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| **PORTMAN: The Duchess** |
| **Context:*** Film released in 2008 based on the eventful and colourful life of Georgina Cavendish, the Duchess of Devonshire
* Set in late C18th. Score includes music from Beethoven & Haydn, as well as Portman’s own music.
* Portman has also written scores for Chocolat and Emma.
* She avoids using synths and electronic sounds like other modern day film composers, and instead uses a small acoustic ensemble it order to reflect the era of the film’s setting
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| **‘The Duchess’ Opening Titles** |
|  | **A03 feature** | **A04 reason** | **WL links** |
| Structure | **3 ideas in succession** (A, B &C) | Introduces main themes that are used and developed throughout the film | Star Wars Opening music – different themes for different charactersLeitmotifs in Batman set work BOAP1 |
| Tonality | **D major** with modal inflectionsC natural = **mixolydian****No modulations** | Reflects earlier timesMaintains atmosphere | Bella’s Lullaby from Twilight by Burwell = modal/earlier timesTake Her To Sea, Mr Murdoch from Titanic = modal/atmosphericHerrmann’s Psycho score = frequently no modulations within a cue |
| Harmony | Relatively **small no of chords** used & **slow rate of harmonic progression****Mostly functional**, but modal features can make it seem non-functional.**Perfect cadences** end themesFrequent use of the **D-Am progression (I-minor V)****Dissonant minor ninths and elevenths (extended harmony)** | Keeps music as delicate underscore/not overpoweringSounds unstableStructural definitionSounds unstable/adds sadnessTension | Portman’s The Cider House Rules = uncomplicated harmonyMarianelli’s Pride & Prejudice = sombre minor chords |
| Melody | **Three ideas:** A * **two-bar** idea expanded by **sequence**
* **Auxiliary** shape
* **Triadic** idea

B * Based around the D major **triad.**

C * Development of auxiliary idea
* **Descending stepwise** idea
 | Three ideas repeated and developed throughout = unityRegular phrasing =Classical sounding/stable/predictableSequences extend melodiesAuxiliary decorate melodiesTriadic melodies = classical  | Strong individual themes in The Danish Girl by Desplat (and pretty much all film music!)Classical features = Mozart’s Piano Sonata in Bb mvt 1Rising = Flying Scene in ET by John WilliamsJurassic Park’s main theme by John Williams is based on aux notes |
| Rhythm, tempo & Metre | Simple Quadruple time at ♩= 116Regular, clear pulse **Quaver ostinato rhythm (in harp)** is used extensively. Occasional **syncopation, triplets and double dotted note**Occasional rits**Anticipatory** nature of timpani rhythm | Relatively stable, suitable as underscoreSuitable for underscore, also creates unity Adds movement/excitement/action to openingHelps sync visuals and score | Ostinati = The Chase in Planet of The Apes by Goldsmith, and Psycho set workTriplets in ET Flying Theme by John Williams = magic/excitement |
| Texture | Mainly **melody dominated homophony****Quaver broken chord ostinato** accompaniment **Tonic pedal** in second theme | Very Classical in style. Clear presentation of thematic material.Keeps music as underscore/unity. Classical in style. Foreboding/emphasises key/Classical | Mozart’s Piano Sonata in Bb: mvt 1Ostinati = The Chase in Planet of The Apes by Goldsmith, and Psycho set work |

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| **Mistake of Your Life** |
|  | **A03 feature** | **A04 reason** | **WL links** |
| Structure | **Introduction** (18 bars)**Alternations between 2 ideas** (first heard in opening titles) | Reflects what is happening on screen. Creates unity by using previous material. |  |
| Tonality | **G minor**Some F#s – diatonic minorSome F naturals – **Aeolian mode**Brief passage in A minor **(unrelated key)**Final **unresolved second inversion chord** leaves cue unfinished | Sad/solemnUnstable F#s/F naturalsModulation = unstable, development in storyCreates suspense | Main theme from Schindler’s List by John Williams is in a minor key = sadnessBatman set work = unrelated keys for unstable atmosphere |
| Harmony | Relatively **small number of chords** used & **slow rate of harmonic progression****Flattened chord VII** (F) and **Dissonant minor 9th chord****Second inversion chords** used at the end without resolution**Long dominant pedal in octaves****Bare 5th chords****Appoggiaturas** in melody | Keeps music as delicate underscore/not overpoweringAnguish/suspense/tensionMore to come in the story…ForebodingEmpty/ambiguous – maj or min?Dissonant (gentle) | Portman’s The Cider House Rules = uncomplicated harmonyTake her to sea, Mr Murdoch from Titanic by Horner = extended harmony & bare 5thET Flying Theme by John Williams = pedals |
| Melody | **Two melodic ideas:** A * **Rising, stepwise** figure, initially using the first five notes of G minor scale (but **expanded** to cover an octave in the second phrase).
* **Repeated in A minor** (sequence from previous bars)
* **Repeated up an octave** later in piece

