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Los Angeles

Volume I

Affect and Feelings: The Persuasive Power of Film Music

Volume II

Quintet for Piano and String Quartet

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

by

Fernando Arroyo García Lascurain

2017

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2017

ABSTRACT OF THE DISSERTATION

Volume I

Affect and Feelings: The Persuasive Power of Film Music

Volume II

Quintet for Piano and String Quartet

by

Fernando Arroyo García Lascurain

Doctor of Philosophy in Music

University of California, Los Angeles, 2017

Professor David Samuel Lefkowitz, Chair

VOLUME I

In musical composition composers rely on the audience's inherent understanding of sound and musical affect. As the art form developed, the segregation of popular, folk and "academic" music became more evident, thus leading contemporary concert music (different from pop, rock, electronic and folk music) to be labeled under the larger realm of "classical" music. What general audiences associate with classical music is the work of Beethoven, Mozart, Tchaikovsky, other composers of the past and present, orchestral or instrumental music written by “classically” trained composers. This separation often makes the general audience think of classical music as museum pieces, which are not (in most cases) a part of everyday life or popular culture. However, classical music is experienced regularly through film. The musical language encountered in film is mostly informed by so called “classical” music, ranging from Gregorian chant, highly complex dissonant music, to electronic or pop music.

The marriage of music and film allowed for an exploration of musical range in terms of genre, sound world, musical material and emotionality to create affective responses inherent in the audience. This exploration resulted in the use of well-known musical signifiers called tropes to elicit said affective response. Some of these tropes pre-dated film music, others grew from conventions imposed by early composers of the genre, and some were created by iconic films or other musical genres. Utilizing tropes, film composers accompany, convey and shape the narrative of the film.

Focusing on film music, in this dissertation, musical affect and narrative through the use of musical tropes is explored.

VOLUME II

This quintet for Piano and String Quartet utilizes some of the film music tropes mentioned in Volume I to create an implied narrative. However the programmatic narrative of the piece isn’t revealed to the audience in hopes that the recognizable tropes help convey the meaning of the narrative.

The dissertation of Fernando Arroyo García Lascurain is approved.

Travis J. Cross

Ian Krouse

Celia Mercer

David Samuel Lefkowitz, Committee Chair

University of California, Los Angeles

2017

DEDICATION

This dissertation is dedicated to my parents Tere and Jorge, and my siblings Sofia and Jorge. Your continued support and love since I began studying music 21 years ago, your words of encouragement and the constant guidance continue to be the biggest source motivation in my life. The sacrifices you made to allow me to live my dreams, and fulfill my academic goals, move and inspire me every day.

I also dedicate this dissertation to my dear friend Cameron. You have become family, and the support you provide, is crucial to any success I've had in the last four years.

TABLE OF CONTENTS

Abstract of the Dissertation……………………………………………………………...ii

Volume I…………………………………………………………………………ii

Volume II……………………………………………………………………….iii

Dedication………………………………………………………………………….…v

Table of Contents……………………………………………………………….…..vi

Table of Figures...…………………………………………………………………....viii

Figures……………………………………………………………………..…..viii

Charts..……………………………………………………………………......ix

Acknowledgements……………………………………………………………….....x

Biographical Sketch..…………………………………………………………………..xi

Volume I………………………………………………………………………………1

Chapter I: Music, Affect & Narrative…………………………………………………...2

Introduction……………………………………………………………………...2

Music & Affect…………………………………………………………………..…3

Music & Narrative………………………...………………………………………..9

Chapter II: Tropes & Programmatic Music..…………………………………………….17

Musical Tropes……………………………………………………………….…17

Programmatic Music………………………………………………………………...21

Instrumental music in the Baroque & Classical eras………………..…………21

The Tone Poem…………………………...…………..………………….....24

Chapter III: Musical Analysis……………….…………………………………………………27

Franz Liszt – *Prometheus*, Symphonic Poem No.9, S.99…………..…………………27

The Motives………………………….....………..…...…………………..28

Structure……………………….………………..……………………...31

Richard Strauss – *Also Sprach Zarathustra*, Op.30……………………………………38

The Motives……………....……………………….…...…………………..39

Structure………………………………….....…………………………...43

Analysis Conclusion……………………………………………………………...50

Chapter IV: Film Music Tropes…………………………………………………………..52

The “Birth” of Film Music……………………………………………………….52

Modern Film Music & Film Music Tropes…………………………………………54

The different kinds of Film Music Tropes……...………………...………...56

Cataloguing Film Music Tropes...……………...………………………………64

Chapter V: *Silverado*, a Film Music Affective Analysis……………………………………67

Analysis: “Main Title”…..…………………………………………………………..71

Analysis Conclusion……………………………………………………………...77

Conclusion………………………………………………………………………………….79

Appendix…………………………………………………………………………………81

Bibliography……………………………………………………………………………….88

Volume II…………………………………………………………………………………91

TABLE OF FIGURES

Figures

Figure 1, Jean-Philippe Rameau, Overture from *Zais* (score excerpt)……………………….....21

Figure 2.1, Franz Liszt, *Prometheus* (motive 1, score excerpt)……………………………...28

Figure 2.2, *Prometheus* (motive 2, score excerpt)…………….……………………………..29

Figure 2.3, *Prometheus* (motive 3, score excerpt).…………………………………………..29

Figure 2.4, *Prometheus* (motive 4, score excerpt)…………….……………………………..30

Figure 2.5, *Prometheus* (motive 5, score excerpt)…………….……………………………..31

Figure 3.1, Richard Strauss, *Also Sprach Zarathustra* (motive 1)……………………………..39

Figure 3.2, *Zarathustra* (motive 2)…………….…………………………………………….40

Figure 3.3, *Zarathustra* (motive 3).………………………………………………………….40

Figure 3.4, *Zarathustra* (motive 4)…………….…………………………………………...…40

Figure 3.5, *Zarathustra* (motive 5)…………….…………………………………………...…41

Figure 3.6, *Zarathustra* (motive 6)…………….…………………………………………...…41

Figure 3.7, *Zarathustra* (motive 7)…………….…………………………………………...…41

Figure 3.8, *Zarathustra* (motive 8)…………….…………………………………………...…42

Figure 3.9, *Zarathustra* (motive 9)…………….…………………………………………...…42

Figure 3.10, *Zarathustra* (motive 10)…………….……………………………………...…43

Figure 4.1…………………………………………………………………………………...…57

a) Antonin Dvorak, Symphony No.9 - Movement IV (score reduction)………………….57

b) Igor Stravinsky, *Rite of Spring* - Dance of the Young Girls (score reduction)………57

c) John Williams, *Jaws* - “Opening titles” (score reduction)…………………………….…58

Figure 4.2, Alan Silvestri, *The Abyss* (harmonic reduction)………………………..…….……59

Figure 4.3……………………………………………………………………………………61

a) Gustav Holst, *The Planets* - Mars (score reduction)……………...………………....61

b) Hans Zimmer, *Gladiator* – “The Battle” (score reduction).……………...………....62

Figure 5.1, Bruce Broughton, *Silverado* - Main Theme (score reduction)…………………….69

Figure 5.2, *Silverado* - Settlers Theme (score reduction)…………………………………....70

Figure 5.3, *Silverado* - “Main title” (score excerpt reduction)……………………………….....72

Figure 5.4, *Silverado* - “Main title” (score excerpt reduction)……………………………….....73

Figure 5.5, *Silverado* - “Main title” (score excerpt reduction)……………………………….....74

Figure 5.6, *Silverado* - “Main title” (score excerpt reduction)……………………………….....74

Figure 5.7, *Silverado* - “Main title” (score excerpt reduction)……………………………….....75

Figure 5.8, *Silverado* - “Party Crashers” (score excerpt reduction)………………………….....76

Charts

Chart 1, Franz Liszt, *Prometheus* (block diagram)………………………………………….32

Chart 2, Richard Strauss, *Also Sprach Zarathustra* (arc diagram)……………………………49

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Many thanks for the unwavering support of my dear aunts Maria, Margarita and Nina, my extended family, and my dear friends Renato, Michael, Leif, Dimitry, Filip, Jesus, Anna, Rodrigo, Daniel and Trent.

Finally, I thank my uncle and aunt Roberto and Cecilia, for their support in the early stages of my career.

BIOGRAPHICAL SKETCH

Fernando Arroyo García Lascurain received his Bachelor of Music (2009) and Master of Music (2011) degrees in Composition at the Manhattan School of Music under the tutelage of Dr. Richard Danielpour, where he was awarded a "Merit Scholarship" for two years. Upon graduation from his Master degree, Arroyo was awarded the Van Lier Foundation Fellowship, an award given to a young composer in the early stages of his career, working in any style of music or sound art that have proven their artistic merit. In 2012 he relocated to Los Angeles to pursue a PhD in Composition at the University of California in Los Angeles (UCLA), where he served as a teaching assistant for Musicianship and Music Theory courses. At UCLA, composers Bruce Broughton, Paul Chihara, Peter Golub, Ian Krouse, and David S. Lefkowitz mentored him.

During the summer of 2015, renowned Mexican private university Universidad Panamericana asked Fernando to help create the first private university program for the Fine Arts (Bellas Artes) in Mexico. His duties included creating the curriculums for a four-year degree in film music composition, music technology, orchestration, music theory and ear training.

As a violinist and pianist, Fernando Arroyo has performed Arroyo has performed with the Orquesta Arteus, OCUP Orchestra, OSC Orchestra, Artemus Orchestra and in venues such as Carnegie Hall, Symphony Space in NYC, Le Poison Rouge, Kings College Cambridge, LACMA Museum in Los Angeles, Metropolitan Museum of Art in NYC, Sala Nezahualcoyotl, Sala Ollin Yoliztli, Palacio de Bellas Artes and other concert halls across Mexico. He has also performed in Cambridge, London, Madrid, Torres Ciudad, Bilbao, Navarra, Chicago, Washington D.C, San Diego, Los Angeles, San Francisco, Fresno and South Korea. He was also the Concertmaster of the Cedros-UP Symphony Orchestra and the Universidad Panamericana Chamber Orchestra. Fernando has been a featured performer in several recordings, ranging from classical to tango, Danzón, rock, film and pop music.

Fernando Arroyo's concert music has been performed throughout Mexico, Spain, Chicago, New York, United Kingdom, South Korea, and California ranging from solo instrumental works, opera, chamber music, and large symphonic works to film, theatre and popular music. As a film composer, Fernando has collaborated with film directors Roland Emmerich, Trent Kendrick and is set to compose the music for Jose Sierra's (winner of the Ariel Price 2015) first feature film. In the fall of 2013 Fernando wrote the Music for *Any Given Tuesday*, a PSA featuring Elton John and Jamie Foxx. In 2016 Fernando composed the music for the documentary *Pet Fooled* (2017) by producer Michael Fossat, and worked as a music assistant and consultant for composer Harald Kloser on *Independence Day: Resurgence* (2016).

VOLUME I

Affect and Feelings: The Persuasive Power of Film Music

CHAPTER I: MUSIC, AFFECT, & NARRATIVE

INTRODUCTION

It is no mystery that film and music induce strong emotional responses. We are easily seduced by "the experience"—the concept of heightened sensory state through entertainment. Over the last century our society has increasingly become entertainment driven, and we are often exposed to an overload of sensory stimulations packed into small doses. Be it a YouTube video, a television show, a feature film, or even a ten second Snapchat video, we are often unaware of the intricacies involved in creating the strong emotional responses that make up "the experience." Music, which I believe to be the most emotionally malleable of the arts, is central to these responses, utilizing affect and narrative to manipulate our emotions.

This dissertation explores the affective and emotional power of film music through the use of musical tropes. Not to be confused with the tropes of the 9th century,[1] the musical tropes referred to in this dissertation are musical signifiers that have become conventional, be they harmonic progressions, melodic contours, instrumentation or the use of folk elements. Tropes become such out of a specific affective reaction or narrative association upon listening to them (e.g., the high strings in the shower scene from *Psycho,* or the ostinato low strings in *Jaws* main theme, signifying danger or horror); these reactions and associations can be intrinsic, learned, direct or abstract. To grasp why we react a certain way to these tropes, we must first understand affect in music.

---

[1] Musical *tropes* were originally conceived in the 9th century as "a number of closely related genres consisting essentially of additions to pre-existing chants. Three types of addition are found: (1) that of a musical phrase, a melisma without text (unlabelled or called trope in the sources); (2) that of a text to a pre-existing melisma (most frequently called *prosula*, *prosa*, *verba* or *versus*, though sometimes also trope, in the sources); (3) that of a new verse or verses, consisting of text and music (most frequently called trope, but also *laudes*, *versus* and in certain specific cases *farsa*, in the sources)."
Alejandro Enrique Planchart. "Trope (i)." *Grove Music Online*, *Oxford Music Online* (Oxford University Press) http://www.oxfordmusiconline.com/subscriber/article/grove/music/28456

MUSIC & AFFECT

Musical affect has been a topic of interest for centuries. Aristotle explored music beyond what he deemed something to be "pursued, not only as an alleviation of past toil, but as providing recreation."[2] He wrote:

> "In addition to this common pleasure, felt and shared by all (for the pleasure given by music is natural, and therefore adapted to all ages and characters), may it not have also some influence over the character and the soul? It must have such an influence if characters are affected by it. And that they are so affected is proved in many ways, and not least by the power which the songs of Olympus exercise; for beyond question they inspire enthusiasm, and enthusiasm is an emotion of the ethical part of the soul. Besides, when men hear *imitations*, even apart from the rhythms and tunes themselves, their feelings move in sympathy."[3]

Both Plato and Aristotle define *imitation* as artistic representations of emotions and personality characteristics. This concept of *imitation* is present in tropes. The idea that music can imitate a feeling, an action, an object, animal or the concept of a place is an important element of a trope. Aristotle writes: "Rhythm and melody supply imitations of anger and gentleness, [...]

---

[2] Aristotle, *Politics*, Book VIII, trans. Benjamin Jowett (Kitchener: Batoche Books, 1999), 186-87.

[3] Ibid., 187.

and of other qualities of character, which hardly fall short of the actual affections, [...] for in listening to such strains our souls undergo a change. The habit of feeling pleasure or pain at mere representations is not far removed from the same feeling about realities."[4] The idea that music can create affect through *imitation* is one of the most important elements of a trope. Whether it is imitating an emotion or a sound, or associating an action with music; tropes rely on an intrinsic understanding of the parallels between the *imitation* and the object of *imitation.*

Referencing musical tropes in ancient Greece, Aristotle poses that in poetry and music there are *imitations* of manners. He states "even in mere melodies there is an *imitation* of character, for the musical modes differ essentially from one another, and those who hear them are differently affected by each."[5] Aristotle continues to describe affective responses associated with tropes, based on the ancient Greek modes (distinct from the church modes and known as *tonoi*[6]) and harmony: "Some of them make men sad and grave, like the so-called Mixolydian, [...] another, again, produces a moderate and settled temper, which appears to be the peculiar effect of the Dorian; the Phrygian inspires enthusiasm. The whole subject has been well treated by philosophical writers in this branch of education, and they confirm their arguments by facts. The same principles apply to rhythms; some have character of rest, others of motion, and of these later again, some have a more vulgar, others a more nobler movement."[7]

---

[4] Aristotle, *Politics*, 187.

[5] Ibid.

[6] Different writers of the time had different understandings of the term *tonoi*:

- The section of the *Harmonic Elements* in which Aristoxenus discussed the *tonoi* has not survived, but it is clear from other sections of the treatise that Aristoxenus associated the *tonoi* with 'positions of the voice'. This feature is preserved in Cleonides' later definition (Jan, 202.6–8), which states that the term *tonos* can refer to a note, an interval, a position of the voice and a pitch. Cleonides attributes to Aristoxenus 13 *tonoi*, with the *proslambanomenoi* advancing by semitone over the range of an octave between the Hypodorian and the Hypermixolydian; Aristides Quintilianus (*On Music*, i.10) observes that the 'younger theorists' (*neōteroi*) added two additional *tonoi*, and in fact just such a set of 15 *tonoi* is preserved in the notational tables of Alypius..."
- Ptolemy (*Harmonics*, esp. ii.3–11) presents a different conception of the *tonoi*, based on the seven octave species; this is not strictly a part of the Aristoxenian tradition but is related to it. In Ptolemy's view, since the seven octave species might be replicated within a single range of so-called 'thetic' notes and the dynamic function of the various notes is determined by the *mese* (which is itself partly determined by the intervals that surround it), there need only be seven *tonoi*.

Thomas J. Mathiesen, et al. "Greece." *Grove Music Online*, *Oxford Music Online*. Oxford University Press, accessed May 17, 2016, http://www.oxfordmusiconline.com/subscriber/article/grove/music/11694pg1

Following Aristotle's affective views on the modes,[8] scholars like Mattheson[9] believed that the Greeks associated certain emotions with the tribes from which the names of the modes originated:

> "Dorian harmony exhibited the manly vigour, magnificent bearing and temperate nature of the true Hellenic race. Aeolian and Ionian keys mirrored the characteristics of their respective Grecian tribes. Two keys were possibly adopted, brought by the barbaric Phrygian and Lydian invaders. To these keys were imparted respectively orgiastic and threnodic qualities… The Dorian key was associated with kithara, Apollo, peace and objectivity, while the Phrygian key was associated with the aulos, Dionysis, excitement and subjectivity."[10]

Just as with modes, there were characteristics associated with certain instruments, which rendered them inappropriate for some modes. Aristotle offers an example of such exceptions: "the flute is not an instrument which is expressive of moral character; it is too exciting. The proper time for using it is when the performance aims not at instruction, but at the relief of the passions."[11]

---

[7] Aristotle, *Politics,* 187-89.

[8] Maho Ishiguro, "The Affective Properties of keys in instrumental music from the late nineteenth and early twentieth centuries." (Master's thesis, University of Massachusetts – Amherst, 2010), 5-6.

[9] Johann Mattheson, *Der vollkommene Capellmeister*: a revised translation with critical commentary by Ernest C. Harriss (Ann Arbor, Michigan: UMI Research Press, 1981).

[10] Oliver Strunk, *Source Reading in Music History,* Vol.I (New York: Norton, 1998), 16.

During the Baroque period, Mattheson's thoughts on musical affect and rhetoric went far beyond the modes, believing that it was important for a composer to learn the musical tools and affections to be able to manipulate the audience. In *Der Vollkommene Capellmeister* Mattheson speaks of the affective qualities of the different melodies, dances and types of pieces:

- *Minuet* = Moderate gaiety.
- *Gavotte* = Jubilant joy.
- *Bouree* = Contentedness, pleasantness, unconcerned, relaxed, careless.
- *Rigaudon* = Flirtatious pleasantry, trifling jocularity.
- *La Marche* = Heroic and fearless.
- *Entrée* = Elevated, noble and majestic.
- *Gigue* = Hot and hurried eagerness, passionate.
- *Loure* = Proud, arrogant and pompous.
- *Canarie* = Desire, eagerness and swiftness.
- *Giga* = Greatest quickness.
- *Polonaise* = Open Hearted, frank and free mannered.
- *Angloise* = Stubbornness.
- *Passepied* = Frivolity.
- *Rondeau* = Firmness or firm confidence.
- *Sarabande* = Ambition.
- *Courante* = Sweet hopefulness.
- *Allemande* = Contented or satisfied spirit.
- *Chaconne* = Pleasure and satiety.[12]

Just as with the melodies and dances, Mattheson assigns affective characteristics to what he considers the 17 most practical key signatures:

1. *C Major* = Rude, bold or tender.
2. *C minor* = Sweet or sad.
3. *D Major* = Sharp, headstrong, warlike or merry.
4. *D minor* = Devout, tranquil, grand, amusing or flowing.
5. *Eb Major* = Pathos, serious, sad or hostile to all sensuality.
6. *E Major* = Despair, fatal sadness, hopelessness of extreme love, painful or piercing.
7. *E minor* = Pensive, profound, grieved or sad.

---

[11] Aristotle, *Politics*, 189.

[12] Johann Mattheson and Hans Lenneberg, "Johann Mattheson on Affect and Rhetoric in Music (I)." *Journal of Music Theory* 2, no. 1 (1958): 47-84.

8. *F Major* = Most beautiful sentiments, generosity, constancy or love.
9. *F minor* = Tender, calm, profound, weighty, a fatal mental anxiety or exceedingly moving.
10. *F# minor* = Languishing, amorous, unrestrained, strange or misanthropic.
11. *G Major* = Suggestive and rhetorical, for serious as well as gay things.
12. *G minor* = Almost the most beautiful, graceful, agreeable, tender, yearning, yearning, diverting, for moderate complaints or tempered joyfulness.
13. *A Major* = Affecting and brilliant, inclined to complaining or sad passions.
14. *A minor* = Plaintive, decorous, resigned or inviting sleep.
15. *Bb Major* = Diverting, magnificent, but also dainty.
16. *B Major* = Offensive, harsh, unpleasant or desperate character.
17. *B minor* = Bizarre, morose or melancholic.[13]

Whether these particular associations still hold today or not, it shows how affect may be associated with specific musical devices. Film music relies on tropes to realize storytelling through music, and to enhance the action on the screen. Using the affective associations of tropes to bridge the audience with the emotions, storyline connections, and/or subtext not explicit on the screen.

When considering the affective power of tropes it is important to understand musical reactions that are innately determined, rather than those learned through experience. Why do we react in specific ways to low sounds, high sounds, rhythm, orchestration or harmony? In the article *Multimodal Affective Interaction: A Comment on* Musical *Origins,*[14] Livingstone and Thompson explore the origins of innate musical properties. They write, "the many uses of music across cultures and historic times suggest that music is not a purely auditory phenomenon [but…] [a]ffective cues in music are integrated with those in accompanying gestures and facial expressions, and parallels exist in the nature of such cues in different domains such as melody and prosody."[15] Livingstone and Thompson explain that, considering all music beyond Western music, "it is difficult to identify structural features or functions common to all music." However, they believe the correlations are in "domains such as speech…[and]… other modalities."[16]

---

[13] Johannes Mattheson, *Die Drei Orchestre-Schriften, I Das Neu-Eröffnete Orchestre*. (Hamburg: Laaber, Laaber-Verlag, 2002/1713), 231-53.

[14] Steven R. Livingstone and William Forde Thompson, "Multimodal Affective Interaction." *Music Perception: An Interdisciplinary Journal* 24 (2006): 89-94.

Livingston and Thompson write about understanding the role of "acoustic and structural aspects of music'' that is "reliably associated with affective connotations."[17] Drawing from a separate article, they talk about "affect represented in two dimensions: activity (arousal) and valence."[18] This idea is weaved into the nature of drama and music, and it is what storytellers rely on. If a film fails to elicit the proper arousal, is has failed at conveying the appropriate affective reaction from the audience.

Looking at musical cues[19] in relationship to affective connotations (e.g. staccato, and fast music in a minor key have negative connotations like anger or aggression), Livingston and Thompson explore why we make those associations. They propose "a general capacity for affective interaction, coupled with the emergence of a theory of mind, enabled a host of symbolic systems, including music."[20] They relate this to Aristotle's idea of the *imitation* of emotions through musical association, and give us a better understanding of Mattheson's affective musical associations.

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[15] Ibid., 89.

[16] Livingstone and Thompson, "Affective Interaction," 90.

[17] Ibid.

[18] Ibid., 91.

[19] For the purpose of this dissertation it is important to note the difference between the 'musical cues' in the context of music as a whole, and the 'musical cues' in a film. The former represent the emotional cues elicited by music, and the later refers to any appearance of music in a film. For the purpose of clarity, hereafter, 'musical cues' in a film will be referred to as 'score cue/s'.

[20] Ibid.

Ervin Laszlo defines affect "as the emotion arising in the context of a stimulus-response relationship."[21] To explore this definition, Lazlo referenced MacCurdy's analysis that "affect involves three phases: (a) the arousal of nervous energy in connection with instinct or tendency; (b) the propensity for this energy to become manifest as behaviour or conscious thought once the tendency is inhibited; and (c) the manifestation of the energy as affect if also behaviour and conscious thought are inhibited."[22] Laszlo explains that "applied to music the theory of affect states that musical works set up expectations for the listener due to a concordance of the heard patterns of sound with past musical experience,"[23] but given that every musical work, or new listening of a previously heard work ends up being new in relation to all others, these expectations are inhibited with arousal being the resulting effect of said inhibitions. Based on these assertions, Laszlo continues: "The theory explains the emotional response to music in terms of a wide-ranging psychological theory of emotion. It identifies the listener's emotions as affect, arising due to the inhibition of acquired patterns of expectation."[24]

MUSIC & NARRATIVE

If we consider Laszlo's assertions, that the listener's affective responses are a reaction to a broken expectation, it is possible to draw a parallel with unexpected turning points in a story. It is in this regard that I believe musical affect is a product of musical narrative, where the composer relies on the created expectations of the narrative, only to disrupt them through an unexpected event, thus eliciting an affective reaction from the audience.

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[21] Ervin Laszlo, "Affect and Expression in Music." *The Journal of Aesthetics and Art Criticism,* Vol.27 (1968): 131.

[22] Laszlo, "Affect and Expression in Music," 131.

[23] Ibid., 132.

[24] Ibid.

Fred Everett Maus[25] talks about Vladimir Propp's *Morphology of the Folktale*[26] and his contributions to "modern narrative syntax." Maus proposes that Propp's idea of "thirty-one [narrative] 'functions', as a normative succession to which individual folktales conform," can be directly related to the structure of classical rondo or sonata forms.[27]

Acknowledging the possible objections of music theorists to this relationship, Everett states:

> "First, the analogies depend on conventional descriptions of musical form, and much recent theoretical work rejects these descriptions as superficial. Second, more specifically, conventional descriptions of musical form obscure the hierarchical nature of musical structure […] An analogy between musical and narrative structures need not depend on an acceptance of conventional descriptions of musical formal patterns [...] Schenker, bypassing the conventional formal types, offers a paraphrase of his own late theory in story-like terms: 'In the art of music, as in life, motion toward the goal encounters obstacles, reverses, disappointments, and involves great distances, detours, expansions, interpolations, and, in short, retardations of all kinds. Therein lies the source of all artistic delaying, from which the creative mind can derive content that is ever new. Thus we hear in the middleground and foreground an almost

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[25] Fred Everett Maus, "Music as Narrative." *Indiana Theory Review* Vol.14 (Spring and Fall of 1991): 1-34.

[26] Vladimir Propp, *Morphology of the Folktale* (Texas: University of Texas Press, June 1968)

[27] Maus, "Music as Narrative," 2.

> dramatic course of events.' [...] Some theories of narrative, unlike Propp's, hierarchize plot events much as recent theories, most importantly Schenker's theory, hierarchize musical events."[28]

Following this idea of musical hierarchy, Maus brings in the audience's perception and states that: "Listeners can hear musical successions as story-like because they can find something like actions, thoughts, and characters in music [...] Musical events can be regarded as characters, or as gestures, assertions, responses, resolutions, goal-directed motions, references, and so on. Once they are so regarded, it is easy to regard successions of musical events as forming something like a story, in which these characters and actions go together to form something like a plot."[29] These musical events could be motifs, recognizable harmonic progressions, and, more often than not, learned musical tropes. As history progressed the relationships between music and associations solidified. The use of a flute playing a trill or an arpeggio to *imitate* a bird was naturally translated into the affect of flying or the wind. It is these sorts of affective associations that become known as tropes in film music. The direct association helps the audience quickly identify an affective response, and attach it to their understanding of the film's narrative.

Maus continues: "Instrumental music consists of a series of events, and the easiest anthropomorphism is to treat those events as behavior, as actions. Once one begins thinking of musical sounds as actions, rather than just events, the notion of plot or narrative is close at hand. Stories are primarily about human actions, and the story teller's integration of events into a plot reflects the need to understand actions by placing them in a temporally extended context."[30]

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[28] Maus, "Music as Narrative," 4.

[29] Ibid., 6.

Considering Maus' assertion that unconventional musical forms relate directly to literary narrative, and that musical events should be seen as actions, we may conclude that the storytelling of a film score resides, not only in tandem with the film, but within the music itself. Looking at the famous *Imperial March* by John Williams (*Star Wars: The Empire Strikes Back*, George Lucas 1980), the use of a march, paired with the heavy use of brass and the incessant drum corps, and the constant minor third relation immediately conveys a serious and menacing affect. By using an A-B-A structure, Williams attaches a clear narrative to the piece itself, thus giving the music a narrative life beyond that of the film. However, often cues are too short to convey narrative on their own and only exist to enhance the film's narrative by underscoring the scene.

It most be noted that not all writers agree with Maus. In the article *Narrative Film Music*, Claudia Gorbman writes that "the moment we recognize to what degree film music shapes our perception of a narrative, we can no longer consider it incidental or 'innocent'."[31] Gorbman brings attention to the lack of narrative in film music itself, and outlining how often the focus is "on the narrative and the visuals of the screen before us," and "we forsake any consideration of [...] music because it is *nonrepresentational* and *non-narrative*, and does not inhabit the perceptual foreground of the narrative film."[32]

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[30] Ibid., 7.

[31] Claudia Gorbman, "Narrative Film Music." *Yale French Studies,* No.60 Cinema/Sound (1980), 183.

[32] Ibid., 184.

Gorbman writes that it is possible to "see music as 'meaning' [...] on three different levels in any film."[33] To explain these levels Gorbman presents the following scenarios:

> "If we actively listen to a Bach fugue, we are listening to the functioning of *pure* musical *codes* [...]. The Bach fugue playing at a coffee house, while people interact with each other functions more in its cultural context; it refers to *cultural* musical *codes* (and elicits enculturated reactions). For example, the music that plays while a film's credits unroll—jazz, pseudo-classical, Wagnerian, folk—activates these cultural codes, and can reveal beforehand a great deal about the style and subject of the narrative to come. Third, music in a film *refers to the film*—that is, it bears specific formal relationships to coexistent elements in the film. The various ways in which it does so shall be called *cinematic* musical *codes* [...]."[34]

To justify the use of music in film, Gorbman goes back to silent film and the need for music to communicate "narrative information that has been since restored to the providence of dialogue and sound effects."[35] However, why do we still need music in film? Gorbman contends that music works "as *mediation:* between film and older dramatic traditions, between spectator and circumstances of projection, between spectator as a living being and the cinema."[36] She continues:

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[33] Gorbman, "Narrative Film Music," 184-85.

[34] Ibid., 185.

[35] Ibid.

[36] Ibid., 186.

> "Jean Mitry maintains that the rhythm of music mediated between real time as experienced by the audience and the diegetic or psychological time adhered to by the film: 'Owing to its unrealistic nature, the silent film was incapable of making the spectator experience a real feeling of duration. The time lived by the characters of the drama, the temporal relations of the shots and sequences - all this was perfectly well *understood* - rather than *felt.* What was missing in the film was a sort of beat which could internally mark the psychological time of the drama in relation to the primary sensation of real time. In other words, what was missing was a beat capable of justifying cinematic rhythm and cadence. This beat [...] was provided by music.'"[37]

Exploring the "social functions of music," and how it creates "a feeling of collectivity or communality," Gorbman suggests that "whatever music is applied to a film segment will *do something*, will have an effect—just as whatever two words a poet puts together will produce a meaning different for that of each word separately [...] Image, sound effects, dialogue, and music-track are absolutely inseparable during the viewing experience, and they form a *combinatoire* of expression."[38]

In film, Gorbman points out, the only element that is potentially both diegetic and nondiegetic is music, thus traveling freely between the audience and the story. Sometimes the music becomes part of the action, guides the audience through the action, or provides subtext. She explains: "Once we understand the flexibility that music enjoys with respect to the film diegesis, we begin to recognize how many different kinds of functions it can have: temporal, spatial, dramatic, structural, denotative, connotative - both in the diachronic flow of a film and at various interpretive levels simultaneously."[39]

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[37] Gorbman, "Narrative Film Music," 186.

[38] Ibid., 189.

Regardless the question remains: What makes nondiegetic music work in a film? Gorbman presents this answer: "The status of music as non-verbal and non-denotative allows it to cross all the varieties of 'borders': between levels of narration (diegetic/nondiegetic), between narrating agencies (objective/subjective narrators), between viewing time and psychological time, between point in diegetic space and time (transitional functions)."[40] Filmmakers bridge those two levels and connect with the audience through musical narrative that includes both its own narrative, and the film's narrative. This musical narrative is created by musical associations, which induce a learned reaction in the audience.

Gorbman goes on to discuss the different narrative levels of film music: "We might persist in enumerating other types of continuity that music can promote: thematic, dramatic, rhythmic, structural, and so on. In each case music functions as connecting tissue, a non-representational provider of relations, among all levels of the narration. One area that invites extensive exploration is the function of music with respect to the point of view: for it can mark shifts in point of view, or it can assure, a continuous, often narratively 'illogical', progression from one viewpoint to another."[41] One way composers play with the illogical narrative is by attending to the film's narrative, utilizing a clashing musical one (e.g. a dissonant and eerie aleatoric piece against an intimate moment between two lovers). At the center of this musical narrative we find musical tropes—recognizable emotional and musical cues that guide or deceive the audience in their appreciation and apperception of the greater narrative.

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[39] Gorbman, "Narrative Film Music," 196.

[40] Ibid., 203.

[41] Ibid., 202.

CHAPTER II: TROPES & PROGRAMMATIC MUSIC

MUSICAL TROPES

After covering the nature of affect and musical narrative we turn to the main subject in this dissertation: tropes. The use of this term in music is closely related to its application to language. As defined by the Oxford English Dictionary, the term trope means: “To represent or interpret (something) in a figurative or metaphorical way. Now chiefly: to express or depict (an image, idea, etc.) figuratively, esp. as a literary motif.”[42]

For the purposes of this dissertation, we will define tropes as musical signifiers that have become conventional, be they harmonic progressions, melodic contours, instrumentation or the use of folk elements. Just as in literature, these signifiers have become musical representations of ‘something’ (e.g. affect, actions, geographical location, cultural identity, etc.). Tropes can be separated into two categories:

1) **Innate**: These are musical signifiers that we react to on a visceral level. These reactions and associations can be attached to rhythm, harmony, dissonance, timbre, frequency and articulation. For example: associating dissonance or constant rhythm with tension and movement, respectively.
2) **Learned**: These are the tropes that have been passed on throughout history, and that we learn through culture and exposure. Learned tropes can be associated with

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[42] "trope, v.". OED Online. Oxford University Press, accessed on March 20, 2016, http://www.oed.com/view/Entry/206680?rskey=Tek6Ig&result=2&isAdvanced=false

instrumentation, melodic contour, intervals, harmony, rhythm or a combination of them. There are three different parameters that could justify a trope being cultivated:

- Musical/narrative associations that have become conventional. For example: associating brass in fifths with heroism, nature or royalty.
- Association of historical period, geographical location, or cultural identity. For example: utilizing Gregorian chant to create an association with Christianity during the medieval era, or utilizing an erhu or a sitar to elicit a certain "ethnic" music feel.
- Associations created by a piece of music that become so embedded in society, they end up eliciting a specific affective reaction. For example: The two note motive in John Williams's score to *Jaws* signifying imminent danger (or more specifically a shark), or the opening notes of Beethoven's Symphony No.5 being identified in popular culture as "fate knocking on the door."

While learned tropes make use of innate tropes, the latter don't always result in the former. In film music, the use of both of these tropes is necessary to convey both diegetic and non-diegetic narrative.

In Chapter I, it was discussed that Aristotle speaks of the affective associations of different modes and instruments, and Mattheson of the affective associations of dances and key signatures. Though not necessarily tropes, these affective associations would still fit the literary definition of the word. Following that line of thought, and looking at the nature of narrative in music (whether programmatic or not), one may conclude that tropes are utilized to create an affective association that could result in or helps drive a musical narrative. It is that narrative, functioning through tropes, that helps guide the performer and listener to interpret and understand the affective intent of the music.

Robert S. Hatten makes an effort to analyze music through a performer's perspective.[43] He discusses three different musical devices:

1. Musical *Gestures:* "Musical gestures, as reconstructed from a score and a performing tradition, are significant, expressive, and energetic shapings through time. They often highlight such neglected parameters as pacing, dynamics, and articulation, while synthesizing these with the more typically analyzed parameters of rhythm and meter, melody and motive, harmony and tonality, phrase structure and form. A musical gesture may arise spontaneously and then function thematically, dialogically, rhetorically, topologically, or in some interesting combination of these roles."
2. *Topics:* "Topics are characteristic figures, dances, marches, genres, textures, or even entire styles that are imported, along with their general expressive correlations, into a larger work, in which they are then contextually interpreted, often as part of the dramatic trajectory, or what I call expressive genre, of that work."
3. Tropes*:* "Tropes are interactions or fusions of disparate, at times even incompatible, stylistic types (including gestures and topics) that are superimposed or juxtaposed in a single functional location, where they propose creative meanings that emerge from their contextual interaction."[44]

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[43] Robert S. Hatten, "Performance and Analysis—or Synthesis: Theorizing Gesture, Topics, and Tropes in Chopin's F-minor Ballade," *Indiana Theory Review* 28 (2010): 45–66.

[44] Hatten, "Performance and Analysis," 66.

We must note that Hatten's definition of tropes is limited to the use of 'stylistic types,' leaving out many other parameters that could be considered to constitute a trope (indeed, what he labels "topics" may also be characterized as "tropes" according to the definitions we have discussed earlier). However, Hatten concludes that *gestures, topics,* and [his definition of] tropes "may be seen to coordinate with tonal, thematic, and phrase structures in a way that synthesizes their motivated energies and humanizes them as forms of expressive significance."[45]

The importance of tropes in film music now begins to become apparent. Jessica Green argues that it is the "tendency of audiences to use the score as a tool for understanding the meaning of other channels of information that makes film music so integral to the film-viewing experience. When using the music to help determine the meaning, the audience becomes less questioning, and more accepting, of what is happening on screen."[46] The reaction of becoming 'less questioning, and more accepting,' of the actions on the film is called "suspension of disbelief." Different narrative levels of film music, as previously discussed through Gorbman, generate affective associations that contain recognizable musical *gestures* and (Hatten) *topics*. The associations provided by tropes (hereafter understood as defined earlier in the dissertation and not Hatten's definition) are the most useful tool in weaving a musical narrative that gives extra-visual meaning to the action on screen, as they elicit specific affective reactions and musical signifiers the audience can quickly recognize, either consciously or subconsciously.

But where do film music tropes come from? To answer that question we briefly look at the history of programmatic music.

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[45] Hatten, "Performance and Analysis," 63.

[46] Jessica Green, "Understanding the Score: Film Music Communicating to and Influencing the Audience," *Journal of Aesthetic Education* 44 (2010): 84.

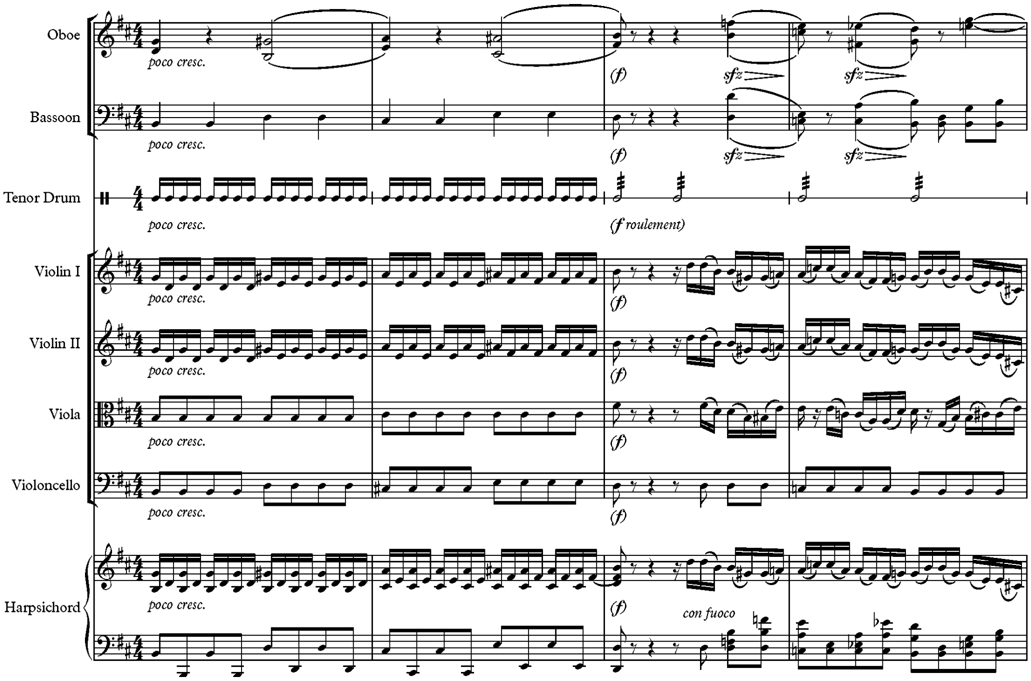
PROGRAMMATIC MUSIC

Instrumental music in the Baroque & Classical eras

With the development of opera and the rise of instrumental music during the late Renaissance, composers started finding themselves more driven by musical narrative. During the Baroque, composers like Jean-Philippe Rameau, wrote innovative orchestrations in the “pure” music sections of his operas to convey narrative and affective associations. His overtures, ritornellos, and instrumental interludes use orchestration to depict storms, earthquakes and other natural phenomena. Most famous is his depiction of chaos during the creation of the universe in the overture to his ballet *Zais* (Figure 1.1).

Figure 1.1: Jean-Philippe Rameau, Overture from *Zais*, RCT 60

(score excerpt, mm. 36-39)


Oboe
Bassoon
Tenor Drum
Violin I
Violin II
Viola
Violoncello
Harpsichord
poco cresc.
(f)
sfz
(f roulement)
con fuoco

In the excerpt above we can see chaos in the use of diminished seventh chords, and fast harmonic progressions being arpeggiated in the strings, against the muffled drum roll, and the double reeds playing diminished seventh chords. The continuous pulse of the base line, the measured drum rolls and the dropping strings elicit a musical association that helps convey the narrative.

The affective associations established in this piece by Rameau may not have become tropes, but the nature of his orchestrations, and the musical devices he used to achieve the effects he desired, relied on musical conventions (like the use of sequential diminished sonorities to symbolize chaos) to achieve the desired narrative.

With the emergence of 'absolute music' during the 18th Century, composers were more concerned with musical narrative equating formal structure. However, the absence of program did not result in a lack of trope development. Tropes associated with certain instrumentations or harmonies had been present for centuries—for example, the use of a trombone choir to signify death, the tritone as the devil's interval, or even the use of instrumentation and harmonic language to convey different nationalities of musical style. Mattheson's ideas regarding the affective associations of dances and key signatures were a popular topic of the era, even though they were not necessarily applied by the composers of the time. Exceptions were found, like Vivaldi's famous *Four Seasons*, stemming from a long tradition of programmatic music and establishing tropes (e.g. the use of trills played *sul ponticello* to convey the 'icy wind' at the beginning of *The Winter*) within the work.

In the Classical period, with the rise of the symphony and the string quartet, we begin to see tropes based on instrumental association utilized. An example of this is the use of cymbals or triangles to depict Turkish music, as used by Beethoven and Mozart. Earlier on, the famous *Toy Symphony: Cassation* (attributed to either Joseph Haydn, Leopold Mozart, or others), utilized children toys in its orchestration to imitate birds and soldiers.

On the other hand, narrative associations were also present. Beethoven writing a lengthy title, and the several expressive markings with affective connotations for the *Cavatina* of his String Quartet Op.130 is a clear example of programmatic intent. With this in mind, one may contend that the narratives hidden within sonatas, quartets and symphonies of the period went beyond a narrative dictated solely by the form of the piece.

Beethoven was at the forefront of utilizing programmatic titles for instrumental music, like the "Eroica" Symphony No.3 and the "Pastoral" Symphony No.6. While titles like these may not always signify a specific program, it is clear that Beethoven intended a specific affective association. As he moved towards his later symphonies, Beethoven started to embrace the use of a program in his music. His "Pastoral" Symphony No.6 included a clear program, depicting life in the countryside and a storm. This symphony included descriptive titles for each movement, guiding the musical narrative.

It has been said that Beethoven is the first Romantic composer, a belief perpetuated by statements like the following one written by R.W.L. Mendl: "[Beethoven] himself declared that he always worked to a picture, but probably he meant by those words merely that his compositions were not absolute music in the true sense of the term."[47] Whether or not this is true, a few other composers began to assign affective titles to their symphonies and create a narrative closely related to them. A good example of this is Mendelssohn's *Italian* Symphony No.4, which includes a clear program and a tarantella in the final movement.

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[47] R. W. S. Mendl, "Beethoven as a Writer of Programme Music," *The Musical Quarterly* 14 (1928): 172–77.

During the mid-to-late 18th Century, composers came under the sway of the *Sturm und Drang* movement (which was present in Hayden and some of Mozart's work). Later on, in the 19th Century, the idea of the composer/artist as a hero became a common narrative. As programmatic music became more popular, the use of literary narratives began to emerge.

The Tone Poem

Given that musical narrative associated with an external source is the essence of film music, the most important genre of programmatic music to explore in this dissertation is the "tone*"* or "symphonic poem." In a different article, Mendl discusses the definition of a symphonic poem:

> "By ascribing the term 'symphonic poem' to an orchestral composition based on any subject which also has an existence apart from music, we are employing a very wide definition, though it is hard to see how we can narrow it down without excluding such a work as Bax's 'November Woods', which relates to no definite pictorial scene but is descriptive of any woods in late autumn, and yet is undoubtedly a symphonic poem. The wideness of the definition admittedly includes music which is simply expressive of generalized emotions, seeing that the latter exist independently of music. There is, however, really no reason why such a composition should not be called a symphonic poem, provided that its

> structure is determined by the subject-matter rather than by the traditional forms of musical art. The term would be applicable, for instance, to a work which is given by its creator the title of 'Anger' or 'Sorrow' or 'Love' and is intended to portray one of those emotions, and which, whether or not it possesses a thematic unity, follows the dictates of its own subject- matter and, as it were, generates its own structure, instead of adhering to one of the purely musical forms such as that of the first movement of a sonata, or a fugue, or a theme and variations. It would be illogical to withhold the title 'symphonic poem' from such a work, while applying it to 'November Woods'; for the only genuine distinction between them is that the latter depicts a piece of the material world, whereas the composition which we have visualized relates to the emotional sphere, and this difference affords no ground for calling the one a symphonic poem and the other not."[48]

As evidenced by Mendl's description, symphonic poems and film scores rely mostly on affective associations rather than formal structures. With the advent of talking pictures, composers like Max Steiner (considered the "father of film music") were heavily influenced by the symphonic poem tradition of his godfather Richard Strauss.[49] The affective associations created by symphonic poem composers influenced film music so much that several film music tropes find their roots in this musical form.

It is also important to recognize the clear influence of opera in film music, more specifically through the use of *leitmotif*. This compositional tool is imperative in film music, as it guides us through the character's journey and, on occasion, the deconstruction of the *leitmotif* can signify an important narrative shift. Considering Wagner's use of the *leitmotif,* and the larger-than-life quality of his operas, it comes as no surprise that his music and use of this technique influenced several film composers. In recent history, the film scores for *The Lord Of The Rings* trilogy by Howard Shore not only emulated Wagner, but also heavily relied on the use of *leitmotifs* to hold the narrative of the lengthy film epic together.

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[48] R. W. S. Mendl, "The Art of the Symphonic Poem," *The Musical Quarterly* 18 (1932): 443–62.

[49] Michael Long, *Beautiful Monsters: Imagining the Classic in Musical Media* (Berkeley: University of California Press, 2008), 81.

To explore this relationship, and dive into the use of affective association in programmatic music, the following pages present an affect-driven analysis of two symphonic poems: Franz Liszt's *Prometheus*, and sections from Richard Strauss' *Also Sprach Zarathustra.*

CHAPTER III: MUSICAL ANALYSIS

FRANZ LISZT - *PROMETHEUS*, SYMPHONIC POEM No.9, S.99

During his Weimar period, Liszt was working on an homage to literary figures such as Goethe with his *Faust Symphony*, Schiller with the symphonic poem *Die Ideale*, and setting eight choruses to Heder's theatre work *Der entfesselte Prometheus* (*Prometheus Unbound* cantata).[50] John Williamson writes, "the appeal of Herder's play to Liszt almost certainly lay in its symbolic richness […]. This gave him the opportunity for a series of choral movements moving between 'suffering and apotheosis', qualities that he singled out as the key to the figure of Prometheus in his preface to the symphonic poem derived from the overture."[51] Liszt never published the original version, and in a revision in 1855, the overture was re-imagined as the symphonic poem known as *Prometheus*.

The 'suffering and transfiguration' narrative of *Prometheus* is very apparent in the way Liszt treats its material. The father of the Symphonic Poem, Liszt utilized several motifs and ideas from the choruses when creating the symphonic poem. In his doctoral thesis, Keith Thomas Johns writes: "the Prometheus legend is reinterpreted by Liszt in terms of the suffering artist figure, so popular in the 19th century, and suffering and salvation as a central doctrine of the Roman Catholic Church."[52]

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[50] Alan Walker et al., "Liszt, Franz." *Grove Music Online*. *Oxford Music Online*. Oxford University Press, accessed April 20, 2016, http://www.oxfordmusiconline.com/subscriber/article/grove/music/48265pg15

[51] John Williamson, "The Revision of Liszt's 'Prometheus'," *Music & Letters* 67 (1986): 381–90.

[52] Keith Thomas Johns, "A Structural analysis of the relationship between programme, harmony and form in the symphonic poems of Franz Liszt," (PhD Diss., University of Wollongong, 1986), 10

The Motives

Prometheus utilizes four motives from the original choral work and one new motive as affect agents to drive the narrative forward.

Motive 1 (M1): Malediction (Figure 2.1)

Taken from the cantata, a “Choir of the Okeanidai” calls forth curses upon Prometheus. This motive is present in two different iterations in bars 4-6 (M1a) and 84-87 (M1b).[53]

Figure 2.1a: Franz Liszt. *Prometheus*, Symphonic Poem No.9, S.99

(piano reduction, mm.1-6)

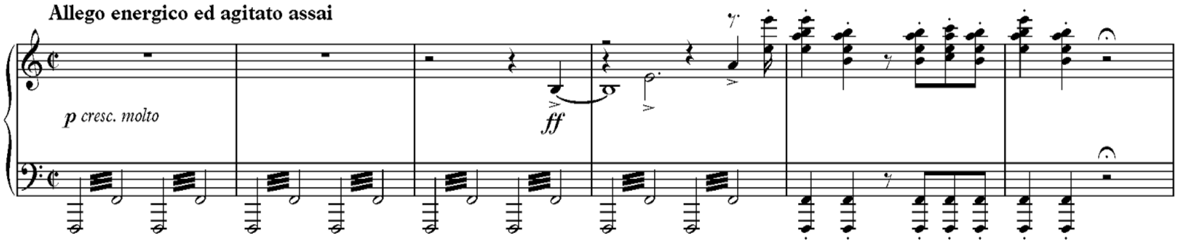
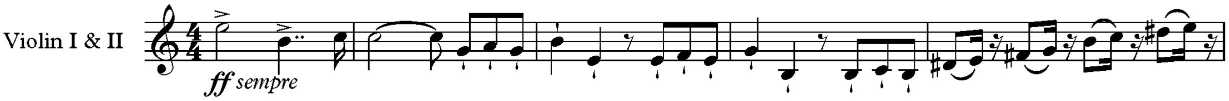


Figure 2.1b: Franz Liszt. *Prometheus*, Symphonic Poem No.9, S.99

(score excerpt, mm.84-88)



Motive 2 (M2): Suffering/Struggle (Figure 2.2)

As is common in Liszt’s Suffering/Struggle[54] motives, the use of a diminished seventh and a chromatic melodic outline is present. We first hear a single developed iteration of the motive in the violins and violas at the end of the second section in mm. 22-25 (M2b), while the first real presentation of the motive comes in mm.48-49 (M2a).

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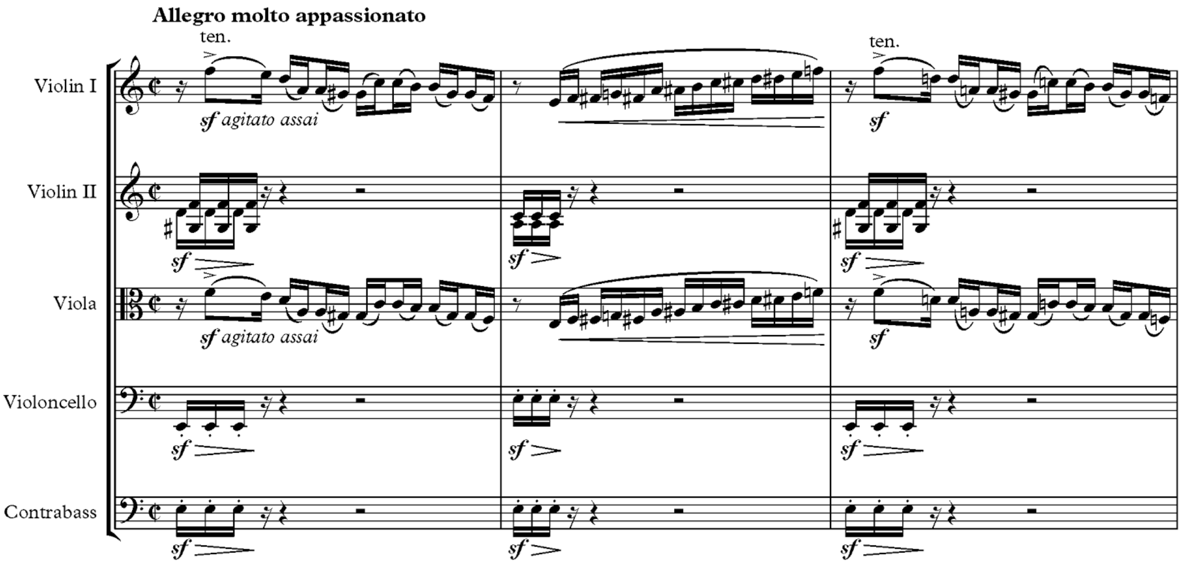
[53] Johns, “A Structural Analysis,” 107.

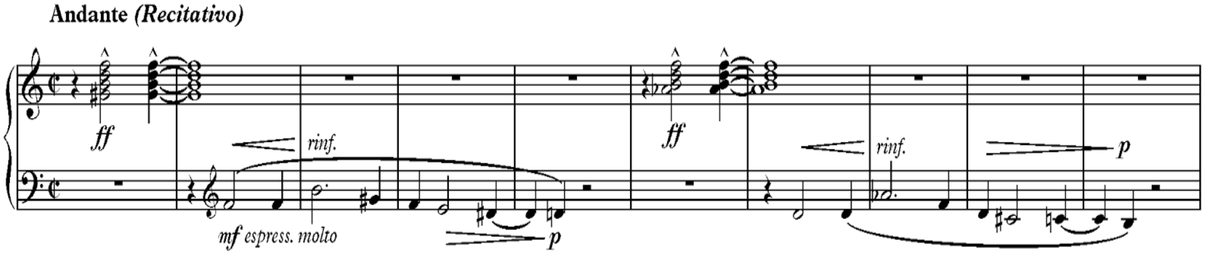
Figure 2.2: *Prometheus*, cont. (score excerpt, mm.48-49)


Allegro molto appassionato
ten.
ten.
Violin I
Violin II
Viola
Violoncello
Contrabass
sf agitato assai
sf
sf agitato assai
sf

Motive 3 (M3): Lament (Figure 2.3)

Appearing in the third section of the cantata, this lament is sung by a contralto solo in the "Choir of the Dryades." Marked "to be declaimed with tragic pathos," the tritone leap followed by a chromatic line give the motive the quality of a lament. It first appears in mm.28-31 (M3).[55]

Figure 2.3: *Prometheus*, cont. (piano reduction, mm.28-37)


Andante (Recitativo)
ff
rinf.
mf espress. molto
p
ff
rinf.
p

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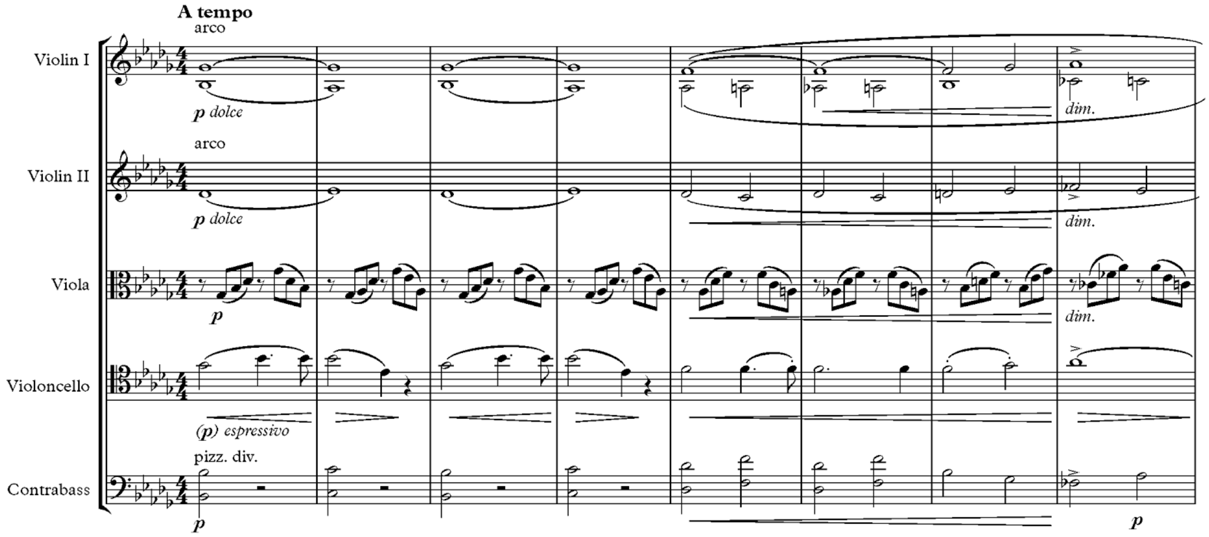
[55] Johns, "A Structural analysis," 108.

Motive 4 (M4): Faith and Redemption (Figure 2.4)

Shifting into a narrative of redemption, this motive is found in the seventh section of the cantata, sung by the "Choir of the Invisibles." The symphonic poem program for this section reads: "an inalienable belief in a redeemer who will raise up the long tortured prisoner to the super-terrestrial regions (…)."[56] We first hear it in mm. 129-137 (M4).

Figure 2.4: *Prometheus*, cont. (score excerpt, mm.129-26)


A tempo
arco
Violin I
p dolce
dim.
arco
Violin II
p dolce
dim.
Viola
p
dim.
Violoncello
(p) espressivo
pizz. div.
Contrabass
p
p

Motive 5 (M5): Celebration of Humanity (Figure 2.5)

Found in the final section of the cantata, this motive is turned into a fugue subject in the symphonic poem. It seems fitting that Liszt would utilize a fugue as a representation of the celebration of humanity. Keith Thomas suggest the suggest the fugue represents "the human spirit 'striving for the loftiest goals'."[57] The fugue subject begins on the pickup to mm. 161-164 (M5s), and the countersubject starts on mm. 165-168 (M5cs).

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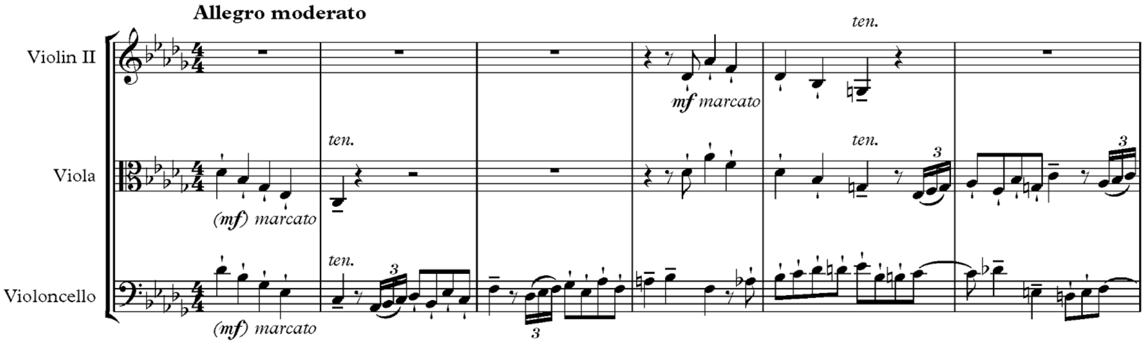
[56] Johns, "A Structural analysis," 109.

[57] Ibid.

Figure 2.5: *Prometheus*, cont. (score excerpt, 161-66)



Keith Thomas states that *Prometheus* "presents two contrasting ideas: i) the *Sturm und Drang* [Suffering and Struggle] of motives one and two, and the lament of motive three; ii) the contrasting 'sweetness' expressed in motive four and […] five."[58]

Structure

Prometheus is structured in eleven sections. The seventh section starts a recapitulation of previous sections, and the eleventh section is the CODA of the piece. Below is an analysis of each section focusing on affective function (assigned by Liszt), which motives are used, harmonic movements and narrative qualities.

In Chart 1, we can see the proportions of the sections and the use of different motives throughout each section. The stripped sections represent where two or more motives appear simultaneously or interact with each other. These sections have been color coded by combining the colors assigned to the individual interacting motives.

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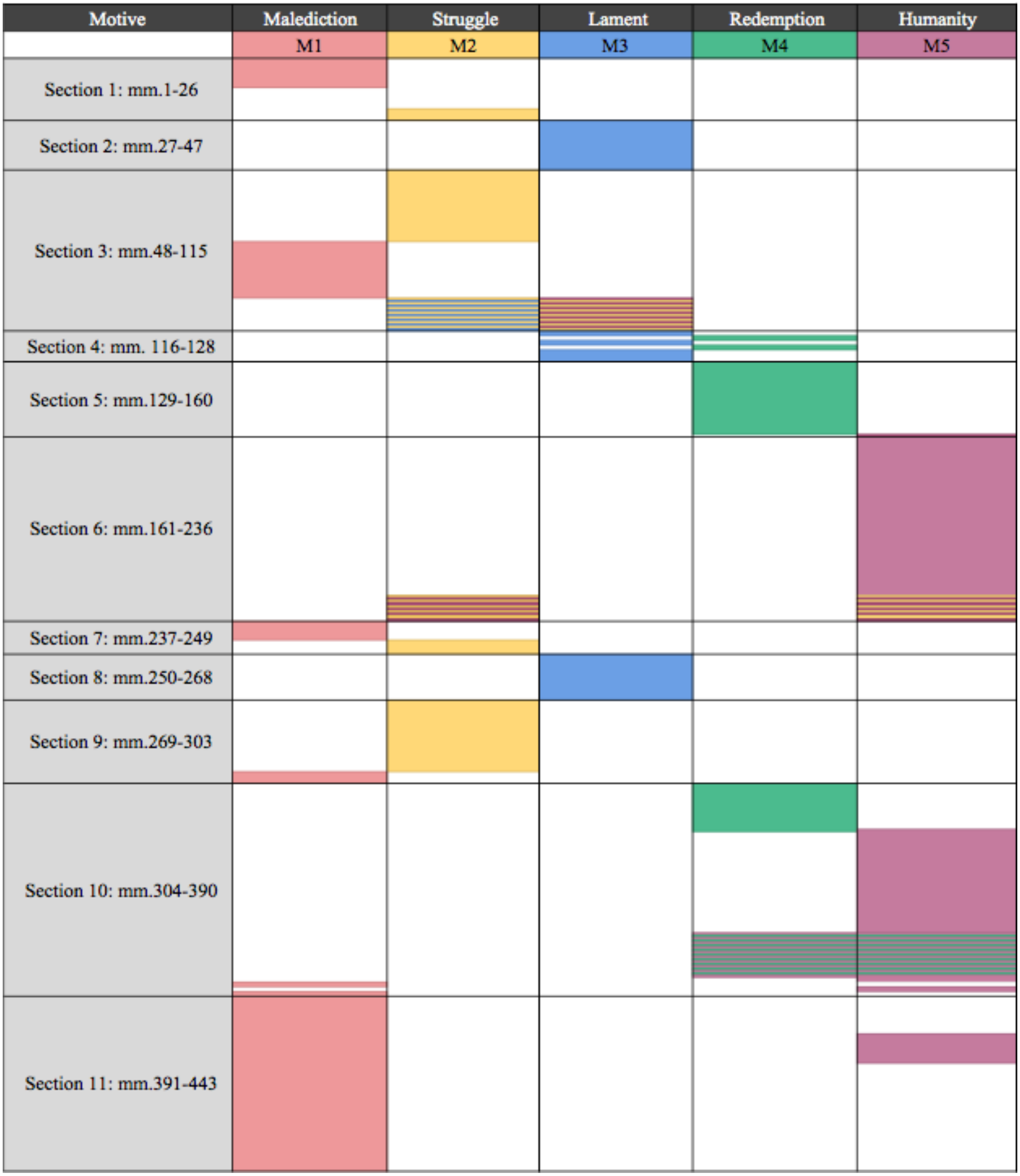
[58] Johns, "A Structural analysis," 110-11.

