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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.
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| **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 minorA minor (tertiary relationship)G minorC minorD minorBrief D major chordC# minor | Lots of frequent changes = unstable. Follows structure of fast changing scenes in the film. Minor keys = dramaticMoment of hope as baby is thrown over bridgeSemitone 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 2Subdominant pedal at very startDominant 7th chord end of bar 4False relation dissonanceBare 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 horrorSounds 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 byHerrmannSix Years Later from The Duchess by Portman |
| Melody | Batman leitmotif in first two barsMultiple varied repetitions of the Penguin leitmotifAugmentation of leitmotif | Leitmotifs represent characters. Allows unity across the entire film score. Before the film starts this motif is clearly presented to the audienceUnifies 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 IsoldeDracula by Kilar uses similar leitmotif with rising 4th and falling semitone |
| Rhythm, tempo & Metre | Frequent metre/tempi changesMoments of continuous semiquaversSemiquaver triplet flurry | To help sync the score to the visualsRepresents the characters walking on screenRepresents the cat being caught | The Hunt from Planet of The Apes by GoldsmithET: Flying Theme by John Williams |
| Texture | Broken chord contrary motion between celesta and harpUnison texture over 4 octaves | Creates a sense of conflict/instability as the parents look on at their crazed babyDraws attention to significant moment where the parents look at each other in despair | Never see you children again from The Duchess by PortmanTake her To Sea Mr Murdoch from Titanic by Horner |
| Sonority  | Very large orchestra with unusual additions.Theatrical church organ at the startHarp glissando with cymbal rollCelesta and children’s choirPizzicato lower strings | Can create an ‘epic’ feel!Drama and tension before the film has startedSounds magical – helps transition from one scene to anotherSounds of ‘innocence’/children (irony), also sounds ChristmassyStriking sound | Similar overall orchestration to Edward Scissorhands by ElfmanThe 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 pedalBb minorC major | Minor keys = tense atmosphereTertiary modulation = typical of film musicTitle 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 FactoryTertiary mod in Titanic: Take Her To Sea Mr Murdoch by Horner |
| Harmony | Tonic pedalFirst inversion chordsBare 5th chord near the very end | Drama/tension/emphasises keyContrast to normal root position chordsAmbiguous/uncertain  | Star Wars by John WilliamsDuchess: SYL by Portman |
| Melody | Rising & falling arpeggio shapes the startPenguin leitmotif is augmentedFull 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 movementLeitmotif unifies the film score, augmentation provides variationFull leitmotif = Michael Keaton’s name on screenUnifies the cue whilst creating varietySounds like a sigh.Sounds soothing | ET: Flying Theme by John WilliamsVaried repetitions in Wagner’s Tristan und Isolde (opera) and The Duchess cues and Star Wars by John Williams  |
| Rhythm, tempo & Metre | Trumpet fanfare rhythmSyncopationSemiquaversTripletsCrossrhythmsLong tonic pedal | Militaristic sounding – adds dramaProvides tensionCreate a sense of rapidityDisrupts the pulse = instabilitySounds conflicting = tenseCreates 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 3rdsQuaver triplet ostinato Long tonic pedalBatman leitmotif in octaves | Thicker texture. Creates continuity. Fanfare likeSense of forebodingEmphasises 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 hornsMuted trumpetsSnares offFlutter tongue in fluteTam Tam hit at the end | Thinner, muted soundThin soundsLess attacking soundUnstable/shaky sound‘Gotham city 33 years later’ appears on screen – emphasises this | Similar overall orchestration to Edward Scissorhands by ElfmanSimilar 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 minorC minorB minorE minor | Dark, menacing keys (typical of Elfman’s style)Unrelated modulations – tenseSome tertiary modulations – typical of film writing | Dark tonality typical of Elfman’s style e.g. Corpse Bride, Charlie & The Chocolate FactoryTertiary mod in Titanic: Take Her To Sea Mr Murdoch by Horner |
| Harmony | B pedal at the startDiminished 7th chordWhole tone scale in harpCue ends on an E (no chord)Fast pace of harmonic change | Creates tension at the Bat signal is litRepresents the chaos on the streetBlurs tonality – sounds fantasy likeAmbiguous ending (the fight isn’t over…)Represents the pace of the action on screen | POTC: Dead Man’s Chest by BadeltPsycho: The Cellar by HerrmannET: 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 cueWhole tone scale in harpFragments of Batman leitmotifNew descending four note motifAugmentation of Batman leitmotif | Builds up excitement as Bruce Wayne stands in front of Bat signalRepresents the Circus Gang/sounds comicalSounds magical/fantasy likeWhen Batman appears on the screen during the conflictProvides suspenseDramatic varied repetition | Gremlins by Goldsmith has oom-pah motif for mischief feelET: Flying Theme by J WilliamsPOTA: 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 chordOstinati:* Ostinato of ‘oom pah’ circus motif
* Quaver ostinato in octaves in piano
* New four notes ostinato

Countermelody in the xylophoneContrary motion | Bruce stands in front of the Bat signal – lots of emphasis!Provides unity within the cue and the whole film scoreMimics a sense of conflictSounds chaotic/conflicting | POTA: The Hunt by GoldsmithGremlins by Goldsmith has similar oom-pah ostinatoPsycho: 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 minorC major near very end | Sounds tenseTriumph and Oswald goes downstairs/ sees election party | See other cues |
| Harmony | Dissonant cluster chord of Eb, F# & G in high stringsOpen 5th chordRare perfect cadenceAugmented chord as Oswald goes down stairsAppoggiaturas near the end | Extreme uneasePenguin looks over to Max – suspense/what will happen? Uncertain sounding chord.Marks Max leading Oswald down the stairs TensionSuspense  | Dracula by KilarDuchess: SYL by PortmanTitanic: Take Her To Sea Mr Murdoch by Horner |
| Melody | Penguin motif heard in cello near start, then by harp and organPenguin motif played in alternating low/high octave intervalsAugmentation of Penguin motifDescending melody lines near the end | Unusual for it to be bass parts – unstableVaried repetition = unity and interestVaried repetition = unity and interestRepresents 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 metreSemiquaver flurryFanfare rhythm at very end | Adds to the comical/circus feelRepresents Oswald catching a fishRepresents Oswald being greeted by election party | Waltz metre used in Duchess: SYL by PortmanDracula 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 bassHarp glissandoBass clarinet Flute trill | Enhances story tellingSounds fantasy likeComes in as Max tempts Oswald with a fish – highlights thisComical sound | Similar overall orchestration to Edward Scissorhands and The Corpse Bride by Elfman |