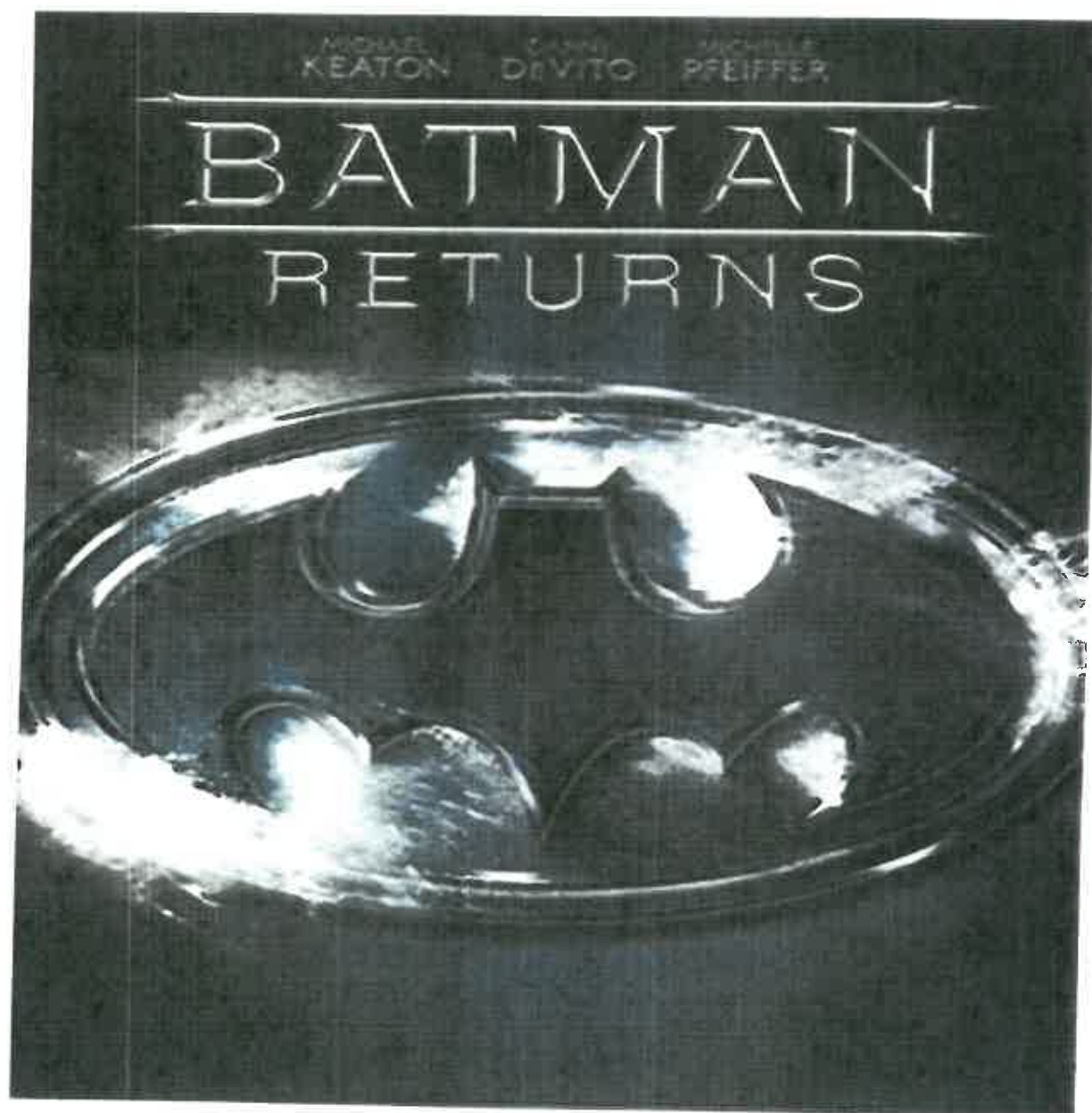


REVISION

DANNY ELFMAN

BATMAN RETURNS



Danny Elfman: *Batman Returns*

CD 2 tracks 14–17

Batman Returns (1992) is an American film based on the comic-book superhero Batman, a mysterious figure who takes crime-fighting into his own hands. In this second instalment of the Warner Bros.' Batman franchise, business tycoon Max Shreck teams up with Catwoman and Penguin in his plan to take over Gotham City. The film was directed by Tim Burton with music by Danny Elfman.

Danny Elfman was born in Los Angeles, California, in 1953. He did not receive any formal musical training and much of what he learnt about film scores was through being an avid cinema goer. Elfman is best known for his association with the director Tim Burton – together they have worked on several films, including *Batman* (1989). Elfman's film music is characterised by dark orchestral scores, often in minor keys. The melodies tend to be in the middle of the texture and are often played by brass, woodwind or strings in their low registers. As is common practice in the film world, Elfman composed the music but the **orchestration** was undertaken by studio arrangers.

Following the score

All of the **cues** are written in short score where there is often more than one instrument on each staff. Most of these orchestral reductions, which outline the main parts, will be found on two or three staves.

In *Batman Returns*, each of the main characters – Batman, Catwoman and the Penguin – has their own theme.

Batman's theme: 

Catwoman's theme: 

The Penguin's theme: 

The themes are very similar, perhaps reflecting the narrative theme of *Batman Returns* that each of them has suffered some great trauma in the past – Batman witnessed his parents' murder, the Penguin was abandoned as a child and Catwoman was treated with contempt by her boss, Max Shreck. Although the themes are similar in melodic content, they differ in orchestration and rhythm. Brass instruments are often used to portray Batman's character, whereas Catwoman is portrayed by slinky string sounds with high **glissandi** and **dissonant** clusters. The Penguin has the most theatrical music, often using a chorus of voices, pipe organ and full orchestra.