Chart 1.



Motive	Malediction	Struggle	Lament	Redemption	Humanity
	M1	M2	M3	M4	M5
Section 1: mm.1-26	🟥	🟨			
Section 2: mm.27-47			🟦		
Section 3: mm.48-115	🟥	🟨 🟨🟦	🟥🟨		
Section 4: mm. 116-128			🟦	🟩	
Section 5: mm.129-160				🟩	
Section 6: mm.161-236		🟥🟨			🟪 🟥🟨
Section 7: mm.237-249	🟥	🟨			
Section 8: mm.250-268			🟦		
Section 9: mm.269-303	🟥	🟨			
Section 10: mm.304-390	🟥			🟩 🟩🟪	🟪 🟩🟪 🟪
Section 11: mm.391-443	🟥				🟪

Section 1: mm.1-26

- *Function*: Introduction, Malediction
- *Motives*: M1 & M2
- *Key:* No clear tonal center in this section.

In Section 1a (mm.1-12), the use of the ‘malediction’ motive (M1) is similar to the one used by Liszt in his piano concerto titled *Malediction*, S.121. Both pieces use the same chords, with a pedal point moving from F (mm.1-16) to F♯ (mm.7-12). These first 12 bars have a dominant quality and never resolve. Moving into Section 1b (mm.13-26), Liszt continues the harmonic ambiguity by continuing an unresolved harmonic progression: Cm - A♭m - A♭- C♯m - G♯dim.7th chord.

Keith Thomas argues that this section, which functions as a harmonic anacrusis, “constructs a typical Lisztian introduction with sequence and suspension of key center. The suffering and struggle of the music is reflected in the chromatic harmony and the suspension achieved by the use of the diminished-seventh chord as a key center. This suspension is not resolved in the following section.”[59]

Section 2: mm.27-47

- *Function*: Lament
- *Motives*: M3
- *Key:* Implied A minor

The diminished quality of the M3 motive, and the diminished-seventh accompanying harmonies in this section, give an unstable A minor feel. This perceived tonal center is challenged by the second iteration of the melody, reinforced by the recurring G♯dim.7th (vii○7/Am) in the woodwinds, and later in the horns and trumpets.

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[59] Johns, “A Structural analysis,” 115.

The use of a melodic tritone in this section utilizes the trope that associates it as the Devil's interval, thus making the narrative to "abandon all hope."

Section 3: mm.48-115

- *Function*: Struggle and Lament
- *Motives*: M2 (mm.48-77), M1 (mm.78-101), M2+M3 (mm.102-115)
- *Key:* Implied A minor

This section begins by continuing the relentless use of G♯dim.7th (now with an E pedal in the first bar of the section) and finally, on the second bar of the section, we hear a clear A minor chord on the downbeat. However, the chord is presented on a weak measure in second inversion, creating a weak resolution, and keeping the chaotic essence of the music going. M1a comes back without transposition in the trombones at mm.78, and finally leads to M1b in a clear A minor 7th in second inversion in the strings and bassoons. The section ends with a call and answer between motives M2 (Suffering/Struggle) and M3 (Lament). In this section, Liszt creates musical narrative through two devices:

1) Foreshadowing of M4 (Faith and Redemption) in mm.58 in the clarinets.
2) The falling line in the woodwinds and horns in mm.62, and the runs in the flutes in mm.63 having similarities with the pick-up to the fugue subject.

Section 4: mm.116-128

- *Function*: Lament Transition (Ritornello)
- *Motives*: M3
- *Key:* Emphasis on vii○7/D♭

This section serves as a transition to the Redemption section of the Symphonic Poem. Utilizing material from the Lament motive (M3), and foreshadowing the Redemption motive (M4) through similar contour and rhythm, Liszt prepares us for a section in contrast to the harmonically unstable music heard so far.

Section 5: mm.129-160

- *Function*: Faith and Promise of Redemption
- *Motives*: M4
- *Key:*D♭major

Finally releasing the harmonic tension Liszt arrives on D♭major, but instead of starting on the tonic chord, he begins the section on VI^6 (mm.129), thus delaying arrival of the tonic and transforming the previous section into a secondary dominant section. The oscillation of the melody and harmony between IV^6-V^6 finally resolves to a much needed I in the second phrase of the melody (mm.133). Using E major for some chromatic coloring through tonicization in the last iteration of the melody, he prepares us for a perfect cadence into the fugue.

Section 6: mm.160-236

- *Function:* Fugue – Man striving for bigger goals and the need to create.
- *Motives:* M5
- *Key:* D♭ major (mm.160); A major (mm.206), String of V^9 chords D-E-F♯-E (mm.214)

This section is the longest one in the piece. In it, Liszt presents the fugue subject in all the sections of the strings. After fragmentation in mm.181, and false subject entrances, we get a confident augmentation of the subject in mm.198 in the woodwinds and horns, accompanied by the strings playing a fragmentation of the original subject.

In mm.206 Liszt inverts the roles of the orchestra during augmentation section (the strings now play the subject, and the woodwinds the fragmentation of the subject). Followed by a series of fragmentations in mm.214, a sequence of V^9 chords leads to the well known diminished qualities of M2, which comes back in mm.226.

This time in mm.225-236, preparing us for the 'Recap,' Liszt combines M1 (Malediction), M2 (Suffering/Struggle) and M5 (Celebration of Humanity) by using fragments of each theme. Keeping M2 as the main motive of the section, thus emphasizing the struggle narrative of the piece.

Sections 7-10: mm.237-384

- *Function:* Recapitulation Sections 1 (mm.237-249), 2 (mm.250-268), and 3 (mm.269-303), and 4+5 (mm.304-390)
- *Motives:* All motives.

This section is a recapitulation of the music from all the previous sections presented, in a more exciting and dramatic way (except for Section 2, which maintains its recitativo quality). Section 10 combines the motives M4 and M5, first presenting them separately, then combining them by using fragmentation of both motives and culminating in an iteration of M1, interrupted by M5, all to transition into the CODA.

Section 11: mm.391-443

- *Function:* CODA
- *Motives:* M1 and M5
- *Key:* Dominant progressions culminating in A major.

Utilizing the dichotomy between motives M1 (Malediction) and M5 (Celebration of Humanity), the CODA brings the piece to a majestic conclusion. With a last iteration of M4 in the brass overpowering the other motives, Liszt ends the piece with a glimmer of faith and redemption

Like film music, tone poems rely on emotional cues conveyed through musical associations to present a narrative. Without knowing the program of the piece or the original motives, we can follow a narrative that depicts the struggle that is a common subject matter in the Symphonic Poem. Liszt is able to guide the listener through this narrative by utilizing the following musical devices:

- Tropes established by Liszt: by using the "Malediction" trope he established with his piano concerto, Liszt relies on the motive to elicit a sense of urgency. The F♯ tremolo pedal juxtaposed with the staccato presentation of the motive in E minor present the narrative of conflict immediately by using this two contrasting elements.
- An ambiguous tonal center: by prolonging the use of diminished 7th chords and delaying the arrival of a clear tonic for several minutes of music, we can feel the struggle and tension embedded in the musical narrative of the piece. Liszt hints at key areas but never lands on one until the Faith and Redemption section, which is the first "positive" and more lyrical music we hear in the piece.
- By going back and forth between the sections of Struggle and Lament, Liszt helps convey the dichotomy of the piece. Using the Lament section as a sort of ritornello that links the Struggle section with the Redemption section.

The use of these musical devices to convey narrative without using traditional forms (e.g., Sonata, Rondo, etc.), is similar to how film music utilizes tropes. As with Liszt, the idea of the composer as a hero and the ultimate redemption of humankind was a trend amongst symphonic poem composers. One of the most prominent pieces of the genre is Richard Strauss' *Also Sprach Zarathustra.* A staple of the symphonic poem repertoire, the piece also portrays a narrative of redemption and enlightenment of humankind.

RICHARD STRAUSS - *ALSO SPRACH ZARATHUSTRA*, Op.30

Though Liszt is the father of Symphonic Poems, Richard Strauss is considered one of the most prominent composers of the genre. Based on Friedrich Nietzsche's book of the same title, *Also Sprach Zarathustra* is arguably Strauss's best-known work. Recognizable as the musical score for the opening of Stanley Kubrick's film *2001: A Space Odyssey*, the piece since has been used in several films and sporting events ever since. Unlike other Symphonic Poems, the narrative of *Also Sprach Zarathustra* is loosely related to the book. Charles Yuman notes:

> "Strauss's sensitivity to the distinction between and artwork's public and private dimensions needs to be borne in mind when confronting a work like *Also Sprach Zarathustra*, which marked the ending of a lengthy and traumatic emergence into artistic maturity."[60]

Regardless of the subtitle of the piece, which states the work was 'freely based' on Nietzsche's work, Strauss often found himself denying composing "philosophical" music. He explained:

> "I meant rather to convey in music the idea of the evolution of the human race from its origin, through the various phases of development, religious as well as scientific, up to Nietzsche's idea of the *Übermensch*. The whole symphonic poem is intended as my homage to the genius of Nietzsche, which found its greatest exemplification his book *Also Sprach Zarathustra*."[61]

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[60] Charles Youmans, "The Private Intellectual Context of Richard Strauss's 'Also Sprach Zarathustra'," *19th-Century Music* 22 (1998): 102.

[61] Henry T Finck, *Richard Strauss: The Man and His Works* (Boston: Little, Brown and Company, 1917), 181.

The main narrative of the symphonic poem is the conflict between the way man lives in society and the way man was naturally intended to live. To convey this narrative, Strauss assigns the key areas of B and C to Man and Nature, respectively. In the vein of the Wagnerian *leitmotif*, Strauss utilizes motives to portray different aspects of Man and Nature.

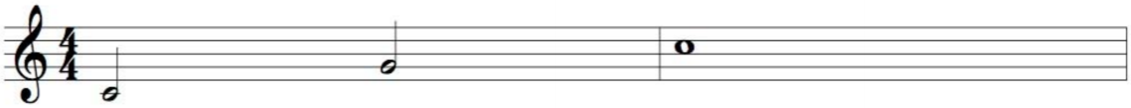
The Motives

Music critic Arthur Hahn prepared a guide for the piece under specifications from Strauss himself. In this guide, Arthur Hahn identified seven different motifs.[62]

Motive 1 (M1): Nature (Figure 3.1)

First presented in the opening of the piece by the trumpet fanfare (mm.5). Joseph Arno suggests that this motive "can be thought of both as a representation of nature itself and of Man's potential when he embraces his true nature and attains the status of Übermensch.[63] The use of a perfect fifth and a perfect fourth interval is reminiscent of the harmonic series and thereby represents the natural order."[64]

Figure 3.1



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[62] John Williamson, *Also sprach Zarathustra* (New York: Cambridge University Press, 1993), 2-3.

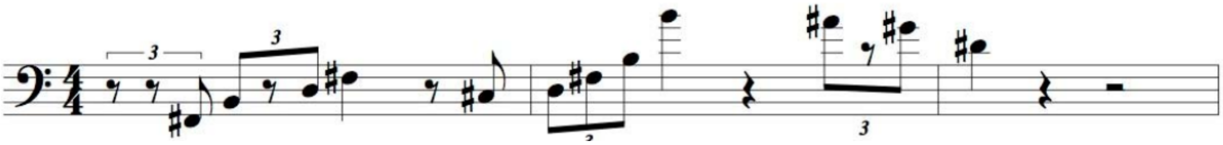
[63] *Ubermensch* is the philosophical concept of the ideal human or "superman," presented by Nietzsche.

[64] Joseph L. Arno, "*Zarathustra* as Superman: Reading the Nietzschean Narrative in *Also Sprach Zarathustra*" (Thesis, University of North Carolina, 2014), 32.

Motive 2 (M2): Longing (Figure 3.2)

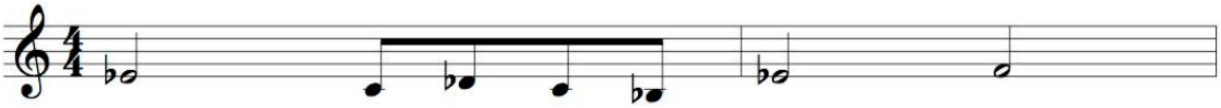
This motive is the first music we hear after the opening of the piece. The motive first appears fragmented in the bassoons, followed by the first full iteration in the low pizzicato strings (mm.30), the motive leads into the Credo motive. The upward contour of the motive represents Man's longing for greatness. Man may reach his full potential and become the Ubermensch by fulfilling his longing through the pursuit of religion.

Figure 3.2



Motive 3 (M3): Credo (Figure 3.3)

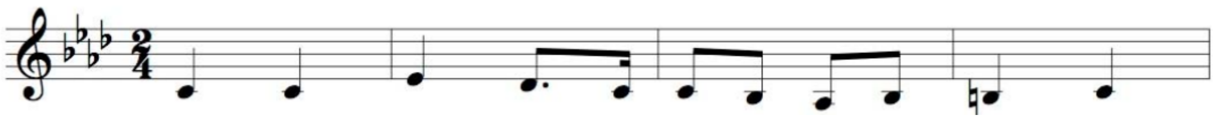
Figure 3.3



Motive 4 (M4): Religion (Figure 3.4)

As the response to the Longing motive, the Credo motive is presented in the muted horns (mm.32) with the inscription "Credo in unum deum" written above the motive. Together with the Religion motive, first heard in the violas (mm.35), these motives represent religious ideals and are modeled after plainchant from the *Liber Usualis* and hymns from the Christian rite.

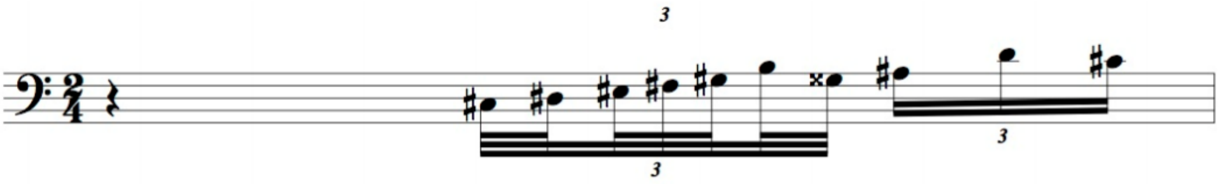
Figure 3.4



Motive 5 (M5): Life Urge (Figure 3.5)

Introduced in the cellos and basses under an iteration of the Religious motive (mm.95), through its fast and exciting ascent, this motive represents Man striving to be independent through creativity, and to achieve liberation.

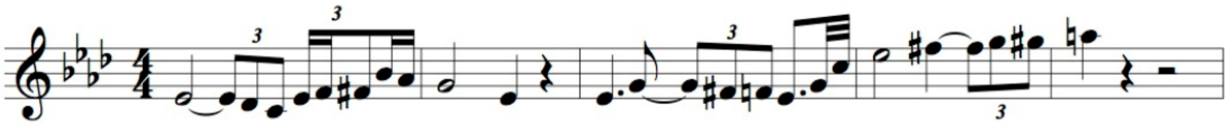
Figure 3.5



Motive 6 (M6): Passion (Figure 3.6)

As evidenced by the name, this motive presented in the violins and horns (mm.115), represents the enthusiasm and passions that make each person an individual. The dramatic quality of the motive, through its chromatic passing tones and upward motion, is juxtaposed with a development of the Life Urge motive (M5).

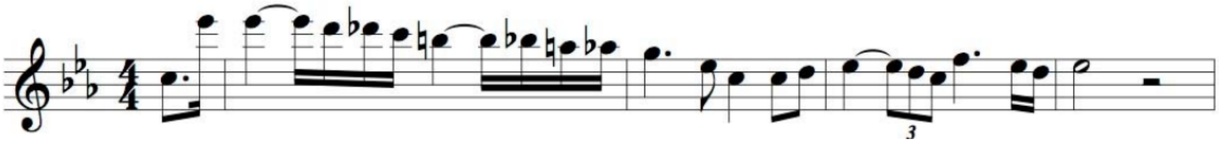
Figure 3.6



Motive 7 (M7): Virtue (Figure 3.7)

In contrast to the Passion motive, the Virtue motive is a representation of the values each individual holds. We first hear the motive in the high strings and woodwinds (mm.131).

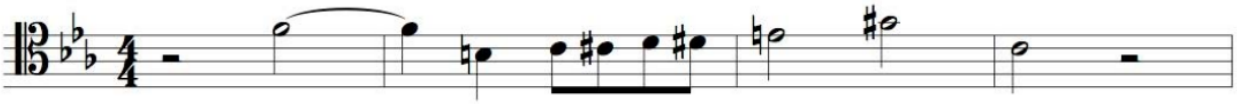
Figure 3.7



Motive 8 (M8): Disgust (Figure 3.8)

This motive represents Zarathustra's disgust with the world as seen by Nietzsche. The motive is first heard played by three trombones in unison (mm.150), breaking through the texture of the Virtue motive, and interrupting the uplifting romanticism of the music.

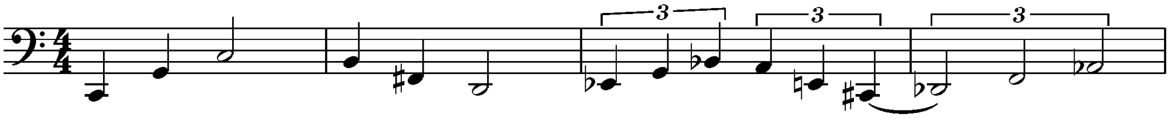
Figure 3.8



Motive 9 (M9): Science (Figure 3.9)

The Science motive symbolizes Man's use of science in an attempt to explain the world. The motive begins similarly to the Nature motive and utilizes all twelve pitch classes. While not a tone row, Strauss uses all twelve pitches with almost no repetitions while creating a triadic chromatic movement. We first hear this motive in the low strings (mm.201); it develops by imitation throughout the rest of the string section, and eventually the entire orchestra.

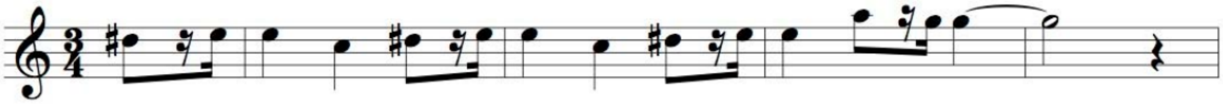
Figure 3.9



Motive 10 (M10): Dance Motive (Figure 3.10)

This is the last motive presented in the piece. The joyful dance quality of the motive, represents Zarathustra's joy at the possibility of what Man could become, if mankind reached its full potential. Though the first real iteration of the motive is presented in triple meter (mm.528), the first time we hear it is in 4/4 softly in the woodwinds (mm.251).

Figure 3.10



Structure

Using these motives, and deriving most of the harmonic language of the piece from the motives themselves, Strauss creates a narrative that constantly focuses on the conflict between Man and Nature. For the purposes of this dissertation, the focus will be on the first six sections of the symphonic poem. The narrative/affective analysis of each section will include the title given by Strauss, corresponding section in Nietzsche's book, narrative function (including the chapter and section of the book), motives used, and general key areas. In Chart 2 we see the proportions of each section, the major key areas and the use of motives throughout.

Section 1: "Intro / Sunrise" (mm.1-21)

- *Book section:* "Prologue"
- *Function:* Zarathustra's knowledge/sunrise
- *Motives:* M1
- *Key:* C

The opening of the piece is a representation of Zarathustra's knowledge and light shining on the world. This opening has become iconic thanks to the use of it in *2001: Space Odyssey*, and has become a trope in pop culture. The use of the nature motive is consistent with the narrative presented by Strauss, and one that Kubrick stayed true to by opening his film with a shot of the sun rising over earth. Using a major/minor mode shift during this section, Strauss suggests the conflict that will become a constant theme in the narrative of the piece. This shift of major to minor mode has become a trope of its own, often used for accentuating big moments in Epic or Sci-fi films.

Section 2: “Von der Hinterweltern” (mm. 22-74)

- *Book section:* “Backworldsmen” (Part I, Ch. 3)
- *Function:* Man/Religion
- *Motives:* M2, M3, M4
- *Key:* B and A♭major

Immediately after the opening, Section 2 corresponds to removing oneself from the world and being introspective about the nature of humanity. Strauss portrays the saint encountered by Zarathustra as a backworldsman, because he chooses to remove himself from temptation in order to praise God. Immediately after the conclusion of the fanfare the music abruptly changes to pianissimo tremolo in the low strings, introducing the religion motive. This music portrays religion as something created by Man as opposed to Nature. The religion motive is first presented in A♭ and then repeated in F, thus the music isn’t in Man’s key of B until the Longing motive is presented in mm. 30.

The Longing motive is used throughout the work to portray Man longing for a greater meaning. Interrupted by the Credo motive in the horns, the Longing motive disappears and Strauss leads us into the main section of the Religion motive. The narrative of this section is made clear by the use of an organ in the orchestration. This section begins in A♭ major, but tonicizes the keys of G, E♭, A, and E major. Rising to an intense climax the section leads into “The Great Longing.”

Section 3: “Von der Großen Sehnsucht” (mm. 75-114)

- *Book Section:* “The Great Longing” (Part III, Ch. 58)
- *Function:* First evidence of conflict between man and nature
- *Motives:* M1, M2, M3, M4, M5

- *Key:* B and C major happening simultaneously.

This is the first section to focus on the conflict that is present for the rest of the piece. According to Nietzsche Man and Nature are incompatible. Section 3 connects two of the most identifiable sections of the piece, and the corresponding chapter from Nietzsche consists of Zarathustra addressing himself through introspection and reflection.[65] Zarathustra talks about how he has liberated his soul and achieved Übermensch. This section also speaks of Man longing for the reconciliation of the life he has built through religion and Nature.

The section begins with the use of the Longing motive in B minor (Man's key) in the cellos and bassoons. As the melody is taken over by the violins and the violas, juxtaposed with the English horn playing the nature motive in C major (mm.82). In m. 86, the organ plays a new motive with the text "Magnificat," this time referencing the prayer for Virgin Mary. Before the motive is over, the horns enter with the Credo motive followed by the Religion motive. There is constant use of bitonality throughout this section and, once the Life-force motive is introduced, a constant harmonic ambiguity signifying the motive's narrative association with creativity. Using fragments of the Religion motive juxtaposed with the Life-force motive, Strauss travels through several keys and militaristic iterations of the Nature motive in the trumpets, thus representing the dominance of Nature over Religion. However, the Life-force motive (creativity) prevails in the end.

Section 4: "Von den Freuden und Leidenschaften" (mm. 114-163)

- *Book section:* "Joys and Passions" (Part I, Ch. 5)
- *Function:* Individuality through actualization in nature
- *Motives:* M6, M7, M8

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[65] Kathleen Marie Higgins, *Nietzsche's Zarathustra* (Lanham, MD: Lexington Books, 2010), 99.

- *Key:* C minor and E♭major

In contrast with the previous section, this section has a clear direction and depicts the Nature of men. Joy and Passion are in contrast with Religion, and are the natural state of men. This section relates closely to Nietzsche's discussion about the importance of passions and virtues in becoming an individual.

Arno points out that "Leitmotifs play a significant role in the development of meaning in this section. While leitmotifs in *Also Sprach Zarathustra* represent ideas rather than characters, the expression of leitmotifs and the motion between key areas contributes to the tone poem's meaning."[66] The Passion motive is first presented in the strings and horns in C minor and, with accompanied by the Life-force motive in the low strings and winds, remains in C for most of the first half of the section. The first phrase of virtue motive is in C minor, modulating to E♭ major for the second phrase, using a common-tone diminished-seventh chord in m. 136. This represents the transformation of man through his passions and virtues. A string of secondary dominants in m. 148 begins a transition back to C minor to end the section, and the introduction of the Disgust motive in the trombones during this transition, represents the disgust that was aroused from the passions resulted in virtue. Once in C minor, Strauss quickly modulates to reach B minor for the next section. Note again, the juxtaposition of the Man vs. Nature / B vs. C key areas.

Section 5: "Das Grablied" (mm. 164- 201)

- *Book section:* "Grave Song" (Part II, Ch. 33)
- *Function:* Zarathustra's viewing of his past in the world of men
- *Motives:* M2, M7, M7, M9

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[66] Williamson, "*Zarathustra* as Superman," 46.

- *Key:* B and E

As a reaction to the previous section, the juxtaposition of the Longing motive, the Passion motive and the transformation of the Virtue motive, “Das Grablied” ultimately represents Man’s quest to become a higher being: the Übermensch.

This section begins in B minor in contrast with the Natural side of the Passions and Virtues of the previous section primarily in C minor. Beginning with a soft dynamic and building up to a transformation of the Virtue motive, Strauss finds brief reconciliation between Man and Nature. This section acts as a reflection of the Passions and Virtues that lead man to seek enlightenment.

Section 6: “Von der Wissenschaft” (mm. 201-286)

- *Book section:* “Science” (Part IV, Ch. 75)
- *Function:* Man’s attempts to control nature through science
- *Motives:* M8, M9, M10
- *Key:* C moving to B

This section is divided into two strikingly different subsections. The Science motive begins the section as a fugue, slowly progressing from C to B in an attempt to connect the conflicting key areas of Nature and Man. This contrasting section introduces a transformation of the Dance motive, juxtaposed with the Longing motive, ending with a large section of faster iterations of the Disgust motive.

Nietzsche’s section of the same name begins with a disagreement between Zarathustra and a musician. Another character interjects:

> “For fear—that is man’s original and fundamental feeling; through fear everything is explained, original sin and original virtue. Through fear there grew also my virtue, that is to say: Science. For fear of wild animals—that hath been

> longest fostered in man, inclusive of the animal which he concealeth and feareth in himself: —Zarathustra calleth it 'the beast inside.' Such prolonged ancient fear, at least become subtle, spiritual and intellectual—at present, me thinketh, it is called Science."[67]

This passage is the basis for Strauss's approach in this section. Science is the way that men control the natural world around them. The beginning Fugue in the Science section, through the use of C and B key areas, represents Nature and Men together at work. As he moves into the second part of this section, Strauss uses the opening of the Science motive (which is the entire Nature motive) to interject throughout the big section utilizing the Disgust motive. These interruptions of the Nature motive could signify nature trying to break through.

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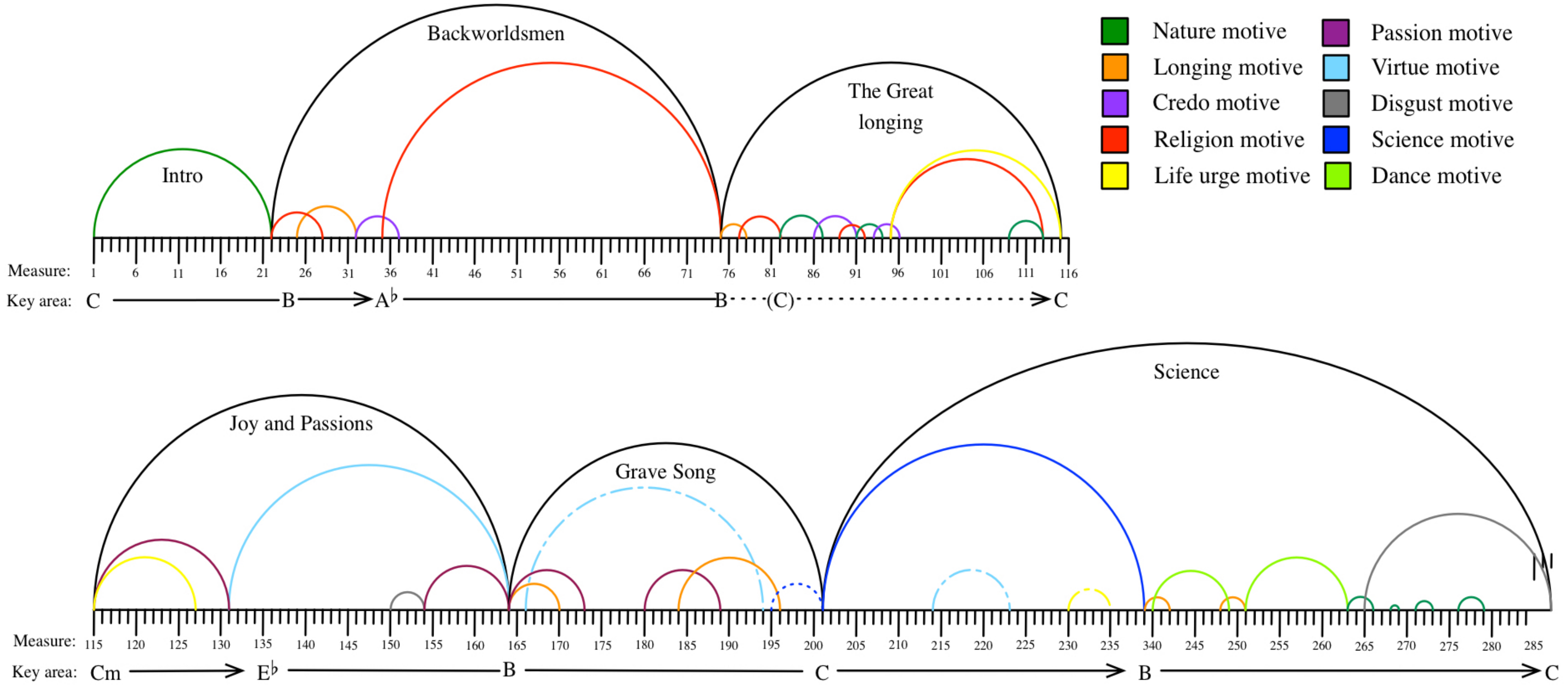
[67] Friedrich Nietzsche, *Also Sprach Zarathustra*, trans. by Thomas Common (New York: Modern Library, 1905), 340.

Chart 2


Intro
Backworldsmen
The Great longing
Nature motive
Longing motive
Credo motive
Religion motive
Life urge motive
Passion motive
Virtue motive
Disgust motive
Science motive
Dance motive
Measure:
1 6 11 16 21 26 31 36 41 46 51 56 61 66 71 76 81 86 91 96 101 106 111 116
Key area:
C B A♭ B (C) C
Joy and Passions
Grave Song
Science
Measure:
115 120 125 130 135 140 145 150 155 160 165 170 175 180 185 190 195 200 205 210 215 220 225 230 235 340 245 250 255 260 265 270 275 280 285
Key area:
Cm E♭ B C B C

ANALYSIS CONCLUSION

Throughout the analysis of both pieces, it is evident is evident that both composers rely on motives and the emotional cues created through harmony, form, style, and instrumentation, to help convey the desired narrative. Though we might not be able to define them as tropes, parallels between both pieces' use of affective association and musical narrative can be found:

- The use of a fugue to convey man striving for enlightenment. The more sophisticated and crafted form of the fugue is a representation of Mans ability to create through science. The fugue in *Prometheus* utilizes a new motive as a fugue subject that has been foreshadowed earlier in the piece and ends up interacting with the "Malediction" motive and briefly triumphs over it. In *Also Sprach Zarathustra* Strauss chooses the Science motive as the fugue subject and slowly pieces together a tutti through the different entrances of the orchestra.
- Harmonic ambiguity to portray conflict. In *Prometheus* Liszt prolongs the use of a diminished 7th chord to delay the arrival of a clear tonal center furthering the struggle narrative of the piece; in *Also Sprach Zarathustra* Strauss utilizes the dichotomy between the key areas of C and B to depict the conflict between Nature and Man respectively, as seen in the first two sections of the piece.
- Stirring and chromatic melodic movement to convey the conflict and reconciliations between contrasting emotions. In Liszt's case the contrast between the arpeggiated strings lacking any tonal center in the Struggle motif and the beautiful singing melody with a clear tonic in the Redemption motif; in Strauss the Passions and Virtues motifs share

similar emotional string melodies, one moving upwards and the other one falling, signifying a complementary quality between the two melodies and the two emotions.

Kubrick chose to keep the opening of *Also Sprach Zarathustra*, even though Alex North had written a similar score. Strauss's music became iconic, not only because of the film, but because of the influence and narrative power embedded in the tradition of the symphonic poem.

These two pieces present narratives that can be derived without knowing the composer's narrative source. By establishing a clear function to the motives paired with the treatment of harmony and tonal centers, Liszt and Strauss guide the audience through the narrative. In both cases the composers present full iterations of most of their motives early in the piece, and the transformation and interaction of them create specific musical expectations. The opening section of Strauss elicits a sense of expectation by introducing a low pedal, followed by a declamatory melody trumpets missing the 3rd until it's introduced in a quick modal shift by the tutti orchestra. Similarly, the Life Urge motif on the cellos moves quickly upward to convey excitement and reaching upwards. These expectations elicit specific emotional reactions from the audience feeding off of pre-existing tropes and, in the case of Strauss, creating new ones. Programmatic music, along with opera, became the precursors of film music and the source of many tropes. Some imposed by the composers of these works, others by the narratives associated with them.

CHAPTER IV: FILM MUSIC TROPES

THE “BIRTH” OF FILM MUSIC

With the commercialization of film, a new era of entertainment was born. Audiences were accustomed to opera, musical theater, concerts and theatre productions that often included musical accompaniment. Opera productions of Wagner, Verdi and Puccini had created an expectation for spectacle and larger than life music, and as film developed the same scope of entertainment was expected. It is no wonder that the natural progression of film music was informed by the music heard in concert halls and opera houses around the world.

Early showings of silent film always included live musical accompaniment. The music was improvised, and the musicians would have to create emotional ‘cues’ for the audience to enhance the action on screen. Musicians were also tasked with improvising sound effects to accompany the film, often using percussion instruments to do so. Later on musicians started to incorporate pieces from the standard repertoire, and when feature length films became commonplace, musicians, orchestras, or even studios themselves began to create film music cue sheets. These sheets were lengthy, and included detailed notes about effects and moods that needed to be addressed by the musicians. It wasn’t until later that the first film scores for silent films were composed. Camille Saint-Saens’ score for the film *The Assassination of the Duke of Guise* (Charles le Bargy, 1908) is one of the earliest film scores of this kind.

Considering silent film used music from the standard repertoire, film composers in the early days of sound film infused their scores with the affective associations created by this tradition. The influence of Richard Strauss and the symphonic poem in the Golden Era of film music was especially evident. Early on, Austrian-born composers like Erich Korngold and Max Steiner (godson of Richard Strauss) established much of the language of film music. Steiner's score to *Gone With the Wind* (Victor Fleming, 1939)[68] and Korngold's score to *The Adventures of Robin Hood* (Michael Curtiz, 1938), have a Straussian symphonic poem quality, and both of them rely on a Wagnerian use of *leitmotifs* to drive the narrative of the film forward.

Along with Alfred Newman, Miklos Rozsa, Franz Waxman, Bernard Herrmann, and Dimitri Tiomkin, Steiner and Korngold are considered the fathers of film music. It is important to note that many of the composers on this list, were either of German/Austrian heritage, or trained in Germany. These composers authored many of tropes we identify today. Tiomkin, a Russian-American composer trained in Russia, was the creator of the western film music sound with scores for iconic films like *High Noon* (Fred Zinnemann, 1952); while Rozsa, a Hungarian trained in Germany, influenced the tropes associated with the Middle-East, with his score for *The Thief of Bagdad* (Alexander Korda, 1940).

As composers paired up with filmmakers, iconic visuals were accompanied by specific music, often iconic itself. The greatest example of this is Bernard Herrmann's relationship with Alfred Hitchcock; their collaboration produced some of the most iconic tropes in film music. From the strings only score to *Psycho* (Alfred Hitchcock, 1960) setting a new standard for thriller scores, and giving us the "shower scene" trope (aggressive and dissonant high strings signifying murder or danger), to the use of electronic instruments in *The Birds* (Hitchcock, 1963), Herrmann re-defined the way film music interacted with the film.

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[68] Hereafter, the names and dates in parenthesis following a film title are the director and year of release, respectively.

Several of the tropes created by these composers still survive today; some have been transformed, and others are still intact. However, the affective associations created by them, through the images in the films they scored, conditioned their audience to identify those associations so much that they have become part of the film music language.

MODERN FILM MUSIC & FILM MUSIC TROPES

> "I resisted those kinds of chord progressions for years. I would hear them in horror movies and I would hear them in Goldsmith and in John Williams. I still hear them. But I resisted and resisted. It became self-deceiving in a way. I was in a kind of denial about it, because audience, director, producers—everybody watching the movie—has certain expectations.[. . .] there is a sound to that sequence that, when tied to an image, particularly when tied to a spectacular, ultra-large image, is hard to resist. [. . .]
>
> We all know that sometimes clichés are the best way to go.
>
> —James Newton Howard"[69]

It is with this quote that Ilario Meandri Sanchez[70] begins his article on the use of film music formulas. The conventions set forth by film music of the past have created a language through which film composers interact with the audience. In the section on narrative, through

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[69] Michael Schelle, *The Score: Interviews with Film Composers*, (Beverly Hills, CA: Silman-James Press, 1999), 192–93.

[70] Ilario Meandri Sanchez, "Around the Marvelous: Film Music Formulas from an Ethnomusicological Perspective," *Music and the Moving Image* 7 (2014): 34-75.

Gorbman, we discussed how whatever music is added to a scene it will elicit a response from the audience. To get the desired response, composers often rely on the tropes immediately recognizable by the audience. The idea that this could create dull or unimaginative music is a common criticism of film music. Sanchez addresses this concern:

> "Not only the dramatic intuition, but the entire production process that brings insight to its full realization, is modular. In the very short time to produce the soundtrack, starting from pre-spotting, intuition must be immediately and synthetically pragmatic as part of the creative operation, otherwise the form will be unachievable: 'how do we achieve it' and 'what do we achieve' are conjoined aspects of the creative work *and are already problems of meaning*. The formula [tropes] is not only proven dramaturgy, a code recognizable to spectators, but also a proven modus operandi, a production process already known, a *controlled* form of relationship between music and image, *repeatable* and, therefore, *governable* within the times and production possibilities of a project.[...]
>
> The role model that is imposed following the success of a film, the formula passing from composer to composer, from genre to genre, from public to public—from ear to ear—lives in an audio-visual and especially neo-oral dimension—a channel certainly inherent in the 'naturally' aural and performing dimension of music, and, yet, exasperated by a vocation to repetition that is first and foremost ensured by its *technical reproducibility*."[71]

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[71] Meandri Sanchez, "Around the Marvelous," 50.

Similarly, temp scores—the temporary scores made up of pre-existing music—drastically changed the way composers approach scoring a film. Through the temp score, directors and music editors play an important role in actively deciding which conventions and tropes will be used in the score. Some composers welcome the temp tracks, others reject it. However, it is important to note the role this element of filmmaking has had in perpetuating musical conventions that eventually become tropes. A notable example of this is the use of Gustav Holst's Suite *The Planets*, Op.32 as the temp score for *Star Wars: Episode IV* (George Lucas, 1977), an influence heard in John Williams' iconic score; and in extreme cases (as previously discussed in the analysis of Strauss) the temp score became the final score.

***The different kinds of film music* tropes**

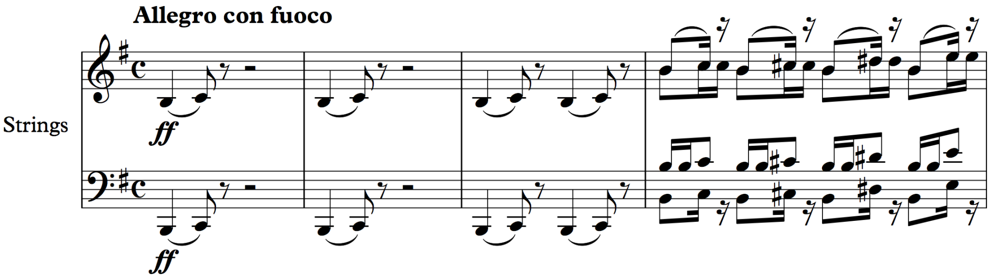
In the sections on affect and narrative, we explored how music acquires meaning through the audience's understanding of musical conventions. In film music tropes are the gateway to this understanding, as the audience seldom listens to music actively while watching a film. It is through the immediate associations tropes evoke that audiences attach meaning. Once an affective association has been established, composers shape that trope to fit the specific narrative and guide the audience through the film. By creating expectation—and sometimes breaking it—a composer may elicit the desired emotional reaction from the audience.

Film music tropes often come from five main sources. Below we will explore these sources and how they produce tropes.

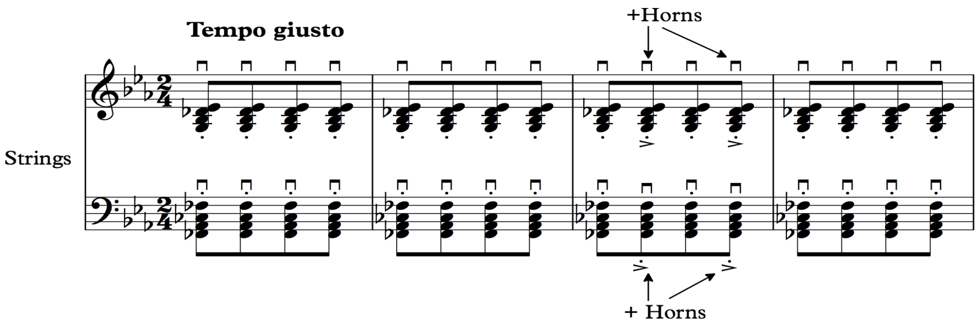
For his score to *Jaws* (Steven Spielberg, 1975), John Williams drew inspiration from the last movement of Dvorak's Symphony No.9 (Figure 4.1a) and *The Rite of Spring* by Igor Stravinsky (Figure 4.1b). The film opens with a nighttime underwater shot. Utilizing the trope of primal imminent danger elicited by the ballet, John Williams composed an opening filled with polytonality and driven by the now iconic two-note ostinato (Figure 4.1c). Resembling the "Dance of the Young Girls" in *The Rite of Spring,* Williams kept the rhythmic ostinato in the strings and the dissonant brass interruptions while a melodic line in the winds plays along, thus establishing a sense of danger. Once Williams established this association, he was able to utilize the two-note motive present in the low strings as a trope signifying imminent danger in different iterations throughout the film.

Figure 4.1

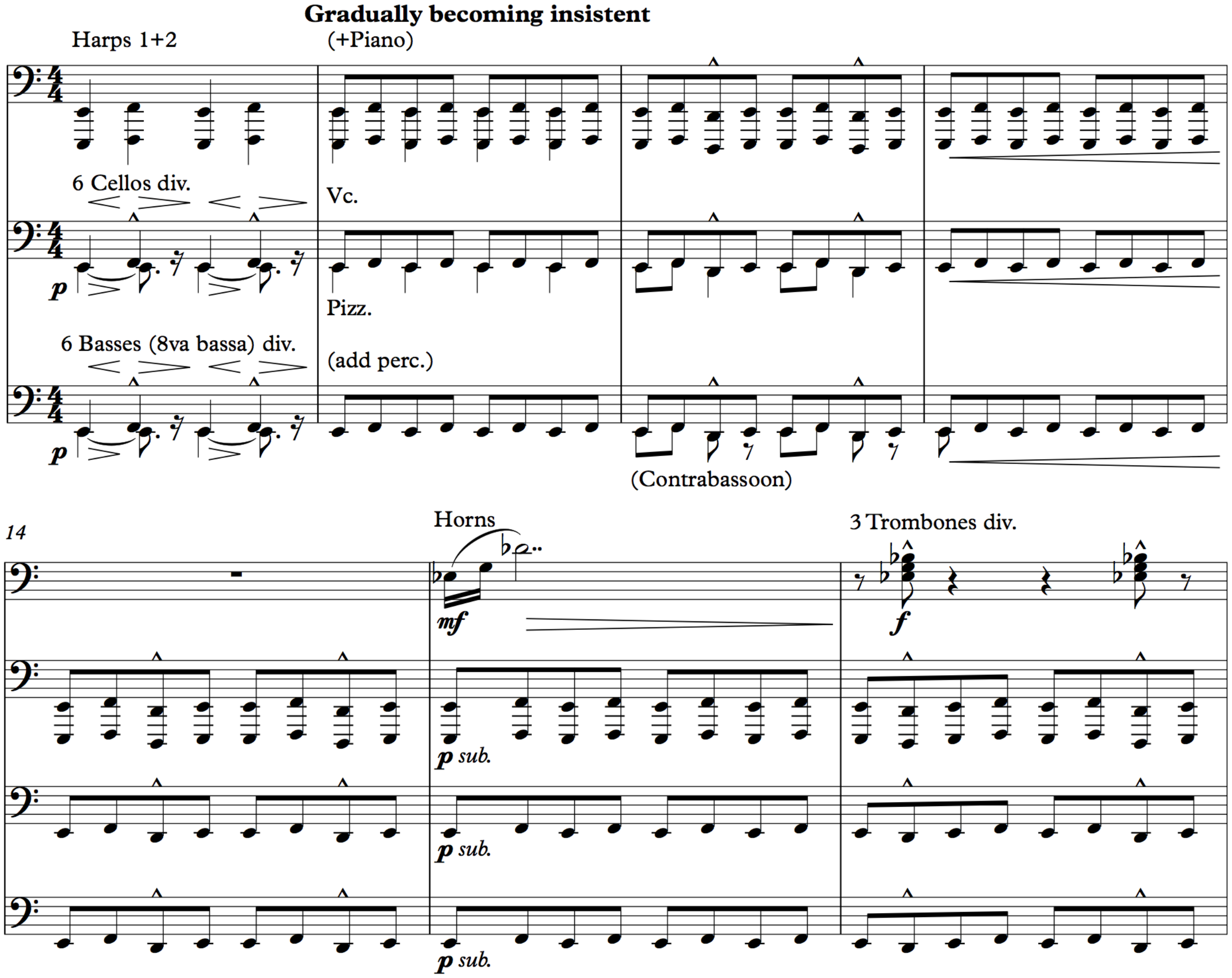
a) Antonin Dvorak, Symphony No.9 Op.95 - Movement IV (reduction, mm.1-4)



b) Igor Stravinsky, *The Rite of Spring* - Dance of the Young Girls (reduction, mm.1-3)



c) John Williams, *Jaws* (1975) - Opening titles (reduction, mm.10-16)[72]


Gradually becoming insistent
Harps 1+2
(+Piano)
6 Cellos div.
Vc.
Pizz.
6 Basses (8va bassa) div.
(add perc.)
(Contrabassoon)
p
14
Horns
mf
3 Trombones div.
f
p sub.

Given the low budget of the film, the shark only appears on screen for limited time; the music was therefore responsible for representing the shark for most of the film. The use of this trope became so iconic that, regardless of the strong similarities, it was no longer attached to either Dvorak or Stravinsky and became a trope of its own: the Jaws trope.

The kind of film music trope in the example above is one that grows out of an iconic association. As mentioned before, another example of this is the high strings in the shower scene from *Psycho* (1960). Other film music tropes are born out of tradition, attached to an innate affective association. An example of this is the trope Sanchez refers to as “The Marvelous.” This trope is “characterized by a [harmonic] relationship between major subdominant and minor tonic.”[73] Sanchez points out “symmetrically, the same passage [progression] could be read as a relationship between a minor dominant and a major tonic.”[74] (Figure 4.2a)

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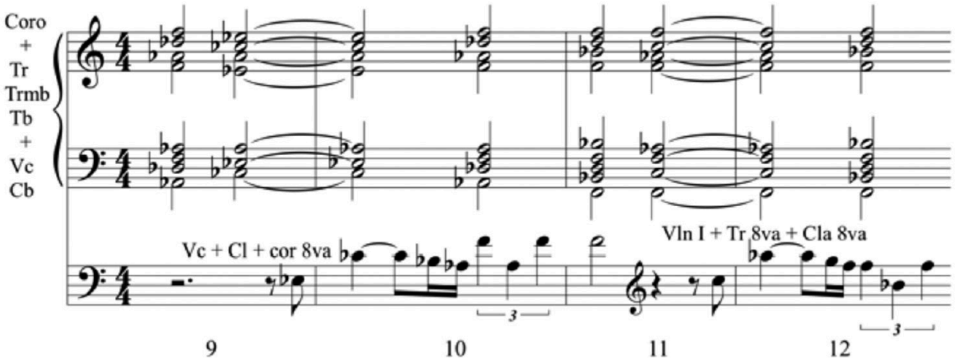
[72] Fred Karlin & Rayburn Wright, *On the Track: a guide to contemporary film scoring*, 2nd edition (New York: Routledge, 2004), 198.

Figure 4.2: Alan Silvestri, *The Abyss* (James Cameron, 1989) - (reduction)



Sanchez believes that Alan Silvestri’s score to *The Abyss* (James Cameron, 1989), built entirely around “the Marvelous” trope (which he calls ‘formula’), “is an excellent example of the relationships that the formula maintains with respect to the dramatic structure of the film in a classic three-act restorative form.”[75] He explains that the film begins with the echo of a sonar, and after a short main title, a boys’ choir presents the characteristic harmonic progression. After a build-up, a full orchestra statement is presented as the title of the film appears on screen. Sanchez believes that, from that moment on, “the story is no longer an event taking place in a vacuum, but it builds up towards the events that the music, through its *gnostic attitude*, has established as the narrative horizon of the movie."[76]

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[73] Meandri Sanchez, “Around the Marvelous,” 36

[74] Ibid., 36-37.

[75] Ibid., 37.

Sanchez provides examples of the use of this trope as a narrative device in the film. While explaining the harmonic language throughout the film, Sanchez points out that Silvestri "transports the harmonic relationship in a series of modulations, an architecture in which his signature is made fully recognizable. The adherence to the formula [trope]—which is an index of the full linguistic maturity for the composer— never obliterates the composer's signature."[77]

In order to explain the versatility of this trope, Sanchez analyzes the connections between "the Marvelous and the Terrible," as a new trope "characterized by a series of new harmonic relationships."[78] Looking at *Lara Croft: The Cradle of Life* (Jan de Bont, 2003), another score by Alan Silvestri, Sanchez explores a scene where the heroine (Angelina Jolie) arrives at an underwater cave where a treasure is hidden. Sanchez notes that the music prepares an iteration of "the Marvelous," yet it carefully avoids it, tending towards a different treatment: the relationship between the G minor and the E minor triads, a minor tonic and the minor variant of "the Marvelous" harmonic relationship. He suggests that this "relationship shows a subtle connection with the harmonic-expressive resources of the Marvelous."[79]

In the article, Sanchez goes on to explore the "Marvelous" trope in many of its different iterations and the narrative function of each iteration of the trope. Other examples of scores that use this motive are *Batman* (Tim Burton, 1989) by Danny Elfman, and *Spider-Man III* (Sam Raimi, 2007) by Christopher Young.

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[76] Meandri Sanchez, "Around the Marvelous," 37

[77] Ibid., 39.

[78] Ibid., 39-40

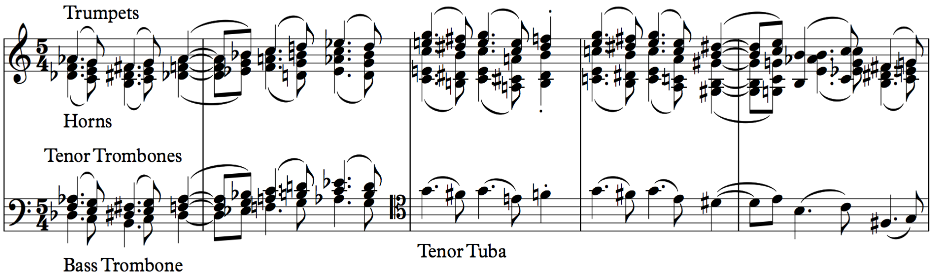
[79] Ibid., 40.

So far we have looked at tropes that become such out of tradition or an iconic association. However, most tropes come from the common use of a piece in the standard repertoire, which has been referenced by many film composers. One of the most utilized pieces of music is the orchestral programmatic work *The Planets*, Op. 32 by Gustav Holst. The larger than life quality of this piece provides a valuable resource of film music tropes. It has been used, as previously mentioned, as a temp score for several films. Some of the most iconic scores to have used this piece as inspiration include John Williams' score to *Star Wars: Episode IV*, and Hans Zimmer's score to *Gladiator* (Ridley Scott, 2000).

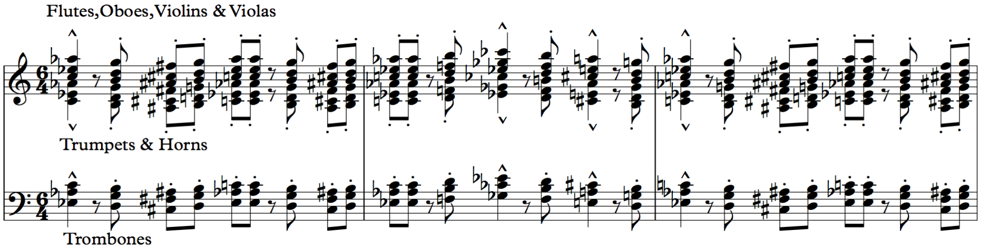
In the opening battle sequence from *Gladiator*, Hans Zimmer takes inspiration from a section in the *Mars* movement. Zimmer does his own version of the chromatic brass passages in Holst to represent the militaristic turmoil of war. Unlike Holst's legato gestures in 5/4, Zimmer re-articulates the chords. (Figures 4.3a and 4.3b)

Figure 4.3

a) Gustav Holst, *The Planets,* Op.32 - Mars, "The Bringer of War" (reduction, mm.45-49)



b) Hans Zimmer, *Gladiator* (Ridley Scott, 2000) - The Battle (reduction)



The excerpt above is a recurring motive during the battle scenes in *Gladiator*. The narrative of the original Holst, as a representation of war, has driven composers to utilize this section of the piece as a trope itself. Another example can be found in Klaus Badelt's score to *Pirates of the Caribbean: The Curse of the Black Pearl* (Gore Verbinski, 2003).

Another trope of this kind is what I called the "Stacked Fourths" trope. The origin of this trope is the piece *Fanfare for the Common Man* by Aaron Copland. The association of this piece with American patriotism, space exploration, and the celebration of human achievements, has become a well-known trope in popular culture. Used famously by Alexander Courage in the main theme for the original Star *Trek* television series, this trope is one of the most easily recognized affective cues in film music.

A fourth source of film music tropes is the associations created with a piece from the standard repertoire. It must be noted that several of these tropes may also fit our previous category. Famous examples of these tropes include:

- Giachino Rossini's *William Tell* Overture, from the Opera *William Tell*: This piece has had several associations. From the famous flute solo to represent dawn and nature waking up, to the allegro section used as main theme for *The Lone Ranger* television series. Both of these associations have been borrowed and emulated by film music, sometimes comically and others as a trope to elicit the specific affective associations attached to these pieces.

- Nikolai Rimsky-Korsakov's *Flight of the Bumblebee*: Used as the main theme for *The Green Hornet* television series, the chromatic stirring melody, colorful orchestration and appropriate title, have made this piece a go-to inspiration and trope for music depicting insects flying, crawling or swarming. A great example of how a composer utilized this music as inspiration is John Williams's score to *Indiana Jones and the Kingdom of the Crystal Skull* (Steven Spielberg, 2008). In a sequence where fire ants crawl all over several characters, John Williams emulates the chromatic and colorful qualities of the Rimsky-Korsakov piece.

Finally, one of the richest sources for musical tropes are those defined by cultural identity. These tropes may be defined by a folk music influence, a stylistic choice based on geography or nationality, compositional styles based on historical period, or associations made through any other cultural signifier. There are endless possibilities for folk elements to become tropes, as they may include any given element we may associate with a specific culture or social cue. Below are two examples of these tropes:

- Hans Zimmer, *The Power of One* (John G. Avildsen, 1992): This film tells the story of a boy growing up in Africa during World War II. The film features a score mostly based on African chants arranged by Lebo M and Hans Zimmer.
- James Horner, *Titanic* (James Cameron, 1997): The use of bagpipes, penny whistles, Bodh-ran and fiddle, and the use of melodies inspired by Irish folk music, gave this score a clear narrative and cultural association. However, any of these choices could be seen as

an ethnic trope. Howards Shore's use of a penny whistle, combined with a tune inspired by folk music, as "the Shire" theme in *The Lord of the Rings: The Fellowship of the Ring* (Peter Jackson, 2001), is one of the most iconic uses of this specific trope.

We must note that while many of the tropes found in film music find their origin in these five sources, it is impossible to track the origin of every single trope this way. Composers ultimately rely on their instinct and their knowledge of film music in particular, and music in general. The affective associations embedded in tropes are shaped and transformed by each film, by each composer, and by each re-imagining of them. Just as Liszt and Strauss relied on harmonic change, *leitmotifs* and conventions they established in the narrative of their pieces, film music relies on tropes to elicit affect and enhance the narrative.

***Cataloguing film music* Tropes**

Through the course of this document, I have presented seven parameters to define tropes. The first level is the type of trope, and the second level its origin:

- Level 1: Nature
    - Innate.
    - Learned.
- Level 2: Origin
    - From iconic association: Iconic film music that creates a clear association (e.g. *Jaws*, *Psycho*)
    - From tradition: Tropes commonly used throughout film music.
    - From common reference: Tropes that come from pieces from the standard repertoire used as reference.
    - From direct quotes: Affective associations attached by film to pieces from the standard repertoire

    - From cultural identity: Tropes that come from folk music and music symbolic of a culture.

Moving forward, cataloguing tropes based on these parameters is only the first step, as crossovers exists and tropes can contain several of these parameters. However, a detailed catalogue notes the characteristics of a trope, and the affective associations attached to it. These parameters are the important details composers use to decided whether or not a trope will elicit the appropriate affective response.

In the Appendix of this dissertation, a comprehensive list of film music tropes can be found. This list contains only but a few of hundreds of tropes utilized in film music. Due to the constant output of film music, the evolution of the industry, and the affective associations recently explored or yet to be explored, a catalogue of tropes is ever expanding. Once a new iconic sound or score is presented to the public, its success often drives other composers to emulate it, creating new tropes that may define a period of several years in film music. While these tropes may be popular in their original form for a few years, they are often transformed and re-imagined to become part of the language.

Music heard in theatrical trailers of upcoming films is often a good reference of popular tropes during the previous years. Theatrical trailers must elicit a strong emotional response from the audience in a few seconds, so they rely on the contemporary associations created by each genre of film in recent years. Unlike the score for a film, a theatrical trailer can’t afford the time to establish and develop a unique narrative. In 2016, it is common to sit in the theater and hear more than one trailer for a thriller, action, fantasy, science fiction, or adventure movie, filled with the “horns of doom” trope (i.e., low brass pedal tones played loudly in long or medium length not values). The "horns of doom" first appeared in Hans Zimmer iconic *Inception* (Christopher Nolan, 2010) score.

A trope may use one or several musical devices to create a specific association. In some cases utilizing one or two of them can recall the association. The most common musical devices used are:

- Orchestration
- Harmony
- Melodic contour
- Voicing
- Interval relationship
- Rhythm

The affective associations attached to tropes, as with images, aren't always singular and can be manipulated—a solo trumpet playing a soulful military tune legato and softly, vs. the same tune played loudly with every note re-articulated, elicit a military association with different affective responses. Similarly, tropes can travel between film genres.

Considering all of these different aspects, the presented catalogue is structured by listing tropes on the following levels:

- Level 1: Origin of the trope (as seen in the list at the beginning of this section).
- Level 2: Musical devices used.
- Level 3: Genre.

The catalogue will contain in different columns the following parameters: affective association, description, genre crossover, and other musical devices.

CHAPTER V: *SILVERADO*, A FILM MUSIC AFFECTIVE ANALYSIS

For the final chapter of this dissertation, I present an analysis of Bruce Broughton's score to the iconic film *Silverado* (Lawrence Kasdan, 1985). Focusing on the opening scene of the film, this analysis will track the use of different tropes throughout the cue, and provides examples of other films using each trope presented.

As an iconic piece of the western film genre, the score of *Silverado* makes use of several tropes to fit the iconic musical sound of the genre. The structures of the themes, and much of the score, have a very heroic quality to it. The adventure theme of the film utilizes several tropes of both the western, and hero genres. (Figure 5.1)

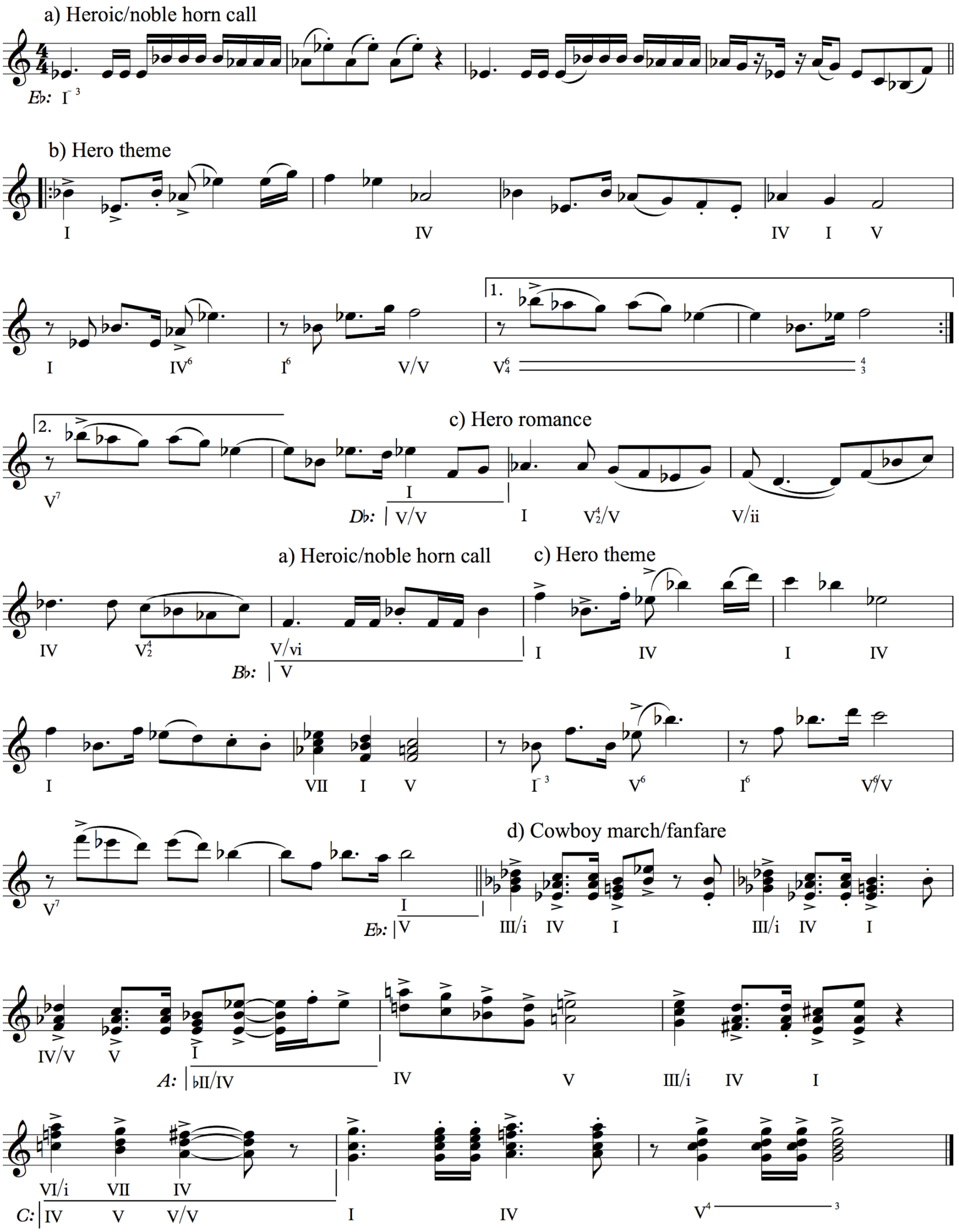
The opening of the adventure theme (Figure 5.1a), rarely found on it's own in the score, makes use of the "Heroic/Noble Horn Call" trope. This trope is characterized by the use of horns playing a repetitive line, structured around quartal/quintal harmony, and a declamatory quality. One of the most iconic examples of this trope is the use of it in the opening bars of every *Star Wars* soundtrack. The majestic and heroic quality of this trope helps the audience immediately recognize a sense of adventure and heroism. In *Silverado*, Bruce Broughton reserves it for scenes where the heroes ride out on a mission galloping against majestic landscapes.

