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The Rescoring of Excerpts from 2009's The Taking of Pelham 123

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Los Angeles

The Rescoring of Excerpts from 2009's

The Taking of Pelham 123

A thesis submitted in partial satisfaction

of the requirements for the degree

Master of Arts in Music

by

Jennifer Karen Fagre

2014

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2014

ABSTRACT OF THE THESIS

The Rescoring of Excerpts from 2009's

The Taking of Pelham 123

by

Jennifer Karen Fagre

Master of Arts in Music

University of California, Los Angeles, 2014

Professor Ian Krouse, Co-Chair

Professor Peter R. Golub, Co-Chair

The Taking of Pelham 123, a 2009 film produced by Tony Scott, is based on a novel written in 1973 by John Godey (Morton Freedgood). A man hijacks a subway train, demanding the city of New York pay him a ransom of ten million dollars with the threat of killing hostages. He refuses to cooperate with authorities and instead takes a liking to train dispatcher Walter Garber, forcing him to be involved.

I had the rare opportunity to acquire the original reels to the film from the original composer, Harry Gregson-Williams. Originally a heavily scored film with over 80 minutes of music, I carefully chose key scenes that would allow me to write different styles of cues and also allow the viewer to still get a comprehensive sense of the plot. The entire project was scored within the programs Logic and Pro Tools, using mostly sampled instruments with a few overlaid recorded string tracks.

The thesis of Jennifer Karen Fagre is approved.

David S. Lefkowitz

Michael E. Dean

Ian Krouse, Committee Co-Chair

Peter R. Golub, Committee Co-Chair

University of California, Los Angeles

2014

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ACKNOWLEDGMENT

A special thank you to Harry Gregson-Williams for allowing me to score my thesis to such a great film. I will forever cherish this opportunity.

OVERVIEW

This winter I had the opportunity to study composition with Peter Golub, a prominent composer in the film industry. I began writing a few cues from various clips he had obtained over the years, and at one point scored a cue to *The Taking of Pelham 1 2 3*. I enjoyed the action, suspense, and drama of the cue and felt that I had written something I both enjoyed and that suited the cue well. At the same time, I was trying to find a film to use for my thesis. Peter offered to contact the original composer, Harry Gregson-Williams, to see if he would grant me permission to use the film. To my delight, he agreed, and I soon had the entire film in my possession.

I was given all six reels, each with a separate dialogue, effects, and temp track. Harry also gave me his original cue sheet so I could see where his cues were spotted. My goal in this entire process was to pretend as if I was scoring this film in a professional setting in Hollywood today, and therefore wanted the same process Harry had when he worked on the film. I scored my cues based on the temp tracks provided.

The film was originally heavily scored, with over eighty minutes of music. Since this was a bit lofty of a task for a master's thesis, I decided to watch the entire movie and pick out important cues that both showed my range of compositional skills for film as well as followed a logical story line. After the paring down process, I was left with approximately thirty-five minutes of film to score.

I began with the first reel, considering that it would be setting up the mood and likely the themes for the rest of the film. From there, I decided to finish reel three, where

my original cue was located that I had written in the winter with Peter. After reel three, I went back to reel 2 and worked linearly.

In the modern industry today, many scores are using strictly sampled instruments. Even though many scoff at this method, I thought it would be helpful for me to improve my skills with sampled instruments and decided to work strictly with MIDI instead of finding live musicians to play the score. This also allowed me a lot of flexibility with synthesizers and unique sounds that might be difficult to blend with a recorded orchestra. In the end, being a string player, I did overlay a couple of string tracks to make things sound a little more human, but the rest of the score is all electronic based.

I did all of my composing and MIDI editing in Logic, since in my opinion it is the superior digital audio workstation for MIDI. After I was finished composing and mixing, I brought everything into Pro Tools to do a final mix/master and to cut the cues to their appropriate sizes. From there, I strung the cues together using iMovie, and exported the file as .mp4. I used a conversion software called iSkysoft Video Converter in order to convert the .mp4 file to .mov for iDVD, where I made my final copies of the project.

