

https://dspace.org/

The subliminal and explicit roles of functional film music: a study of selected works by Hans Florian Zimmer

Ndebele, Vusisizwe N

2011-11-30
http://hdl.handle.net/10539/10874

Downloaded from a DSpace repository. https://dspace.org/

The Subliminal and Explicit Roles of Functional Film Music: a study of selected works by Hans Florian Zimmer.

VUSISIZWE N. NDEBELE (0309714M)

A research report submitted to the Faculty of Humanities, University of the Witwatersrand, Johannesburg, in partial fulfilment of the requirements for the degree of Master of Music by Coursework and Research (M.Mus in Composition).

August 2011

Supervisor: Prof Jeanne Zaidel-Rudolph

Abstract

The aim of this Research Report is to highlight the overt and more subtle roles that contemporary film music plays in the final presentation of a film. An analysis of selected examples by the renowned film music composer, Hans Zimmer, illustrates the techniques and musical tools that he uses to achieve certain effects which influence the way different scenes are perceived by the viewer/listener. Much of the debate revolves around the degree to which the music plays either an obvious or less obvious role in the multi-media modality of film and the techniques that the composer applies to achieve his/her desired dramatic result. I have drawn on the writings of current film music theorists in order to interrogate the interaction between music and some of the other art-forms that coalesce in the creation of the final film product.

Key words: implicit, explicit, film score, music as narrative, Zimmer, Multi-modal medium, leit-motif, diegetic music, nondiegetic music, musical encoding.

Acknowledgements

I owe a debt of gratitude to all the people that have supported me throughout my musical journey, in particular;

Prof. Jeanne Zaidel-Rudolph. Your patience and guidance throughout my post-graduate studies have been an inspiration to me. The completion of this research report would not have been possible without your supervision and many sacrifices.

Franscois Bezuidenhout. Your generosity in providing some of the materials essential for my research is greatly appreciated.

Nqobizitha Ndlovu. Thank you for the constant encouragement and support.

Abigail Hlambelo and Bahati Kasimonje. Thank you for your prayers and words of encouragement when I was beginning to doubt myself.

Emmanuel Tshuma. Thank you for your friendship and heartening wisdom.

The Plagersons. Thank you for your prayers and for allowing me to share your home for a few months during my studies.

My family. All your unwavering support and inspiration have kept me going throughout my studies.

Declaration

I declare that this research report is my own unaided work. It is submitted for the degree of Master of Music (Composition) by Coursework and Research Report in the University of the Witwatersrand, Johannesburg.

It has not been submitted before for any other degree or examination in any other university.

Vusisizwe N. Ndebele

30 of August 2011.

TABLE OF CONTENTS

Title Page……..... i
Abstract……. ii
Acknowledgements…….. iii
Declaration……... iv
Table of Contents……... v

INTRODUCTION..... 1

CHAPTER I……..... 5
Historical background and overview of film music
Hans Zimmer: Biographical sketch.....…….. 9

CHAPTER II……..... 14
The associative power of music: cultural and musical coding

CHAPTER III……..... 24
Implicit Music versus Explicit Music: subliminal aspects versus intentionality of conscious perception.
(i) The implicit use of music……..... 25
(ii) The explicit use of music……..... 31

CHAPTER IV……..... 36
Music and the multi-modal medium
(i) Music and narrative: a discourse of how music drives the story..... 36
(ii) Music as theme..... 39
(iii) Characterisation through music: Individuals and groups..... 42
(iv) Music for place and time..... 45
(v) Music and visual synergy. 47
(vi) Music as continuity..... 50

CHAPTER V……..... 53

Parametric and Contextual Analysis

(i) Tonality and harmonic content.....… 55
(ii) Melodic content..... 56
(iii) Rhythmic content..... 57
(iv) Structure..... 62
(v) Idiomatic writing..... 62
(vi) Orchestral texture..... 65
(vii) Timbre..... 66
(viii) Register..... 67

CONCLUSION……..... 69

BIBLIOGRAPHY……..... 74

GLOSSARY……..... 78

APPENDICES……..... 79
(i) “Hoist the Colours” (Lyrics)..... 79
(ii) Zimmer: Filmography..... 80
(iii) Awards..... 81

Introduction

In this Research Report I propose to highlight the various roles that music plays in film. These roles range from the more subtle, subliminal devices to the more obvious and overt usage in film scores. By focusing on selected works by German-born film music composer, Hans Zimmer, I intend to investigate various characteristics of both his compositional style and individual voice in order to underscore them in the context of selected leading film music theorists. I will attempt to establish to what degree Zimmer's music falls into one or other of the roles as stated above; or indeed if his music encompasses a balanced combination of the two.

Through my investigation of Zimmer's music, I intend to reveal his identifiable and sometimes formulaic but brilliant recurrent musical gestures that are so characteristic of his film music. This investigation will illustrate that Zimmer is a composer who has mastered the art (and science) of decoding and interpreting the visual drama and creating the appropriate musical counterpart and support. There are various ways he achieves this: he evokes the full spectrum of moods and emotions, from riveting tension to tender romance, and lends the visual medium a breathtaking ambience. This manifests in a music that on the one hand, supports a general mood and on the other, intimately follows a narrative that demands immediacy of change of pace and design.

Through a deconstructive analysis of selected excerpts of Zimmer's music, I intend to demonstrate which music parameters are skilfully utilised and alternately applied in this encoding process**.** This study will pay particular attention to the relationship between music and some of the other art forms that fall under the multi-modal umbrella of film, namely dramatic and narrative modalities. The psycho-social and emotive impact of the music will also form part of this investigation.

As a nascent composer and having immersed myself in original creative work as part of my Masters submission, my desire and future vision is to compose music for film and moving image. My passion for both creating music and for interpreting the moving image has led me to explore the music of other composers, especially film composers. The role of the film composer is increasingly perceived as a

sophisticated and vital one in cinematic circles. Prendergast asserts that “from an artistic standpoint... the most creatively influential people involved in making a film are the writer, cinematographer and composer” (Prendergast, 1992: xiii). According to Manvell and Huntley, composers of film music need to be more than just talented; they need to be highly trained individuals:

> Composers who turn to the film as a new patron of their work require special qualifications (which they can acquire through study of the needs of the film-maker) as well as a special musical temperament, if they are to adopt a proper professional attitude to the exacting task of providing music for films (Manvel and Huntley, 1975: 7).

Several years ago, I was watching an interesting television programme. The main topic was the effect that music had on the listener. The film showed a video clip of a group of sharks swimming in the ocean. The excerpt was accompanied by a tranquil piece of classical music. The effect of this music, as I experienced it, appeared to make the sharks seem graceful. One couldn’t help but notice their beauty as a subliminal association with the beauty of the music.

The same video clip was then played, only this time it was accompanied by a much more ominous type of music. Suddenly, the sharks appeared to be aggressively on the hunt. In the context of this music they came across as sinister and threatening. The calm sense of beauty from a few moments before had mysteriously vanished. Several days later I was watching a DVD of the film, *Pirates of the Caribbean: At World’s End,* (Verbinsky, 2007). A few minutes into the film, my four-year old niece left the room as the music had a terrifying effect on her. Her reaction raised many questions in my mind and this incident represented one of the sources of my inspiration for this research – I had personally experienced the power of music in film.

It appears to be universally accepted that composers such as John Williams and Hans Zimmer are indeed icons of the trade. Although the films for which Zimmer has composed the film scores have received almost iconic status, I have a sense that Hans Zimmer as the composer of these film scores, is generally relatively unknown by the average cinema-goer and therefore largely underrated; this, in spite of the fact

that he has composed the music for numerous blockbusters and is one of the most sought-after composers in Hollywood today!

Hence, I feel compelled to reveal his ingenious mastery of technical and musical elements to the wider public through his powerful music. Hans Zimmer has many devotees, but it would appear that he has just as many detractors, as revealed in online interviews and reviews. In addition, because music in general tends to be more subservient to the narrative it is relegated to a more secondary role in film and therefore perhaps does not enjoy the adulation experienced by the actors and directors.

However, the study of film music is an area attracting enormous interest both academic and popular, and is currently becoming the focus of artistic and scholarly research. The view until more recently, that the role of music in film study courses was seen as being secondary to the *mise-en-scene*, is supported by the paucity of literature that exists on the subject. From around the mid 1980s, the boom of writings on and scrutiny into film music began to make its appearance

> [T]here has been a proliferation of courses on the subject of music in films, as well as a corresponding drop in negative views on the subject. One now even finds international conferences being held on the use of music in films (Prendergast, 1992: xi).

I wish to engage with some of the writings of well-known scholars who, over the decades, have written papers and books on film music and film music theory. I will draw strongly on the writings of Claudia Gorbman, who is a renowned scholar and theorist, particularly in the area of film music. Her work, which addresses aspects of cultural and cinematic 'coding' has been cited extensively by numerous scholars. She has also written texts on the interaction between music and other art forms in the multi-modal genre of film. Hanns Eisler and Theodor Adorno have been pioneers in music/film discourse. I intend to use their work to illustrate a specific view towards film music that focuses on debunking music's role in the "capitalist mechanisms of Hollywood cinema" (Potgieter, 2011: comments on this candidate's Research Proposal); they are hypercritical of the more clichéd formulas of the music.

I will be using the film, *Pirates of the Caribbean: At World's End* which is a relatively recent film, as my primary example of Zimmer's stylistic voice. I will be analysing not only parametrically, but also attempting to reveal the degree of explicit and implicit music. As far as I am aware, there has not been much scholarly debate around the film nor on Zimmer's score and its impact on the film world.

CHAPTER I

Historical background and overview of film music

There are claims that some practitioners started experimenting with moving image as early as the 1890s. The first documentation of a public showing that was accompanied by music was by the Lumiere brothers in 1895, which took place in Paris. It is not clear what kind of musical accompaniment was used. The late nineteenth century and the beginning of the twentieth century heralded the advent of the silent film. There are several theories interrogating the reasons for music being first used with motion-picture.

While it is generally acknowledged that the earlier films were shot with no sound, some scholars contend that music was first used solely to conceal the unwelcome noise of the projectors. Kurt London points out that, “inadequate acoustics rather than any artistic urge were responsible for motion-picture music” (cited in Prendergast, 1992: 4). “Instinctively”, London continues, “cinema proprietors had recourse to music, and it was the right way, using an agreeable sound to neutralize one less agreeable” (ibid.: 4).

Another theory that was advanced by Hanns Eisler rests on the assumption that silent films must have had a “ghostly effect”. He asserts that,

> Since their beginning, motion pictures have been accompanied by music. The pure cinema must have had a ghostly effect like that of the shadow play- shadows and ghosts have always been associated. The magic function of music...consisted in appeasing the evil spirits unconsciously dreaded... The need was felt to spare the spectator the unpleasantness involved in seeing effigies of living, acting, and even speaking persons, who were at the same time silent... and music was introduced not to supply them with the life they lacked... but to exorcise fear or help the spectator absorb the shock (Adorno and Eisler, 1994: 75)

One theory that is interesting, in terms of the aesthetics of film music, is London’s view that

> The reason which is aesthetically and psychologically most essential to explain the need of music as an accompaniment of silent film, is without doubt *the rhythm of the*

> *film as an art of movement.* We are not accustomed to apprehend movement as an artistic form without accompanying sounds, or at least audible rhythms... It was the task of the musical accompaniment to give it auditory accentuation and profundity" (ibid.: 4-5).

All three theories probably hold some truth, but it is the third one above that is closest to illuminating the dynamics of music's relationship with silent film. Ironically, "the 'silents' were never silent. From the outset, live music was played to moving pictures. Music was always an integral part of showing a film" (Larsen, 2005: 13). Prendergast suggests that the function of music in film had utilitarian beginnings. He states that,

> This utilitarian beginning for film music may partially explain why fine composers had to fight for a considerable length of time before they were allowed to write "artistic" scores for pictures after sound came in. To most producers and directors, film music was simply a necessary evil (1992: 5).

To begin with, film music was performed by a pianist or a small group of musicians. Very little or no attention was given to the type of music that was played during a screening. Very often, the most popular songs of the time were selected to accompany moving image, despite the mood or atmosphere they would create. Riesenfeld remarked on how it was perfectly possible to hear a lone pianist who "drummed mechanically on a tuneless instrument, playing the same worn-out tunes whether the screen showed a tender romance or the villain getting his just reward" (cited in Larsen, 2005: 24).

As films grew increasingly popular and the audiences more numerous, the musical framework was also expanded.

> In the early twentieth century a change took place in the accompaniment towards the lighter end of the classical repertoire... the pianist was accompanied by a violinist and a drummer, possibly by a small string or wind ensemble. The most important cinemas established their own large orchestras (ibid.: 17).

As early as 1926, America had soon established itself as a leading country in music for motion-picture with Hugo Riesenfeld, an American cinema manager and composer who claimed, "In this country we are supreme in utilizing music in the motion picture theatre" (cited in Larsen 2005: 18).

The need to use appropriate music in film soon arose and theatre owners instructed musical directors to “collect suitable pieces of music and/or compose new music” (ibid.: 32). In 1909, film companies began issuing suggestions for music along with the films that they produced. Pianists and orchestras had to acquire the music for specific needs or dramatic situations, which was all conveniently catalogued. Prendergast gives an example from the *Handbook of Film Music*, by Erdmann, Becce and Brav:

Dramatic expression (main concept)

1. Climax; (subordinate concept)
   (a) Catastrophe
   (b) Highly dramatic *agitato*
   (c) Solemn atmosphere; mysteriousness of nature.

2. Tension- *misterioso*
   (a) Night**:** sinister mood
   (b) Night: threatening mood
   (c) Uncanny *agitato*
   (d) Magic: apparition
   (e) Impending doom: “something is going to happen.”

3. Tension- *agitato*
   (a) Pursuit, flight, hurry
   (b) Flight
   (c) Heroic combat
   (d) Battle
   (e) Disturbance, unrest, terror
   (f) Disturbed masses, tumult
   (g) Disturbed nature: storm, fire

4. Climax- *Appassionato*
   (a) Despair
   (b) Passionate lament
   (c) Passionate excitement

(d) Jubilant

(e) Victorious

(f) Bacchantic (Prendergast, 1992: 6-8).

In the 1920s, sound film was invented and many changes ensued. This was after the advent of the valve in 1906, which facilitated analogue recording. Many of the cinema musicians lost their jobs as it was now possible to record the music together with the film. Music would play a more integral role in film. Raybould commented, “It is clear that the only successful method of setting music to film, especially where there is no spoken commentary, is for the music to be specially composed” (cited in Prendergast, 1992: 20). Although filmmakers began using music to support certain scenes, they always felt a need to justify its use. The music had to be part of the narrative, sometimes resulting in absurd scenarios. Steiner explains:

> But they [producers and directors] felt it was necessary to explain the music pictorially. For example, if they wanted music for a street scene, an organ grinder was shown. It was easy to use music in a nightclub, ballroom or theatre scenes, as here the orchestras played a necessary part in the picture. Many strange devices were used to introduce the music. For instance, a love scene might take place in the woods and in order to justify the music thought necessary to accompany it, a wandering violinist would be brought in for no reason at all. Or, again, a shepherd would be seen herding his sheep and playing his flute, to the accompaniment of a fifty-piece orchestra (cited in Prendergast, 1992: 23).

During this phase, music was used sparingly. In the 1930s, as the realisation grew of the need for music in film, film studios began assembling their own music departments with teams of musicians that would be tasked with scoring the films. The success of the films meant that film studios could expand their music departments. Soon, departments such as sound mixing and dubbing became common in studios and a film often passed through all the departments before being released to the public. Prendergast adds that, “While this structure in some ways restricted creativity, the era proved to be Hollywood’s most financially lucrative period, and also produced some of the greatest film scores ever created” (1992: 36).

As a result of the speed with which scores had to be produced, certain clichés or habits were developed. These included

> the brass-blasting Main Title, which often contained a special fanfare, or ‘flare’, for the producer’s credit, the love theme, and the glamorizing of heroines by the use of ‘beautiful’ string motifs. Another practice was the underscoring of natural cataclysms such as earthquakes and forest fires even thought the music was more often than not drowned out by the roars of nature herself (ibid.: 38).

Despite the formulaic nature of film music, the music for a particular motion-picture was unique in that it was custom-made for that particular film and its form dictated by the events and narrative. The film music would carry certain stylistic elements that were characteristic of the particular composer. Eventually, film music would serve the ends of dramatic expression. Prendergast compares this kind of musical function to opera:

> In opera when the stage becomes musical (as when an aria begins) then the two forces of drama and music come together to form a unified force. This same sort of thing happens in films at those points where the music is allowed to speak in a forceful and contributive way (ibid.: 40).

Today, the film music composer has become an important part of a film’s creative process. Film composers are given more credit and recognition for their work and most filmmakers always employ the skills of composers to bolster the psychological elements of their work. Many composers have developed a reputation in the film industry and are highly sought–after; as a result, there is a pool of reputable composers, who are regularly called upon to write film-scores. Some examples of great film composers are John Williams, Hans Zimmer, James Horner, Howard Shore, Bernard Hermann and Thomas Newman.

Biographical details of Hans Zimmer

Born on September the 12th, 1957 in Frankfurt, Germany, Hans Zimmer began playing the piano at the age of three and decided to become a composer at the age of six. Today, Zimmer is a pioneer in the use of digital synthesizers, advanced computer technology, electronic keyboards and their successful integration with the traditional orchestra in music for film and television. In an interview with the German television station ZDF in 2006, he commented: "My father died when I was just a child, and I escaped somehow into the music and music has been my best friend."

Moving to London in the 1970's, Zimmer began composing jingles for "Air Edel Associates" and teamed up with Trevor Horn and Geoff Downes as "The Buggles" to produce the worldwide hit, *Video Killed the Radio Star* and the subsequent album *The Age of Plastic*. By 1980, Zimmer was pioneering the use of computers live on stage while working with the group “Ultravox”. Then he enjoyed a period of stardom in Italy with the *avant garde* band "Krisma" before returning to London to develop his next project with Warren Cann of “Ultravox”, culminating in a series of unique concerts at the London Planetarium.

It was shortly after this that Zimmer met and began working with the film composer Stanley Myers. Realising the importance of incorporating the two musical forms, electronic and classical, they set up "Lillie Yard Studio" in London with the very latest state-of-the-art musical technology. Zimmer worked with Myers on projects such as *Moonlighting* (1982), *My Beautiful Launderette* (1985) and *Paperhouse*. Zimmer made his solo break in 1988 when, shortly after moving to Hollywood, he was signed to score the Dustin Hoffman/Tom Cruise film *Rain Man*. Zimmer received an Oscar nomination for his work, and never returned to Europe. Adopting a highly personal style, in which he combines the use of synthesisers with a powerful symphony orchestra, Zimmer has written successful scores for over a hundred films[1]. He has been nominated over fifty times for awards.

In 2000, Zimmer composed the score for *Gladiator.* The score would continue to generate publicity for Zimmer through the years, especially with regard to a 2006 lawsuit alleging copyright infringement in Zimmer's "inspirations" behind some portions of the score. Nevertheless, the *Gladiator* score, as controversial as it might be, ranks among other scores such as *Star Wars* and *Titanic* as one of the most important in the modern age of soundtracks. Zimmer talks about the mystery of his “inspiration” and his rather serendipitous approach to composing which defines his *modus operandi:*

> Absolutely, that is the scary part, the sum and influences of all of our lives. You know, I have no idea to this day what that secret is. I guess you should write a piece of music appropriate to a screenplay and submit it to the producers. Remember what Napoleon said? - "Bring me only lucky generals!" Everything depends on luck

[1] See list of Zimmer’s film scores in the Appendix.