Throughout the film, the "Hero Theme" trope is the single most used musical signifier. (Figure 5.1b) Early in the film, Broughton establishes the heroic notes of the narrative by using this trope. Used to represent a hero, this trope is characterized by a march like quality performed by brass instruments and the use of perfect fifths/fourths as the main intervallic relationships. With the advent of superhero films in the last decade, the use of this has become one of the most utilized tropes. Alan Silvestri's main theme for *Captain America: The First Avenger* (Joe Johnston, 2011) is a great example of other uses of this trope.

As is common in heroic main themes, the secondary theme in *Silverado* uses the "Hero Romance" trope. (Figure 5.1c) In contrast with the "Hero Theme," it is characterized by a more lyrical quality, using step-wise motion rather than perfect fifths and fourths as the core of the melodic movement. Outlining interval relationships of sixths, this trope is often played by the string section. The secondary theme, as a romantic/lyrical side of the hero, is a trope found throughout different genres of film. In the alien invasion film *Independence Day* (Roland Emmerich, 1996), David Arnold utilizes this trope to show a softer and more emotional side of the main heroic character, only to reveal in the closing credits that this is the secondary theme of the hero's main theme.

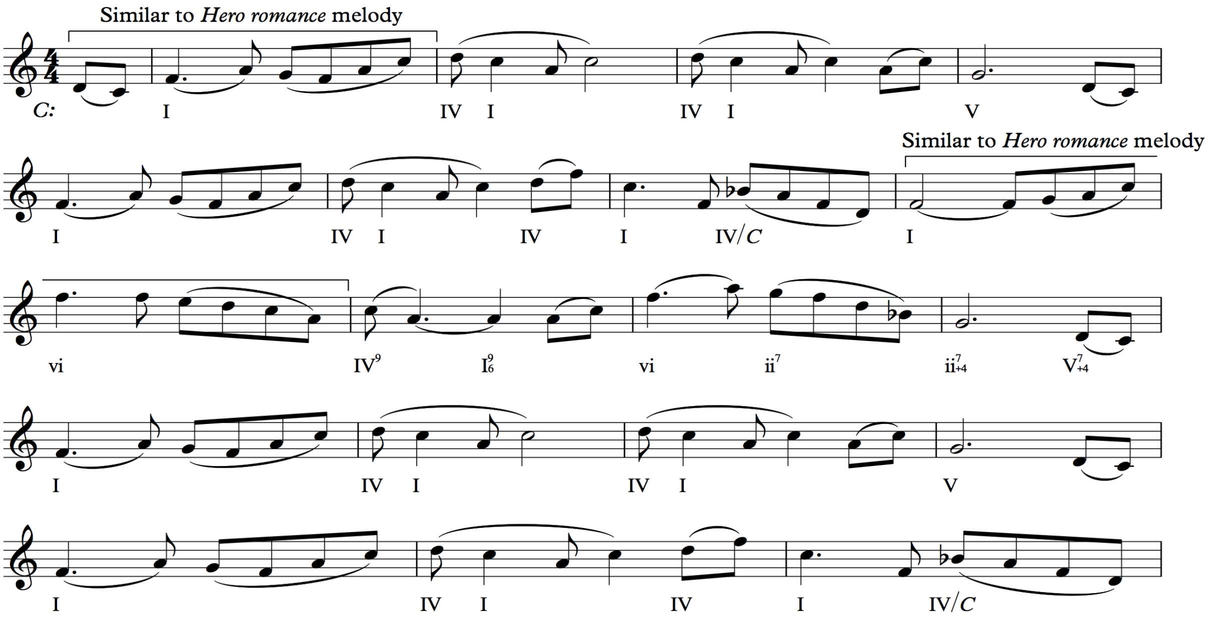
"The Cowboy March" trope is probably one of the most recognizable tropes in the western genre. As we can see in Bruce Broughton's treatment of it in *Silverado*, the use of syncopated rhythms and a fully harmonized melody, performed by a divisi brass choir, are characteristics that help us make the classic western association. Usually accompanied by a rhythm guitar, or some percussion, this trope can be found in scores like Randy Newman's *Toy Story* (John Lasseter, 1995), and Ennio Morricone's score for *The Good, the Bad and the Ugly* (Sergio Leone, 1967). Morricone's score not only utilized well known tropes, but created a few of it's own like the iconic "Western Whistle."

Figure 5.1


a) Heroic/noble horn call
E♭: I
b) Hero theme
1.
2.
c) Hero romance
D♭:
a) Heroic/noble horn call
c) Hero theme
B♭:
d) Cowboy march/fanfare
E♭:
A:
C:

Contrasting the heroic Main theme, Broughton introduces the settlers theme. Used to represent the gentle-heartedness of the settlers, this theme taps into tropes born out of cultural identity. The theme has a simple ABA structure, and utilizes early American-style harmony, reminiscent of a hymn. (Figure 5.2) Though not using any specific tropes, the identifiable folk characteristics of the music function as a trope, and the rhythm, articulation, and lyrical qualities of the melody, tie it together with the "Hero romance" melody of the main theme. The stepwise motion, arpeggiation of chords, and constant rising and falling contour of the melody help define the song-like quality of this theme. Another great example of this is found in John Williams' score to *The Patriot* (Roland Emmerich, 2001) where the use of folk style melodies, help create associations with the country life during the period of the American Revolution.

Figure 5.2


Similar to *Hero romance* melody
C:
I
IV I
IV I
V
I
IV I
IV
I
IV/C
Similar to *Hero romance* melody
I
vi
IV9
I6 9
vi
ii7
ii7 +4
V7 +4
I
IV I
IV I
V
I
IV I
IV
I
IV/C

Next we explore how Bruce Broughton used tropes and his motives in the opening scene of the film.

ANALYSIS: Main Title

The film opens with the camera panning inside a dark cabin; we see boots, a saddle, a kettle, and a gun in its holster. We see the back of a man lying on his side, suddenly, a man bursts in gun in hand, and the unidentified man sits up and shoots him. This is Emmett, one of our heroes. As shots continue to come from unidentified sources outside the cabin, Emmett shoots, killing the perpetuators. After the last man falls through the roof, Emmett stands up and we hear the first notes of music. Utilizing the "Ominous Piano Arpeggio" trope[80] (characterized by a rising dissonant piano), a rivet cymbal and establishing a low pedal, Broughton maintains a sense of unknown danger. At this point Emmett is unaware if there are any more shooters, or what is outside of the cabin. The melody presented in the horns and tuba, with its dissonant triton outline and low register, utilizes the "Villain Theme" trope.[81] (Figure 5.3)

When Emmett opens the door the opening piano and low brass gestures are repeated, and as the camera lens moves outside, the nobler sound of a "horn call" in mm.6 releases the tension. With a hard hit[82] on the opening title, we hear the main "Hero Theme" in the trumpets. This presentation of the theme is also reminiscent of the military trumpet calls. Now that the dissonance has cleared up in favor of the E♭ pedal, this intimate presentation of the theme functions as an introductory section to the actual theme. For the second phrase of the theme, Broughton incorporates a call and response amongst the brass, followed by the "Hollywood

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[80] e.g., John Williams' score for *E.T. The Extra-terrestrial* (Steven Spielberg, 1982); and Jerry Goldsmith's score for *The Omen* (Richard Donner, 1976)

[81] e.g., John Williams' score for *Close Encounters of the Third Kind* (Steven Spielberg, 1977); and Jerry Goldsmith's score for *Alien* (Ridley Scott, 1976)

[82] When a musical cue and an image on the film happen at the exact same time.

Run” trope (a fast run into a sustained high note) in the strings. When Emmett looks at the brand on the horses of the men sent to kill him, the F# bass interruptions under the E♭-B♭-F harmony signal a sense of suspense.

With a big snare drum roll, and a brass swell, as the visuals cut to a wide shot of the majestic landscape, the main theme in its full heroic force is heard in the entire orchestra in C major. To add the affective association of cowboys to this otherwise heroic theme, Broughton utilizes the iconic “Cowboy Strum” trope in this section. This trope is a syncopated guitar strum under a main melody, and has become associated with “cowboy music.” (Figure 5.4)

Figure 5.3: 1M1 “Main title” (score excerpt / reduction, mm1-10)

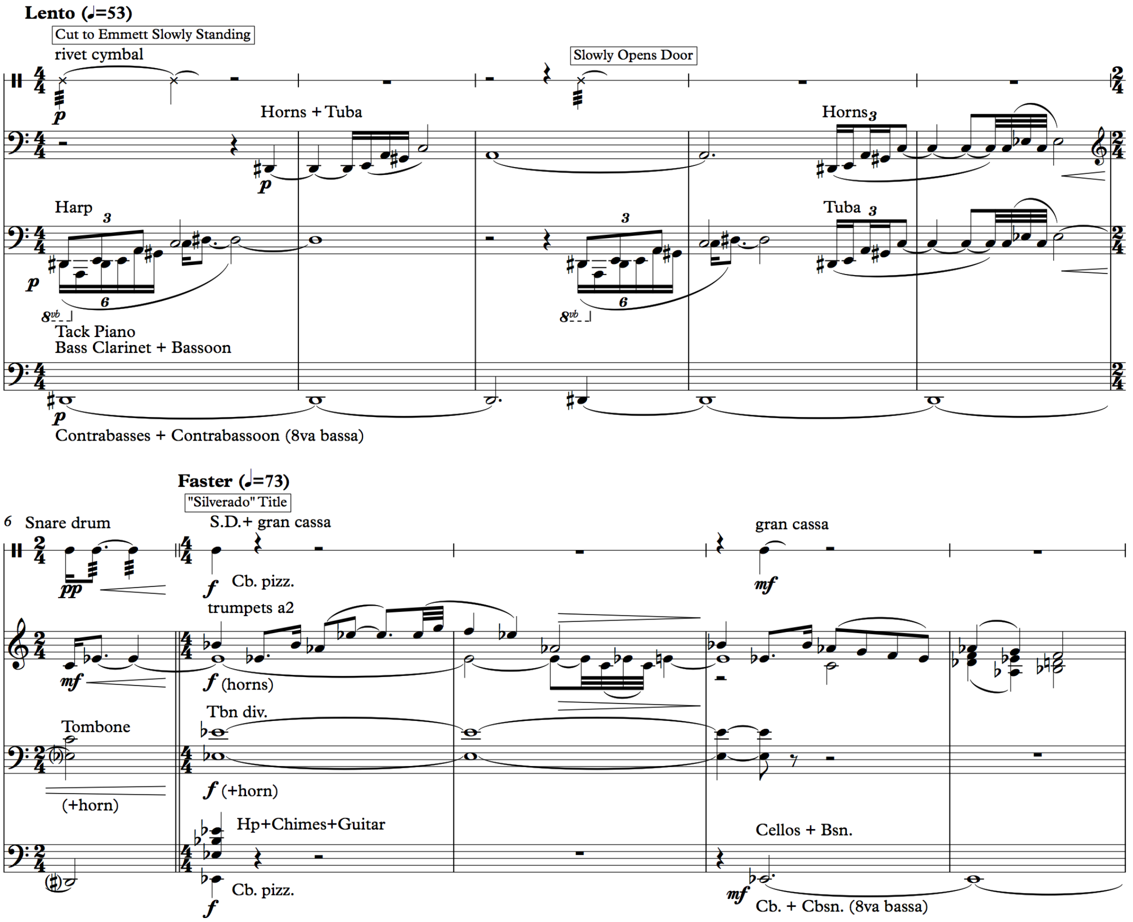
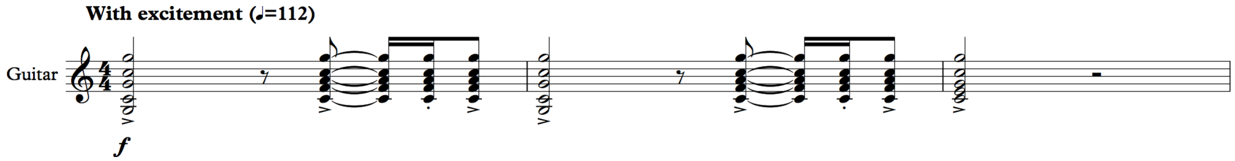

Lento (𝅗𝅥=53)
Cut to Emmett Slowly Standing
rivet cymbal
p
Slowly Opens Door
Horns + Tuba
p
Horns
3
Harp
3
p
6
8vb
3
Tuba
3
6
8vb
Tack Piano
Bass Clarinet + Bassoon
p
Contrabasses + Contrabassoon (8va bassa)
6
Snare drum
pp
Faster (𝅗𝅥=73)
"Silverado" Title
S.D.+ gran cassa
f
Cb. pizz.
gran cassa
mf
trumpets a2
mf
f (horns)
Tbn div.
Tombone
(+horn)
f (+horn)
Hp+Chimes+Guitar
Cb. pizz.
f
Cellos + Bsn.
mf
Cb. + Cbsn. (8va bassa)

Figure 5.4: 1M1, cont. (score excerpt, mm.18-29)



As the landscape shots and visuals of Emmett continue, the music becomes increasingly influenced by "wild west" film music tropes. When we see Emmett crossing a river, the score introduces an exciting string line playing the "Hoedown Strings" trope. (Figure 5.5) I assigned this trope its name due to its use by Aaron Copland.[83] Known for the fiddle like quality of this trope, the quintessential cowboy music style becomes more evident as it leads into the "Cowboy March" trope when we see Emmett riding up a mountainside.

A new iteration of the "Hero Theme" combined with the "Hoedown Strings" is presented and, on a wide shot Emmett riding during Sundown, the secondary "Hero Romance" motive is presented. The lyrical nature of this motive, combined with the thinner orchestration is a more relaxed representation of the sun setting, and the excitement of the day coming to an end. The second phrase of the "Hero Romance" motive is presented intimately on oboe and bass clarinet. This second phrase is in a minor mode (the first time we hear music in minor mode) representing intimate loneliness, as we see Emmett sitting alone by the campfire. Before the end of this shot, a 12-string guitar plays a country style phrase.

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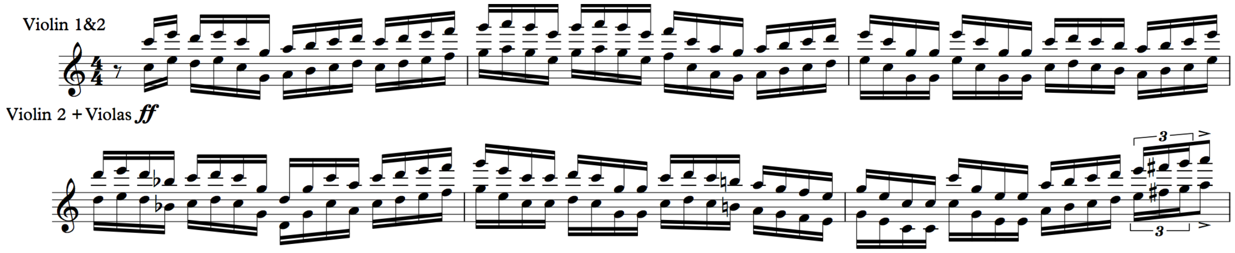
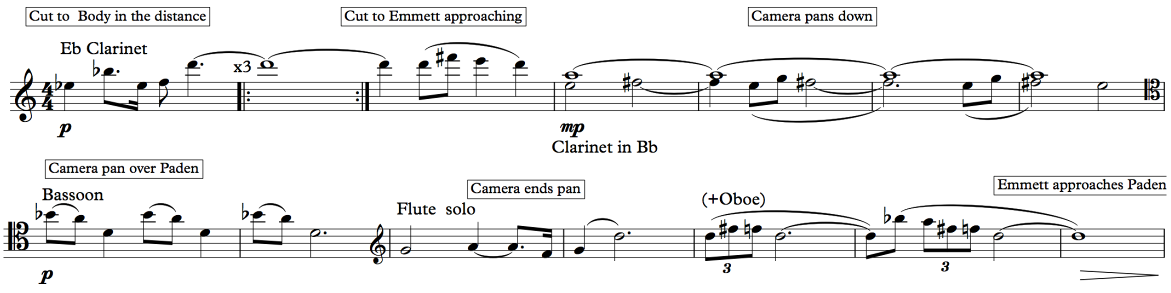
[83] Heard in Aaron Copland's *Hoe Down*, from *Rodeo.* Other examples include the score for *The Cowboys* (Mark Rydell, 1972), by John Williams.

Figure 5.5: 1M1, cont. (reduction, mm.26-31)


Violin 1&2
Violin 2 + Violas *ff*
3
3

When the image dissolves into Emmett riding at dawn, the last full-fledged iteration of the “Hero theme” and “Hero Romance” motives appear. The heroic cowboy music ends, and we see a body in the distance. To accentuate this visual, the first transformation of the “hero theme” motive is presented softly in the E♭ Clarinet. Above a three-note cluster in the winds, sustained violin harmonics, a buzz marimba,[84] and repeated soft interruptions on the flute; the different transformations of the motive accentuate the action on the screen. The music continues with this inquisitive quality. Once the camera finishes panning over the body, it is revealed this is Paden (another one of the heroes in the film). When the pan stops on Paden’s face, the “Hero Theme” motive is heard transformed in the low flute. By using a transformation of this motive, Broughton hints that this man may be a hero, but who he is and if he is alive is uncertain. (Figure 5.6)

Figure 5.6: 1M1, cont. (reduction, mm.77-92)


Cut to Body in the distance
Cut to Emmett approaching
Camera pans down
Eb Clarinet
x3
p
mp
Clarinet in Bb
Camera pan over Paden
Bassoon
p
Flute solo
Camera ends pan
(+Oboe)
Emmett approaches Paden
3
3

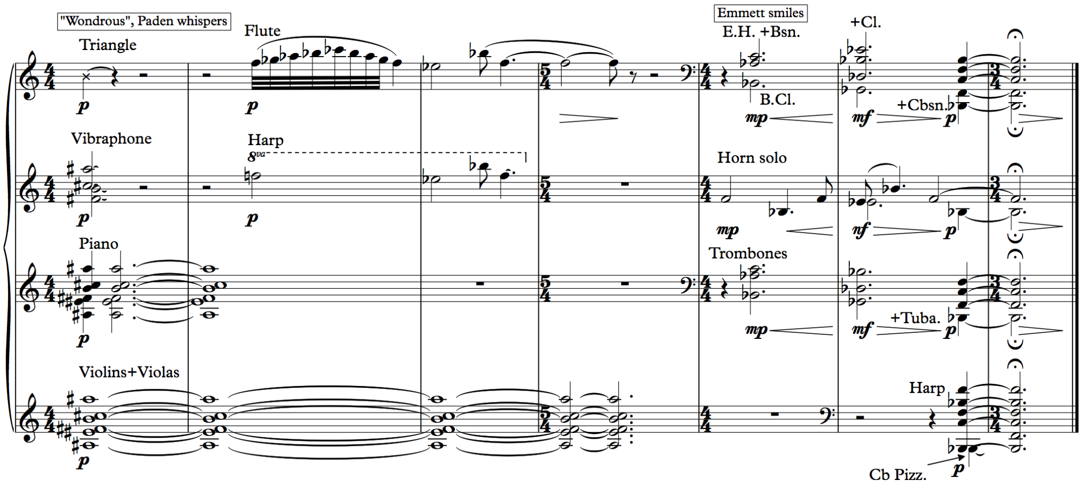
---

[84] The buzz marimba is an African instrument similar in build and sound to the marimba, but producing a buzzing sound. A demonstration of the instrument can be found here: https://www.youtube.com/watch?v=FX_0sucRcY8

When Emmett approaches and examines the body, the music is filled with tritones and dissonant harmonies, clouded in harmonic and melodic ambiguity. As Emmett offers water to Paden, the harmonic ambiguity resolves into a quartal harmony over B♭, and as Paden drinks we hear the "Hero Theme" motive softly in the guitar, signaling that this is indeed one of the film's heroes. As the motive ends, the camera cuts back to Emmett then back to Paden, and as he speaks under his breath, the music suddenly becomes wondrous. This is a trope commonly used in fantasy movies to create suspense during a magical moment. (Figure 5.7) The "Wondrous" trope[85] is characterized by the use of bell-like percussion, soft held strings, and sometimes woodwinds, with an altered chord like the chord used by Broughton: F# major 7th with an added 4th. In this case, we could say the suspense is Paden being alive,

After Paden introduces himself, the camera cuts back to Emmett who smiles while the French horns play the "Hero theme" a one last time. A warm bed of trombones accompanies this last iteration of the motive on B♭, and the scene fades out. (Figure 5.7)

Figure 5.7: 1M1, cont. (score excerpt / reduction, mm.105-11)

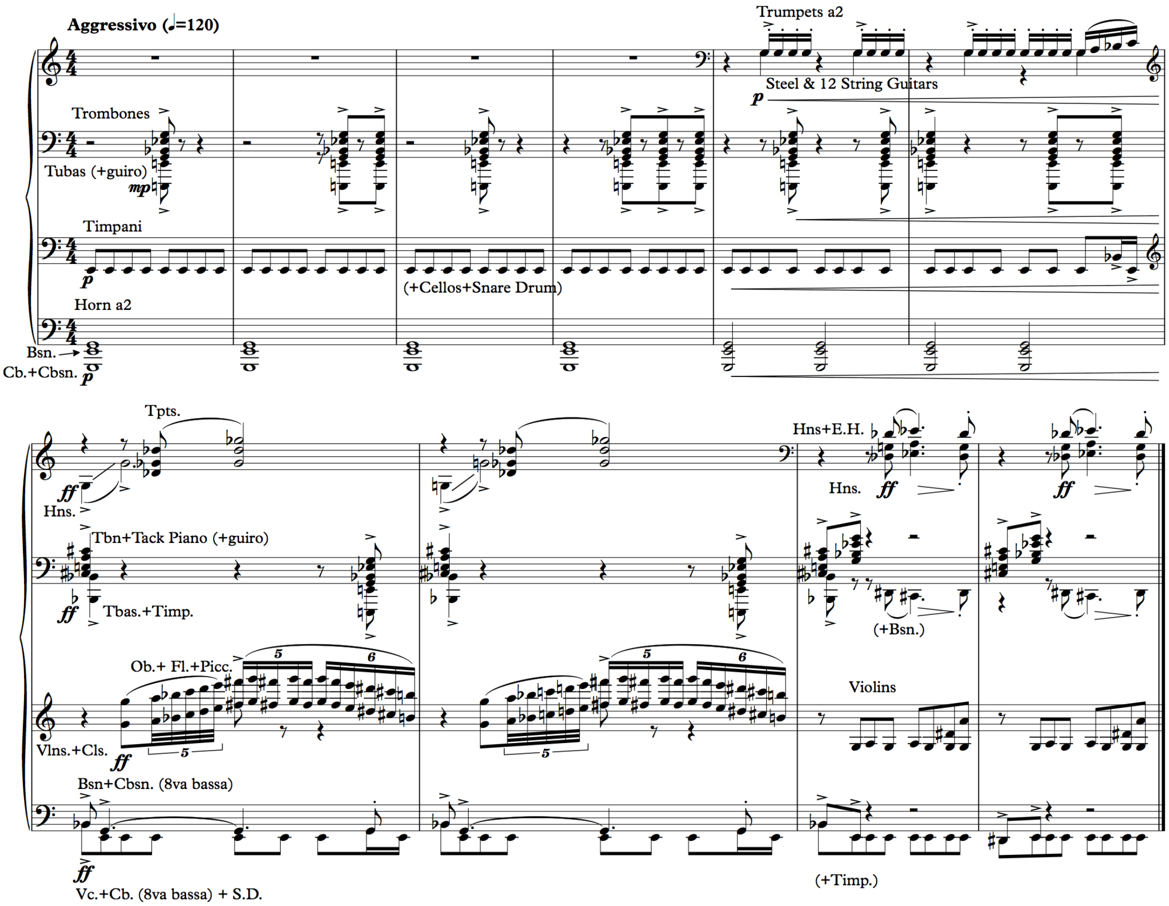

"Wondrous", Paden whispers
Triangle
Flute
Vibraphone
Harp
Piano
Violins+Violas
Emmett smiles
E.H. +Bsn.
B.Cl.
+Cl.
+Cbsn.
Horn solo
Trombones
+Tuba.
Harp
Cb Pizz.

---

[85] E.g., John Williams' score to *The B.F.G.* (Steven Spielberg, 2016); Alan Silvestri's score to *The Mummy Returns* (Stephen Sommers, 2001)

Throughout this film, Bruce Broughton makes use of several known tropes while maintaining his unique voice. Using harmony, colorful orchestration and motivic development, this score is one of the most iconic film scores of the Western genre. In comparison to John Williams's interpretation of the "Dance of the Young Girls" trope from Stravinsky, Broughton utilized the piece and expanded the orchestration and relationship to the motivic material he established earlier in the film. This scene is an attack on a party by the villains of the film, thus using the trope in the same context of imminent danger used by John Williams. The cue is appropriately named "Party Crashers," and goes on to develop into an aggressive, string driven action sequence. (Figure 5.8)

Figure 5.8: 8M2 "Party Crashers" (score excerpt / reduction, mm.1-10)


Aggressivo (♩=120)
Trumpets a2
Steel & 12 String Guitars
p
Trombones
Tubas (+guiro)
mp
Timpani
p
(+Cellos+Snare Drum)
Horn a2
Bsn.
Cb.+Cbsn.
p
Tpts.
ff
Hns.
Tbn+Tack Piano (+guiro)
ff
Tbas.+Timp.
Ob.+ Fl.+Picc.
5
6
Vlns.+Cls.
ff
5
Bsn+Cbsn. (8va bassa)
ff
Vc.+Cb. (8va bassa) + S.D.
Hns+E.H.
Hns.
ff
(+Bsn.)
Violins
(+Timp.)

In the score reduction above, we notice the influence of Stravinsky, however the use of guitars, guiro, faster tempo and the softer dynamic differ. The quick departure from the trope demonstrates that, once the affective association is made, the music can stir away from it.

ANALYSIS CONCLUSION

Just as seen in the analysis of programmatic music, the use of motives in a film score is an important factor in propelling the narrative forward. In *Silverado*, Bruce Broughton's use of tropes associated with the western genre is to be expected for the audience to make the connection to the classic westerns of Hollywood's Golden Age. However, Broughton's orchestration choices, juxtaposed with a heroic theme as well as the incorporation of elements associated with other film genres produces a score that effectively conveys the narrative of the film.

As learned through Gorbman, the music in the opening sequence, through its use of tropes and motives, functions as a narrative device on different levels:

1) The opening and closing bars play on the character's (Emmett) emotions.
2) The "Hero theme" trope informs the audience about the "character" of the film.
3) The "Hoedown strings," the "Cowboy March," and the use of guitars, inform the audience about the cultural identity and genre of the film.
4) The transformation of the "Hero theme" at the end of the sequence, and the music surrounding it, play the characters emotions, translate the subtext of the scene, and informs the audience about the identity of a new character.

The music in this this film, while recalling and utilizing several tropes of the Golden Age of film music, is successful at utilizing those elements to create narrative through music, both in consort with the film and on its own.

CONCLUSION

For many years film music has been in limbo, somewhere between ‘commercial’ music and ‘proper’ concert music. The claim: the recognizable musical devices used in film music, can often be traced back to pieces from the standard repertoire, therefore, film music composers are only copying rather than being original or sophisticated. However, throughout the dissertation we learned that music could be an *imitation* of emotions, or an abstract representation of the world around us, of actions, characters and behaviors. Music can have different narrative functions, and relies on affect to elicit an emotional reaction to that narrative. The way music creates affect is through association, be it through a musical narrative, an extra-musical narrative, or the nature of the musical gestures alone.

Musical traditions and composing techniques have been passed down for generations, and with them, so have the affective associations attached to those traditions. When looking at Liszt, Strauss, Williams, and Broughton, we can see musical traditions embedded in their music. Those traditions result in the creation of musical tropes, and as we saw, they are important musical devices utilized by composers to connect with their audience.

The tropes found in film music, passed down by generations of film composers—who in turn received their tropes from the composers of the past, are an integral part of the success of a film score. They help guide the audience through the narrative of the film, and persuade them to accept the emotions the film intends to arouse in them. As seen in the last example from *Silverado*, and the opening music from *Jaws*, while these tropes elicit an affective response, it is up to the composer to transform, combine, and craft them into his own language so he can successfully affect the audience.

With the advent of film music concerts and screenings of films with life orchestra performed by top tier orchestras, the legacy of past composers found in film music through tropes should be celebrated and studied, as it becomes a more integral part of our society. Two examples of film score cues modeled after “The Dance of The Young Girls” —a piece that caused a riot during its premiere—were presented, and one of them went on to become an iconic piece of music and pop culture. Could it be possible film music, by creating associations between music and affect, helps the audience understand contemporary concert music? Due to the nature of film music, many people will first discover new genres and styles of music while sitting in a movie theatre.

This dissertation only studies a small fragment of this rich subject. Further study of film music could include tracking the origin of different tropes or an in-depth analysis of how film composers shape and transform them.

APPENDIX

FILM MUSIC TROPES CATALOGUE

Due to the ever-growing amount of film music tropes, the following pages list some of the tropes commonly found in film music based on the parameters established in Chapter IV. Tropes that come from cultural associations will not be listed. The use of folk and ethnic elements is too broad, and the affective association is easily recognizable. For the same reason, tropes referencing pieces from the standard repertoire won't be listed. The examples list the approximate minute in the film or episode where the trope happens. It most be noted that tropes apply to both live action and animated films.

Tropes *from Tradition*

Trope	Description	Musical Device	Genre	Affective Association	Examples
Battle of the meter	The use of compound meters like 12/8,9/8,6/8,7/8 for battle music.	Rhythm.	Action, Adventure, Thriller, Epic and Science Fiction.	Excitement, danger, war, constant tension.	- *Gladiator* (2001): 91' - *Captain America: Civil War* (2016): 50'
Comedic Chromatic Drop	Sequential Major chords transforming to diminished or augmented chords by step and a dropping 3rd.	Harmony.	Comedy, Fantasy and Adventure	Something dropping from a far distance.	- *Wile E. Coyote and The Road Runner* (Animated series): Several episodes - *Inside Out* (2015): 42'
Cowboy March	Use of syncopated rhythms and a fully harmonized melody,	Orchestration, rhythm and melodic contour.	Western.	Cowboys, westerns, adventure, horseback riding and the Wild West.	- *Silverado* (1985): 03' - *Toy Story 3* (2010): 01'

	performed by divisi brass				
Cowboy Strum	A syncopated guitar strumming under a main melody.	Orchestration and rhythm.	Western, Period and Adventure	Countryside, horseback riding, association to the Wild West.	- *How the West Was Won* (1962): Main Title - *The High Chaparral* (1967): Main Title
Dream Harp	The use of Whole tone Harp arpeggios and glissandos.	Orchestration and harmony.	Fantasy, Children and Comedy.	Dreaming and magic.	- *Harry Potter and The Sorcerer's Stone* (2001): 114' - *Hook* (1991): 97'
Drums of War	Big percussion sections, utilizing both common western instruments and many ethnic ones. The rhythms are often Latin or middle eastern in nature.	Orchestration and rhythm.	Action, Period, Adventure, Epic and Science Fiction	Excitement, war, traveling, tension, fighting and to symbolize primitive cultures.	- *The Mummy Returns* (2001): 33' - *Avatar* (2009): 135'
Flying Winds/Strings	Fast woodwind/string runs that act as fillers in between the long notes of a 'heroic' or fantasy melody. They keep propelling the melody and action forward.	Orchestration and melodic contour.	Action, Epic, Fantasy, Western, Science Fiction and Adventure	Excitement, adventure, flying and travel.	- *Superman* (1978): Opening Titles - *Peter Pan* (2003): 21'
Hero Harmony	Major keys utilizing third relations, and borrowed major chords to create a sense of unparalleled heroism.	Harmony.	Action, Epic, Fantasy, Western, Science Fiction and Adventure.	Heroism, action, adventure, warrior qualities and hope.	- *Spiderman* (2002): Main Title - *Captain America: The First Avenger* (2011): Main Title - *Ant-Man* (2015): Main Title

Hero Romance	The secondary theme in a heroic or epic theme, often played by string and using the more romantic 6ths intervals. It has a more slurred quality.	Melodic contour.	Action, Epic, Fantasy, Western, Science Fiction and Adventure.	Romance, warmth, intimacy, familiarity and approachability.	- *Star Wars: A New Hope* (1977): 32' - *Eragon* (2006): 91'
Hero Theme	Played by the brass, using perfect intervals (5ths and 4ths) on the downbeats, with dotted rhythms.	Orchestration and melodic contour.	Action, Epic, Fantasy, Western, Science Fiction and Adventure	Heroism, action, adventure, warrior qualities and hope.	- *Star Wars: A New Hope* (1977): Main Title. - *Back to the Future* (1986): Main Title
Heroic/Noble Horn Call	Characterized by the use of horns playing a repetitive line, structured around quartal/quintal harmony, and a declamatory quality.	Orchestration and melodic contour.	Action, Period, Epic, Fantasy, Western, Science Fiction and Adventure	Royalty, knight in shining armor, noble intentions, hope and cultural references.	- *The Lord of The Rings* Trilogy (2001): Gondor Theme - *Troy* (2004): 36'
Hollywood Run	This is a fast scale, which ends on a single high held note, played by strings, woodwinds, or both.	Orchestration and melodic contour.	Fantasy, Western, Science Fiction and Adventure.	Joy and openness. It is reminiscent of the Golden Age Hollywood scores.	- *Moulin Rouge* (2001): 20' - *The Artist* (2011): 1'
Ominous Piano Arpeggio	Characterized by an arpeggiated dissonant chord played by the piano. The last note held and allowed to ring.	Orchestration, harmony and melodic contour.	All.	Danger, suspense, ominous presence, the unknown and horror.	- *Silverado* (1985): 01' - *The Omen* (1976): 44'
Power Strings	Strings playing ostinato power chords in parallel motion	Rhythm, Orchestration and Harmony	Action, Science Fiction and Adventure.	Excitement, battle, traveling, heroic endeavours.	- *Transformers* (2007): 120' - *Oblivion* (2013): 109'
Rock out Brass	Brass section playing held chords over	Orchestration.	Action, Science Fiction and Adventure.	Excitement, battle and heroic endeavours.	- *The Dark Knight Rises* (2012): 23'

	ostinato strings or electric guitar power chords. They emphasise the downbeat.				- *Iron Man 3* (2015): 95’
Rock out Chords	i-III-bVII harmonic progression. It emphasises the tonic.	Harmony.	Action, Science Fiction and Adventure.	Excitement, impending action and traveling.	- *The Day After Tomorrow* (2004): 115’ - *2012* (2012): 110’
The angelic soprano.	A melody leaping a sixth up to the higher register of the choir. The melody then comes down by step in the opposite direction, or to the original pitch.	Orchestration and melodic contour.	Fantasy, Drama, Science Fiction and Adventure.	Angels, mysticism, magic, intimacy or innocence.	- *The Lord of The Rings: The Return of the Kings* (2003): - *Maleficent* (2014): 07’
The High and Low	To end a phrase in a comedic scene, a high woodwinds grace note(s) to a short note, followed by a low short note.	Orchestration, register and melodic contour.	Comedy.	End of a scene, comedy, falling, succeeding.	- *Wile E. Coyote and The Road Runner* (Animated series): Several Episodes - *Rango* (2011): 32’
The Hope Suspension	A suspension played in the horns, usually a b9-8 or b6-5 suspension as a counter melody to bring tension in a climactic scene, repeated a few times with the final one resolving at the moment of release.	Orchestration and harmony.	All.	Hope, emotional tension, emotional climax and resolution.	- *A beautiful Mind* (2001): 23’ - *Interstellar* (2014): 115’
The Marvelous	Harmonic relationship between major VI and i	Harmony	Fantasy, Drama, Science Fiction and Adventure.	Mystery, marvel, wonder, the unknown and mysticism.	- *The Abyss* (1989): 139’ - *Independence Day* (1996):

					23’
The Mystery	In a minor key the harmonic tritone relationship of i-#iv-i, is played over a tonic pedal in a minor key	Harmony.	All.	The unknown, magic, uneasiness, wonder and other worldliness.	- *Star Wars: A New Hope* (1977): 32’ - *Harry Potter and the Chamber of Secrets* (2002): 112’
The Smooth-bone	A trombone using a wah-wah mute and swinging 8th notes, often bringing out the 7th of the chord	Orchestration, rhythm and melodic contour.	Comedy.	To convey a sense of smooth confidence and charm in a cartoonish character.	- *Wile E. Coyote and The Road Runner* (Animated series) - *Rango* (2011)
The Wondrous	Characterized by the use of bell-like percussion, soft held strings, and sometimes woodwinds, with an altered chord like F# major 7th with an added 4th	Orchestration, harmony and texture.	Fantasy, Science Fiction, Animation and Adventure.	Magic, wonder, suspense, the unknown.	- *Back to the Future* (1985): 07’ - *The B.F.G.* (2016): 03’
Villain Theme	A melody played in a low register instrument (usually the low brass), with a melodic contour that outlines the tritone.	Melodic contour, register and orchestration.	Fantasy, Action, Epic, Science Fiction and Adventure.	Evil, darkness, anger, danger, uneasiness and tension.	- *E.T. the Extra-Terrestrial* (1982): 01’ - *Star Wars: The Force Awakens* (2015): 05’

Tropes *from Common Reference*

Arpeggiator	Arpeggiated ostinatos played by electronic instruments. Use electronic dance music as reference.	Rhythm and Orchestration	Science fiction.	Futuristic societies, space travel, alternate reality.	- *Oblivion* (2013): 24’ - *Tron: Legacy* (2010): 63’
Fanfare for the Common Man	Variations of the trumpet calls in perfect intervals in	Orchestration, Melodic contour.	Adventure, Western, Epic, Action, Science Fiction	Space exploration, heroism, noble causes, military	- *Star Trek* (1966): Main Theme - *Independence*

	Aaron Copland’s *Fanfare for the common man*		and Period	intent and hope.	*Day* (1996): 84’
Heart beat motif	Referencing Tchaikovsky’s Symphony No.6, this trope borrows that rhythm and is usually played by percussion, low strings or electronics.	Rhythm.	All.	Danger, suspense, death, emotional pain, excitement.	- *Pearl Harbor* (2001): 93’ - *Inception* (2010): 31’
Hoe Down Strings	Named after Aaron Copland’s *Hoe Down*, this trope is characterized by a string section playing fast 16th note passages in the style of country fiddle.	Orchestration, Melodic contour, and rhythm.	Western.	Cowboys, country life and horseback riding.	- *Silverado* (1985): 3’ - *The Cowboys* (1972): Main Title
Mars Effect	Composers utilize a variation on the chromatic harmony, orchestration and character of the secondary theme from Holst’s “Mars”	Harmony, Orchestration and Rhythm.	Adventure, Action, Fantasy, Western, Epic and Period.	War, battles, danger, empires and oppressing ruling.	- *Star Wars*: *A New Hope* (1977): 3’ - *Gladiator* (2000): 6’ - *Eragon* (2006): 85’
Ostinato Piano	Referencing Philip Glass, the ostinato piano is an ostinato repetition of a slowly changing motif.	Rhythm, Harmony and Orchestration	Drama, Science Fiction, Suspense and Thriller.	Sadness, Scientific discovery, intelligence, Otherness.	- *A Beautiful Mind* (2001): 22’ - *The hours* (2002): 15’
The Rite of Spring	Many musical devices, and aspects of the piece by Stravinsky are used. Most commonly the	Harmony, Orchestration, Rhythm and melodic contour.	Science fiction, thriller, adventure, horror, fantasy and Western.	Danger, ominous presence, primal instincts, primitive cultures,	- *Indiana Jones: Raiders of the Lost Arc* (1981): 3’ - *Independence Day:*

	opening and the *Dance of the Young Girls*.			unknown.	*Resurgence* (2016): 46’

Tropes *from Iconic Association*

Horns of Doom	Loud and long pedal tones played by the low brass ensemble. First hear in *Inception*.	Orchestration and register	Action, Thriller and Suspense.	Impending doom, dangerous action.	- *Inception* (2010): 96’ - *Prometheus* (2012): 04’
Jaws Strings	Low register ostinato in the lower strings. Characterized by minor or dissonant intervals. First heard in *Jaws*.	Orchestration, register and intervallic relationship.	Thriller, Adventure and Suspense.	Imminent danger, lurking, comedic association.	- *Jaws* (1975): Opening Titles - *Pirates of the Caribbean: The Curse of the Black Pearl* (2003): 20’
Western Whistle	Comprised of whistled oscillating intervals (often perfect intervals). First heard in *The Good, The Bad and The Ugly*.	Orchestration.	Western.	Cowboys, westerns and gun duels.	- *The Good, The Bad and The Ugly* (1966): Main Title

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VOLUME II

Quintet for Piano and String Quartet

INSTRUMENTATION

Violin I

Violin II

Viola

Violoncello

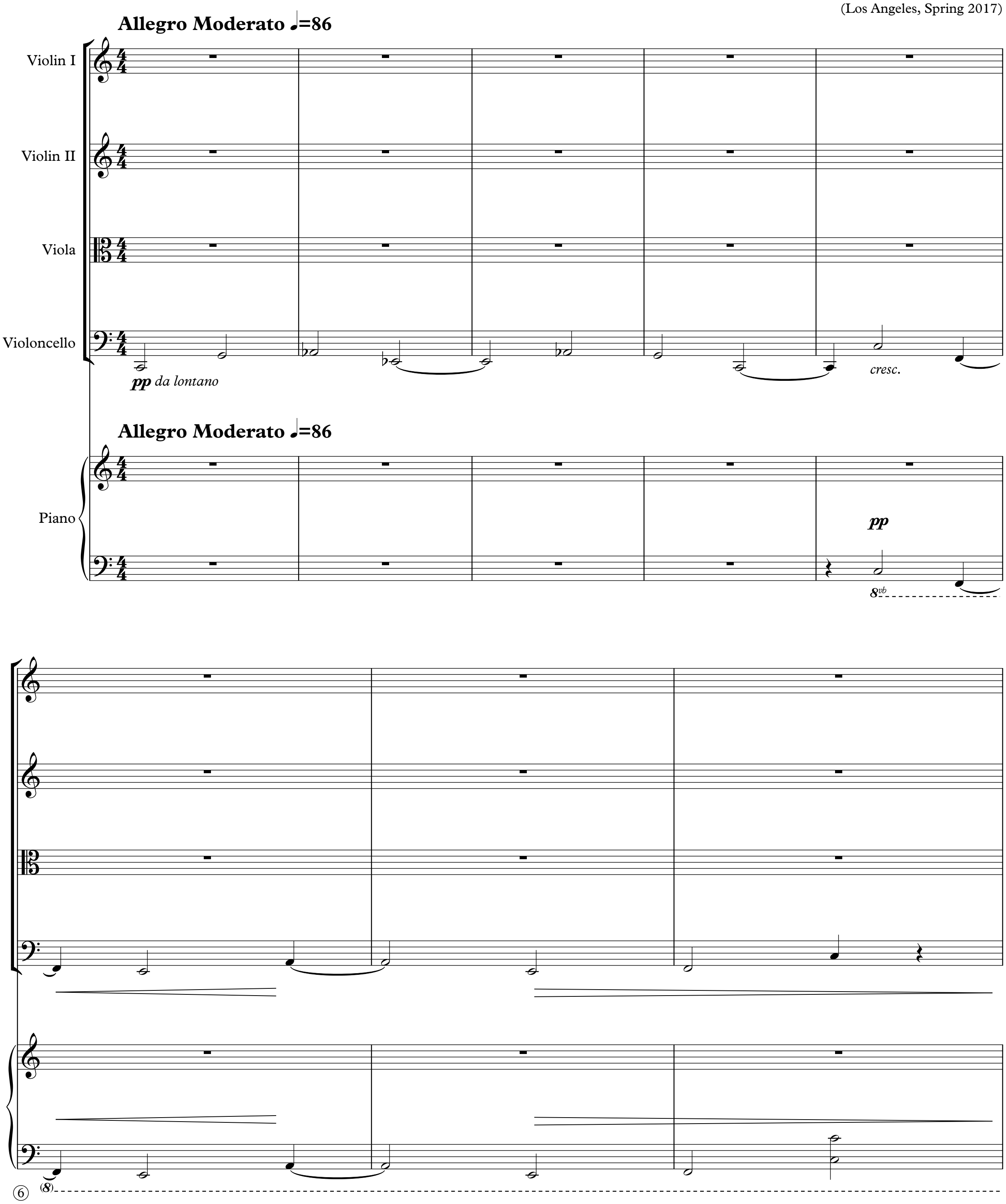
Piano

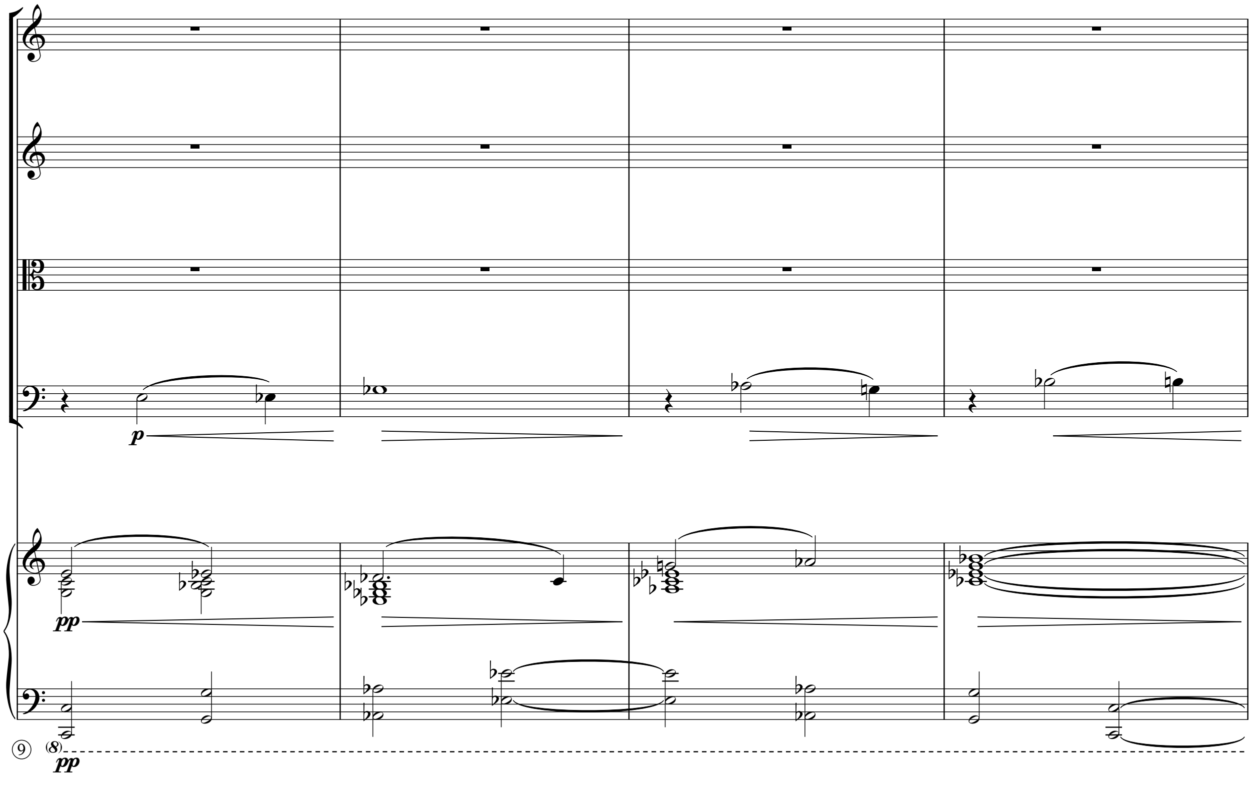
Duration: 21 minutes

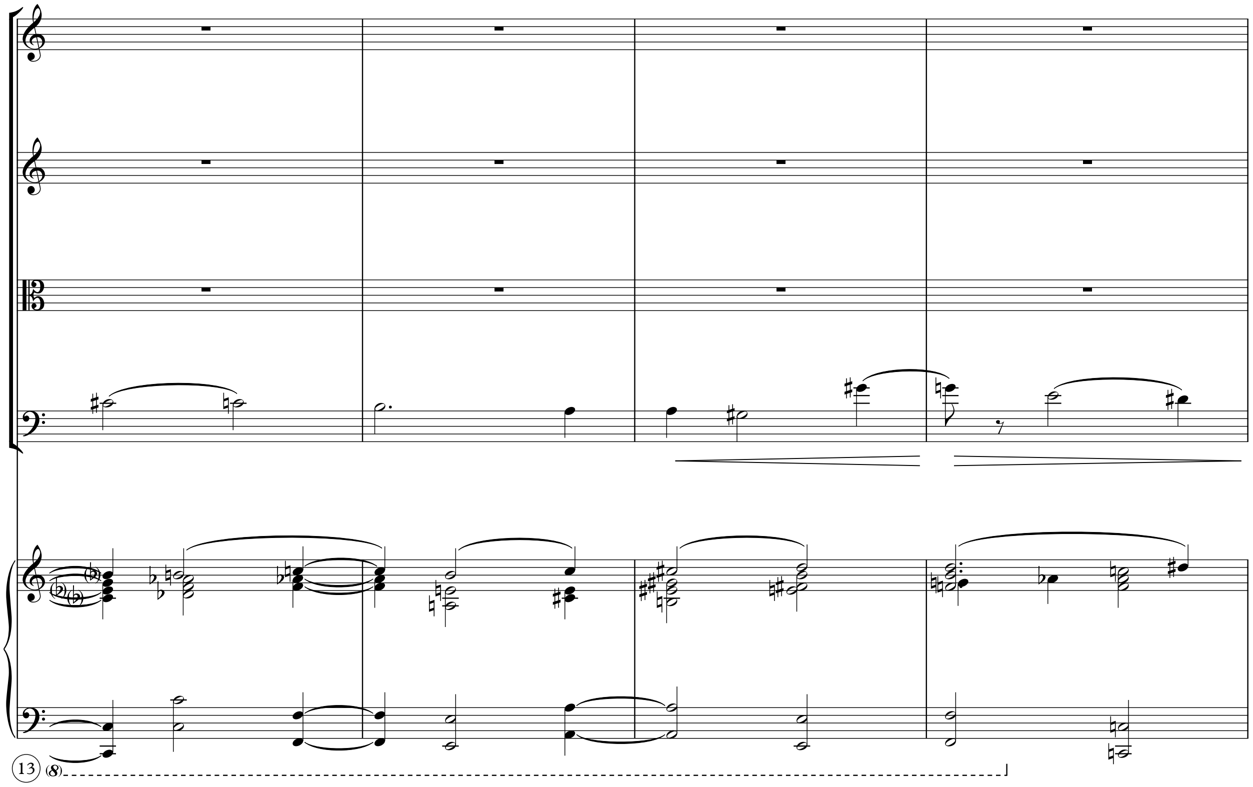
PIANO QUINTET

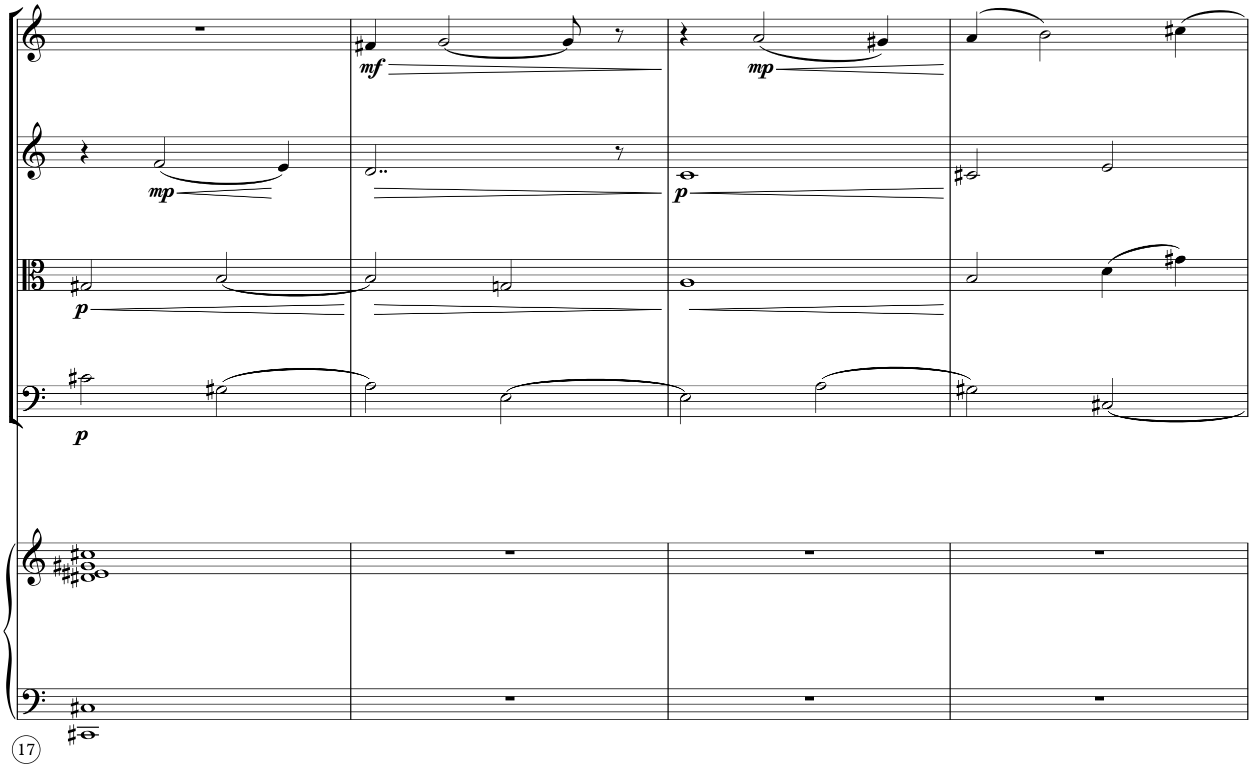
I.

