

CONTENTS

INTRODUCTION (4,261)

1) WHAT IS MUSIC? (8,908)

This chapter addresses some of the main intellectual and practical issues surrounding the whole area of how music is understood, rationalised, perceived and composed. The chapter looks at many underlying issues, including academia and how the taught history of music over the years (as opposed to the *actual* history of music) has shaped our understanding of music.

2) MUSIC THEORY IN ACTION (5,385)

This chapter addresses the area of music theory; it does so firstly by running through basic theory and then introducing a more modern way of interpreting and analysing theory and its applications and use in context of composition. It looks at how we can use music theory, notation, chord symbols and harmonic knowledge to develop a deeper understanding of music, particularly in film. The chapter looks at harmonic sequences and structures, analysing commonalities and patterns, drawing conclusions to help students understand the music they listen to and the music they compose.

Music analysed includes: *Goldfinger* (John Barry), *Signs* (James Newton Howard) *Star Trek TMP* (Jerry Goldsmith)

3) MUSIC AND MEANING (7,434)

Do composers think or do they merely 'do'? This is one of many issues posed by this chapter. We study the opinions and thoughts of some of the great thinkers and look at whether music can communicate 'meaning', what we mean by 'meaning' and if so, how this can be achieved. Is meaning in music derived purely from an individual's interpretation, as many of the great composers and musicologists have suggested in the past, or can common emotions, perceptions and, ultimately 'meanings' be derived and applied in a more general sense, to all? The book also examines the power of 'musical conventions' and how these have shaped our understanding of films and even the telling of history through film.

Music analysed includes *The Big Country* (Jerome Moross), *The Magnificent Seven* (Elmer Bernstein), *JFK* (John Williams), *The Day after Tomorrow* (Harald Klosser and Thomas Wander), *Independence Day* (David Arnold), *Back to the Future 3* (Alan Silvestri), *The West Wing* (WG Walden), *Jurassic Park & Star Wars* (John Williams), *Dallas* (Jerrold Immel)

4) HOW HARMONY SPEAKS (6,726)

This chapter deals with modern and traditional techniques of using harmony, architecture, structure and placement to extort specific emotions. The chapter addresses a combination of fairly simple observations regarding how harmonies work to create mood and feeling through to more complex and deeper types of analysis. Central to the study, as always, is how music communicates its meaning and how that meaning works in the film.

Music analysed includes *Harry Potter and the Philosopher's Stone - Main Theme & Diagon Alley* (John Williams) *The English Patient* (Gabriel Yared) *Atonement* (Dario Marianelli) *Catch me if you can* (John Williams) *Knowing* (Marco Beltrami) *The Village & Sixth Sense* (James Newton Howard) *Panic Room* (Howard Shore) *The Reaping* (John Frizzell) *Wolf* (Ennio Morricone) *Passengers* (Edward Shearmur)

05) HOW MUSIC COMMUNICATES (6,951)

This chapter looks at how film music 'communicates', how composers define themselves and develop a distinctive voice. The chapter addresses similarities between specific film themes and to what degree the structure of music itself determines what works and what doesn't. Central to any serious study about if, how and why music creates a sense of meaning within the listener is the issue of how it communicates - how the musical characteristics can communicate, almost literally. This chapter addresses these issues.

Music analysed: *The Dark Knight & Batman Begins* (music by Hans Zimmer and James Newton Howard), *The Island* (Music by Steve Jablonsky), and *Spiderman 2* (Music by Danny Elfmann). *King Kong* (James Newton Howard).

06) THE DEFT TOUCH OF SUBTLETY (15,755)

In this chapter various approaches to film music composition are addressed, all of which share the virtues of subtlety, intricacy and nuance. It looks at how composers make subtle shifts and manipulate what is 'expected' by the listener in order to illicit music which communicates emotionally. The chapter addresses some important areas such as how and why music which is understated, subtle or blurred communicates so vividly.

The music analysed in this chapter will be from *World Trade Centre* (Craig Armstrong), *American Beauty*, (Thomas Newman) *Road to Perdition*, (Thomas Newman) *The Descent* and *Insomnia*, (David Julyan) *Merry Christmas Mr Lawrence*, (Ryuichi Sakamoto) *2012* (Harald Kloser & Thomas Wander) *Crimson Tide*, *The Rock*, *Pearl Harbour*, *The Da Vinci Code* & *The Ring* (Hans Zimmer) *Hopilola* (Sigur Ros) *Unbreakable*, *Signs*, *The Village* and *Outbreak* (James Newton Howard) *A Beautiful Mind* (James Horner) *The Butterfly Effect* (Michael Suby) *28 Days Later* (John Murphy) *The Firm* (Dave Grusin) *Jaws* (John Williams)

07) THE HARMONIC POWER OF MUSIC (7,165)

This chapter looks at how we 'hear' music – what is surface level hearing and what represents a deeper aural experience. The chapter explains that what we 'listen to' is a combination of the music (the notes, harmonies) the intervallic context (by which I mean what each note represents as an interval of the chord it is part of) which we don't 'hear' but listen to. It discusses musical devices and structures which are so strong, so popular, so ingrained or so communicative that we all respond to them.