> meeting or contacting the right people, in the right place, at the right time. I go all over the place stylistically and I am constantly reinventing myself. I don't do it on purpose. I just get interested; I just try to say what's appropriate for the subject, in my way. It's sometimes like that. You know, I find there are two ways of working. Either you knock your head against the wall and work really hard - and that is very satisfying in one way or another - or you're suddenly struck by some inspiration and you blaze through the composition (Lace, 2000: http://www.musicweb-international.com/film/Zimmer.htm, accessed 11 November 2009).

Within the community of devoted film score collectors and analysts, *Gladiator* has always played a polarising role, inevitably dividing listeners along familiar lines of perennial Zimmer supporters and those who believe that his music is clichéd and inferior, to put it bluntly. The rousing French horn theme is a recurring feature in Zimmer's music. In *Gladiator,* it's rising structures over propulsive electronic percussion serve the role of the "Hero's Anthem". Zimmer has also come to be known as a composer of choral music for deep male choir. He brings most criticism upon himself due to his insistence on forcing a film to adapt to his taste which favours a romantic epic soundscape; as one critic puts it, "Maybe Zimmer will never shake his habit of playing the role of Thor, God of Thunder, wielding that giant musical hammer on his listeners (and maybe wearing a helmet with horns... who knows?), whenever he tackles another action score"
(http://www.filmtracks.com/titles/pirates_caribbean3.html, accessed 14 September 2010).

As a response to his critics who may see him as a maverick and to support the view on Zimmer being a "team-player" and a composer who writes for the good of the final product, rather than for personal aggrandisement, I quote something he said in an interview: "I like working in a collaborative way," he says. "I'm not very ego-driven about being 'The Composer.' Whoever brings in great ideas should be welcomed" (http://www.filmtracks.com/composers/zimmer.shtml, accessed 14 September 2010)

In spite of the fact that his 'improvisatory' approach at the piano yields some inspired melodies, Zimmer tends to be somewhat self-effacing in interviews about his composition process: "And you sit there plonking notes until something makes sense, and you don't think about it anymore. Good tunes come when you're not thinking about it" (Black, 1998: http://www.filmscoremonthly.com/features/zimmer.asp, accessed 12 Dec 2010).

He usually does not try to conform to the style in which other similar film scores have been written, as he said about his approach to the *Gladiator* score in a Dreamworks interview in 2000, "I did not want to compete with other great composers. Plus, I am a big procrastinator and never do my research". (http://www.filmtracks.com/titles/gladiator.html, accessed 14 September 2010).

Although Zimmer does not imitate other composers and most often follows his individual musical impulses, he has shown himself to be decidedly sensitive to the context of the films he is scoring. He said in an interview about the film, *Gladiator*:

> I suddenly realised, as I listened to Ridley, with the battle raging outside the tent, that everything we hold dear, and which we find fascinating about Ancient Rome - all the architecture, all the literature, the poetry, the whole civilisation - was built on the blood and guts of the Legions and their victims (Lace, 2000: http://www.musicweb-international.com/film/Zimmer.htm, accessed 11 November 2009).

Zimmer has a seemingly nonchalant approach to composition and life as a composer, which in a strange way contradicts the intensity of his themes and his relentless pounding rhythms. He says in an online interview:

> "I wake up around noon, light a cigarette, get a cup of coffee, sit in the bathtub for an hour and daydream, and I usually come up with some ideas... It's a very irresponsible life. The only decisions I make are about the notes I'm writing. (http://www.filmtracks.com/composers/zimmer.shtml accessed 14 September 2010)

Zimmer is well-known for creating simple themes which he then develops to build more elaborate pieces. Another online reviewer notes that, “His style is very much to create simple thematic material, and then give them the Zimmer treatment to craft them into highly effective pieces of film music embodying the mood of a film, such that music and movie complement perfectly. (http://www.mfiles.co.uk/composers/Hans-Zimmer.htm, accessed 14 September 2010).

Producer Jerry Bruckheimer also says about Zimmer’s work in the *Pirates* trilogy, “I can’t think of anyone else who could compose a simple dirge-like pirate song and then expand it into a stirring anthem in three-four time” (2007: Soundtrack sleeve notes).

In the following interview with Zimmer, one can observe the humility and independence of the man – he refers to "decent music" and in this statement he expects the listener to respond favourably to his music, because it is 'decent music' and not *muzak*[2] or trash simply thrown together that he is prepared to give to his listener:

> We all have craft, we all have technique. But the moments of inspiration, that's where it really happens for composers. I compose from a point of view. Point of view is the most important thing to have, and it doesn't necessarily have to be the director's point of view. For me, it's still about trying to write decent music. Ironically, despite all the scores I've written, there are very few I'm proud of (Black, 1998: http://www.filmscoremonthly.com/features/zimmer.asp, accessed 12 December 2010).

Many of Hans Zimmer's devotees believe he is a musical genius and that composing these film scores comes easily to him. This is reflected in Zimmer's comments during an interview that may substantiate this assertion as he seems to have the ability to work in any way he chooses:

> It's this weird thing, writing music. You hear the tune in your head, usually fully orchestrated, and now you have to go and somehow communicate that for other people to be able to play. So the way I do it is, I shove it into my sequencer with my samples and synthesizers and stuff like this, so I can play it to the director, but it's already gone down a stage from how wonderful it sounded in my head. In my head there are no technical limitations Well, I'm always breaking the rules, I can't help myself! (Goldwasser, 2006: http://www.soundtrack.net/features/article/?id=205, accessed 12 December 2010

[2] *Muzak* is background music played in stores, over phones on hold, etc. It is *"functional* music rather than entertainment. It affects those who hear it, but does not require a conscious listening effort" (http://media.hyperreal.org/zines/est/articles/muzak.html, accessed 12 December 2010). It is also known as elevator music or airport music.

CHAPTER II

The associative power of music: cultural and musical encoding

Over the centuries, musicians and audiences alike have associated certain instruments, musical patterns and scales with certain moods, emotions, activities places, cultural identities, individuals, animals and even objects. This power of association has been effectively harnessed by many composers, who use the associative power to draw certain emotional responses from their audiences. This incessant bombardment of sound, silence, and picture in the film context ensures that the cinema audience is transported to a level of consciousness that leads to total belief. Gorbman refers to this state as "suspension of disbelief" (1987: 45).

She identifies three types of codes which inform the way film music is perceived. These are musical codes, cultural codes and cinematic codes (1980).Using the example of a Bach fugue that is played in different contexts, she explains the different codes:

> If we listen to a Bach fugue, independently of any other activity, we are listening to the functioning of *pure musical codes,* generating musical discourse; music on this level *refers to music itself* (ibid.: 185).

This is the closest one would come to music as an 'abstract art'. As Stravinsky expounded, **"**'music means nothing outside itself' (cited in Jankowitz, 2011: 27).

Gorbman goes on to say,

> The Bach fugue playing pleasantly on the sound system of a coffee house where people discuss politics or play chess functions more in its cultural context; it refer to *cultural musical codes* (and elicits encultured 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. (1980: 185)

Music is a common thread in most, if not all cultures in the world and is intrinsically bound to sociological functions. Although the significance and the roles of music vary

from one civilisation to another, music still carries these cultural codes. Agawu notes that,

> All known human societies make music (and this includes societies in whose languages the word 'music' does not exist), despite the striking differences in material, medium, and situations of production and consumption (1999: 141).

Gorbman goes on to write about cinematic codes, "...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..."* (1980: 185). It is these codes that inform the way we perceive music in film. Film music has had to adapt to, and take up, the conventions of film.

Past musical experiences and regular exposure to music determines how people formulate their knowledge of certain styles of music and ultimately, how they perceive music. They learn to expect certain elements. Expectation plays a key role in musical encoding and ultimately shapes the way the audience formulates meaning. Meyer, in his article, *Emotion and meaning in Music* in "Rethinking Music" (1994), states,

> Embodied musical meaning is, in short, a product of expectation. If, on the basis of past experience, a present stimulus leads us to expect a more or less definite consequent musical event, then that stimulus has meaning... expectation is largely a product of stylistic experience, music in a style with which we are totally unfamiliar is meaningless. (Meyer, 1994: 31)

Familiarity is what causes one to feel a certain kind of gratification during the auditory experience. Our familiarity with the devices and elements that characterise a particular style of music enable us to 'predict' where the music is going and what it will do next. Aiello claims that,

> One reason people listen to music is that the listening confirms one's expectations... the listener's awareness of the patterns of musical tensions and resolutions is what gives music its significance. The listener's knowledge of the musical style allows them to partake... (1994: 57)

The musical codes described by Gorbman are so deeply ingrained within the music, that one almost feels unsatisfied when the music does not deliver on rigid

expectations. Music would be very effective if it possessed enough recognisable elements to keep the listener gratified, but also if it contained some new elements that may surprise the listener and perhaps keep him/her curious and interested. One can debate whether music then falls into certain almost generic categories of sound-worlds that could be designated to express specific atmospheres and moods – and what emotions these encodings could elicit. “The score must do what the audience expects it to do at all the right places... resulting in ‘generic’ scores” (Karlin and Wright, 2004: 129).

The phrase “past experience”, that Meyer uses in the definition of meaning, can be understood in a broad sense.

> It includes the immediate past of the particular stimulus or gesture, that which has already taken place in this particular work to condition the listener’s opinion of the stimulus and hence his expectations as to the impending, consequent event... The phrase also refers to the more remote, but ever present, past experience of similar musical stimuli and similar musical situation in other works (Meyer, 1994: 31).

The past experiences are what constitute our sense and knowledge of style. When we experience music, a series of mental processes takes place. Our memory serves as an ever-expanding bank of musical connections that lie dormant until we are required to make a ‘withdrawal’ and a ‘deposit’ every time we are exposed to music. Our understanding of different styles of music is cumulative. Meyer writes that, “we not only recall and respond according to our past experiences, but also as a result of what follows, whether it is what we expected or not, we establish new relationships with the stimulus” (ibid.: 31). We constantly formulate new or mutated meanings, which remain in our memories for future use.

This experience can be likened to an ‘intertextual’ connection in which the neurological pathways connect all previous experiential events and sounds and design new knowledges and understanding. In filmic experience the multi-media modality has its own logical conclusions and the viewer/listener creates something new from all previous sights, sounds, and feelings.

A scientific study reported that “the abstract knowledge about the harmonic relationships in music inscribes itself on the human cortex, guiding expectations of how musical notes should relate to one another as they are played” (Karlin and Wright, 2004: 129). Essentially, the viewer enters the cinema primed for a certain kind of auditory and visual experience. When viewing a film, one makes connections with musical elements from one’s past hearing and musical elements that have been presented in the film. These musical elements are then infused with the components of the film to create a new meaning within the context of the film.

It is extremely important to consider a person’s cultural context and background as it affects the way the person perceives and processes the music. One’s response to music is highly subjective. Meyer proposes that,

> The same stimulus may excite emotion in one person but not in another... The same individual may respond emotionally to a given stimulus in one situation but not in another. The difference lies in the relationship between the stimulus and the responding individual (1994: 15).

We should underline the fact that different people perceive music differently. As a result of contextual and experiential factors, people have different approaches to listening to music. Some may be more ‘musically aware’ and intentionally listen to the more technical aspects of the music, while others allow the sounds to be processed largely through feelings and emotions. Meyer proposes that,

> Those who have been taught to believe the musical experience is primarily emotional and who are therefore disposed to respond affectively will probably do so. Those listeners who have learned to understand music in technical terms will tend to make musical processes an object of conscious consideration (1994: 34).

One might then question if the composer intends for there to be a specific ‘interpretation’ of a particular piece of music in general since s/he has encoded it with a certain meaning through design and symbol. How much does the composer’s intention matter in the auditory experience? What we *are* sure of is that every individual perceives and interprets a piece of music differently. Two people may listen to the same song and ‘feel’ it very differently, depending on what the ear focuses on as well as on various other multi-factorial issues of knowledge and experience. But is rests on the genius of the composer to *guide* the listener towards

an intended mood, atmosphere, sensation or feeling by applying skilful patterns and designs. Composers employ musical 'clichés', formulas or gestures that convey a non-musical idea through the application of encoded musical symbols. One comes across these more obvious musical clichés, like the "horn call", which conjures up the 'hunt' or the whistling woodwind figurations which are associated with the wind, but generally speaking, music is more subtle in its references.

But to impose an absolute meaning on a piece of music, however programmatic it may be, limits the bounds of imagination and does not take cognisance of music's infinite and intangible messages. When music is linked to moving pictures, however, the boundaries become more delineated as the other art-form infuses the sonic element with intrinsic meanings.

If two people from different cultural contexts perceive a piece of music differently- is there a 'right' and is there a 'wrong' interpretation?

> In a sense, we are always "correct" when we listen to music because there is no exclusive meaning that can be attributed to a piece. How many elements could we potentially focus on, and how many meanings could a musical composition potentially have? (Aiello, 1994: 56)

Certain timbres and musical instrumental colours will evoke particular moods or images. One device that Karlin and Wright suggest to composers for conveying different moods is simply, "change the colour, change the mood" (2004: 320).

Leonard B. Meyer suggests that "music communicates meanings which in some way refer to the extra-musical world of concepts, actions, emotional states, and character" (1994: 3). Gestures such as rhythm, pitch, melodic contour, dynamics and timbre are merely a few examples that are used by composers. The use of tone colour is a particularly effective tool that can affect perception, particularly when a musically unsophisticated audience is involved. Prendergast argues that:

> Colour is associative - bagpipes call up images of Scotland, the oboe easily suggests a pastoral scene, muted brass connotes something sinister, rock music may imply a youthful theme, and so on... The effect of colour, moreover, is immediate, unlike musical thematic development, which takes time (1992: 214).

In addition to tone colour, the other parameters may also suggest or point to certain 'objects'. Melody, for example may be used to suggest time and/or place. "Though it is agreed that music is essentially non-representational, we have nonetheless become accustomed to certain music parameters signifying, 'Indian music', 'Spanish music', 'African music', etc." (Bezuidenhout, 2008: 8). Adorno and Eisler argue that this method of using musical elements to suggest time or place is flawed because the composer utilises elements that are popularly known to be from a particular time or place, but might not be authentic. They claim that,

> the current folk music of all countries- apart from that which is basically outside occidental music- tends towards a certain sameness... This is because it is grounded on a limited number of elementary rhythmic formulas associated with festivities, communal dances, and the like (1994: 14).

From my fairly limited knowledge of folk and inter-cultural musics I disagree with the previous quote. Film music for time and place works on the premise that the viewer's encoding will kick in as soon as the musical cue is played. If it is accurate to say that the average cinema-goer would not necessarily know what the genuine music from a certain place sounds like; the composer frequently uses the popular sounds that the viewer will associate with that place, whether it is authentic or not. One example of music that suggests the wrong location can be found in the film, *Blood Diamond (2006).* The composer, James Newton Howard uses South African singer, Miriam Makeba's 'Pata Pata' in a scene that shows the streets of a shanty town in Sierra Leone. It is not clear if this was done intentionally to achieve a certain effect. If this was purely for the purpose of location, then certainly music from that region would have been more appropriate. Interestingly, Zimmer often intentionally uses music that seems inappropriate for a particular scene as demonstrated, for example, in the film *Gladiator* (2000) to achieve a certain effect and yet he "treats" it in such a way that it has the desired or ironic effect in spite of its origins. He says in an interview:

> I then sought to find the equivalent of that sort of formality, of that Roman civilisation, in music. I found it in the Viennese Waltz. I took its well-defined style, form and structure and made it completely savage. I doggedly stuck with the idea and, believe me, it became very difficult in places because the waltz is so benign but it was really interesting to see what happened when I turned it on its head. And so that idea became the blue print for all the action sequences (Goldwasser, 2006: http://www.soundtrack.net/features/article/?id=205, accessed 12 December 2010).

Meyer suggests that certain aspects of the musical stimulus such as a conventional melodic formula can denote certain moods.

> Motives of grief or joy, anger or despair, found in the works of baroque composers or the affective and moral qualities attributed to special modes or *ragas* in Arabian or Indian music are examples of such conventional denotative signs. And it may well be that when a listener reports that he felt this or that emotion, he is describing the emotion which he believes the passage is supposed to indicate, not anything which he himself has experienced" (1994: 11).

The choice of instrument is a timbral device that can also make certain suggestions. Gorbman says, "Imagine the difference in effect if a melody were performed on a solo violin (more pathos), a solo tuba (more humour), a large orchestra (overblown, Romantic excess)" (1987: 17).

There are other musical effects that composers may use in order to create a dramatic or theatrical effect. One such example is the string *tremolo*, which Ardono and Eisler argue has been overused. "The *tremolo* in the bridge of the violin, which thirty years ago was intended even in serious music to produce a feeling of uncanny suspense and to express an unreal atmosphere, today has become common currency" (Adorno and Eisler, 1994: 17).

Music can also function in a mimetic manner by imitating sounds that are not related to music. Larsen writes that,

> music can represent non-musical phenomena by virtue of *structural resemblance*...Something in the music resembles, and is used as an imitation of, familiar non-musical sounds... Such musical signs are reminiscent of onomatopoeia in language, the 'bow-wow' of a dog, the 'oink-oink' of a pig (2005: 66).

Adorno and Eisler again write about a musical cliché that they say has been overused. Certain scenarios have been come to be associated with certain musical cues, particularly:

> ...landscape shots without action seem to call for musical accompaniment, which then conforms to the stale programmatic patterns. Mountain peaks invariably invoke string tremolos punctuated by a signal-like horn motif. The ranch to which the virile hero has eloped with the sophisticated heroine is accompanied by forest murmurs

> and a flute melody. A slow waltz goes along with a moonlit scene in which a boat drifts down a river lined with weeping willows (1994: 13).

This cynical observation generalises what in essence is simply weak musical writing in clichés, but does not take cognisance of the vast imaginative musical literature that exists with and without visuals.

Gorbman's work on cultural and musical codes is an essential part in assisting one to understand why certain musical cues elicit particular emotional responses from the viewers. All the different elements come together to guide the viewer's understanding of the film. She says that "the connotative values which music carries, via cultural codes and also through textual repetition and variation, in conjunction with the film's ... visuals... determine atmosphere" (Gorbman, cited in Bezuidenhout, 2008: 8).

The musical signs highlighted above are the building blocks of the associative power of music. Semiotics, the study of signs in language may also play a central role in defining how people make meaning of music. Music, like language carries signs, which in turn evoke certain responses from a person. Agawu quotes Pierce in, *The Challenge of Semiotics (1999)*:

> A sign, or representamen, is something which stands to somebody for something in some respect or capacity. It addresses somebody, that is, creates in the mind of that person an equivalent sign, or perhaps a more developed sign. The sign stands for something, its object. It stands for that object, not in all respects, but in reference to a sort of idea, which I have sometimes called the ground of the representamen (Pierce, cited in Agawu, 1999: 139).

In film, the composer may use a musical sign to denote a certain character or place. This musical sign becomes associated with that 'object' every time it appears. The sign may become so ingrained that the association with the object can be made even when the sign is presented in the absence of the object.

The 'words' of music that communicate concepts and objects are described by Monelle in the following way:

> If music is a sign with an identifiable object …then it ought to be possible to discuss musical semantics, the machinery and patterns of musical meaning. Since music

> moves forward in time, a systematic semantic analysis is bound to resemble a narrative description (cited in Jankowitz, 2011: 41).

To reinforce the idea of the power of musical communication and its ability to be a meta-narrator of ideas and feelings, Meyer says that,

> Composers have demonstrated in their writings and by the expression marks used in their musical scores their faith in the affective power of music. And finally, listeners, past and present, have reported with remarkable consistency that music does arouse feelings and emotions in them (1994: 10).