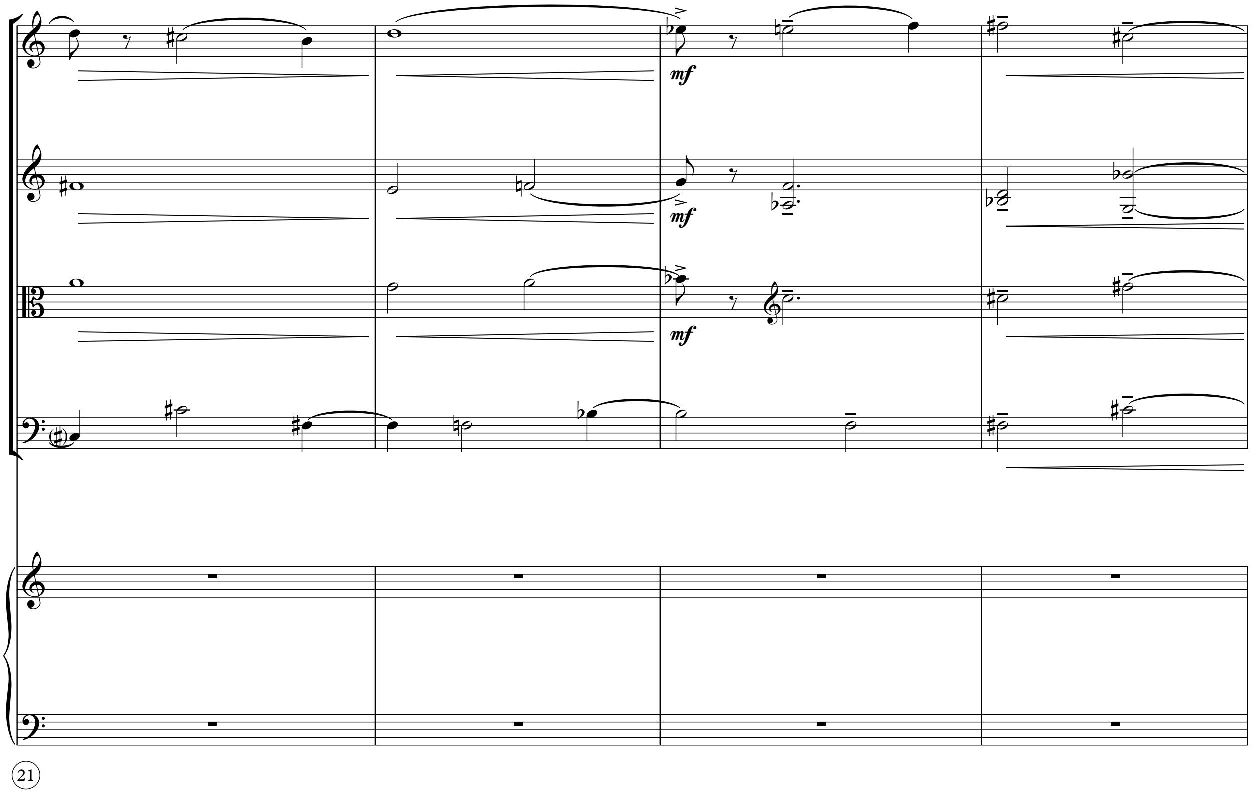
Fernando Arroyo García Lascurain
(Los Angeles, Spring 2017)

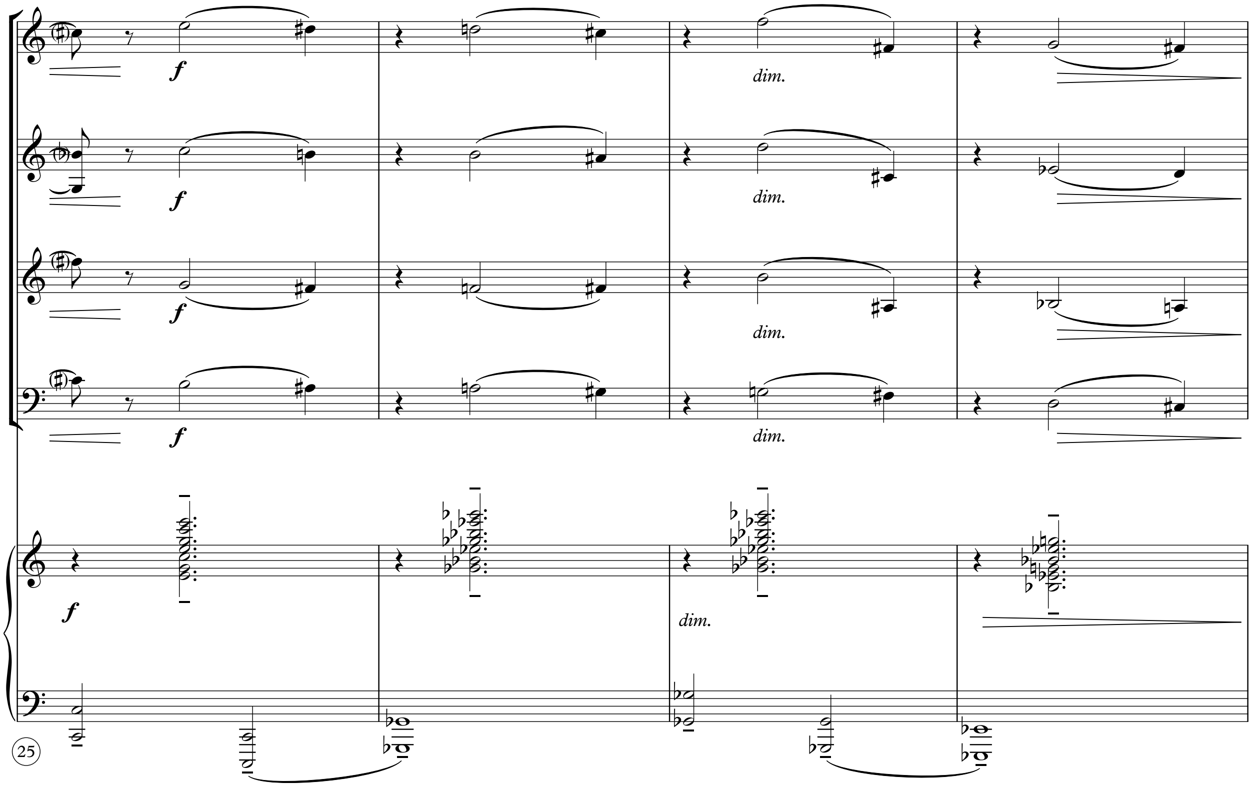

Allegro Moderato ♩=86
Violin I
Violin II
Viola
Violoncello
pp da lontano
cresc.
Allegro Moderato ♩=86
Piano
pp
8vb
6
(8)

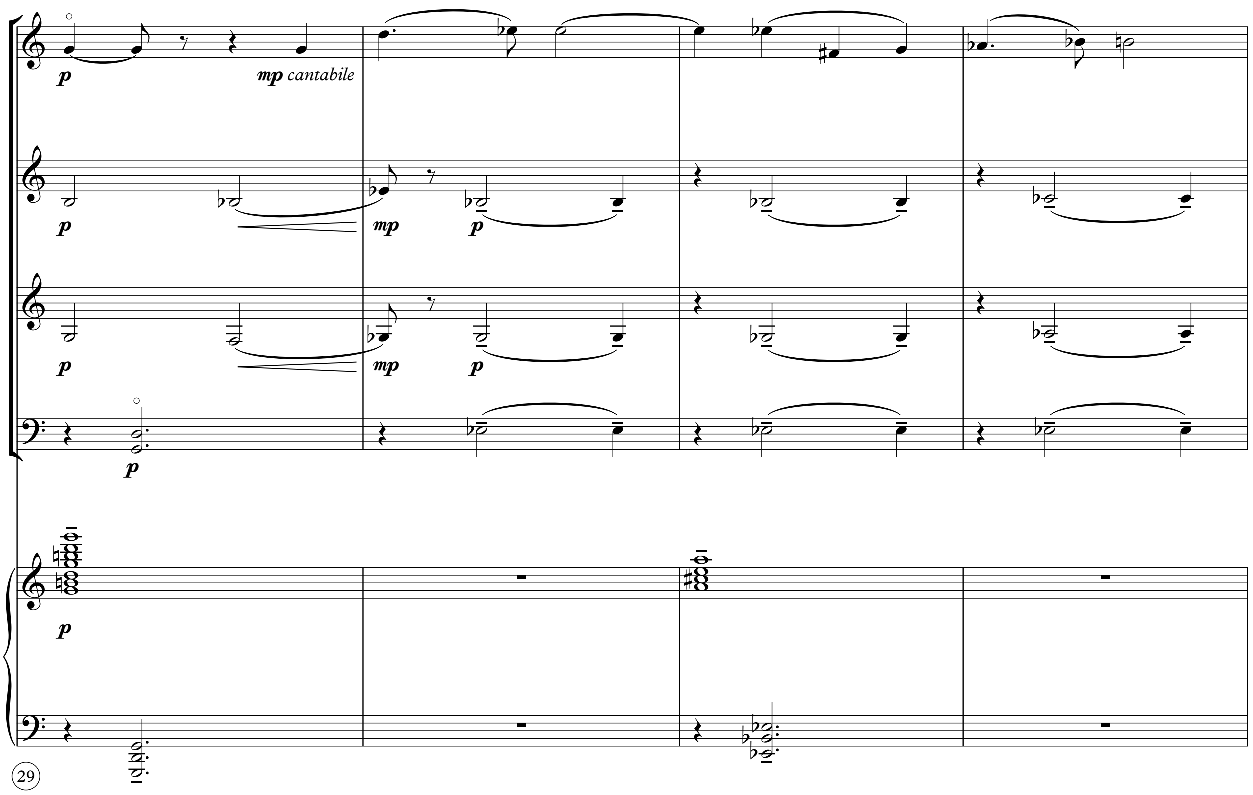

p
pp
⑨ (8)
pp

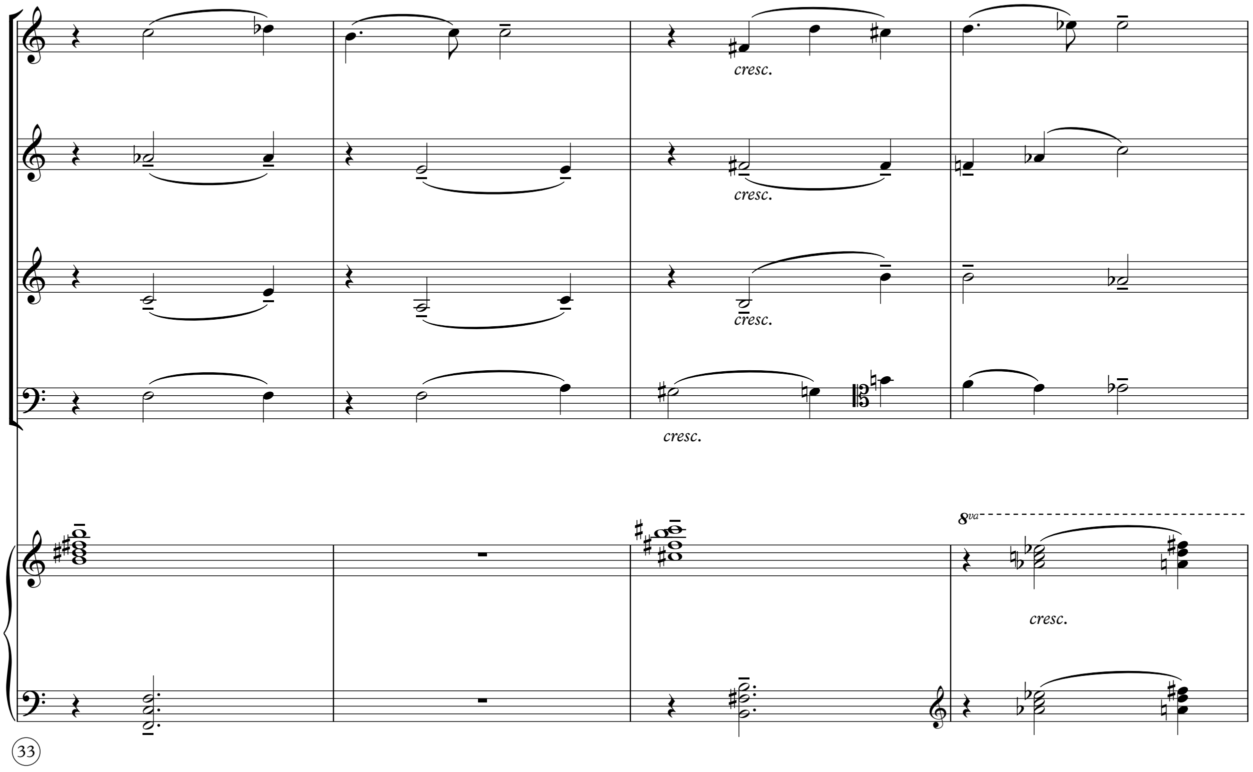

⑬ (8)

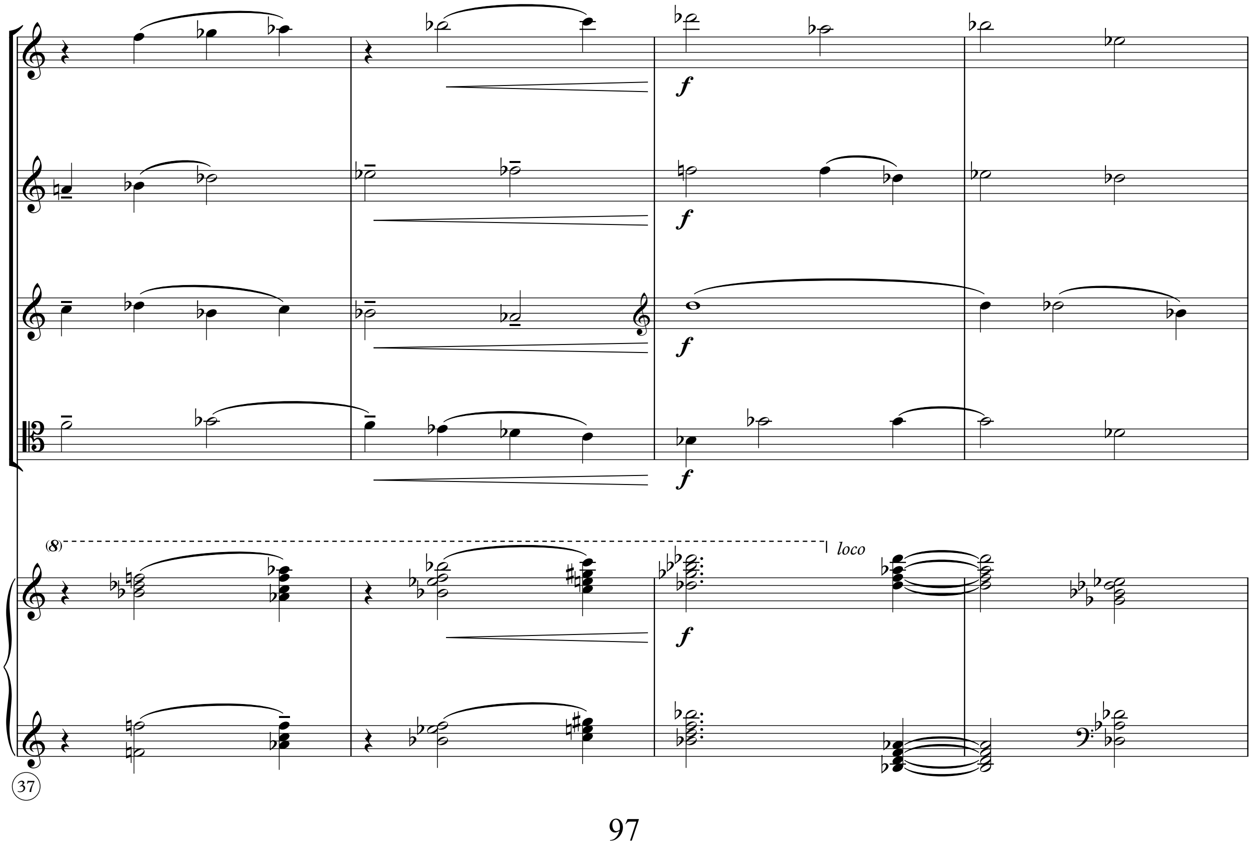

mf
mp
mp
p
p
p
17

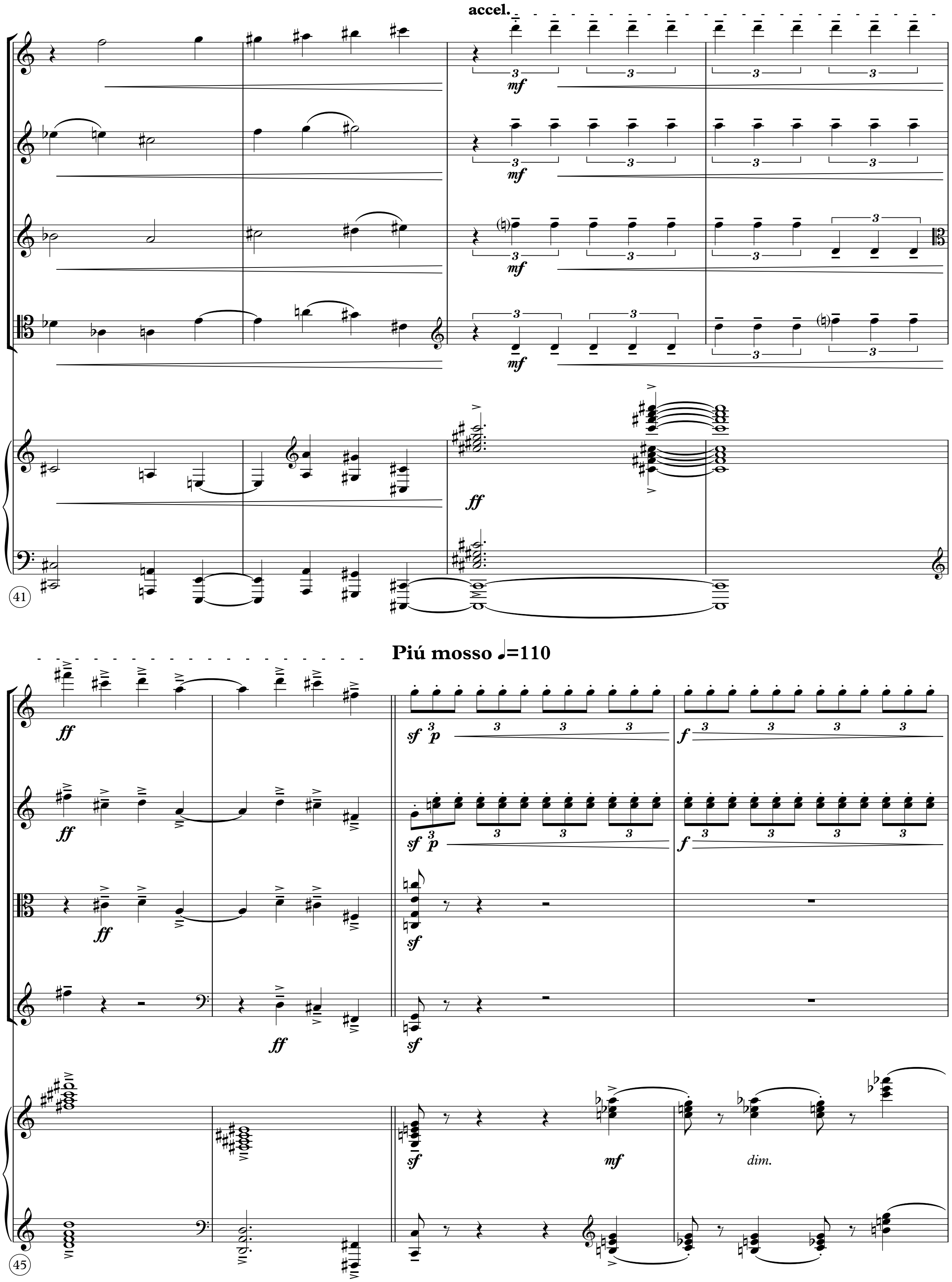

mf
mf
mf
21

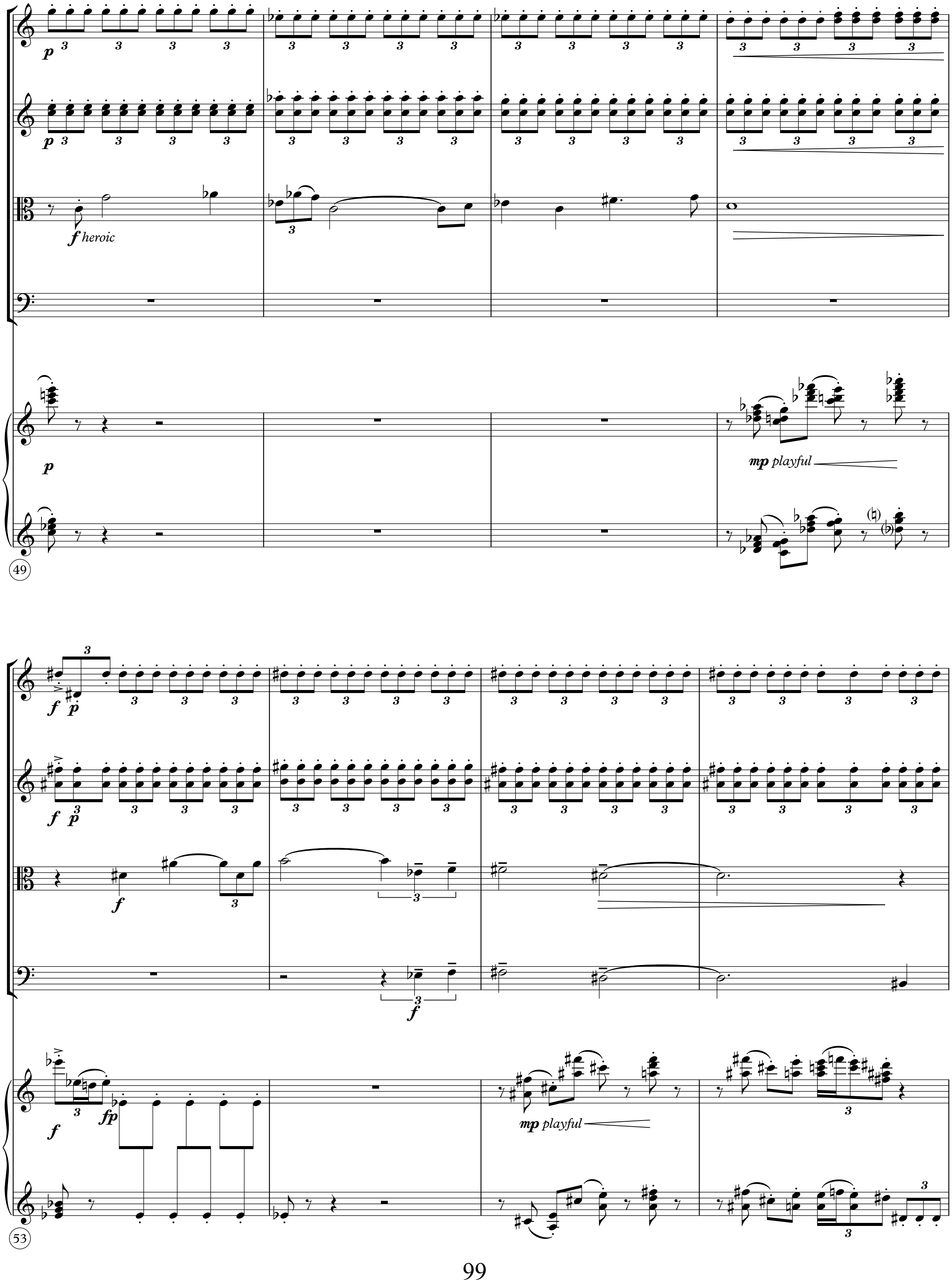

f
dim.
25

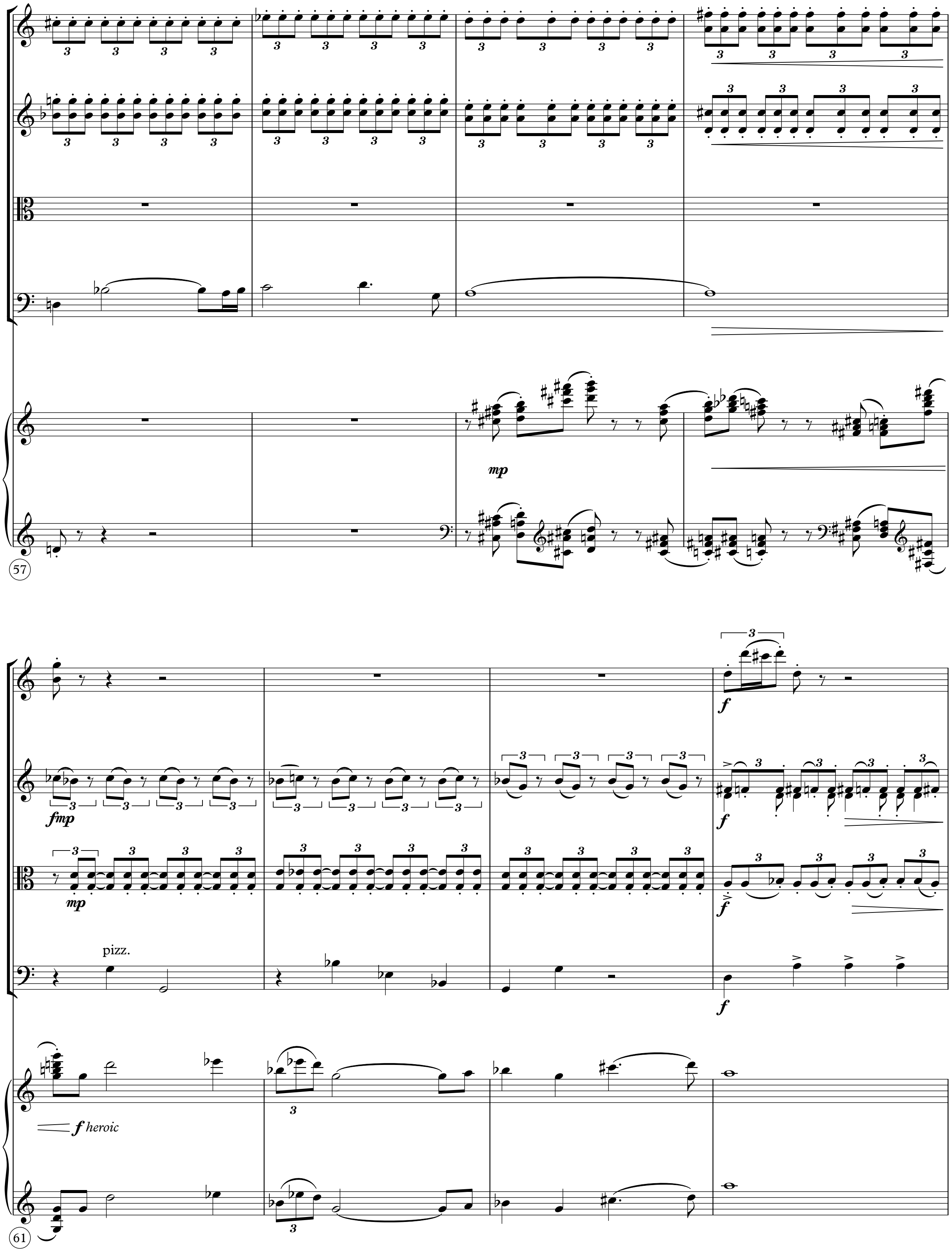

p
mp cantabile
mp
29

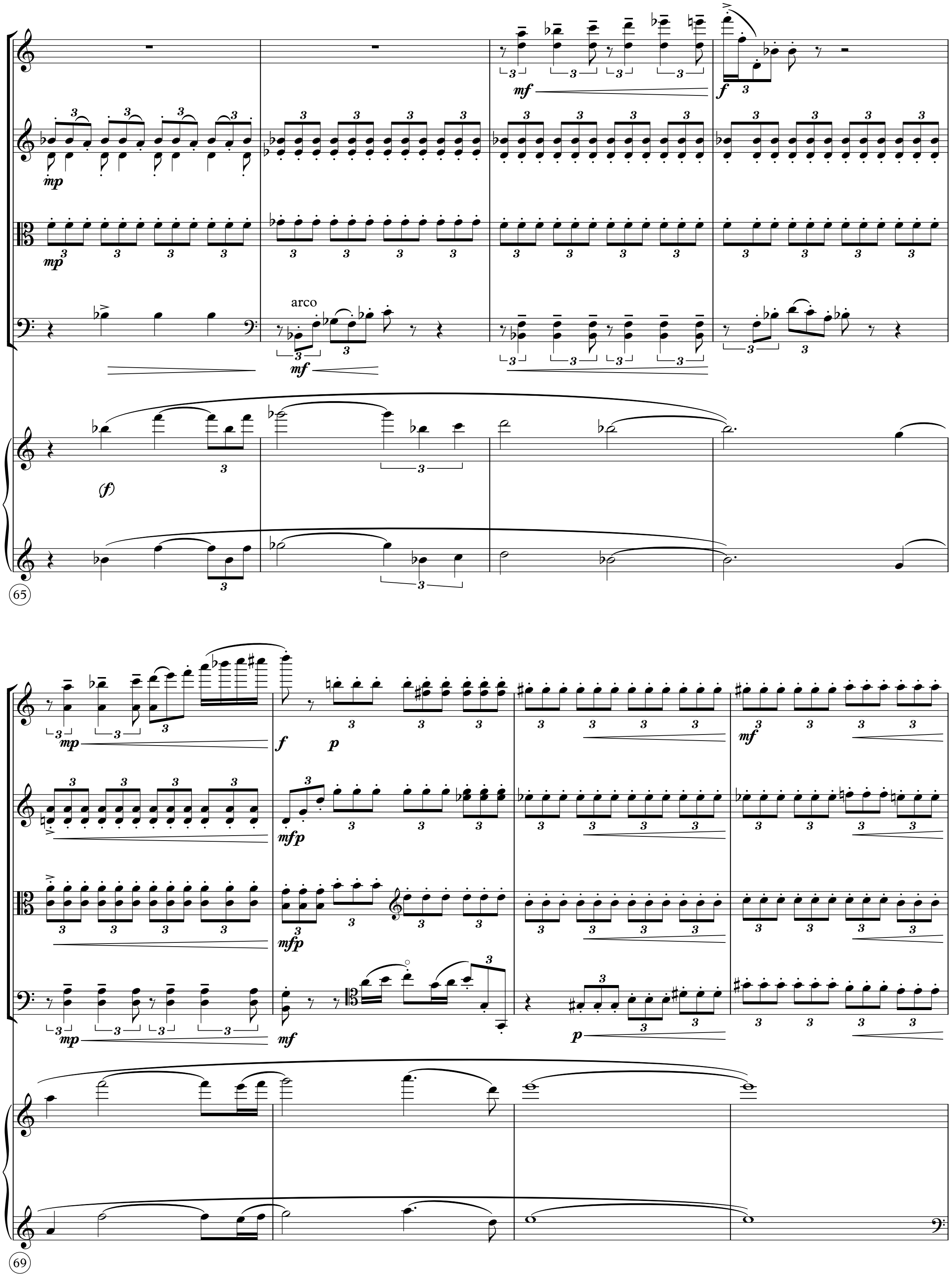

cresc.
cresc.
cresc.
cresc.
8va
cresc.
33

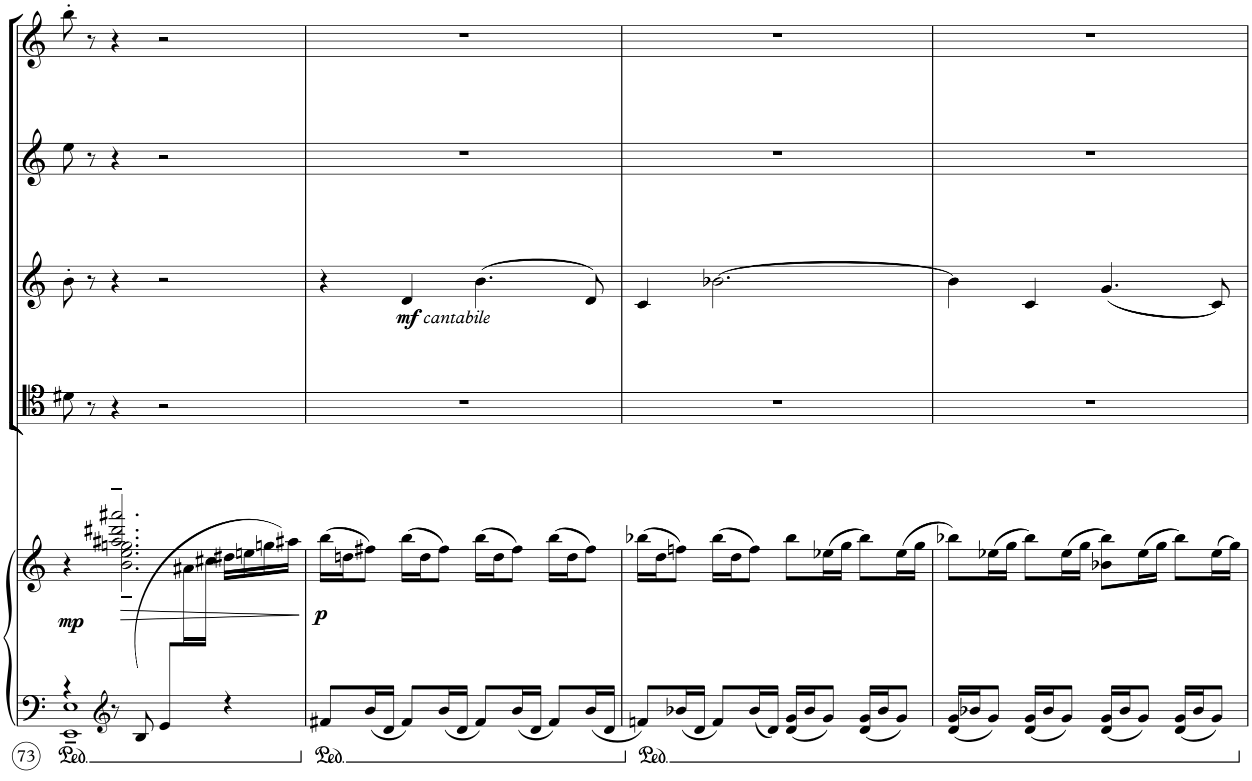

f
f
f
f
(8)
loco
f
37

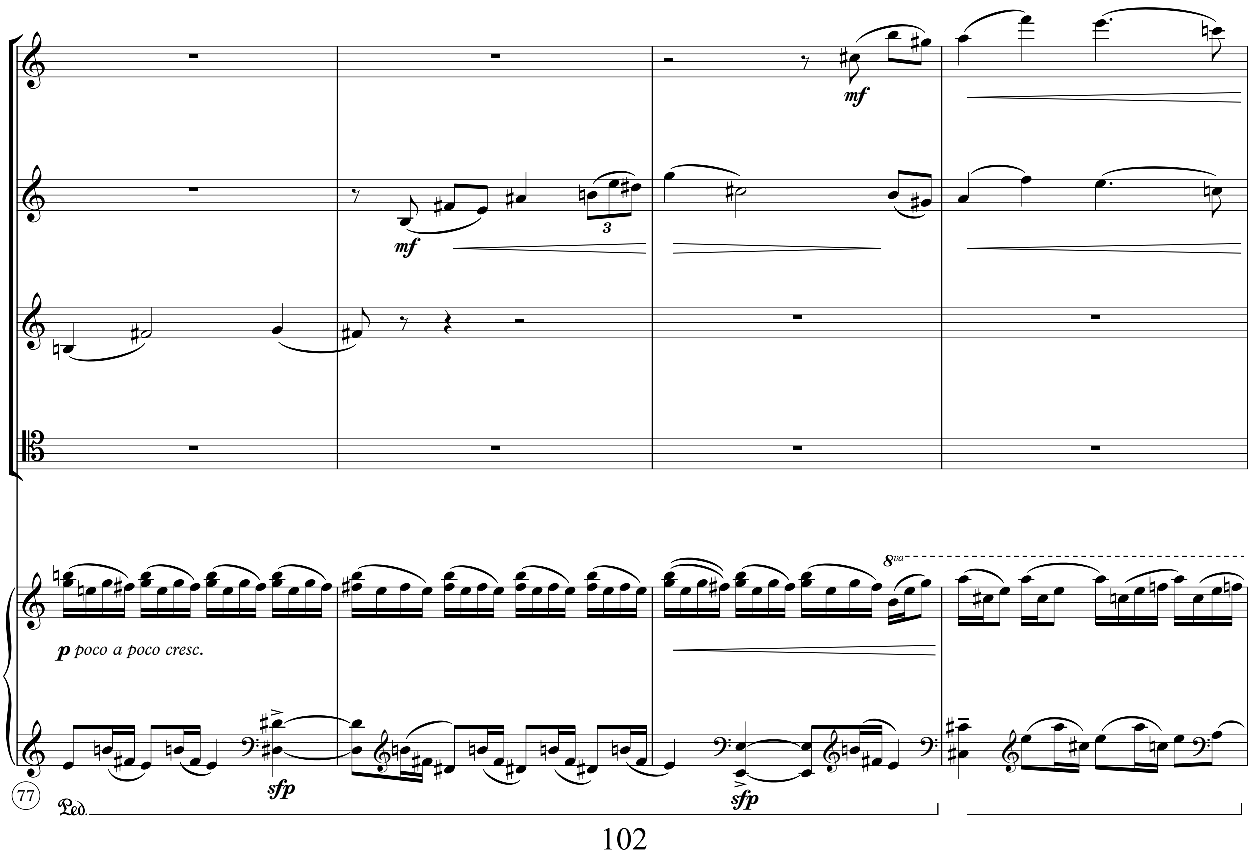

accel.
mf
3
ff
Piú mosso ♩=110
sf
p
f
mf
dim.
41
45

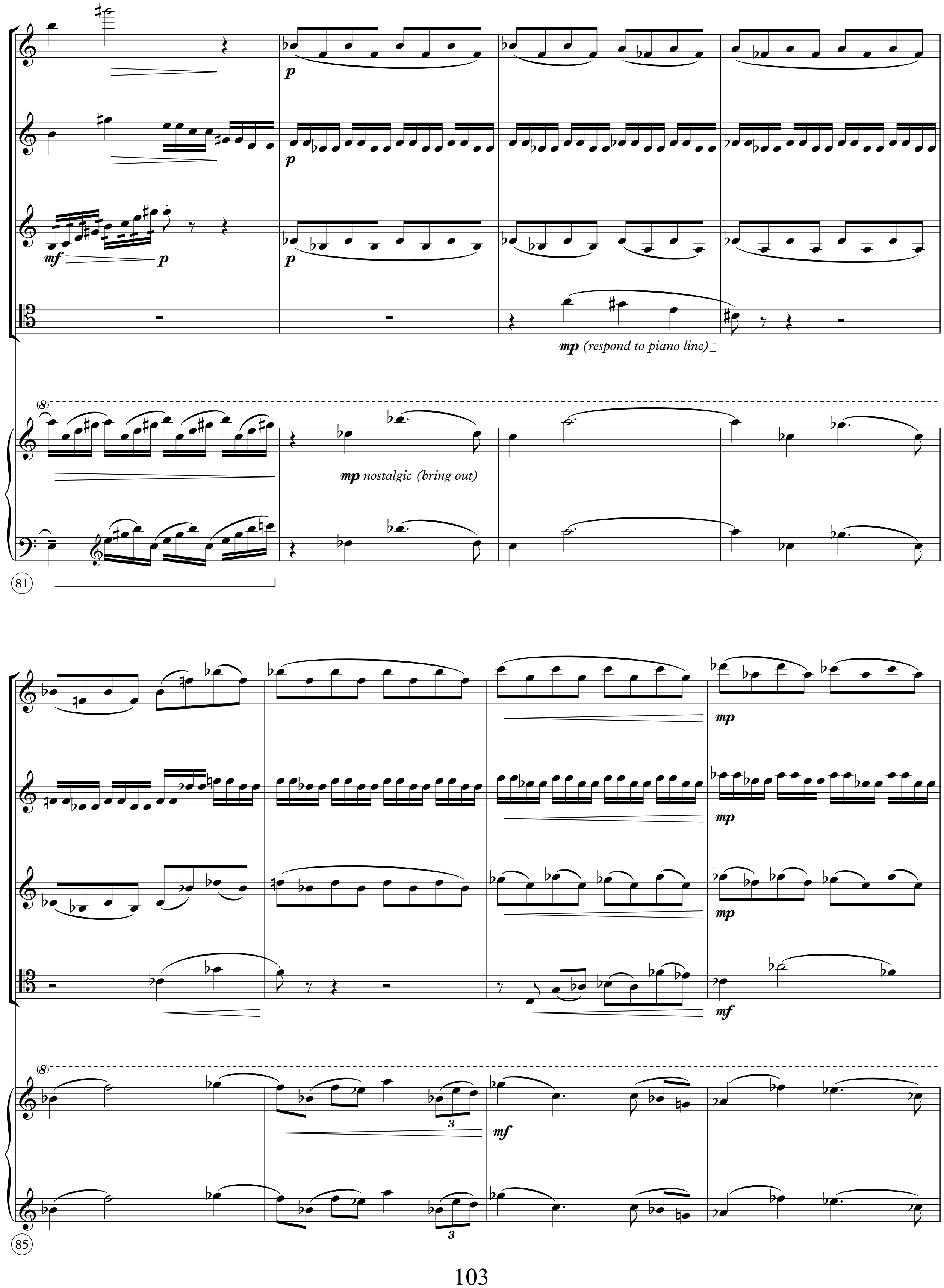

p
p
f heroic
p
mp playful
49
f
p
f
p
f
f
f
fp
mp playful
53

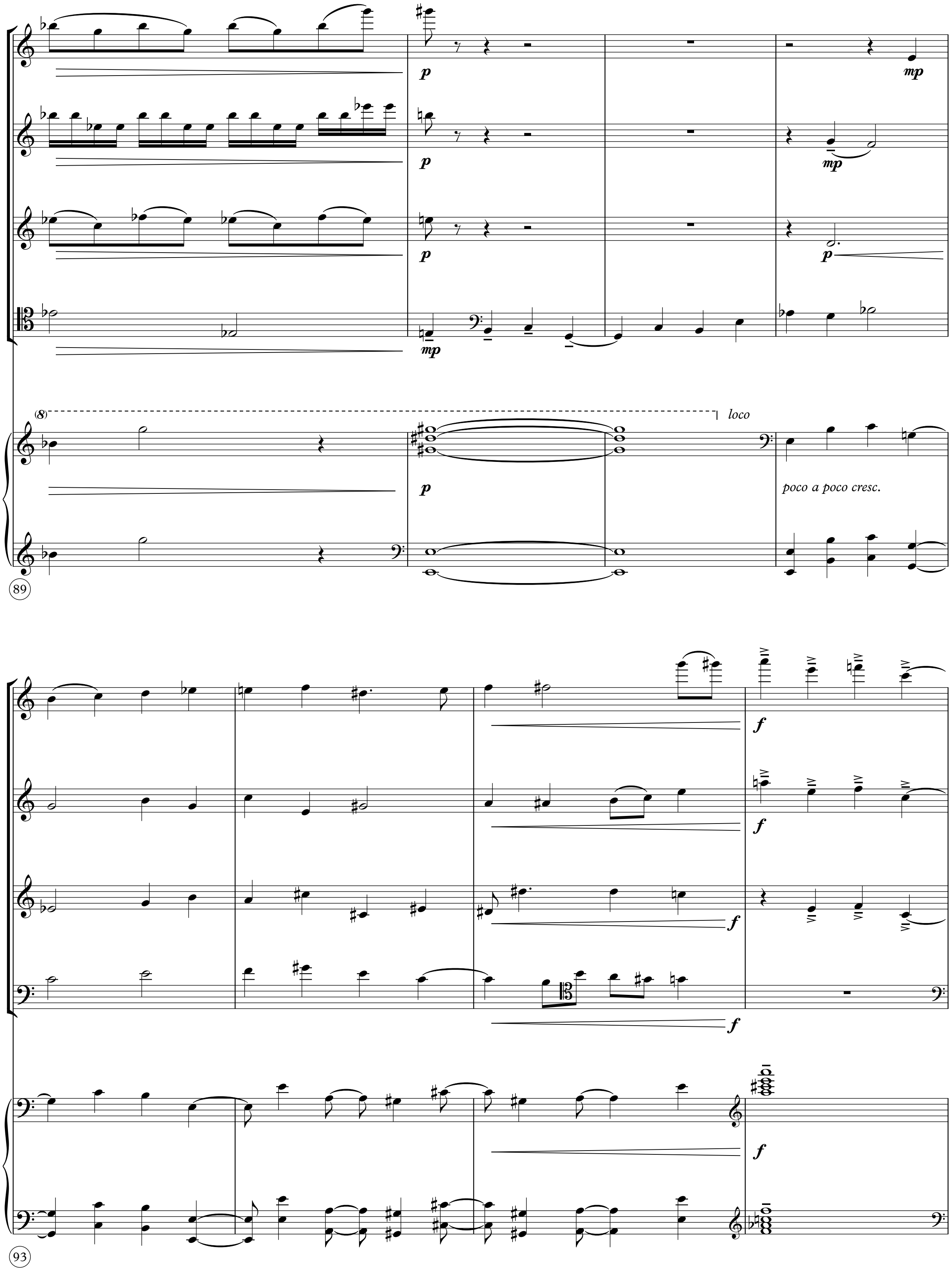

57
mp
pizz.
fmp
mp
f
f
f
f heroic
61


mf
f
mp
mp
arco
mf
(f)
65
mp
f
p
mfp
mfp
mf
p
mf
69

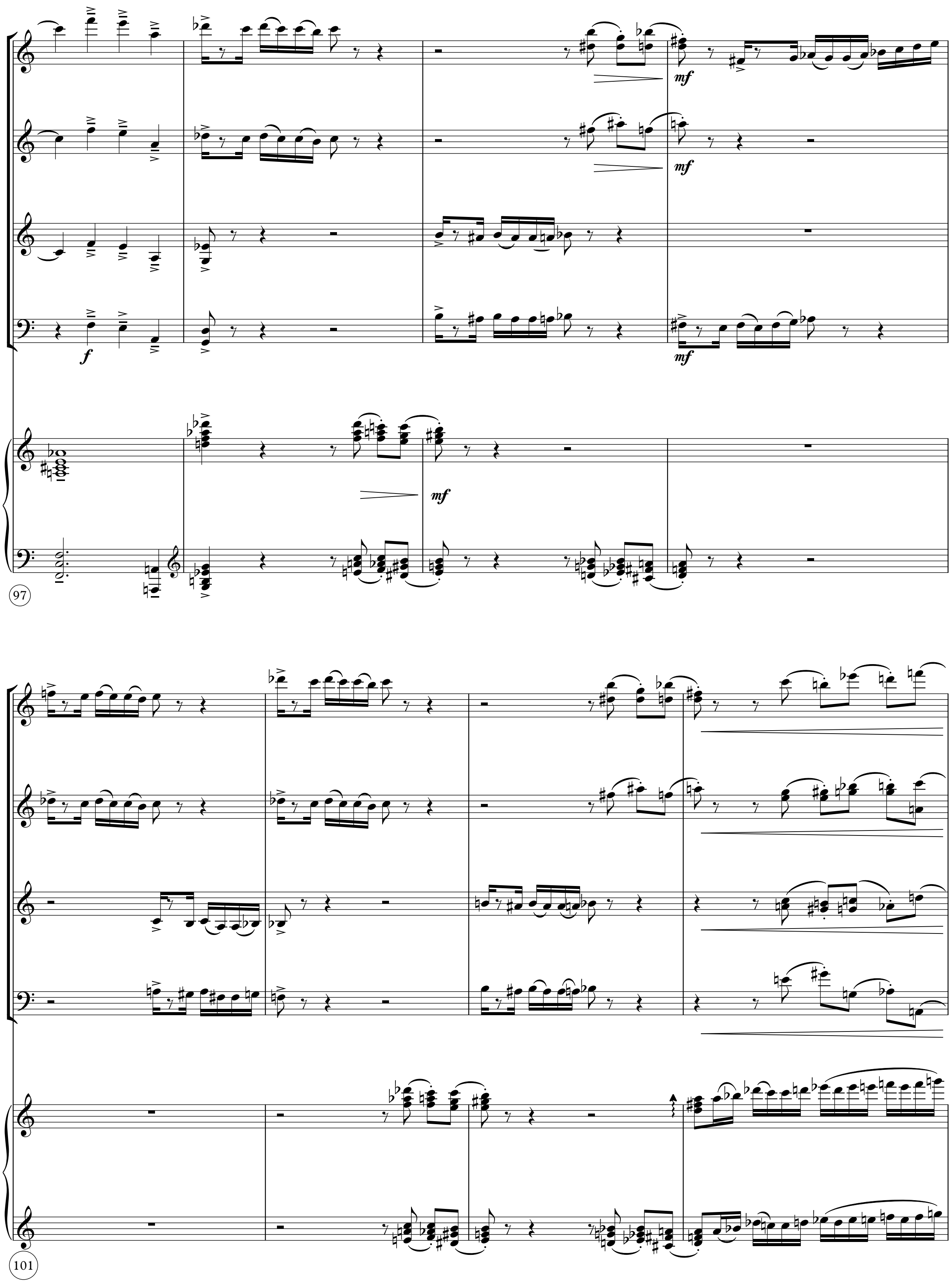

mf cantabile
mp
p
Ped.
73

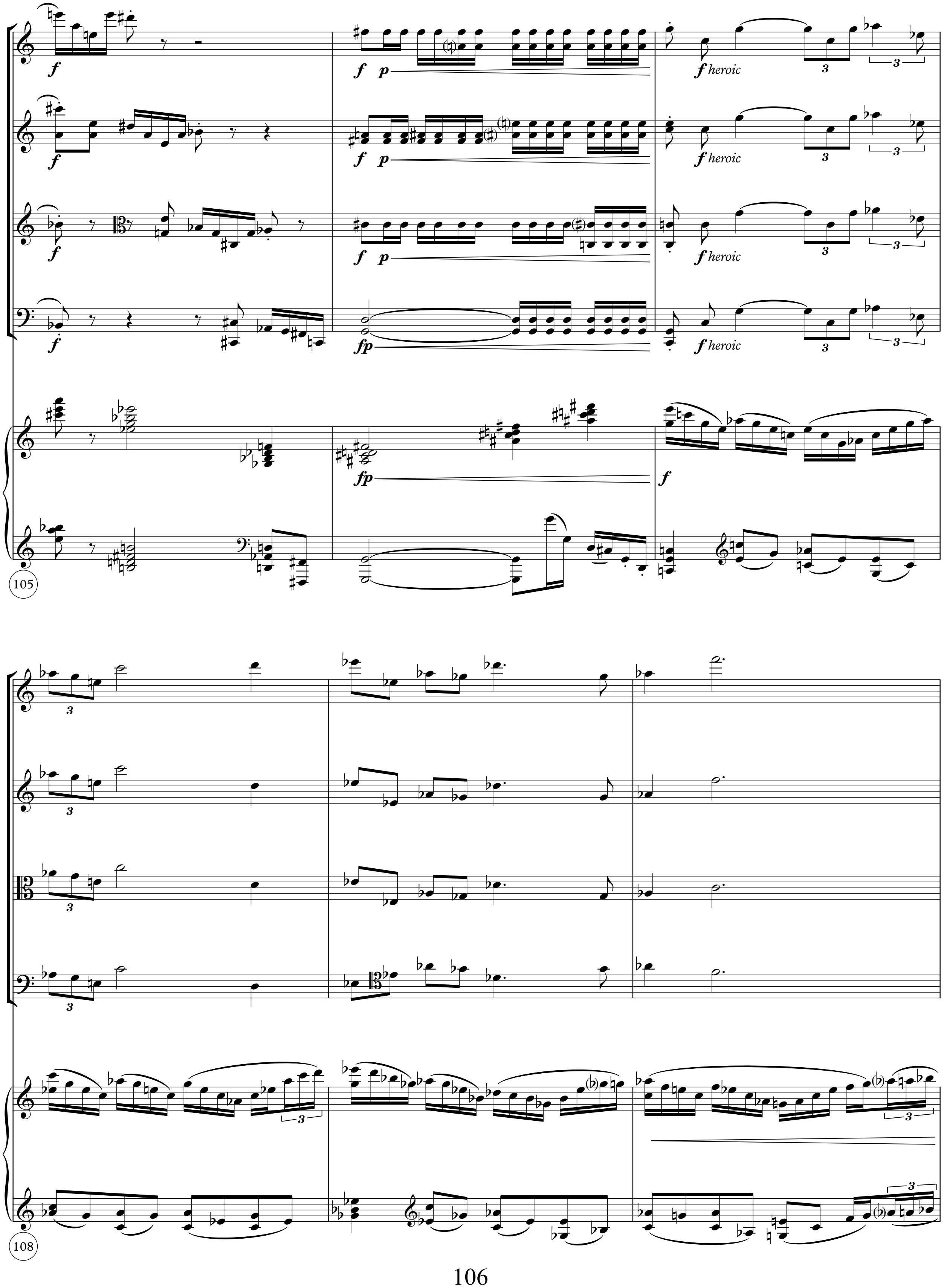

mf
mf
3
8va
p poco a poco cresc.
sfp
sfp
Ped.
77

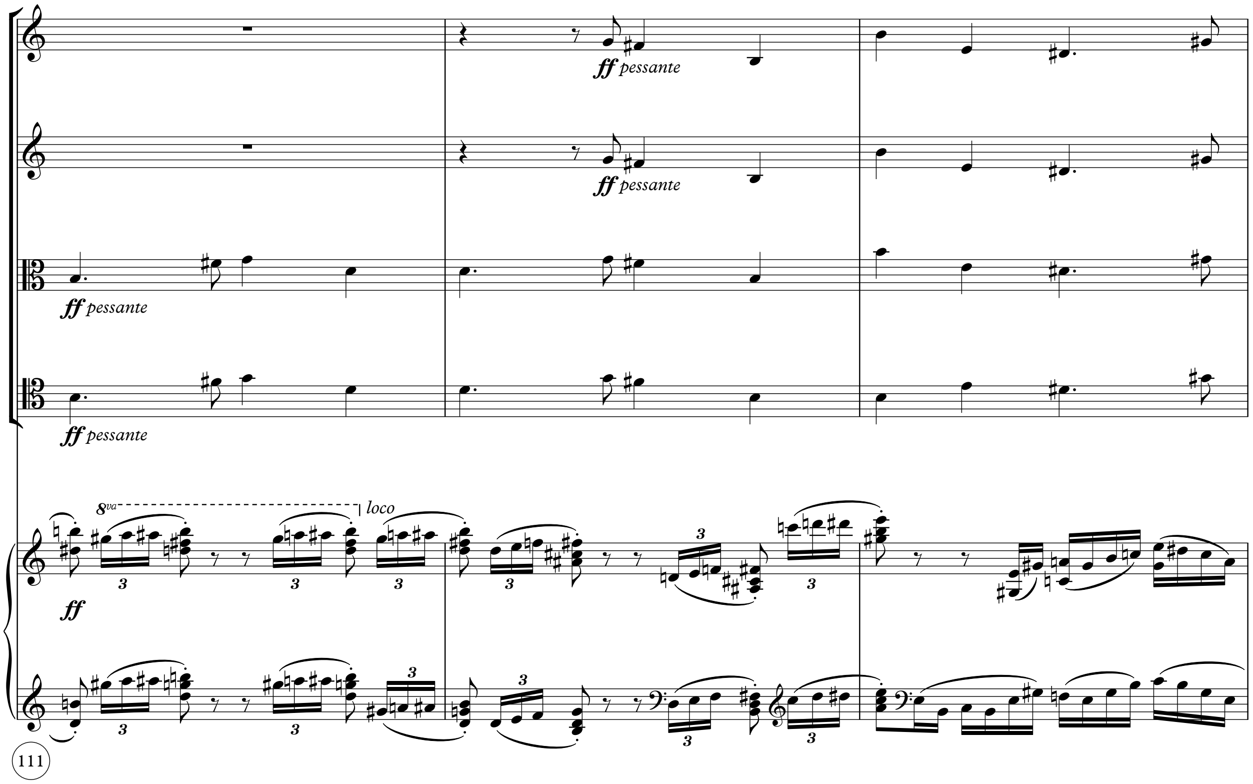

p
p
mf
p
p
mp (respond to piano line)
(8)
mp nostalgic (bring out)
81
mp
mp
mp
mf
(8)
3
mf
3
85

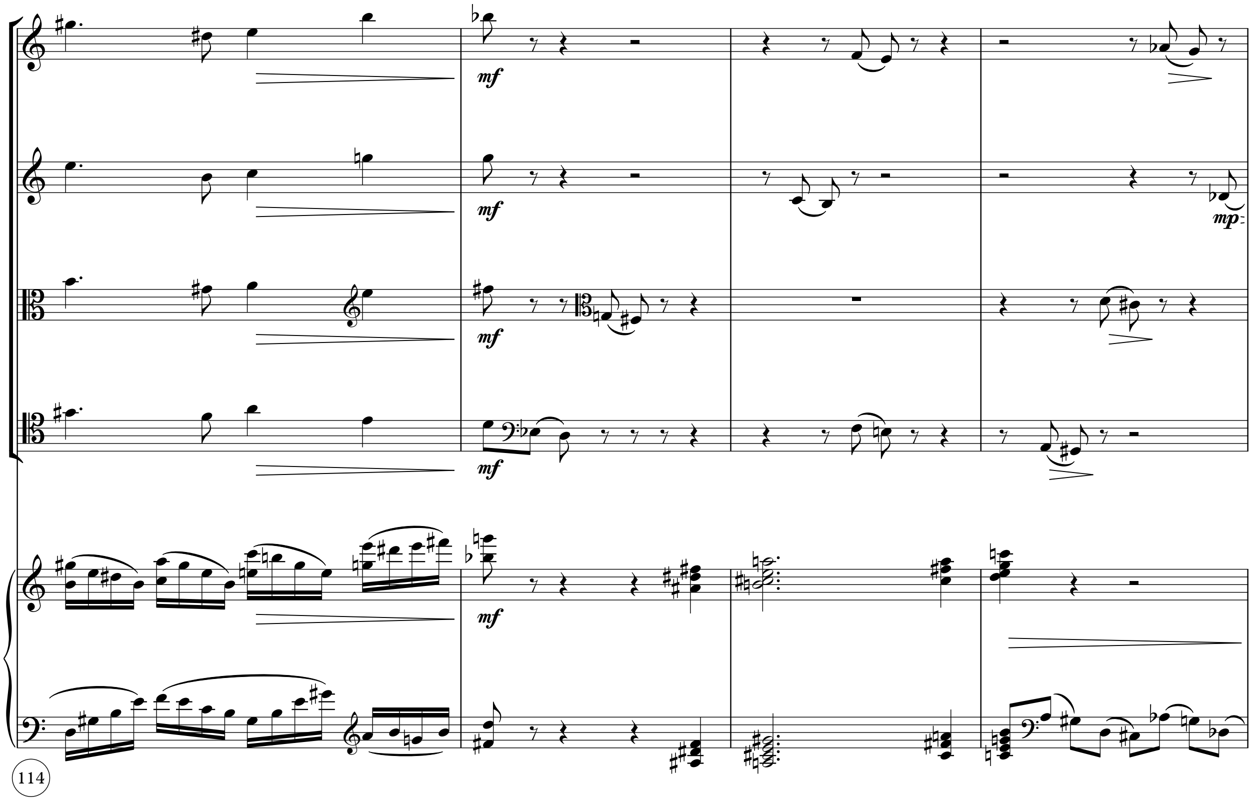


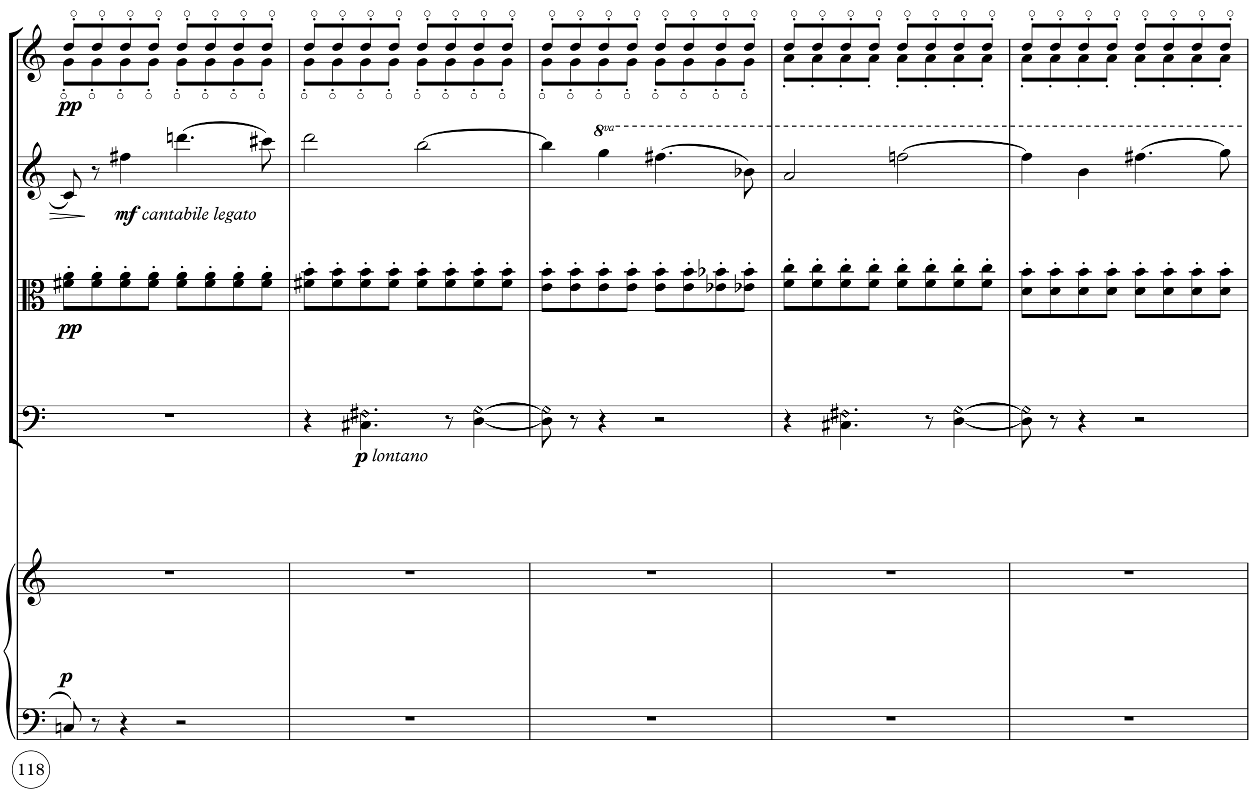
p
mp
p
mp
p
p
p
mp
(8)
loco
p
poco a poco cresc.
89
f
f
f
f
f
93