'Birth of a Penguin Part 1'

The wealthy Cobblepots have just given birth to a child, but there is something horribly wrong and they decide to abandon it by dropping it into the sewers. This is reflected in the chilling way the soundtrack opens, with low notes on the organ (one of the instruments associated with the Penguin) over which the 'Batman' theme is heard on horns. Children's voices and the music-box quality of the **celesta** suggest innocence and contrast with the sense of threat and danger provided by the organ and orchestra. A two-bar **coda** for harp and low strings accompanies a shot of the cradle containing the Penguin disappearing into the sewer.

'Birth of a Penguin Part 2'

This cue accompanies the film's main titles. At bar 21 a triumphant C major chord accompanies the appearance of the film's title, followed by a militaristic version of the 'Batman' theme.



The atmosphere is melodramatic and portentous; the use of predominantly low orchestral sounds and frequent key changes add to the dark, troubled atmosphere. Notice the falling minor third pattern in the voices at bar 55 – almost like a sigh or sound of comfort.

'Batman vs the Circus'

In this action-packed cue the music has a carnival atmosphere with cartoonish themes for the antics of the Penguin's maniacal circus gang. It opens quietly in the low strings with Batman's theme on brass over a long crescendo as the Bat signal is sent to alert Batman to the danger facing Gotham City. At bar 13, the music becomes less sinister and more cartoonish with jokey 'oom-pah'-style trombones. However, the allusion to the murder scene from *Psycho* in the violins at bar 25 maintains the threatening atmosphere.

From bar 26 the music is manic, fast and lively with a madcap xylophone solo. The score is full of orchestral effects such as the trumpet's extreme lip trill in bars 50 and 51 and the oboe's extremely wide **vibrato** in bars 57 and 58. Unusual instruments like the fairground steam organ and swanee whistle add to the wide colour palette in the music. Changing time signatures throughout contribute to the unsettling nature of the music.

'The Rise and Fall from Grace'

'The Rise and Fall from Grace' begins with a new theme in the cellos and basses. A harp **glissando** leads to high-pitched violins, which accompany appearances of Catwoman. Beneath these the Penguin's theme is heard on harp and organ. At bar 20 a jokey accordion solo features music related to the Penguin's theme in the bass. The appearance of the celesta in bar 30 onwards harks back to 'Birth of a Penguin Part 1'. A pompous theme in C minor appears at bar 47 suddenly

Batman Returns: 'Birth of a Penguin Part I'

Music by Danny Elfman

67-13 - Cobblepot home in winter with snow on ground

light mood change

Batman motif identifies film

Through composed structure
Start of film with Warner Bros logo b1-2

chilling opening
very low notes

Horns $J=60$
p
F minor

Timpani p
+ Cym. roll

Pipe Organ p
subdominant pedal
very low notes

Vlns. $J=72$
Choir (Ah) mf f mf f
penguin motif

Bell + Tam-Tam

Org. f
penguin motif

Synth. + Org. Ped. f

Ww. iv - i
plagal cadence

65-6 = repeat of 63-4 with mode texture

67-13 fame looks out of window as wife gives birth

Full Organ, Choir + Orch. rit. $J=60$
tone cluster dissonance
C D E F G

Strings ff
Harp gliss. + T.T. roll

Timpani p ff p ff p ff

Oboe rit.

Str. p
minor (ternary modulation)

Org. p
rhythmically altered start of penguin motif

Augmented penguin motif augmented

611-12 Doctor leaves room in horror as husband sees child

light change of mood

augmentation of 63-4

$J=60$ rit. $J=108$
Celesta → decorates penguin motif

Vlns. (trem. + legato)

Vlna. G minor (F#) penguin motif

Vc.

Contrabassoon + D.B.

Full Orch. f sfz f sfz

Hp. + Cym. roll

Bell C minor (dominant)

Hrns. f sfz f sfz

Timp. + Timp.

D.B. f pizz.

fast rhythm

imperfect cadence

6.14-26 parents at home looking out window. Baby in cage. See cat, Phils parents don't...

Cel.
Hp.
Str. (arco)
Picc.
Ww.

f sfz f sfz

Bell
C.A.

variation of penguin motif in low part

super busy

moment baby catches cat

long gliss and curved roll lead into next section

Synth.
+Trp. (con sord.)
+Hrn.
Tuba, Ww., Timp.
Hp. (C maj. gliss.)
+Cym. roll

p

626-41 zoo scene. Parents show pram over bridge and it floats into sewer

to create something

26 a tempo
Vins.
Hrns.
Sleigh Bells

D minor
Choir ('La')
Full Orch.

Penguin motif 'Laard'

Descending sequence

632 parents talk to another couple
reluctant children's voices = innocents

30
Cel. + Org.
Ww.
Choir ('La')
Hrns.
Tuba

p

drop in dynamics

+ Sleigh Bells (cont.)

Diminished triad chord

Vlns. *mf*

34

Choir ('Ooh') Hrns. *mf*

Tpt. (con sord.)

most used elsewhere in score

+ Hrns. Trb.

Tpt. (con sord.)

rit.

Tabla, Str.

Dim triad

b38 parents reach the bridge

$\text{♩} = 76$

37

Choir ('Ah')

f

Brass + Str.

Vln.

f minor chord

p *sfz* *p* *sfz* *p* *sfz* low penguin motif

Sleigh Bells

Snare Drum

+ Cym. Clash

+ Cym. Clash

+ Cym. Clash

+ Cym. Clash

b42 - end Baby floats to sewer and parents look on

42

Cel.

pp Hp.

Vlns.

Ww.

pp

Str. pizz.

change of melodic

$\text{♩} = 72$

Adaptation of penguin motif

change of melodic

♯ minor cadence shift

penguin theme

Adaptation of penguin motif

Adaptation of penguin motif

2 bar coda - cradle disappears into the sewer

44

rit.

Hp.

Bell

Vlns.

Ww., Brass

f

p D minor

Finally returns

+ Timp roll

Adaptation of penguin motif

in D minor - bringing music down?

chord entirely in D minor C A D A E

rit.

