cello is sorrowful and lonely to play with how Ravenna and Finn feel at the moment.
18	37:15	38:08	You Miss Her	Ravenna meets the Huntsman and tells him that she can get his beloved wife's life back.	The string ensemble playing a nostalgic melody in this cue reflects Huntsman's emotion as he remembers his wife. When Ravenna and the Huntsman agree on "a life for a life" the music is dark, symbolizing Snow will be in danger and that Huntsman has turned to the dark power for his wife.

19	40:49	42:04	Ravenna Can't Bring His Wife Back	The Huntsman and Snow White meet in the Dark Forest. Finn reveals to the Huntsman that Ravenna cannot take his wife's life back	The cluster on the top register sets up the horror feeling. The low drums play to the action of the Huntsman and Finn's fight.
20	43:49	44:23	Snow Has a Deal	Snow and the Huntsman makes a deal that the Huntsman will help Snow to get out of the Dark Forest. Thomas, one of Duke Hammond's men, brings back the news that Snow is alive.	The string chords are almost hymn-like, giving importance to the "deal" between the two. When Thomas tells everyone about how Ravenna has killed his son, Ravenna's theme is played. The music is unresolved when Thomas says, "the Princess is alive."
21	44:23	45:18	The Princess Is Alive	While William fights the dark soldiers, his father wants to let him know this news.	The music is typical action music as William fights, giving excitement to the fight.
22	45:18	46:10	William Decides to Find Snow	William hears the news about Snow and decides to go find her.	Snow's theme is played when William decides to go find Snow. The music is implying that there is hope.
23	47:23	47:47	Assigning The Task	Finn assigns the task to the men who are going into the Dark Forest and promises them that they will have 50 gold pieces if they catch Snow.	The low drum and low pad are serious and horror, playing to the dark color in the picture.

24	48:10	49:07	It's The King's Fault	The Huntsman tells snow that it's the king's fault that the land has become as it is. Snow looks around and sees everything is dead. At the same time, William has decided to join Finn to find Snow.	After Huntsman tells Snow that the King was the one that led the kingdom into darkness, the sorrowful low string music plays as Snow sees how sad the land has become. The low tone (GEbD) continues through as William asks Finn if he needs a bow man. This dark music is continued from the previous cue.
25	49:59	51:15	You Might Not Have a Choice	The Huntsman teaches Snow to protect herself. The soldiers seem to have found a way to chase after Snow and the Huntsman. Ravenna seems sick and old. She needs Snow's heart.	The music sets up the danger as the scene shows Finn's man, those who might hurt Snow, in the dark forest. The eerie high pad adds creepiness to the scene as we see Ravenna destroy a flower.
26	52:42	53:46	Snow Calms the Troll	Snow and the Huntsman run into a huge troll. When Huntsman wants to fight the troll and is not able to, Snow finds herself being able to calm the troll down. The troll is not trying to hurt them.	The music comes in when Snow finds that she can calm the troll down, and that the troll is not trying to hurt them. The high strings are hinting at the peacefulness and that snow might have some magical power.
27	54:12	55:20	The Village	Snow and the Huntsman come to a village of women with their faces covered.	The music here is foreign, with a solo woodwind, to go along with this out-of-nowhere village. As Snow and the Huntsman get introduced to the village, the music explains that this is a lonely sad village.

28	55:46	57:56	Who Is She	<p>One of the women reveals who Snow really is to the Huntsman. Then the woman tells snow why they destroyed their faces. Later the woman finds that Huntsman is leaving.</p>	<p>As one of the women reveals to the Huntsman, Snow is a high woodwind ensemble playing hopeful music, resembling the feeling of the Huntsman. The full string ensemble plays a noble music after Snow tells the Huntsman that she didn't tell him because she didn't trust him. When the woman tells Snow why they destroyed their faces, the music is sorrowful, it's later used with the death of Gus, one of the dwarfs.</p>
29	58:45	01:01:01	Finn Burns Down the Village	<p>Finn and his men have gotten here. The village has been burnt down. The Huntsman decides to go back and save Snow.</p>	<p>The music is almost like a funeral music, when William and Snow see each other, the music emphasizes this moment. The music provides the uneasiness, the heroic for the village, what the huntsman is about and how they feel.</p>
30	01:01:01	01:02:09	Ravenna's Memory	<p>Ravenna remembers about her childhood.</p>	<p>The music begins when we see Finn's appearance. The music is almost like a funeral music, playing to this disaster. When William and Snow see each other, the music emphasizes this moment and the moment when the Huntsman decides to go back get Snow. When the scene shows that the village has been burnt down, the music provides the uneasiness and the heroic feeling.</p>

31	01:04:55	01:06:57	My Father Was King Magnus	Snow reveals to the dwarfs that her father was King Magnus. One of the dwarfs, Muir, attests that she is speaking of the truth. The Queen's riders soon found their trail. They have to hide somewhere.	After Snow says, "my father was King Magnus," the horns come in symbolizing a light is coming in. When the Queen's riders arrive, the escape theme is played to create urgency. The music becomes slower and thinner telling the audience that they (Snow, Huntsman, and the dwarfs) are safe.
32	01:06:57	01:08:54	Sanctuary	The dwarfs, Snow, and the Huntsman are in the land of the fairies.	The music creates a magical world here. The music begins in the high register highlighting their amazement at the land they have arrived at. When Snow learns that the land is called "the sanctuary," the music becomes more magical and thicker.
33	01:08:54	01:13:10	(Source)	At night, the dwarfs sit around to drink and play music. They tell Snow that there used to be more of them. Later Snow dances with Gus.	Two source cues used here: what the dwarfs are playing and singing here.
34	01:13:10	01:13:35	I'm Not Sure Beith	While the other dwarfs are drinking and talking, Beith is sitting with the Huntsman. He questions the Huntsman if he is really protecting Snow for the gold.	The music has a sense of suspicion, as Beith questions the Huntsman "for what?"

35	01:13:47	01:17:48	White Hart	Waking up in the forest, Snow is led to a bright light, which is the White Hart—resembling the holiness. The White hart bows before Snow, and everyone decides to follow her.	The music depicts the entire scene of how everyone is feeling and sets up for the big moment when Snow meets the White hart.
36	01:17:44	01:19:49	The Big Fight	Finn and his man found snow. They shot the White Hart; Snow runs with Gus while others fight. On the way running, William and Snow meet each other.	The music interrupts the hopeful moment and becomes chaotic. Throughout the scene, the music provides momentum while also setting up each fight moment.
37	01:19:51	01:21:55	Huntsman Kills Finn	The Huntsman fights Finn. After knowing that the Queen has killed his wife, he kills Finn. Ravenna is also feeling it.	The music follows the Huntsman’s motion and psychological changes. As Finn dies, the music draws a period for this scene.
38	01:22:22	01:23:43	Gus’ Death	Trying to protect Snow, Gus is shot by an arrow.	The mournful death theme is played by solo strings first and then string ensemble. The music also highlights the line “I won’t leave you, miss.”
39	01:24:16	01:25:06	Gone (male voice, source)	The dwarfs sing the song “gone” for Gus, as they say goodbye to him.	Source music, however, this one obviously contract from the previous one when they were happily dancing around the fire before this fight.
40	01:25:06	01:25:55	Gone (female voice, source)	The group of Snow, Huntsman, dwarfs, and William are on their way to the Duke’s castle.	Continuing the sorrowful, hollow music, the music plays how the group is feeling.