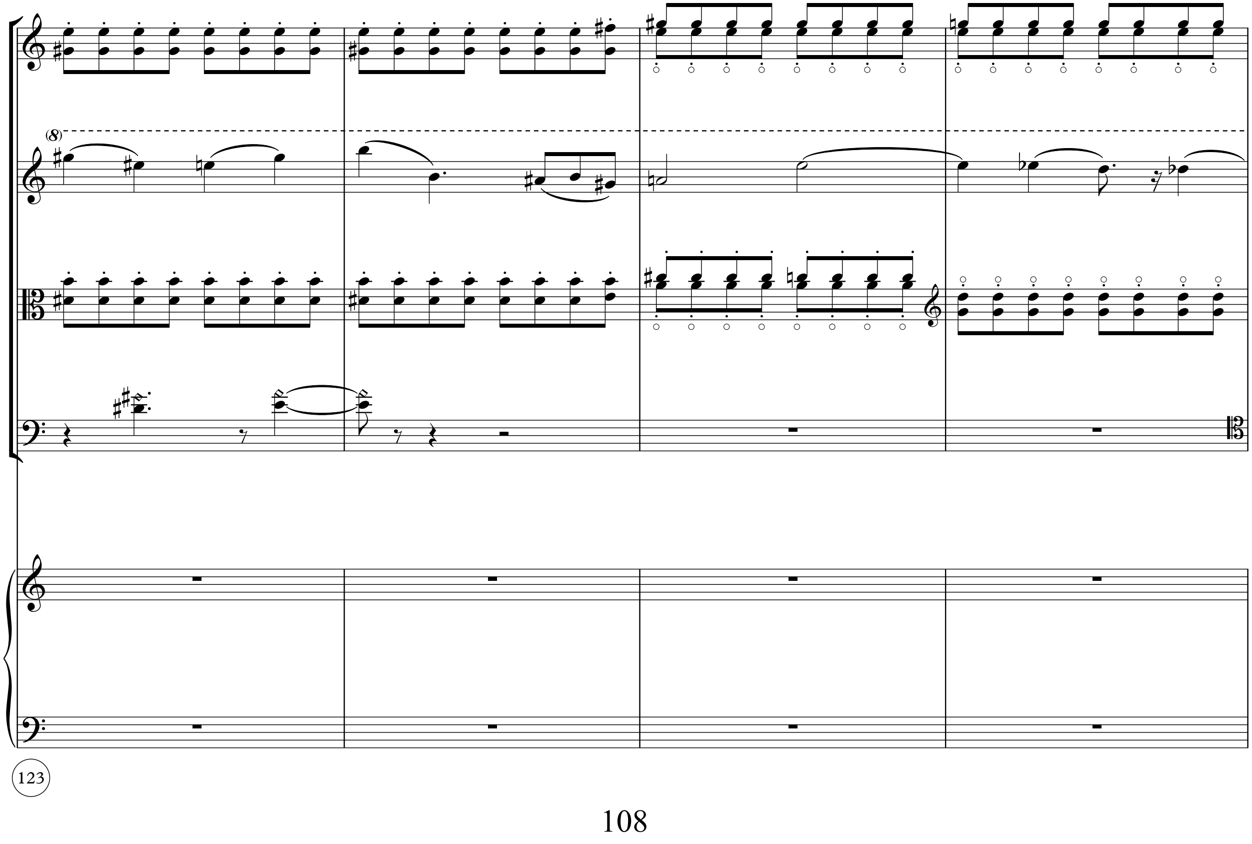

mf
mf
f
mf
mf
97
101

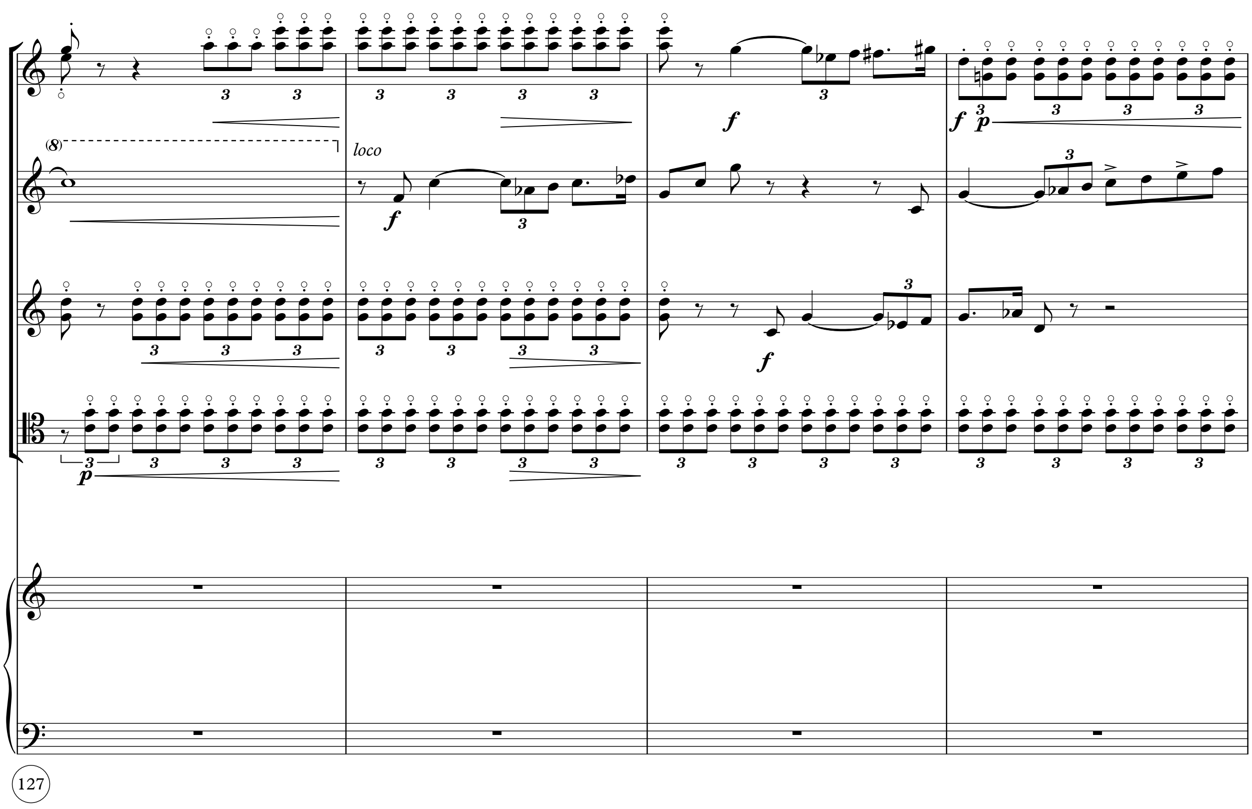

f
f p
f heroic
fp
f
105
108


ff pessante
ff pessante
ff pessante
ff pessante
8va
loco
ff
3
111

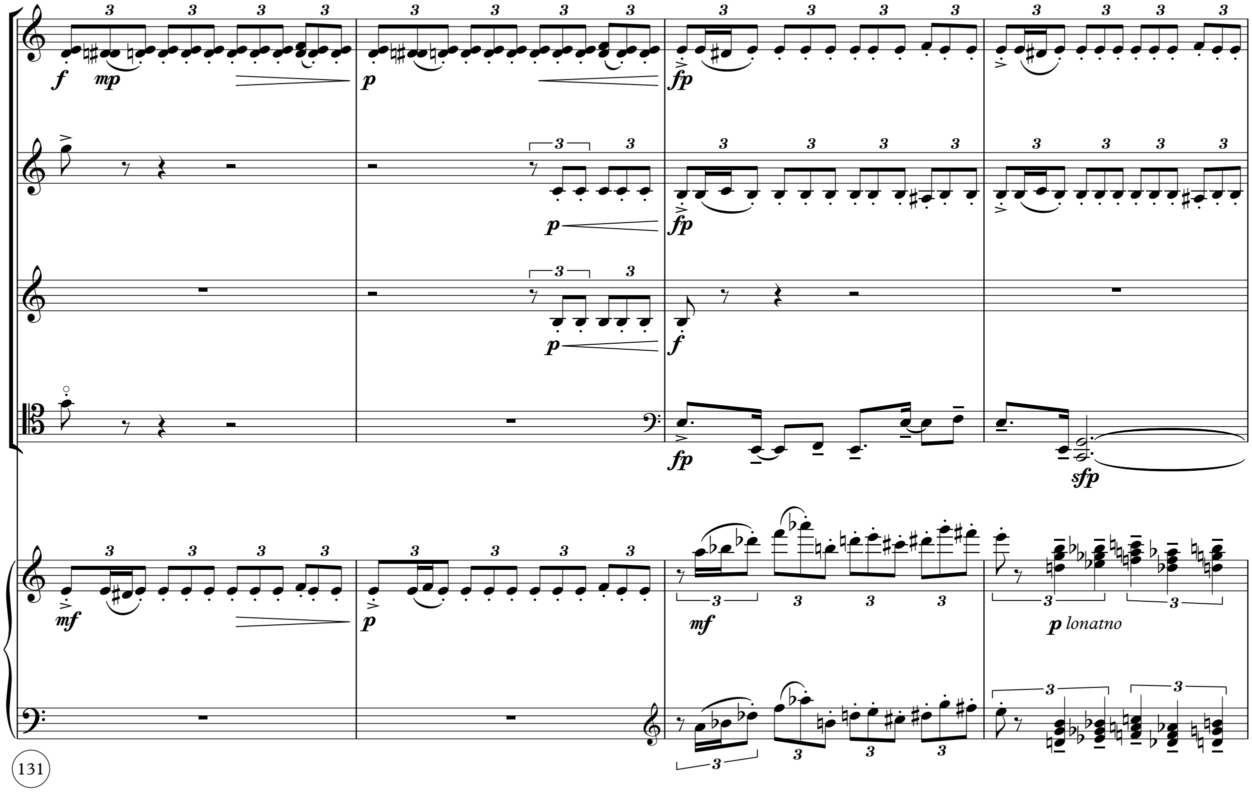

mf
mf
mf
mf
mf
mp
114


pp
8va
mf cantabile legato
pp
p lontano
p
118

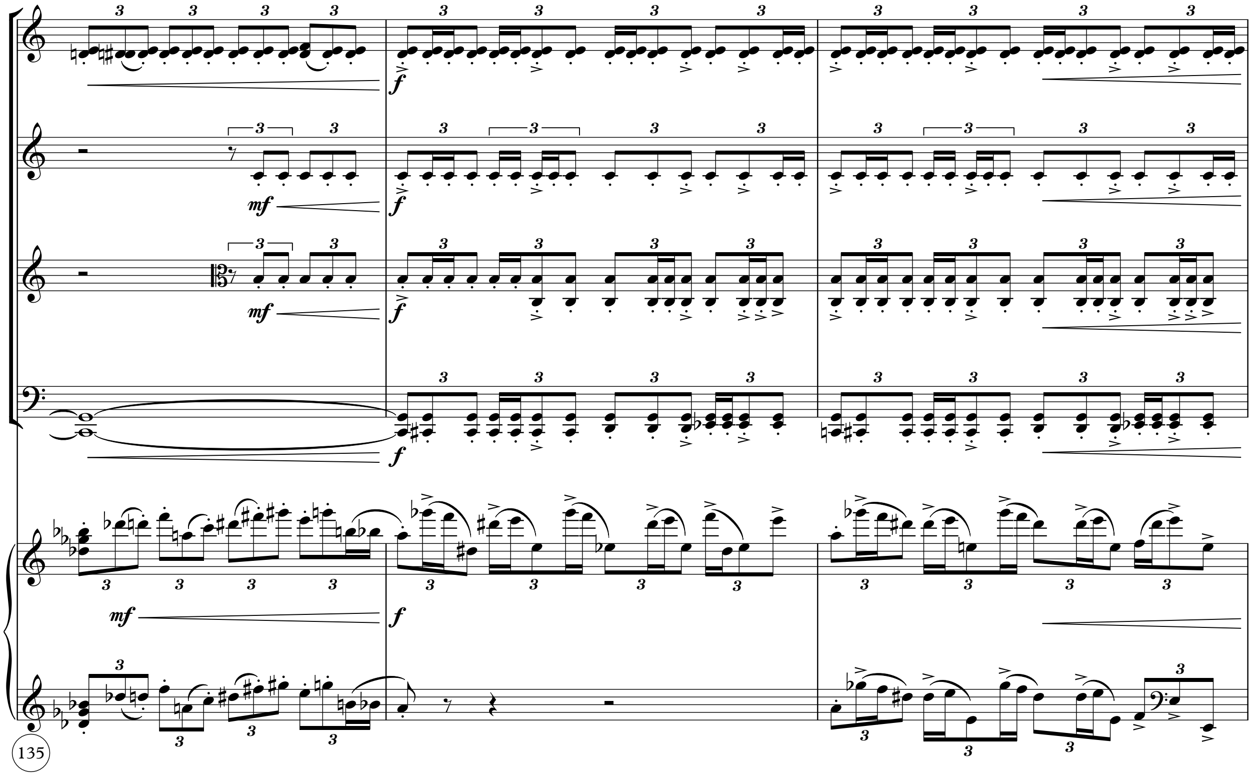

(8)
123

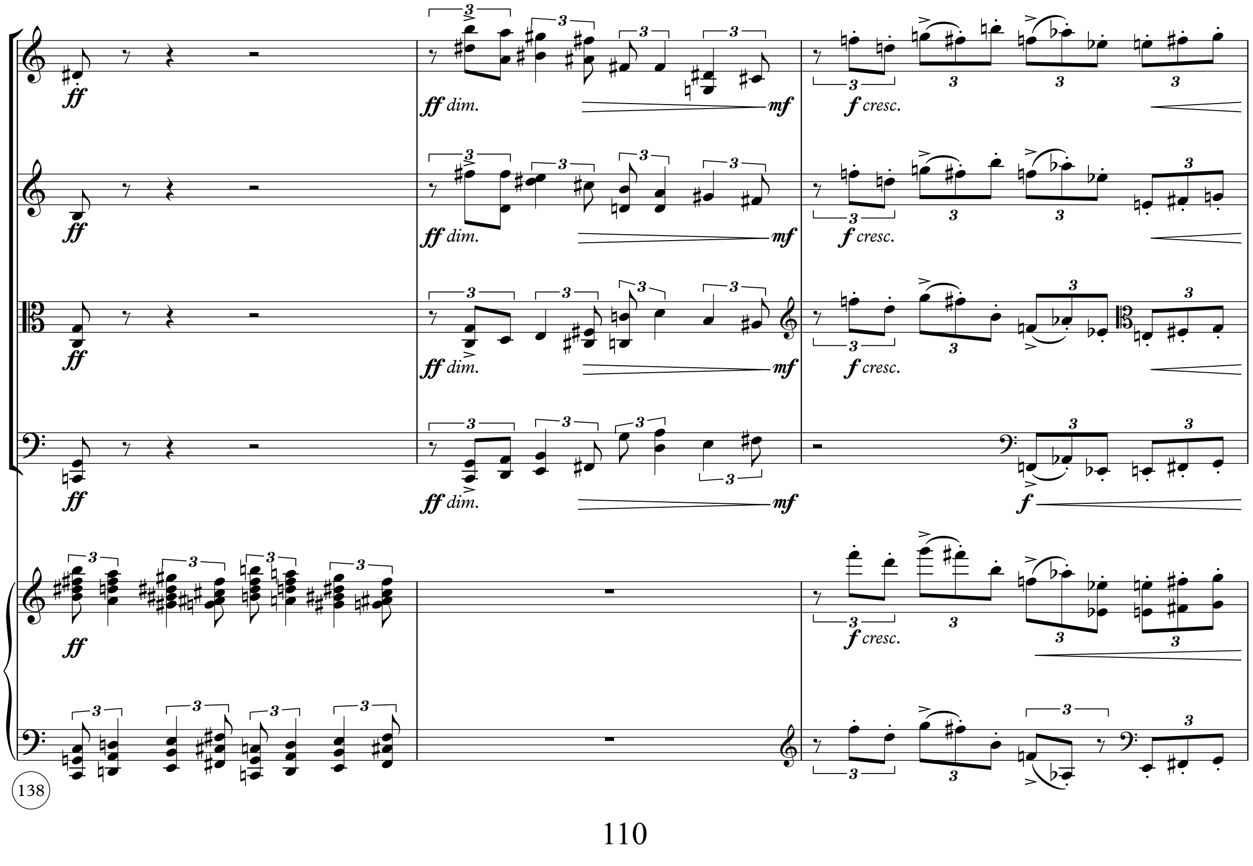


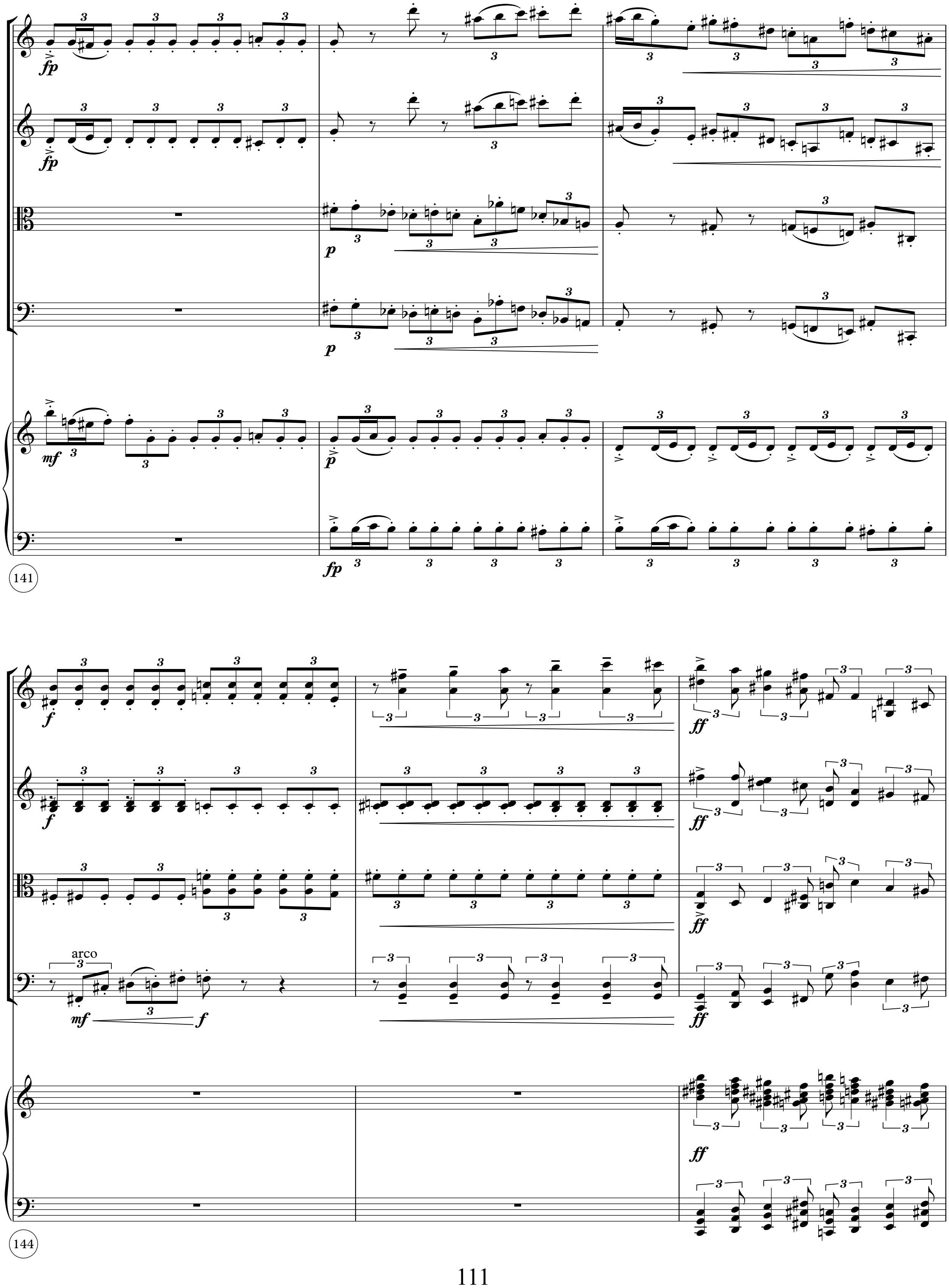
(8)
loco
f
p
127

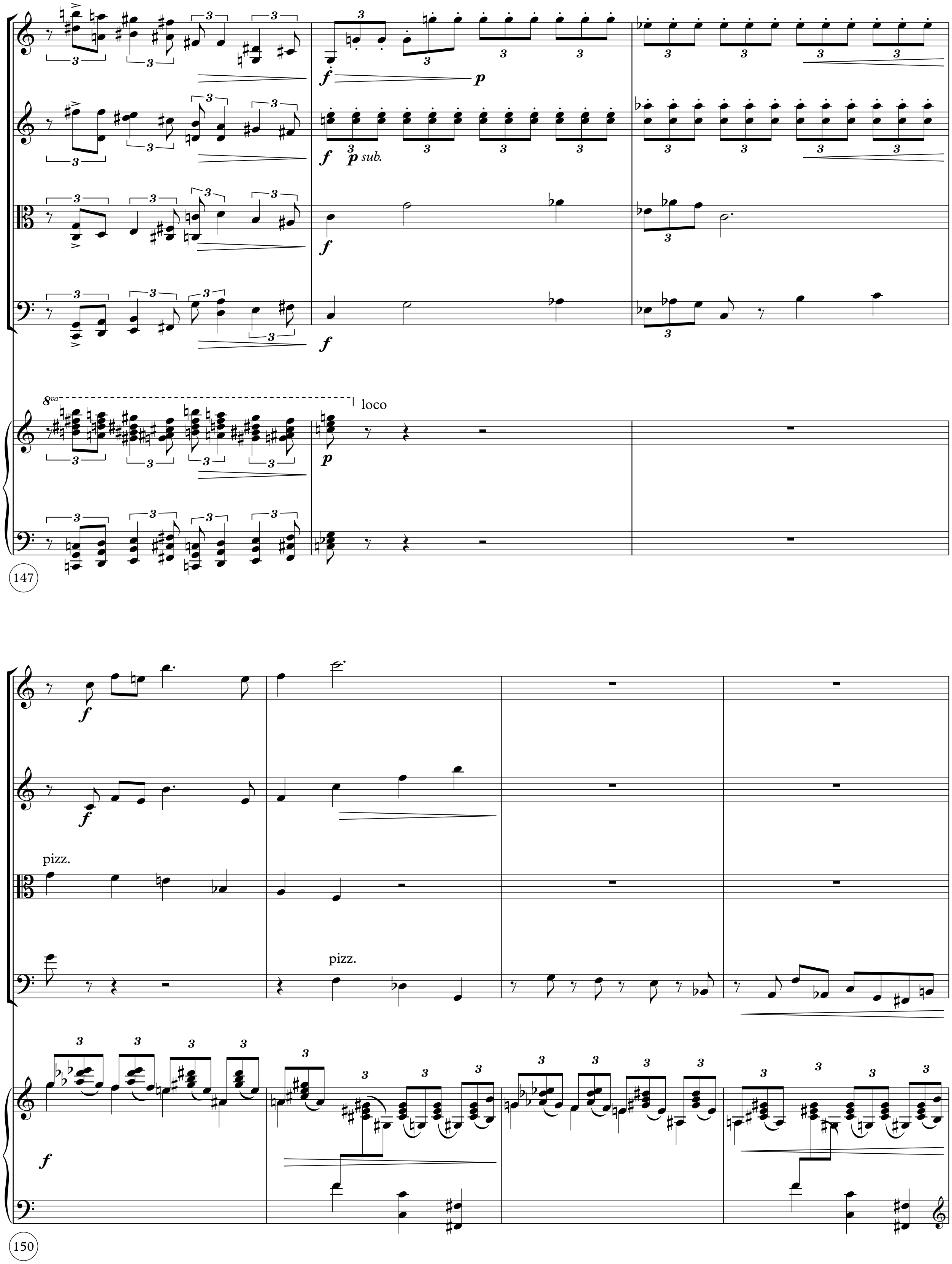


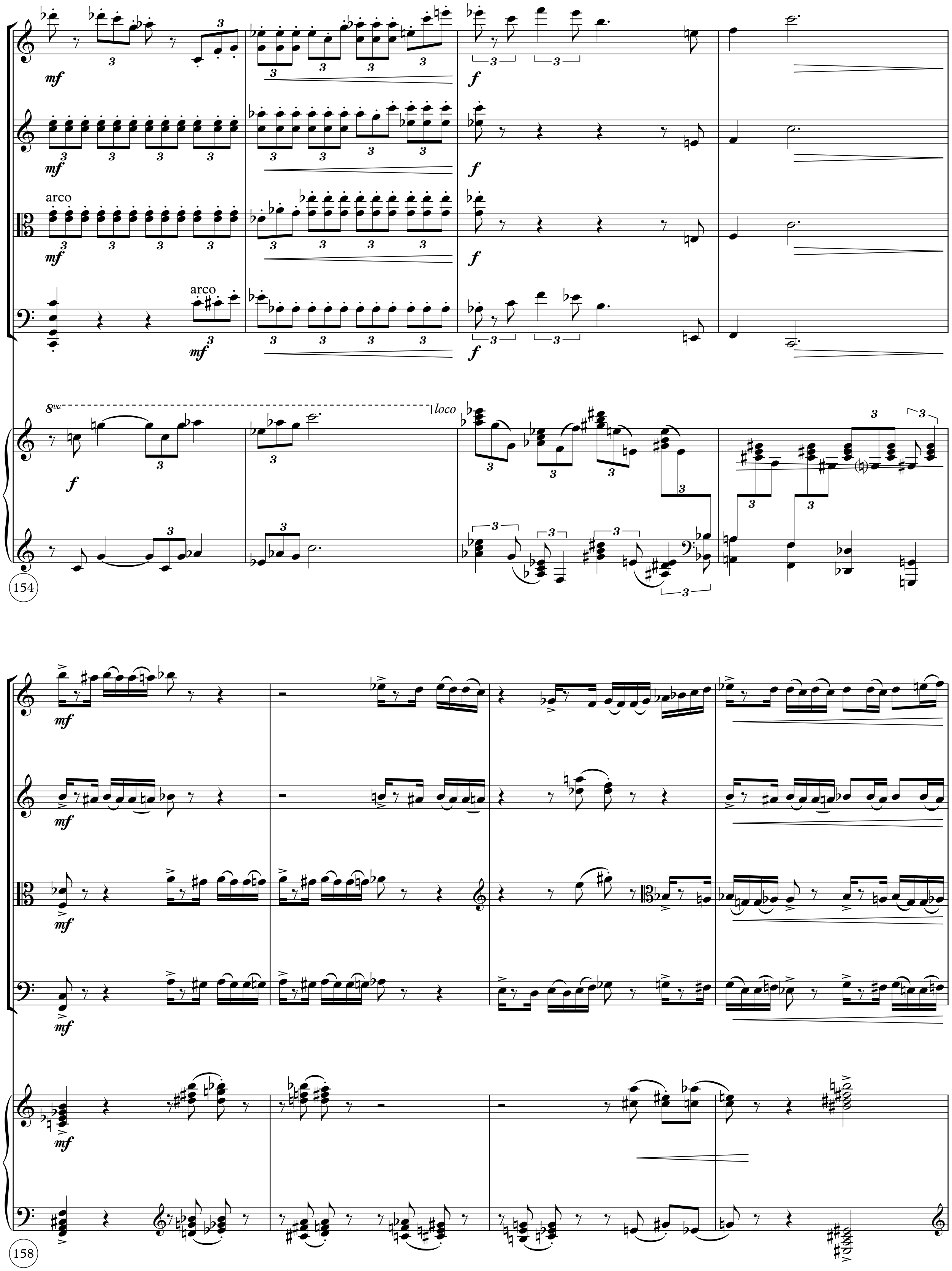
f
mp
p
fp
sfp
mf
p lonatno
131

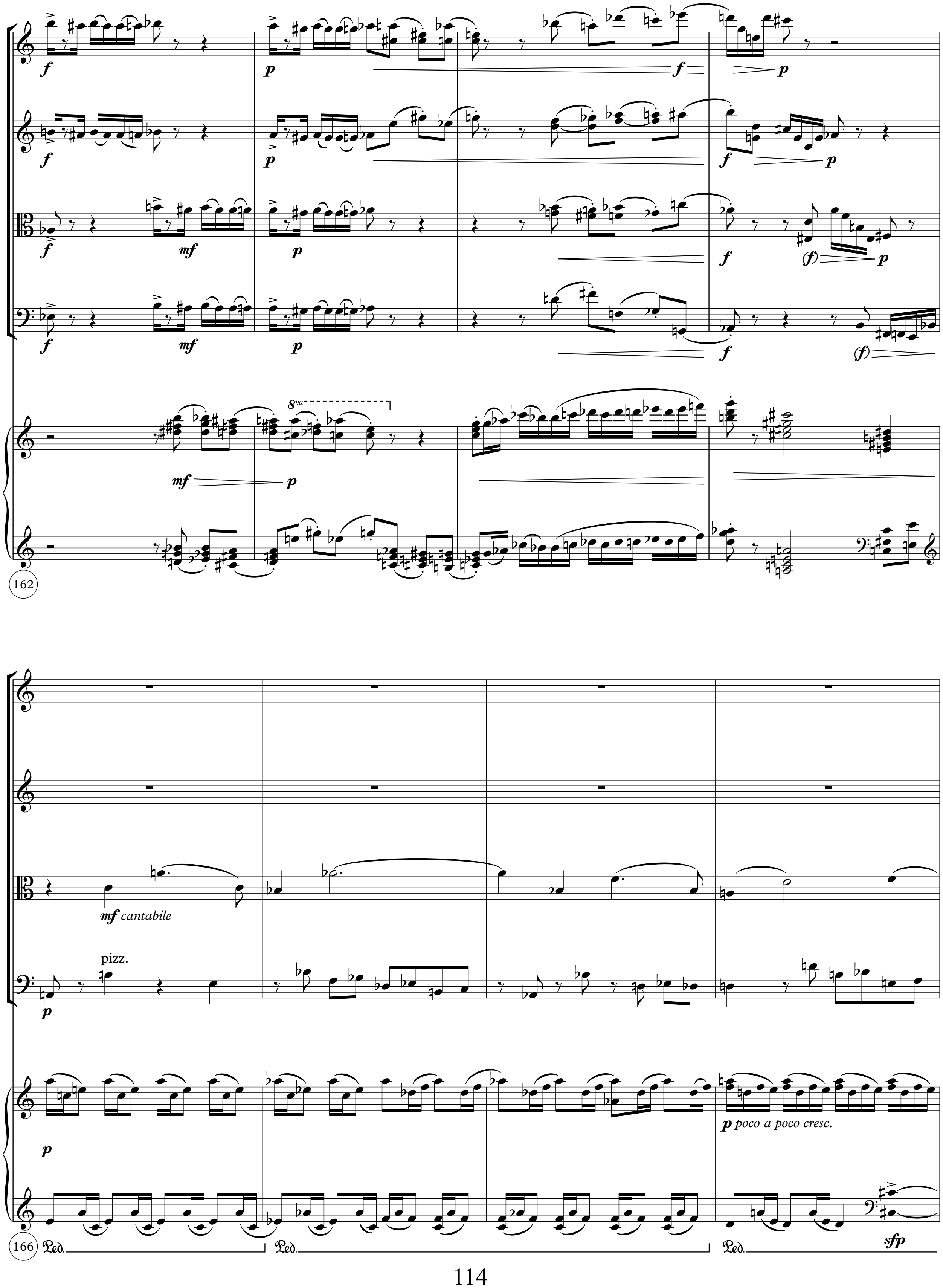

mf
f
ff
135

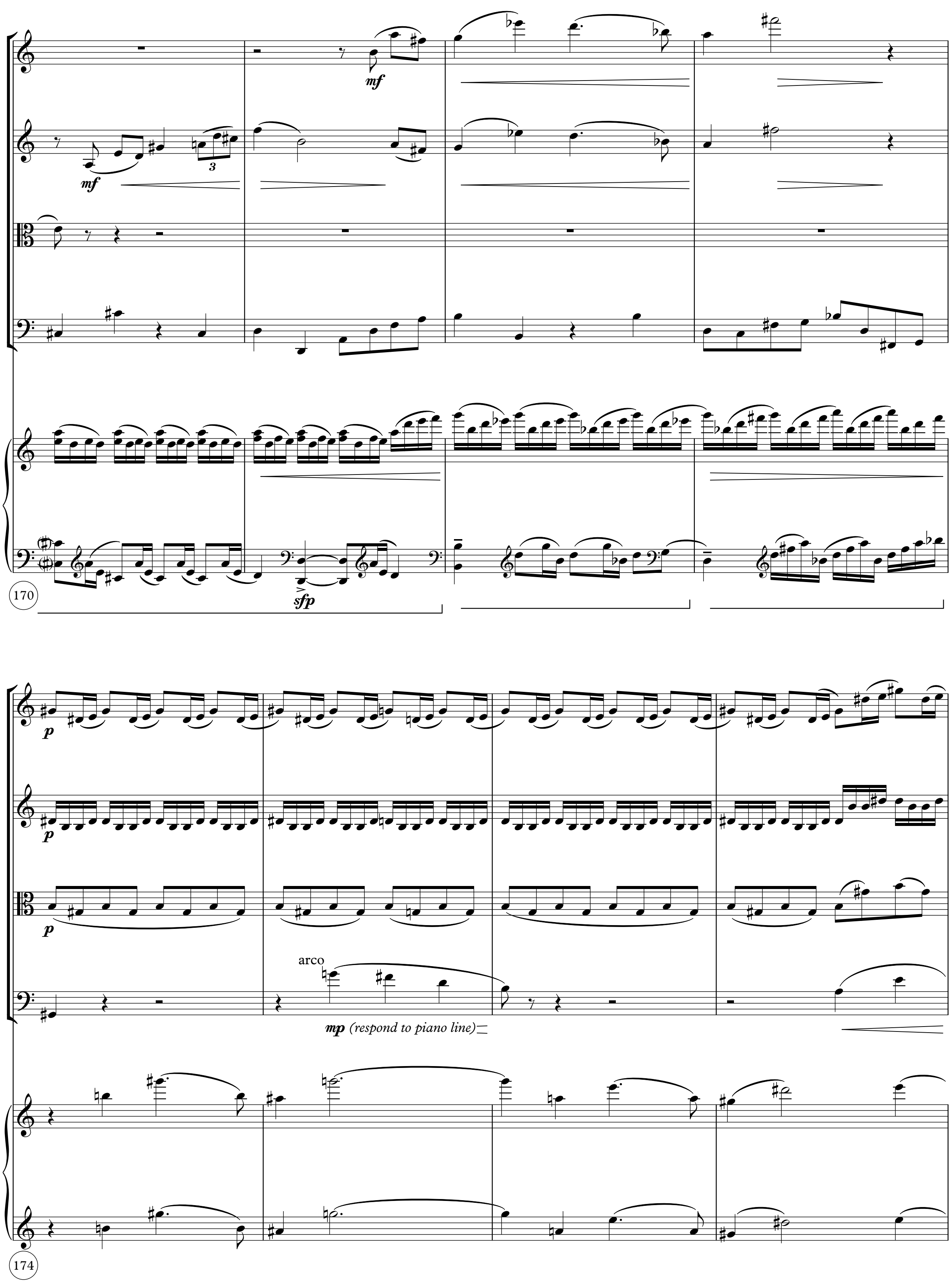

ff
ff dim.
mf
f cresc.
f
138

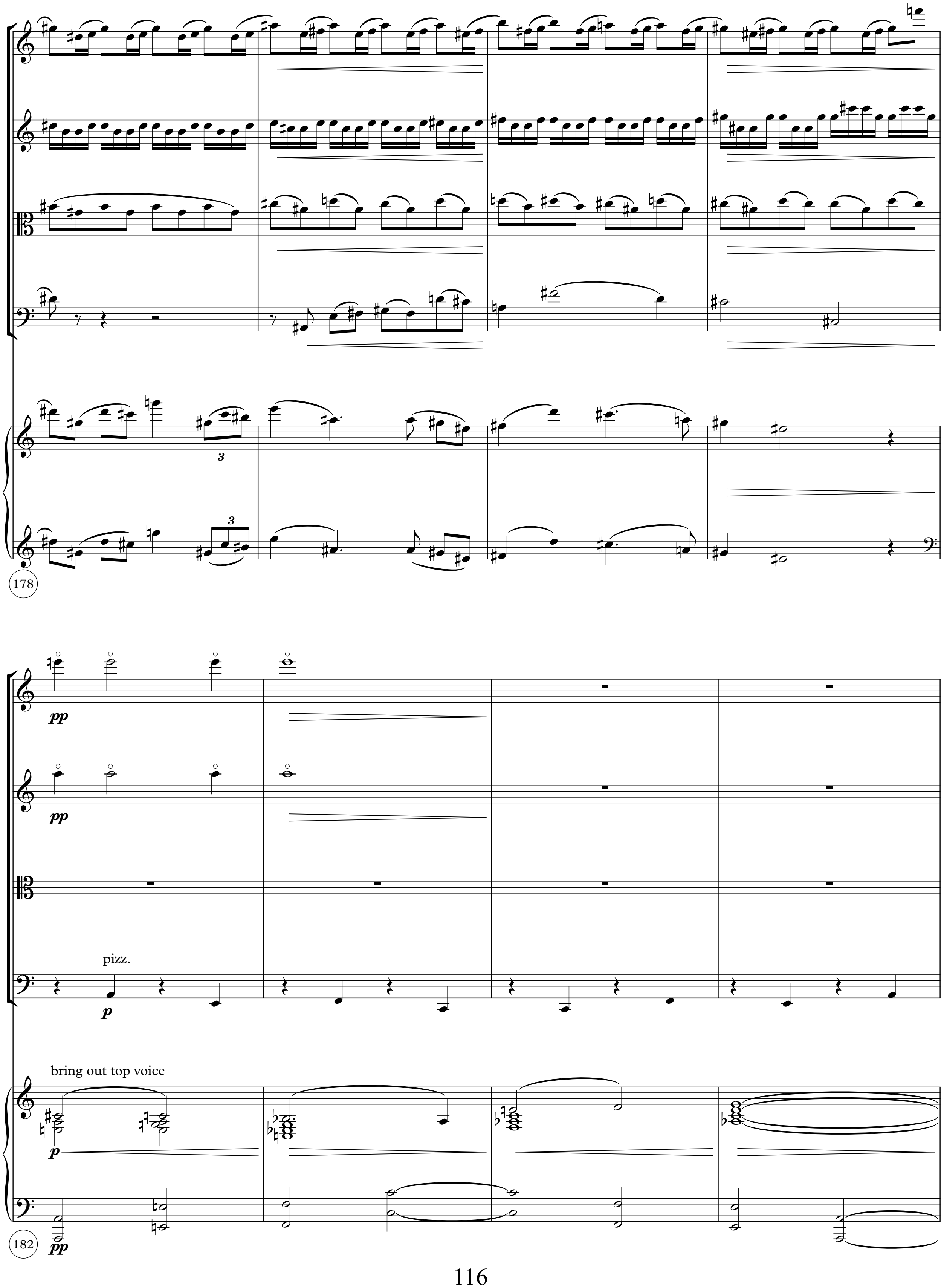

fp
fp
p
p
mf
p
fp
141
f
f
arco
mf
f
ff
ff
ff
ff
ff
144

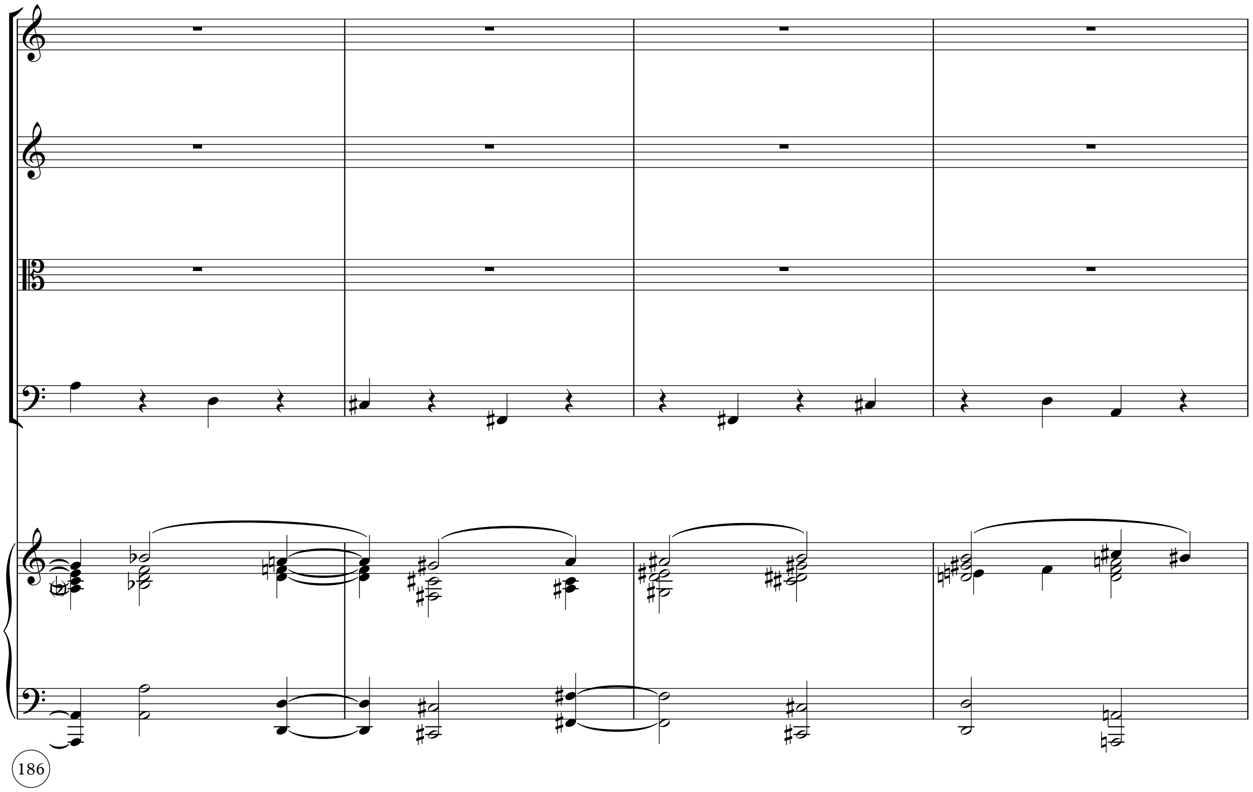

3
f
p
p sub.
8va
loco
147
pizz.
pizz.
f
150

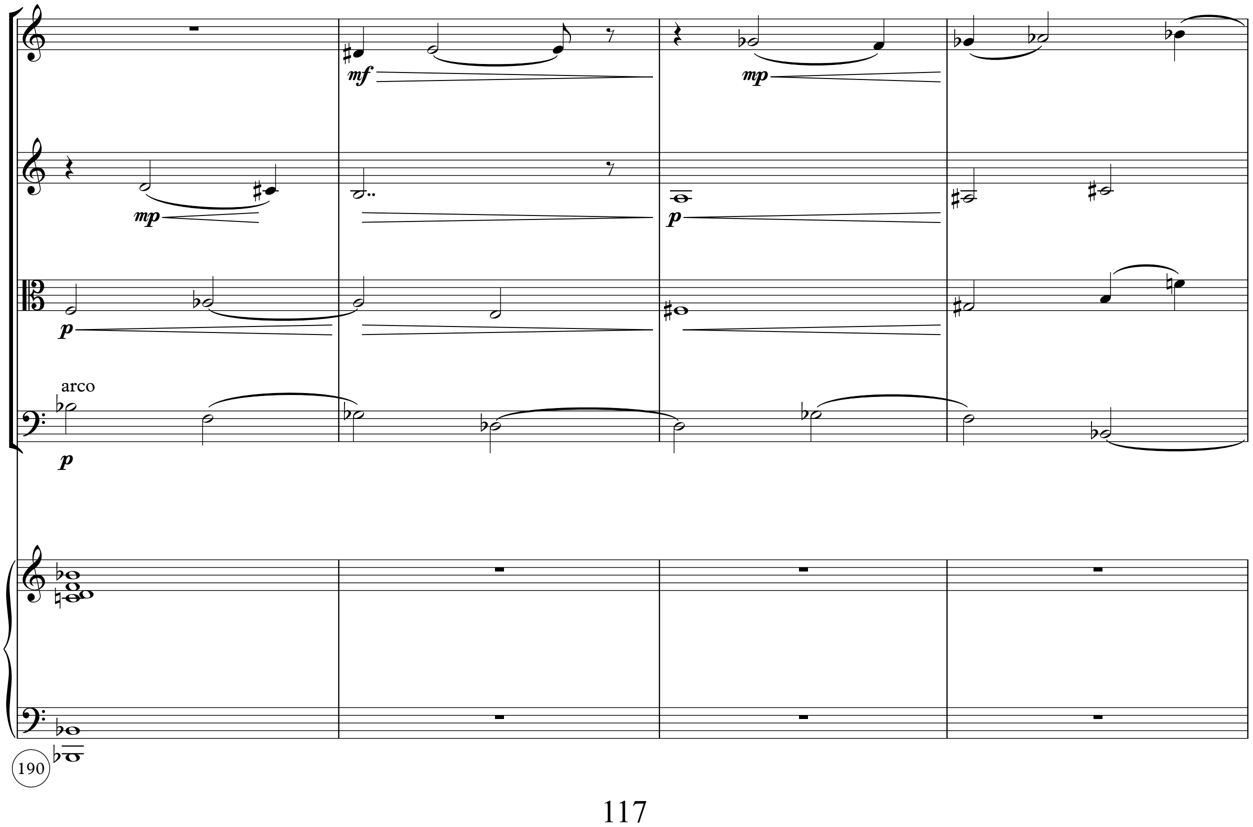

mf
arco
mf
arco
mf
f
f
f
f
8va
loco
f
154
mf
mf
mf
mf
mf
158

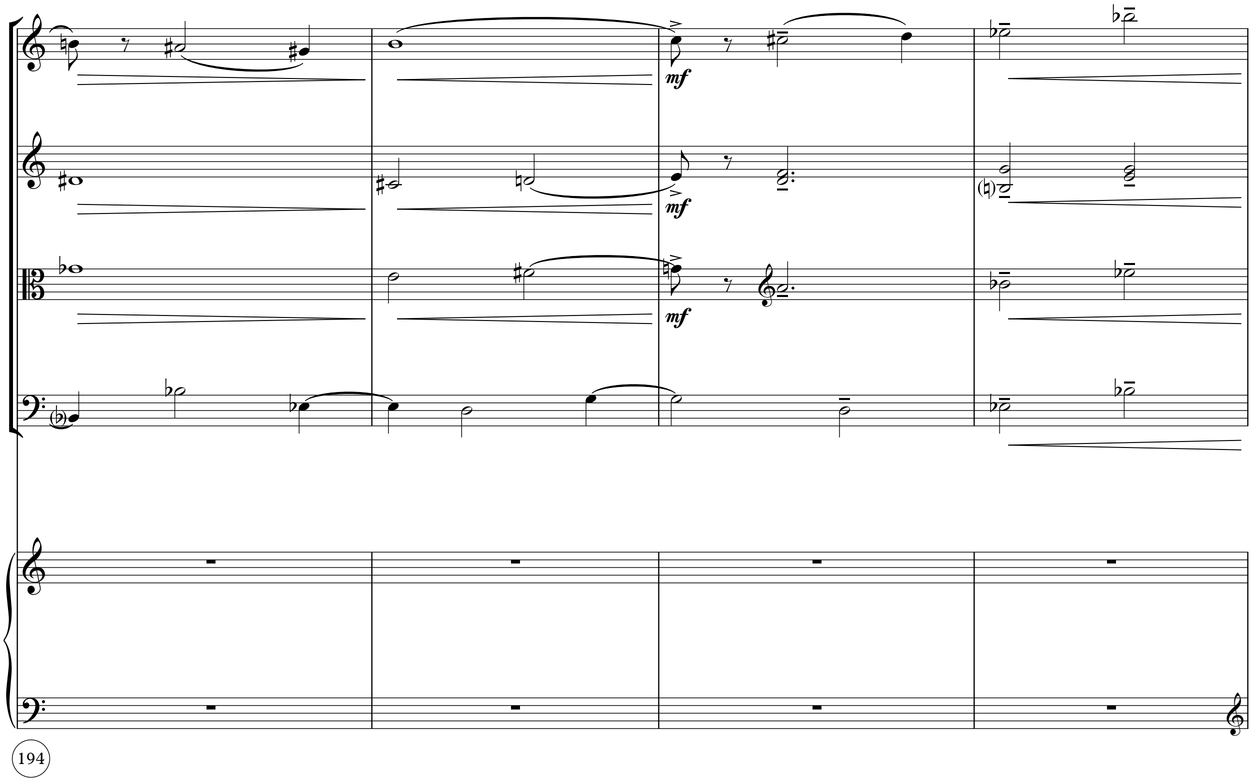

f
p
f
p
f
p
mf
f
(f)
8va
mf
p
162
mf cantabile
pizz.
p
p poco a poco cresc.
sfp
Ped.
166

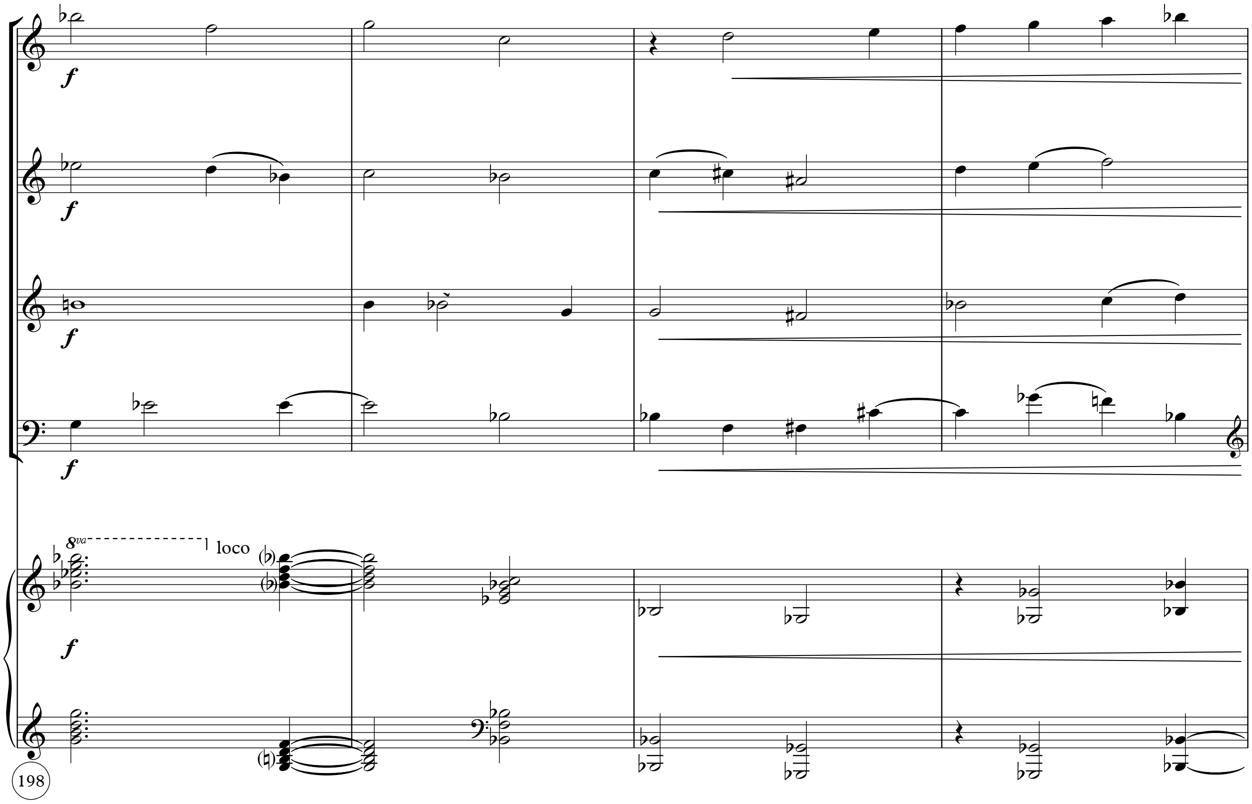

mf
mf
3
sfp
170
p
p
p
arco
mp (respond to piano line)
174

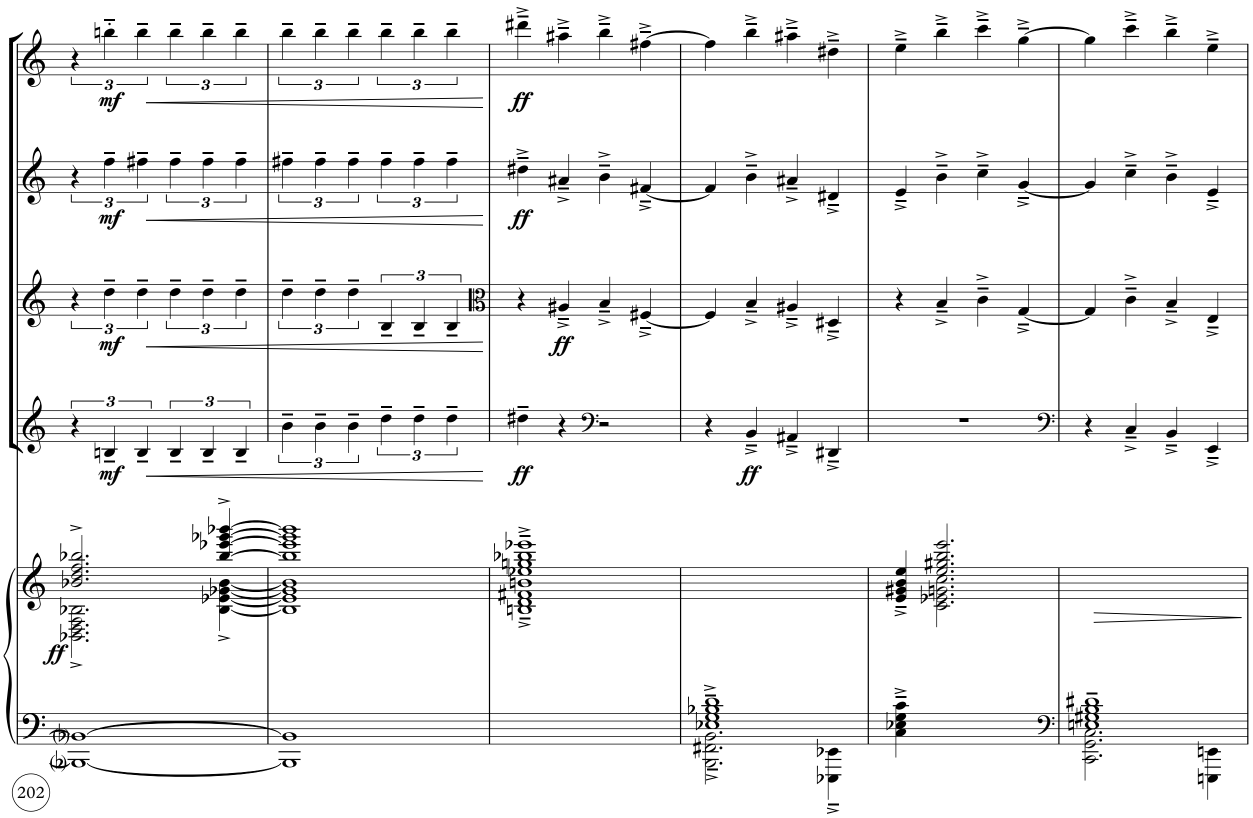

3
3
178
pp
pp
pizz.
p
bring out top voice
p
pp
182


186

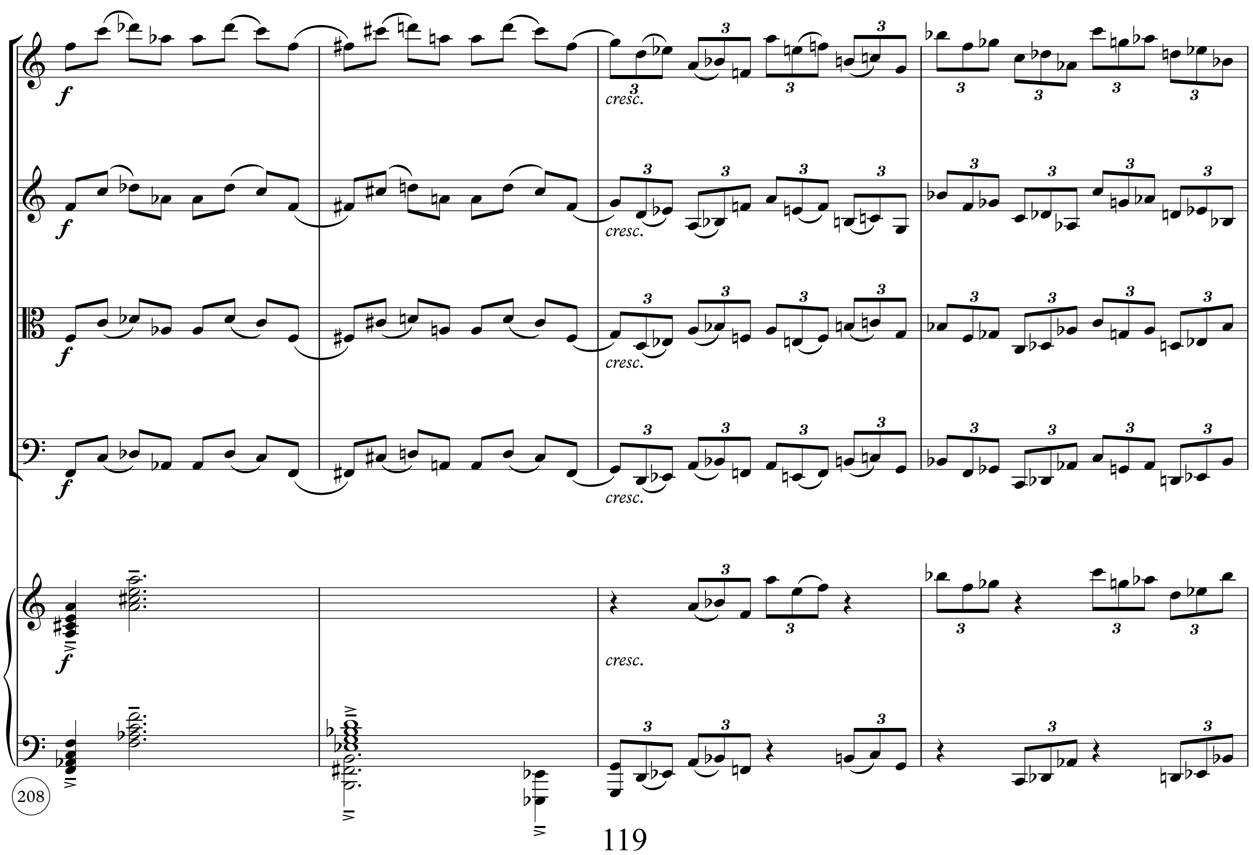

mf
mp
mp
p
p
arco
p
190


mf
mf
mf
194

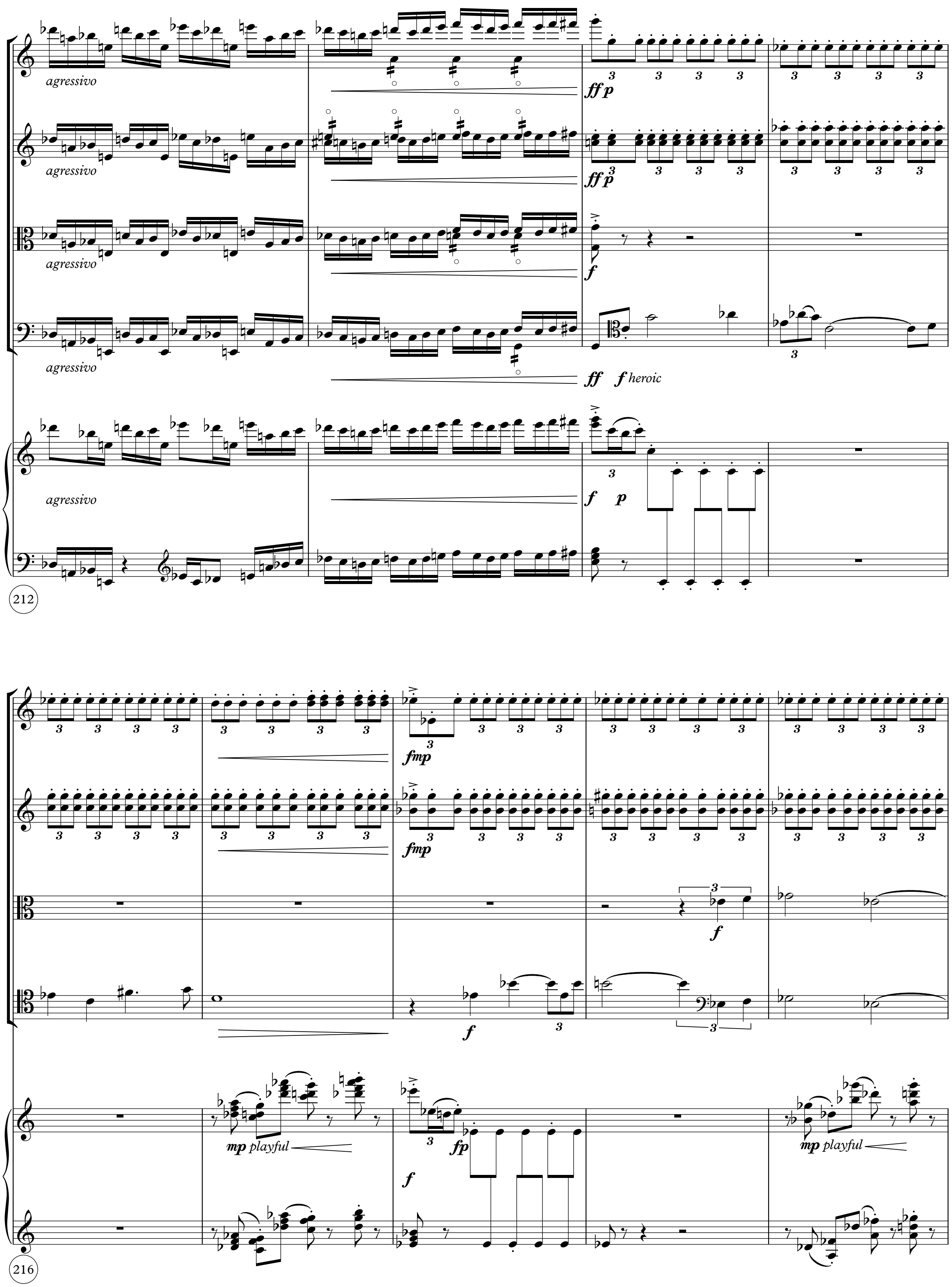

f
f
f
f
8va
loco
f
198

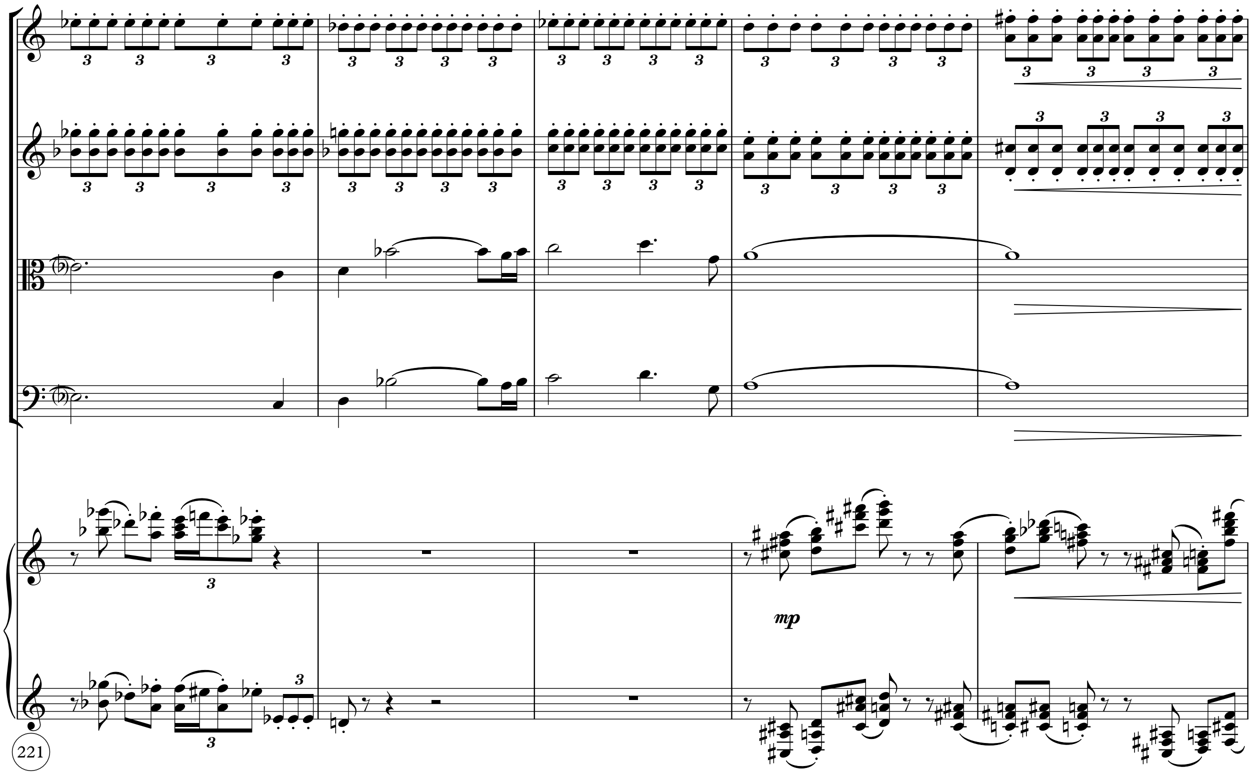


mf
mf
mf
mf
ff
ff
ff
ff
ff
ff
202

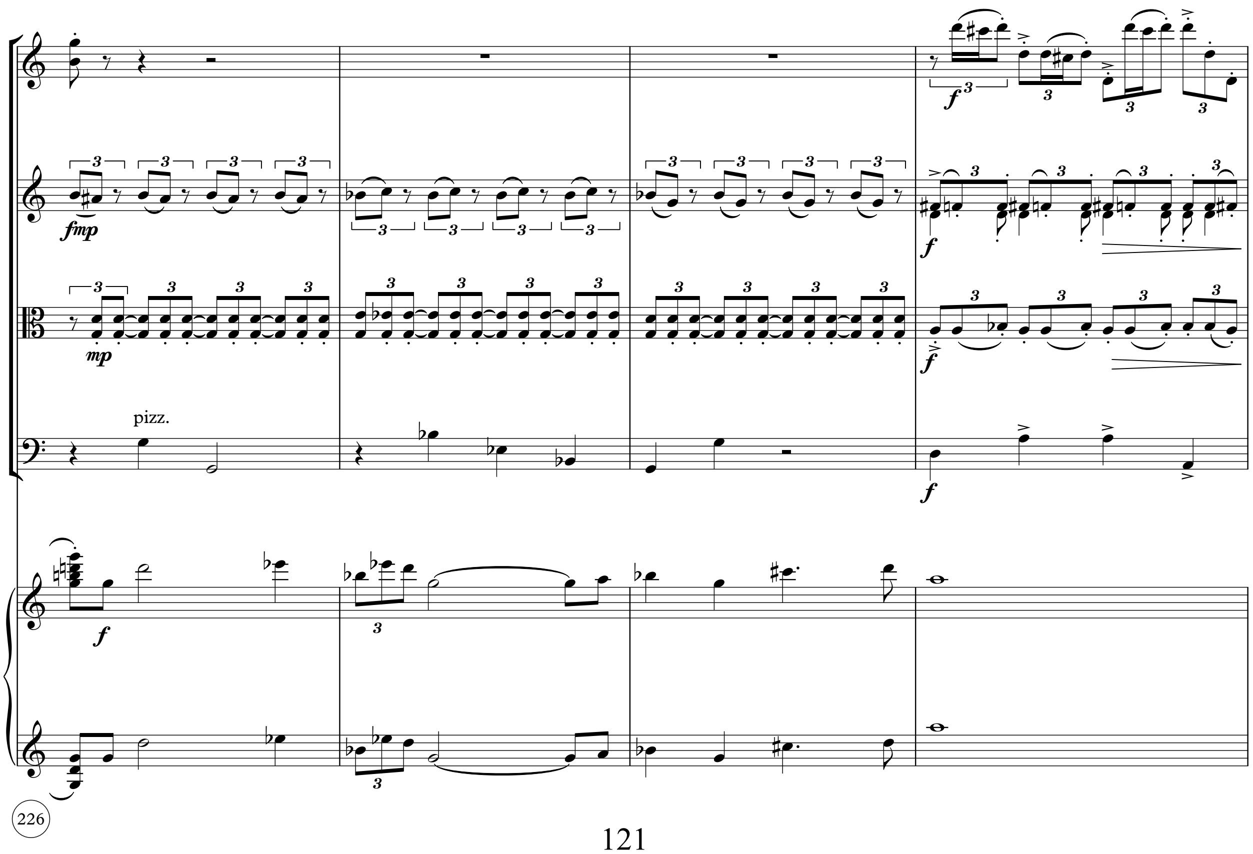


f
f
f
f
f
cresc.
cresc.
cresc.
cresc.
cresc.
208

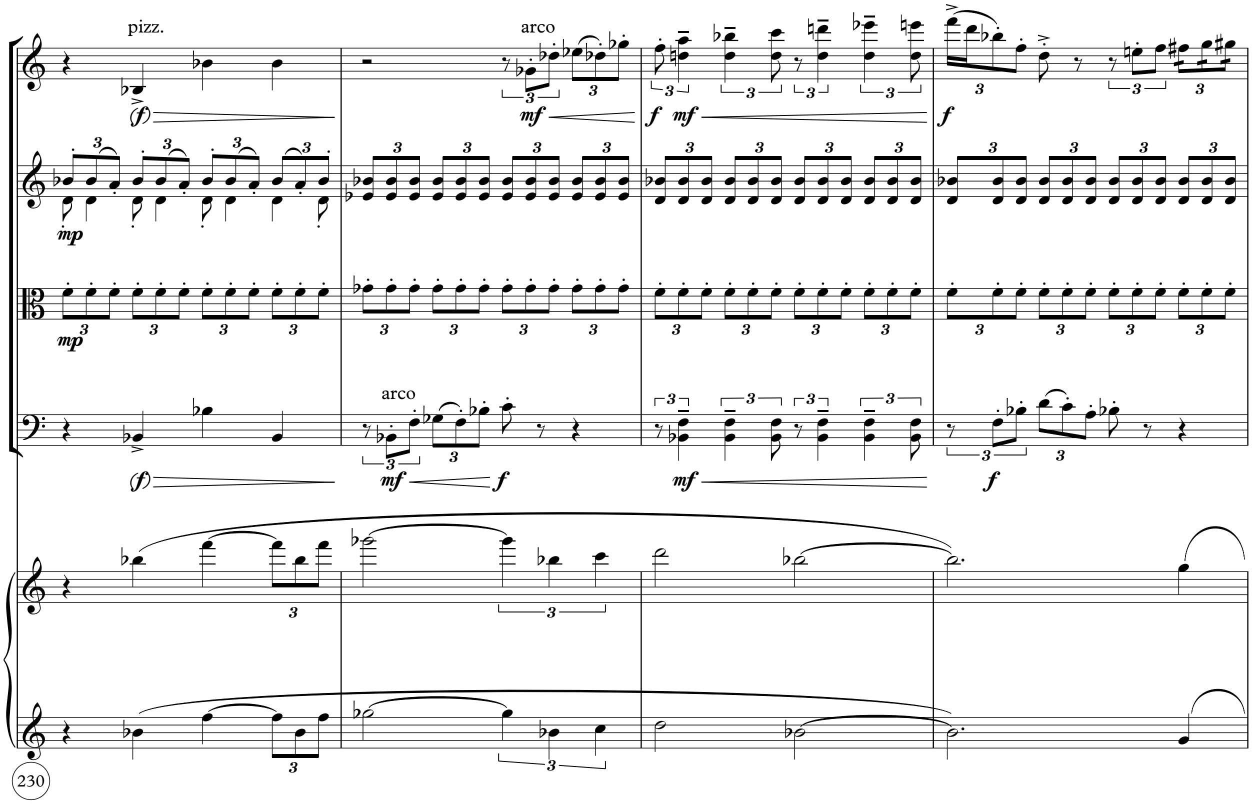

agressivo
agressivo
agressivo
agressivo
agressivo
ffp
ffp
f
ff
f heroic
f
p
212
fmp
fmp
f
f
mp playful
f
fp
mp playful
216