The listener's knowledge of certain styles of music is what the composer uses to suggest mood or place:

> No music is completely new and original, it all reminds one in some way or another of other music. All music conveys culturally established connotations. By virtue of style, musical idiom, instrumentation, etc. music refers to music of the same type and thereby to particular historical periods, particular countries, particular social environments. One does not have to be a music expert to be able to hear that baroque music is 'old' 'classical' music... Many such connotations are of course cultural stereotypes. It is uncertain if what we spontaneously recognise as typical 'gipsy music' actually is so... (Larsen, 2005: 68).

Film composers know that we have some kind of knowledge of the different styles and the ability to infer meaning, and so they remotely tap into our supply of 'meaning' filters by utilising this kind of music. Even more focused than our familiarity with general musical styles is the use of specific motifs, phrases, rhythms, etc. that can convey fairly precise meaning. For example, the fourths of a fanfare that implies a ceremony, or the skipping melody of a sailor's hornpipe that implies sailing or the rocking of a boat. Larsen refers to such instances as 'formulas and quotations' (ibid: 69).

A more comprehensive reference to a semiotic theoretical framework is beyond the scope of this research report. However, Monelle writes that

> In describing a musical topic, it is not enough to identify a motive, give it a label, and then move on to the next. Each topic may signify a large semantic world, connected to aspects of contemporary society, literary themes, and older traditions... Each topic, then, requires an elaborate case study... Such descriptions require considerable learning in social history, literature, and organology, as well as the history of

> functional musics, hunting calls, military trumpet signals, traditional ballads, and dance themes (2000: 79-80).

Therefore, the application of semiotics in any discourse must by its very nature include cultural codes. Various signs and symbols can be applied in this particular study which illustrate the meaning of established ‘triggers’.

In summary, film music relies on a combination of factors in order to reach its potential powers of affect. These are factors such as musical codes, cultural codes and cinematic codes. The encoded individual draws from his/her musical knowledge or experience, either consciously or unconsciously. Certain elements of the music are often tied to or associated with specific ‘objects’. These elements are used by the skilled composer to suggest and ‘guide’ the listener in a certain direction.

The associations that one makes between music and an ‘object’ are cumulative and collect new meaning each time one is exposed to a musical stimulus. In a filmic experience, the music and the dramatic scenarios increase one’s experiences and inform one’s response as the film unfolds.

Film music has developed numerous functions and ‘meanings’ in cinema. Gorbman summarises some of the functions,

> Music has persisted as an integral part of the sound film because it accomplishes so many things at once. Its freedom from the explicitness of language or photographic images, it useful denotative and expressive values easily comprehended by listeners raised in the nineteenth-century orchestral tradition... give it a special and complex status in the narrative film experience... It bonds narrative event to meaning, spectator to narrative, spectator to audience. Film music is... a language... and a signifier of internal depth and emotion (1987: 55).

CHAPTER III

Implicit Music versus Explicit Music: subliminal aspects versus the intentionality of conscious perception

What is the actual role of music in film, and how does it 'play' out and execute this role? The role of music in film has come a long way since the era of the silent film and its integration and application today is a pertinent and indispensible feature in most films. Even though it is sometimes viewed as subservient to the film itself, it has remained an essential component of a film as a whole, particularly because of the affective powers and sonic artistic support it possesses. Adorno and Eisler, in their book, *Composing for the Films (*1994) note that:

> Music thus far has not been treated in accordance with its specific potentialities. It is tolerated as an outsider who is somehow regarded as being indispensible, partly because of a genuine need and partly on account of the fetishistic idea that the existing technical resources must be exploited to the fullest extent (1994: 9).

I am not of the opinion that music is generally relegated to simply a "technical resource" by the producers, directors and viewers of a film, but rather as an enhancement which, although vital to the whole, does not occupy the place of prominence as do the pictures and action. When music is removed entirely the life-force of a film is extinguished! The psychology behind music and the effect it has on moving image has sustained film music over the decades as a vital feature in cinema.

> The psychic payoff it brings to the realist regime of sound film must be considerable for it to have survived, and thrived, as an integral component of even the most 'realistic' movies" (Gorbman, 1987: 5).

Sometimes the music is in the background and is barely audible in the final mix, and at other times, it is very apparent and plays an explicit foreground role. Either way, it contributes appreciably to the psychological overtones and undertones of a film.

Implicit use of music in film

Music as a subliminal force may imply that the music attached to a film is a "silent presence"**.** Music in the motion-picture too often goes by 'unnoticed' by the average cinema-goer. This is, perhaps, largely due to the fact that it is not as immediate and up-front as the other art-forms within a film that vie for an audience's attention. There seems to be a general expectation (or misconception) that if you do not 'notice' the music, then it has served its purpose.

One of the most relevant and current writers in the field of film music is Claudia Gorbman. In relation to the title of her definitive and valuable book "*Unheard Melodies: Narrative Film Music" (1987)* Zelda Potgieter states that the first part of Gorbman's title refers to the debate around the lack of "serious attention" to the study of film music discourse; and yet ironically, "Gorbman argues that the extent to which such music remains for the most part 'unheard' during the filmic experience is precisely a measure of its success as a narrative strategy in film" (Potgieter, 2011: comments on this candidate's Research Proposal).

In Gorbman's book, she uses psychoanalytical and historical approaches to explain the function of film music in narrative cinema. Her analyses of three films help to illustrate and extend her arguments. She highlights the fact that music differs from, for example, lighting and the other elements of film in several important ways; most importantly, however, she maintains that we "*hear* it, we don't see it" (1987: 11). She asserts that "hearing is less direct than visual perception; to see something is to instantaneously identify the light rays with the object that reflects them; in hearing, we do not automatically identify a sound with its source" (ibid.: 11).

Furthermore, music is a temporal art; when a musical work is presented, it takes place in time and then, once it has sounded, is gone – one cannot 'bring it back' or recapture it in one's inner ear for the moment has passed – visuals on the other hand can linger on a scene. In addition, there are certain limitations in the way that it is perceived; that is aurally –when distracted by picture, dialogue and action the experience of the music can become a subliminal act.

Unlike visual perception that can take in a wider spectrum of objects at a time, auditory perception of music is often limited because it is involved with a temporal art which is heard and moves on to the next melody, phrase or texture; so one focuses only on one or two musical parameters at one time. Gorbman asserts that, "...hearing is at once more selective and lazier than vision; it 'focuses' consciously on one or at best two auditory events at a time" (1987: 12).

This 'focused' or selective hearing usually works to the disadvantage of music in film since most films are driven by narrative and compelling visual action. "In a film, where narrative is the excuse for, the cement of, and the *raison d'etre* of the film's existence, we opt to focus on the narrative and [the more immediate] visual realities on the screen before us..." (ibid.: 12). We tend to naturally 'ignore' the music - at least we think we are paying no attention to it in a film when not consciously listening. Gorbman gives an example of the dynamics of the aural-visual relationship:

> Consider this situation. You are listening to a Bach fugue on the radio, pleased that your attentiveness enables you to pick out some of the many complexities of the fugal structure... At the heart of the performance, a friend walks into your living room and asks your opinion on a timely political issue. You are suddenly faced with either/or proposition: lose completely the threads of that magnificent figure, or ignore the would-be interlocutor... (ibid.: 12).

In a similar manner to Gorbman's description above, the viewer, when watching a film, is forced to focus on one main stimulus, due to the limited nature of the auditory perception. The narrative is most likely to take precedence over the music, as the narrative is pertinent to understanding and following the drama. The music, as some scholars argue, is a non-representational and non-narrative driven art-form. If the focus in a cinematic experience is on the music, one might be able to get a sense of the general mood of the drama, but not necessarily deduce the specific and more intimate details of the narrative, which are better conveyed by the dialogue as well as the *mise-en-scene*. Music without words cannot 'tell a story' as effectively as the visual art-forms.

Possibly more important than perception is the effect the music has on the listener. The music has a psychological effect that operates mostly on a subconscious or subliminal level. Gorbman likens film music to '*muzak'* or 'easy-listening music'. She

says “neither is designed to be closely listened to” (1987: 5). She goes on to say that,

> Easy-listening music (at least in theory) helps the consumer buy, the patient relax, the worker work; its goal is to render the individual an untroublesome social subject... [and particularly in the case of film music], it’s goal is to render the individual an untroublesome viewing subject: less critical, less “awake” (ibid.: 5).

I personally feel that film music is conceived on an infinitely more refined level than ‘*muzak’* which can be an irritating intrusion on one’s auditory senses. Since film music can ‘render the subject’ in an ‘untroublesome’ manner as it supports and enhances the visual drama, ‘*muzak’* exists in sonic isolation and can feel like an involuntary and unwelcome assault one one’s hearing.

One assumes that at the level of a Hollywood film that the composer is a fine craftsman of sound and infuses his film score with carefully considered and skilled musical codes. Whereas film music embodies many moods, atmospheres and facets, ‘*muzak’* is usually uni-dimensional and in all likelihood cannot stand the test of time like a good film score.

In a way, music inhibits one’s awareness of the technical and jointed nature of moving image. Once the film begins, the viewer (listener) succumbs to the film-makers’ (and composer’s) ‘spell’ and consents to being taken on an emotional ‘roller-coaster’ and experiences the thrills of emotional and psychological manipulation. Film music “lessens defences against the fantasy structures to which narrative provides access. It increases the spectator’s susceptibility to suggestion. The cinema has been compared to hypnosis, since both induce (at least in good subjects) a kind of trance” (ibid.: 5).

Music also renders the fictional film ‘realistic’. The audience is brought to a point of ‘suspension of disbelief’. Composer Leonard Rosenman has pointed out that:

> Film music has the power to change naturalism [in films] into reality. Actually, the musical contribution to a film should be ideally to create a *supra-reality*, a condition wherein the elements of literary naturalism are perceptually altered. In this way, the audience can have the insight into different aspects of behaviour and motivation not possible under the aegis of naturalism (cited in Prendergast, 1992: 217).

Film music can also add a personalised aspect to a film. One becomes ‘part of the story’.

> Music gives a “for-me-ness” to the soundtrack and to the cine-narrative complex. I hear (not very consciously) this music which the characters don’t hear; I exist in this bath or gel of affect; this is my story, my fantasy, unrolling before me and for me on the screen (and out of the loudspeakers) (Gorbman, 1987: 5).

Some pertinent questions that arise may revolve around the inquiry as to what type of music works with film. Does all music wield the ‘magic’ power that affects the way a film is perceived? “Any music will do (something), but the temporal coincidence of music and scenes creates different effects according to the dynamics and structure of the music” (Gorbman, 1987: 16). Gorbman borrows a tool from linguistics; commutation. She suggests that if different types of music are applied to any segment of a film, the result is that each piece of music will have an effect on the way the film is perceived and vice-versa. This displays the interdependence of music and film. She maintains that, “In fact, as long as the general musical style is not completely at odds, whatever the music at the moment, the scene seems to justify it” (ibid.: 16).

It is possible that in certain films, the composer may lack the experience and insight into the deeper meanings of the narrative and/or characterisations, and compose a film score or part thereof that is blatantly inappropriate to the visuals on any level – this could conceivably make the viewer irritable, whether consciously or not. An example that springs to mind is the use of the music of Beethoven’s Ninth Symphony as is used in the film “A Clockwork Orange” (Stanley Kubrik), at a moment in the film of great grotesqueness and horror, depicting violence of the worst kind. The juxtaposition of a piece of exquisite and highly developed art music like the Ninth Symphony, next to the most abhorrent and disgusting visuals has an enormous impact on the viewer and therefore yields the desired result – a revulsion against the perpetrators of such evil in a seemingly spiritual and ‘classical’ environment.

A clever composer, therefore, sometimes chooses to write music that goes completely against the narrative for a considered psychological reason and is comprehended as such – not as anathema.

The nature of music is such that it possesses the ability to impose or suggest a mood when it is linked to moving image. It is this quality that good film-score composers have managed to harness and skilfully utilise in order to steer or coax the viewer towards certain emotions or moods. The music can often comment on aspects of the film that are less obvious - a kind of inter-textual sub-text if you like.

In the same mode of thinking, the composer Thomas Newman maintains the following: “I want to assume that I’m not there to tell the audience what’s happening so much as underline and deepen an experience, often a subtext as opposed to parallel comment” (cited in Karlin and Wright 2004: 129). The composer, through the use of this kind of commentary, implants in the listener’s mind clues about the unspoken elements of the narrative, thus enabling him/her to read between the lines and ‘discover’ parts of the story that are ‘unseen’. “Music can be used to underline or create psychological refinements - the unspoken thoughts of a character or the unseen implications of a situation” (Prendergast, 1992: 216).

I am aware of the school of thought that propounds the theory that there is a place for music that is ‘unobtrusive’, namely music that subtly, almost imperceptibly comments on the implicit aspects of a scene. Music possesses specific qualities that allow it to permeate the ‘crevices’ of the visuals and the narrative as well as the audience’s subconscious. “The ability of music to make a psychological point in a film is a subtle one, and perhaps its most valuable contribution” (Prendergast, 1992: 216).

The use of the word subliminal does not merely imply music that is intentionally placed further back in the mix or music that is played gently or softly. There is a vital psychological element in film music which operates on the viewer’s/listener’s subconscious. One is compelled to absorb the sound world which enriches the narrative and *mise-en-scene* on a far deeper and subconscious level. The viewer is frequently not overtly conscious of the effect the music has. It is, in a way, the ‘ghost’ of the film. One may use a medical term and describe it as ‘subcutaneous’- beneath the surface. Kalinak writes:

> Audiences will respond to film music with varying degrees of awareness, but at least some of the operation of film music takes place on a less than fully conscious plane... when film music operates under the radar of consciousness, it has intensified power to affect us. Film music can cause us to engage with meanings and pull us towards responses without or knowing it (Kalinak, 2010: 6-7).

The film composer skilfully encodes the music and trusts that the innate message therein will be communicated and interpreted by the viewer. A couple of examples of musical encoding that may be used to create tension are the following: (i) the use of cluster-type string *tremolos* whereby the quick bowing which is somewhat static is effective for maintaining tension. (ii) Another technique that was famously used by Bernard Herrmann for the shower sequence in the film 'Psycho' is the use of dissonant, shrieking strings in extreme registers. The lack of melodic content and the unpredictable rhythmic 'stabs' induce a sense of terror.

Film music composers have to hone their craft and display a superior understanding of the intricate qualities that characterise the different parameters of music when they are combined in certain ratios and balance with the visuals.

There is certainly a place for the various theories on film music, which one will observe are particularly pertinent to the analysis of Hans Zimmer's work; although there are instances in which Zimmer's music recedes into the background, a great deal of his music is brash and overtly romanticised. There are many examples in his film scores when the entire *tutti* orchestra becomes one big rhythmic machine –the rhythmic parameter dominating the entire texture. No longer can the music, as sculpted by Zimmer's hands, remain as a background canvas, but must be viewed in the "explicit" role that it occupies.

Explicit use of music in film

Theodore Adorno and Hanns Eisler, in their book *Composing for the films* (1994) put forward a list of 'prejudices' or 'bad habits' that they believe are responsible for the inhibition of progress in film music. One of the drawbacks they mention is the expectation that film music should be 'unobtrusive' and that "the spectator should not be conscious of the music" (1994: 9). While they agree that there are indeed instances in a motion picture in which the narrative or dialogue must be emphasised and in which any musical foreground configurations would be a disturbance, they argue that if acoustic supplementation is required, then the insertion of allegedly unobtrusive music becomes dubious (ibid.: 10).

It may seem strange or somewhat like a contradiction of some sorts that film makers opt to attach to their work an art-form that is, at its very foundations, designed to be heard or 'listened to' and then demand that it be unobtrusive. Extra-musical sound, as found in diegetic[3] music would probably seem more appropriate and realistic. Adorno and Eisler maintain that:

> If, instead, music is used, music that is supposed to be real music but is not supposed to be noticed, the effect is that described in a German nursery rhyme [that translates to:
>
> *Ich weiss ein schones Spiel,* I know a pretty game:
> *Ich mal' mir einen Bart,* I deck me with a beard
> *Und halt mir einen Facher vor,* And hide behind a fan
> *Dass niemand ihn gewahrt.* So I won't look too weird" (ibid.: 10)

The attempt to 'hide' or mask something as overt as music would seem like a futile practice. Adorno and Eisler's suggestion is to plan the insertion of music along with the writing of the script and they propose that "Interruption of the action by a developed musical episode could be an important artistic device" (ibid.: 11).

> Film music must thus enter directly into the 'plot' of the film, adding a third dimension to the images and words. It is an attempt to establish the *supra-reality* of a many-faceted portrayal of behaviour that should motivate the composer in the selection of sequences to be scored, and just as important, the sequences to be left silent" (Prendergast, 1992: 217).

[3] Diegetic Music: refer to "Music and narrative: a discourse of how music drives the story" (see pg. 35).

Manvell and Huntley argue that “film music begins to be functional at the point where it ceases to be mere background music, and takes its proper place in the dramatic structure of film” (1975: 89). Their book, *The Technique of Film Music* illustrates how the function of film music has evolved since the era of the silent film through to the advent of sound and other technologies. They highlight the different roles that music can play in a film, although they seem to discard the function of music as a suggestive force that operates in the background. After outlining the changes in film music over the decades, their theories explore the more explicit role of film music.

They maintain that “it seems singularly unfortunate that music which performs an important definite function in the film should ever have been termed ‘background’ music... the film cannot function without some sort of musical accompaniment” (ibid.: 87). If indeed, the term ‘background’ was appropriate for the function of music in film, then perhaps music would have never made the transition from its role in the silent films. Film practitioners thought it necessary to select music that was suitable for particular films and eventually encouraged composers to write music specifically for certain films because the then current trend of generic music was noticeably ‘wrong’.

They also later argue that “It is wrong that film composers should be saddled with this unfortunate term, particularly as serious musical criticism increasingly tends to regard it in a derogatory sense” (ibid.: 88). They argue that the term “background” in relation to film music is misleading as it does not describe its functions. Film music is far more involved with the picture, dialogue and narrative than the term suggests. If it was merely background music, then perhaps Gorbman would have been right in comparing it to *muzak.* It wouldn’t matter what the parameters were, any music would do, and so would any mediocre composer. Manvell and Huntley suggest the words, “integral”, “complementary” and “functional” in relation to music for film. (ibid.: 88).

It would appear that ‘explicit’ music functions more on an emotional level than on a psychological one. The music is designed to intentionally hype the drama. “Its very unrealism moves audiences to believe in its living reality by playing insistently upon their emotional responses” (ibid.: 88).

In defence of music playing an 'explicit' role in a film, I argue that there would be no market for lovers of film music to go out and purchase CDs of the film scores if they did not have a strong sense of the critical integration of the music with the narrative and action – the music on recordings has the power and magic to nostalgically bring back all the moods and associations felt when the film was first viewed and is a reminder of the dramatic content of the film – this is further evidence of the relative autonomy of a film score.

Sometimes the intention behind the film music is that it should be 'noticed'. This is particularly important in films that demand that kind of forceful treatment; epics, action, horror films. "Composers often refer to their scores as 'operatic' if the score is 'big', for a film with an epic quality and a large scope. Hans Zimmer has referred to his score of *Gladiator* in this way" (Karlin and Wright, 2004: 141). In some cases, the composer's personal style is bold. They add that, "Some composers by their nature are inclined to play everything larger than life and emphasize the full range of emotional content of the drama..." (ibid.: 140).

Some of the most explicit uses of music in film occur in the form of a technique that is known as "hitting the action". "If you provide a musical accent for a specific moment in the drama, you are hitting the action... this could be done and the impression still given that you were playing through, especially if you have integrated the hit into the natural flow of the music" (ibid.: 157). This sort of synchronised punctuation is most effective in big, dramatic films, where the high drama calls for striking music that works hand in hand with the action.