41	01:25:55	01:27:23	Gone (accompanied)	The group of Snow, Huntsman, dwarfs, and William are on their way to the Duke's castle.	Continuing the sorrowful, hollow music, the music plays how the group is feeling. When the picture cuts to Ravenna, the horror music is back.
42	01:29:54	01:33:46	Ravenna's Disguise	Ravenna, disguised as William, follows Snow. Snow remembers their good memories. Then Snow eats the poisoned apple and falls down. The Huntsman and William fight with Ravenna, but she flies away.	The music follows how Snow is feeling at this moment as the disguised Ravenna — “Williams” is saying sweet words and as Snow remembers their good memories. Ravenna's theme plays once we see that Snow has been poisoned. Music becomes intense as Ravenna turns back to her own face and Snow is dying.
43	01:33:46	01:35:00	Snow Is Dead	The Huntsman and William find Snow dead.	Snow's theme is played here by the strings. The music is sorrowful, playing how everyone is feeling.
44	01:35:10	01:35:28	William's Kiss	William tries to kiss Snow, but she doesn't wake up.	The descending melody is mournful, representing how everyone is feeling at the moment.
45	01:35:34	01:36:32	Ravenna's Castle	Ravenna, back in her own castle, is very weak.	Ravenna's theme is played by the low strings, the same music as when she was standing up from the milk. The solo cello is also mournful, playing Ravenna's feeling.

46	01:37:13	01:40:50	Huntsman's Kiss	<p>Back in the hall of the Duke's castle, Huntsman looks at Snow and decides to go talk to her. Huntsman tells Snow about his wife, Sara. Then he kisses her and leaves. Snow opens up her eyes. William and the Duke, having no idea about the awakening of Snow, are arguing about whether or not to fight.</p>	<p>The music is peaceful, as if Snow is dead. When Huntsman touches Snow's hair, Snow's theme is played. When Snow wakes up, the White hart theme is played, resembling something magical is about to happen.</p>
47	01:40:50	01:43:31	Snow Is Alive	<p>Snow walks out of the castle and gives her speech to the people asking them to fight Ravenna with her.</p>	<p>When Snow walks out, her music plays a beautiful and magical feeling. During Snow's speech, the horn and the strings are added to give her power. The horn and the strings also represent the feeling of the people listening to the speech. Snow's theme is played again when she says she'd rather die.</p>
48	01:43:31	01:44:00	Ready To Fight	<p>Ravenna and Snow are both getting ready to have the final fight.</p>	<p>Horror music is played when the picture is back to Ravenna. Then the music announces Snow's War with consistent rhythm in the low brass. When cut back to Ravenna, no brass and only percussion is being used.</p>

49	01:45:21	01:47:26	The Dwarfs in The Sewer	The dwarfs dive into the water and go through the sewer to open the gate for Snow and her army.	The music hints at the danger the dwarfs are facing. Since there is a lot of dialogue, the music begins as low pad and big “boom” hits. The consistent low rhythm is almost like a heartbeat that brings tension to the scene.
50	01:47:26	01:52:22	The War Begins	Snow and her army are crossing the sea and coming to fight with Ravenna. Ravenna is also getting ready to fight. The dwarves finally opened the gate. While everyone is fighting, Snow and Ravenna see each other and are about to have their solo fight.	The action music of consistent rhythm in the percussion and long brass crescendo announces the beginning of the war. The driving rhythm sets up the excitement.
51	01:52:22	01:53:29	Finding Ravenna	Snow looks for Ravenna in the castle while everyone fights outside.	When snow is looking for Ravenna, a tritone (GC#) in the high register is playing the horror into the scene. The action music is played when it's back to the fight outside. When the picture cuts back to Snow, the drum machine provides the consistent rhythm, setting up the tension in the scene. The music continues to crescendo, setting up the excitement as William and the Huntsman both run inside.

52	01:54:01	01:54:43	Snow Faces Ravenna	Snow finally found Ravenna and the two of them met formally for the first time after she grew up.	The music announces the moment when Ravenna and Snow meet. It also sets up the nervous feeling. The action music stops, and Ravenna's theme is played when Snow and Ravenna are in the same room. The percussion comes in when the other guys break in.
53	01:54:58	01:57:28	Snow Kills Ravenna	Ravenna is overpowering Snow and everyone. Snow is about to be killed. At the last moment, Snow remembers the move Huntsman once taught her and kills Ravenna.	The two-note half step theme plays the danger into the scene as Ravenna's theme is also played, implying that Ravenna is taking over this fight. The music also sets up our expectation for the final death of Snow until we see Snow makes the move. The music then sets up for the big killing moment.
54	01:57:47	01:59:43	Ravenna's Death	Snow finally finishes everything by taking Ravenna's life.	The music is sad at first, playing Ravenna's feelings. Then it really becomes more complicated, peaceful and exciting, representing Snow's mixed feeling.
55	01:59:43	02:01:43	A New Kingdom	Snow is crowned as the new Queen. The kingdom is back to a peaceful state.	Very consonant music played here, no question or horror at all. The music tells the audience that everything is back to normal. When the line "Hail to the Queen" is said, Snow's theme is played in the most epic way in the entire film.

5.6 Cue Study: Cue 35 “White Hart”

In this section, I will focus on cue 35, “White Hart,” observing Howard’s construction of the fantasy world and close reading of the story while working with the picture cut and the dialogue (see Table. 12 for cue number reference).

During my conversation with Howard on his scoring process of *Snow White and the Huntsman*, he told me that the “White Hart” cue was one of those on which he had spent a lot of time. The scene opens with Snow sleeping in the forest of the fairyland. The music does not come in until Snow opens her eyes. When Snow first wakes up, as she is starting to perceive the world around her, the music begins with three chords (i-VI-iv9) played by high strings and synth pad, with a bell-like effect. This beginning also establishes the cue in the aeolian mode on F, a church mode which, as discussed in Section 5.1, sets the scene in a foreign, otherworldly place. Howard, as in the fantasy cues discussed in the previous section, follows the story by not getting ahead of the action. By utilizing high, floating sustained chords, Howard creates a delicate world working along with the closeup shot. At the same time, Howard also leaves room for the audience to take in Snow’s surreal surroundings — replete with birds, trees, and sunlight.