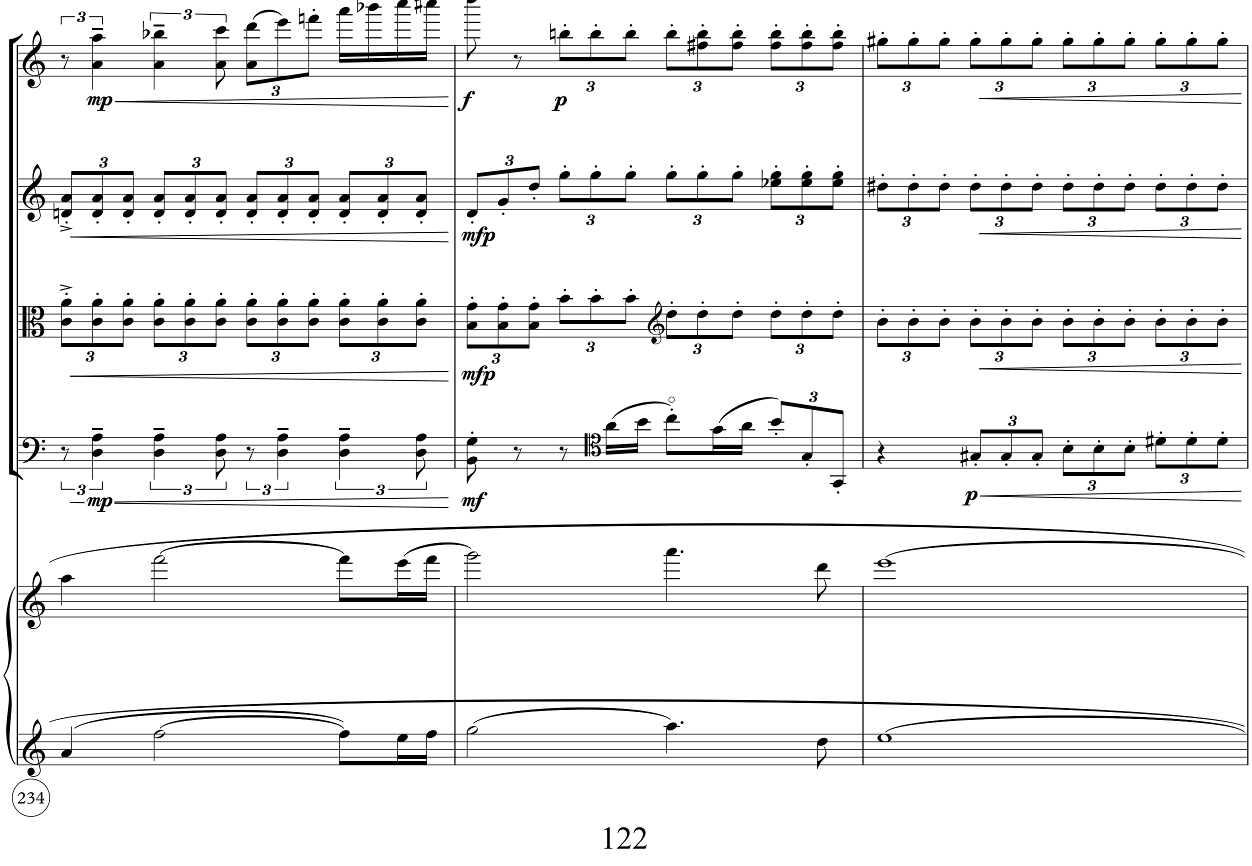


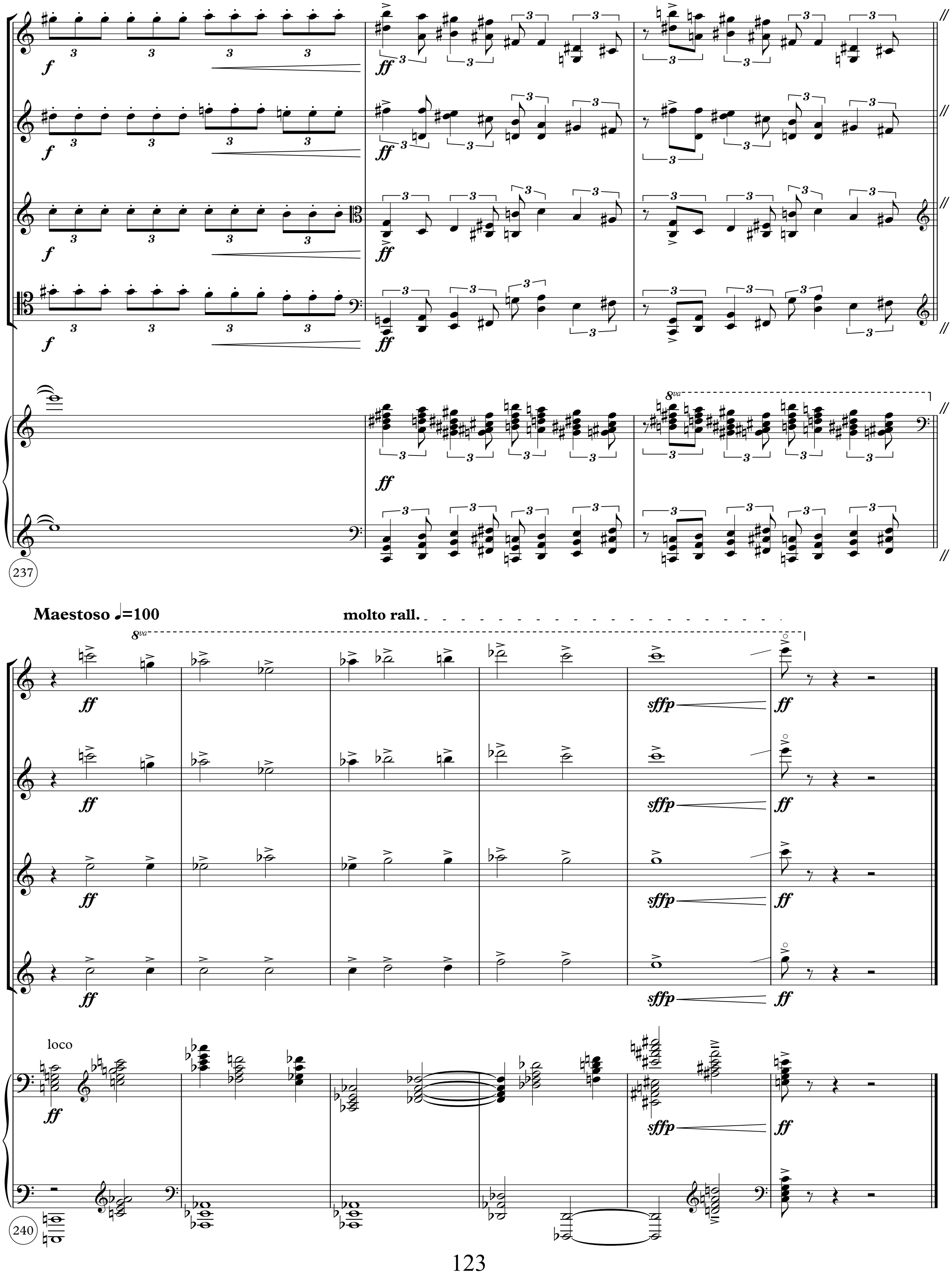
221
mp



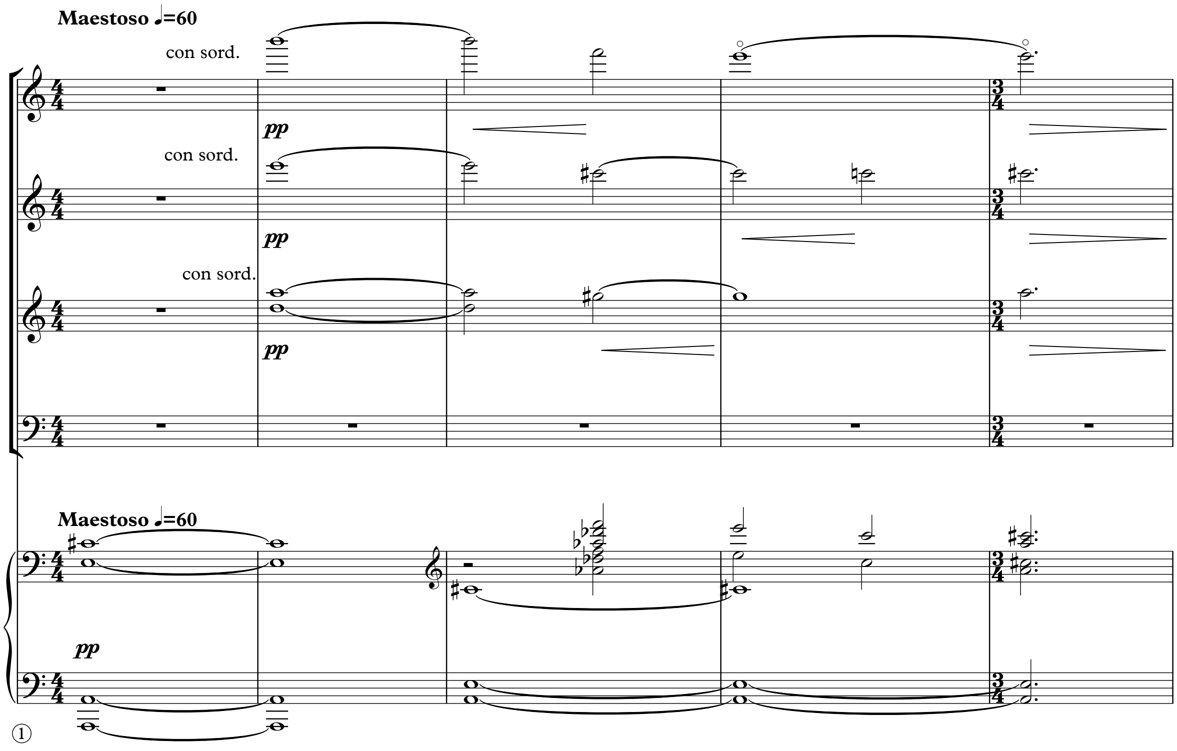
fmp
mp
pizz.
f
f
f
f
226


pizz.
arco
arco
(f)
mf
f
mp
230

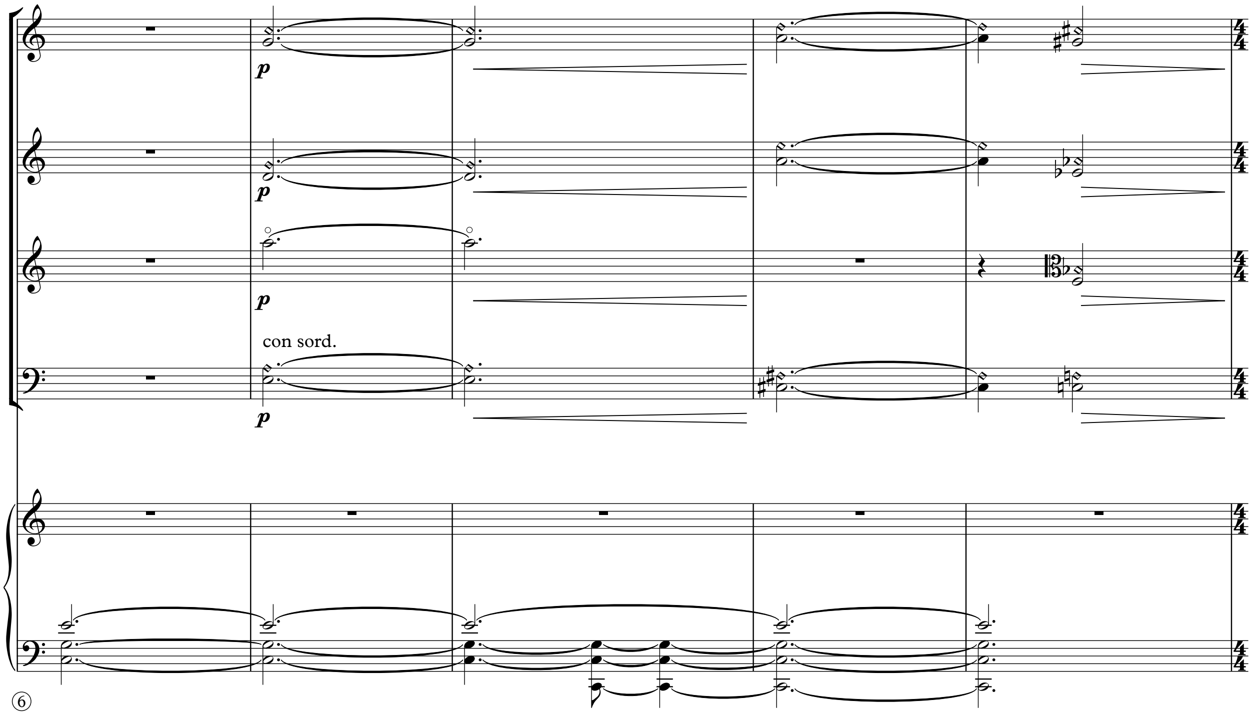

mp
f
p
mfp
mf
234


f
ff
3
8va
237
Maestoso ♩=100
molto rall.
loco
sffp
240

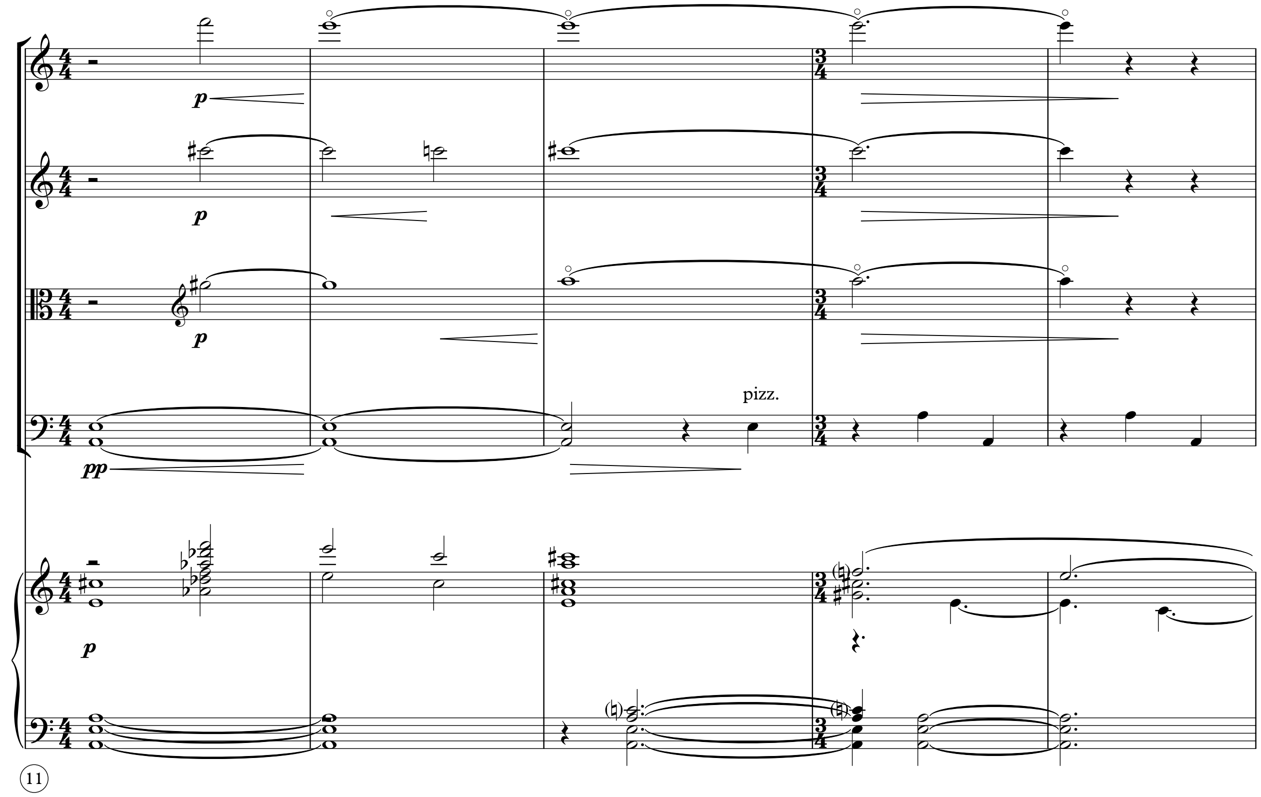
II.



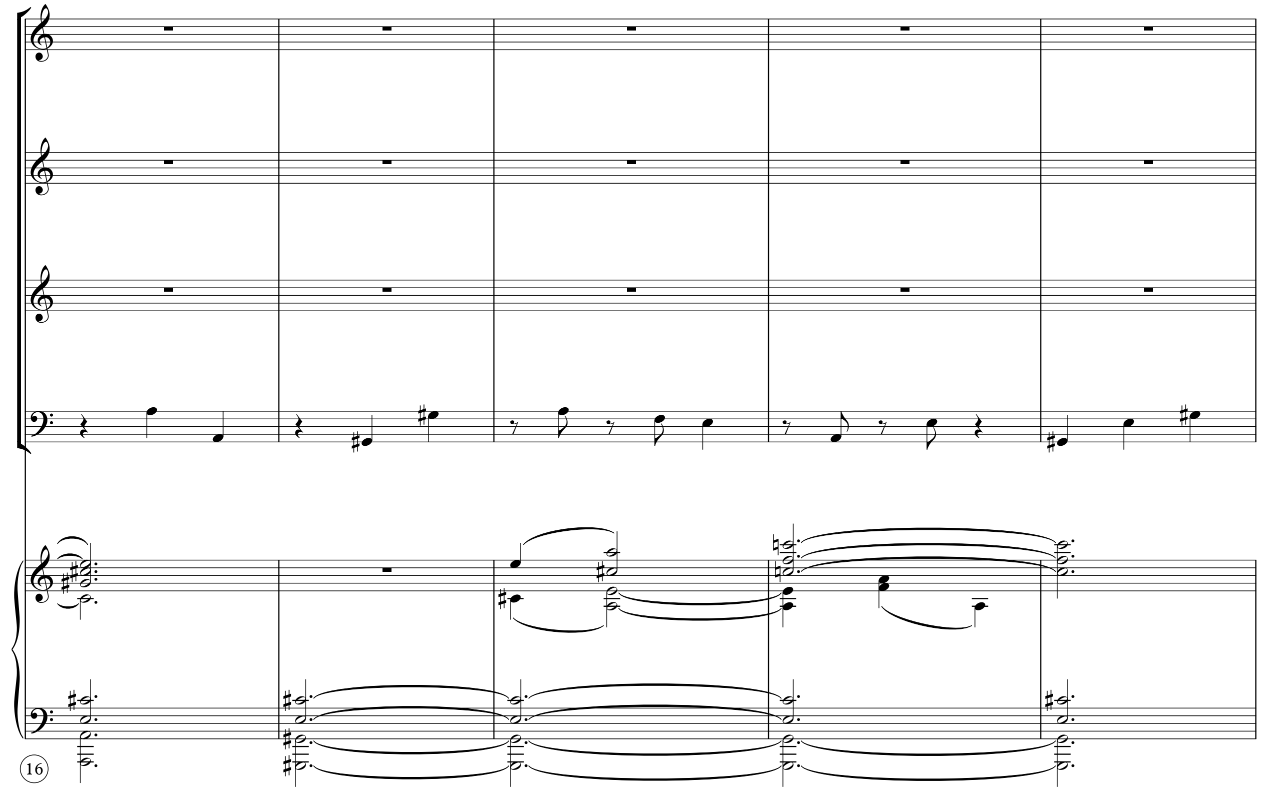
Maestoso ♩=60
con sord.
con sord.
con sord.
pp
pp
pp
Maestoso ♩=60
pp
①