Another technique that exploits the more explicit side of the musical spectrum is "highlighting". This occurs when the composer builds the music up to a specific moment, and then suddenly, unexpectedly stops. "The effect is always emphasis... and the silence becomes a final dramatic accent. In effect, you are hitting the action with silence" (ibid.: 164-165).

Another method of using explicit music that is similar to highlighting is what Karlin and Wright refer to as the "red herrings" technique, "in which the music builds up to a climax just before something does or *doesn't* happen" (ibid.: 165). This device is

particularly effective in horror, suspense films as well as in thrillers. According to Karlin and Wright, “a red herring usually ends with a nonthreatening event. The effect is increased tension and this usually keeps the audience on edge” (ibid.: 165).

It is common to encounter music that mimics the action. “Mickey-mousing” is the musical imitation, through pitch and/rhythm, of visual action. Adorno and Eisler discredit this method of “illustration” and refer to it as “Birdie sings, music sings”.

> The preferred material for imitation is ‘nature’, in the most superficial sense of the word... What is in question here is not the principle of musical illustration. Certainly musical illustration is only one among many dramaturgic resources, but is so overworked that it needs a rest... Music cut to fit the stereotype ‘nature’ is reduced to the character of a cheap mood-producing gadget, and the associative patterns are so familiar that there is really no illustration of anything, but only the elicitation of the automatic response: ‘Aha, nature!’ (1994: 13).

The nature of film is that it already attempts to depict reality:

> In cinema, both picture and dialogue are hyperexplicit. Conventional music can add nothing to the explicitness... Musical illustration should either be hyperexplicit itself – over illuminating, so to speak, and thereby interpretive- or should be omitted. There is no excuse for flute melodies that force a bird call into a pattern of full ninth chords (ibid.: 13-14).

It is interesting to note that in some of the texts that I have read, some aspects of the more explicit use of music appear to be discouraged. Karlin and Wright, in their book, *On the Track (2004),* give some tips and hints to new and aspiring film music composers. Their text has a considerable amount of sub-headings that appear to discourage explicit use of music. Some sub-headings are, ‘Accents and solos can be distracting’, ‘Avoid extreme highs and lows’, ‘Don’t overwrite’, ‘Don’t tip the story’ and ‘Less is more’ (2004). These sub-headings appear to lean more on the side of composing music that ‘under-plays’ the drama and goes by unnoticed or inconspicuously. This could be a response to the more “cheesy” clichés that abound in inferior types of film scores.

It is frequently appropriate and even crucial to have music that is noticeably in the foreground and plays somewhat of an autonomous role. A balance between these two extreme approaches can be achieved by the skilled composer, who infuses the

music at different moments of the drama with more subliminal music and at other times with a more dramatic role that doesn't, however, overshadow or dominate the action. Manvell and Huntley's use of the word, "functional" encompasses a holistic view of film music and suggests that music has a somewhat complex relation to the action, hence I have used this term in the 'Title' of this dissertation. It implies "the work a thing is designed to do... Music 'points', underlines, links, emphasizes, or interprets the action, becoming part of the dramatic pattern of the film's structure" (Manvell and Huntley, 1975: 88).

Ultimately, both implicit and explicit approaches add a surreal dimension to the film and both elicit a response from the listener, who already expects to go on an emotional journey – a journey which is indisputably enriched and invigorated by the film score. "The listener brings to the act of perception definite beliefs in the affective power of music. Even before the first sound is heard, these beliefs activate dispositions to respond in an emotional way..." (Meyer, 1994: 13).

CHAPTER IV

Music and the multi-modal medium

Film is an amalgamated art-form that is comprised of several different elements that work together to produce the final product. In decoding the efficacy of the musical element, one needs to understand that film music does not operate in isolation, but it is only effective when put in the context of the blending and merging of art-forms in a multi-media environment:

> To judge film music as one judges 'pure' music is to ignore its status as a part of the collaboration that is the film. Ultimately it is the narrative context, the interrelations between music and the rest of the film's system, that determines the effectiveness of film music" (Gorbman, 1987: 12).

Some relationships and points of intersection in the collaboration are:

- Music and narrative: a discourse of how music drives the story.
- Music as theme.
- Characterisation through music: Individuals and groups.
- Music for place and time.
- Music and visual synergy.
- Music as continuity.

(i) Music and narrative: a discourse of how music drives the story.

Diegetic music is music that is "realistically part of the action itself" and nondiegetic music is "non-realistically part of the background effects for the establishment of atmosphere" (Manvell and Huntley, 1975: 45). Music can be used to tell a story and to support a narrative and dramatic line. Brown states that:

> Diegetic music theoretically comes from a source within the diegesis- a radio, a phonograph, a person singing, an orchestra playing- and the characters within the film can theoretically hear that music. Nondiegetic music theoretically exists for the audience alone and is not supposed to enter in any way into the universe of the filmic narrative and its characters (1994: 67).

In the film, *Pirates of the Caribbean: At World's End*, there are a few instances where Zimmer uses diegetic music to enhance the telling of the story. Zimmer also occasionally uses similar thematic material in different roles, namely diegetic *or* nondiegetic in order to remind the viewer/listener of the connectedness between the different roles and applications of the musical material.

The first example of diegetic plus non diegetic music being used simultaneously is found at the beginning of the film at which point we hear the 'Pirates' song, "Hoist the colours", being sung by a young boy and male choir (in the chorus) and at the time we hear a drum roll, which plays a nondiegetic role. The song is a sea shanty that relates to the hoisting of the pirates' flag. The function of the song, amongst other things is to set the scene for the historical background. It is a tale of the binding to human-form of Calypso, the sea goddess, by the Pirate King and the Pirate Lords. The song is sung by the hapless people standing in line to be executed by the East India Trading Company for the crime of associating with the pirates[4].

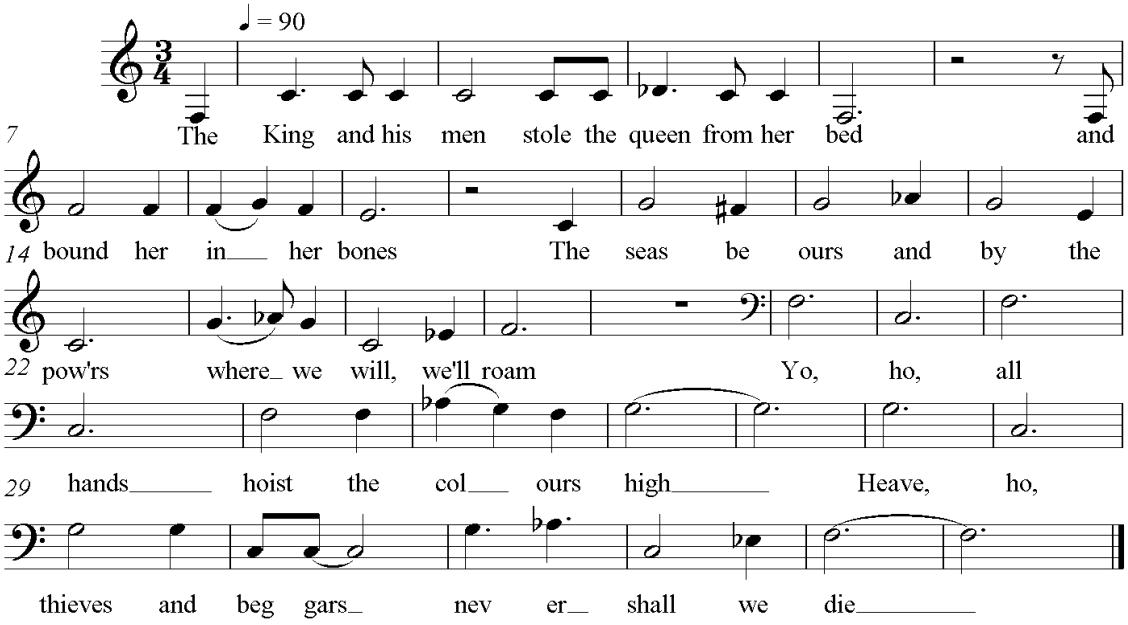
This first example of diegetic music continues in the next scene in which we see Elizabeth Swann rowing a boat into Singapore and hear her as she sings the second and third verses of the song. It is not clear just how much time has passed since the singing of the song by those facing the gallows, but the idea that word of the song has travelled geographically is conveyed through the use of music, in particular exotic instruments that are heard in between Swann's lines.

This is soon followed by a rendition of the same song, transposed into a different key, played on what looks like an old-fashioned vending machine that plays it in a harpsichord-like sound when one winds the lever. The strange machine contains explosives that are detonated when the army, sent by Lord Becket and the East India Trading company, ambushes the pirates in Singapore, signalling that the war

[4] See Appendix 1 for the full lyrics of "Hoist the Colours" which illuminate the narrative and express the emotions of those condemned to be executed.

has begun. We hear this song several times throughout the film, both diegetically and nondiegetically, whenever the pirates take up arms against the authorities.

Figure 1 below illustrates the vocal line of “Hoist the colours”:



Another example of diegetic music is heard at the first appearance of the character of Davy Jones, played by Bill Nighy. He plays a descending melody on an organ on his ship, while we hear a counter-melody played on a music box. We soon establish that the music box, but more importantly the melody it plays in this context, signifies his doomed relationship with Calypso, the sea goddess, who also has a matching music box.

When a melody or theme is linked to a specific element of the narrative, it acquires ‘meaning’, which the viewer then recalls whenever the melody re-appears. The association is then infused with the new scene or dramatic elements. Gorbman puts it brilliantly:

> ... a theme is by definition a musical element that is repeated during the course of a work; as such it picks up narrative associations, which, in turn, infuse themselves into each new thematic statement. If textual element X is repeated later in a text, it is not still merely X, but X plus an escort of accumulated meanings (1987: 17)

The melody carries “thematic baggage” (ibid: 17).

(ii) Music as theme

The musical theme of a film is also known as ‘Main Title’ music and it sets the tone for the whole film. According to Karlin and Wright, “Main Title music can say to the audience, ‘the movie you are about to see is...’ and then establish the overall tone and attitude of the film, or prime the audience’s expectation as to what will follow” (2004: 131).

The Main Title theme can be compared to the overture of an opera. Buhler, Neumeyer and Deemer, in their book, *Hearing the Movies: Music and Sound in Film History* (2010) put forward the idea that the format of four sections had become the conventional music design for a film’s opening credits. The Main Title music would often begin with

> (1) a dramatic gesture... quickly announcing a musical theme whose beginning coincides with the main title (that is, the one that gives the film’s name); (2) a very brief transition to a second, more lyrical, and usually quieter theme... (3) a slightly longer transition... this normally plays against the credit titles...(4) a transition that “winds down” ... to an established shot for the film’s first scene. (2010: 166)

In my listening observations, this in fact has not been the case in films of a certain period that I have watched in order to confirm this format. Over the decades, there have been different ways of introducing the theme in a film. The format that I have recently observed being used frequently is different from the ones suggested by Buhler, Neumeyer and Deemer. It appears that some composers, including Zimmer, use the fourth stage of the suggested format, namely that they use music that immediately brings the viewer’s attention to the first scene of the film. Zimmer has utilised this method in *Pirates of the Caribbean: At World’s End* as well as in *Gladiator.*

In the film, *Pirates of the Caribbean: At World’s End*, the piece of music that has come to be popularly known as “The Pirates’ Theme” includes variations of the different sub-themes that are found in the film; since this theme is only heard in its

entirety right at the end of the film, it is a good example whereby the above format is not adhered to. It is an upbeat rhythmical piece which gives a sense of the swashbuckling action that sets the scene for the drama to follow. Gorbman suggests that:

> It is also reasonable to consider the music that often conventionally plays over the credits at the beginning of a film to be a matrix of presentiment motifs: they convey a series of thematic materials that are only fully realised as themes during the unfolding of the diegesis (cited in Bruce, 1985: 10).

The Main Title theme of *Pirates of the Caribbean: At World's End* creates in the listener a sense of being on a journey, with different colours and instrumental timbres that evoke images of different geographical places. The film also has smaller themes, such as the 'Love theme'. This is a slow-moving piece of music which we hear when two of the characters, William Turner, played by Orlando Bloom and Elizabeth Swann, played by Kiera Knightly are about to meet or when they are faced with the issues relating to their love affair. The piece is melancholic and suggests despair, as the two will never be together in the conventional sense. Turner is forever doomed to be the captain of Davy Jones's ship, The *Flying Dutchman*, spending seven years at sea and only one day on land every seven years.

The 'Love theme' is a melodic suite that Zimmer has broken up into multiple parts for various purposes in the score. The piece as a whole, as well as its individual parts, is extremely versatile in its ability to be manipulated for different scenes and moods, and this characteristic is exploited in full. It is first heard in "At Wit's End" as a quiet French horn solo while the new crew sails to unchartered seas in search of Jack Sparrow. The second part of the theme is heard as a descending melody - a dark motif that we hear towards the end of "At Wit's End".

Another sub-theme that plays an important role in the film and is considered by some critics to be the main theme, is taken from the song "Hoist the colours". The song is a rousing and majestic anthem sung by people who have been sentenced to be hanged because of their involvement in piracy. This song of allegiance is a call to arms against the authorities. We hear re-worked snippets of this song virtually throughout the score in different registers and tone colours; as a drunken-sounding

harpsichord piece in “The brethren court”; as a noble and moving call-to-arms in “What shall we die for” and as a choral action theme in “I don’t think now would be the best time”. In many films, a re-worked and varied form of the main theme forms a recognisable thread that runs throughout the film.

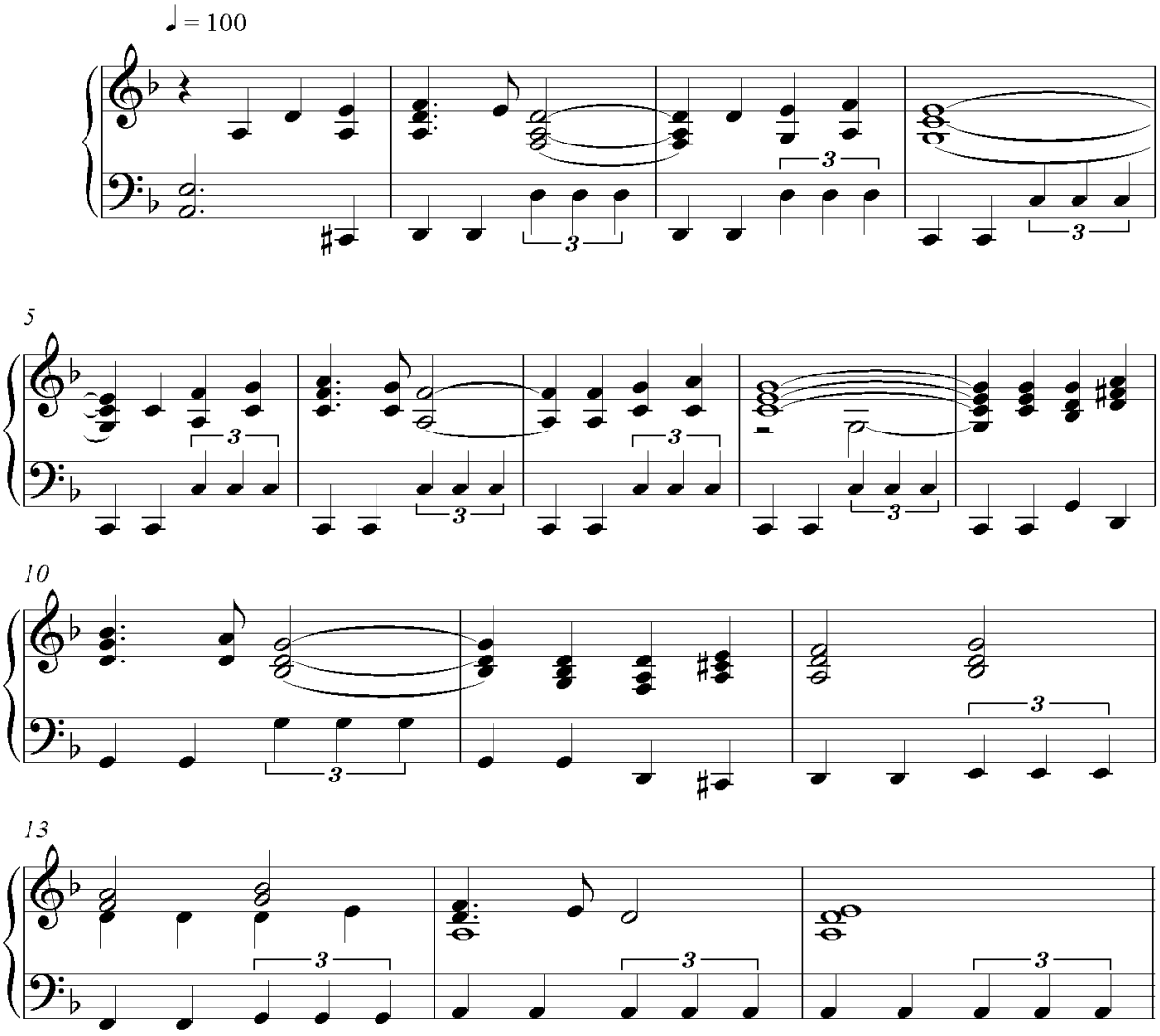
When discussing the themes from Pirates of the Caribbean, one cannot but mention the recurrent and effective “Jack Sparrow” theme. This theme is discussed in detail under the sub-heading “Music as characterisation” on the next page, under (iii).
It appears that Zimmer has used multiple themes in *Pirates of the Caribbean*. There has been much debate about which theme plays the most central and significant role as there are at least two themes that constantly recur throughout the film. The ‘Love theme’ and “Hoist the colours” both play pivotal roles and are both utilised in several different scenarios. Brennan writes in an online review that,

> Zimmer brings to bear a full arsenal of themes and musical ideas... the Love Theme and the Pirate Theme (based around the song "Hoist the Colours"), both of which are very long and broken up into multiple segments... create a whirlpool of action-packed, heroic score in a level of thematic complexity that is astounding... This leads to a level of thematic complexity that rivals most other franchises (2007).

The two themes, the ‘Pirates theme’ and the ‘Love theme’ are well suited to being adapted for action scenes, and this is frequently done.

Another example of a theme that appears several times throughout another film score by the same composer is the ‘Battle Theme’ from the score of *Gladiator* (2000). The theme is used as the Main Title theme, but also returns several times throughout the film. The theme is heard when Maximus, played by Russel Crowe is victorious against the Barbarian army, as well as when he and the other slaves, now known as the Barbarian hoard, defeat the army in their first fight as gladiators in the Coliseum.

Figure 2 below shows an excerpt of the “Battle” theme from *Gladiator*[5]*:*



(iii) **Characterisation through music: Individuals and groups**.