The piano melody enters as the fairies come out of the birds’ abdomen. The piano, which represents the snowflakes at the beginning of the film, easily resembles the lightness of the fairies. When the shot turns to Snow, who is discovering this magical world, Howard repeats the fairy theme gesture. He adds a high sustained string/synth pad together with bassoon solo to the repeated melody as the fairies lead Snow to White Hart. A solo cello playing Snow’s theme begins when Gus notices that something unusual is happening and begins to wake up the other dwarfs. Howard keeps the harmony static, in the tonic, from the beginning of the piano entrance until this point. The harmonic movement, together with the rhythmic motion in the

accompaniment, articulated by a foreign flute (doubled with piano),³⁰⁸ becomes more active as Gus awakens everyone in the fairyland. The harmony first repeats in the diatonic mediant relationship of i-VI; then, it proceeds to VII as the harmonic rhythm becomes faster (see Fig. 40). The same phrase repeats as the camera turns its focus from Snow to everyone else. Howard uses the oboe on this repeated phrase to represent human beings instead of the foreign flute, which represents the other creatures.

The music transitions with the scene as the inhabitants of fairyland awaken and spread the news of White Hart's imminent encounter with Snow. During this transition, the oboe, representing the human voice, plays the melody, a variation of Snow's theme, in counterpoint to the sound design articulating the weasel's outburst, effectively reinforcing the difference between humans and animals, this time without the need for the foreign flute. When the scene cuts to the dwarfs, Muir and Quert, and Muir announces, "It's Him," the music sustains on IV to both leave room for Muir's important line and to establish the anticipation for the next scene.

The camera turns to Snow again; now we know that she is going to see whom Muir has mysteriously referred to as "Him." The music, with the entrance of the horn, brings power to the light strings and peaks our anticipation. At the same time, the woodwinds and pitched percussion play a consistent eighth-note accompaniment, bringing in the light spirit of the fairyland. As Snow sees the White Hart, the light, consistent eighth-note accompaniment fades out. Howard places a meter change here following the cut of the film. The harmonic change, from Bb major triad to C major triad (IV-V, predominant to dominant functionality), elevates the moment and highlights Snow's amazement.

³⁰⁸ The exact name of the flute is unknown due to this study is based solely on aural dictation.

As the Snow and the White Hart are walking toward each other, Howard employs a two-note motive of a descending interval, beginning as perfect fourths when the camera focuses on Snow and the White Hart. The descending interval becomes a major third when the picture cuts to other creatures, before landing on the high G. Harmonically, instead of going IV-V-i from the previous dominant chord, Howard uses the mode mixture of a minor v, leaving the audience anticipating the moment when the two have interaction. The high register sustained C major chord sets the anticipation to the scene's highest point — we know that the two of them will get closer. In terms of orchestration, Howard, again, adds the human voice to highlight this moment as “holy” for everyone in the fairyland.

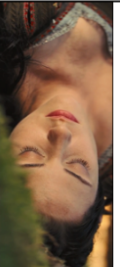

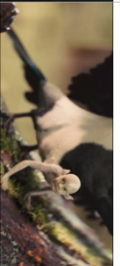

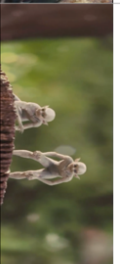
As Snow walks in the water toward the White Hart, the music crescendos to the biggest moment in the cue, emphasizing the importance of this moment. The music changes from major to minor as the camera turns back to the Huntsman, who looks confused. This Major-minor mode mixture was first used at the film's beginning when Snow's mother was sick. Here, the music seems to take on a different meaning. The orchestration becomes noticeably thinner without the low end as the two become closer. After Beith, one of the eight dwarfs, says, “No one's ever seen this before,” a solo cello melody enters to emphasize the unique movement and intimate relationship between Snow and the White Hart.

As Snow touches the White Hart for the first time, Snow's theme repeats in the synth key accompaniment with the solo oboe playing the melody. When the White Hart bows before Snow, Howard adds the strings to add a sense of reverence to this moment. From here on, the music stays hopeful, representing the emotional state of the dwarfs and the Huntsman: as if spring has come to their kingdom. The key center also shifts from f Aeolian to A-flat major, while the harmonic progression becomes more varied (using chords other than i, IV, V or v, VI, and VII).

To better demonstrate the above analysis, I have attached a chart and a short score at the end of this chapter.

(Continued on next page)

TABLE 13 “WHITE HART” CUE BREAK DOWN

Scene/Shot					
Story	Snow White wakes up in the forest			She sees all the creatures in the sanctuary forest	
Dialogue					
Sound Design	Wind, leaf sound, and different bird sound.	Wind, leaf sound, and different bird sound.	Wind, leaf sound, bird call, wing movements, the sound of the fairies getting out of the birds.	Wind, leaf sound, and different bird sound.	The sound of the fairies, wind, leaf sound, and different bird sound.
Camera movement/ Shot	Close up on Snow, cut to a low angle shot of the tree and birds (from Snow's perspective)	Cut back to Snow, camera tilts as Snow gets up. Cut to the birds then back to Snow.	Cut back to the birds, an extreme closeup at the bird's body and the fairies that are coming out of the birds.	Cut back to Snow, over the tree	Cut back to the fairies, from Snow's perspective.
Melody/Theme	/	Introductory chords	Fairy music		
Harmony (Key)	/	F melodic minor = f Aeolian			
Rhythm/Tempo	/	Slow (Ca. q =66)			
Orchestration	/	Synth and strings	Piano, low strings pizz, high synth pad, sustained high strings.	Piano, low strings pizz, high synth pad, sustained high strings.	Piano, low strings pizz, high synth pad, sustained high strings.
Use of Percussion	/	(The synth pad has some metallic sound in it)	(The synth pad has some metallic sound in it, the low string pizz might be doubled with a bass drum with wet reverb)	(The synth pad has some metallic sound in it, the low string pizz might be doubled with a bass drum with wet reverb)	(The synth pad has some metallic sound in it, the low string pizz might be doubled with a bass drum with wet reverb)
Dynamic/ Articulation	/	Delicate (piano)			
Range/Frequency	/	High	Mid-high to high	Mid-high to high	Mid-high to high
Technique (ism)	/	Mediant relationship in harmony (fantasy music)			
What music does	/	Follows Snow as she wakes up to the fairy land.	The piano resembles the lightness in the fairies.	The repetition of the previous gesture is played when the camera cuts to Snow.	The melodic development continues as the picture cuts back at the fairies.
Changes in music	No music	Music enters as long chords	Piano enters with the fairy motive	Repetition of the last motive	Development of the previously hear motive