$\text{♩} = 60$

Vc. + Db.

in D minor - bringing music down? chord entirely in D minor C A D A E

Batman Returns: Birth of a Penguin Part 2'

This cue follows the title with the baby's journey through the sewers. At the end of cue, baby is found by the penguins.
→ Through composed

61-4 mms - augmented alteration of penguin meme
J = 130

Violins
pp tonic may I chord
apogee played in cello
Hrns.
tonic 6th add 2nd
cresc.
Harp.
Strings
Woodwind
outare tonic pedal

Synth. Choir
(Ostinati cont.)
Vc.
ring semitone from batman motif
+ Bsn, Bass Cl.
Tuba
fuller version of batman motif (drone cont.)

8 Synth. Choir
Hrns.
Tpt.
fuller version of batman motif at Michael Keaton name in m. 10:11

11 Vlns.
Choir
mf
Bsn.
Timp., Snare
Str., Ww.
tonic pedal (v. long!)

14 Hrns.
Fl., Ob.
Hrns., Ww.
(Vln., Bsn. ostinati ← ostinato
Timp., Snare simile)
batman meme
diminution

Batman theme
 us octaves

tripling meter
ascending apeggio
descending apeggio

18 Ww. Hrns. Vlns. + Choir
 Hrns. B Trb. G♭/B♭ chord
 rit. Tpt. (con so)

b21-climax
 fine of film
 on screen.
 Bats fly
 toward
 audience

major
major chord
*interpretation - descending by
 the beat (fig. string)*

21 Tutti
 J=146
 Str., Timp., B.D. Tonic pedal in octaves
ostinato

Batman motif
 variation of batman motif
imply warfare - military like

27 Hrns. Ww., Vlns., Hrns. (+ 8va) Hrns.
 sempre marcato **military like version of Batman theme**

more variation of batman motif
 end of batman motif - sigh like

31 Ww., Vlns. Trb. Hrns. 3

new legato batman motif

34 Vlns. Ww. (+8va lower) Timp. *ostinato*

Str.
Hrns.
Tpt.

Buildup / change of inversion - **parallel**

Vlns.
Ob.
Tpt.
Trb., Ww. + 8va lower
+ Hp. gliss. (A \flat major)
Choir

pulling 3rd motif

Tpt., Ob.
Choir

Hrns.
Tpt.

52 the piano starts to slow down

♩ = 136
Choir
Vln.
Choir
Hp., Cel.
Tpt.
Choir (ostinato sim.)

chromatic shift between chords

D \flat 7/F
first inversion

Vc., D.B. F#m add 6
> (OH)

pulling minor 3rds
soothing / comforting

b57-b72 = 3 x 2 bar phrases that move chromatically

half diminished (G# B D F#) chord

57
Str., Ww.

over like dynamics

at major chord

minor

Batman motif

63 + Hp. gliss. (Ab minor)
Str., Timp. Ww., Tpt. Cl. Choir

(ostinati sim.)

4 semiquavers instead of triplet accompaniment idea

imagined chord (B D G# F#)

Batman motif

68
Vlns. Tpt. Timp.

port. mp

minor 3rd

minor 3rd

73
Choir Str., Timp. Hrns. Trb., Tuba

mp

original motif rhythm

rhythmic variation of Batman motif

77 Tpt. Hrns. Vlns.

mf

80 Totti Vlns. Choir + Hp. gliss. Vlns.
Hrns. *ff* Choir

6 *ff* The plane stops, penguins come to look at it

85 Choir + Vln. trem. Vln. trem. + Ww.
Brass (con sord.) *p* have 5th - open tonality

long B pedal

Drum (snare off) new ostinato

89 Tpt. (con sord.) Ww. Choir Hp. Tpt, Ww. Choir Fl.
p < *sfz* *p* < *sfz* Ww. Trb. *sfz*

93 Ww, Choir *rit.*
C# chord E minor chord C# chord E minor chord

97 *♩* = 108 Org. Fl. Org. Hp. Timp. Flutter-tongue

Bare 5th chord C# + G#
Gotham City - 33 yrs later

220 **Batman Returns:**
'Batman vs the Circus'

A chun packed cue with
cartoon like memes for Penguin's
circus gang

CD 2 t
Music by Danr

6i-12 The bat signal is lit and Bruce Wayne sees it

carnival
atmosphere

The musical score is for the cue 'Batman vs the Circus' from 'Batman Returns'. It is in 4/4 time with a tempo of quarter note = 66. The score includes parts for Woodwind, Brass, Percussion, Organ, and Strings. Handwritten annotations highlight the 'Batman motif' in the woodwind and brass sections. The organ part is marked 'pp' and 'cresc.', with a note 'Very quiet but crescendo to ff'. The strings part is marked 'pp' and 'cresc.', with a note 'low B pedal'.

Woodwind: Flute, Oboe, Clarinet. Bassoon, Bass Clarinet. *cresc.*

Brass: Trumpet + Trombones. *pp cresc.* Tuba.

Percussion: Bass Drum. *pp*

Organ: Celeste, Harp. *pp cresc.*

Strings: *pp cresc.* low B pedal

Tutti + *ff*

Bruce stands in front of the bat signal

(Signal alerts Batman to the danger facing Gotham City)

accel.

$\text{♩} = 104$

Woodwind

Br.

Perc.

P. Perc.

Str.

+Hrns.

Tutti

Hrns.

T.T., Clash Cym.

B.D.

+ Harp gliss.

Full Org.

+ Harp gliss.

Timp.

Tutti

ff

b7-11 alternation between E minor + C# major chords = KEMANY relationship

big crescendo

cross rhythm

oom-pah oom-pah

arcus mdr

E minor

Woodwind

Br.

Perc.

P. Perc.

Str.

Tutti

ff

Cl.

Tpt. (con sord.)

Trb.

B.D.

Cym.

Timp.

fp

sfpp

change in atmosphere ← less sinister

b13 - comic feel to represent the arcus gang causing chaos on the streets of Gotham.