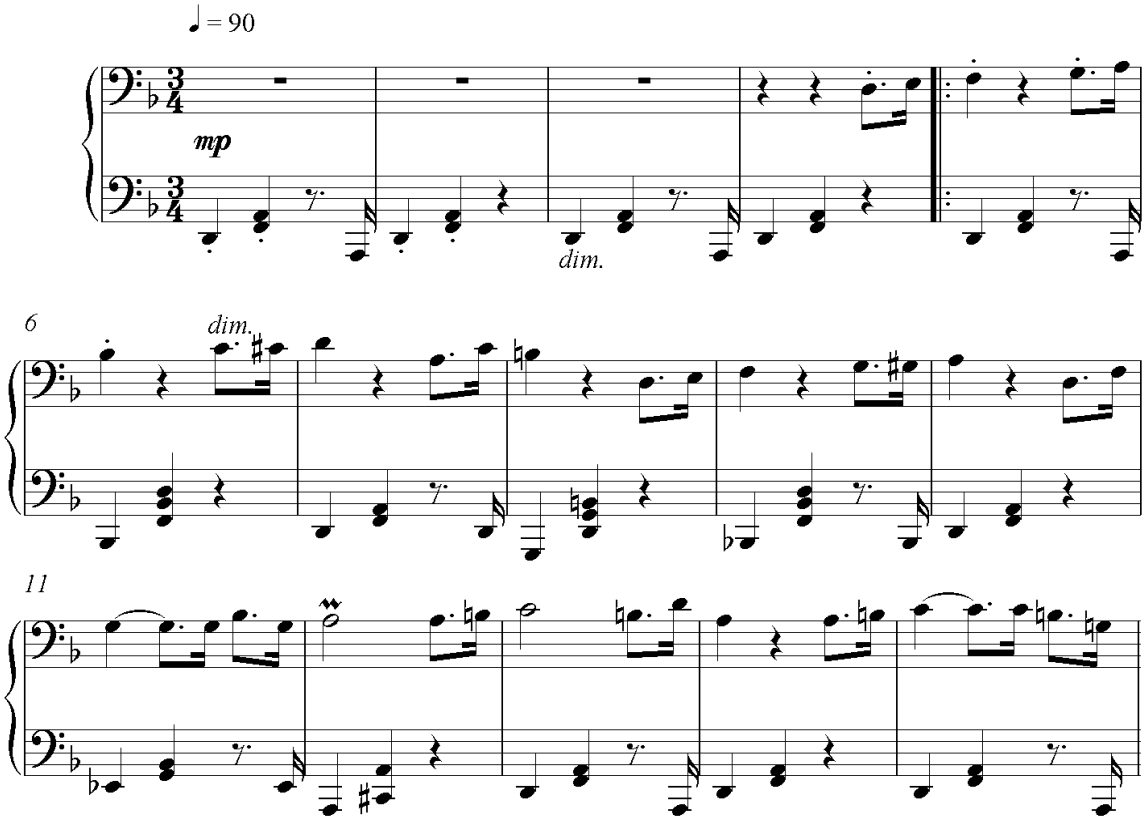
“In novels, the author tells you what the characters are feeling, but in film, it is often the score that does that” (Karlin and Wright, 2004: 137). In Zimmer’s work, there is clear and vivid characterisation through music. He uses music to portray the individual, as in the film *Pirates of the Caribbean: Dead Man’s Chest*, in which he uses a slow dotted quaver figure as the foundation of the characterisation of Captain Jack Sparrow (played by Johnny Depp), who is the main character of the Pirates films. The music oscillates between imparting a sense of confidence, drunkenness, naivety and adventure. The very short upbeat note is a physical encodement

[5] Piano reduction.

suggesting the quality of lurching drunkenness- Jack Sparrow walks with a drunken swagger and has an obsession with rum.

The theme mostly appears in the lower register, solidifying the character's masculinity. The combination of the register, tempo and rhythmic figure give us an idea of the character's psyche and nature. He is portrayed as a self-idolising, egotistical leader, to whom strangely enough, we are drawn by his charisma and charm.

Figure 3 below is an excerpt from "Jack Sparrow[6]"



[6] The piano reduction.

Film director, Gore Verbinsky comments on the character's theme:

> Because Jack Sparrow always imagines himself as a 'legend', the music had to play as if it were coming directly from the character's head- his own personal soundtrack that accompanies his pride. It's more than delusion or arrogance, it's myth self-induced (2007, soundtrack sleeve notes).

In the piece, "Multiple Jacks", the theme is re-worked into an electronically produced sound. The peculiar sounds in the sequence are consistent with the hallucination Jack Sparrow is experiencing. The effect is an 'other-worldliness' which further emphasises the character's delusional state. Composer, Jerry Goldsmith says, "Try and anticipate what the person is feeling emotionally. What's motivating the person as we see him is important. I think that's what music should do" (cited in Karlin and Wright, 2004: 137).

Zimmer characterises groups of people such as the pirates with the pirates' song "Hoist the colours" written in the 'F' natural minor mode which contributes to the earthy quality of days past. The minor key also suggests that something dark and ominous is brewing. The song is first sung by a boy, who is joined by a male choir (in the chorus). As in the "Jack Sparrow" theme, this theme is also sung in the low register. This symbolises foreboding masculinity. One can almost 'feel' the passion and anger of the pirates. The pirates' unity is represented by the melody, which is sung in unison.

In the animation film, *Prince of Egypt* (1998), the composer uses a male choir in the song, "Deliver us". This song reflects the deep feelings and emotions of the slaves. It is a prayer and a plea to God to come and save them from their unending misery. A striking similarity in the composer's approach can be established between this song and the pirates' song. In both songs, the composer uses male voices to show the brutal masculine nature of the two groups. Both groups of people are facing oppression and persecution in one form or another. There is a militant, relentless rhythmic drive underpinning the slaves' song, which appears to represent the constant work that they have to do under the whip of their slave-drivers. Both songs are also composed in minor keys, to highlight the dark, and in the case of the slaves,

heavy element of their situation. The male choir is a recurrent feature in a considerable number of Zimmer's scores. Some other notable examples are the scores for *The DaVinci Code (2006), Angels and Demons (2009),The Dark Knight (2008), Hannibal (2001), Black Hawk Down(2001)* and *Inception (2010)*.

In film music, composers use a musical idea to represent certain characters. Musically one can liken this to a "*leit-motif*"[7] whose intended effect is to represent a recognisable figure or pattern. The *leit-motif* also allows the composer to develop existing material rather than to continually introduce new material. Adorno and Eisler state that,

> [T]he ease with which they [the leit-motifs] are recalled provides definite clues for the listener, and are also of practical help to the composer in his task of composition, under pressure. He can quote where he otherwise would have to invent (1994: 4).

(iv) Music for place and time

History and place can be represented by music within a context of the period – in a time or place. Karlin and Wright state that "elements of the music from the period are adapted by the composer for use in his dramatic score" (2004: 182).

The choice of instruments determines the 'colour' or timbre of the sonic world applied to the film and this is an effective way of locating the music. Prendergast, in his book *Film Music: A Neglected Art,* writes "film music is overwhelmingly colouristic in its intention and effect" (1997: 213).

In my view, Zimmer makes a successful attempt at creating a sound-scape appropriate for the pirate world. In this score of *Pirates of the Caribbean*, he utilizes the harpsichord, a sixteenth-century instrument, and other older instruments that give parts of the score a certain 'period' feel. He achieves this by utilising full symphonic orchestra and choir, electronic and ethnic elements, and multiple and

[7] A *leit-motif* is a recurrent theme in a musical composition representing a person, idea, etc. (The Oxford Dictionary of Current English – 1998: 506)

unusual solo instruments like accordion, *erhu*[8]*,* harpsichord, banjo and music box to mention a few. We even hear something as contemporary as the electric guitar with heavy distortion, which interestingly enough in this instance is played by the director of the film, Gore Verbinsky.

The use of tone colour is a particularly effective tool that can influence the overall perception, particularly when a musically unsophisticated audience is involved. Larsen suggests that:

> One does not have to be a music expert to be able to hear that baroque music is 'old' 'classical' music... Most people can recognize 'music from the Tyrol' and 'Chinese', 'Spanish' and 'Greek' music. We know that music played on bagpipes means 'Scotland', that pretty tunes played on the accordion and mandolin mean 'Italy' and that the sound of an untuned piano means 'silent film' (2005: 68)

In an online interview about the score for the film, *Gladiator* (2000)**,** Zimmer reveals that he first attempts to locate the music in the following way; "When I compose, I start by trying to write at least somewhat geographically but then you remember that so much music has its roots in the Middle East" (*Ian Lace, 2000,* accessed 11 November 2009). He intentionally sets out to compose for particular instruments in order to give the music a specific timbre or 'period' feel. His comment about music having its roots in the Middle East is particularly interesting because the three soundtracks that are the main focus of this study have definite Middle Eastern sounds or influences. It is likely to be as a result of the use of specific ethnic instruments like the *erhu* and the *duduk*[9], or it may be stylistic or expressive features such as exotic scales or the use of microtones.

An important feature in the film score for the motion-picture, *Gladiator*, is the signature sound of singer, Lisa Gerrard's voice. Her gentle modal melodies, which are sung in an *ad-lib* fashion, have an element of primitiveness. The mournful tone effectively sets the atmosphere for the epic tragedy, and the use of a sustained synthesizer and the generic language help to create the 'period' and 'raw' atmosphere.

[8] An *erhu* is a two-stringed, bowed oriental instrument (see glossary).
[9] The *duduk* is an exotic woodwind instrument (see glossary)

In *Pirates of the Caribbean: At World's End,* Zimmer opens the scene that shows the land of Sao Feng, one of the Pirate lords, by using the *koto*[10] and the *shakuhachi*[11], both oriental instruments that give the music an exotic flavour and locate it in Singapore, where the scene is set. The use of pentatonic material also solidifies the idea of location. The effect is immediate. According to Prendergast, one of the ways in which colour is used in film music is by utilising indigenous musical material to locate a film and give it its particular sonic environment (1992: 214). He writes about the technique of using musical devices that are "popularly associated with foreign lands and people; for example, using the pentatonic idiom to achieve an Oriental colour" (ibid.: 214). He goes on to write that:

> The 'Chinese' music written for a studio film of the 1930s and 40s is not, of course, authentic Chinese music but rather represents our popular Occidental notions of what Chinese music is like. The Western listener [and possibly, most listeners in a cinema anywhere in the Western world[12]] simply does not understand the symbols of authentic Oriental music as he does those of Western music; therefore, Oriental music would have little dramatic effect for him (ibid.: 214).

(v) Music and visual synergy

The score can work in tandem with the film but can also provide contradictory tension in forming a contrast with the moving image or visuals. Karlin and Wright suggest three ways in which a composer can 'play the drama'.

> You can play through a scene (or a series of scenes), establishing a mood that will ignore specific moments of greater or lesser intensity. You can phrase a scene, carefully acknowledging both obvious and subtle shifts in emotional tone and dramatic content. And you can hit the action, accenting specific moments in the drama with the music (2004: 154).

When we discuss the effect of music on image, we must also consider that in any two-way relationship, there is a symbiotic effect. There is a reciprocal need to highlight the effect of the image and words upon the music. When separated from the visuals and taken out of context, film music can be heard in a totally different manner and in fact be negatively perceived and criticised. Rosenman says,

[10] The *koto* is a Chinese stringed instrument (see glossary).
[11] A traditional Chinese woodwind instrument (see glossary)
[12] This author's own comment

> There is a symbiotic catalytic exchange-relationship between the film and the music that accompanies it. I have personally had the experience of hearing musically unenlightened people comment positively and glowingly on a 'dissonant' score after seeing the film. I played these same people records of the score without telling them that it came from the film they previously seen. Their reaction ranged from luke-warm to positive rejection... (cited in Prendergast, 1992: 217).

Therefore we can conclude that in certain contexts and in a subservient role, that music can serve merely as a kind of background canvas upon which the action takes place. Aaron Copland says, "This is really the kind of music one isn't supposed to hear, the sort that helps to fill the empty spots between pauses in a conversation. It's the movie composer's most ungrateful task" (cited in Prendergast, 1992: 217-218).

I would like to make what I believe is a significant observation in this regard, that when listening to the CD of a recorded film sound track, the sound levels are predominant and upfront for the listener's benefit; it is quite a shock in many ways when one views the film itself, to discover that the soundtrack is frequently placed very far back in the mix, and is subservient to the sounds of the action and dialogue.

So it appears that music *does* generally have a somewhat subordinate role in a film. Through professional and intentional manipulation, the role of the music in this type of scenario is to be submerged subliminally underneath the dialogue and serve the function of merely doing nothing more than just being there; more as tone-colour, rather than actual 'constructed' music. Even though this kind of music has a seemingly secondary role in a film, its presence is, in fact, a very conscious and intentional dramatic device. This kind of subliminal and less intrusive music is sometimes made up of long sustained notes which form a 'carpet' of sound under the visuals.

Occasionally, the composer deliberately uses the music in contrast to the drama. Copland has observed that music can "play upon the emotions of the spectator, sometimes counterpointing the thing seen with an aural image that implies the contrary of the thing seen" (ibid.: 216).

In the film, *Gladiator*, towards the end of the first battle scene, the Roman soldiers are slaying the Barbarian army and moving on to certain victory. The music changes from the rhythmically upbeat battle music to a more melodic and slow string melody in spite of the fighting and killing that is still ensuing (11 minutes in on the DVD). Zimmer reflects on the psychological elements of this sequence and pre-empts it by introducing the slow music somewhat ahead of time. The music is more soothing; perhaps a comment on the relief on the part of the soldiers reaching the end of the 12-year war with the Barbarian army. After the last of the Barbarians is killed and there is a shout of victory, the very next scene is a close-up shot of the king's face; he closes his eyes and breathes a sigh exactly as the final cadence of the piece is heard.

Silence is another device at the composer's disposal. The use of silence is particularly effective, especially in an art-form that has 'indoctrinated' the listener to expect music constantly beneath the drama. One thing is for certain: when there is suddenly an absence of music, the listener notices it, especially when the music returns. In *Gladiator,* when Maximus is summoned by the Emperor, the whole scene in which the two have a conversation is in 'musical silence'. The music only comes in when the king asks Maximus to tell him about his home. Just before he begins to describe his home, the music returns (24:15 on the DVD). We immediately recognise it as the vocal line that was first heard when there was a flashback of Maximus, walking through a wheat field. This piece is what one comes to associate with memories of his wife and child, after they were killed by the soldiers sent by the Emperor's son.

Gorbman writes, "The effect of the *absence* of musical sound must never be underestimated" (1987: 18). The diegetic sounds of a scene can function without the aid of music. They make the scene seem more realistic or palpable. This works particularly well in scenes that are extremely emotionally charged.

For example, in *Gladiator,* towards the end of the film, when the hero, Maximus is fighting the Emperor and is about to thrust a blade into his neck, there is no music at all. The emotional intensity of this scene is enough to carry the scene and gives the viewer enough information to read into the thoughts and feelings of the characters,

even without the insinuation of a musical cue – in this case, silence is a powerful tool. Gorbman says, “Remove it [the music] from a scene whose emotional content is not explicit and you risk confronting the audience with an image they might fail to interpret” (1987: 18).

(vi) Music as continuity

Music is a vital tool that can be used for smoothing the links between scene changes – making it more ‘seamless’.

> Music can tie together a visual medium that is, by its very nature, continually in danger of falling apart... In a montage, particularly, music can serve an almost indispensible function: it can hold the montage together with some sort of unifying musical idea (Prendergast, 1992: 222).

One method of smoothing the links is by continuing the musical idea from one sequence into the next, before moving to another musical idea. In *Gladiator*, after the slaves’ first battle, the composer has sustained the final chord into the next scene, which is a shot of Rome and the new Emperor riding into the city. The music helps to make the transition from a battle sequence to a quiet scene seem smooth and natural.

Music can join the links between scenes, but what about the film as a whole? Does music reflect the formal structure of the whole film? “Music can also develop [a] sense of continuity on the level of the film as a whole.” (ibid.: 222). Music can be seen as the ‘glue’ that holds the film together. “At its best, it [music] can help to bring a film together as one piece, helping to shape its dramatic arc and increase its overall effectiveness” (Shore, cited in DesJardins, 2006: vvi).

Although unlike the visual elements of the film, which are ever-present and lend themselves to linear development, the music in a film is not usually constant or ongoing. Within a film, it is possible to find long sections that do not have music. How then does the composer achieve some sort of formal unity in the score? Prendergast suggests some formal resources at the composer’s disposal. The first is the *leit-motif.*

> The melodies or motifs of a leit-motif score can be restated in various forms each time the character appears. Alterations in the melody's character (e.g., sinister, loving, excited) can give the listener some indication of the character's state of mind at any particular point" (Prendergast, 1992: 232).

Although many film music composers use the *leit-motif* as a tool, Adorno and Eisler, in their book *Composing for the films* (1994) argue that the *leit-motif* has no place in film music as it is not given a chance to undergo development due to constant interruptions (1994: 4-6). They also maintain that it was invented to serve a much greater purpose than merely to characterise persons, emotions, or things.

> Wagner conceived its purpose as the endowment of the dramatic events with metaphysical significance... The leitmotif was invented essentially for this kind of symbolism. There is no place for it in motion picture, which seeks to depict reality. Here [in film music] the function of the leitmotif has been reduced to the level of a musical lackey, who announces his master with an important air even though the eminent personage is clearly recognizable to everyone (ibid.: 5-6).

Another formal device is the "monothematic film score" (Prendergast, 1992: 233). The composer utilises only one tune for the entire score. This is not a common method, but only works for a film that demands such a score. Prendergast gives an example of David Raskin's score for the film, *Laura* in which a tough detective-type slowly falls in love with a dead girl. "The melody 'Laura' has an important dramatic role in the film: for the better part of the film, the music *is* Laura." (ibid.: 233). Zimmer's score for *Pirates of the Caribbean* is the exact opposite of this format, as it has multiple themes and multiple characterisations which weave their way throughout the film.

The third type of formal structure for a film score is the most common and is called the "developmental score". This type of score is discussed under the chapter "Parametric and Contextual Analysis".

Music serves multi-factorial roles in film. It is only possible to discuss its particular function on its own merits in the context of a particular film, in which certain elements are more predominant than others. Depending on the level of its prominence, it will inevitably influence the degree to which the viewer/listener is aware of the music as

soundtrack. Since Zimmer tends to write expressive music of grandiose proportions it would be hard pressed to be perceived as background throughout.

CHAPTER V

Parametric and Contextual Analysis

An analysis of Zimmer's work will contribute to a deeper understanding of the musical decisions and choices he makes, and even the intention behind some of the techniques that he utilises:

> When you analyse a piece of music, you are in effect recreating it for yourself; you end up with the same sense of possession that a composer feels for a piece he has written (Cook, 1987: 1)

Since most of the musical content aligns itself with tonality and extended tonality, It would be relatively straight forward to apply Schenkerian approaches and analyses to Zimmer's work because he uses repetitive recognisable patterns in various segments of his music. He uses voice-leading principles, especially in the sections with tonal progressions and movement between F major and D minor. The F major-D minor relationship is evident in its frequent recurrences throughout the score of *Pirates of the Caribbean: At World's End.* This harmonic formula lends itself to a reductive analysis. Zimmer also uses Schenkerian-type structural chords as illustrated by the frequent use of the Tonic-Dominant relationship.

I have, however, chosen to focus on a parametric analysis for the purposes of this paper. Holistic music analysis in context can provide one of the essential tools for understanding a new composition, particularly in its relationship to the moving image.

Note the following parameters selected for musical analysis as found in the score of *Pirates of the Caribbean: At World's End:*

- Tonality and harmonic content
- Melodic content
- Rhythmic Content
- Structure
- Idiomatic writing

- Orchestral texture
- Timbre
- Register

It is important to analyse music on its own terms because, in its most 'natural' state, it inherently possesses its own logic. The audience's ability to 'predict' the direction the music will take is predetermined by the audience's previous musical exposure. One's knowledge of certain genres causes one to expect particular musical gestures and devices. Karlin and Wright assert that, "the music is required to deliver certain values to satisfy those audience expectations" (2004: 129**).**

The decoding and deconstruction of a piece of music allows one a glimpse into the psyche of the composer. Nicholas Cook, a leading scholar in the area of music analysis, in his book, *A guide to musical analysis* (1987) provides different analytic tools that one may use to unpack and interpret music. He addresses traditional music analysis, which is mainly concerned with the overall form and the melodic, harmonic or rhythmic content of a piece of music. Previously, most pieces of music were analysed by attempting to fit them into a predetermined formula or structure: "…analyzing the form of a new piece basically consisted of assimilating it into one existing formal prototype or another. The simplest of such analytical prototypes were purely sectional- binary form and ternary form" (Cook, 1987: 9).