Scene Shot					
Story		Gus sees Snow walking toward the light.	Gus wakes Gort up.		All the animals see that snow is going to the White Heart
Dialogue					
Sound Design	Wind, leaf sound, and different bird sound, animal's footsteps, fairy flying sound.	Snow's footsteps, different bird sound.	Gus and Gort's sound, bird sound.	Bird call, footsteps.	Bird call, footsteps.
Camera movement/ Shot	Cut back to the closeup of Snow. Cut to the light in the tree, cut back to Snow in medium closeup and high angle (from different creatures' perspective)	Cut to a medium shot of Gus then back to a medium shot of Snow. (Still camera)	Cut back to full shot of Gus and to medium shot of Gort	Cut to over the two rabbits' shoulders as Snow walks by and becomes more in the focal point.	Cut to the rabbit from the front and close up of the faeries
Melody/Theme	Fairy music restated		Snow's theme (variation)	Building for moment music	
Harmony (Key)					
Rhythm/Tempo			More momentum (added sixteenth notes)		
Orchestration	Bassoons, piano, low strings, pizz, high synth pad, sustained high strings. (The synth pad has some metallic sound in it)	Lower strings, solo cello and harp, strings and woodwinds.	Solo cello and harp, strings and woodwinds. (The synth pad has some metallic sound in it)	Woodwinds (foreign flute), strings, harp, piano	Woodwinds (foreign flute), strings, harp, piano
Use of Percussion				/	/
Dynamic/ Articulation		A little louder, mp	Louder, mezzo-forte	Mezzo-forte	
Range/Frequency	Mid-high to high	Mid-high to high, expanding to lower range	Mid low to high	Mid low to high	Mid low to high
Technique (ism)				Mediant relationship in harmony (fantasy music)	
What music does	A high sustained pad is added on top of the repeated melody as the faeries leads Snow to the White Hart.	The music becomes more active, only by a little as the dwarfs each wake up.	The solo cello begins when Gus notice something is happening and began to wake everyone else up.	The more active music accompanied by the sixteenth notes resemble everyone waking up and Snow is getting closer to the White Hart.	Each repetition of the motive is a different cut at different groups (animals, faeries). The rhythm also matches the movement of the faeries.
Changes in music	Repetition of the fairy motive with added bassoon.	Add strings and the lower register. The music becomes more active.	A solo cello plays Snow's theme	The music becomes even more active.	Continuation of the previous motive.

TABLE 13 CONTINUED

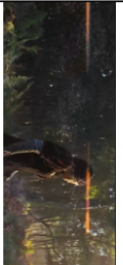


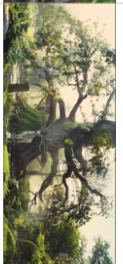
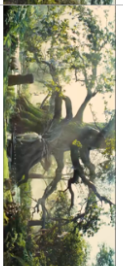
Scene Shot					
Story	Snow continues to chase the light	Everyone follows Snow	Snow sees the White hart		She and the White hart both walk toward each other
Dialogue					
Sound Design	Different bird sound, weasel sound, footsteps, footsteps.	Different bird sound, footsteps, Huntsman's breathing sound.	Wind, leaf sound, different bird sound, water, footsteps, Snow's amazement sound.	Wind, leaf sound, different bird sound, water, footsteps, fairy flying sound.	Wind, leaf sound, different bird sound, water, the sound of the White hart.
Camera movement/ Shot	Cut to cowboy shot of Snow	Cut to wide fall shot of Snow (from everyone else's perspective). Continue cutting to different shot sizes from different angles of Snow. The cut to	Medium shot of Snow	Wide shot of the White hart	As the White hart walks, camera dolly in, from Snow's perspective
Melody/Theme	Snow's theme				Snow and the White Hart
Harmony (Key)			(Sustained long melody)		
Rhythm/Tempo	(Eight notes consistent rhythm as accompaniment)				
Orchestration	Horns, strings, woodwinds	Horns, strings, woodwinds	Horns, strings, woodwinds	Horns, strings, woodwinds	Choir, strings
Use of Percussion	Hand bell	Hand bell	Hand bell	Hand bell	(Maybe some percussion to add color to the chordal moments)
Dynamic/ Articulation	Warm forte		Harpin	Harpin	
Range/Frequency	Full	Full	Full	Full	Mid-Low
Technique (ism)	Mediant relationship in harmony (fantasy music)				
What music does	The horn emphasizes the dialogue "It's him." The horn also brings more power to the light.		The horn is representing the White hart here. As Snow sees the White hart, the light consistent eighth-note accompaniment are no longer there. This represents that Snow has found the destination.	The harmonic change from Bb major to C major (IV-V), predominant to dominant) sets up the anticipation of a home key.	The music changes to c minor instead of going back to f minor leaves the audience to anticipate even longer. This follows the picture—Snow and the White hart are slowly walking toward each other. The two-note motive also follows each cut: from Snow to White hart and to other creatures. The addition of the human voice also makes this moment a holy moment for everyone in the sanctuary land.
Changes in music	Music comes to a full sound, snow's theme is played here. The eighth notes accompaniment begins again.		The melodic motion stops at this scene as Snow stops.	The harmony finally arrives at the dominant for a longer duration.	The melodic gesture is in a two-note gesture. The choir is added from here.

TABLE 13 CONTINUED

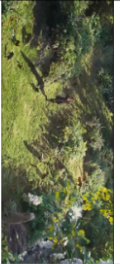


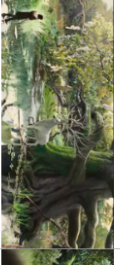


Scene/Shot					
Story				Snow is getting closer to the white hart	
Dialogue					
Sound Design	Wind, leaf sound, different bird sound, water, footsteps	Wind, leaf sound, different bird sound, water.	Wind, leaf sound, different bird sound, water.	Wind, leaf sound, different bird sound, water.	Wind, leaf sound, different bird sound, water, footsteps.
Camera movement/ Shot	High angle looking down at snow	Cut to the turtle, full shot	Cut to a three shot (Snow, turtle, White hart)	Cut to a two shot of Snow and the White hart	Cut to the dwarfs and the Huntsman from different angles (low, front, medium shot)
Melody/Theme				Major-minor chord change theme	
Harmony (Key)					
Rhythm/Tempo					
Orchestration	Choir, strings	Choir, strings	Solo cello, choir, strings	Tutti Bass drum	Tutti
Use of Percussion					/
Dynamic/ Articulation			Crescendo, subito piano crescendo	Forte	Diminuendo
Range/Frequency	Mid Low	Mid low to high	Mid high to high	Full	Full
Technique (ism)					
What music does				<p>The high register sustained C Major chord sets the anticipation to its highest point—we know that the two of them will get closer.</p> <p>As Snow walks toward the White hart, the music crescendos to the biggest moment in the cue, emphasizing the importance of this moment.</p> <p>The music changes from major to minor as the camera turns back to the Huntsman, who looks confused.</p>	
Changes in music	The music continues to climb higher (in terms of register)	The music continues to climb higher (in terms of register)	The music stops on V again, waiting for the tonic.	The arrival of the tonic, the orchestration becomes fuller.	A mode-mixture moment.