14 Hrns. (stopped) + Thb. *sfz* *metre change*

18 *Tempo increase* $\text{♩} = 170$
 Woodwind: B. Cl., Bsn. Bsn. B. Cl., Bsn. C.A.
 Br.: *C minor* Hrns.
 Perc.: B.D. *Viny ornato displacement* *A B D*
 P. Perc.: Pno. *idia becomes fragmented C F D*
 Str.: Vc., D.B. *synclapation*

22 *metre changes*
 Woodwind: Tpt. (nat.)
 Br.: *pp cresc.* Tpt. (con sord.)
 Perc.: *metre changes*
 P. Perc.: Timp. *p*
 Str.: Vlns. *high glissando* *gliss.* *sfz*

Threatening atmosphere is maintained ← like the murder scene in Psycho!

Manic, lively music

26 Temple Blocks (cont. sim.)

Perc. Snare Drum Xylophone

P. Perc. Pno.

omnato

mf New idea

DETAILED RE-ARRANGEMENT OF THE ORIGINAL PIANO + XYLOPHONE

82b

30

Woodwind Bsn.

Br. Tpt. (con sord.)

P. Perc. Marimba Pno. + Timp

musical trumpet

basoon joins the omnato

trumpet adds an accompanimental (rhythmic motif)

sfz p

simile

83b

34

Woodwind Bsn. 15va

Br. Hrn.

Perc. Snare perc. sim.

P. Perc. Xylo. Timp. Pno.

change in mood for dramatic

and there, need to play

(stopped)

mf p f

new xylophone cascading melody

omnato from 1:26

84b

Diminished triad A-C-E^b = clues of gong street

39

Woodwind

Bsn

Br.

Hrns.

Brass

P. Perc.

Xylo.

Timp.

Pno.

Str.

Vlins.

f

sfz

sfz

sfz

continuous metre change
add to the unsettling feel

43

Br.

Tpt. (con sord.)

Brass

Perc.

B.D.

P. Perc.

Hp. (Whole Tone Scale)

Fairground Steam Organ

Pno.

Str.

f

p

important

circus motif (oom-pah)

diminished triad bbb

holds to the
melody

47

Whistle

Woodwind

C# minor (unprepared modulation)

Hrns.

Tpt.

Low Brass

Hrns.

Low Brass

f

(he appears on screen)

Hp.

Fairground organ

Str.

Vlns.

Str.

pizz.

p

circus motif

51

Woodwind

Ww.

part of Batman motif

Br.

Tpt.

Tuba

Trb.

B.D., Cym.

Hp.

P. Perc.

Timp.

Pno.

new feature -
descending 4 notes

new core motif - arch shaped

56

Woodwind

Ob. (extreme vib.)

Bsn.

Br.

Tpt. (con sord.)

Hrn.

Tuba

Perc.

Temple Blocks

P. Perc.

Timp.

Hp.

Xylo.

Str.

Vc., D.B.

extreme vibrato technique

B minor

Batman motif

mp ————— f

mf

Repetition of the 4 note descending idea

development of
b57-58

60

Woodwind

Ww.

Br.

Trb.

Tpt.

+ Trb., Tuba

P. Perc.

+ Hp. gliss.

Fairground Steam

Timp.

Str.

Extension of 4 note descending idea

development of
657-78

Woodwind

Brass

Trb, Tuba *fp < sf*

Tpt, Hrns. *f*

P. Perc.

Xylo. 3 3 3 3

Timp.

Str.

Batman motif

over

D major chord

Sextuplet
rhythm

Further a
harmonic change
to represent on
screen action

Triplet

Woodwind

Ww. 6

Br.

Tpt. (con sord.) 3

P. Perc.

Xylo.

Pno.

Hp. 6

Str.

E minor triad
ascending

diminished 7th chord
descending

irregular metre

71

Br. Hrns.

Perc. T.B.

P. Perc. Xylo. + Timp.

Str. Vlns.

Rhythmic accompaniment

improvised Tritone 4th y

stabi m beats 1+3



7th mea

75

Woodwind Ob. Picc.

Br. Hrns. Brass

Perc. + Hp gliss. (whole tone)

P. Perc. Xylo. Timp.

Str. Vlns.

impetuous

78 *mf* C.A.

Wind

Br.

Perc. *mf* Tpt. (con sord.)

Xylo. *mf* B.D. Snare

P. Perc. Harp gliss. up

Str. *mf*

Descending 4 note idea used as an ostinato

idea from 678/79

metre change
across
on screen action

82

Wind

Br. Low Brass

Perc. + B.D., Cym. *f*

P. Perc. + Harp gliss. up

Str.

Xylo. *p*

Timp. *p*

Cym.

Ww

Augmentation of Batman motif

Extension of idea in 678/79

inversion of full 4 note

689-90
Full orchestral version
of the ODM-pah
monty

Ww. + 8va

86

Woodwind

Hrns. *from crescendo leads to* **Batman mont.** *ff*

Br. *Brass (con sord.)*

Trb., Tuba

Perc. *Cym. + B.D.* *T.B.* *ff*

Xylo. *ff* *B.D.* *F.S. Org.* *Hp. gliss*

P. Perc. *Timp.* *mf* *ff*

Str. *ff*

91

Br. *Hrns.* *Tpt. (con sord.)* *Hrns.* *ffz*

Perc. *Snare* *p* *f* *Xylo.* *p* *Cym.* *p* *fff*

P. Perc. *Timp.* *Pno.* *f* *p* *Timp.* *Pno.* *fff*

Str. *f dim.* *variation of 4 note descending motif* *p* *fff* *D.B.*

*Anytime
displacement
of idea in bar*

lots of dynamic detail

*extreme
crescendo
ends in just
an E -
no chord.*

Batman Returns: The Rise and Fall from Grace'

Music by Danny Elfman

Calliope **Calliope** **Calliope**

Calliope

$\text{♩} = 120$ *pizz.* **Calliope**

Violins *p* **Broken chords** *pizz.* *(arco)* *p* *mf* **Penguin motif** *Vlins. + 8va higher* **Augmented**

Cello *mf* *D.B.* *B.D.* *Vc.* *Bass. Cl.* *mf*

New meme b1-y **Aggressive** **Augmented**

E^b + F[#] + G - distinct chord = unbreak

Org. *p* **Hp.** **Penguin motif in harp + organ**

+Org. Ped. 8va lower *simile*

Penguin motif in harp in octave intervals

Ob. espress.