A different and broader approach to analysis may be appropriate for more complex forms such as can be found in film music, which needs to support the narrative and dramatic content and therefore frequently embodies separate entities and segments in various different styles. These complex forms are largely thematic in nature. Cook describes this as a situation in which "certain parts of the music are picked out and identified as themes...whereas the rest of the music is regarded as non-thematic" (1987: 9). A theme can be a tune, rhythmic idea, chord progression, or any characteristic sonority.

Prendergast suggests three formal devices which are used in some film scores. The first two, which are discussed in chapter IV above, are the *"leit-motif"* and the

"monothematic score" (1992: 233). The third device is the "developmental score", which resembles in certain ways the *leit-motif* device. Prendergast writes that the developmental score can be compared to

> the classical sonata-allegro form only insofar as developmental procedures are concerned...In many instances the Main Title music in a developmental score serves the function of the exposition in classical sonata-allegro form in that it presents the musical material to be used throughout the score. Here any *structural* resemblance to sonata-allegro ends, there being no definite sequence of formal events in a film score... There are altered and unaltered recapitulations of material in a film score but these are decided more by the film's dramatic necessities than by any inherent musical considerations (ibid.: 234).

When analysing film music, the process of translating the visual/aural experience into words is complex as there are no solid preconceived formal expectations, due to the vast number of films that fall into an equal number of forms. As Prendergast puts it, "Each film has a unique form, each scene its unique underlying rhythm, and it is these elements that a sensitive film composer tries to capture in his music" (ibid.: 245).

Cook suggests that analysis should involve asking questions about "division into sections, about the importance of different relationships, and about the influence of context" (1987: 2). I will use parametric analysis as a starting point in *Pirates of the Caribbean: At World's End* to highlight the melodic, harmonic, temporal, textural and rhythmic decisions that the composer makes[13].

(i) Tonality and harmony

In the first piece, "Hoist the colours" Zimmer uses the key of 'F-natural minor'. The interval of a minor third is darker in quality than that of the major third and the absence of a raised leading-note deepens the heaviness and removes any lightness or brightness of colour. It produces a sense of 'sadness' which is appropriate for the opening scene, which shows a group of people being lead to the gallows – the natural-minor tonality supports the sense of foreboding. In the piece, "Singapore", the composer has continued to use the minor key. The piece is somewhat minimalist

[13] The printed score that is available only contains certain sections of the music, therefore it will serve as a guide for the visual analysis, while the sound recording will be used for aural analysis.

in its usage of material and the main tonal centres are 'D' and 'F', which alternate; again the relationship of the minor third, this time used as the tonal location. He uses the d-minor *pentatonic* scale to give the scene an Eastern flavour. He also uses *ostinato*[14] patterns in the orchestra, which continually rotate around the notes F, G and A in quavers**.**

In the song, "I see dead people in boats", Zimmer uses the 'minor-dominant' relationship in the basses, which possesses a distinctly modal and 'period' flavour[15].'D' is still largely the tonal centre, which is emphasised through the use of pedal points rooted on D-natural minor. In bar 42 of the score, there is a shift into the sub-dominant tonal area, 'G'. Zimmer then uses open 4ths and 5ths as his harmonic construction, which reinforces a more 'primitive' sound world.

In "Multiple Jacks", the idea of tonality is deliberately obscured by the use of 'off-tune' guitars. These guitars play 'Jack's' theme and this tonal 'clash' emphasises the state of delusion and the hallucinations of the main character, Jack Sparrow. The backing chords are "off" as well, giving the music a decidedly out-of-tune, off-centre and stumbling quality, again emphasising Jack Sparrow's drunken character.

(ii) Melodic content

Zimmer's approach to writing melody in a film score is one that ostensibly uses simple tunes as the building blocks of larger pieces. These 'simple' themes are reworked to produce music for many different dramatic scenarios. "Hans' themes might sometimes sound deceptively simple, but they allow for a large number of dramatic possibilities" (Mark Wherry, 2007, soundtrack sleeve notes). The song, "Hoist the colours" is one such melody. It is a sea shanty, which Zimmer uses initially to introduce the pirates, and to express their feelings and emotions. This melody is very cleverly transformed and restated several times throughout the work. The minor third interval, as previously mentioned, has a dark, brooding effect.

[14] "A short melodic phrase repeated throughout a composition, sometimes slightly varied or transposed into a different pitch... A rhythmic *ostinato* is a short, constantly repeated rhythmic pattern" (http://www.britannica.com/EBchecked/topic/434398/ostinato, accessed 10 March 2011)

[15] Usually, any key, whether major or minor, has a tonic-dominant relationship which is always major unless it has a modal connotation.

The ‘hunt’ idea, which is also applied here, is always musically encoded and characterised by the application of the “horn fifth” –an open 5th interval in the centre of the intervals of a 6th and a 3rd on either side. These intervals are symbolic of ‘the hunt’. Only from bar 54, does the composer use some vertical harmonies for the first time by using block chords to harmonise each note of the melody. There is a raised ‘leading note’ in bar 60 to suggest a more regular harmonic-minor key as opposed to the modal sound preceding this music.

The melody of “I see dead people in boats” is written in a very lyrical, tender style in contrast to the strident and dramatic relentlessness of the previous themes, as it portrays human emotional content. This melody is also known as the ‘Love theme’. To illustrate this change of mood (in bar 70), Zimmer uses the major chord on the sub-dominant degree, which is unusual in a minor key, producing an ambiguous feel, with a lightness and optimism not heard before.

Jack’s melody, like several other themes, is recurrent, and symbolises Captain Jack Sparrow by translating his awkward, sometimes violent and erratic characteristics into music. The melody is made up of an apt ‘dotted quaver’ feature, which results in a drunken and off-centre feel. This melody is usually in the lower register to reinforce and assert the masculinity of the main character, Captain Jack Sparrow. In “At wit’s end”, the melody for the Love Theme is accompanied by a descending counter melody which functions as a signal that the love relationships between Davy Jones and Calypso, as well as between Elizabeth Swann and Will Turner are doomed as the characters will ultimately not be together.

(iii) Rhythmic content

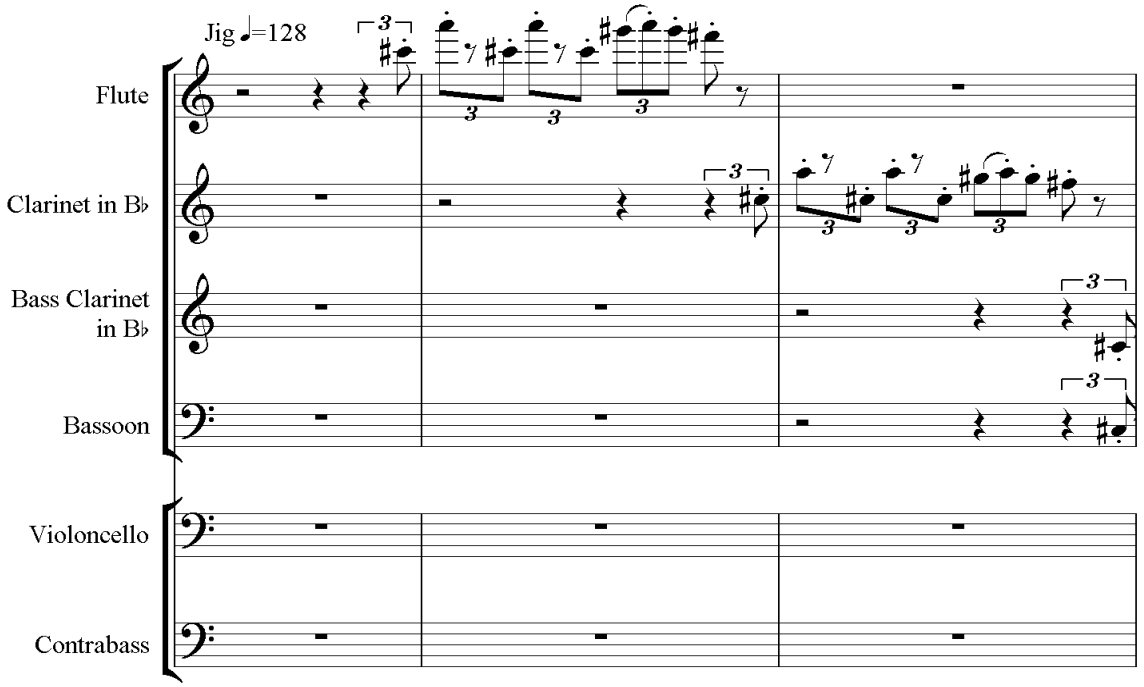
“Hoist the colours” is written in 3/4 time. It is a ponderous waltz that has a majestic feel to it. The snare drum rolls sound like the crashing of the waves. This sort of mimicking of nature is what Larsen refers to as “structural resemblance” (2005: 66). Drum rolls end with a two semiquaver figure, which is effective, as it strongly punctuates the nautical and militaristic flavour**.** It ends with a triumphant snare hit,

and a chain rattle. The percussion is martial and very prominent.This appears to be a comment on the anger or passion of the pirates and those who are to be hanged.
In bars 43 and 44 of “Hoist the colours”, a military style is introduced again. The rhythm is relentless and constitutes a powerful parameter.

In ‘Singapore’, the orchestra is used as a percussion instrument, punctuating the driving rhythm. Rhythmic *ostinati* keep the momentum constantly moving forward in an inevitable fashion.In the song, ‘Up us down’, the rhythmic figure in the flute resembles a sailor’s ‘hornpipe’, signalling that the pirates have embarked on a voyage. Zimmer has used the ‘skipping’ rhythm of the sailor’s hornpipe as a ‘call and response’ in different registral tone colours from bar 143 to bar 147. The flute and piccolo first play the hornpipe. They are then imitated by the clarinet, followed by the bass clarinet and the bassoon before the rest of the orchestra responds.

The sound of the sailor’s hornpipe, with its characteristic timbre and musical design can be perceived as a form of musical encoding. Similar to the study of semiotics in language, music as a temporal art possesses its own signs and symbols to communicate a certain message or mode of interpretation. The sailor’s hornpipe is first used in conjunction with a rotating-type *ostinato* which is played by the bass clarinet, bassoon, cello and bass. The *ostinato* simulates the left-to-right rocking motion of the ship. In this scene, the pirates are intentionally rocking the ship by running from one side across to the other side in an attempt to turn it up-side down. The music has a light and frivolous effect and illuminates the playful side of the pirates. The process of turning the ship up-side down is fun, but also dangerous, signified by the high shrill hornpipe figure and the low *ostinato*, respectively.

Figure 4 below shows an excerpt of the sailor's hornpipe motif used in the different instruments.



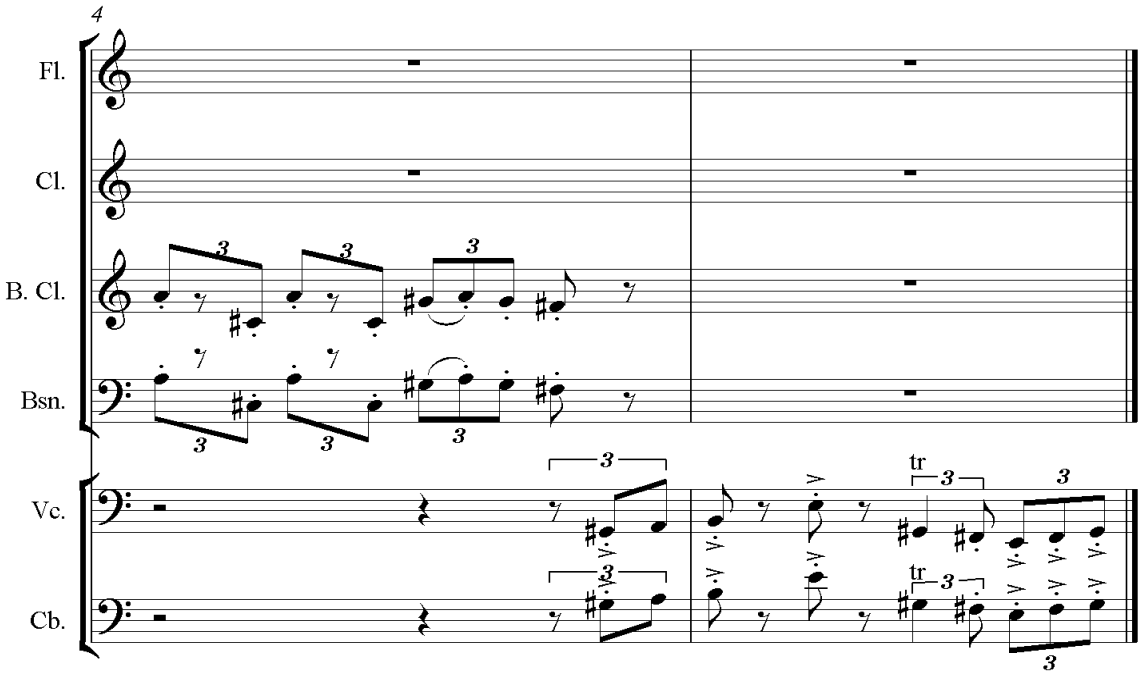
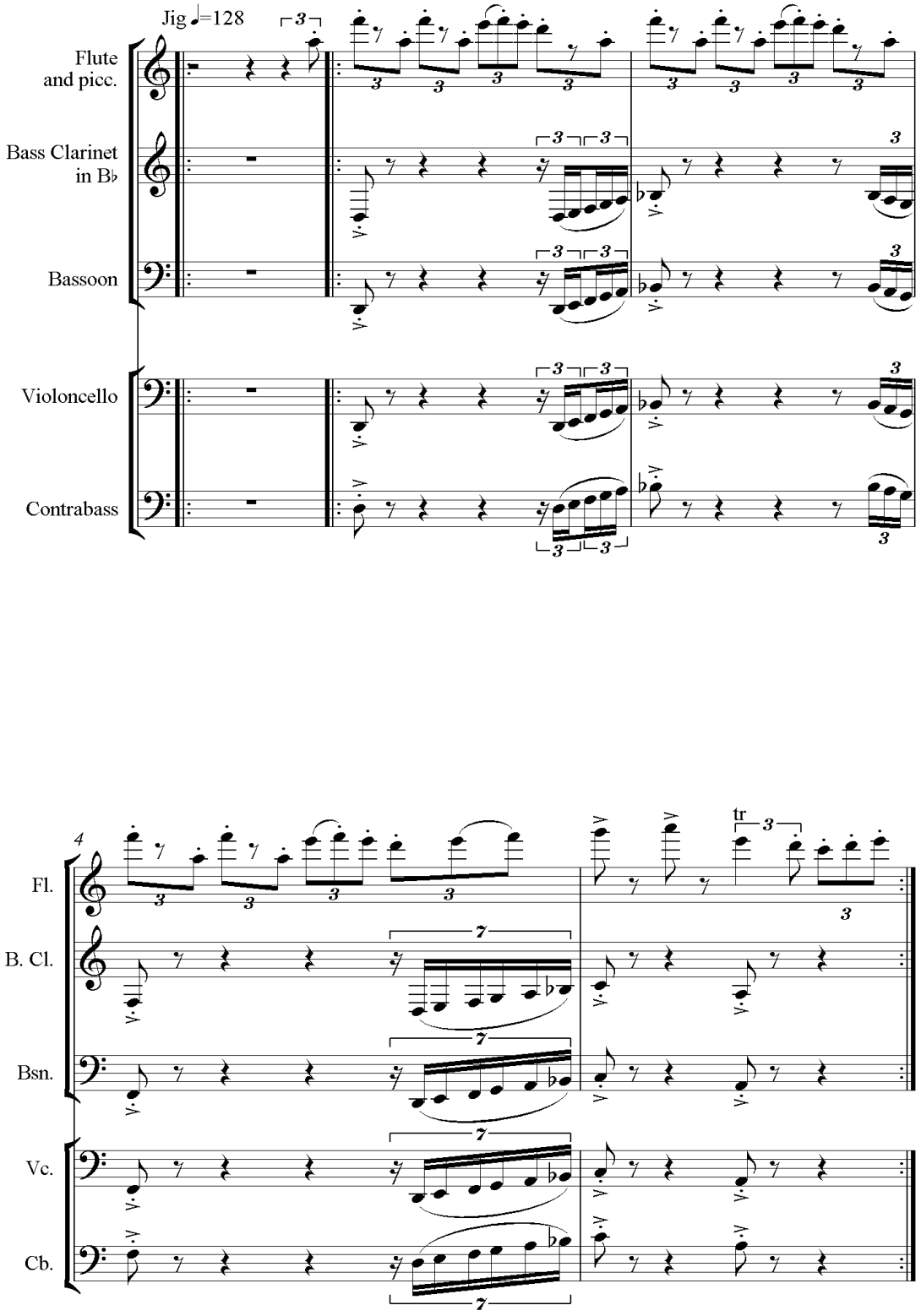


Figure 5 below shows an excerpt of the hornpipe figure used in conjunction with the 'rocking' *ostinato*:



The piece begins with the orchestra in a percussive role, playing a basic rhythm - and then the rhythm is broken down into smaller and smaller note values until it becomes pulse-like and unremitting. The result is a build up of energy and unyielding intensity.

The orchestra returns to rhythmic synchronicity in bar 46 of the music. In the piece, “At Wit’s End”, the rhythm comes ‘crashing down’ at the end through the use of quaver rhythmic figures played by the full orchestral *tutti* that come to an end with a sustained note. This represents the ship crashing down the waterfall and symbolises the fate of all who are onboard.

In ‘Multiple Jacks’ the rhythm is driven by electronically produced pulses with sparse percussion at the beginning. The percussion, which is also electronically generated, builds up as the piece continues. It slowly gains speed and momentum, and then ‘kicks in’ hard for a few seconds before the track comes to a sudden and climactic end.

In “I don’t think now would be the best time”, the driving rhythms and *ostinati* signal the beginning of the battle. Zimmer has used short, effective string rhythms to maintain the energy. These are played in detached, staccato-style producing the effect of restless agitation.

The last track on the CD is “Drink up me hearties”. The strings build from a rhythmic *ostinato* into a hesitant statement of the melody, “He's a Pirate” from *Pirates of the Caribbean: Dead Man’s Chest.* It sounds as though Captain Jack Sparrow is contemplating something, possibly his next big adventure, as he studies a stolen map and pulls out his compass at which stage the melody is broken up into three-note phrases, separated by short breaks, illustrating his breathless excitement.

(iv) Structure

The simplest or least complex structure in the score for *Pirates of the Caribbean: At world's end* is found in the first piece, "Hoist the colours". The song is written in a binary *A*-B form, with the little boy singing the verse and the male choir joining him in the chorus. Thereafter, the developments in the music have traits that can be compared to Prendergast's "developmental score" (1992: 234). Zimmer uses and reworks familiar material in different scenarios. Two examples are the 'Love Theme' and the 'Pirates Theme', which are both used in different scenes. Sometimes, Zimmer uses the material in gentle, delicate passages and in other instances, in big battle scenes, and in both scenarios, he ingeniously crafts the music in such a way that it fits and does not seem inappropriate or out of place. In the piece, "I see dead people in boats", Zimmer has used the 'love theme' in its entirety for the first time. In all other instances, the 'Love Theme' is heard in bits and pieces, as called for by the narrative.

