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| **Elfman: Batman Returns** | | | |
| **Context:**   * American blockbuster film released in 1992, directed by Tim Burton * About a comic book superhero who takes crime-fighting into his own hands * Elfman is an untrained composer but an avid film goer. He writes dark, large, dramatic orchestral scores, often in minor keys. | | | |
| **Birth of a Penguin Part 1** | | | |
|  | **A03 feature** | **A04 reason** | **WL links** |
| Structure | Through composed | The structure of the music is determined by the narrative of the film | Most film music! E.g. ET Flying Theme by John Williams or Planet of the Apes: The Hunt by Goldsmith |
| Tonality | Starts in F minor  A minor (tertiary relationship)  G minor  C minor  D minor  Brief D major chord  C# minor | Lots of frequent changes = unstable. Follows structure of fast changing scenes in the film.  Minor keys = dramatic  Moment of hope as baby is thrown over bridge  Semitone shift from key of D minor - unstable | Dark tonality typical of Elfman’s style e.g. Corpse Bride, Charlie & The Chocolate Factory |
| Harmony | Plagal cadence end of bar 2  Subdominant pedal at very start  Dominant 7th chord end of bar 4  False relation dissonance  Bare 5th chord near the very end | Sounds religious/dramatic. Compliments the organ instrumentation.  Sounds menacing.  More colourful and atmospheric than a standard triad.  Creates tension as doctor leaves birthing room in horror  Sounds ambiguous/allows the story to continue…(what will happen to the baby?) | Pirates of the Caribbean: Dead Man’s Chest by Badelt  Prelude from Pscyho by  Herrmann  Six Years Later from The Duchess by Portman |
| Melody | Batman leitmotif in first two bars  Multiple varied repetitions of the Penguin leitmotif  Augmentation of leitmotif | Leitmotifs represent characters. Allows unity across the entire film score.  Before the film starts this motif is clearly presented to the audience  Unifies the cue. Typical of film music.  Creates unity but sustains interest by varying the repetition | Also used in opera e.g. Wagner’s Tristan und Isolde  Dracula by Kilar uses similar leitmotif with rising 4th and falling semitone |
| Rhythm, tempo & Metre | Frequent metre/tempi changes  Moments of continuous semiquavers  Semiquaver triplet flurry | To help sync the score to the visuals  Represents the characters walking on screen  Represents the cat being caught | The Hunt from Planet of The Apes by Goldsmith  ET: Flying Theme by John Williams |
| Texture | Broken chord contrary motion between celesta and harp  Unison texture over 4 octaves | Creates a sense of conflict/instability as the parents look on at their crazed baby  Draws attention to significant moment where the parents look at each other in despair | Never see you children again from The Duchess by Portman  Take her To Sea Mr Murdoch from Titanic by Horner |
| Sonority | Very large orchestra with unusual additions.  Theatrical church organ at the start  Harp glissando with cymbal roll  Celesta and children’s choir  Pizzicato lower strings | Can create an ‘epic’ feel!  Drama and tension before the film has started  Sounds magical – helps transition from one scene to another  Sounds of ‘innocence’/children (irony), also sounds Christmassy  Striking sound | Similar overall orchestration to Edward Scissorhands by Elfman  The Hunt from Planet of the Apes by Goldsmith uses pizzicato |

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| **Birth of a Penguin Part 2** | | | |
|  | **A03 feature** | **A04 reason** | **WL links** |
| Structure | Through composed | The structure of the music is determined by the narrative of the film | Most film music! E.g. ET Flying Theme by John Williams or Planet of the Apes: The Hunt by Goldsmith |
| Tonality | D minor with tonic pedal  Bb minor  C major | Minor keys = tense atmosphere  Tertiary modulation = typical of film music  Title of the film appears on screen – climax moment. Such a dramatic change to a major key helps represent this. | Dark tonality typical of Elfman’s style e.g. Corpse Bride, Charlie & The Chocolate Factory  Tertiary mod in Titanic: Take Her To Sea Mr Murdoch by Horner |