Marimba, Hp. *B.D.*

Max sees the Penguins 'Crown Gang' b20-25

Sub change **Major falling rhythmic pattern**

Accordion (+8va lower) **Accordion solo - mind numorous**

Fl. *mf*

Hp. **Penguin motif in triple time (augmented)**

6:26 Penguin stops his work and looks at Max

cello starts with 1st part

1st G - open fifth chord

26

Augmented penguin motif

penguin motif

Cel. Vlns. Bells Cel. Hp. D.B. pizz. B.D.

+ Tpt. (8va lower)

33

low brass enters

Max tempts Oswald with a fish at this point

D.B. Cl. sfz

Back to 4

Flurry of strings tries to catch a fish

40

fast waltz chords

dialogue between bassoon and penguin

Hp. Bsn., C.A. D.B. Cl. mp p f ppp sfz + Cel 8va

trill in piano cadence

Approach to

45

Max lives Oswald downstairs with fish covering his face with a hat

melodic descent represents stairs

FL Str. Hr. Str. mf

reaportion 6th chord V-1 perfect cadence

1st E - augmented chord

sudden direction change

Major - minor!

50

wobble tone chords 6:52

Oswald is revealed and greeted by crowd of election

+ Cel. Cel. Vlns. Vibraphone Brass Tpt. Tutti gliss. f sfz p ff + Timp.

dissimilar cluster chord with trill

- 'Mistake of Your Life' consists of an introduction followed by two themes heard in alternation. These themes share a resemblance with motifs from the Opening. (Compare bars 17-34 on page 37 with the first theme of this cue):



- 'Six Years Later' is in two sections: first a 'waltz', which in harmonic content (tonic-'modal' dominant) relates to the Opening; and secondly a substantial reprise of music from the Opening.
- 'Never See Your Children Again' is more atmospheric, and is through-composed
- 'End titles' largely follows the course of the Opening, although one motif in particular (marked **x** on page 37) is subjected to more development, and the harmonic vocabulary is expanded to take in additional chords.

Main theme ('Birth of a Penguin Part II'), 'Birth of a Penguin Part I', 'Rise and Fall from Grace' and 'Batman vs the Circus', from *Batman Returns* (1992) (Danny Elfman)

Context

- The *Batman* films are fantasies based on the comic-book character Batman, and his encounters with ingenious criminals, in this case the Penguin and Catwoman
- *Batman Returns* was directed by Tim Burton, and is a sequel to his *Batman* (1989)
- The score was provided by Danny Elfman (b.1953), composer of incidental music for film and TV, perhaps most famously for *The Simpsons*
- The score is popular and direct in style, with vivid, grand orchestral effects
- Much of the orchestration was undertaken by Steve Bartek, aided by Mark McKenzie
- Elfman uses a leitmotif system, with clearly defined themes for each character.

The term Leitmotif was first used in connection with the operas of Wagner, where motifs were used to represent the characters and also objects (e.g. swords) and concepts (e.g. love, grief). In the course of his operas such motifs were subjected to development and transformation as the changing situation demanded, and a similar process occurs in Elfman's score.

Notation

- The cues are notated in the form of orchestral short scores. The music is compressed onto varying numbers of staves, ranging from two or three up to nine in 'Batman vs the Circus', with instrumentation and vocal parts indicated as required.

'Cue' is the term used to indicate the music used for a particular point or scene in the film.

Sonority

Elfman draws on a full symphony orchestra, and the following additional instruments:

- Organ
 - A children's choir
 - Synthesiser
 - Celeste
 - Piano
 - Accordion
 - Large percussion section, including xylophone, marimba, temple blocks, sleighbells, tam-tam, cymbals
- Colouristic effects include:
- Strings - tremolandi, pizzicato, glissandi
 - Woodwinds - flutter-tongue (flute); wide vibrato (oboe)
 - Brass - use of mutes, horn glissando
 - Choir - vocalisation.

Texture

Textures are generally homophonic:

- Chordal ('Birth of a Penguin Part I', bar 14)
- Melody-dominated homophony ('Birth of a Penguin Part II', bar 27 onwards - this is the Batman motif)
- Layered ostinati (opening of 'Birth of a Penguin Part II')
- Octaves ('Birth of a Penguin Part I', bars 22-25)
- High pitch string clusters ('The Rise and Fall from Grace', bars 7-8)
- Waltz rhythm with sustained octaves in bass ('Rise and Fall', bars 20-25)
- Pedal ('Birth of a Penguin Part II', bars 85-92).

Tempo, metres and rhythm

Tempo

- Indicated by metronome marks
- Most of the cues are moderate in pace, though 'Batman vs the Circus' moves from slow to very fast.

Metre

- There are occasional changes of time signature, e.g. one bar of $\frac{3}{8}$ at bar 13 of 'Birth of a Penguin Part I', and the insertion of the waltz episode (bars 20-25) within a mainly quadruple time context for 'Rise and Fall from Grace'.

Rhythm

- Notable **rhythmic** features include:
 - Pounding triplets in the Batman theme and its accompaniment ('Birth of a Penguin Part II', bar 25 onwards)
 - Loose augmentations, e.g. bar 65 of 'Birth of a Penguin Part II'
 - Almost constant quavers in 'Batman vs the Circus'.

Melody

- The two most important leitmotifs are:
 - The Batman motif and its variants:

Birth of a Penguin Part I, bar 1

Musical notation for 'Birth of a Penguin Part I, bar 1'. It shows a single treble clef staff with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The melody consists of a quarter note G4, a quarter note A4, and a quarter note B4.