TABLE 13 CONTINUED





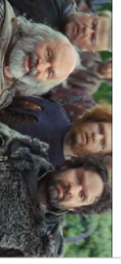

Scene/Shot					
Story			Snow touches the White hart	The White hart bows before her	The dwarfs and huntsman decide to follow Snow
Dialogue	Berli: "No, no, no, Huntsman. No one's ever seen this before."				Quert: "The White hart bows before the Princess, Father!" Mur: "He's blessing her!" Huntsman: "What are you talking about?"
Sound Design	The sound of the White hart, wind, leaf sound, different bird sound, water, footsteps.	The sound of the White hart, wind, leaf sound, different bird sound, water, footsteps.	The sound of the White hart, wind, leaf sound, different bird sound, water, footsteps, Snow's breathing sound.	The sound of the White hart, wind, leaf sound, different bird sound, water, footsteps.	Wind, leaf sound, different bird sound, water.
Camera movement/ Shot	Wide full shot of Snow and the White hart	Cut to full shot of the white hart, pans with Snow	Cut to medium closeup, over the White hart's shoulder, then to extreme close up of Snow's hand on the White hart	Cut to full shot of the two, pans around them as the White hart bows.	Cut to medium close up of the dwarfs and the huntsman
Melody/Theme	Major-minor chord change theme		Snow's Theme		Building for the holy moment (Ab Major)
Harmony (Key)					(Eighth notes accompaniment in harp)
Rhythm/Tempo					
Orchestration	Voice and high strings	Solo cello, high strings	Synth key, oboe, foreign flute, harp	Synth key, oboe, harp, strings	Choir, Brass, Strings, Woodwinds, Harp
Use of Percussion	/	/	/	/	Timpani or Bass drum
Dynamic/ Articulation	Mezzo-forte		Piano	Crescendo	Forte crescendo
Range/Frequency	High	Mid-high to high	Mid-high	Mid-high, expanding to lower	Full
Technique (ism)					
What music does	The orchestration becomes noticeably thinner without the low end as the two are getting closer.	The solo cello makes the moment special after the dialogue: "No one's ever seen this before."	Snow's theme is repeated here when Snow is having a very intimate and holy moment with the White hart. The solo woodwind with accompanied keyboard instrument is often used for intimate scenes.	The added strings add thickness to this scene and the holiness these people are witnessing: the White hart bowing to Snow.	The music is very hopeful, as if spring has come to this kingdom. The music represents how the dwarfs and the Huntsman are feeling.
Changes in music	Lighter orchestration.	Even lighter orchestration.	The light orchestration continues, Snow's theme is played as the accompaniment.	Add strings.	Change of key

TABLE 13 CONTINUED

Scene/Shot			
Story			
Dialogue	Muir: "You have eyes Huntsman but you do not see. You, who have been with her the longest. She is life itself. She will heal the land. She is the one."		Muir: "Can't you feel it? Are your ailments not gone? Gold or no gold, where she leads I follow." Gus: "Aye" Gort: "I'm with you." Quert: "Yes, Father"
Sound Design	Wind, leaf sound, different bird sound, water.	Wind, leaf sound, different bird sound, water.	Wind, leaf sound, different bird sound, water.
Camera movement/ Shot	Cut to Muir and zoom in on him	Closeup to Snow and the White hart then a full shot of the two	Cut to medium close up of the dwarfs and the huntsman
Melody/Theme			
Harmony (Key)			
Rhythm/Tempo			
Orchestration	Choir, Brass, Strings, Woodwinds, Harp	Choir, Brass, Strings, Woodwinds, Harp	Choir, Brass, Strings, Woodwinds, Harp
Use of Percussion	Timpani or Bass drum	Timpani or Bass drum	Timpani or Bass drum
Dynamic/ Articulation	Harpin	Crescendo	Crescendo to fortissimo
Range/Frequency	Full	Full	Full
Technique (ism)			
What music does	The harmonic movement and the vivid crescendo in the strings follows the zoom in on Muir.		
Changes in music		The music is getting louder and the harmonic progression vary from the previous parts.	

TABLE 13 CONTINUED

Snow White and The Huntsman White Hart Cue

♩ = c. 66 Synth and Strings

p

pp
Piano

p

p
String pizz.

Strings

Bassoon

p
String pizz.

i *VI* *(iv9)* *i*

FIGURE 40 SHORT SCORE FOR “WHITE HART” CUE

18 Clarinet

Solo Violin

Cello

Solo Cello
(Snow's Theme)

22 Woodwind (Foreign Flute)

Solo Violin

Strings

VI i VI VII i VI VII

25 (Oboe)

i VI VII i VI i VI

FIGURE 40 CONTINUED

28

Oboe

VII i VI VII V VI VII i

Cello

31

Strings
Horn
(Snow's Theme)

Woodwind, Percussion

IV i VI

35

i VII VI

FIGURE 40 CONTINUED

38

Horn

i IV V

42

Voice

Cello

ff

v VI iv V

with Bass Drum
i IV

47

Strings

Solo Cello

Synth Pad

mp

Voice

High Strings

p

Synth Key
(Snow's Theme)

p

iv i IV iv i VII VI i

FIGURE 40 CONTINUED

54

Oboe

String pizz.

VI VII

59

Strings

Horn

Harp

f

f

Brass, Voice, Strings

i VII VII v IV

64

#VI VI
III: IV

FIGURE 40 CONTINUED

67

Horn

V (III:) ii bVII

70

Horn and Cello

ff

ii (III:) bII I

FIGURE 40 CONTINUED

CONCLUSION

Through my comprehensive study of film music history, I have set the scene for how film scoring has evolved. By closely analyzing the scores of the three contrasting films, along with scores of similar genres, I have completed a summary of effective approaches to scoring documentary, action, ethnic, comedy, and animation films. I have also observed how film music interacts with filmmaking, sound design, and music-making technologies. Although the composers' methodology of scoring these different genres varies to a certain degree, and the aesthetic of scoring has changed over time, some reasons for which I have discussed, one similar characteristic among Hollywood film composers that distinguishes them from others is the tradition of following the story while not getting in the way of the story/the dialogue. Although different in genre, *Kung Fu Panda 3* and *Snow White and the Huntsman*, both big studio fictional films, take similar approaches to score. They both use a traditional orchestra (with other additional instruments), closely follow the story in terms of the music's pacing, and always leave room for dialogue and sound design. *The Laramie Project*, on the other hand, being a quasi-documentary, has less room for the music; however, the score is also always following the story and never gets in the way of sound design and dialogue. As Howard Shore puts it, film composers constantly pay attention to "balance the music with the other aspects of film making – with the cinematography, the production design, the editing, the direction, the acting."³⁰⁹

By rescoring selections of *The Laramie Project*, *Kung Fu Panda 3*, and *Snow White and the Huntsman* and gaining feedback and insight on my work with their respective composers and

³⁰⁹ Eslake, Stephanie. "Howard Shore Explains How He Composes His Fantasy Worlds." Level and Gain | Industry insights with film, television, and game music creators, March 2, 2020. Accessed on July 6, 2022. <https://levelandgain.com/howard-shore-explains-how-he-composes-his-fantasy-worlds/>.

music editors, I have learned methods of breaking down a scene, transitioning between scenes, and effectively telling the story with music. My rescore of the three films and my research in the monograph are both my personal quest to find where I fit in to film scoring today.