Music analysed: *Gladiator* (Hans Zimmer) *The Day After Tomorrow* (Harald Klosser & Thomas Wander) *Contact* (Alan Silvestri) *Aliens* (James Horner) *King Kong* (James Newton Howard) *The Long Good Friday* (Francis Monkman) *Pearl Harbour and Angels & Demons* (Hans Zimmer) *Chaplin*, *Out of Africa*, *Dancing with Wolves* (John Barry) *Defence of the Realm* (Richard Harvey)

08) THE RICH CULTURE AND HISTORY OF TV MUSIC (16,071)

As a contextual and historical precursor to a later chapter on contemporary television themes and incidental music for drama and documentary, this chapter looks back to some of the most notable themes of the past four decades. The reason for this is to recognise structural commonalities, harmonic tricks (which are still relevant today) and stylistic approaches which have spanned decades and which are still in use today. We look at famous, defining themes which have become ingrained in popular culture and are often as famous as the shows they accompany

Music Analysed: *Black Beauty* (Dennis King) *Coronation Street* (Eric Spear) *The Avengers* (Laurie Johnson) *Tomorrow's World (1980s)* (Paul Hart) *Mr Benn* (Don Warren) *Father Ted* (Neil Hannon) *The Simpsons* (Danny Elfman) *The Life and Times of David Lloyd George* (Ennio Morricone) *The Sweeney* (Harry South) *Tales of the Unexpected, Man in a Suitcase & Dr. Who* (Ron Grainer) *The Persuaders* (John Barry) *Kojak* (Billy Goldenberg) *Ironside* (Quincy Jones) *Starsky & Hutch* (Tom Scott) *The Streets of San Francisco* (Pat Williams) *The Professionals* (Laurie Johnson) *Hill Street Blues* (Mike Post) *Harry's Game* (Ciarán Brennan and Pól Brennan) *Emmerdale Farm* (Tony Hatch) *The X Files* (Mark Snow) *Soap* (George Aliceson Tipton) *Brookside* (Dave Roylance) *EastEnders* (Simon May) *Bouquet of Barbed Wire* (Dennis Farnon) *Owen MD* (Johnny Pearson) *The Odd Couple* (Neil Hefti) *Match of the Day* (Barry Stoller) *Dynasty* (Bill Conti) *Blake's 7* (Dudley Simpson) *Thriller* (Laurie Johnson) *Keeping up Appearances* (Nick Ingham) *Red Dwarf* (Howard Goodall) *Poirot* (Christopher Gunning) *ER* (James Newton Howard) *Zen* (Adrian Johnston)

09) MUSIC FOR TELEVISION (17,488)

This chapter examines some notable and iconic music to accompany television shows, dramas and documentaries which all possess the ability to communicate and articulate the meaning of the narrative and images imaginatively and successfully. How the music 'works' with the images, the story and the narrative is discussed at length.

Music analysed includes: *24* (Sean Callery) *Waking the Dead* (Paul Hart) *Spooks* (Jennie Musket) *Torchwood* (Ben Foster and Murray Gold) *Survivors* (Edmund Butt) *Six Feet Under* (Thomas Newman) *Band of Brothers* (Michael Kamen) *Police Squad* (Ira Newborn) *This Is Your Life* (Laurie Johnson) *Vincent* (Rob Lane) *Sherlock* (Michael Price and David Arnold) *Rubicon* (Peter Nashell) *Walking with Dinosaurs* (Ben Bartlett) *Batman* (Neil Hefti) *Click* (Kevin Leavy) *Who wants to be a Millionaire?* (Keith Strachan and Mathew Strachan) *Frost* (John Hiseman and Barbara Thompson) *Golapogas Documentary* (Paul Leonard Morgan) *The Onedin Line* (Aram Ilyich Khachaturian) *GBH* (Richard Harvey and Elvis Costello)

10) FILM MUSIC IN CONTEXT (12,373)

This is a purely contextual chapters which address fundamental issues about how film score composers function. Issues discussed will include:

How do we make music fit the picture?	Placement, Architecture and Economy
How do film composers manage to turn it round so quickly?	Tips and tricks
The main reason the audience knows more than the characters is because of music.	Transition between time and place
When does drama become melodrama?	Sampled versus the real thing
When music is overcooked	Number crunching
Orchestrating over the din	Relying on the click
Scoring around dialogue	Common mistakes
Audience concentration and the role of music	Stylistic cohesion
Whose point of view do you play?	Practicality and pragmatism
How to stimulate your intuition	Composer as storyteller
Music and Image	Aural logo and sonic signature
Classical Film Scoring	Composing as frozen improvisation
	The hand of history
	How should film music be heard?

Featuring numerous quotes from composers and other industry professionals, the chapter deals in part about the way composers address the issues of writing to screen and navigating the many and varied approaches. This chapter works as a general over-arching accompaniment to most of the other chapters in the book