| Harmony | Tonic pedal  First inversion chords  Bare 5th chord near the very end | Drama/tension/emphasises key  Contrast to normal root position chords  Ambiguous/uncertain | Star Wars by John Williams  Duchess: SYL by Portman |
| Melody | Rising & falling arpeggio shapes the start  Penguin leitmotif is augmented  Full Batman leitmotif  Then varied repetitions:   * Shortened version of B leitmotif * Diminution of B leitmotif * Rhythmic variation of B leitmotif to triplet crotchets   Use of second half of the B leitmotif – falling 2nd.  Repetition of a falling minor 3rd motif | Creates a sense of movement  Leitmotif unifies the film score, augmentation provides variation  Full leitmotif = Michael Keaton’s name on screen  Unifies the cue whilst creating variety  Sounds like a sigh.  Sounds soothing | ET: Flying Theme by John Williams  Varied repetitions in Wagner’s Tristan und Isolde (opera) and The Duchess cues and Star Wars by John Williams |
| Rhythm, tempo & Metre | Trumpet fanfare rhythm  Syncopation  Semiquavers  Triplets  Crossrhythms  Long tonic pedal | Militaristic sounding – adds drama  Provides tension  Create a sense of rapidity  Disrupts the pulse = instability  Sounds conflicting = tense  Creates a sense of foreboding/emphasises key | Dracula by Kilar uses triplet rhythms for military feel, also Starwars/Superman by John Williams |
| Texture | Bass ostinato in 3rds  Quaver triplet ostinato  Long tonic pedal  Batman leitmotif in octaves | Thicker texture. Creates continuity.  Fanfare like  Sense of foreboding  Emphasises this key melodic content | Lots of ostinati in Planet of The Apes: The Hunt by Goldsmith and Pirates of the Caribbean by Badelt |
| Sonority | Stopped horns  Muted trumpets  Snares off  Flutter tongue in flute  Tam Tam hit at the end | Thinner, muted sound  Thin sounds  Less attacking sound  Unstable/shaky sound  ‘Gotham city 33 years later’ appears on screen – emphasises this | Similar overall orchestration to Edward Scissorhands by Elfman  Similar use of percussion in POTA: The Hunt by Goldsmith for military/primitive feel |

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| **Batman vs The Circus** | | | |
|  | **A03 feature** | **A04 reason** | **WL links** |
| Structure | Through composed | The structure of the music is determined by the narrative of the film | Most film music! E.g. ET Flying Theme by John Williams or Planet of the Apes: The Hunt by Goldsmith |
| Tonality | E minor  C minor  B minor  E minor | Dark, menacing keys (typical of Elfman’s style)  Unrelated modulations – tense  Some tertiary modulations – typical of film writing | Dark tonality typical of Elfman’s style e.g. Corpse Bride, Charlie & The Chocolate Factory  Tertiary mod in Titanic: Take Her To Sea Mr Murdoch by Horner |
| Harmony | B pedal at the start  Diminished 7th chord  Whole tone scale in harp  Cue ends on an E (no chord)  Fast pace of harmonic change | Creates tension at the Bat signal is lit  Represents the chaos on the street  Blurs tonality – sounds fantasy like  Ambiguous ending (the fight isn’t over…)  Represents the pace of the action on screen | POTC: Dead Man’s Chest by Badelt  Psycho: The Cellar by Herrmann  ET: Flying Theme by J Wiliams |
| Melody | Batman motif played at the start by brass, then low wind, then horns – repetition  New ‘oom pah’ motif repeated throughout cue  Whole tone scale in harp  Fragments of Batman leitmotif  New descending four note motif  Augmentation of Batman leitmotif | Builds up excitement as Bruce Wayne stands in front of Bat signal  Represents the Circus Gang/sounds comical  Sounds magical/fantasy like  When Batman appears on the screen during the conflict  Provides suspense  Dramatic varied repetition | Gremlins by Goldsmith has oom-pah motif for mischief feel  ET: Flying Theme by J Williams  POTA: The Hunt by Goldsmith |