In my rescore of *The Laramie Project*, I was always aware of avoiding making a comment on the film with my own feeling but leaving space for the audiences to make their own judgments. I was also endeavoring to highlight significant words in the dialogue and to match the picture edit along with the action on the screen with my score. I have achieved my goal by combining the methods discussed in chapter three.

In my rescore of *Kung Fu Panda 3*, my biggest mission was to balance out the east and the west sounds. As a composer coming from the eastern culture, I had first attempted to write a score that is entirely authentic Chinese music. I soon discovered that a Hollywood-produced ethnic film, with the story based on Chinese culture and the production (the way the characters talk, their facial expression, and body language) staying western, demands a score that can balance out between the authentic Chinese sound and the western traditional orchestra and electronic music sound. Thus, I was constantly deciding where the Chinese flavor blends in or where the western sound dominates the score.

While rescoring *Kung Fu Panda 3*, my other challenge was to juxtapose several contrasting musical fragments to correspond to the scene fragments after breaking down each scene. As a composer with a background in writing concert music, I am more familiar with writing music constructed with long phrases, often in the antecedent and consequent relationship. *Kung Fu Panda 3* requires the composer to have the ability to shift between contrasting fragments quickly. After closely studying Zimmer's score, I discovered ways to transition between those fragments spontaneously.

In my rescore of *Snow White and the Huntsman*, I was challenged with the task of scoring a slowly developed fantasy story with patience. In my revisions, I had to constantly cut elements out of my previous versions not to spoil the story with my score. I was also repeatedly reminding myself to have the courage to sit on a chord or one gesture for a long time before letting the tune take over – a goal especially difficult for younger composers who are eager to write more pitches from the beginning of the cue.

During my rescoring process of all three films, besides scoring each cue as a single piece of music, I was also paying attention to the large scope of the overall musical balance. As the famous Italian film composer Ennio Morricone stated about planning the musical structure of the film score, “music has to have and to conserve its own formal characteristics—tonal relations, melodic relations if we want, rhythmic relations, instrumental relations—in sum, a correct internal dialectic.”³¹⁰

To date I have composed nearly forty short films. Although the central idea is still following the story, many of these younger generation directors seem to favor a score style that is more atmospheric, closer to the neural score discussed in chapter three. I cannot predict whether the future of film music will be less tune-based or use less traditional orchestra; however, with the large variety of styles, increasing international collaborations, and advanced technology on our hands, film scoring is slowly progressing into a new and exciting era.

³¹⁰ Morricone, Ennio, and Sergio Miceli. *Composing for the Cinema: The Theory and Praxis of Music in Film*. 54. Lanham, MD: Scarecrow P., 2013.

BIBLIOGRAPHY

“About the Show - the Prince of Egypt Musical Official Site.” The Prince of Egypt Musical, January 9, 2022. <https://www.theprinceofegyptmusical.com/about-the-prince-of-egypt/>.

Altman, Rick. *Silent Film Sound*, 259-261. New York: Columbia University Press, 2004

Babcock, Muriel. “Picture Music Trend Viewed,” *Los Angeles Times*, 18. July 7, 1929.

Berg, Charles Merrell. “Philip Glass on Composing for Film and Other Forms: The Case of *Koyardsqatsi*.” *Journal of Dramatic Theory and Criticism* V, no. 1 (September 1, 1990): 310. <https://doi.org/https://journals.ku.edu/jdtc/article/view/1777/1741>.

Bick, Sally. “‘Of Mice and Men’: Copland, Hollywood, and American Musical Modernism.” *American Music* 23, no. 4 (2005): 428. <https://doi.org/10.2307/4153069>.

Bill Nichols, “Why Are Ethical Issues Central to Documentary Filmmaking?” In *Introduction to Documentary*, 1. Bloomington, IN: Indiana University Press, 2001.

“Biography.” Peter Golub, August 10, 2021. <http://petergolubmusic.com/biography/>.

Bribitzer-Stull, Matthew. *Understanding the Leitmotif: from Wagner to Hollywood Film Music*. 34. Cambridge Univ Press, 2015.

- Brown, Royal S. *Overtones and undertones: reading film music*, 15-6. Berkeley: University of California Press. 1994.
- Brownrigg, Mark. "Film Music and Film Genre," 237. Dissertation, University of Stirling, 2003.
- Bruce, Graham. *Bernard Hermann: Film Music and Narrative*, 3. Dissertation, Ann Arbor: UMI, 1985.
- Burlingame, Jon. "A Conversation with Composer James Newton Howard." BMI.com, 2016. Accessed July 2, 2022. https://www.bmi.com/special/james_newton_howard.
- Burns, Ken. "Masterclass: Ken Burns Teaches Documentary Filmmaking." MasterClass Online Classes. Accessed July 2, 2022. <https://www.masterclass.com/classes/ken-burns-teaches-documentary-filmmaking>.
- Champlin, Charles. "Sound and Fury Over Film Music," *Los Angeles Times*, C14. March 12, 1967.
- "Characters." Kung Fu Panda Wiki. Accessed July 7, 2022. <https://kungfupanda.fandom.com/wiki/Category:Characters>.
- Chion, Michel. *Audio-Vision: Sound on Screen*. New York, NY: Columbia University Press, 1994.

“Chuck Jones Bar Sheets.” AnimationResources.org, February 9, 2020.

<https://animationresources.org/refpack032-chuck-jones-bar-sheets-musical-timing-rediscovered/>.

“Composer Hans Zimmer on His Kung Fu Panda Score.” BBC News. BBC, March 11, 2016.

<https://www.bbc.com/news/av/entertainment-arts-35778798>.

“Composing for Film and TV with Mark Isham.” Sundance Collab, November 27, 2019.

<https://collab.sundance.org/catalog/Composing-for-Film-and-TV-with-Mark-Isham>.

Cooke, Mervyn. “Animation.” In *A History of Film Music*, 287. Cambridge, New York: Cambridge University Press, 2008.

Davis, Richard. *Complete Guide to Film Scoring the Art and Business of Writing Music for Movies and TV*. Boston, MA: Berklee, 1999.

Dirks, Tim. “Action Films.” Filmsite.org. n. d. Accessed July 6, 2022.

<https://www.filmsite.org/actionfilms.html>.

Dirks, Tim. “Documentary Films.” Filmsite.org. n. d. Accessed July 2, 2022.

<https://www.filmsite.org/docfilms.html>.

Dirks, Tim. "Fantasy Films." Filmsite.org. n.d. Accessed July 2, 2022.

<https://www.filmsite.org/fantasyfilms.html>.

Disney Music. "For Scores: James Newton Howard (Episode 22)." YouTube video, 31:09. Mar

24, 2021. https://www.youtube.com/watch?v=3XNmIU_C3L4

Douris, Raina. "The First 100 Videos Played on MTV." NPR. July 30, 2021.