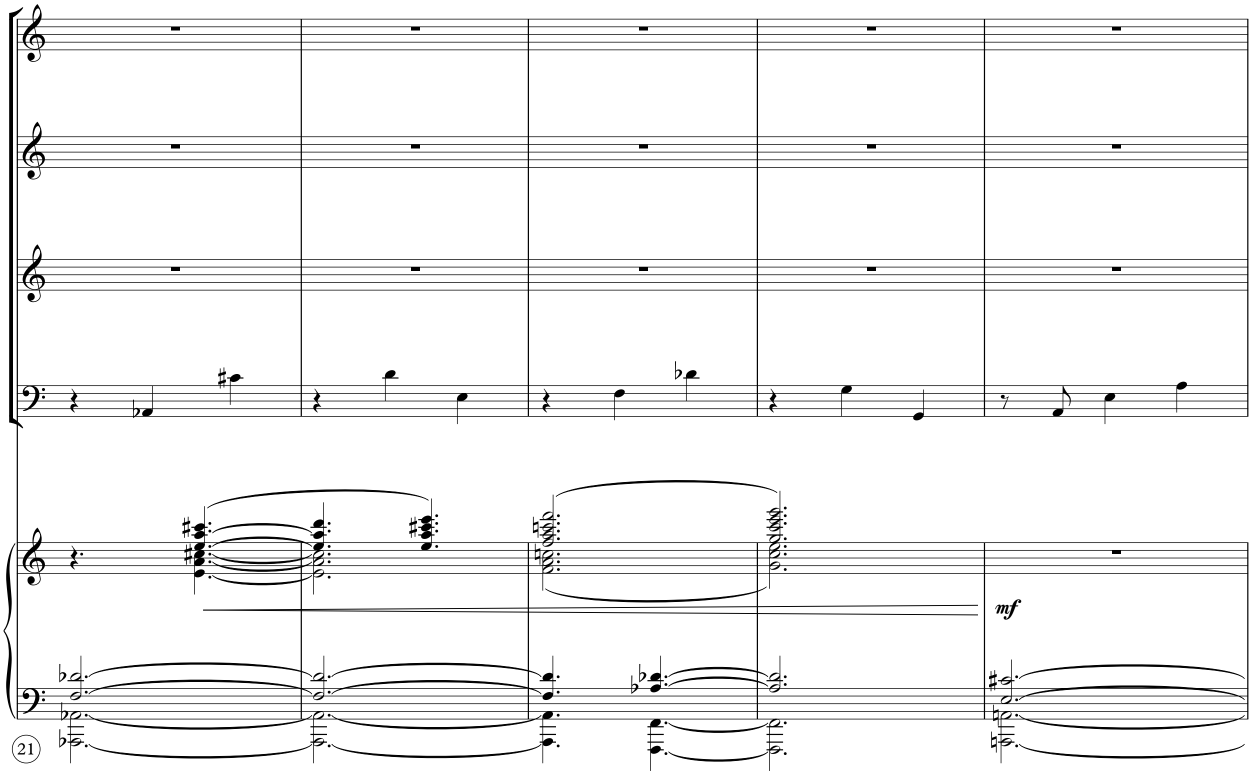
p
p
p
con sord.
p
⑥

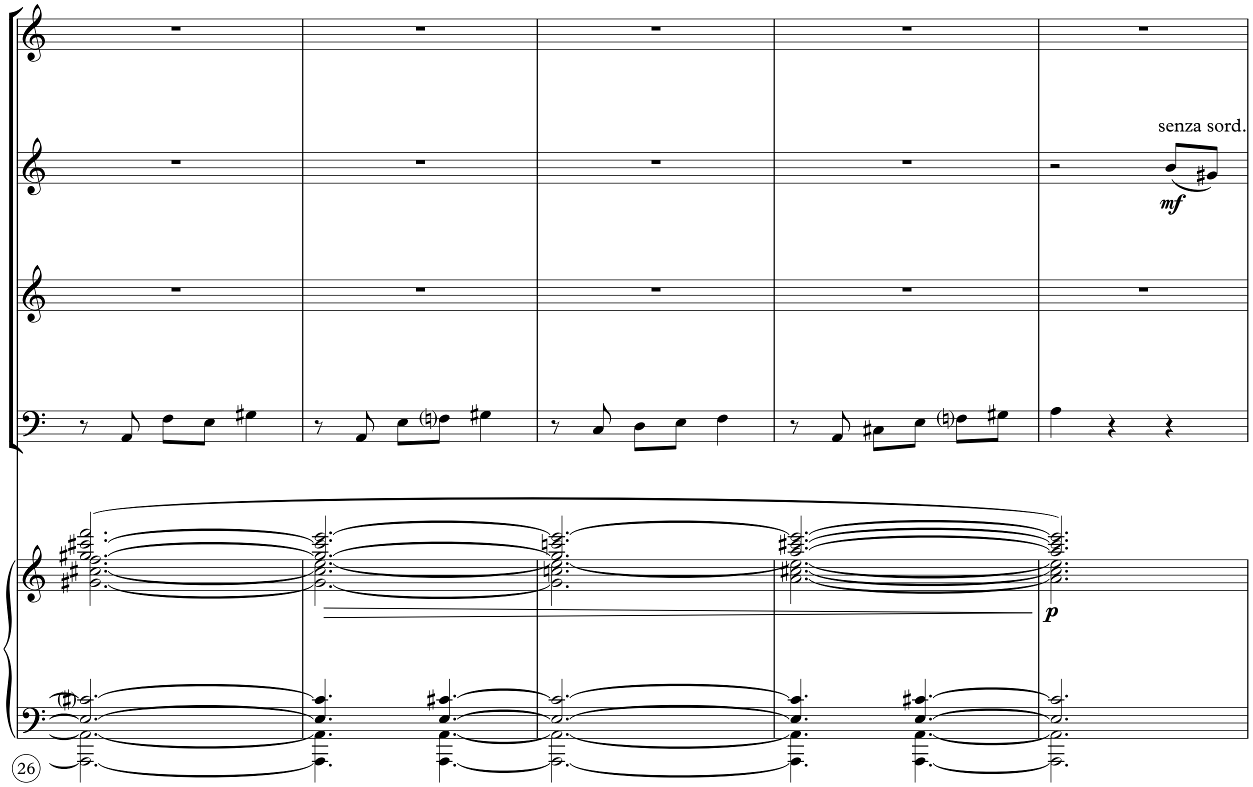


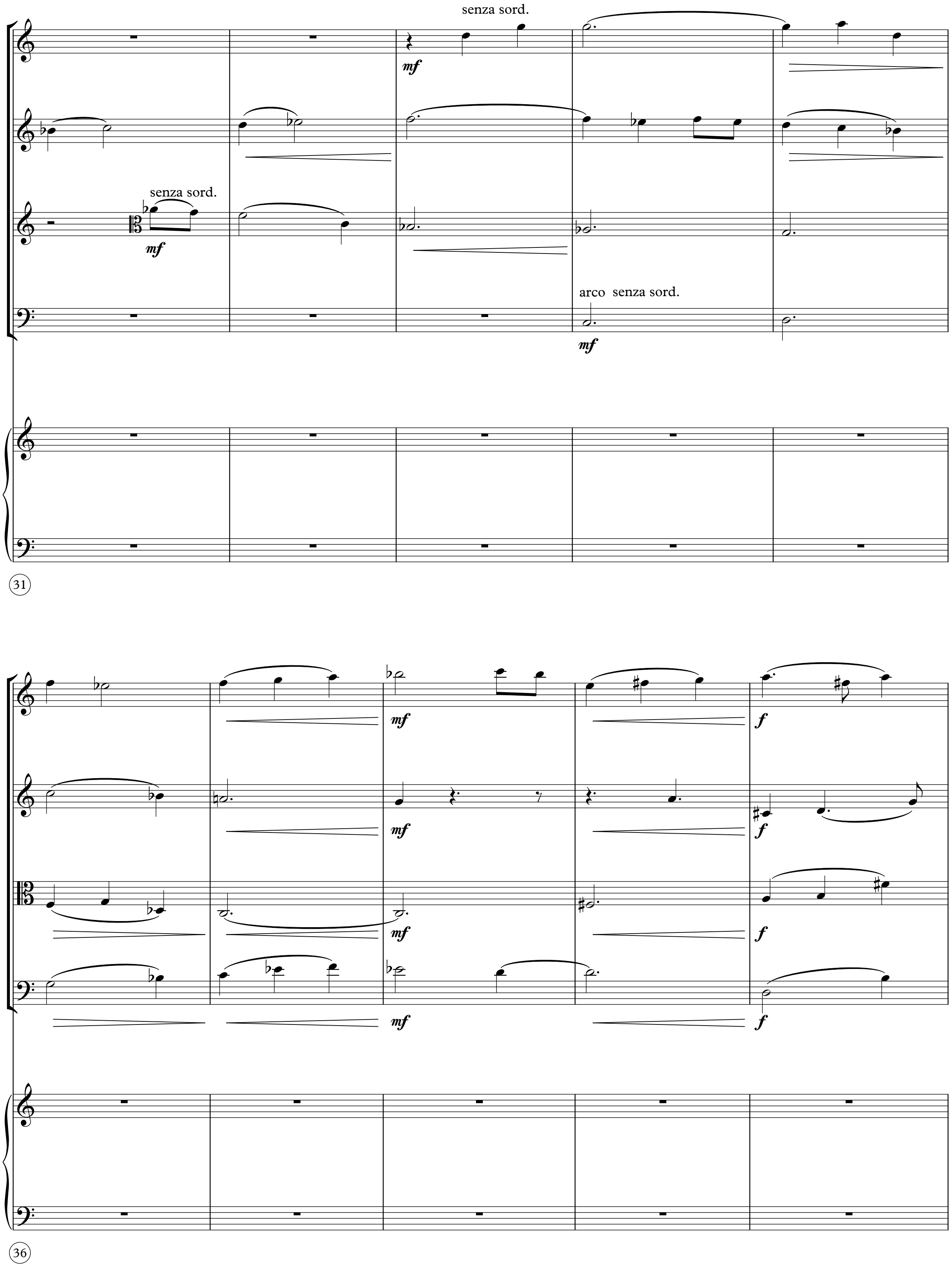
p
p
p
pizz.
pp
p
11

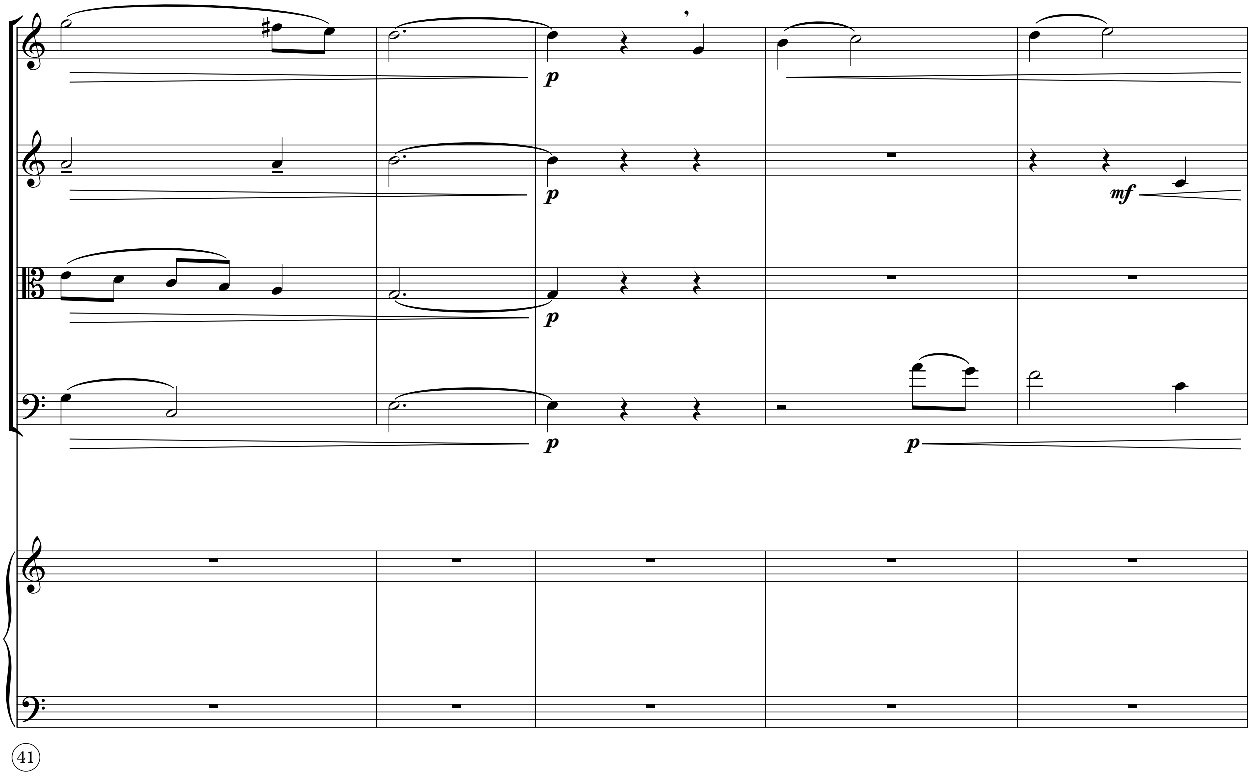


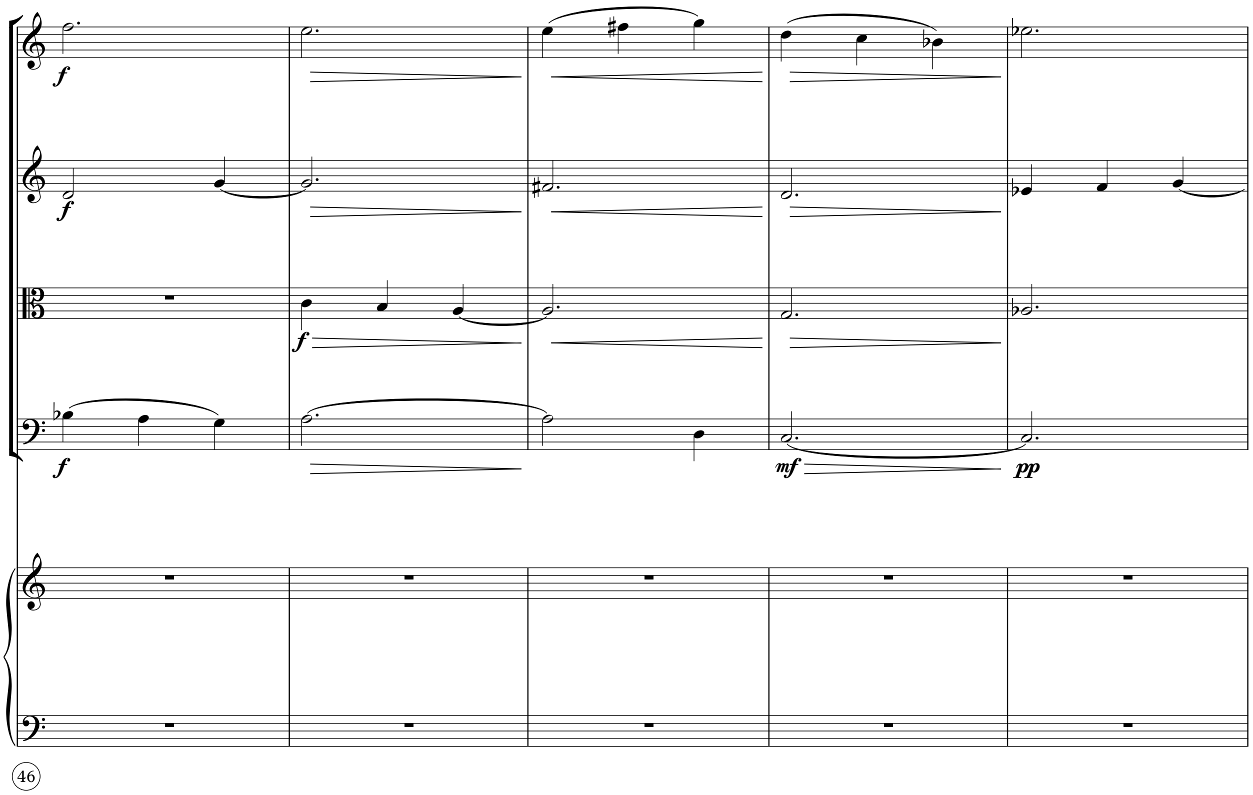
16

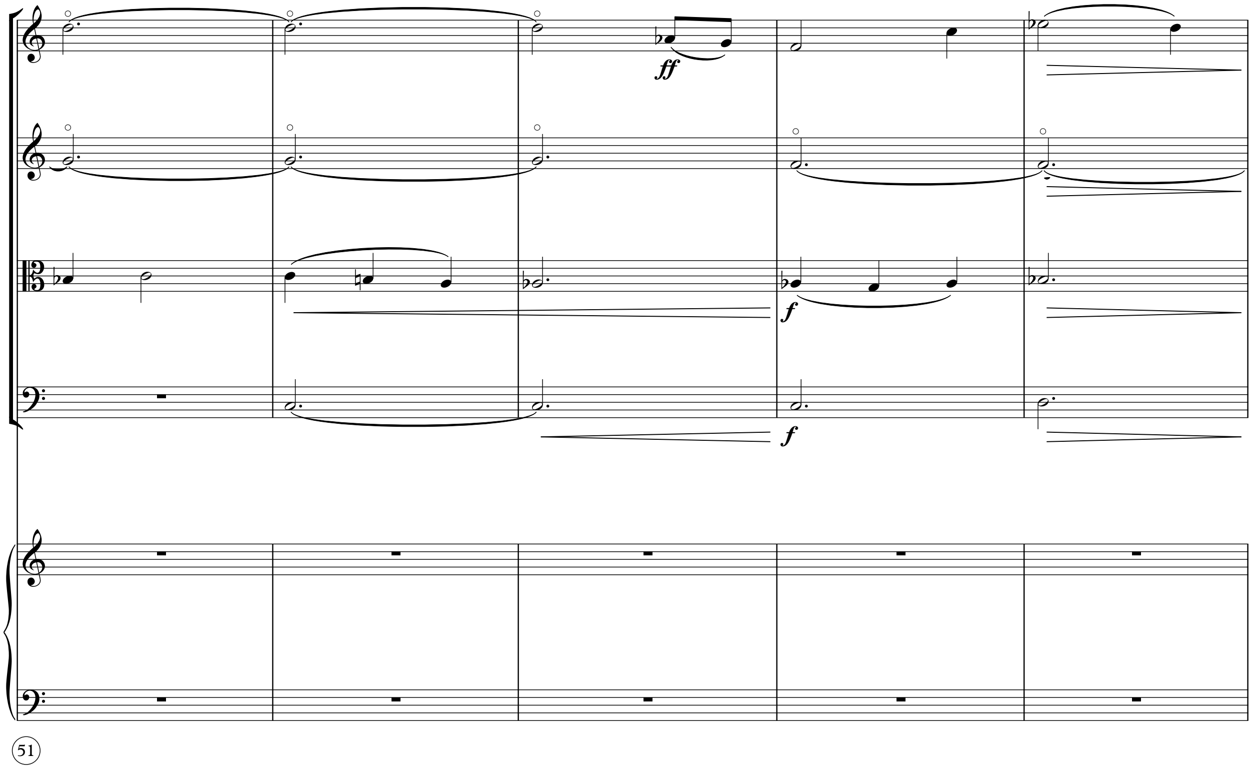

mf
21


senza sord.
mf
p
26

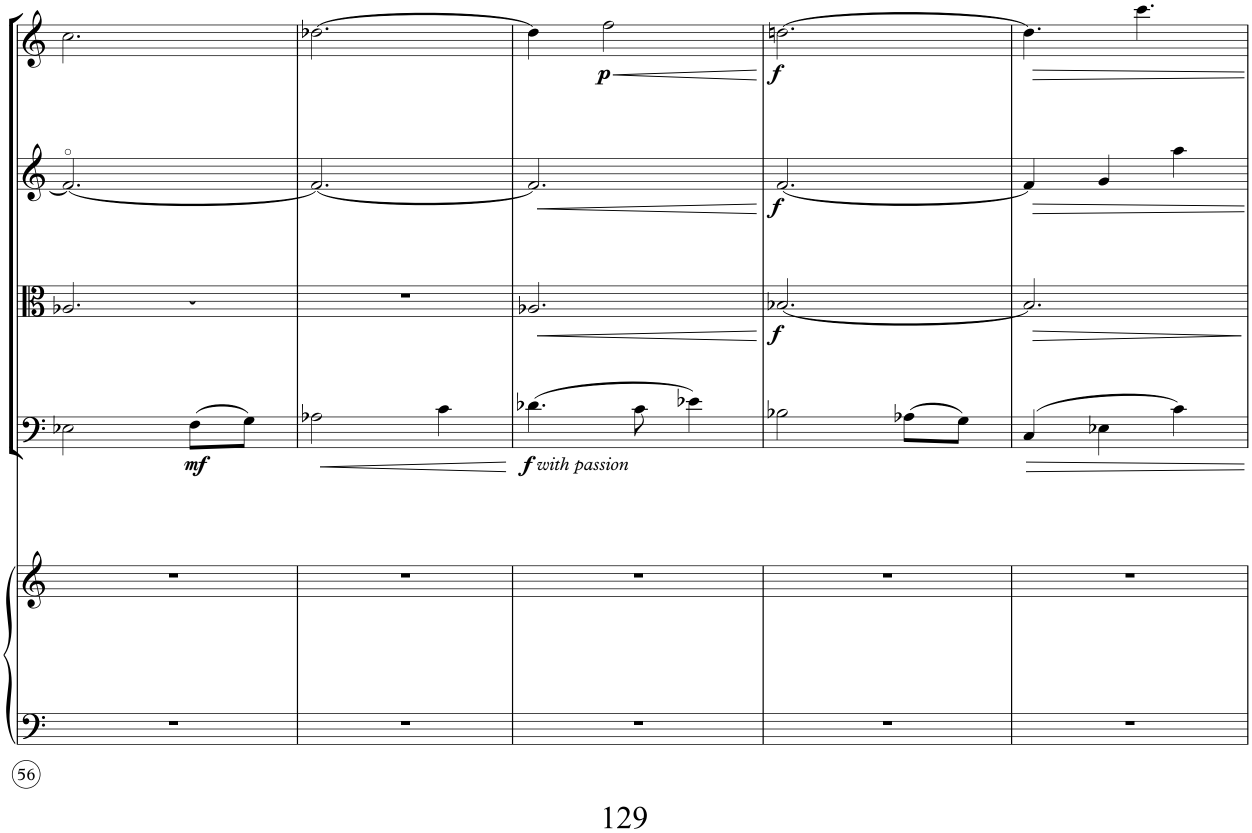

senza sord.
mf
senza sord.
mf
arco senza sord.
mf
31
mf
f
mf
f
mf
f
mf
f
36


41

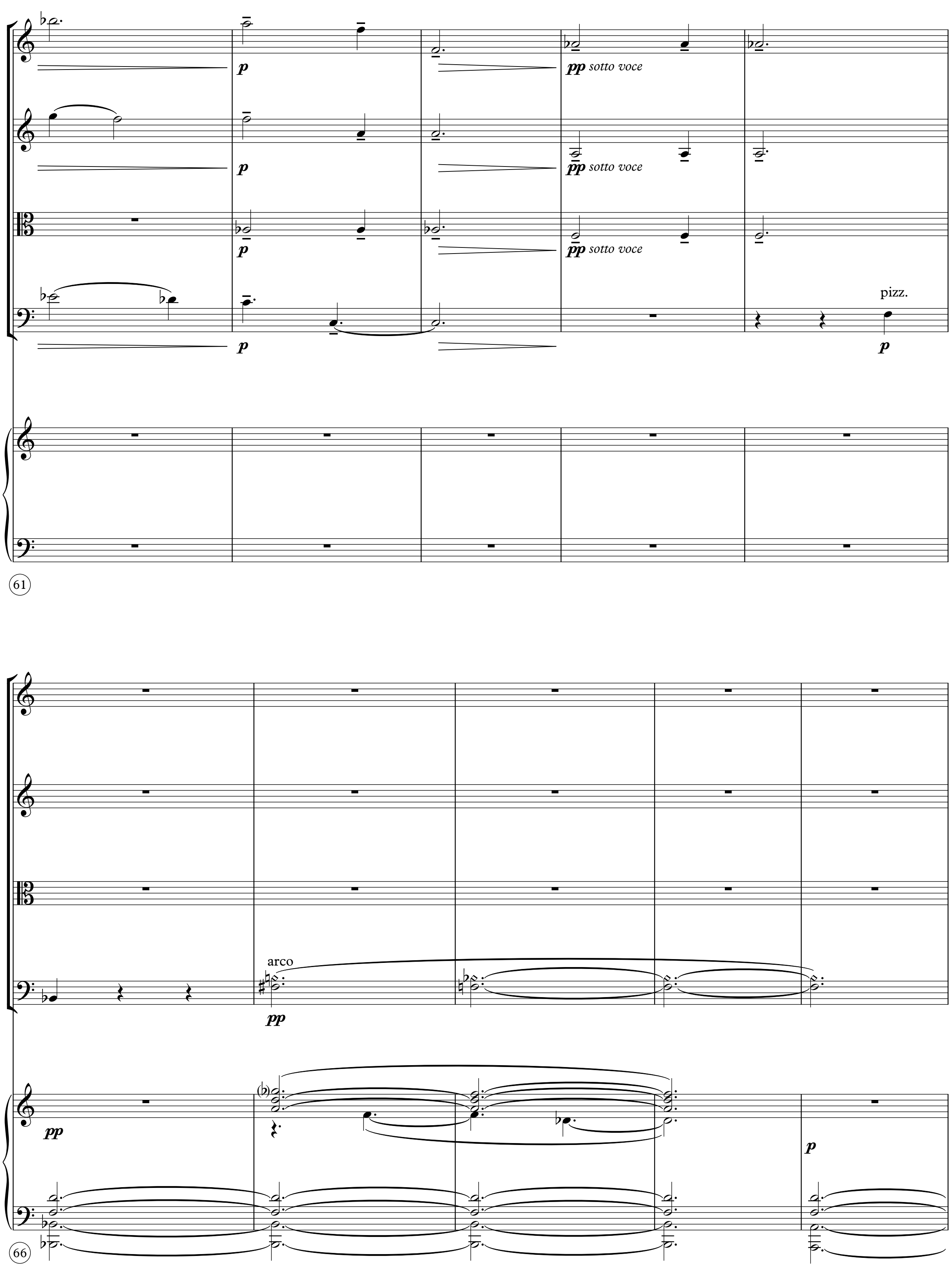

46

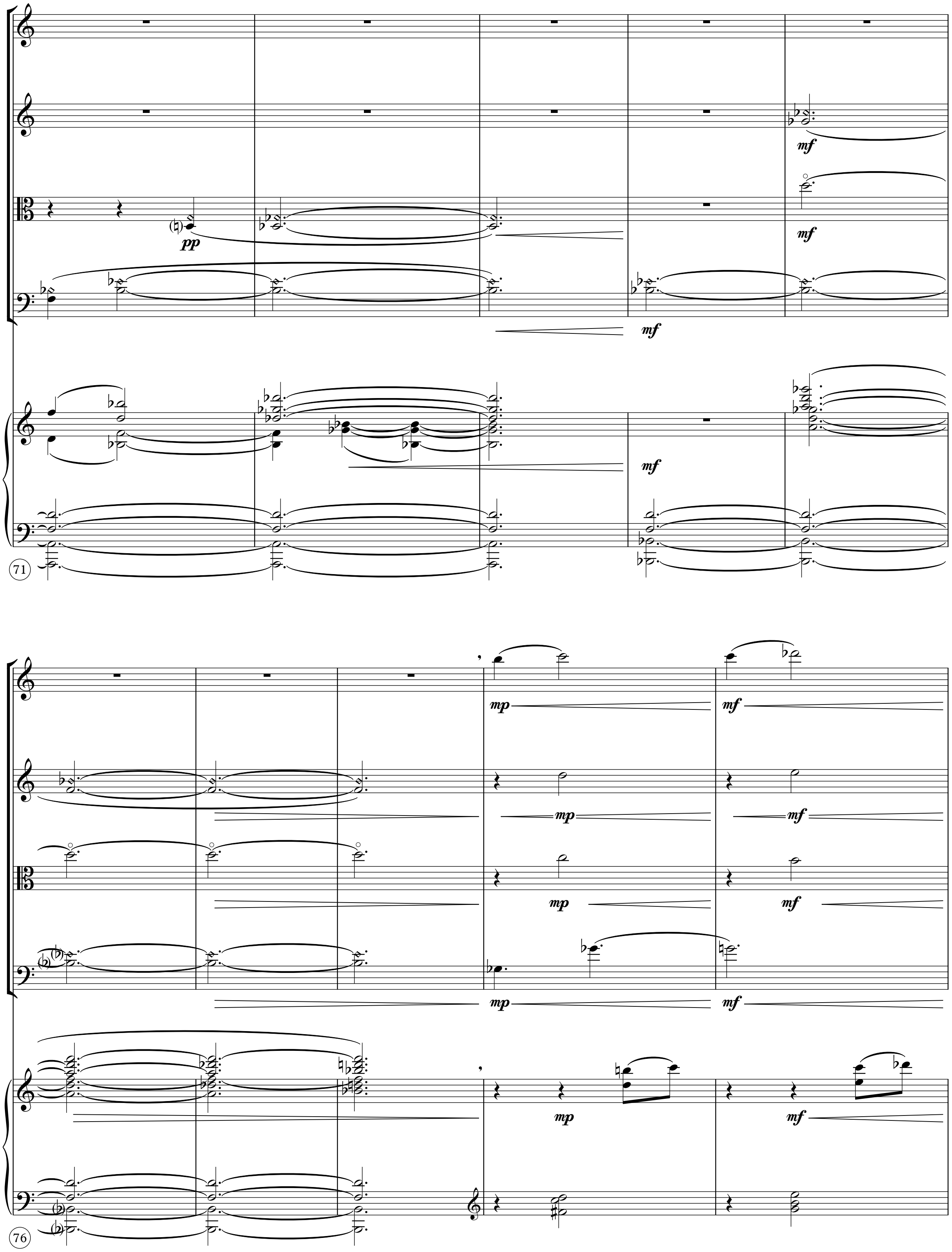


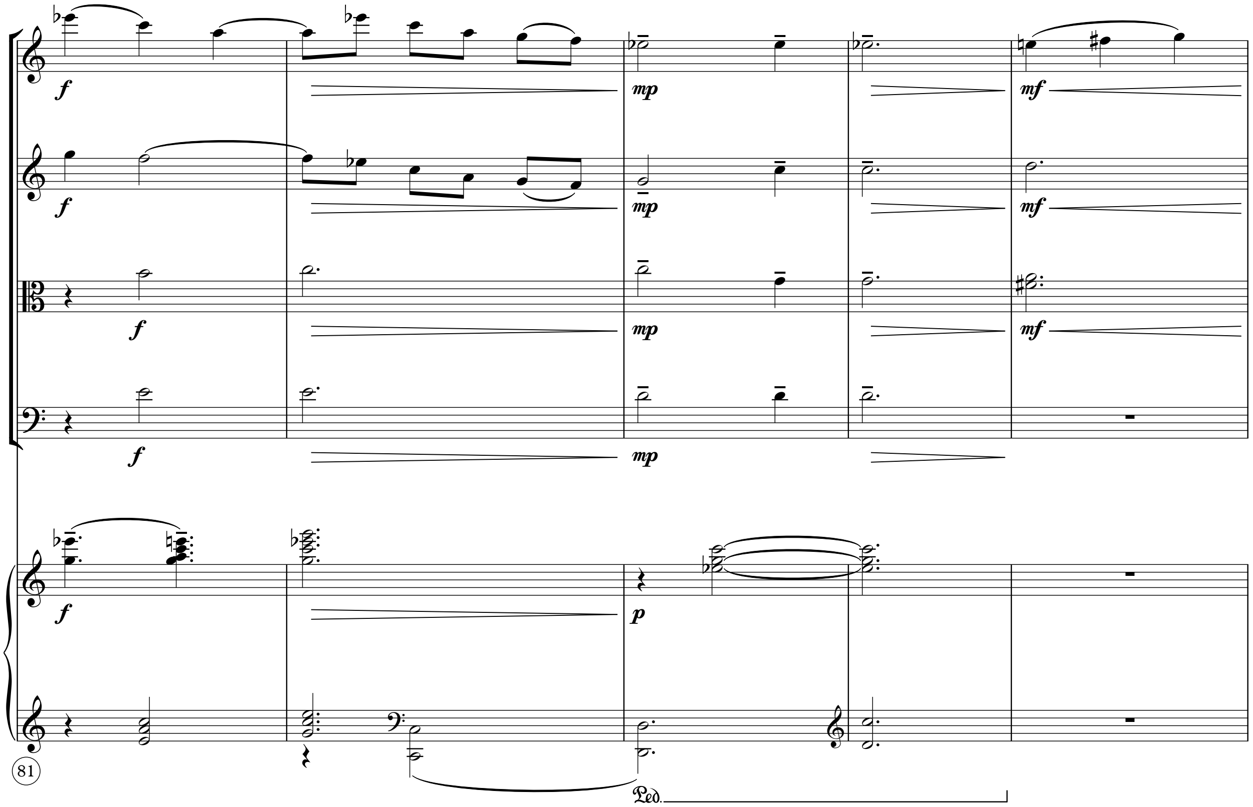
ff
f
f
51

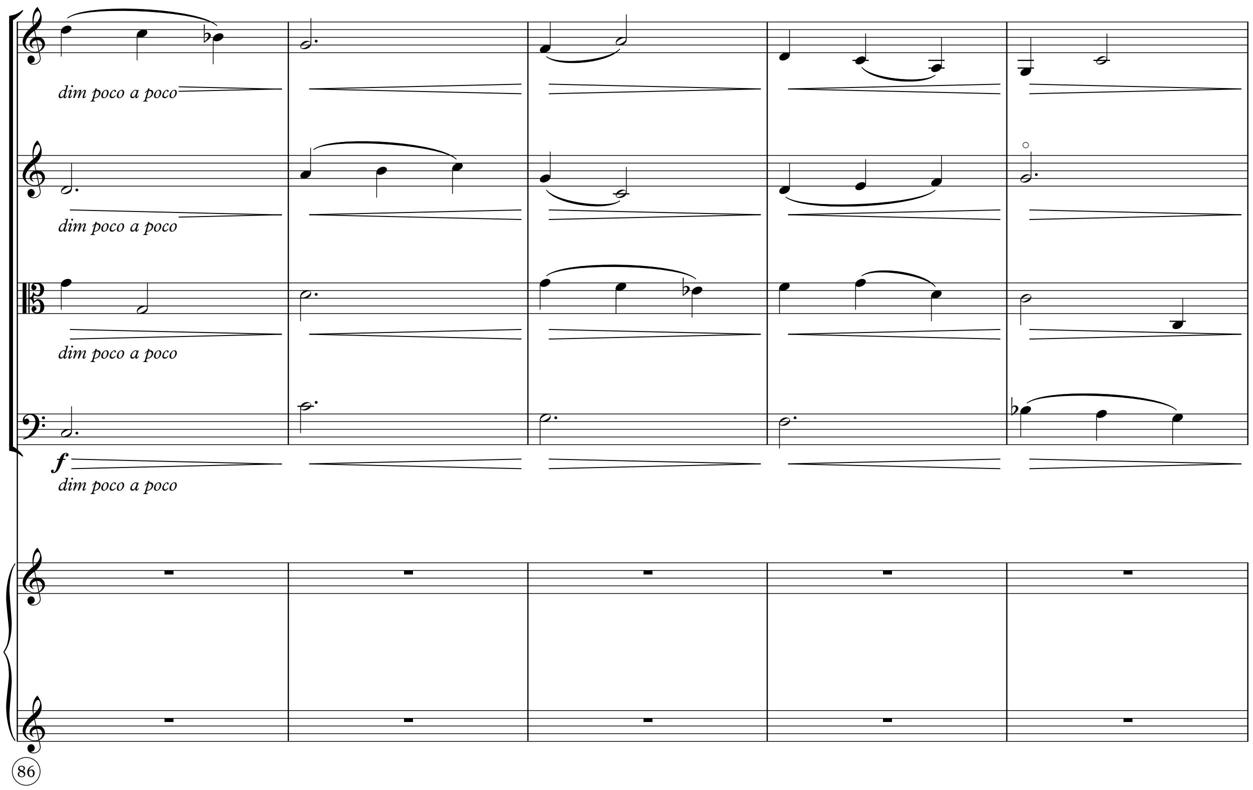


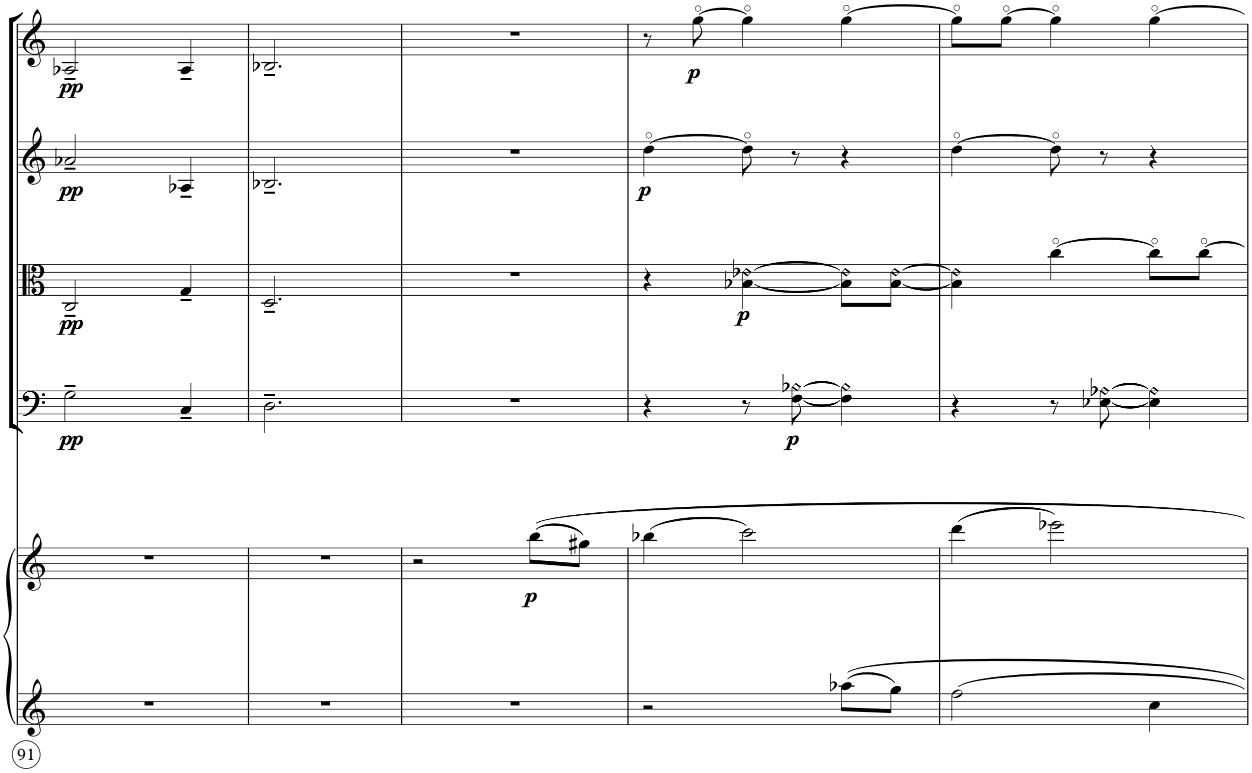
p
f
f
f
mf
f with passion
56

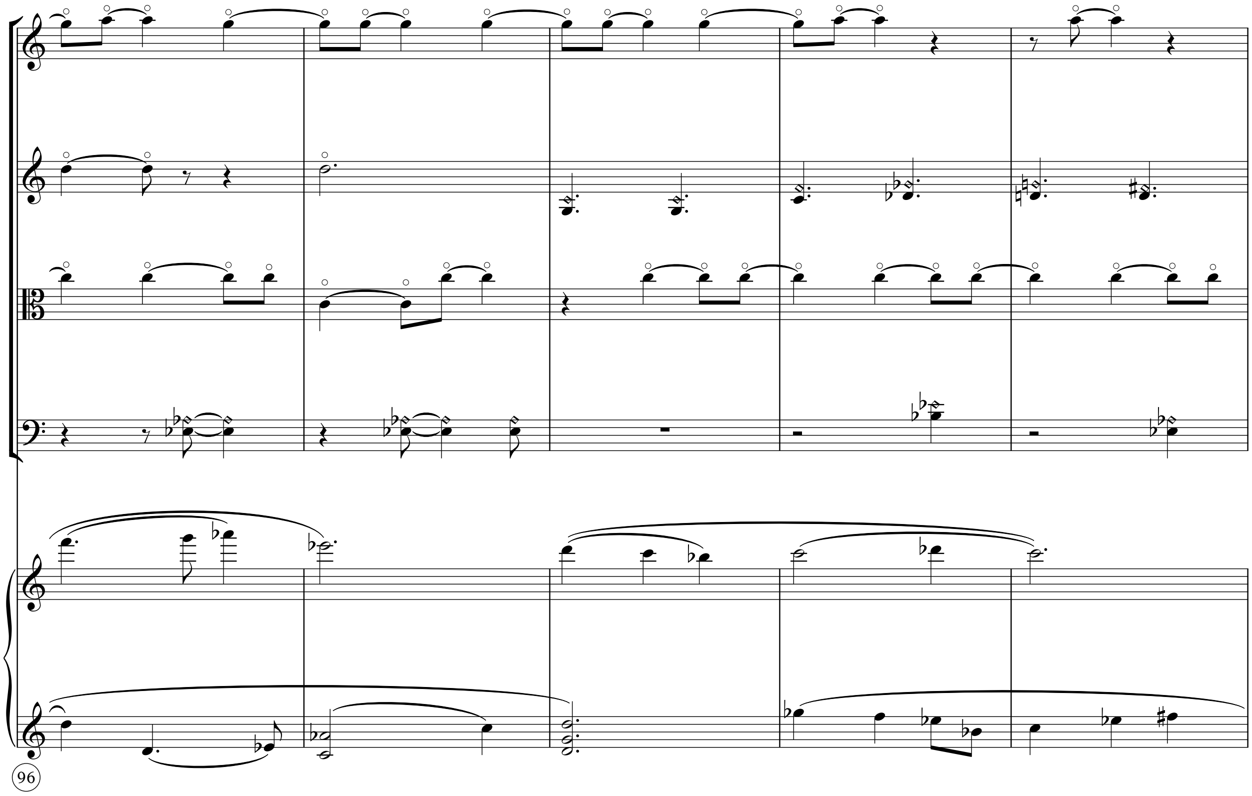

p
pp sotto voce
p
pp sotto voce
p
pp sotto voce
p
pizz.
p
61
arco
pp
pp
p
66

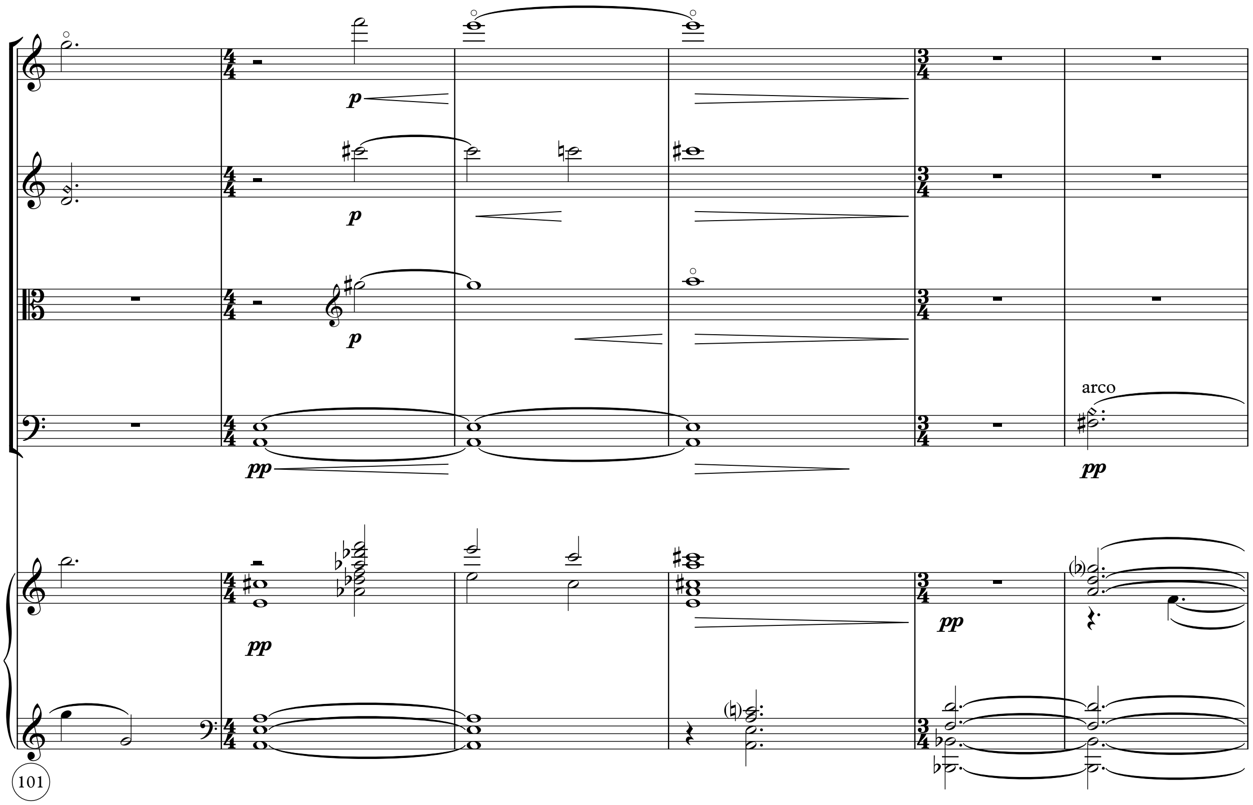

mf
mf
(♮)
pp
mf
mf
71
mp
mf
mp
mf
mp
mf
mp
mf
mp
mf
76

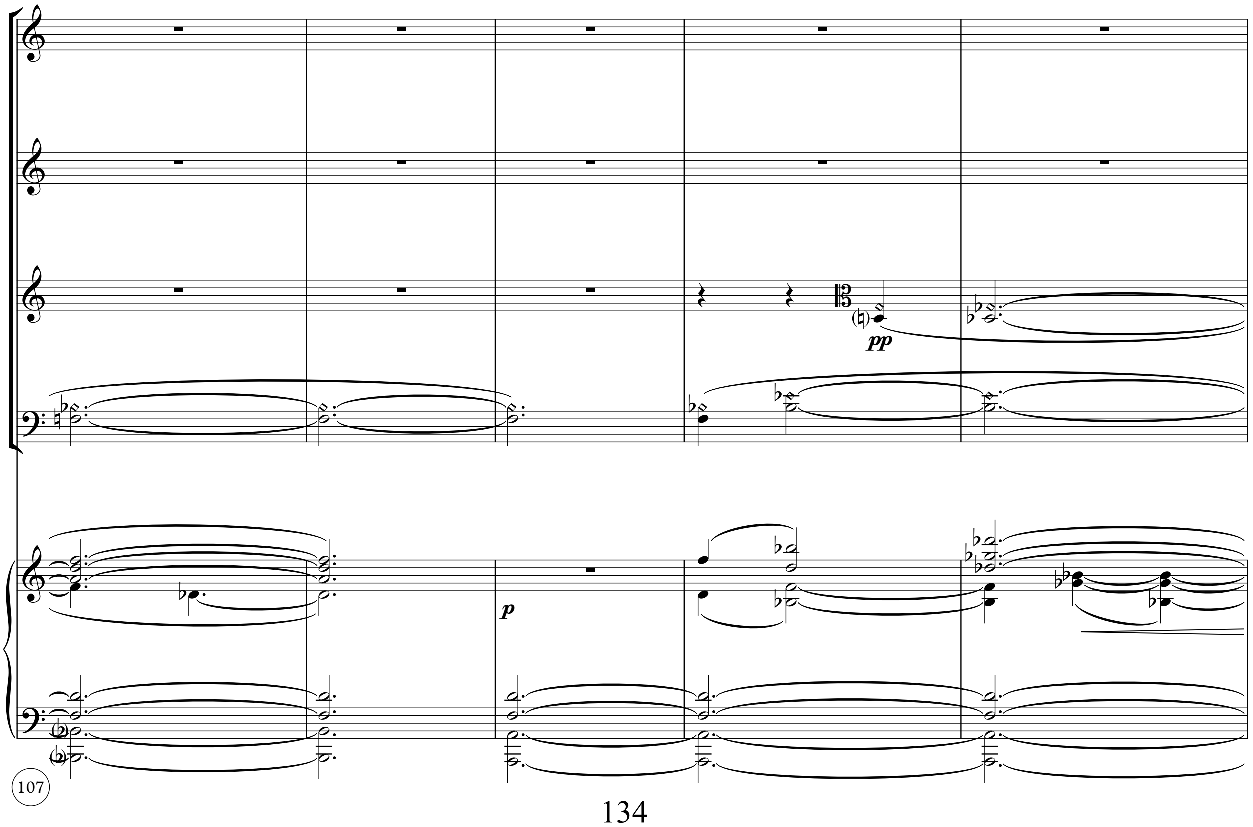

f
mp
mf
p
Ped.
81

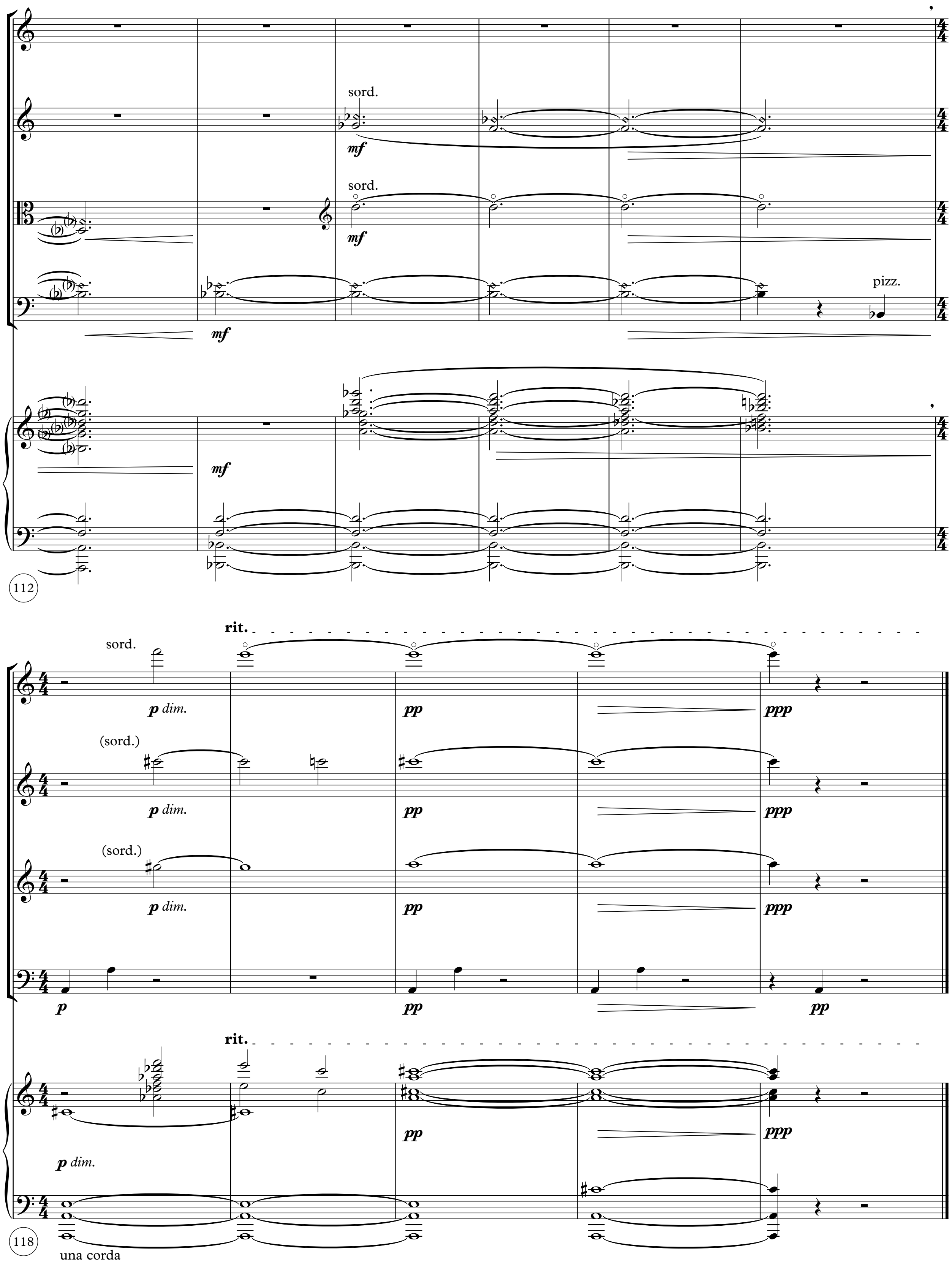

dim poco a poco
f
86


pp
pp
pp
pp
p
p
p
p
p
91

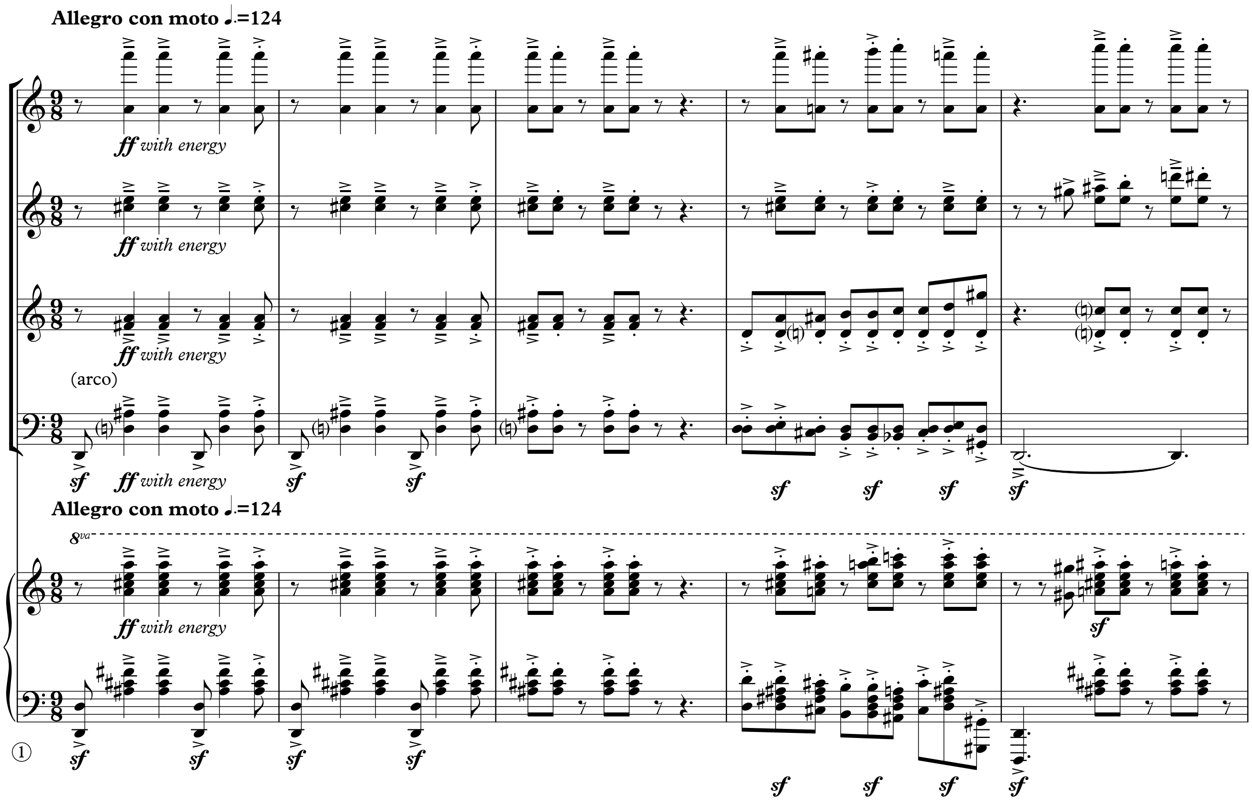

96

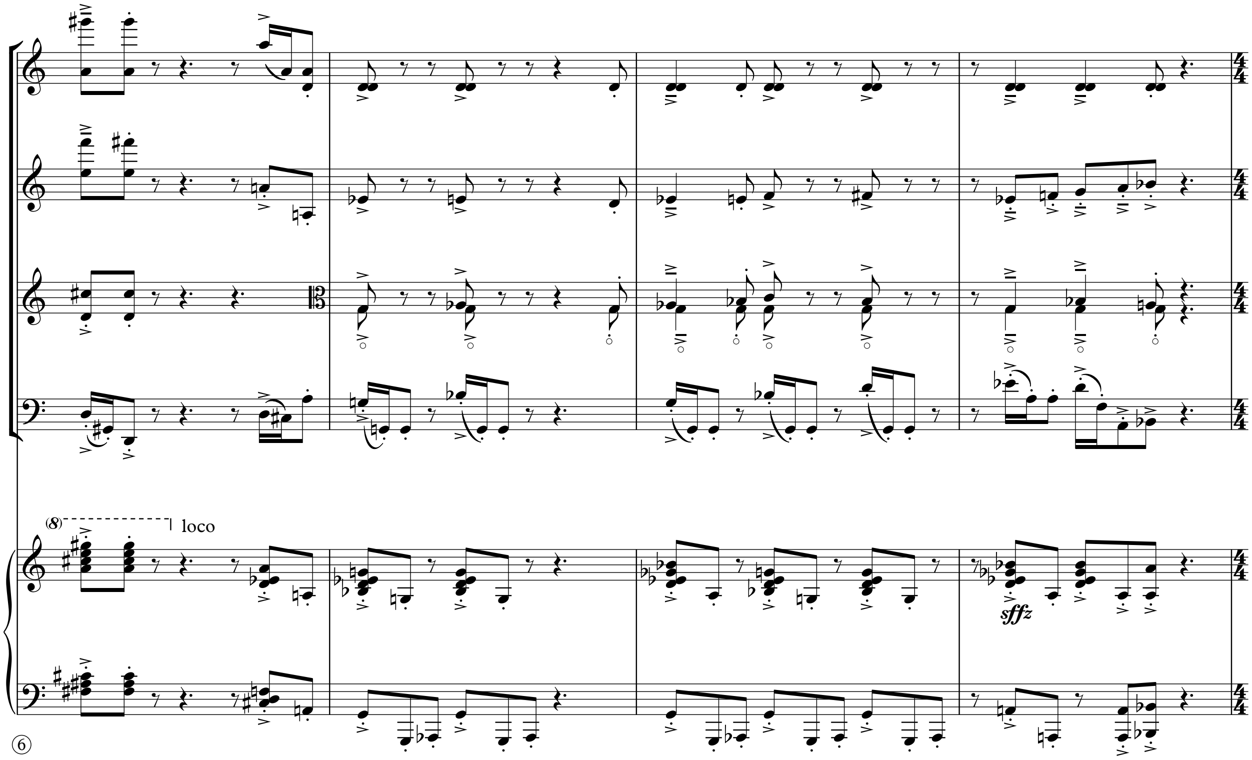

p
p
p
pp
arco
pp
pp
pp
101

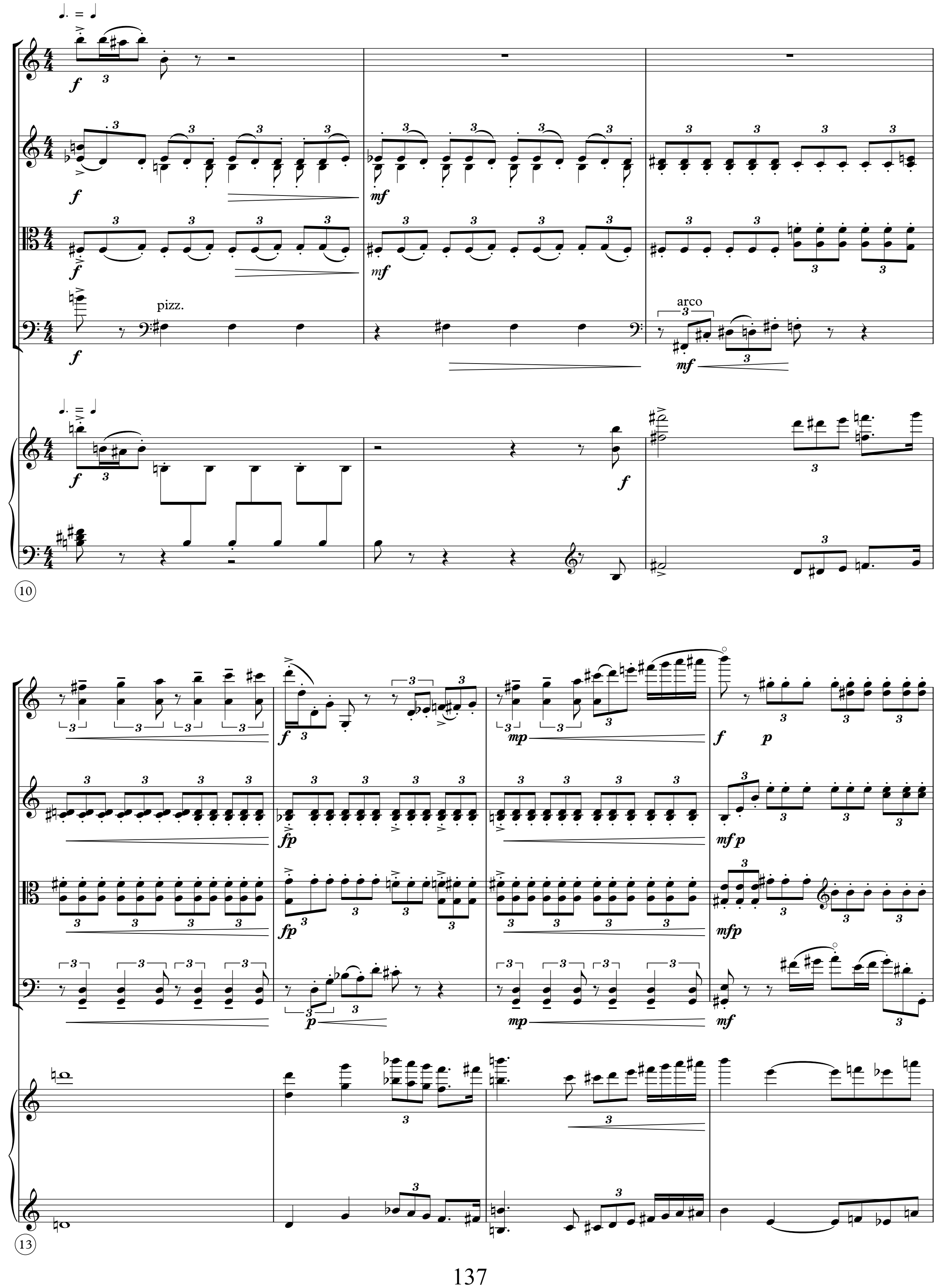

pp
p
107

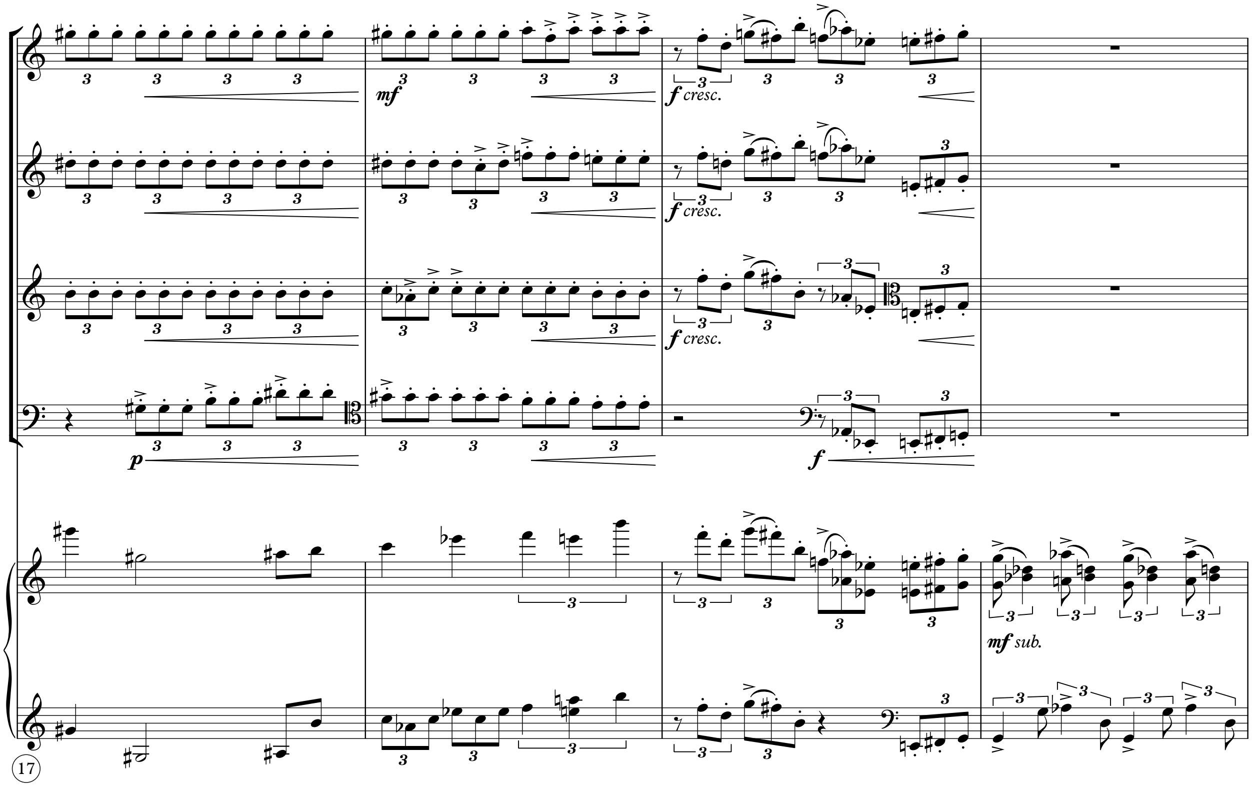

sord.
mf
sord.
mf
mf
pizz.
mf
112
rit.
sord.
p dim.
(sord.)
p dim.
(sord.)
p dim.
pp
ppp
p
pp
rit.
p dim.
pp
ppp
118
una corda

III.

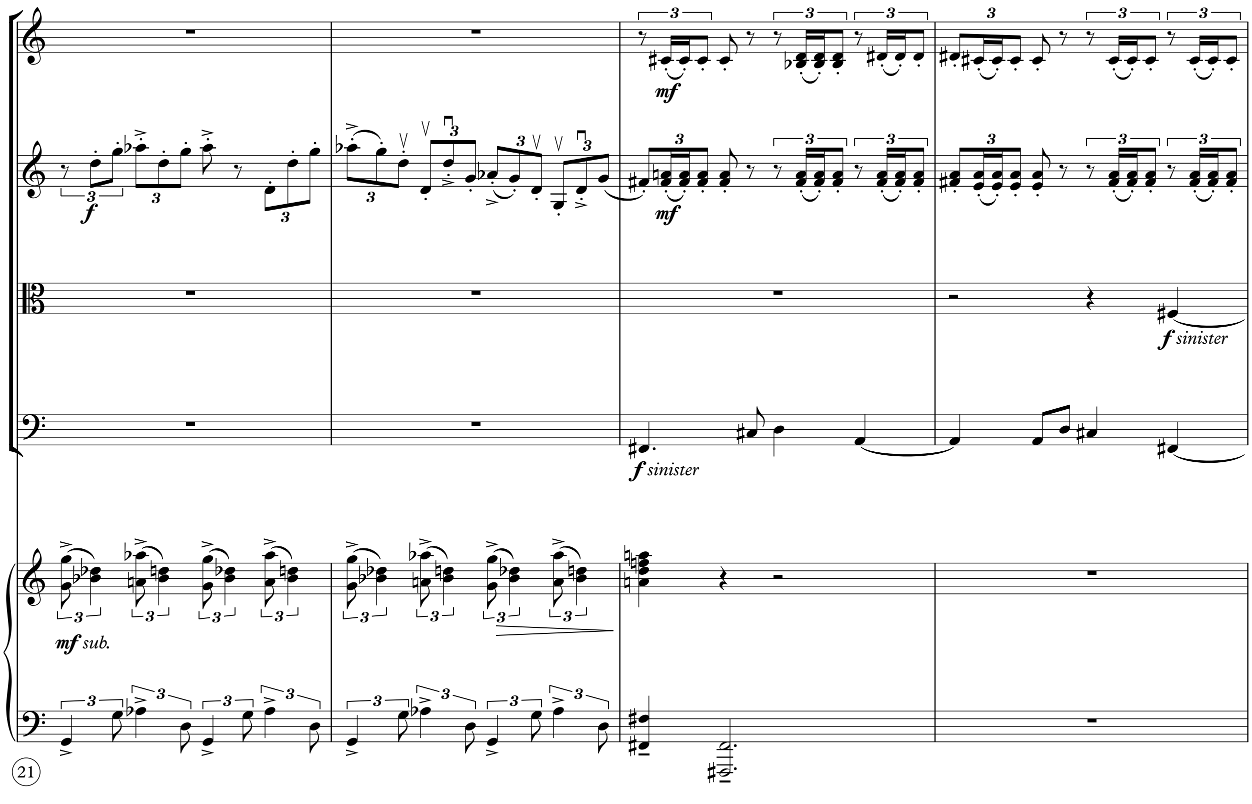

Allegro con moto ♩.=124
ff with energy
ff with energy
ff with energy
(arco)
sf
ff with energy
sf
sf
sf
sf
sf
sf
Allegro con moto ♩.=124
8va
ff with energy
sf
sf
sf
sf
sf
sf
sf
sf
sf
①