Birth of a Penguin Part II, bar 27

Musical notation for 'Birth of a Penguin Part II, bar 27'. It shows a grand staff (treble and bass clefs) with a key signature of two flats and a 3/4 time signature. The melody in the treble clef starts on G4 and moves up stepwise to B4. The bass clef provides accompaniment with sustained octaves. Bar numbers 28, 29, and 30 are indicated.

- Motifs associated with the Penguin, first of which is a four-note idea:

Birth of a Penguin Part I, bar 3

Musical notation for 'Birth of a Penguin Part I, bar 3'. It shows a single treble clef staff with a key signature of two flats and a 3/4 time signature. The melody consists of a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5.

- The second motif appears briefly in the course of the opening cue, but can be heard most clearly in 'Rise and Fall from Grace'

Rise and Fall from Grace, bars 8-11

Musical notation for 'Rise and Fall from Grace, bars 8-11'. It shows a single treble clef staff with a key signature of two flats and a 3/4 time signature. The melody consists of a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. Bar numbers 9, 10, and 11 are indicated.

- Fragmentary melodic lines occur in 'Batman vs the Circus' (oboe at bars 57–58, the fairground steam organ at bars 62–63)
- The first of the Penguin motifs occurs as part of a quaver 'moto perpetuo' in 'Batman vs the Circus', bars 26–27. Notice the first of each four-quaver group: **Batman versus the Circus, bars 26–27**



Harmony

- Functional language, with frequent cadences
- Tonic pedals (e.g. 'Birth of a Penguin Part II', bars 1–8)
- Diminished triads (e.g. 'Birth of a Penguin Part I', bar 34³)
- Diminished 7th ('Birth of a Penguin Part I', bar 37²)
- Augmented triad ('Rise and Fall from Grace', bar 51)
- False relations ('Birth of a Penguin Part II', bars 93–96)
- Added 6th chords ('Batman vs the Circus', bar 5)
- Neapolitan harmony ('Rise and Fall from Grace', bar 45)
- Whole-tone chords ('Rise and Fall from Grace', bars 50–52).

Structure and tonality

- All the prescribed cues are through-composed, drawing on the various leitmotifs, as and when the film action requires
- Keys are clearly defined by cadences and sometimes by pedals
- Tonality is not structurally significant. For example, 'Birth of a Penguin Part I' opens in B \flat minor and closes in D minor, 'Birth of a Penguin Part II' continues in D minor and finishes in C \sharp minor
- 'Batman versus the Circus' opens in B minor and closes in E minor
- 'Rise and Fall from Grace' is the only one of the prescribed cues to remain anchored to a single tonality (C minor – C major)
- Key changes are often sudden, e.g. 'Birth of a Penguin Part II' moves from F minor (bars 3–6), A minor (bars 7–10) and then to G minor (bars 11–13)
- Key changes sometimes involve keys unrelated to one another, e.g. 'Birth of a Penguin Part I', bars 26–31 in D minor to bars 32–33 in F \sharp minor and then bars 34–37 in G minor
- Sense of key is occasionally weakened by use of whole-tone structures, e.g. bars 50–52 in 'Rise and Fall from Grace'.

AREA OF STUDY 4:

Popular music and jazz

'Lady Day and (John Coltrane)', 'Inner State (of Mind)' and 'Love and Affection', from *Back in the Day* (2000) (Courtney Pine)

Context

- Courtney Pine (b.1964) is a contemporary jazz musician, whose style blends soul, rhythm and blues, reggae, and hip hop with traditional elements
- He is a virtuoso saxophonist, who also performs on flute, bass clarinet and keyboards
- Back in the Day* (issued in 2000) was Pine's eighth album, one which he produced himself
- Three of the album's 15 tracks are prescribed for study, and two of these are cover versions: 'Lady Day and (John Coltrane)' by Gil Scott-Heron (1971) and 'Love and affection' by Jean Armatrading (1976).

Notation

- The Anthology shows a short score with piano, vocal, and chord symbols with guitar tab above the staff. Other instrumental parts are notated on an additional stave, as required
- Cross-heads are used to indicate the rhythms in the rap sections as well as multiphonics and key-click effects
- Dynamics are shown in a traditional manner
- Tempo is given as beats per minute
- Occasionally, other effects are written into the score, e.g. vibrato, bar 39.

Evaluate Elfman's use of melody and harmony in 'Rise and Fall from Grace'.

Relate your discussion to other relevant works. These may include set works, wider listening or other music.

Mark scheme

Before studying the mark scheme (indicative content) below, attempt the question yourself. You will find it useful to compare your answer with the mark scheme and the sample answer that follows.

Indicative content

Answers should show in equal proportions an ability to apply musical knowledge [AO3] and to offer evaluations and critical judgements about the music [AO4]:

Some contextual information should be provided, placing this film music in a line of scores for blockbuster movies, in this case featuring comic book characters in a fantasy adventure story. It is a late-20th-century work, featuring a full orchestra with a number of extra parts. The music is intended to be both approachable and arresting. It broadly follows methods (leitmotif, underscoring) that date as far back as the 1930s in film music, and in the case of leitmotif, go back to Wagner. [AO4]

Melody

- Elfman uses a system of leitmotifs associated with the main characters
- The most famous one is the Batman motif, but this cue is based almost entirely on the ones associated with the Penguin
- Motifs are subjected to variation and transformation, depending on the demands of the dramatic situation
- The first Penguin motif consists of four notes, moving around the initial note by step
- The second motif, in minor mode, after rising a minor 3rd moves by step
- It is initially heard in long notes/minims
- The first motif is presented in the form of a waltz
- Other features include:
 - Broken chord figures
 - Appoggiaturas.