| Rhythm, tempo & Metre | * Crossrhythms * Frequent metre changes * Syncopation * Lots of rests – fragments ideas * Rhythmic displacement * Irregular time signatures e.g. 5/4 * Irregular note groupings e.g. triplets, sextuplets | Represents the chaos caused by the ‘Circus Gang’. Creates tension/suspense/uncertainty. | Gremlins by Goldsmith has most of these rhythmic features to represent chaos/mischief, also The Chase from Planet of the Apes by Goldsmith uses these features for a tense chase scene |
| Texture | Full tutti chord  Ostinati:   * Ostinato of ‘oom pah’ circus motif * Quaver ostinato in octaves in piano * New four notes ostinato   Countermelody in the xylophone  Contrary motion | Bruce stands in front of the Bat signal – lots of emphasis!  Provides unity within the cue and the whole film score  Mimics a sense of conflict  Sounds chaotic/conflicting | POTA: The Hunt by Goldsmith  Gremlins by Goldsmith has similar oom-pah ostinato  Psycho: The Cellar by Herrmann |
| Sonority | * High violin glissando * Mute trumpet * Snare drum rolls * Stopped horns * Temple blocks * Harp glissando * Extreme oboe vibrato * Fairground steam organ   Lots of highly contrasting dynamics, extremes of dynamics, and detailed instruction (also applies to the other cues but probably most relevant to this cue). | Epic, large orchestra with unusual additional instruments for extra drama and to enhance the story telling (applies to all cues).  Different techniques used to help create sound effects that represent what is happening on screen, particularly comical sounds in this scene.  Enhances the drama/storytelling. | Similar overall orchestration to Edward Scissorhands and The Corpse Bride by Elfman |

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| **The Rise and Fall From Grace** | | | |
|  | **A03 feature** | **A04 reason** | **WL links** |
| Structure | Through composed | The structure of the music is determined by the narrative of the film | Most film music! E.g. ET Flying Theme by John Williams or Planet of the Apes: The Chase by Goldsmith |
| Tonality | C minor  C major near very end | Sounds tense  Triumph and Oswald goes downstairs/ sees election party | See other cues |
| Harmony | Dissonant cluster chord of Eb, F# & G in high strings  Open 5th chord  Rare perfect cadence  Augmented chord as Oswald goes down stairs  Appoggiaturas near the end | Extreme unease  Penguin looks over to Max – suspense/what will happen? Uncertain sounding chord.  Marks Max leading Oswald down the stairs  Tension  Suspense | Dracula by Kilar  Duchess: SYL by Portman  Titanic: Take Her To Sea Mr Murdoch by Horner |
| Melody | Penguin motif heard in cello near start, then by harp and organ  Penguin motif played in alternating low/high octave intervals  Augmentation of Penguin motif  Descending melody lines near the end | Unusual for it to be bass parts – unstable  Varied repetition = unity and interest  Varied repetition = unity and interest  Represents Oswald walking down the stairs | Leitmotifs developed in:  Wagner’s Tristan und Isolde (opera) and Superman by J Williams and Edward Scissorhands by Elfman |
| Rhythm, tempo & metre | Penguin motif played as a waltz in ¾ metre  Semiquaver flurry  Fanfare rhythm at very end | Adds to the comical/circus feel  Represents Oswald catching a fish  Represents Oswald being greeted by election party | Waltz metre used in Duchess: SYL by Portman  Dracula by Kilar |
| Texture | Call and response between violins and celli and double bass. Later on between harp and bass clarinet.  Violin countermelody | Comical and conversational like.  Adds some confusion to the atmosphere | Psycho: The Cellar by Herrmann |
| Sonority | Comical pizzicato cello answered by aggressive arco double bass  Harp glissando  Bass clarinet  Flute trill | Enhances story telling  Sounds fantasy like  Comes in as Max tempts Oswald with a fish – highlights this  Comical sound | Similar overall orchestration to Edward Scissorhands and The Corpse Bride by Elfman |