(8)
loco
sffz
⑥

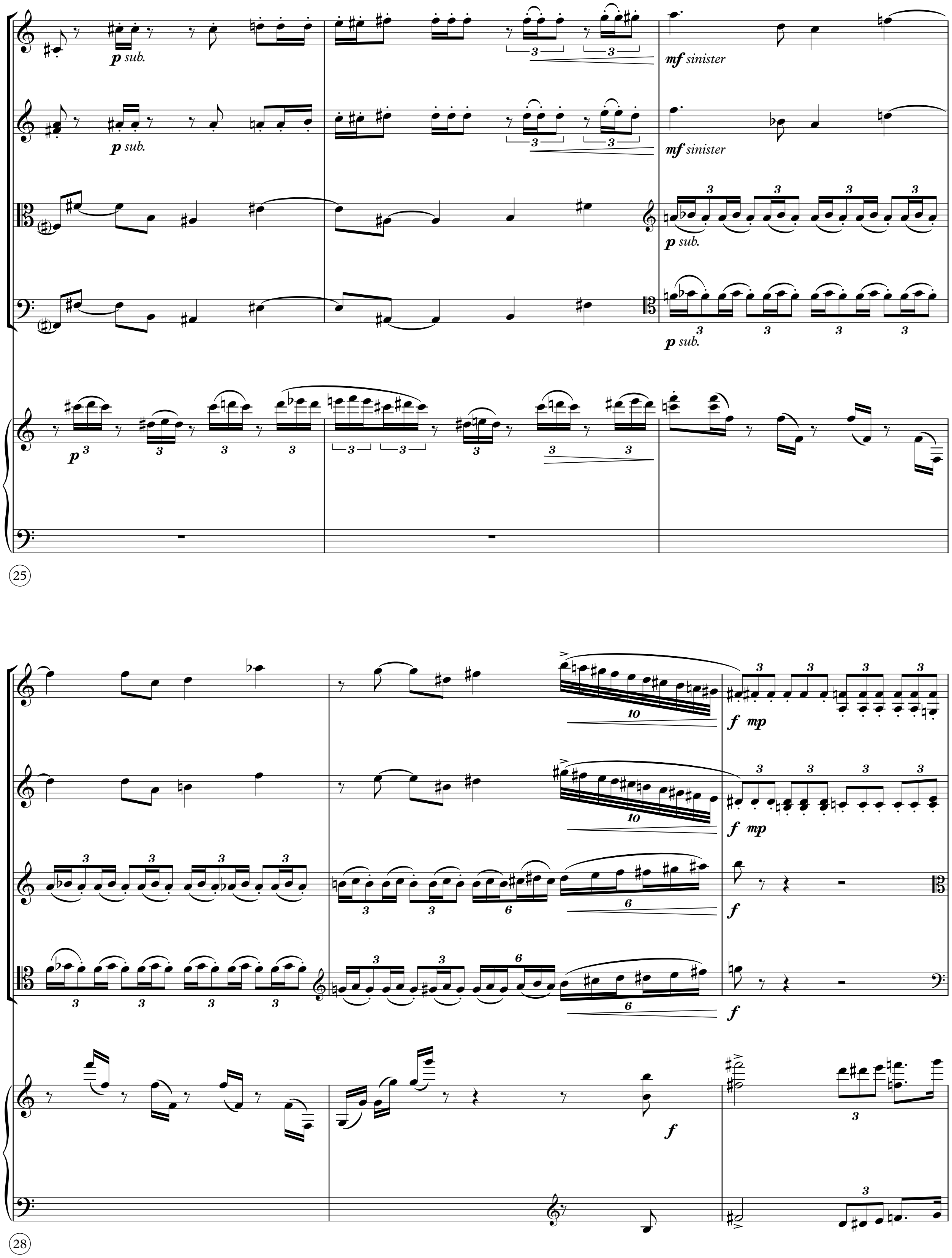

pizz.
arco
f
mf
mp
p
fp
mfp
10
13

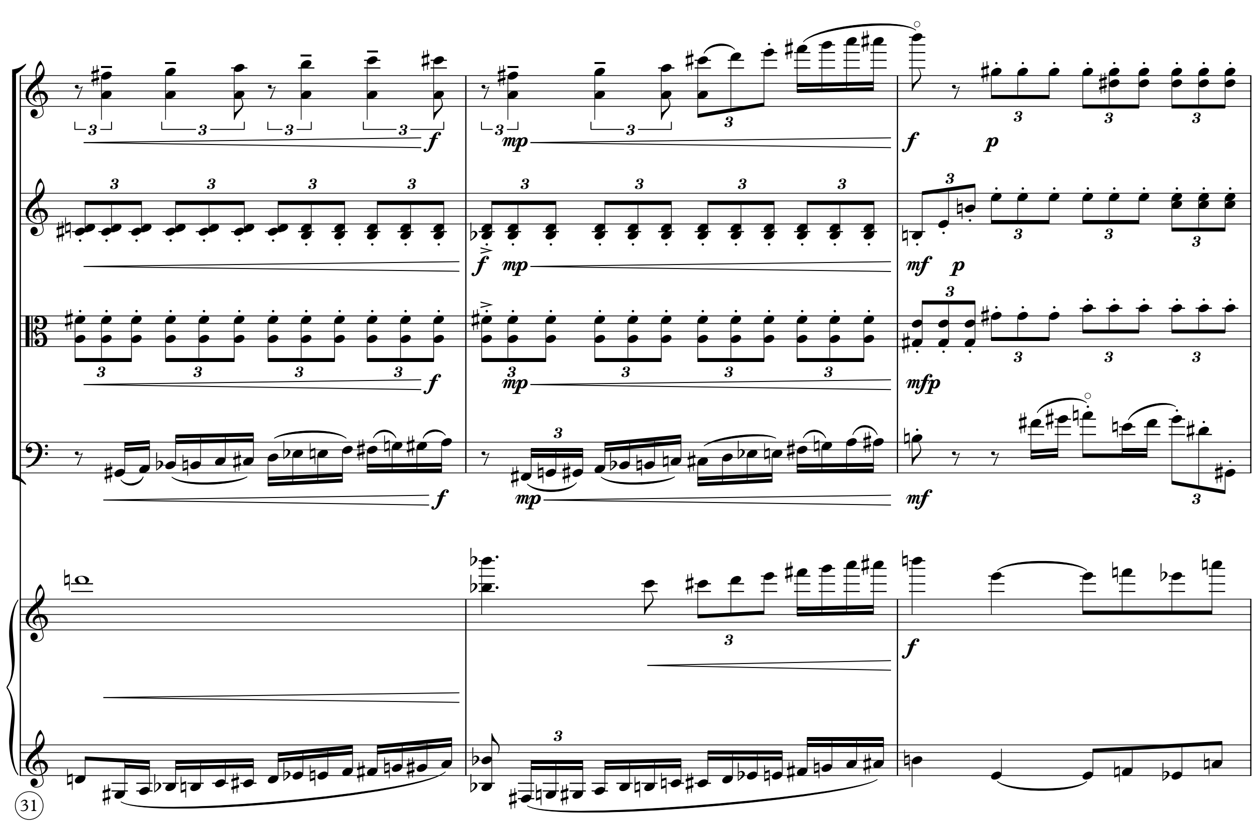


mf
f cresc.
f cresc.
f cresc.
p
f
mf sub.
17

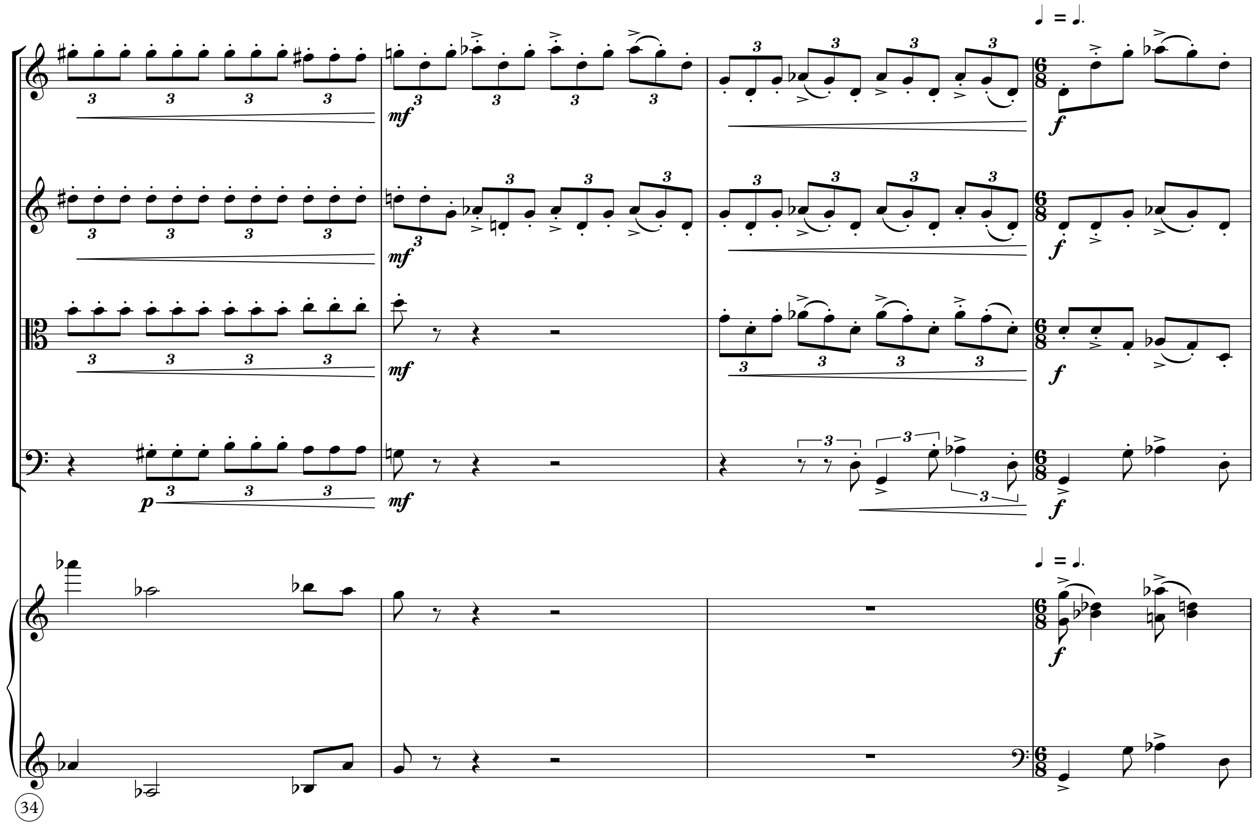


f
mf
mf
f sinister
f sinister
mf sub.
21

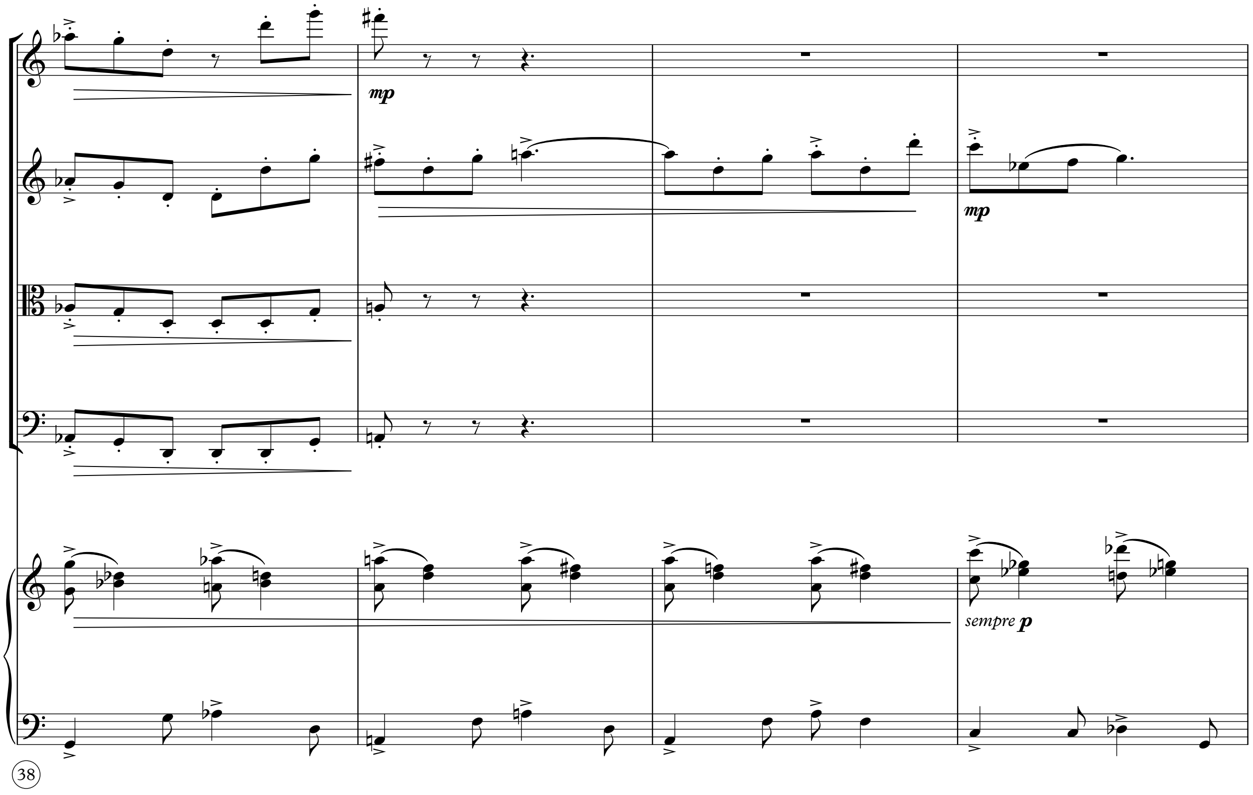

p sub.
p sub.
mf sinister
mf sinister
p sub.
p sub.
p
25
f
mp
f
mp
f
f
f
28



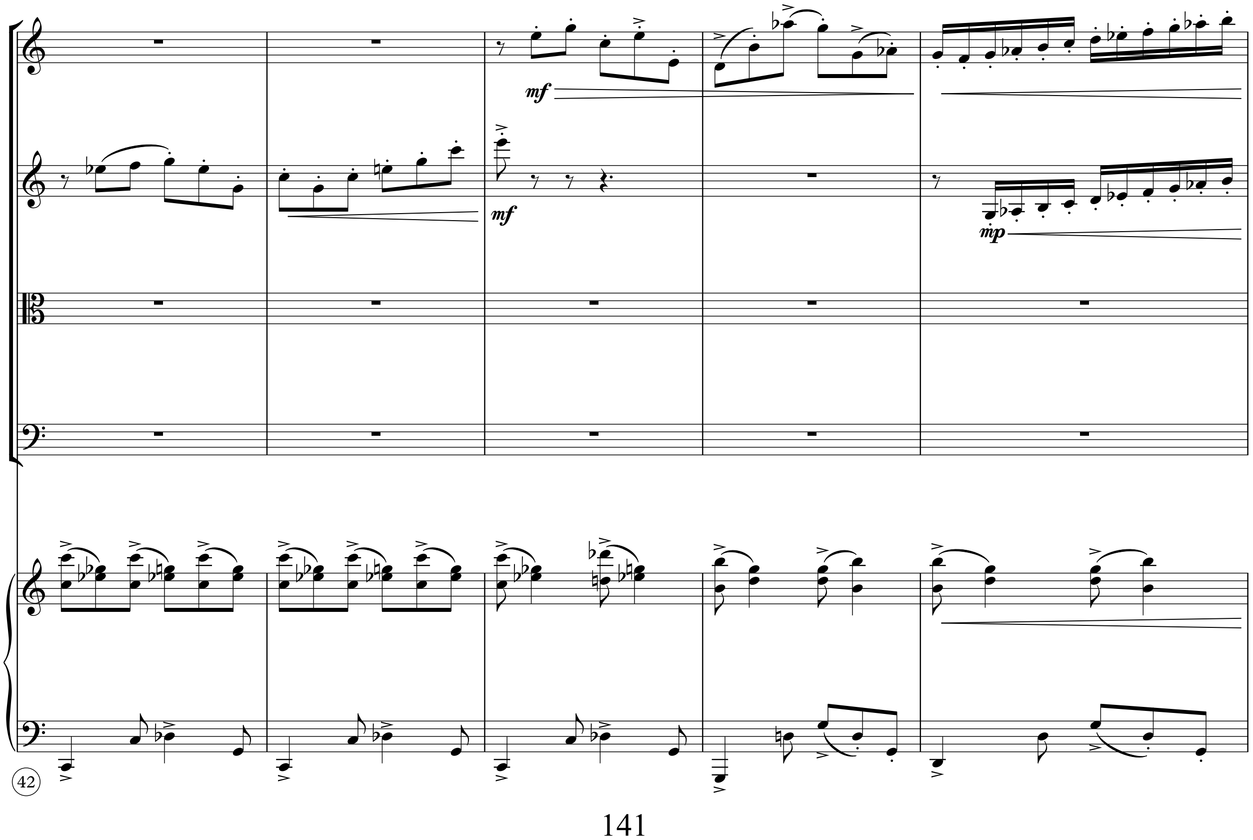
f
mp
p
mf
mfp
3
31



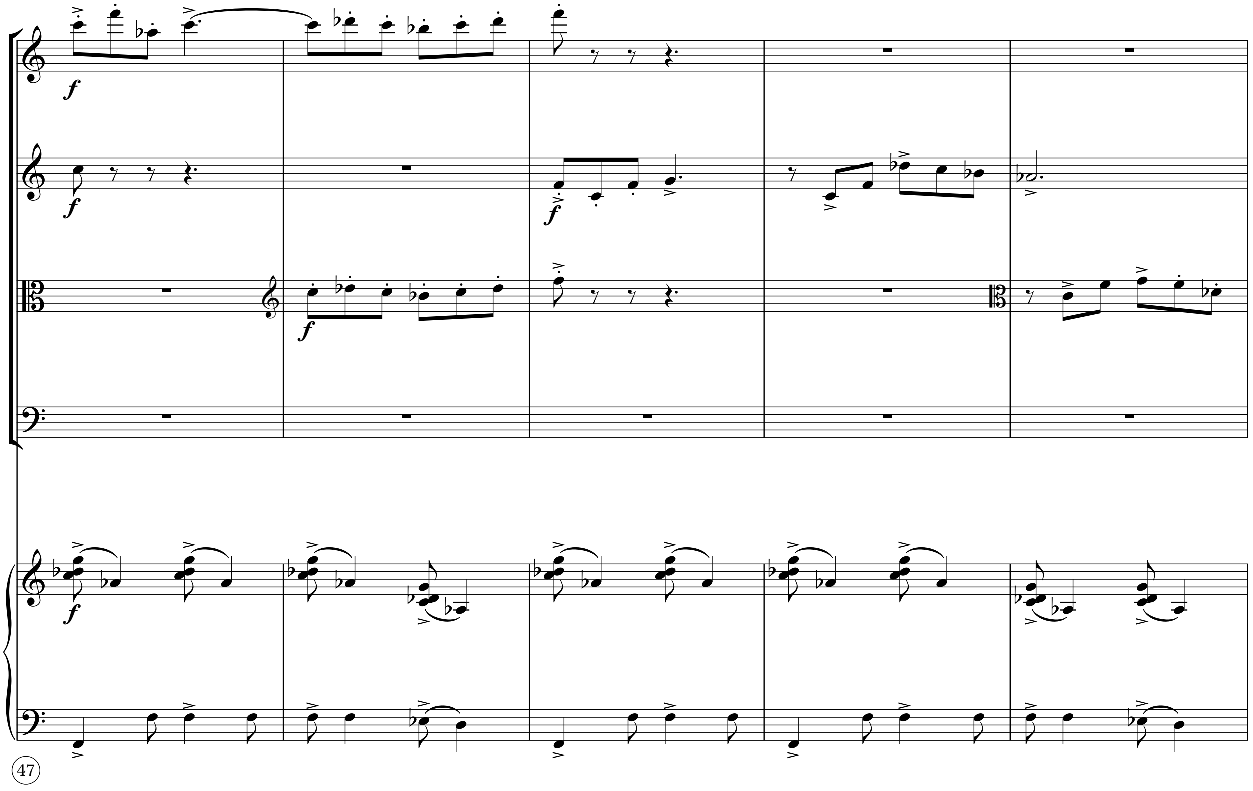
♩ = ♩.
6/8
mf
f
p
3
34

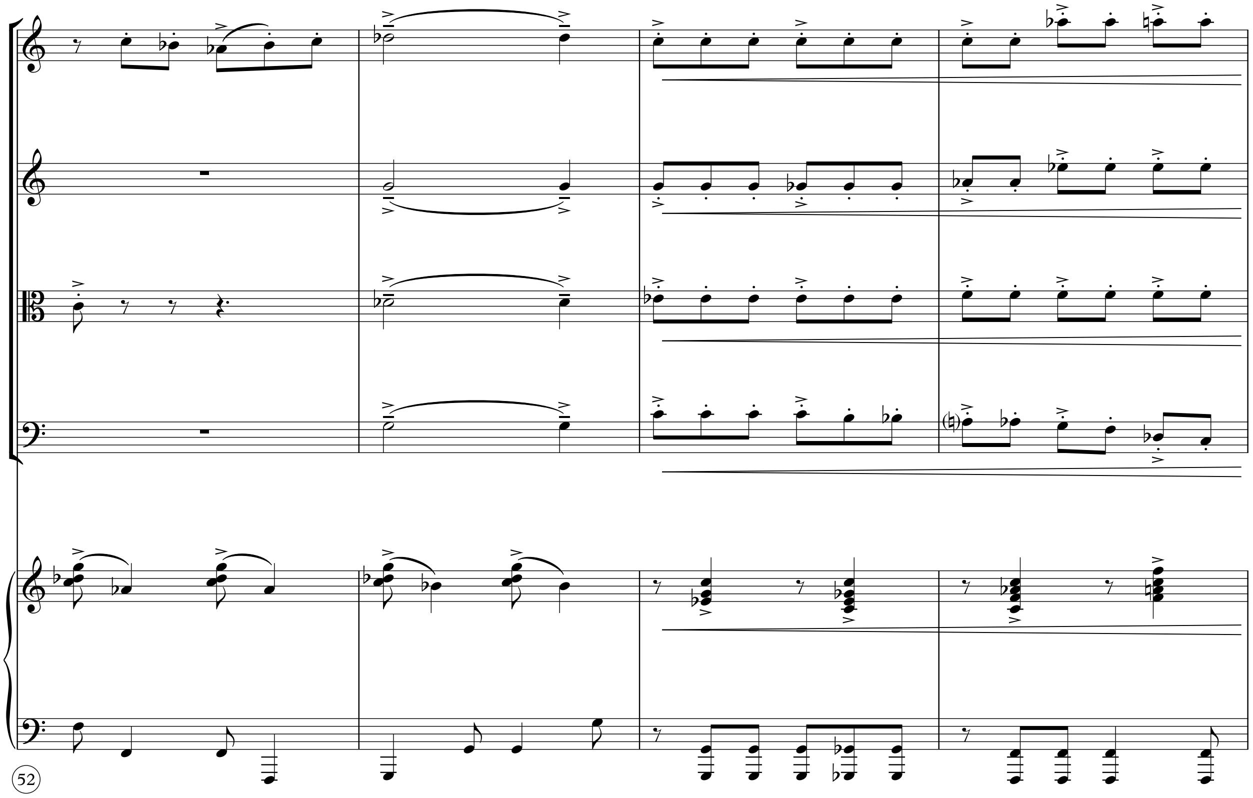


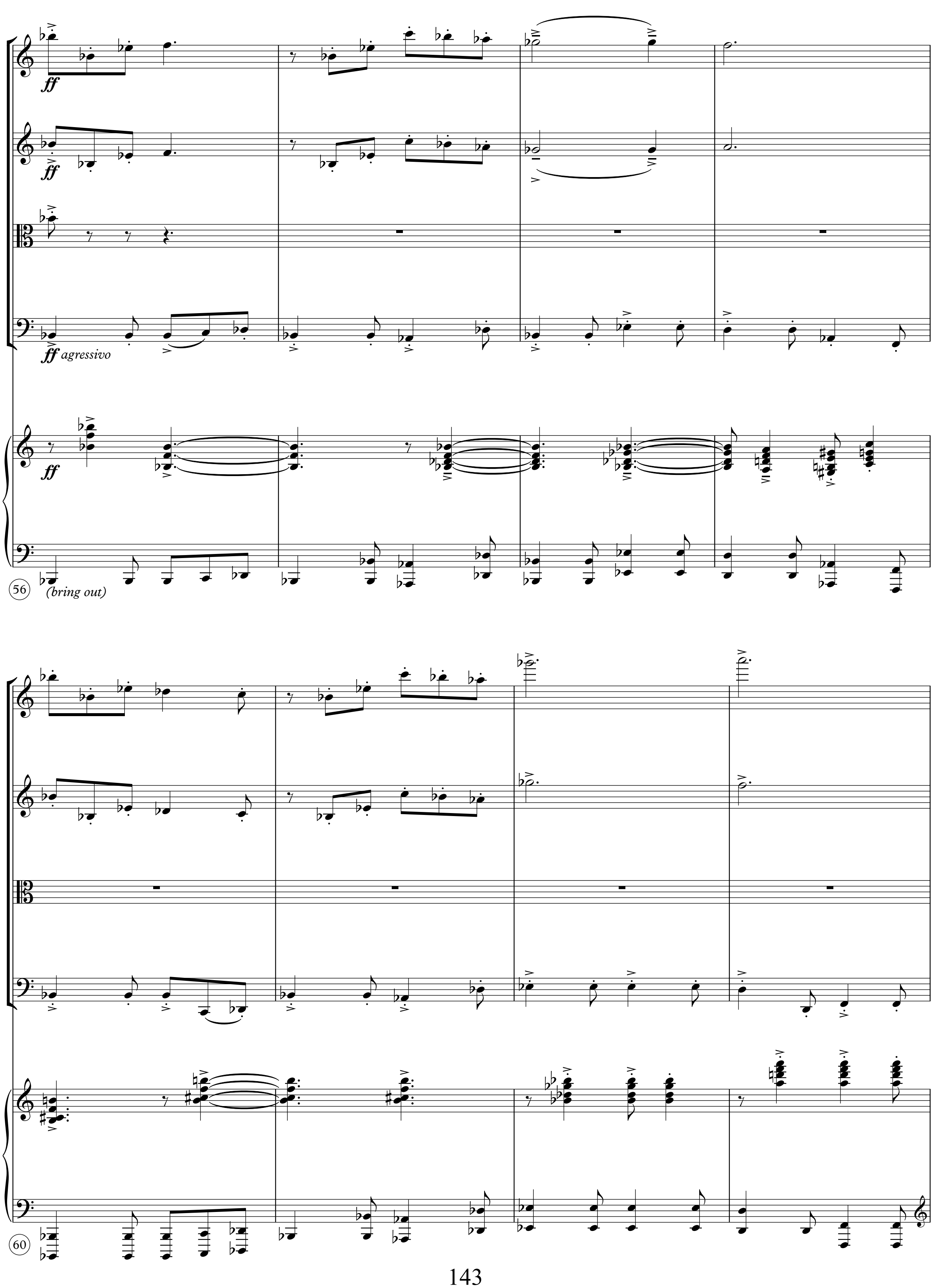
mp
mp
sempre p
38

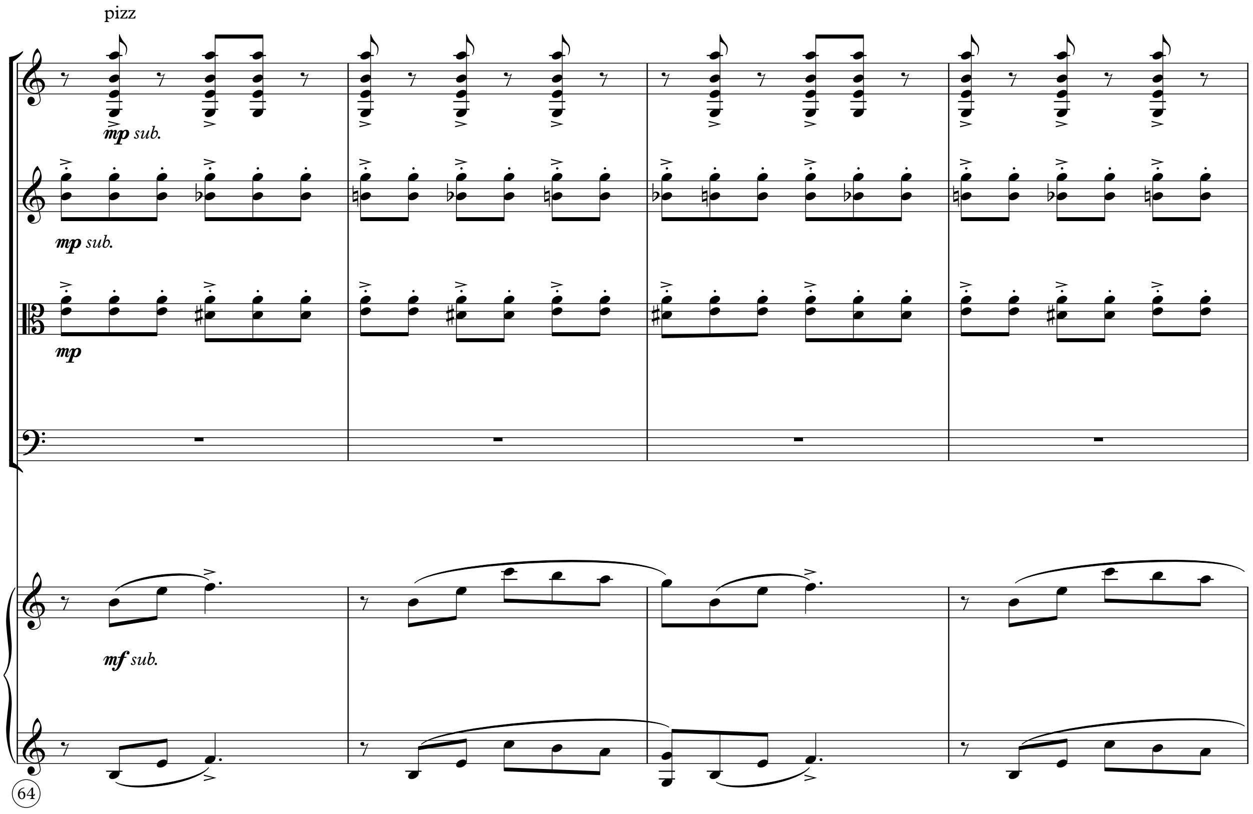


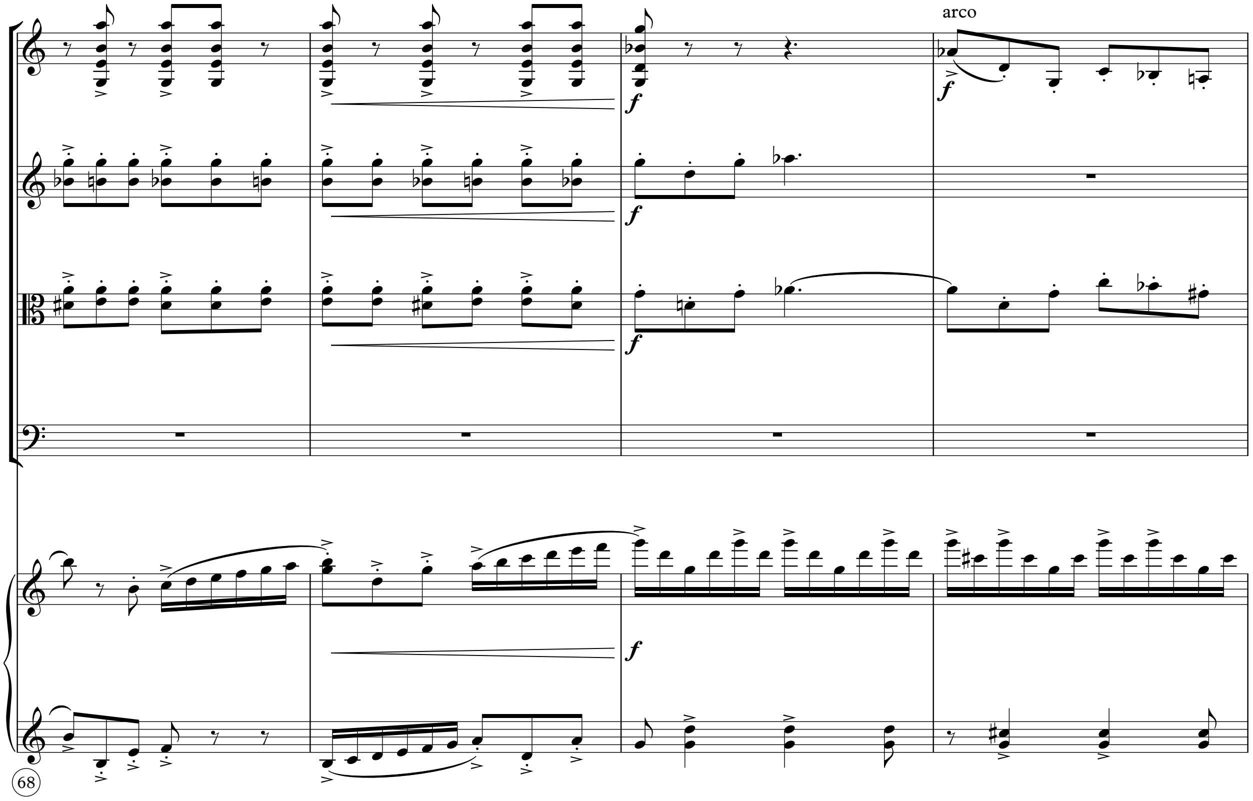
mf
mf
mp
42

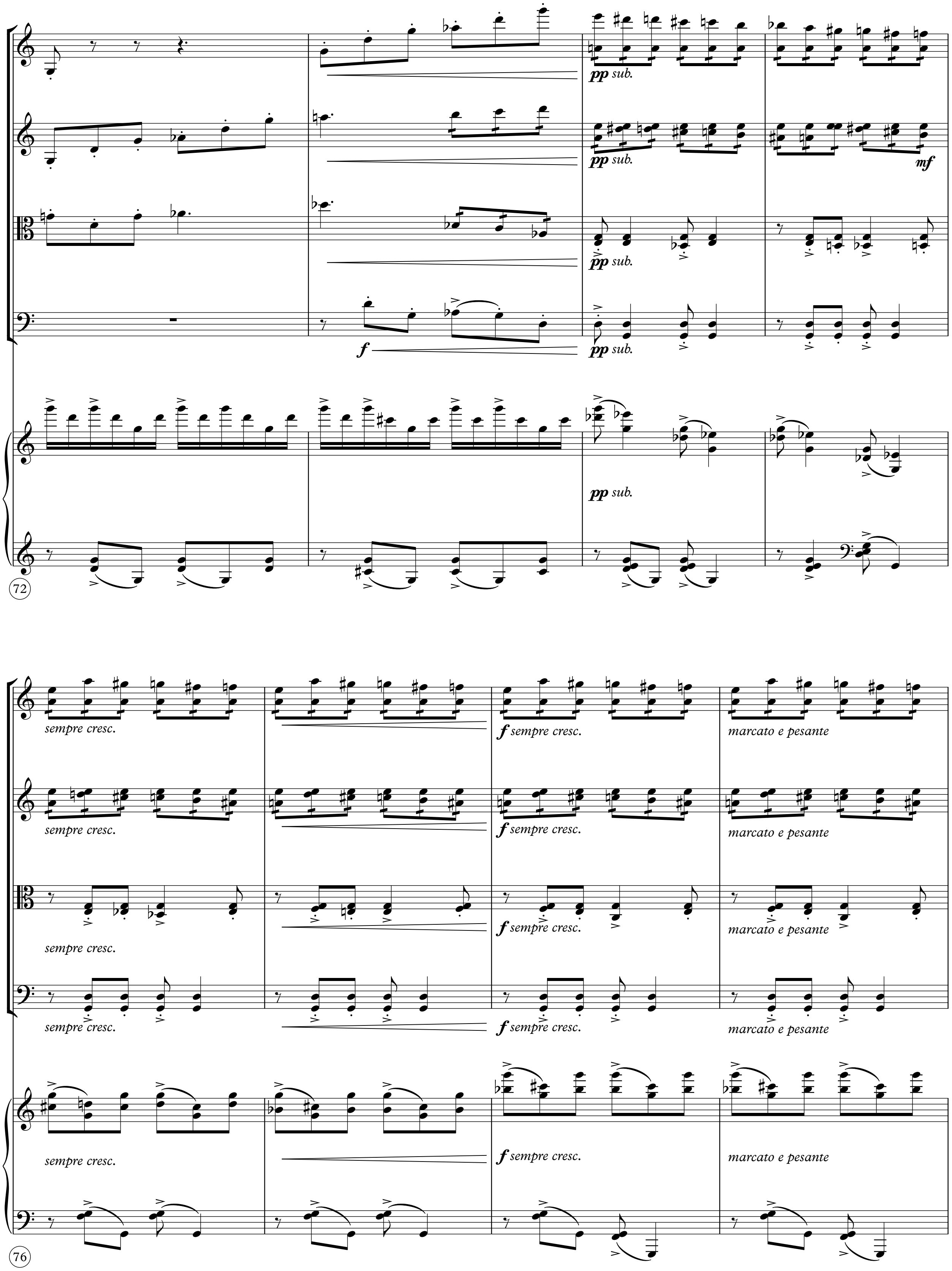

47

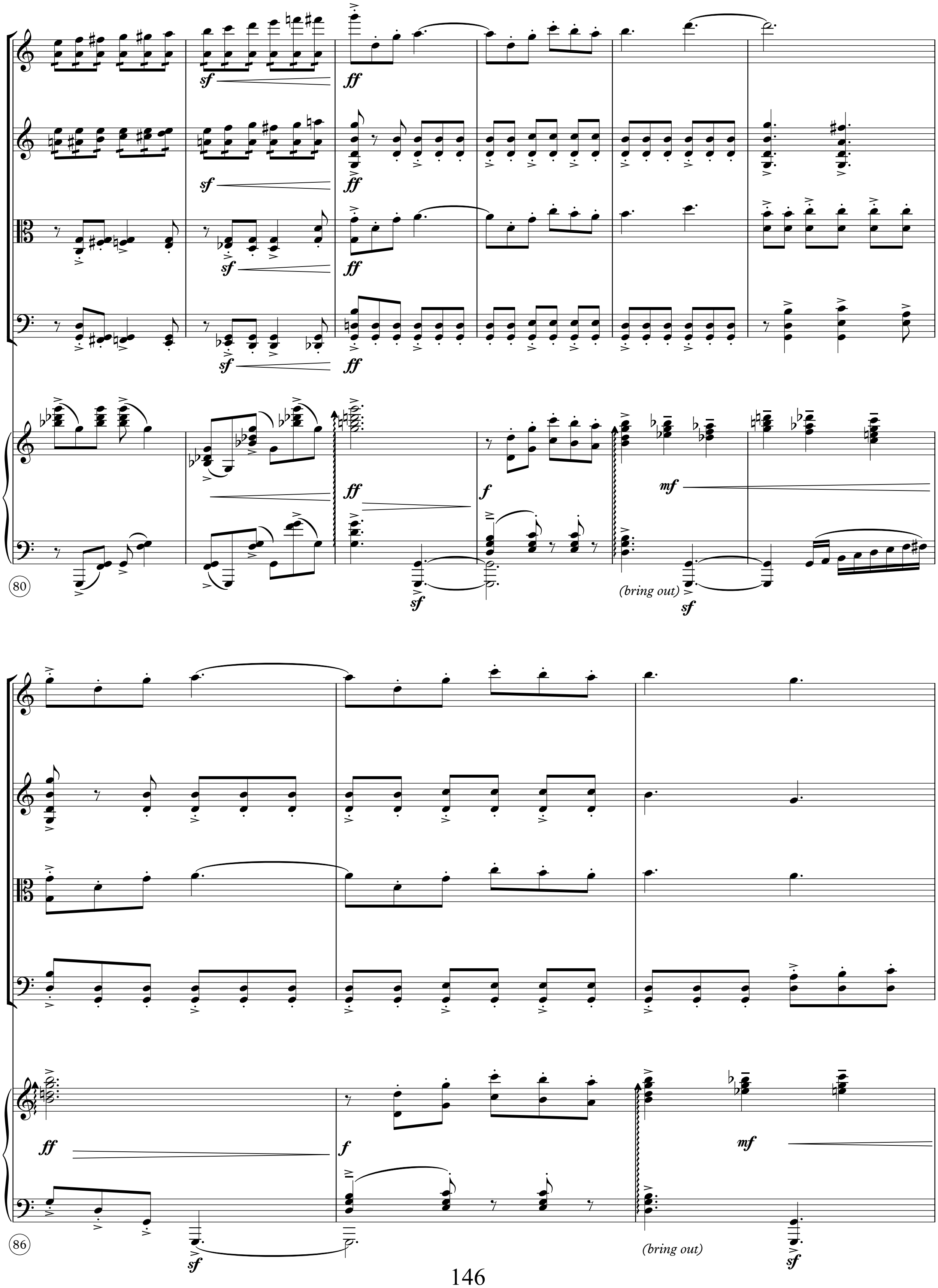

52

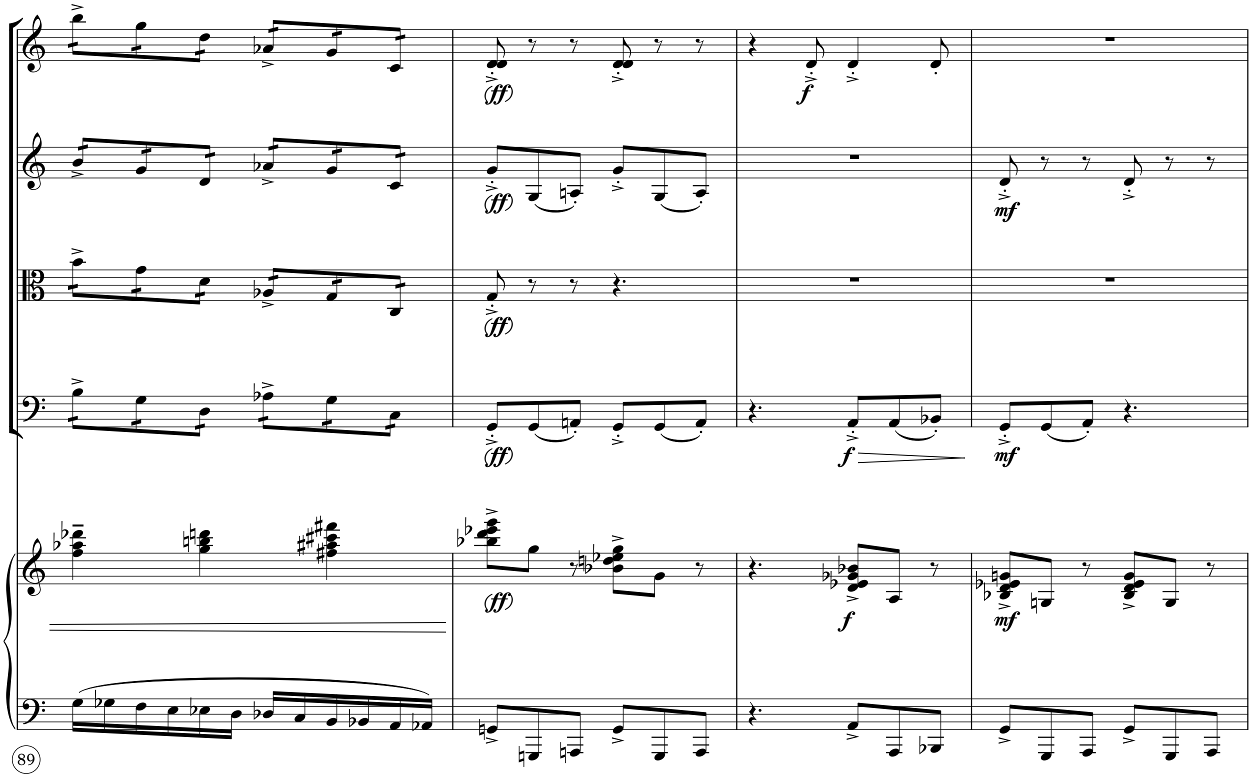

ff
ff
ff agressivo
ff
56
(bring out)
60


pizz
mp sub.
mp sub.
mp
mf sub.
64

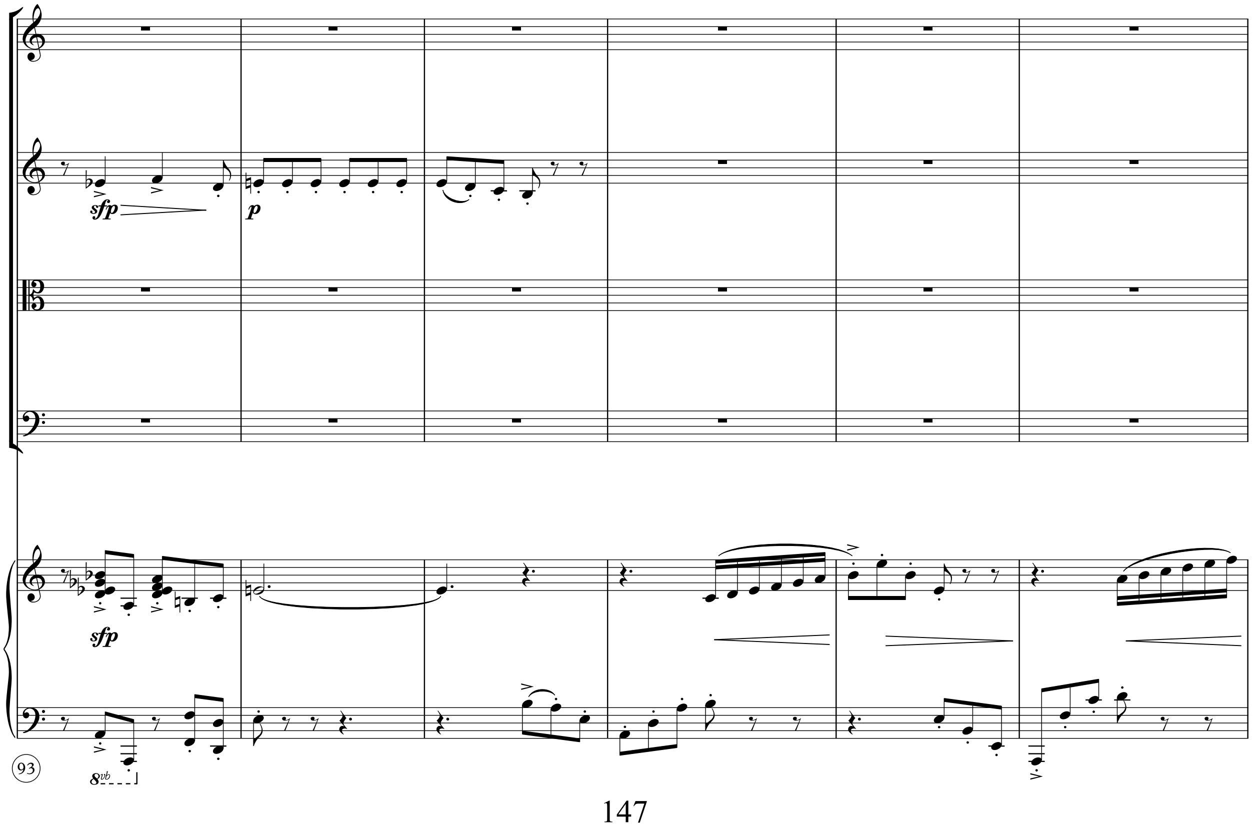

arco
f
f
f
f
f
68


pp sub.
pp sub.
mf
pp sub.
f
pp sub.
pp sub.
72
sempre cresc.
f sempre cresc.
marcato e pesante
sempre cresc.
f sempre cresc.
marcato e pesante
sempre cresc.
f sempre cresc.
marcato e pesante
sempre cresc.
f sempre cresc.
marcato e pesante
sempre cresc.
f sempre cresc.
marcato e pesante
76

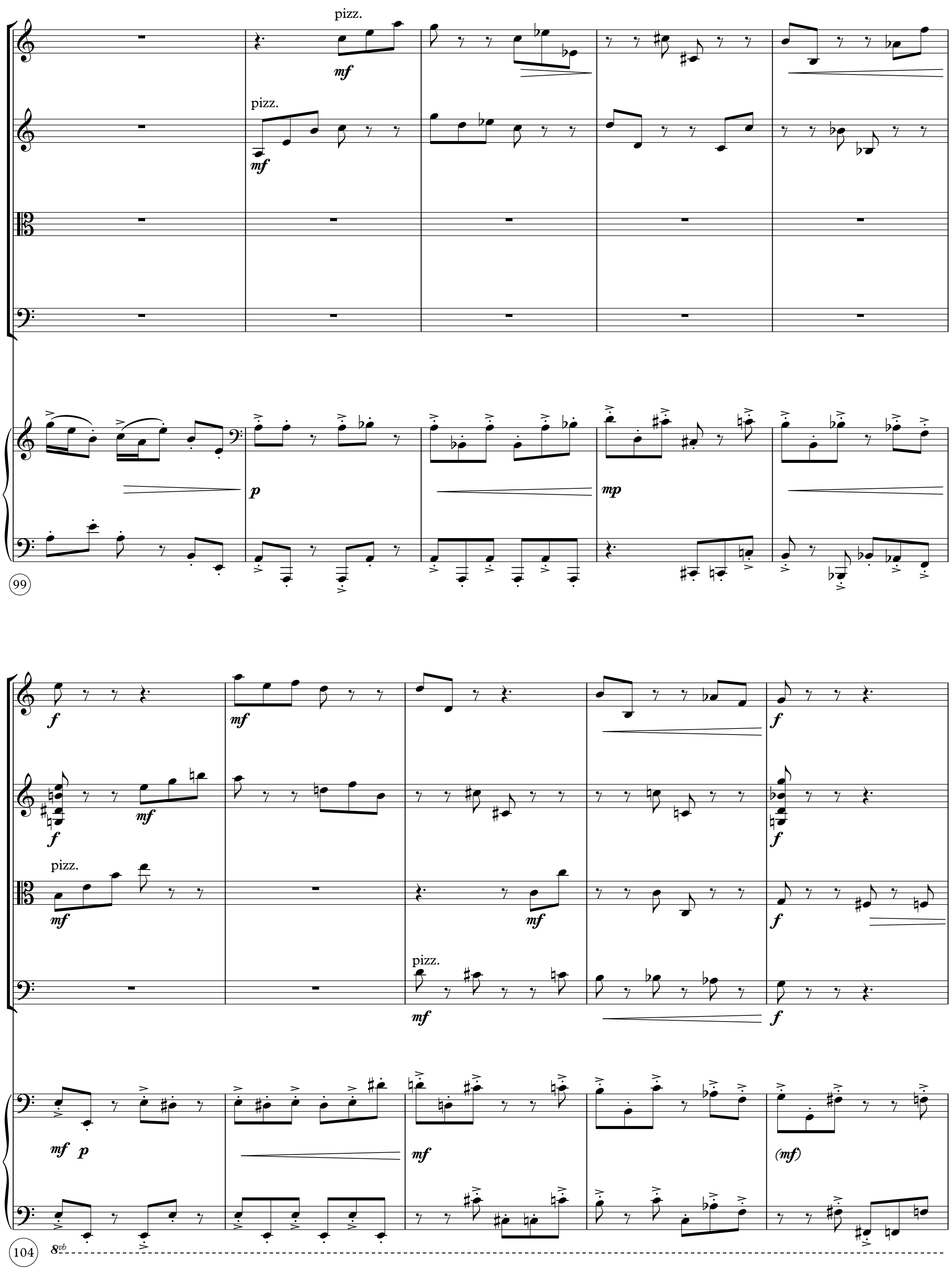

sf
ff
sf
ff
sf
ff
sf
ff
ff
f
mf
sf
(bring out)
sf
80
ff
f
mf
(bring out)
sf
sf
86

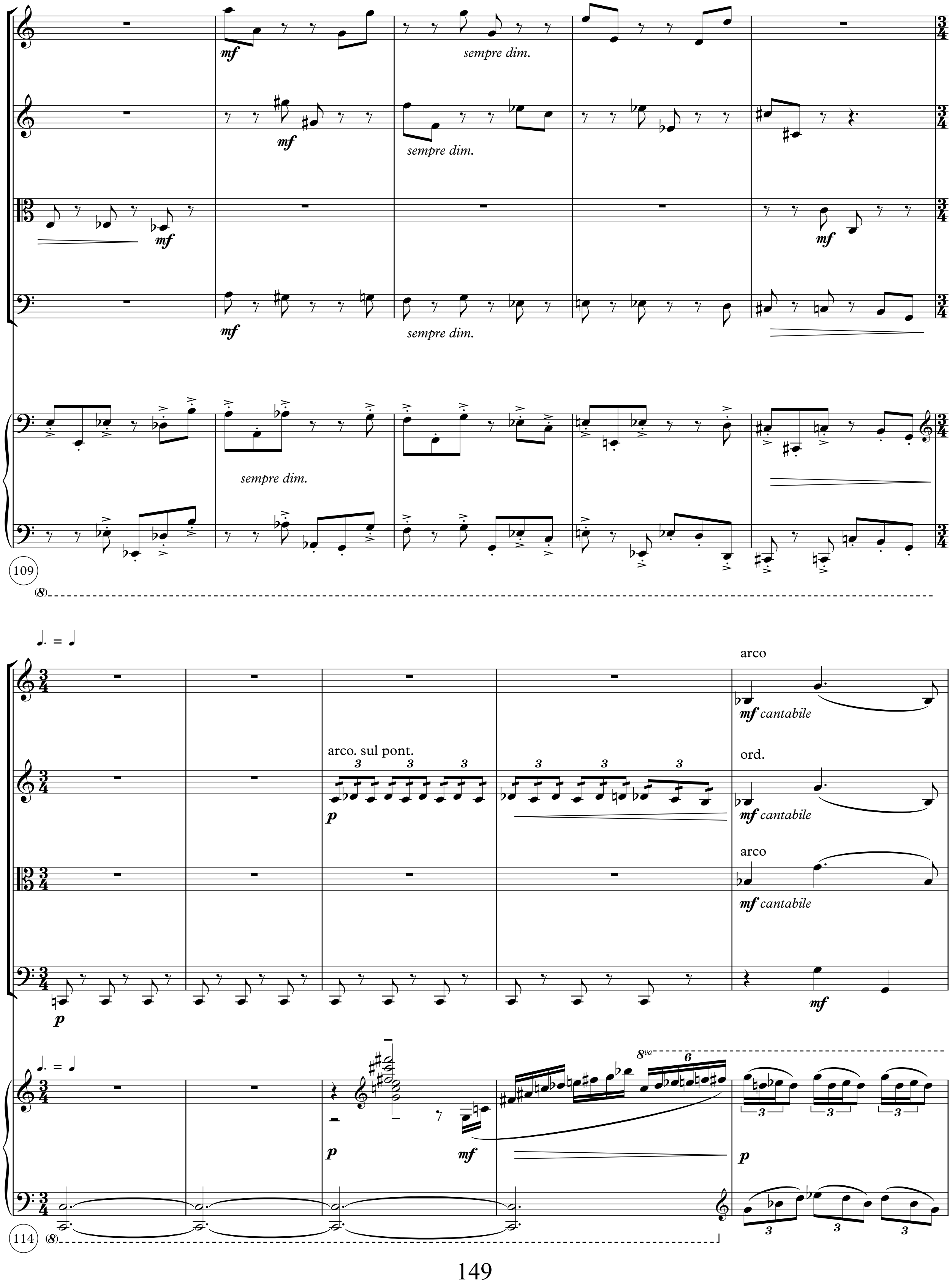


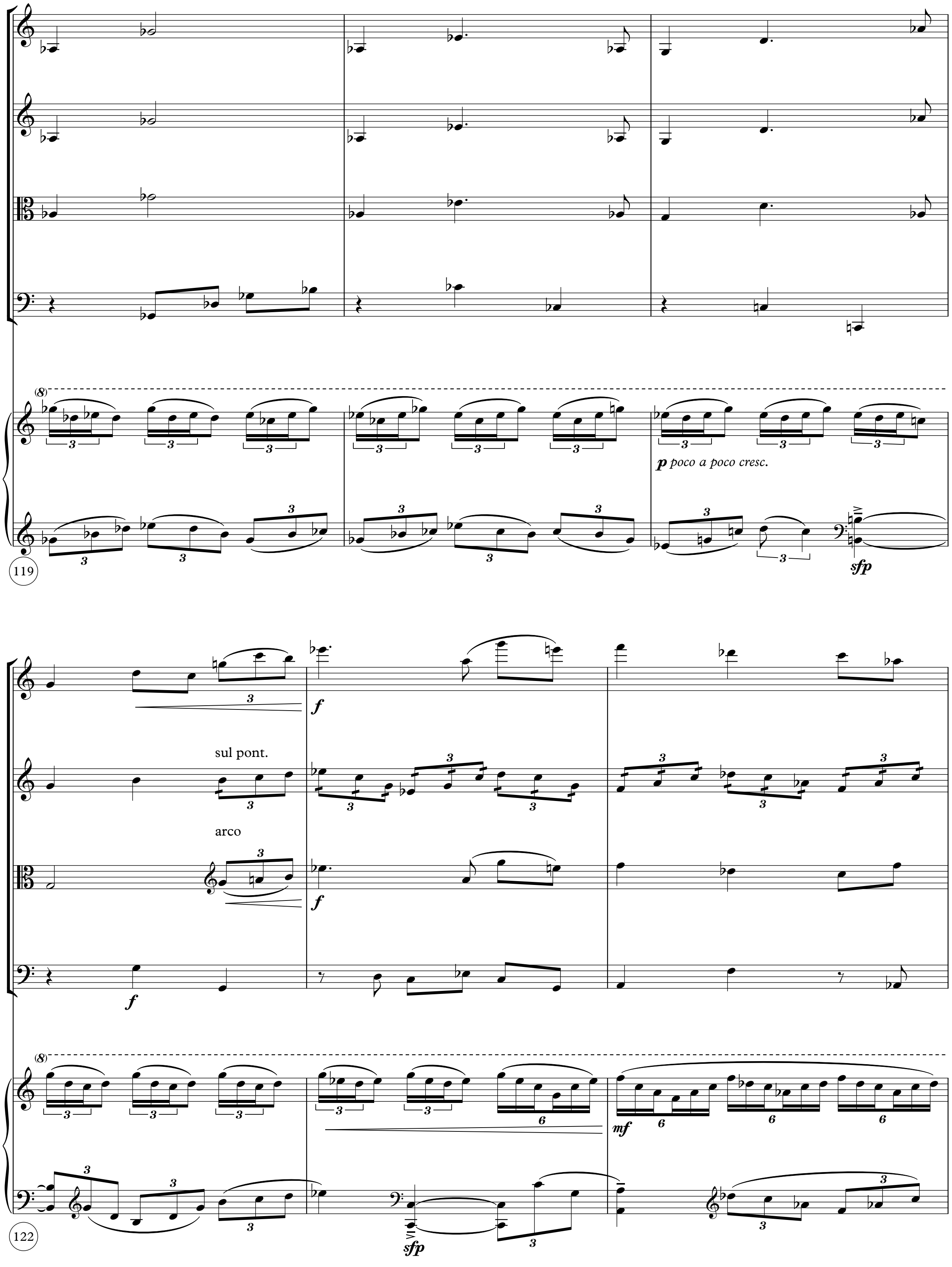
(ff)
(ff)
(ff)
(ff)
f
mf
f
mf
(ff)
f
mf
89

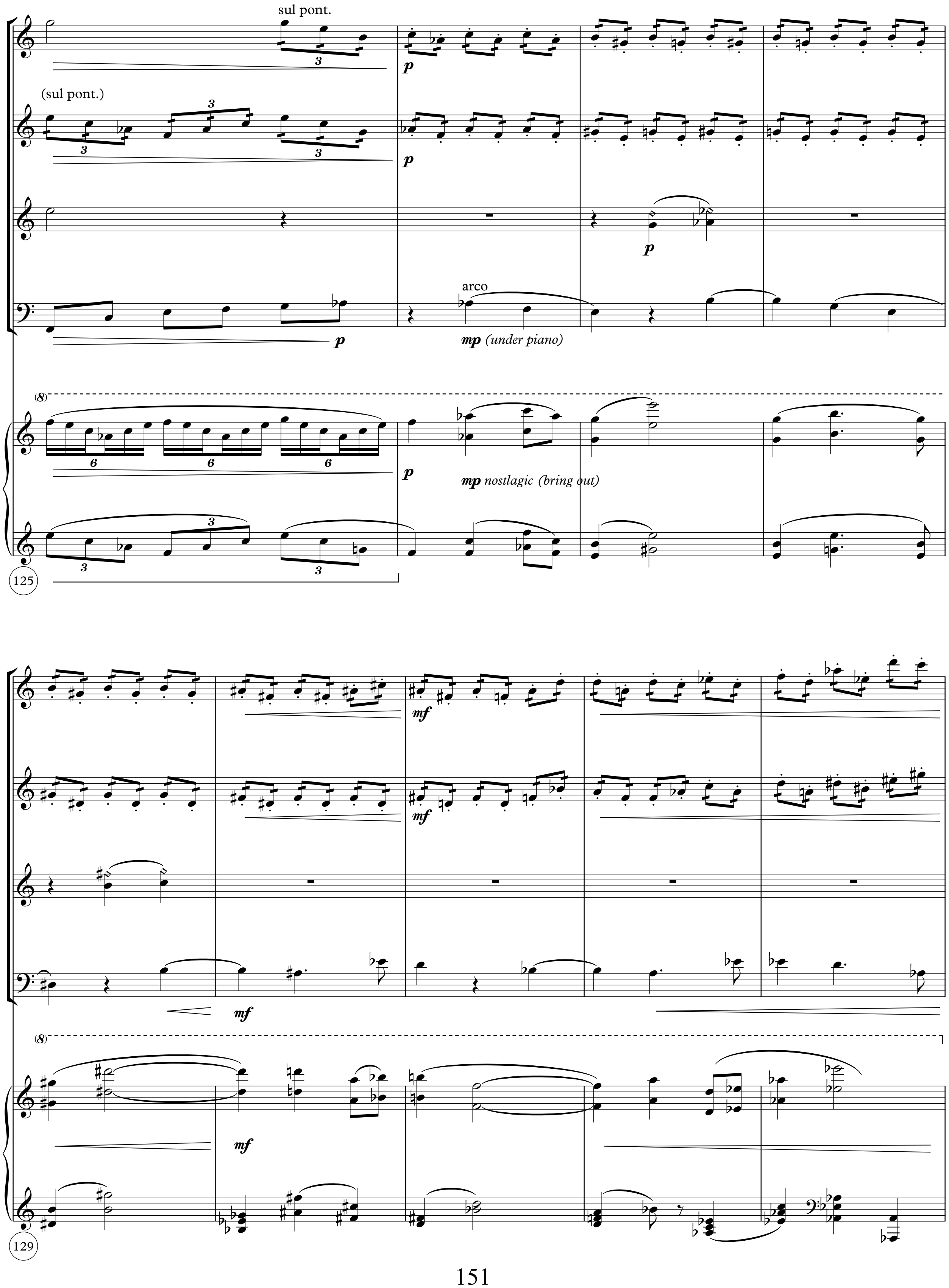


sfp
p
sfp
93
8vb

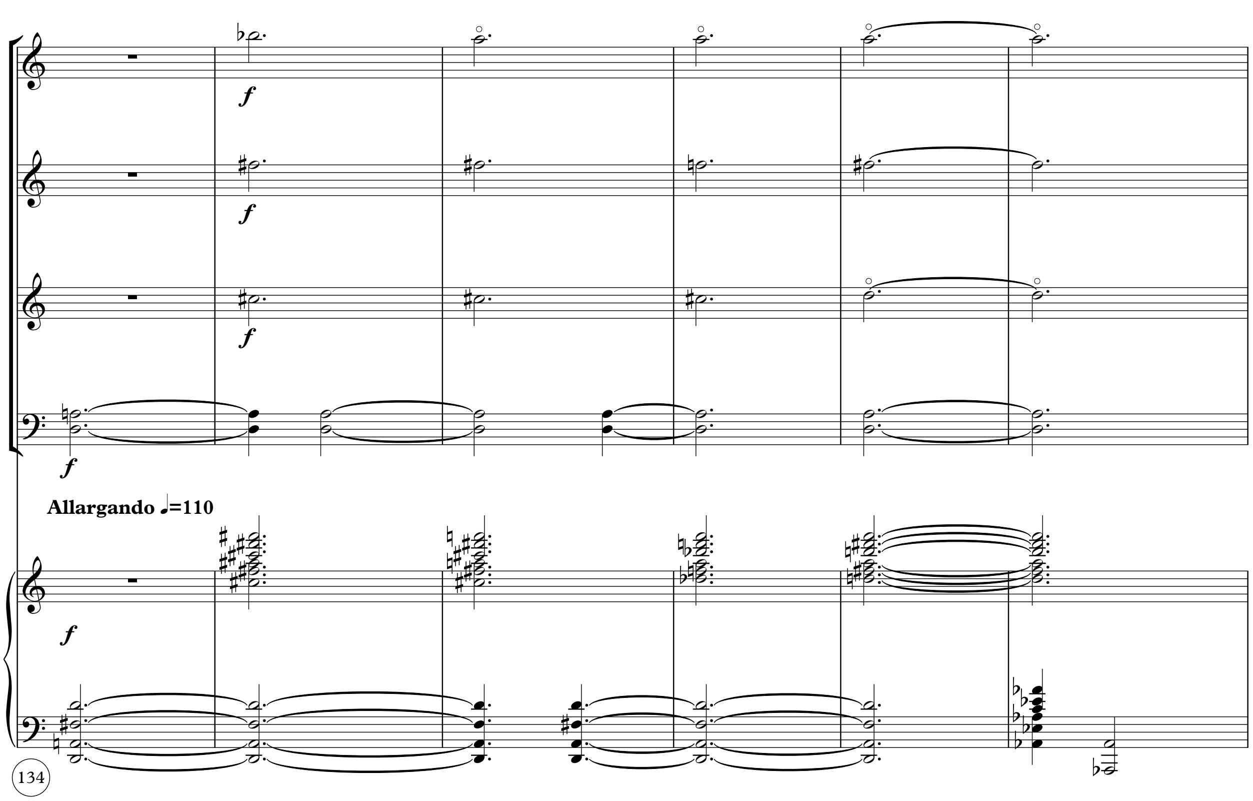

pizz.
mf
pizz.
mf
p
mp
99
f
mf
f
mf
pizz.
mf
mf
f
pizz.
mf
f
mf p
mf
(mf)
104
8vb


mf
sempre dim.
mf
sempre dim.
mf
mf
mf
sempre dim.
sempre dim.
109
(8)
♩. = ♩
arco
mf cantabile
arco. sul pont.
3
p
ord.
mf cantabile
arco
mf cantabile
p
mf
♩. = ♩
8va
6
p
mf
p
114
(8)

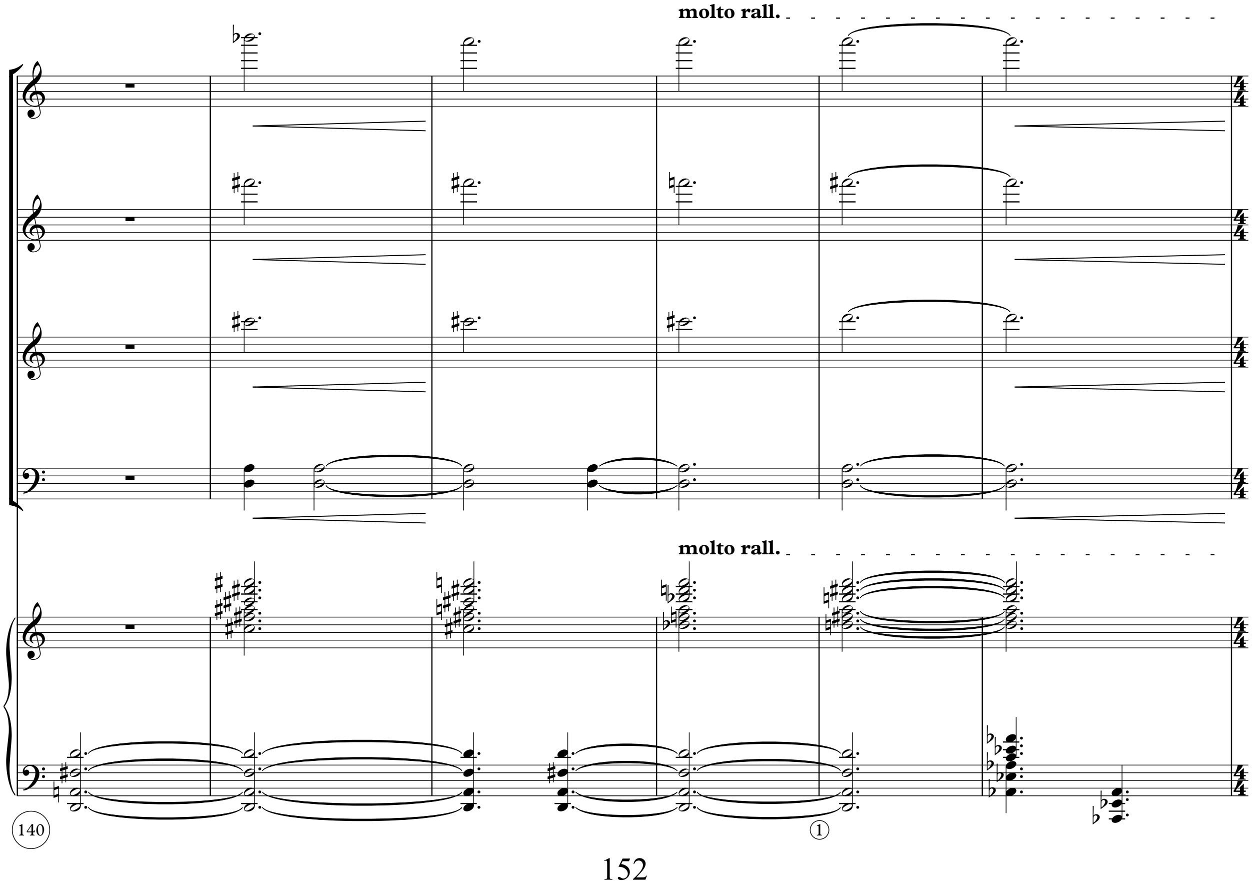

(8)
p poco a poco cresc.
sfp
119
f
sul pont.
arco
f
f
(8)
mf
sfp
122

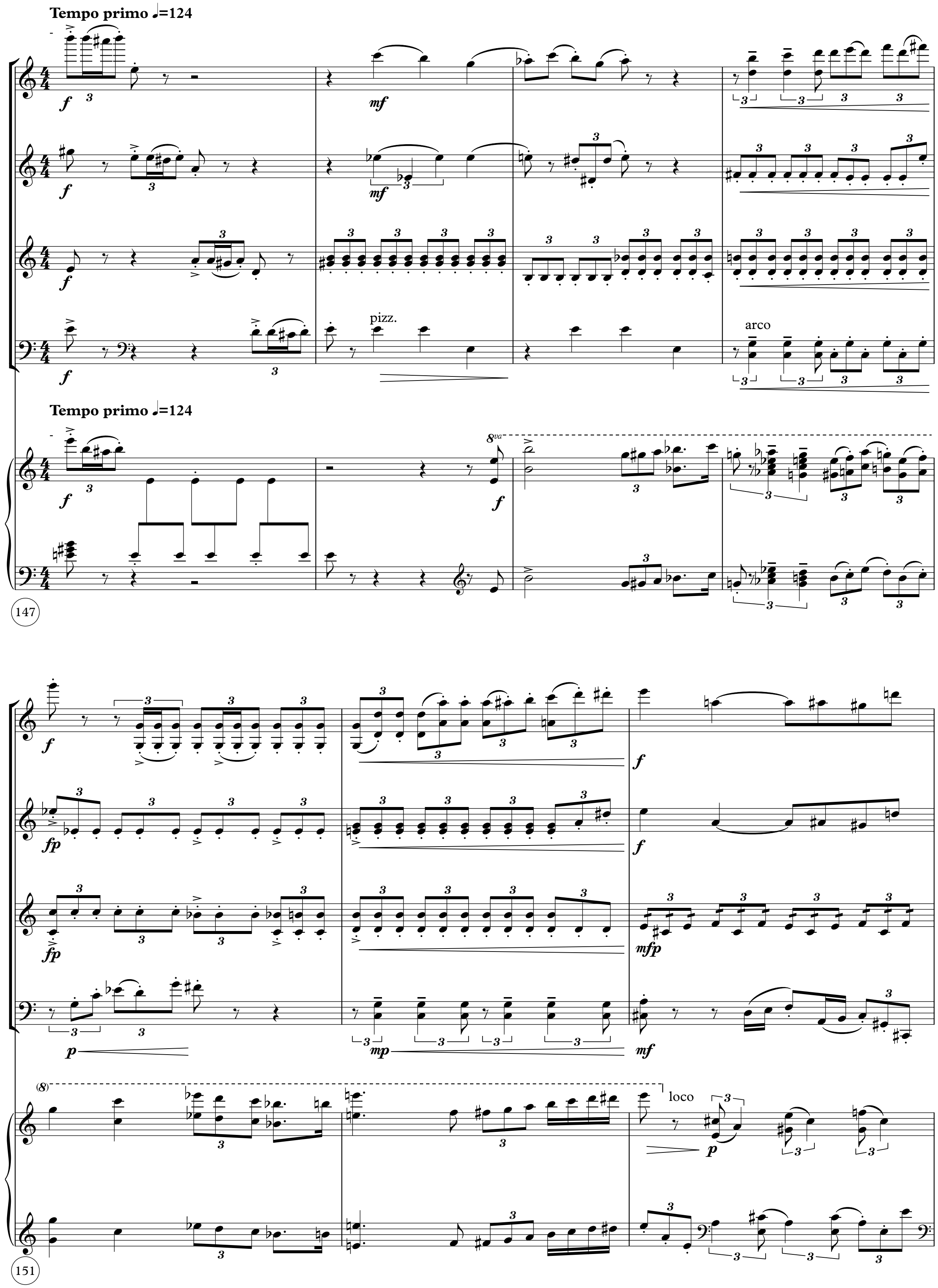

sul pont.
(sul pont.)
3
p
arco
mp (under piano)
(8)
6
mp nostlagic (bring out)
125
mf
(8)
129

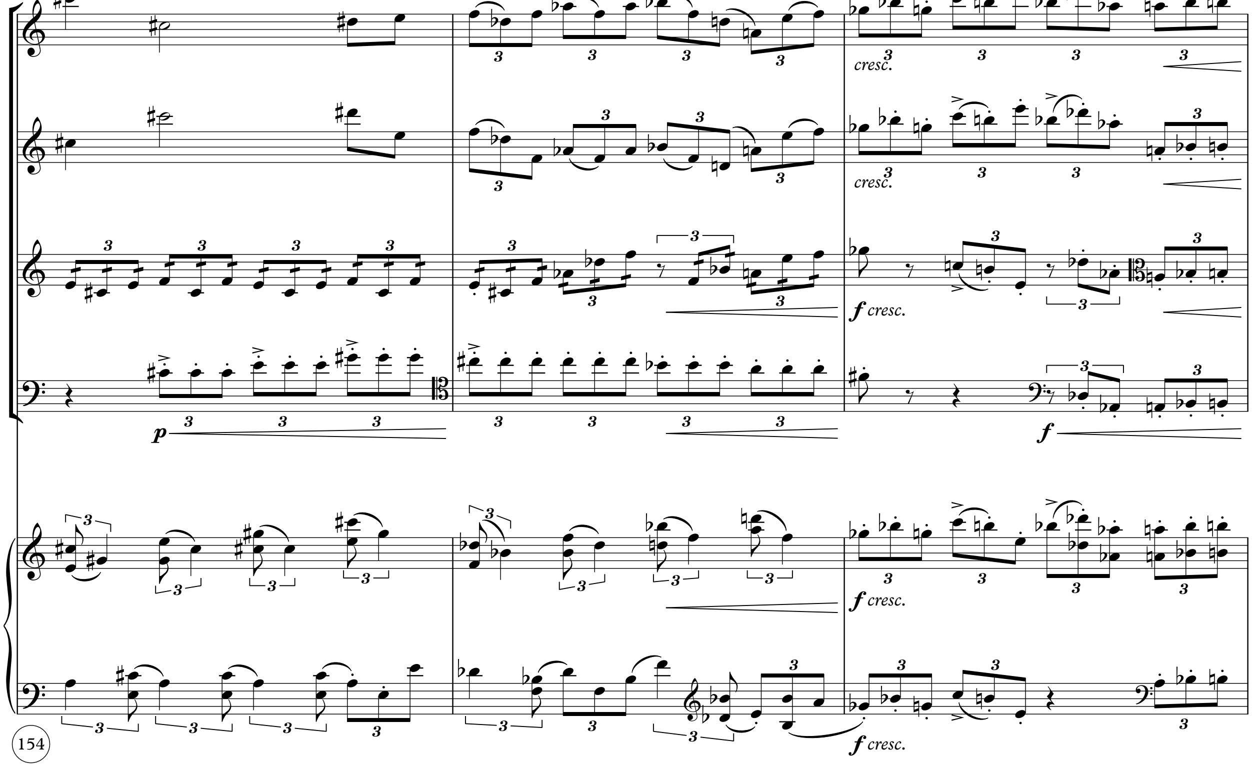
Allargando ♩=110

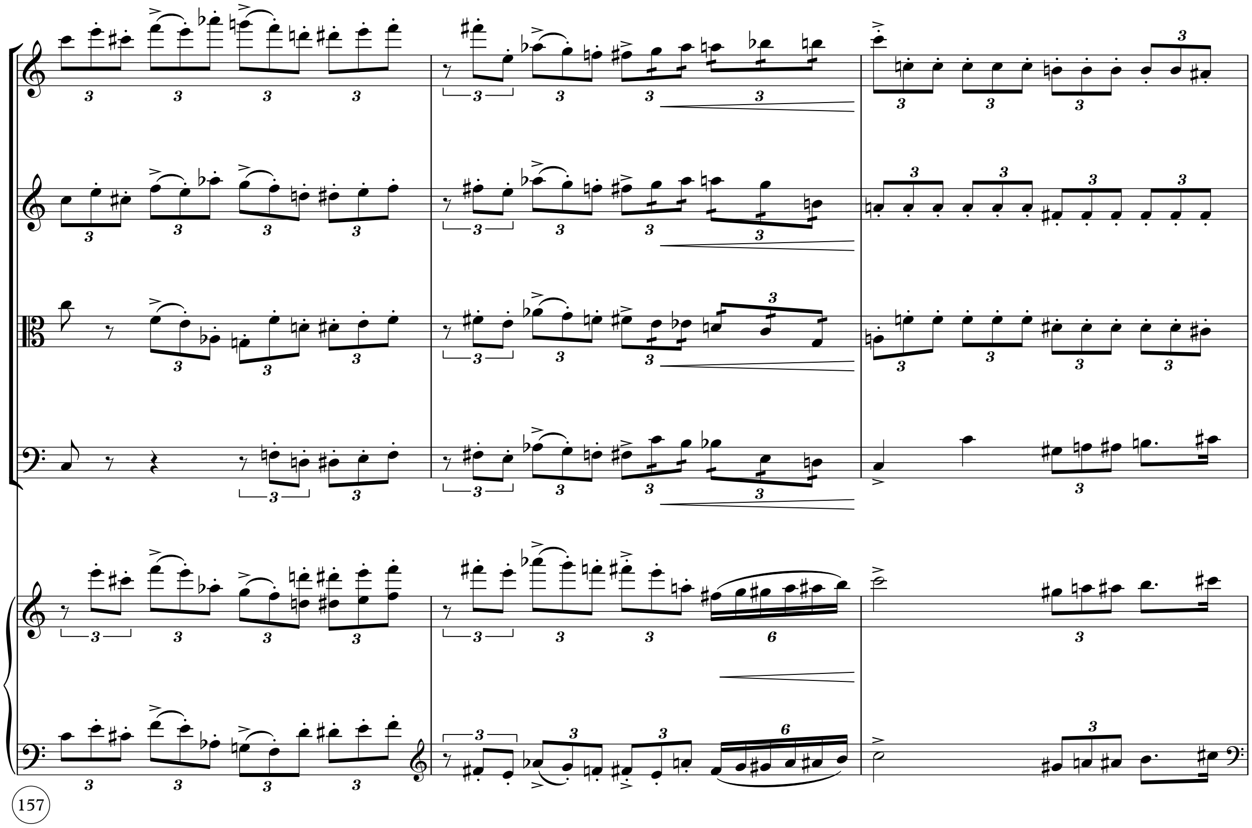

f
f
f
f
Allargando ♩=110
f
134

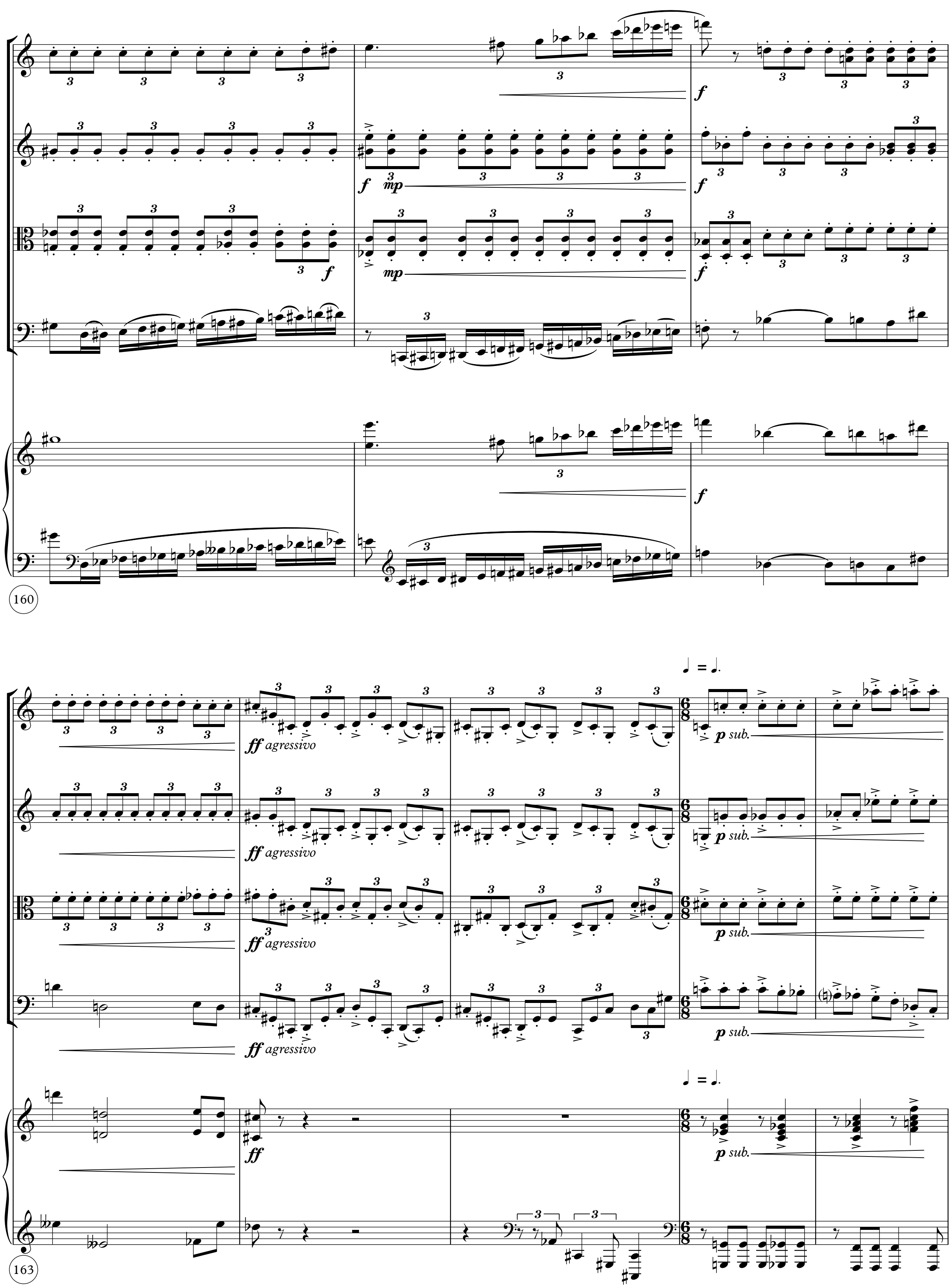
molto rall.

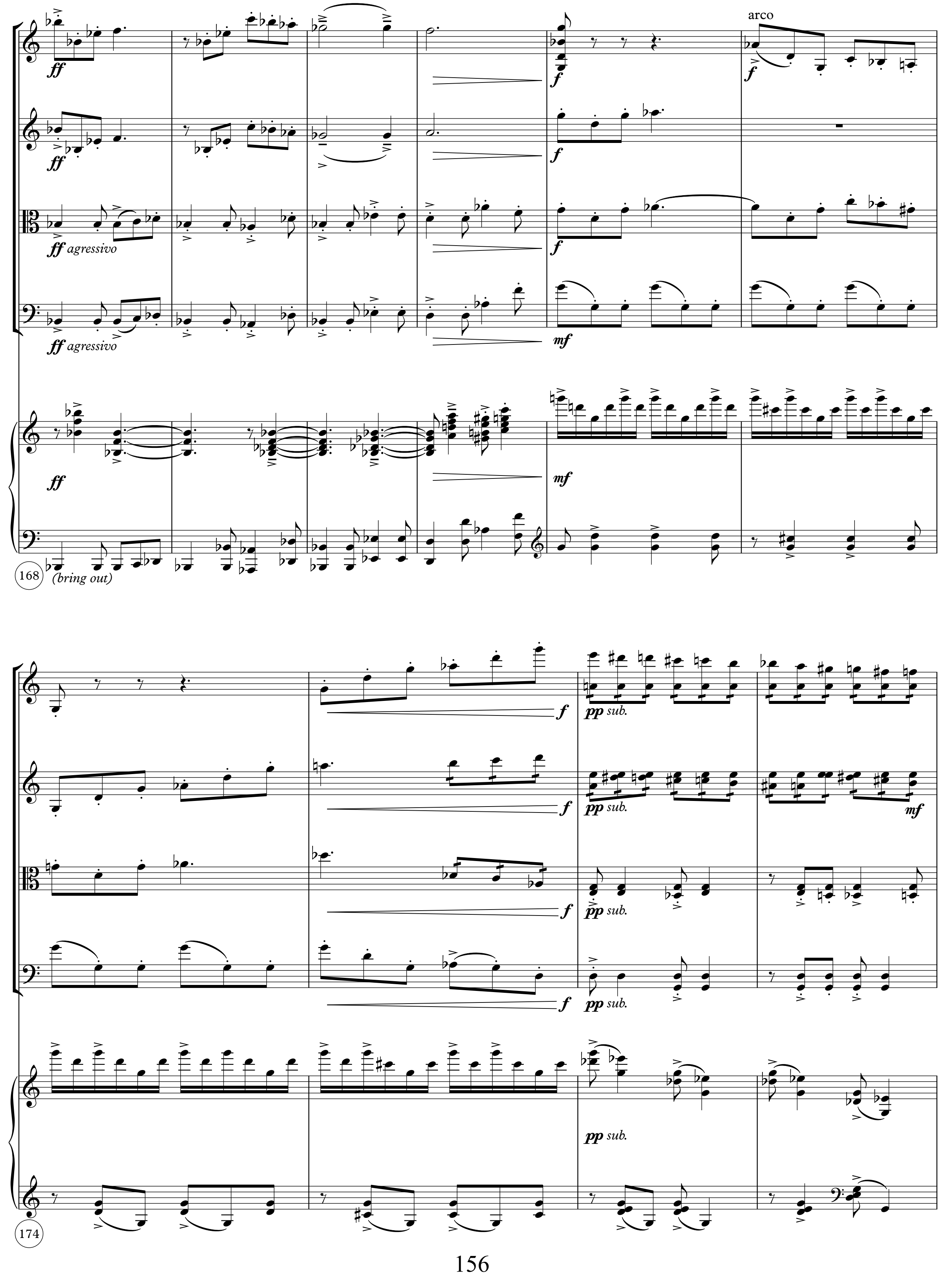

molto rall.
140
①

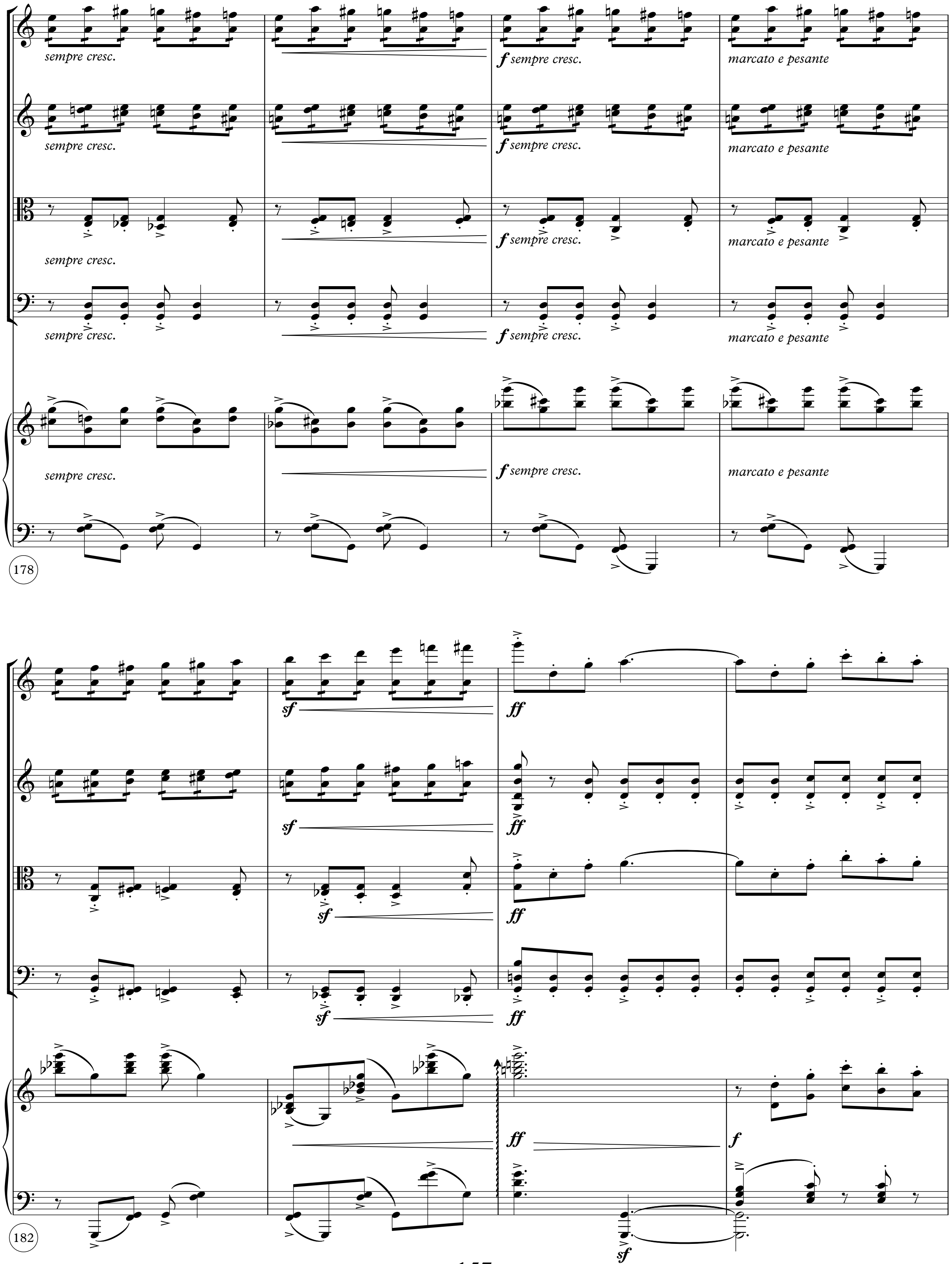

Tempo primo ♩=124
f
mf
f
mf
f
f
pizz.
arco
f
Tempo primo ♩=124
f
f
8va
147
f
fp
fp
p
f
f
mfp
mp
mf
(8)
loco
p
151

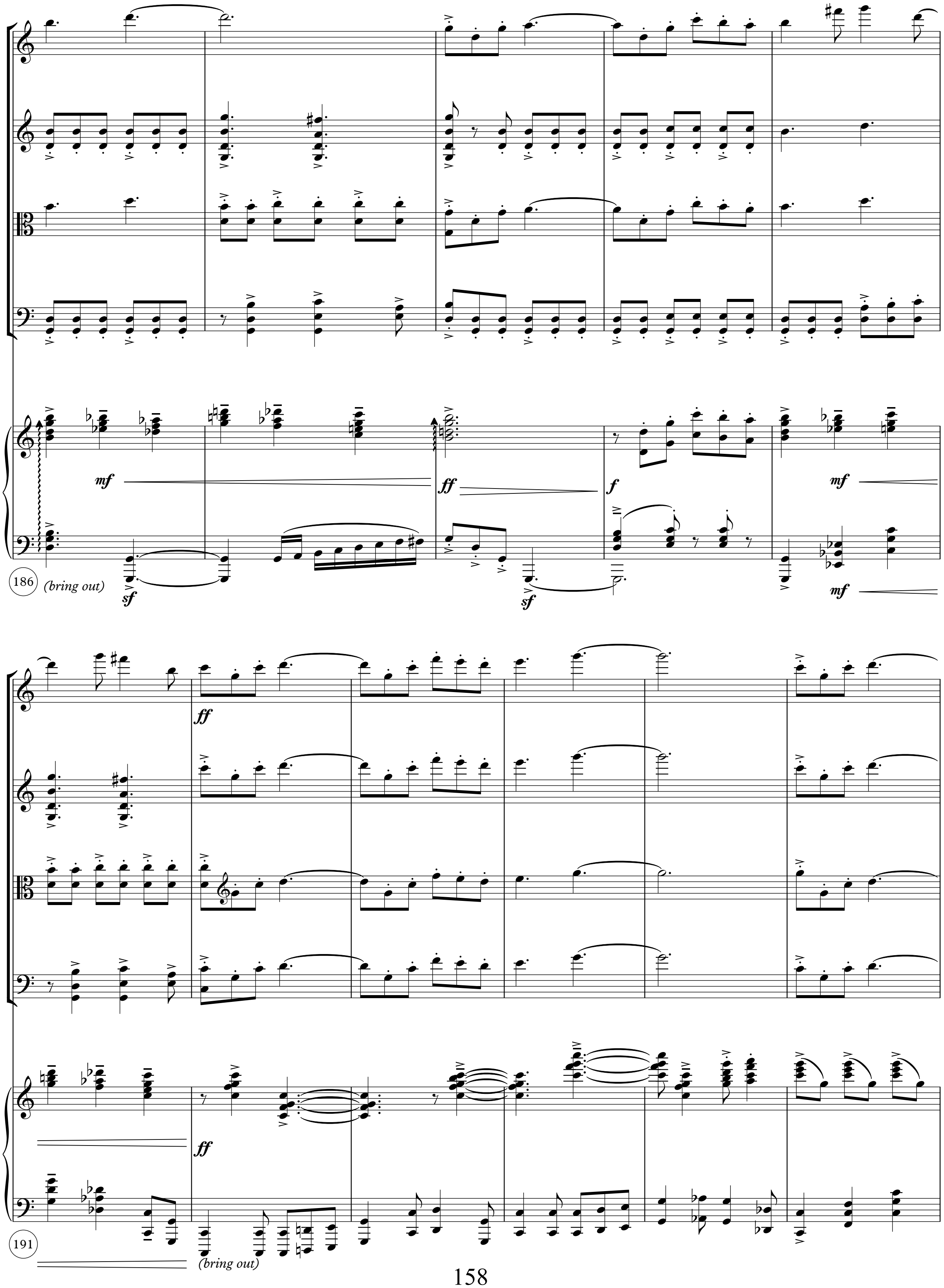

cresc.
cresc.
f cresc.
p
f
f cresc.
f cresc.
154

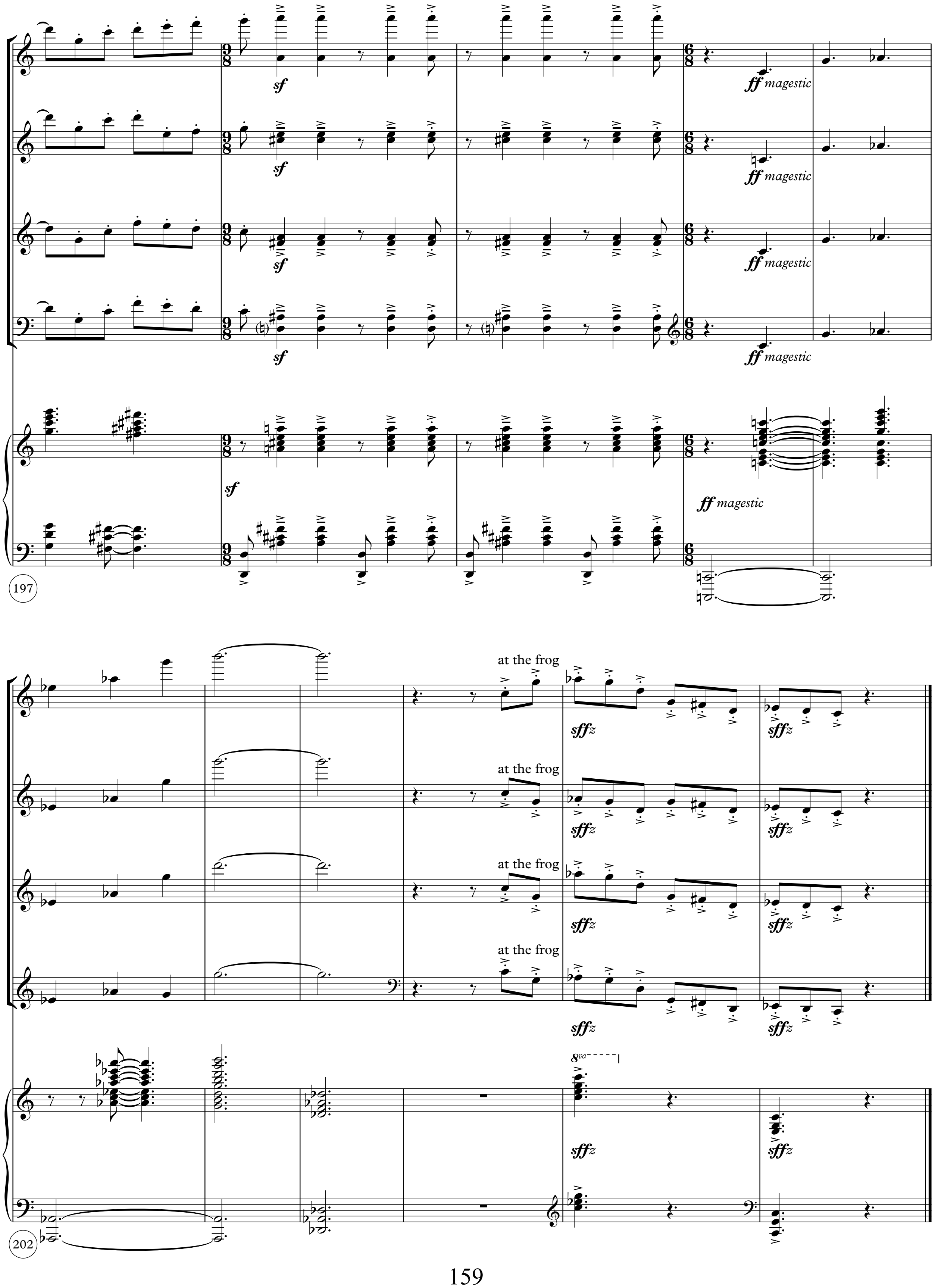

157


160
f
mp
f
163
ff agressivo
♩ = ♩.
p sub.
ff


ff
ff
ff agressivo
ff agressivo
f
f
f
mf
arco
f
ff
mf
168
(bring out)
f
f
f
f
pp sub.
pp sub.
mf
pp sub.
pp sub.
pp sub.
174


sempre cresc.
sempre cresc.
sempre cresc.
sempre cresc.
sempre cresc.
f sempre cresc.
f sempre cresc.
f sempre cresc.
f sempre cresc.
f sempre cresc.
marcato e pesante
marcato e pesante
marcato e pesante
marcato e pesante
marcato e pesante
178
sf
sf
sf
sf
ff
ff
ff
ff
ff
sf
f
182


mf
ff
f
mf
186
(bring out)
sf
sf
mf
ff
ff
191
(bring out)


sf
ff magestic
197
at the frog
sffz
8va
202