CUE SHEETS

Cue Number	Cue Title	Cue Start Time	Music Length	Notes
1m1	NYC Opening Titles	0:09	4:37	Interweaving of Jay-Z's "99 Problems" (Ryder) and original music (Garber) Instrumentation: (Synths-Atmosphere Artifacts, FM Delay Bass) (Guitars-Basement Bass, WOW Guitar) (Perc-Acoustic Kick & Hat)
1m2	Something on Track	4:37	2:57	Transitions from calm daily routine to hostage situation Instrumentation: (Synths-Atmosphere Artifacts, Echoes in the Mist, FM Delay Bass, Omni Basic Dark Pad Velo) (Guitars-Basement Bass) (Strings-LASS Cell/Bass) (Perc-SAM Gran Casa, Acoustic Kick & Hat, Suspended Cymbal) (Loops-Abstract Atmosphere 109, Breaks in Two Beat, Remix Clap FX 03)
1m3	Killing Transit Cop	7:39	5:22	Train stops; Transit cop investigates and causes situation to escalate, resulting in his death Instrumentation:(Synths-Omni Tuvan Male 3 Drone 1, Omni Authentic Triangle Lead, Omni Basic Dark Pad Velo, FM Delay Bass, Analog Dark Square) (Guitar-Basement Bass) (Strings-LASS Ensemble) (Perc-Acoustic Kick & Hat) (Loops-Hard Techno Remix Dirty) (Effects-Piano Reverse, Hat Reverse)
2m1	It's Me Man	0:08	4:18	Ryder comes onto the speaker for the first time and lays out his demands. Instrumentation:(Synths-Liquid Oxygen, Echoes in the Mist, FM Delay Bass)(Perc-Logic Acoustic HI-Hat, Acoustic Kick, Toms, SAM Gran Casa)(Brass-Cinebrass Trombone Solo and Horn, Kontakt VSL Brass Ensemble)(Strings-LASS)

Cue Number	Cue Title	Cue Start Time	Music Length	Notes
2m2	I Want to Talk to Garber	15:21	2:35	Lieutenant Camonetti talks to Ryder, but Ryder insists on talking to Garber and shoots the motorman when he doesn't get his way.
				Instrumentation:(Synths-Liquid Oxygen, Echoes in the Mist, FM Delay Bass)(Perc-Logic Acoustic Hi-Hat, Acoustic Kick, Toms, SAM Gran Casa)(Brass-Cinebrass Trombone Solo and Horn, Kontakt VSL Brass Ensemble)(Strings-LASS)
3m1	Rigged Contracts	3:35	3:34	Ryder pries into Garber's recent scandal in his career and manipulates him to confess in order to save the live of a hostage
				Instrumentation: (Synths-Liquid Oxygen, Light Machine, Echos in the Mist, FM Delay Bass) (Effects: Piano Reverse) (Strings-LASS String Ensemble) (Brass-Cinebrass Trombones) (Perc-SAM Gran Casa, SAM Toms)
3m2	Garber's Confession	7:17	2:16	Garber is forced to confess his crimes in front of his peers to save a young hostage's life
				Instrumentation:(Synths-Omni Tuvan Male 3 Drone 1, Omni Basic Dark Pad Velo, Omni Authentic Triangle Lead, Pedestrians) (Piano-Kontakt Preacher Piano) (Strings-LASS String Ensemble) (Perc-SAM Gran Casa)
5m1	Garber Call's Wife	0:08	1:33	Garber calls his wife as he gets on the helicopter to let her know that he is the man chosen to bring the random money to Ryder.
				Instrumentation:(Piano-Kontakt Preacher Piano, and reverse effects) (Strings-VSL Strings)

Cue Number	Cue Title	Cue Start Time	Music Length	Notes
6m1	Manhattan Bridge	4:57	2:52	After chasing after Ryder, Garber finally finds him and corners him with a gun while police close in. Instrumentation:(Synths- Omni Basic Dark Pad Velo, Basement Bass, Mercury Raindrops, Warm Analog Lead, FM Delay Bass)(Perc-Logic Toms and Acoustic Kick, SAM Gran Casa, Symphobia Gran Casa)(Brass-Kontakt VSL Brass Ensemble)(Voice-Cinevoxos Solo Boy)(Strings-LASS)
6m3	Goddamn Hero	7:56	1:13	Ryder asks Garber to kill him, and Garber is forced to do so to save his own life. Ryder tells Garber that he is his hero. Instrumentation:(Voice-Cinevoxos Solo Boy)(Strings-LASS)(Piano-Kontakt Preacher Piano)
6m4	Yankee's Fan	9:07	1:25	The mayor of New York thanks Garber for his bravery. Instrumentation:(Strings-LASS)(Piano-Kontakt Preacher Piano)(Voice-Cinevoxos Solo Boy)

Garber's Theme

Jennifer Fagre

The image shows a musical score for 'Garber's Theme'. It consists of two systems of music. The first system is labeled 'Piano' and the second is labeled 'Pno.'. Both systems are in a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The first system starts with a piano (*p*) dynamic. The music is written for piano, with a treble and bass clef. The second system starts with a measure number '5' above the first staff. The score includes various musical notations such as notes, rests, and slurs.

Garber's theme presents itself at various moments throughout the film in variation.

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