

FILM & TV ANALYSIS

VI: MUSIC

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Music

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1. Program Music
2. Creating Associations and Mood

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1. Program Music

Some remarks on the genre




1. Program Music

- music can be composed
 - ▣ for its „own“ sake:
absolute or abstract music
 - ▣ to accompany a narrative or create references:
program music

- oftentimes, absolute music (like the idea of the symphony) originated from program music:
A sinfonia used to be an instrumental piece in choral or religious work.


1. Program Music

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- Program music becomes more popular in the Late Classical / Romantic era and also influences otherwise „absolute“ genres
 - ▣ Beethoven, Symphony 6 (1808) 
 - ▣ Beethoven, Wellington's Death (1813) 
 - ▣ Tchaikovsky, 1812 Overture (1882) 

1. Program Music

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- Berlioz, *Symphonie Fantastique* (1830)
 - „manifest“ of the Romantic movement
 - 5th Movement, „*Songe d'une Nuit du Sabbat*“  incorporating the Gregorian *Dies Irae* chant“:
 - specific orchestration by Berlioz

Seq.
1.



D I-es irae, di-es illa, Sólvet saeculum in favilla :
Téste Dávid cum Sibýlla. Quántus trémor est futúrus,
Quando jú-dex est ventúrus, Cúnccta stricte discussúrusi





1. Program Music

- The Dies Irae theme is frequently quoted in film:
 - indirectly (instrumentation, Berlioz):
Jerry Goldsmith, *Sleeping With the Enemy*,
Track 2 „The Funeral“ (1991) ♪
 - variation: Hans Zimmer, *The Ring*,
Track 1 „The Well“ (2002) ♪
 - variation: Hans Zimmer, *M-1:2*,
Track 7 „Bare Island“ (2000) ♪
 - variation: Hans Zimmer, Klaus Badelt, *Pirates of the Caribbean I*, Track 1, „Fog Bound“ (2006) ♪
 - directly: Michael Giacchino, *Lost*, Season 1,
Track 27 „Kate’s Motel“ (2006) ♪

2. Creating Associations and Mood


Music guides the audience emotionally, and helps them create representations.

2. Creating Associations and Mood

- program music not just illustrates, it can be highly mimetic and „programmatically“ – what associations do you make?
 - Jerry Goldsmith, *Star Trek The Motion Picture* (1979), Track 8 „Spock’s Arrival“, Track 9 „The Cloud“ 
 - Jerry Goldsmith, *Alien* (1979), Track 1 „Main Title“ 
 - John Carpenter, *Halloween* (1978), Track 1 „Halloween Theme“ 
 - Ennio Morricone, *The Thing* (1982), Track 1 „Main Titles“ 
 - John Barry, *From Russia With Love* (1963), „Opening Titles“, „The Zagreb Express“, „007 takes the lecter“ 
 - Jerry Goldsmith, *The 13th Warrior* (1999), Track 14 „Underwater Escape“ 
 - John Barry, *Thunderball* (1965), „Fight on the Disco Volante“,  film clip (1:49-15-1:53:00 approx.)

2. Creating Associations and Mood

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- music can set the tone:
 - ▣ *Lost*, Opening of Episode 1 
+ film clip (after listening)

 - ▣ *Stargate SG-1*, Episode 6.15 „Paradise Lost“
(0:29:30 - 31:30 approx.)

2. Creating Associations and Mood

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- what if you play different music to a clip:
 - *The Shining*
(Stanley Kubrick, 1980), opening scene
 - played with Philip Glass, *Satyagraha*, Act 1, Scene 1 (1980)
 - played with original music by Wendy Carlos and Rachel Elkind (which references the Berlioz rendering of the Dies Irae theme)

 - *Austin Powers: International Man of Mystery*
(Jay Roach, 1997), opening scene
 - played with John Carpenter / Alan Howard, *Prince of Darkness*, Track 1 (1987)
 - played with original music by George S. Clinton

2. Creating Associations and Mood

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- *Austin Powers*, being a parody, has to emulate its objects of parody
 - ▣ high degrees of intertextuality
 - ▣ Example: *Austin Powers in Goldmember* (Jay Roach, 2002), Opening Scene
 - ▣ intertextuality supported by use of music (references to M-1:2, Bond Themes)

2. Creating Associations and Mood

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- sometimes, similar or same material gets remade – and changes its character completely
 - ▣ *Battlestar: Galactica* (1978), main titles
 - ▣ *Battlestar: Galactica* (2003), main titles Season 1

- ▣ what is different?
- ▣ what has changed in the message and outlook in the show?
- ▣ how is this illustrated with music?