<https://www.npr.org/sections/world-cafe/2021/07/30/1021813462/the-first-100-videos-played-on-mtv>.

Elfman, Danny. "Masterclass: Danny Elfman Teaches Music for Film." MasterClass Online

Classes. Accessed July 2, 2022. <https://www.masterclass.com/classes/danny-elfman-teaches-music-for-film>

Eslake, Stephanie. "Howard Shore Explains How He Composes His Fantasy Worlds." Level and

Gain | Industry insights with film, television, and game music creators, March 2, 2020.

Accessed on July 6, 2022. <https://levelandgain.com/howard-shore-explains-how-he-composes-his-fantasy-worlds/>.

"Filmtracks: Hans Zimmer." Filmtracks.com. Accessed July 8, 2022.

<https://www.filmtracks.com/composers/zimmer.shtml>.

Goldmark, Daniel. "Introduction." In *Tunes for Toons: Music and the Hollywood Cartoon*, 2. Berkeley, CA: Univ. of California Press, 2007.

Goldberg, Albert. "The Sounding Board: Copland, Film Scores, and Critics," *Los Angeles Times*, February 15, 1948, C6.

Golub, Peter, conversations with the author in 2021-2022

Golub, Peter, and Katy Jarzebowski. "Mychael Danna: Music as Metaphor." In *Contemporary Film Music: Investigating Cinema Narratives and Composition*, edited by Lindsay Coleman and Joakim Tillman, 195–219. London: Palgrave Macmillan, 2017.

Gorbman, Claudia. "Why Music? From Silence to Sound." In *Unheard Melodies: Narrative Film Music*, 41. London: BFI Publishing, 1987.

Greiving, Tim. "James Newton Howard, a Composer Who Can Do It All." NPR. December 28, 2020. <https://www.npr.org/2020/12/28/950886204/james-newton-howard-a-composer-who-can-do-it-all>.

"Hans Zimmer." Accessed July 8, 2022. <https://www.jewishvirtuallibrary.org/hans-zimmer>.

"Hans Zimmer: Film Composer: Biography, Music and Facts." Classic FM. Accessed July 8, 2022. <https://www.classicfm.com/composers/zimmer/>.

“Hans Zimmer Percussion Professional.” Spitfire Audio. Accessed July 7, 2022.

<https://www.spitfireaudio.com/shop/a-z/hans-zimmer-percussion-professional/>.

Harrison, Louis Reeves. “Jackass Music,” in *Moving Picture World*, 125. January 21, 1911.

Herrmann, Bernard. “Music in Films—A Rebuttal,” *New York Times*, 27. June 24, 1945.

HeyUGuys. “Hans Zimmer Exclusive Interview - Kung Fu Panda 3 (+ Batman vs. Superman).”

YouTube. 4:41. March 7, 2016. <https://www.youtube.com/watch?v=wWVRYyJ49JM>.

Hill, Andy. *Scoring the Screen*, 3 and 303. Milwaukee, WI: Hal Leonard Books, 2017.

Hopkin, Owen. “John Williams Discusses Memoirs of a Geisha.” Classic FM, September 3,

2012. <https://www.classicfm.com/composers/williams/guides/john-williams-discusses-memoirs-geisha/>.

Howard, James Newton, conversation with the author, March 2, 2022.

“How to Choose Background Music for Documentary Productions: Universal Production Music

Blog.” Accessed July 2, 2022. <https://www.universalproductionmusic.com/en-us/blog/music-for-creatives/how-to-choose-background-music-for-documentary-productions>.

Jacobs, Lewis. *The Rise of the American Film: A Critical History*, 56. New York: Teachers College Press, 1968.

James Fong (CEO of OrientalDreamWorks), “The Art of Dealmaking,” presentation at panel discussion, US-China Film and Television Industry Expo, Los Angeles, CA, September 28, 2015.

“James Newton Howard.” IMDb.com. Accessed July 2, 2022.
<https://www.imdb.com/name/nm0006133/awards>.

“James Newton Howard Biography, Songs, & Albums.” AllMusic. Accessed July 2, 2022.
<https://www.allmusic.com/artist/james-newton-howard-mn0000786126/biography>.

Janssen, Werner. “Scoring for the Screen,” *New York Times*, X4. August 23, 1936.

Johnston, Ollie and Frank Thomas. “Chapter 11. The Disney Sound.” In *The Illusion of Life: Disney Animation*. New York: Hyperion, 1995.

Kalinak, Kathryn M. *Settling the Score: Music and the Classical Hollywood Film*. Madison, WI: Univ. of Wisconsin Press, 1992.

Kaufmen, Moisés director. Peter Golub, composer. *The Laramie Project*. HBO, 2002. 97 min.

Video file from the composer's scoring version.

Kinolibrary. "Philip Glass on the Repetitive Nature of Minimalist Music, 1983 | Premium

Footage." YouTube video. 0:39, January 2, 2019.

<https://www.youtube.com/watch?v=uE-cVC7tM6s>.

Kokas, Aynne. "Conclusion." In *Hollywood Made in China*, 162–63. Oakland, CA: University of California Press, 2017.

Koller, Rebecca. "James Newton Howard." *USC Thornton School of Music*. July 17, 2021.

<https://music.usc.edu/about/newtonhoward/>.

"Kung Fu Panda 3." IMDb.com. Accessed July 8, 2022.

https://www.imdb.com/title/tt2267968/fullcredits/?ref_=tt_cl_sm,

<https://www.imdb.com/name/nm0001877/bio>,

<https://www.imdb.com/title/tt2267968/soundtrack/>.

LACM (Los Angeles College of Music). "LACM Presents Conversations with Composers /

James Newton Howard." YouTube. 01:24:29 June 2, 2017.

[https://www.youtube.com/watch?time_continue=2188&v=DJm7D52RGnY&feature=em](https://www.youtube.com/watch?time_continue=2188&v=DJm7D52RGnY&feature=emb_logo)

[b_logo](https://www.youtube.com/watch?time_continue=2188&v=DJm7D52RGnY&feature=emb_logo).

Lack, Russell. *Twenty-Four Frames Under: A Buried History of Film Music*, 36. London: Quartet Books, 1997.

Lawson, Matt, and Laurence E. MacDonald. *100 Greatest Film Scores*. Lanham, MD: Rowman et Littlefield, 2018.

Lehman, Frank. "Manufacturing the Epic Score: Hans Zimmer and the Sounds of Significance." In *Music in Epic Film: Listening to Spectacle*, edited by Stephen C. Meyer, 36-8. New York, NY: Routledge, 2017.

Leinsdorf, Erich. "Music and the Screen," *New York Times*, June 17, X3. 1945.

Leonardon, Kendra, "Taking a Cue: Accompanying Early Film," *NewMusicBox*, November 15, 2018, <https://nmbx.newmusicusa.org/taking-a-cue-accompanying-early-film/>.