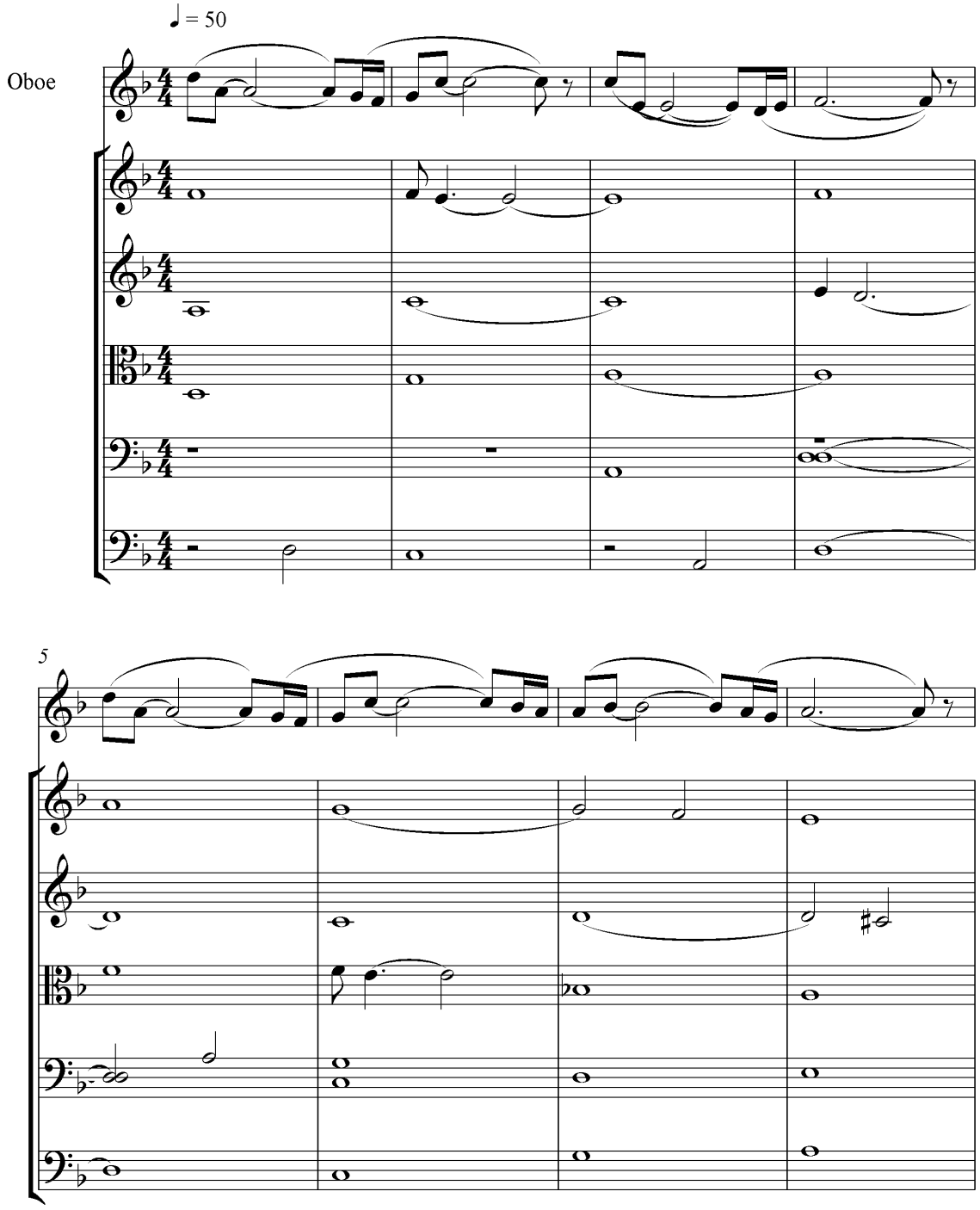
(v) Idiomatic writing

The track, "Singapore" begins with a low soft gong as ethnic Asian woodwinds flit and dance, and then Sao Feng's theme is heard on the *erhu.* Every time Zimmer has used ethnic instruments, he has written folk-sounding music through the use of modal and pentatonic scales. He also utilises the brass section in a 'typical' heroic manner, with rising bold intervals, and anthem-like passages. He uses high screeching brasses with *glissandi* as a theatrical effect.

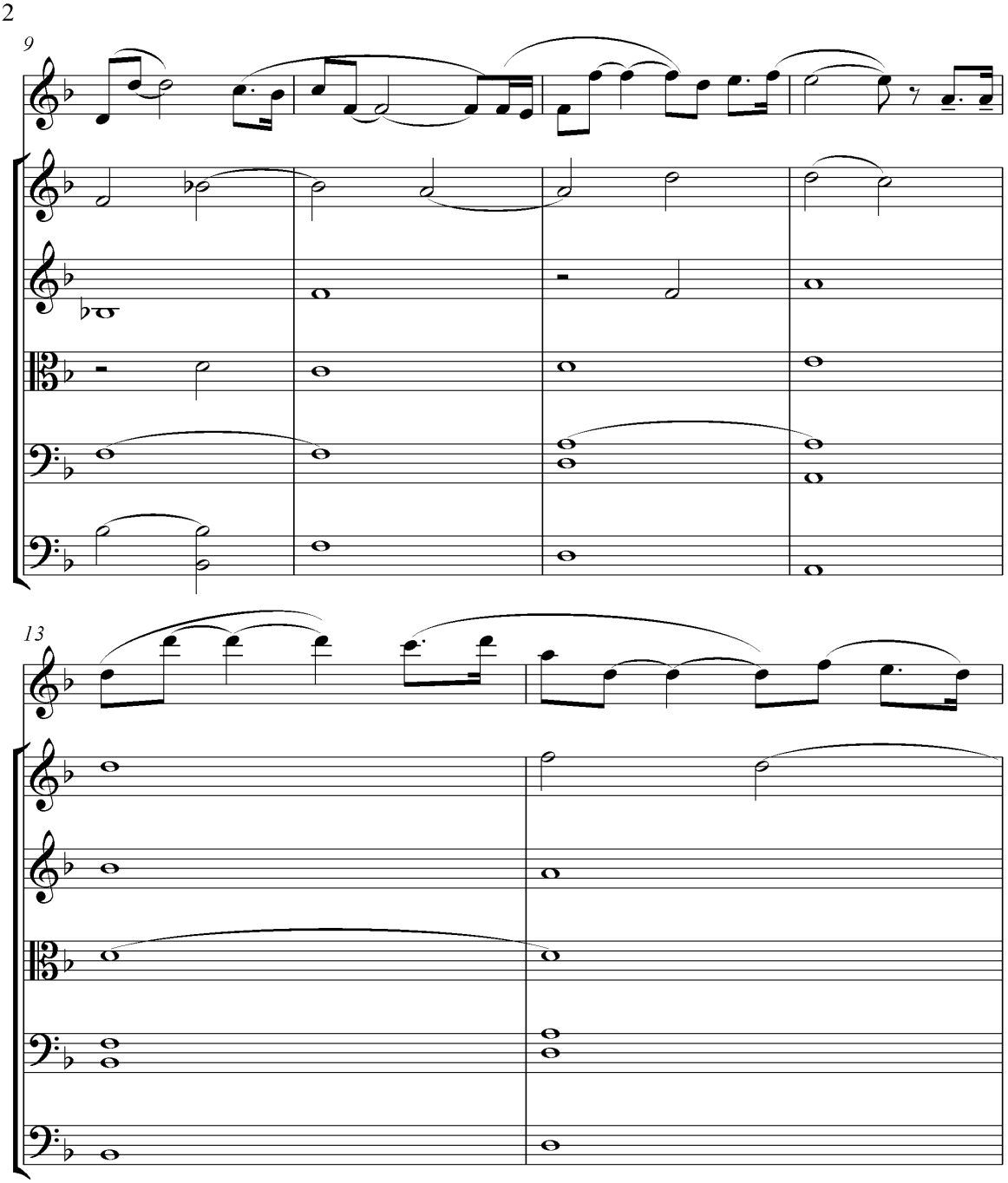
The church bell in "Hoist the colours" evokes the typical death-march scene as the pirates are waiting to be hanged. The first part of the new 'Love Theme' (Love Theme A) is heard here, softly on the horns creating an airy and shimmering atmosphere. This characterises the soundscape in the scenes in which dialogue occurs between the pairs of characters that have love affairs with each other. *Tremolo* strings slowly play the countermelody as hints of the darker side of the pirates' journey.

In "I see dead people in boats", 'Love Theme A' is heard on a solo oboe backed by warm, tender strings. It is soft and romantic and takes its time to play out in full.

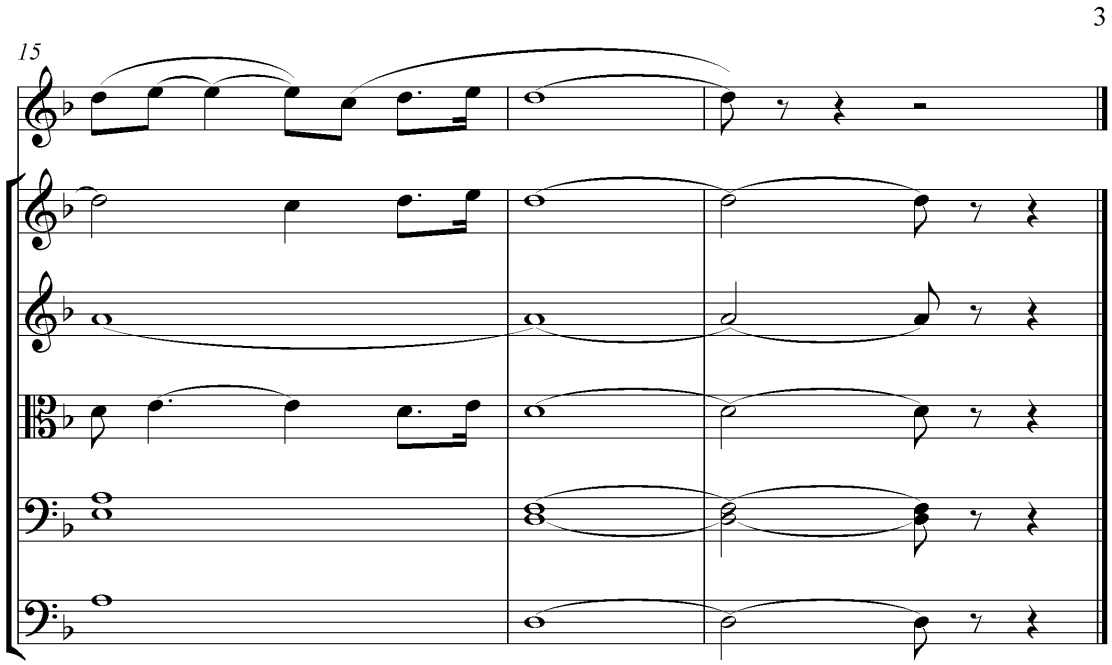
Zimmer uses *crescendi* to highlight the dramatic build-up towards the end of the piece. Figure 6 below shows the “Love Theme”:



“Love Theme” Continued.



“Love Theme” Continued



(vi) Orchestral texture

The piece, “Hoist the colours” opens with drum rolls played on snares and a field drum together with tubular bells – the latter instrument has a quasi religious feel, related to the ringing of church bells and embodies some sense of ‘tolling” the fate of the captives. A solo line is then sung by a small boy over the rolls – this juxtaposition of an innocent child’s voice with the decadent character and rawness of the pirates is very powerful indeed. The texture is sparse and thin at first. A male choir joins the boys in the chorus, with the percussion continuing underneath. The texture of the whole piece is permeated by only percussion and voices.

The piece ‘Singapore’ begins with an *erhu* playing a melody with distant strings supporting it harmonically. The result is an eerie sound that reflects the mysterious nature of the surroundings. This is short-lived as a heavier string sound supports the *shakuhachi* pentatonic (five-note) melody. The piece then progresses into a rhythmic section, which is somewhat minimalist, with the use of short quaver figures. The sudden change coincides with the pirates being raided by Lord Beckett’s soldiers and highlights the on-screen drama.

The large choir sings on vowel sounds, which give the piece an ethereal, other-worldly flavour before the full orchestra crashes in. An interesting orchestral texture occurs in “At wit’s end” where the melody is played on a music box while a descending counter-melody is played on the organ – the different and unusual timbres of these instruments have associations outside of the ‘pirate’ connotation, namely the innocence of a child’s music box and the church-like association of the organ. The effect highlights the innocence and fragility of Davy Jones and Calypso’s love affair, although, bizarrely, they are both sinister characters. Davy Jones is a ruthless pirate and Calypso is a sea goddess who possesses magical powers. The same two melodies are then taken up by different sections of the orchestra. The music box melody is played by strings and horns, while the organ melody is taken up by heavy brass. The beautiful ‘Love Theme’ is played by the horns at the beginning of the piece, lending a mellow loving quality, while high, thin strings give a harmonic accompaniment. Following this, the contrast of the chanting choir and dissonant, frantic strings add to the drama.

In “Up is down”, the ‘Love Theme’ is played in upbeat style by the horns, while a full orchestra provides rhythmic support. The ‘Love Theme’ is then played at the opening of “I see dead people in boats”, only this time, it is played by a solo oboe, which is usually associated with a pastoral feel, and backed by strings. The uncanny sound coincides with the scene in which Elizabeth Swann discovers that her father has been murdered and is now en route to the land of the dead. The piece “I don’t think now would be the best time”, is the equivalent of a musical storm, which represents not only the storm on screen, but the full-scale war that is taking place among the people. Here Zimmer uses the full orchestral *tutti,* including percussion and choir to achieve the forceful result desired. There are unremitting *ostinati,* driving rhythms, brassy outbursts and a plethora of diverse vocal sounds and chanting.

(vii) Timbre

Zimmer uses a rich variety of tone colours throughout the score of *Pirates of the Caribbean.* He achieves an exotic feel in “Singapore” through the use of the *koto*, the *erhu* and the s*hakuhachi*. The music for the scene opens with a soft gong and then ‘Sao Feng's’ theme is heard on the *erhu*. When the up-tempo section of the piece

begins, Zimmer uses ascending *glissandi* in the brass section to support the rising intensity of the drama. The high screeching brasses are a theatrical device which instils a sense of horror and terror. In '"At wit's end", Zimmer uses a music box and an organ to play a melody and a counter-melody respectively lending the fabric a very specific tone-colour of innocence. Towards the end of the piece, thin, dissonant strings and chanting choir can be heard emphasising the corruptible nature of the personae involved.

The piece, "Multiple Jacks" highlights Zimmer's ability to work with technology. The piece is laden with ambient atmospheric tones, electronic sound effects, reverb effects and pulses of grungy static. A low, distorted guitar tone gives a harsh-sounding rendition of the 'Love Theme'. Zimmer also uses the harpsichord and other plucked strings such as guitars and a banjo to introduce exotic and 'vernacular' sound colours hitherto not heard. The overall effect is a 'modern' sound, which might be seen as being out of place, but in fact highlights the 'other-worldliness' of the scene in which Jack Sparrow finds himself, which is a desolate place and he begins to hallucinate about captaining a ship with a crew of Jack Sparrows.

In "Calypso", the ghostly choral voices symbolise the mythical nature of the sea goddess, Calypso. She has been transformed into the appearance of a human being and the pirates attempt to turn her back into her original mythical state. The crescendos coincide with the transformation and the resultant effect is one of suspense**.** In "Drink up me hearties", the "He's a pirate" melody is stated on an accordion in a celebratory fashion, while the orchestra provides a quirky background. This is a comment on Captain Jack Sparrow's wit and ingenuity as he has somehow managed to steal an important map from the possession of Captain Barbossa.

(viii) **Register**

The song "Hoist the colours" is sung in the low register by a male choir. This signifies the masculine nature of pirates. There is also a sense of defiance and aggression. Zimmer also uses the low register in Captain Jack Sparrow's theme. This also serves the function of emphasising his masculinity and asserts his leadership role. This theme is usually heard in the low instruments like bassoon or the cello.

In “Singapore”, Zimmer uses thin, high strings to accompany the *erhu* melody. The high strings produce a tense atmosphere as well as suspense. There is also a lot of low string writing throughout the score. When the low strings are combined with the tuba and bassoon and used as sustained notes, they serve the purpose of setting the tone of the film and result in a dark soundscape. When they are used as melodic and rhythmic *ostinati*, they produce a more military feel and usually work in tandem with the dramatic action to heighten the suspense.

The use of high, screeching brasses evokes a sense of terror, especially in “Singapore”, when they are combined with ascending *glissandi*. In other pieces such as “Up is down” and “Drink up me hearties”, the high brasses play a more melodic role. This symbolises the heroic and victorious characters in the film, namely the pirates and especially Jack Sparrow.

The love theme melody that is played by the oboe is in the middle register. This produces a warm and delicate tone, extremely appropriate for portraying human emotions.

In conclusion, repetition is an important element to understanding any film. Thompson writes that, “Characters and places turn up again and again, bits of dialogue are repeated, images and camera positions are repeated” (as cited in Larsen, 2005:37). Similarly, the music should be repeated and modified in accordance to the requirements of the film’s form. Zimmer’s treatment of thematic material is sometimes complex, as he often ‘weaves’ different themes together and reworks them for different scenarios.

Conclusion

Since the topic of this research report deals mostly with unquantifiable values when referring to the degree to which explicit and non-explicit music is applied in film, the purpose of this debate is primarily to establish a lively discourse around the topic and to illuminate the opinions of renowned theorists in the field rather than to provide definitive answers. I chose to relate the debate to recent film scores by Hans Zimmer and the impact and value of his music in aligning itself with the moving image medium. By deconstructing the diverse musical parameters contained in certain film scores and applying selected analyses to the music contained in the film score, I have presented some of the shifting emphases and diverse roles that can be played by music in film.

Zimmer has an epic sound, while John Williams has a more colouristic one. When evaluating the quality of a film score, the awareness of the fact that most film scores comprise music that is fragmented to fulfil the needs of the narrative can be useful in informing film music criticism and further discourse. Film music is skilfully crafted and plays a central and definitive role in film, such that there is no reason why it should not be accorded the same recognition and attention as the body of good art music and commercial music.

Zimmer composes romantic music, which has tonality embedded in it. Other composers such as John Williams have a more contemporary approach to harmony, which entails more daring relationships in a more *avant garde* sense with other-worldly orchestral timbres and quicker changes in harmony. Zimmer utilises a considerable amount of rhythmic and motivic repetition. Some of the propulsive and unrelenting rhythms in Zimmer's work are reminiscent of Igor Stravinsky's *Rite of Spring*.

Chapter One engages with the topic contextually and sheds light on the historical overview of film music writing and places Hans Zimmer in a biographical and historical context. In Chapters Two, Three and Four, I have investigated and attempted to illuminate the intrinsic power that music exerts on the moving image by

extracting and identifying various relevant elements that are contained in the music itself and how these elements work in conjunction with the moving image on both a subliminal and explicit level. It became obvious that a specific genre of film or the diverse moods created within one film demand a certain ‘stereotypical’ or formulaic approach to the composing of the musical score. I have focussed on some of these elements that influence the shaping and construction of the music to illustrate the inter-dependence of music and the action contained in a specific segment; and whose enrichment through this symbiotic relationship is greater than the sum of the parts.

So a question that one may ask is whether a good balance of ‘unobtrusive’ and ‘foreground’ music necessarily contributes to a film being more effective. In this regard, many film composers, including Hans Zimmer utilise different musical devices and elements in tandem with the visuals to achieve certain effects at different stages of the film. As a result, the music not only influences how the scenes may be perceived but also creates for the viewer/listener a dimension without which the final product would be all the poorer. Whether the music tends to dominate the foreground or retreat into the background is the artistic choice of the composer and the final production mixing, but there is little doubt that a film alternatively demands a more explicit, upfront sound world and then sometimes lends a more subtle support to the film. Zimmer, in my opinion has an uncanny sensitivity and ability to judge which of these approaches is appropriate at any given time.