Harmony

- Functional language, with frequent cadences [AO3] reflecting the music's popular style [AO4]
- Dominant pedal (near the start, bars 4–11) [AO3], creating suspense [AO4]
- Diminished 7th (section following the waltz passage, bar 42) [AO3]
- Augmented triad (very close to the end, bar 51) [AO3], contributing to the sinister atmosphere [AO4]
- Augmented 6th chord (towards the end, bar 45) [AO3], contributing to the sinister atmosphere [AO4]
- Whole-tone chords (final section, bars 50–52) [AO3] with destabilising effect [AO4]
- Sudden, unexpected close on C (effect of tierce de Picardie) [AO3], bringing sense of resolution [AO4].

Sample answer

Mark this answer yourself, commenting on its good points and whether these satisfy AO3, AO4 or both. In addition, make a note of any aspects which could have been improved. Check your assessment against the examiner's comments that follow, after completing your marking.

Batman Returns was released in 1992 and was clearly intended to be a popular blockbuster aimed at a wide audience. Danny Elfman was commissioned to write the music as he was a well-established composer of incidental music in a popular style; his best known work being the music for The Simpsons. Part of the appeal of the film lay in its epic proportions and spectacular effects, and the music had to match that. As a result the orchestration drew on a huge array of resources including organ, children's choir, synthesiser, celeste, piano, accordion, a large percussion section with xylophone, marimba, temple blocks, sleighbells, tam-tam and cymbals, as well as a large symphony orchestra.

The melody and harmony play their part in creating a popular approachable style. To underline the developing drama, Elfman used a system of recurring themes or motifs which were frequently varied as the situation required in a manner reminiscent of earlier operas, e.g. those by Wagner with its systems of leitmotifs representing characters, objects and ideas. In this score, the most famous is the Batman motif: heard right at the start of 'Birth of the

Penguin Part I and throughout 'Birth of a Penguin Part II' and 'Batman vs the Circus'. Other important motifs are linked to the Penguin, and it is these that are most used in 'Rise and Fall from Grace'. The four-note motif that ran through 'Birth of a Penguin Part I', moving around by step appears in the bass instruments, so contrasting with the high string writing. The second motif follows on, again in lower instruments and sounds menacing with its draw-out notes. One of the most striking variations occurs with a sinister waltz section where the original Penguin motif supplies the bass to the accordion's waltz rhythms. The rest of the movement involves a significant amount of broken chord figuration, and towards the end there is a series of *appoggiaturas*.

The harmonic language is simple and direct and is often functional with cadences, such as the imperfect cadences that frequently occur in the first part and add to the continuity here. This movement, however, illustrates particularly well the way Elfmán combines different harmonic features, e.g. the dominant pedal at the start, the triadic harmony in the waltz, the diminished 7th, chromatic chords (augmented 6th), augmented triad and whole-tone harmony, before finishing with a sudden C major chord. Elfmán has said that a number of 20th century composers, including Bartók, Glass, Ravel and Stravinsky have influenced him strongly, and this is shown in the various extracts from *Batman Returns*, which combine advanced techniques with a basically popular style to exciting effect.

Examiner's points

This essay included a significant amount of AO3 information with melodic material sufficiently well located. A number of harmonic devices were listed, but not all were located, and in general there was little attempt to relate the device to the effect the music might have created in the viewer. There was some useful AO4 discussion of the nature of Elfmán's approach, although the first paragraph included an unnecessarily lengthy list of instruments used.

Popular music and jazz

Evaluate Pine's use of melody and rhythm in 'Inner state (of mind)'.

Relate your discussion to other relevant works. These may include set works, wider listening or other music.

Mark scheme

Before studying the mark scheme (indicative content) below, attempt the question yourself. You will find it useful to compare your answer with the mark scheme and the sample answer that follows.

Indicative content

Answers should show in equal proportions an ability to apply musical knowledge [AO3] and to offer evaluations and critical judgements about the music [AO4]:

AO4 credit will be awarded for establishing Pine's place in the development of jazz and the various strands making up his approach that can be heard in this piece. Reference should be made to the music of other jazz composers.

Tempo, metre and rhythm

- 'inner state (of mind)' is in a brisk quadruple throughout.
- Typical rhythmic features include:
 - Syncopation (e.g. bar 2)
 - Dotted rhythms (bar 11)
 - Lombardic rhythm/Scotch snap (bar 75)
 - Irregular groupings, e.g. quintuplet in instrumental
 - Long note (with trill) at the end. [AO3]

Melody

This number is characterised by:

- Pentatonicism (bars 1-2)
- Blue notes (first note in tenor sax, at bar 2)

ELFMAN: BATMAN RETURNS

INTRODUCTION

Batman Returns is an American blockbuster film based on the comic book superhero Batman, a mysterious figure who takes crime-fighting into his own hands. In this film, business tycoon Max Shreck teams up with Catwoman and penguin in a plan to take over Gotham City. The film was directed by Tim Burton and the score is written by Danny Elfman. Elfman is an untrained composer who learnt to write through his experiences as an avid cinema goer. Elfman is known for his dark, large, dramatic orchestral scores, often in minor keys. Elfman's other well known film scores include The Nightmare Before Christmas and Corpse Bride. Elfman uses the leitmotifs in his films to represent characters – a technique used in film scoring since the 1930s.

STRUCTURE

As with the majority of film music, the scores of the cues are **through composed** in order to precisely match on-screen events. Unity is created throughout the **repetition and development of leitmotifs**. There are leitmotifs for various characters including Batman and Penguin and these leitmotifs sound in the music when the characters appear on screen. Leitmotifs are also used in Wagner's Opera 'Tristan und Isolde' in order to help portray the narrative.