Leonid Sabaneev (trans. S.W. Pring), *Music for the Films: A Handbook for Composer and Conductors*, 22. London: Pitman, 1935.

Lipscomb, Scott D., and David E. Tolchinsky. "The Role of Music Communication in Cinema." In *Musical Communication*, edited by Dorothy Miell, Raymond MacDonald, and David J. Hargreaves, 384. Oxford: Oxford University Press, 2005.

Loring, Allison. "How Music Makes a Documentary Work." Film School Rejects, April 21, 2017. <https://filmschoolrejects.com/how-music-makes-a-documentary-work-7adeb9a5cbc1/>.

Marks, Martin Miller. "Chapter 2: First Stages, Dimly Lit: Sources and Scores Prior to 1910." In *Music and the Silent Film: Contexts and Case Studies, 1895-1924*, 53. New York: Oxford University Press, 1997.

McDonagh, Michael. "Classical Music Review: New Releases." Naqoyqatsi - a film by Godfrey Reggio. Accessed July 7, 2022. <http://www.classical-music-review.org/reviews/Naqoyqatsi.html>.

Mirage Library & Observatory. "Music by Max Steiner: The Epic Life of Hollywood's Most Influential Composer." YouTube. 01:04:37. April 5, 2022. <https://www.youtube.com/watch?v=t8w-GOoKUJM>.

Morricone, Ennio, and Sergio Miceli. *Composing for the Cinema: The Theory and Praxis of Music in Film*. Lanham, MD: Scarecrow P., 2013.

Nelson, Jennifer Yuh and Alessandro Carloni directors. Hans Zimmer, composer. *Kung Fu Panda 3*. 20th Century Fox, 2016. 95 min. <https://www.amazon.com/Kung-Fu-Panda-Jack-Black/dp/B079HVYY57>

Nolan, Christopher. "The Music of Dreams." Extra on *Inception*. Burbank, CA: Warner Brothers Home Video, 2010. Blu-Ray.

Nugent, Frank S.. "The Cinema Wields the Baton," *New York Times*, 175. April 11, 1937.

Ojala, Mikko. "Score: Memoirs of a Geisha (John Williams): Review of the Soundtrack Album."

JOHN WILLIAMS Fan Network, April 20, 2011.

<https://www.jwfan.com/forums/index.php?%2Ftopic%2F20088-score-memoirs-of-a-geisha-john-williams%2F>.

O'Toole, Fintan. "Elmer Bernstein Finds Himself in Tune With Movies," *New York Times*, H18 and H26. October 28, 1990.

Philip K. Scheuer, "How Important Is Incidental Score?" *Los Angeles Times*, B33 September 1, 1958, B33.

"Philip Glass Biography." Philip Glass, 2019. Accessed on July 2, 2022.

<https://philipglass.com/biography/>

Pond, Steve. "The Soundtrack Boom Leaves Composers at a Loss," *New York Times*, H26.

August 20, 1995.

Prendergast, Roy, "Music in Cartoon and Experimental Animated Film" in *Film Music – a neglected art*, 184. New York – London: W. W. Norton & Company, 1992.

Prendergast, Roy M. *Film Music: A Neglected Art*, 103. New York: W.W. Norton, 1977.

Preston, Leonardon Kendra. "Taking a Cue: Accompanying Early Film." NewMusicBox, November 15, 2018. <https://nmbx.newmusicusa.org/taking-a-cue-accompanying-early-film/>.

Raksin, David. "Talking Back: A Hollywood Composer States Case for His Craft," *New York Times*, X7. February 20, 1949.

Reay, Pauline. *Music in Film: Soundtracks and Synergy*. London, UK: Wallflower Press, 2004.

Rockwell, John. *A Virgil Thomson Reader*, 155. Boston, MA: Houghton Mifflin Company, 1981.

Rogers, Holly. "Music, Sound and the Nonfiction Aesthetic." Introduction. In *Music and Sound in Documentary Film*, 7. New York, NY: Routledge, 2015.

Roger and John Huntley, *The Technique of Film Music*. 18. London: Focal Press, 1957.

Sanders, Rupert, director. James Newton Howard, composer. *Snow White and the Huntsman*.

Universal Pictures, 2012. 127 min. <https://www.amazon.com/Snow-White-Huntsman-Kristen-Stewart/dp/B008Y1RTUG>.

“Scene from Charge of Light Brigade (1936) part2.” YouTube, 3:00. October 26, 2017.

https://www.youtube.com/watch?v=0W5wUd_r5YE.

Schifrin, Lalo. *Music Composition for Film and Television*. Boston, MA: Berklee Press, 2011.

Apple Book 9781476899480.

Skweres, Mary Ann. “Music for Animation: The Golden Years.” Animation World Network,

August 17, 2007. <https://www.awn.com/animationworld/music-animation-golden-years>.

Smalley, Adam, conversation with the author, June 2, 2022.

Smith, Jeff. *The Sounds of Commerce: Marketing Popular Film Music*, 215. New York:

Columbia University Press, 1998.

Smith, Steven. “The Tenacious Alex North,” *Los Angeles Times*, X82. March 23, 1986.

Southall, James. “Kung Fu Panda 3 Soundtrack Review: Hans Zimmer.” Movie Wave, February

15, 2016. <http://www.movie-wave.net/kung-fu-panda-3/>.

“The Cue Sheet for King Cowboy,” New Music USA. Accessed on May 21, 2022.

<https://nmbx.newmusicusa.org/taking-a-cue-accompanying-early-film/tom-mix/>.

Thomas, Tony. *Film Score: A View from the Podium*, 79. South Brunswick, N.J.: A.S. Barnes & Co., 1979.

Tonks, Paul. “The Golden Age.” In *Film Music*, 12-13. Harpenden, Herts: Pocket Essentials, 2003.

“Universal Production Music: World's Largest Music Catalog: Stock Music: Music for TV: Music for Films: Music for Advertising.” Accessed July 7, 2022.

<https://www.universalproductionmusic.com/en-us/blog/music-for-creatives/the-soundtrack-of-tomorrow-technology-and-science-documentary-music>

Ussher, Bruno David. “Composing for Films,” *New York Times*, January 28, X7. 1940.

Uxbridge. “Max Steiner: *King Kong* (1933) (Finale).” YouTube. 2:42, August 14, 2018.

<https://www.youtube.com/watch?v=mODRi8InByA>.

Van der Lek, Robert (translated by M. Swithinbank), “Concert Music as Reused Film Music: E.-W. Korngold’s Self-arrangements,” *Acta Musicologica* 66, no. 2: 78-112.

VanityFairMagazine. "Hans Zimmer Breaks down His Career, from 'Gladiator' to 'Interstellar' | Vanity Fair." YouTube. 11:04. January 24, 2018.

https://www.youtube.com/watch?v=GGs_NT4iL2c.

Winkler, Max. *A Penney from Heaven*, 171-3. New York: Appleton-Century-Crofts, 1951.

Wierzbicki, James Eugene. *Film Music A History*. New York: Routledge, 2009.