It appears that much of the music used in Hollywood films of the past resembles the music of the late nineteenth-century Romantic era, although, there are certainly departures from this trend. This was initially due to the fact that most of the early film musicians had been involved in the more traditional music establishments and merely followed film into the new premises and theatres, taking their old musical habits with them (Larsen, 2005: 16-17). Palmer writes that, “the relatively conservative musical style of Hollywood’s Golden Age reflects the origins of the composers: the majority came from the Broadway theatres or the opera houses and theatres of Middle and Eastern Europe” (ibid.: 96).

Prendergast suggests that the reason for composers using music that was related to the music of Romantic composers such as Wagner, Puccini, Verdi and Strauss has more to do with function and meaning. He suggests that "one answer that has been offered is that audiences would 'understand' that idiom more readily than another" (1992: 39). He goes on to compare film and opera and he highlights the use of the *leit-motif*, which is a musical idea that can be associated with an 'object' in the drama. He asserts that;

> The association is established by sounding the leit-motif (usually in the orchestra) at the first appearance or mention of the object or reference, and by its repetition at each subsequent appearance or mention... It accumulates significance as it recurs in new contexts; it may serve to recall the thought of its object in situations where the object itself is not present; it may be varied, developed, or transformed in accord with the development of the plot; similarity of motifs may suggest an underlying connection between the objects to which they refer; motifs may be contrapuntally combined; and, finally, repetition of motifs is an effective means of musical unity... (ibid: 40-41).

This meshing of motifs is somewhat typical of Zimmer's work, especially in the Pirates' trilogy. We need to interrogate why most film music seemingly remained stuck in that era and did not progress to utilising new musical solutions for dramatic situations. Prendergast suggests that this is due to the commercial nature of film. He writes that,

> While directors of films have had the chance to experiment and make serious but instructive errors, composers, because they are usually the last contributors to the corporate art of film, have had little opportunity to experiment with their art form and, through experimentation, thus devise new solutions to old problems (ibid.: 41).

He goes on to argue that the film composer is at the mercy of economics. "A composer can write an opera with nothing more than a pen, paper and his own creative imagination. A film composer, on the other hand, cannot write a film score without a film, whose production is a costly endeavour" (ibid: 41). It would be interesting to see a considerable number of filmmakers utilising the technologies and sounds that are associated with more *avant-garde* or experimental music. Adorno and Eisler contend that,

> The development of *avant-garde* music in the course of the last thirty years has opened up an inexhaustible reservoir of new resources and possibilities that is still

> practically untouched. There is no objective reason why motion-picture music should not draw upon it (Adorno and Eisler, 1994: 18)

One might argue that as a result of the experimental nature of *avant-garde* music, it may not contain an adequate amount of the musical and cultural codes that are required for favourable reception by the audience. Although the music would have a definite kind of effect on the way the visuals are perceived, its use would possibly limit enjoyment of the overall filmic experience to the *avant-garde* elite.

It would be hard, virtually impossible to narrow down the intrinsic values of film music to a single sentence. Gorbman states that music's "malleability, its spatial, rhythmic and temporal values, give it a special and complex status in the narrative film experience" (1987: 55). She goes on to state that,

> It bonds: shot to shot, narrative event to meaning, spectator to narrative, spectator to audience... Film music is at once a gel, a space, a language, a cradle, a beat, a signifier of internal depth and emotion as well as a provider of emphasis on visual movement and spectacle (1987: 55).

The notion that film music is most effective when it is 'unheard' is a controversial subject. I desired to stimulate active and sometimes heated debate around this topic, and as I have discussed in the body of this research, some composers strongly disagree with the above concept, as it seems to denigrate or trivialise their work. Rozsa, a composer said,

> I don't know who originated the idea that good film music is the kind that isn't heard, but I disagree entirely with this silly theory... Music should be heard, even if it is heard subconsciously, and it should join the drama and the acting, with everything together creating a work of art" (cited in Larsen, 2005: 193-194).

Many scholars believe that music was first used in conjunction with film purely for practical reasons. Interestingly, it appears that the focus on the function of music in film has shifted from masking the projector noises or giving life to ghostly images to the "spectator's potential recognition of the technological basis of filmic articulation" (Gorbman as cited in Larsen, 2005: 195). Film music erases "any reminders of cinema's materiality that could threaten the process whereby the viewer identifies as

subject of filmic discourse" (ibid.: 195). Music hypnotises and coaxes the viewer/listener to "believe, focus, behold, identify, consume" (ibid.: 196).

The illusion of reality is one of the quintessential effects that can be induced by film music. The viewer/listener is lead to identify with the fiction and 'accept' it as 'reality'. As a case in point one can refer to the sometimes absurd scenarios in the film, *Pirates of the Caribbean: At World's End.*

Finally, the debate will continue to rage on as regards the perceived value of "implicit" versus "explicit" music in film. Although there are no definitive answers regarding a qualitative judgement relating to the "foreground/background", roles occupied by music in film, if one were to re-evaluate the holistic role that music plays in film, I would regard Hans Zimmer as a leader in the world of contemporary film-score composition.

Bibliography

Primary Sources

Film

Verbinsky, G., dir. 2007. *Pirates of the Caribbean: At World's End*. Los Angeles: Walt Disney Video.

Ridley, S., dir. 2000. *Gladiator*. Dreamworks Video.

Chapman, B., Hickner, S., Wells, S. 1998. *The Prince of Egypt*. Dreamworks Video

Sound Recordings

Zimmer, H. 2007. *Pirates of the Caribbean: At World's End*. Los Angeles: Walt Disney Records. B000P0J02E

Zimmer, H., Gerard, L. 2000. *Gladiator*. Decca U.S. B00004STPT

Zimmer, H., Schwartz, S. 1998. *The Prince Of Egypt*: Music From The Original Motion Picture Soundtrack. Dreamworks Records. B00000DFTM

Scores

Zimmer, H. 2007. *Symphonic Highlights From Walt Disney Pictures' Pirates of the Caribbean: At World's End*. Lavender, P., and Longfield, R., (arr.). Milwaukee: Hal Leonard Corporation.

Secondary Sources

Adorno, T., Eisler H. 1994. *Composing for the Films.* London: The Athlone Press.

Agawu, K. 1999. 'The Challenge of Semiotics'. In *Rethinking Music, eds, Cook, N., and Everist, M., 138-160. Oxford and New York: Oxford University Press.*

Aiello, R. 1994. 'Music and Language: Parallel and Contrasts'. In *Musical Perceptions, eds.* Aiello, R. and Sloboda, J., 40-63. New York: Oxford University Press

_____., Sloboda, J. 1994. *Musical Perceptions.* New York: Oxford University Press

Bezuidenhout, F. 2008. 'Music as Brand, With Reference to the Film Music of John Towner Williams (with particular emphasis on Williams's 'Main Title' for *Star Wars*)'. University of the Witwatersrand: M.Mus Thesis.

Bruce, G. 1985. *Bernard Herrman: Film Music and Narrative*. Michigan: UMI Research Press.

Brown, R. S. 1994. *Overtones and Undertones. Reading Film Music*. Carlifornia: University of California Press.

Burt, G. 1994. *The Art of film music.* USA: Northeastern University Press.

Chion, M. 1990. *Audio-Vision. Sound on Screen*. New York; Columbia University Press.

Cook, N. 1987. *A Guide to Musical Analysis.* London: J. M. Dent & Sons Ltd.

_____., Everest, M. (Eds.). 1999. *Rethinking Music*. Oxford, New York: Oxford University Press.

Davis, J. B. 1978. *The Psychology of Music*. Stanford, CA: University of Stanford Press.

DesJardins, C. 2006. *Inside Film Music. Composers Speak*. Los Angeles; Silman-James Press.

Dickinson, K. 2003. *Movie music. The film reader*. London: Routledge.

Eco, Umberto (1976): *A Theory of Semiotics.* Bloomington, IN: Indiana University Press/London: Macmillan

Flinn, C. 1992. *Strains of Utopia. Gender, Nostalgia, and Hollywood Film Music*. New Jersey: Princeton University Press.

Gallez, D. 1970. 'Theories of Film Music'. In *Cinema Journal*, Vol. 9, No. 2: 40-47 University of Texas Press on behalf of the Society for Cinema & Media Studies

Gorbman, C. 1980. 'Narrative Film Music', *Yale French Studies: Cinema/Sound,* 60, 183-203. JSTOR, accessed 28 August 2009.

_____. 1987*. Unheard Melodies. Narrative Film Music*. London: BFI Publishing.

Gritten, A., King, E. (Eds.) 2006. *Music and Gesture*. England: Ashgate Publishing Limited.

Herrmann, B. 1985. *Film Music and Narrative*. Michigan: UMI Research Press.

Hickman, R. 2006. *Reel music. Exploring 100 years of film music.* Long Beach: Carlifornia State University.

Jankowitz, C. 2011. 'Saying it with Music: A Theoretical Exploration of Musical Encoding with Reference to Western Art Music and the Songs of the Ngqoko Women'. University of the Witwatersrand: D.Mus. thesis.

Kalinak, K. 2010. *Film Music*: A Very Short Introduction. New York: Oxford University Press

Karlin, F., Wright, R. 2004. *On the Track. A Guide to Contemporary Film Scoring.* New York: Routledge.

Lack, R. 1997. *Twenty Four Frames Under*. Great Britain: Quartet Books Limited

Larsen, P. 2005. *Film Music.* London: Reaktion Books.

Meyer, L. B. 1994. 'Emotion and Meaning in Music'. In *Musical Perceptions*, eds. Aiello, R. and Sloboda, J., 3-39. New York: Oxford University Press

Manvell, R., Huntley, J. 1975. *The Technique of Film Music*. London: Focal Press.

Monaco, J. 1981. *How to Read a Film. The Art, Technology, Language, History and Theory of Film and Media.* New York; Oxford University Press.

Monelle, R. 1992. *Linguistics and Semiotics in Music*. Chur: Harwood Academy.

_____. 2000. *The Sense of Music: Semiotic Essays.* Princeton and Oxford: Princeton University Press.

Palmer, C. 1980. 'Film Music'. In *The New Grove Dictionary of Music and Musicians*, ed. Sadie, S. London: Oxford.

Pankhurst, T. 2008. *Schenker Guide. A Brief Handbook and Website for Schenkerian Analysis.* New York: Routledge.

Potgieter, Z. 2011: Comments on this candidate's Research Proposal.

Prendergast, R. M. 1992. *Film Music: A Neglected Art.* 2nd Edition. New York: Norton & Company Ltd.

Scruton, R. 1997. *The Aesthetics of Music.* Oxford: Oxford University Press.

Sloboda, J. 2005. *Exploring the Musical Mind: Cognition, Emotion, Ability, Function.* New York: Oxford University Press.

Tompson, B. 1998. *The Oxford Dictionary of Current English*. New York: Oxford University Press.

Tibbetts, J. 2005. *Composers in the Movies.* London; Yale University Press.

Winter, M. H. 1941. 'The Function of Music in Sound Film'. In *The Musical Quarterly*, Vol. 27, No. 2: 146-164. Oxford University Press

Websites

Black, E. 1998. ‘Hans Zimmer Interview’. http://www.filmscoremonthly.com/features/zimmer.asp, accessed 12 December 2010.

Broxton, J. http://www.moviemusicuk.us/zimmer.htm, accessed 12 December 2010.

Goldwasser, D. 2006. ‘Breaking the rules with Hans Zimmer’. http://www.soundtrack.net/features/article/?id=205, accessed 12 December 2010

Lace, I. (2000). http://www.musicweb-international.com/film/Zimmer.htm, accessed 11November 2009.

http://media.hyperreal.org/zines/est/articles/muzak.html, accessed 12 December 2010.

http://www.filmtracks.com/titles/gladiator.html, accessed 14 September 2010

http://www.filmtracks.com/titles/pirates_caribbean3.html, accessed 14 September 2010

http://www.filmtracks.com/composers/zimmer.shtml, accessed 14 September 2010.

http://www.mfiles.co.uk/composers/Hans-Zimmer.htm, accessed 14 September 2010.

http://www.britannica.com/EBchecked/topic/434398/ostinato, accessed 10 March 2011.

http://www.kotoworld.com/koto.html, accessed 12 December 2010.

http://www.j-music.com/aki/bamboo.html, accessed 12 December 2010.

Glossary of instruments

Duduk — The *duduk* is a cylindrical instrument made of apricot wood and in typically 28, 33, or 40 cm in length. It has 8 or 9 holes and 1 thumbhole which provide a range of one octave.

Erhu — The *Erhu* is a two-stringed oriental instrument. It has a small body and a long neck and has a range of about three octaves. Its sound is rather like a violin, but with a thinner tone due to the smaller resonating chamber. In the west, it is sometimes referred to as the Chinese violin.

Koto — The *koto* is a long, hollow instrument, about 180 cm long and 25 cm wide, made from wood. Underneath the body are two sound holes, one at each end. There are 13 strings stretched lengthwise over movable bridges and tied at each end of the body. The strings are the same size and same tension. The strings are plucked with three picks which are worn on the thumb and the first two fingers.

Shakuhachi — The *shakuhachi* is a vertically-held bamboo flute. It is made from the very bottom of a bamboo tree. Bamboo is hollow except for the nodes which are spaced at intervals along the pipe. These nodes are knocked out to form the complete hollow length of the pipe. Four fingerholes are put on the front of the instrument and a thumbhole on the back. The mouthpiece is the open top of the pipe itself with the front side cut at a slight angle to facilitate blowing the instrument. It is Japan’s most popular wind instrument.

APPENDICES

Appendix A.

Lyrics of "Hoist the Colours" from *Pirate's of the Caribbean: At World's End.*

The king and his men stole the queen from her bed
And bound her in her bones.
The seas be ours and by the powers
Where we will we'll roam!

Yo! Ho! All hands.
Hoist the colours high.
Heave! Ho! Thieves and beggars,
Never shall we die!
Yo! Ho! Haul together.
Hoist the colours high.
Heave! Ho! Thieves and beggars,
Never shall we die!

Some have died and some are alive
Others sail on the sea
With the keys to the cage and the Devil to pay
We lay to Fiddler's Green!
The bell has been raised from its watery grave...
Do you hear its sepulchral tone?
A call to all, pay heed to the squall
And turn your sail to home!

Appendix B

Filmography:

Inception (2010), The Pacific (2010), Rango (2010), Angels and Demons (2009), It's Complicated (2009), Sherlock Holmes (2009), The Burning Plain (2008), Casi Divas (2008), The Dark Knight (2008), Frost/Nixon (2008), Kung Fu Panda (2008), Madagascar: Escape 2 Africa (2008), Pirates of the Caribbean: At World's End (2007), The Simpsons Movie (2007), The Da Vinci Code (2006), The Holiday (2006), Pirates of the Caribbean: Dead Man's Chest (2006), Batman Begins (2005), Der Kleine Eisbär 2 - Die Geheimnisvolle Inselr (2005), Madagascar (2005), The Ring Two (2005), The Weather Man (2005), King Arthur (2004), Lauras Stern (2004), Shark Tale (2004), Spanglish (2004), Thunderbirds (2004), The Last Samurai (2003), Matchstick Men (2003), Something's Gotta Give (2003), Tears of the Sun (2003), Invincible (2002), The Ring (2002), Spirit: Stallion of the Cimarron (2002), Black Hawk Down (2001), Hannibal (2001), Pearl Harbor (2001), The Pledge (2001), Riding in Cars With Boys (2001), An Everlasting Piece (2000), Gladiator (2000), Mission: Impossible 2 (2000), The Road to El Dorado (2000), Chill Factor (1999), Die Motorradcops (1999), The Last Days (1998), The Prince of Egypt (1998), The Thin Red Line (1998), As Good As It Gets (1997), The Peacemaker (1997), Smilla's Sense of Snow (1997), Broken Arrow (1996), The Fan (1996), Muppet Treasure Island (1996), The Preacher's Wife (1996), The Rock (1996), Two Deaths (1996), The Whole Wide World (1996), Beyond Rangoon (1995), Crimson Tide (1995), Nine Months (1995), Something to Talk About (1995), Africa: The Serengeti (1994), Drop Zone (1994), I'll Do Anything (1994), The Lion King (1994), Monkey Trouble (1994), Renaissance Man (1994), Calendar Girl (1993), Cool Runnings (1993), The House of the Spirits (1993), Point of No Return (1993), Sniper (1993), True Romance (1993), Younger and Younger (1993), A League of Their Own (1992), Millennium (1992), The Power of One (1992), Radio Flyer (1992), Toys (1992), Where Sleeping Dogs Lie (1992), Backdraft (1991), K2 (1991), Regarding Henry (1991), Thelma & Louise (1991), White Fang (1991), Bird on a Wire (1990), Chicago Joe and the Showgirl (1990), Code Name: Chaos (1990), Days of Thunder (1990), Fools of Fortune (1990), Green Card (1990), Nightmare at Noon (1990), Pacific Heights (1990), To the Moon Alice (1990), Black Rain (1989), Diamond Skulls (1989), Driving Miss Daisy (1989), Paperhouse (1989), Prisoner of Rio (1989), Burning Secret (1988), The Fruit Machine (1988), Rain Man (1988), Spies Inc. (1988), Twister (1988), A World Apart (1988), Comeback (1987), Terminal Exposure (1987), The Wind (1987), Separate Vacations (1986), Insignificance (1985), Wild Horses (1985), The Story of O Part II (1984), Success Is the Best Revenge (1984), Moonlighting (1982).

Appendix C

Film Music Awards:

1994 Academy Awards - Winner, Best Original Score - The Lion King
2009 Academy Awards - Nominee, Best Original Score – Sherlock Holmes
2000 Academy Awards - Nominee, Best Original Score - Gladiator
1998 Academy Awards - Nominee, Best Original Dramatic Score - The Thin Red Line
1998 Academy Awards - Nominee, Best Original Musical or Comedy Score - The Prince of Egypt
1997 Academy Awards - Nominee, Best Original Musical or Comedy Score - As Good As It Gets
1996 Academy Awards - Nominee, Best Original Musical or Comedy Score - The Preacher's Wife
1988 Academy Awards - Nominee, Best Original Score - Rain Man
2000 Golden Globes - Winner, Best Original Score - Gladiator
1994 Golden Globes - Winner, Best Original Score - The Lion King
2008 Golden Globes - Nominee, Best Original Score – Frost/Nixon
2004 Golden Globes - Nominee, Best Original Score – Spanglish
2003 Golden Globes - Nominee, Best Original Score - The Last Samurai
2002 Golden Globes - Nominee, Best Original Song - "Here I Am" from Spirit: Stallion of the Cimarron
2001 Golden Globes - Nominee, Best Original Score - Pearl Harbor
1998 Golden Globes - Nominee, Best Original Score - The Prince of Egypt
2000 BAFTA Awards - Nominee, Anthony Asquith Award for Film Music - Gladiator
1994 BAFTA Awards - Nominee, Anthony Asquith Award for Film Music - The Lion King
1991 BAFTA Awards - Nominee, Anthony Asquith Award for Film Music - Thelma & Louise
1995 Grammy Awards – Winner, Best Instrumental Composition Written for a Motion Picture or Television – Crimson Tide
2000 Grammy Awards – Nominee, Best Instrumental Composition Written for a Motion Picture or Television – Gladiator
1994 Grammy Awards – Nominee, Best Instrumental Composition Written for a Motion Picture or Television – The Lion King
1990 Grammy Awards – Nominee, Best Instrumental Composition Written for a Motion Picture or Television – Driving Miss Daisy

(Jonathan Broxton, http://www.moviemusicuk.us/zimmer.htm, accessed 12 December 2010).