TONALITY

Tonality is not structurally significant. For example in Birth of A Penguin Part I, the music opens in Bb minor and closes in D minor. Part II continues in D minor but ends in C sharp minor. Batman Vs The Circus opens in B minor, but closes in E minor. Heavy reliance on minor keys creates a dark atmosphere to suit the narrative and is typical of Elfman's style. Rise and Fall From Grace opens in C minor but the final bars are in C major for a triumphant feel as Oswald is greeted by the election supporters. In Birth of A Penguin Part I, the key changes happen quickly from F minor to A minor to G minor near the start of the cue. This helps to create an unstable, dramatic feel that engages the viewer in the film. Unrelated modulations, for example D minor to F sharp minor to G minor in the central section of Birth of a Penguin Part I, also helps to create an unpredictable feel. Minor keys, frequent modulations and unrelated modulations are typical of Elfman's style and can be found in his scores for Corpse Bride and certain cues in Charlie and The Chocolate Factory. Sometimes the sense of key can become weakened with the use of whole tone scales as in Rise and Fall From Grace which again further dramatizes the score. This is similar to the atonal feel in the score to the film Planet of The Apes by Goldsmith.

HARMONY

There is some functional harmony in the cues, for example the **tonic pedal** at the start of Birth of a Penguin Part II. Pedals play an important part in Williams score for ET: Flying Theme as they help to build suspense and tension. A **plagal cadence** is played by the organ in the second bar of Birth of a Penguin Part I. This has connotations of religious music and therefore adds a sense of drama very early on in the film. A similar technique is used by Hans Zimmer in his score for Pirates of The Caribbean. **Diminished triads** play an important part in creating a sinister mood for example in Batman Vs The Circus to reflect the chaos caused by the circus gang. A similar feel is also created through the **dissonance** caused by the **false relation** in Birth of a Penguin Part I. Dissonance plays a heavy feature in the score to Planet of The Apes by Goldsmith as similar scenes of conflict are also portrayed. An **augmented triad** is used towards the end of Rise and Fall From Grace to create a sense of anticipation and excitement as Oswald greets the election supporters. Birth of a Penguin Part II ends with an **ambiguous bare 5th chord** which doesn't confirm a major or minor tonality. It is effective as it leaves the viewer in suspense and makes them want to watch on. **Whole tone scales** played by the harp in Batman Vs The Circus create a surreal feel that is apt for the scene. Horner uses a whole tone scale in his score for Titanic in order to create a sense of excitement as the ship sets sail.

MELODY

The majority of the melodic content is based on **leitmotifs**. The Batman motif consists of 3 conjunct notes followed by a heroic sounding perfect 4th leap. Although the rhythm of the motif is varied in different cues the intervals of the motif stay the same. The Penguin motif is a more sinister sounding theme consisting of 4 pitches moving in a conjunct ascending then descending motion. The leitmotifs go through much development as they appear in different cues, for example there is **augmentation and extension** of the Penguin motif in Birth of A Penguin Part I and **diminution** of the Batman motif in part II. Leitmotifs were originally used by Wagner in his operas such as Tristan und Isolde to represent different characters, emotions and objects. **Fragmentation** of melody lines occur in Batman Vs The Circus to represent the chaotic scenes of conflict. A similar technique is also used by Goldsmith in his score for Planet of The Apes. Melodies in Birth of a Penguin Part I in the violin parts consist of **broken chords set in descending sequences** and later on in the cue, **scalic** melodies.

RHYTHM

As with all film music, there are frequent and detailed **tempo changes** in the cues in order to represent on screen action. Batman Vs The Circus progresses from a **slow tempo to a very fast tempo** in order to mimic the increase in the chaos as it unfolds. There are **occasional metre changes** in Birth Of A Penguin Part I too to again match on screen action. This is also a common feature in Williams' ET: Flying Theme, proving it to be a successful technique. In Birth of a Penguin Part I, there are **pounding triplet rhythms** in the Batman theme which mimics a military/heroic feel. Triplets are used in the score for Pirates of The Caribbean by Hans Zimmer for a similar effect. In Rise and Fall From Grace, there is a **waltz** section which provides light comic relief from the darker, more sinister cues. In Batman Vs The Circus there is almost **continuous quavers** to reflect the fast paced action on screen. **Crossrhythms** are created through the simultaneous presentation of quavers and triplet quavers in this cue which helps portray a sense of conflict. **Sextuplets** and other irregular note groupings also contribute to this. Goldsmith creates uses similar rhythmic features to create a sense of conflict in his score for Planet of The Apes.

TEXTURE

A variety of textures are used in the cues to match the on screen events. There is clear **melody dominated homophony** in Birth of a Penguin part II in order to clearly present the Batman theme. This is common in a lot of film music including in ET by John Williams. There is also use of **ostinati** in this cue in order create a driving force in the music to create tension and suspense. Ostinati are used in Goldsmith's score to Planet of The Apes, proving it to be an effective technique. Also in the same cue, a **tonic pedal in octaves** is used to create a sense of darkness and foreboding. Pedals play a heavy part in the score to Titanic written by Horner in order to build suspense. In Birth of a Penguin Part I there is a dramatic passage of **chordal texture** consisting of **4 octave doubling**.

INSTRUMENTATION/RESOURCES/SONORITY

Elfman writes for a **full symphony orchestra** with many **additional parts** including an organ, children's choir, celeste and an extensive range of percussion. This is common in many Hollywood film scores such as Planet of The Apes and Titanic and is representative of the large budgets these films receive. He makes use of lots of **instrumental techniques** in order to provide maximum drama in the score and to heighten on screen events. For example a harp **glissando** is used to transition the music in Birth of a Penguin Part I. Also in this cue, **pizzicato** is used in the lower strings to create a sinister effect. **Fluttertongue** is used in the flutes at the end of Part II in order to create an unstable effect **high pitched glissandi** in Batman Vs The Circus create an unstable and scary feel reminiscent of the music in the shower scene in Psycho written by Bernard Herrman.

DYNAMICS

There are **frequent contrasting dynamics** in the score in order to match the drama onscreen. The dynamic markings on the score are very detailed to provide maximum tension and suspense. This is common of a lot of Hollywood film scores including ET and Titanic.

CONCLUSION

In conclusion, Elfman has written a complex, dramatic and dark score to successfully reflect the on screen action. His music is typical of large scale Hollywood film scores in that it is written for a huge orchestral with many additional parts and is also unified by repetition and development of leitmotis.