B * Piano idea, featuring **auxiliarie**s and a **rising and falling minor sixth.**
* Expanded by **descending sequence.**
 | Rising = suspenseExpansion = growing tensionTransposition = development/instabilityDistinctive, poignant intervalExtending melody line | Strong individual themes in The Danish Girl by DesplatRising = Flying Scene in ET by John WilliamsBatman set work = themes transposed into different keysJurassic Park’s main theme by John Williams is based on aux notes |
| Rhythm, tempo & Metre | Slow Simple Triple time at ♩= 69. Clear pulse from bar 19 onwards. Bars 1–18 are very slow moving and **pulse is not clear.** **Repeated quavers** in both A and B ideas **Anticipatory** nature of timpani rhythm | StabilityUnstableUnityTension | Anticipatory rhythms & unclear pulse in The Chase from Planet of The Apes by Goldsmith = drama/tensionRepeated Qs also in ET Flying Theme by John Williams = motion |
| Texture | Mainly **melody dominated homophony****Timpani ostinato of articulated dominant pedal****Long tonic pedal in octaves**Gradual building of texture throughout. Very thin texture towards end.**Broken chord alberti bass** accompaniment in piano with countermelody in cello | Classical/clear presentation of melodyHeartbeat? Sounds tenseSounds ominous Builds in tension. Loneliness at end.Classical like | Mozart’s Piano Sonata in Bb: mvt 1Ostinati = The Chase in Planet of The Apes by Goldsmith, and Psycho set workMozart’s Piano Sonata in Bb: mvt 1 |

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| **Six Years Later** |
|  | **A03 feature** | **A04 reason** | **WL links** |
| Structure | Short 2 bar introductionA (waltz section)LinkB (themes B & C from opening)Coda | Reflects the narrative – happy scene, followed by sad reflection |  |
| Tonality | **D major** with modal inflectionsC natural = **mixolydian****No modulation** | Reflects earlier timesMaintains atmosphere | Bella’s Lullaby from Twilight by Burwell = modal/earlier timesTake Her To Sea, Mr Murdoch from Titanic = modal/atmosphericHerrmann’s Psycho score = frequently no modulations within a cue |
| Harmony | Frequent use of the **D-Am progression (I-minor V)****Augmented chord I** alternating with standard chord I in link passage Relatively **small number of chords used & slow rate of harmonic progression** | Unstable/sadAdds colour, builds tensionKeeps music as delicate underscore | Portman’s The Cider House Rules = uncomplicated harmony |
| Melody | **Triadic** ideas at start. Decorated at time with **chromatic lower auxiliary** notes.Use of themes B and C from opening titles in second half of cue | Sound active, playful, stable = dance scene/waltzChromatic = suspenseSee opening titles | Batman set work = themes transposed into different keysJurassic Park’s main theme by John Williams is based on aux notes |
| Rhythm, tempo & Metre | Compound Duple time at ♩.= 60. More lively rhythmic feel. Traditional **‘oom-cha-cha’** accompaniment figures.  Some figures start on the second quaver of the bar.  | Very active. Contrasting to other cues. Very positive.Typical waltz feel. Only cue in compound time.Lively/exiting sounding.  | The Danish Girl by Alexander Desplat (dance rhythms)Oom-cha-cha feel in Batman set work (Circus feel) |
| Texture | **‘oom-cha-cha’** texture at start(Texture then similar to theme B&C in opening cue) | Typical of a waltz | Oom-cha-cha feel in Batman set work (Circus feel) |

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| **Never See Your Children Again** |
|  | **A03 feature** | **A04 reason** | **WL links** |
| Structure | **2 sections** (based on idea A&B from opening titles) | Repetition of themes from previous cues creates unity |  |
| Tonality | **D minor but C naturals suggest Aeolian mode****Dissonant unresolved final chord** leaves tonality in doubt | Sad/solemn, reflects earlier timesSuspense | Marianelli’s Pride & Prejudice = sombre minor setting |
| Harmony | Simultaneous **second and third intervals** at start**Descending harmonies, over a tonic pedal,** finishing on chord that **combines a D pedal with a G minor triad and a dissonant D♭.** Relatively **small number of chords used & slow rate of harmonic progression** | Dark/unstable atmosphereDramatic/tense | Dissonance and descending harmonies in Batman set workET Flying Theme by John Williams = pedalsPortman’s The Cider House Rules = uncomplicated harmony |
| Melody | **Long note lengths** in **rising stepwise** idea. ‘**Rocking’ quaver figures** throughout.  | SadderObsessive/pensive feel | Schindler’s List main theme by John Williams has long rising notesPscyho set work has cues based on repeated quavers |
| Rhythm, tempo & Metre | Slow, Simple Triple time at ♩= 66. ‘**Rocking quavers’** more or less throughout the piece. **Very long pedal note** throughout | Gentle, sad soundingForeboding | Repeated Qs also in ET Flying Theme by John Williams = motionDead Man’s Chest from Pirates of The Caribbean by Badelt |
| Texture | **Tonic pedal throughout****Opens monophonically** | ForebodingReflects loneliness  | Dead Man’s Chest in POTC by BadeltSchindler’s List by John Williams has monophonic sad moments |

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| **End Titles** |
|  | **A03 feature** | **A04 reason** | **WL links** |
| Structure | A, B, C, D, CIdeas A-C are taken from the opening titlesD idea based on auxiliary figure from idea C | Repetition of previous themes creates unityAdds variety/development |  |
| All other elements are the same as the Opening titles |

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| **SONORITY IN ALL CUES** |
| **A03 feature** | **A04 reason** | **WL links** |
| Small orchestral ensemble: woodwind, horns, timpani, harp, piano, stringsMost of the writing is **restrained** and **non-virtuosic**, avoiding extremes of range and dynamics Most melodies played by arco violins e.g. opening cuePizzicato off-beat chords in Six Years Later. The **harp** is used as an accompanying instrument playing quaver figures e.g. Mistake of Your Life **Timpani** are used to provide an ostinato pedal in ‘Mistake of Your Life’**Horns and woodwind** are used to provide harmonic filling/doubling. There is **very little** use of individual woodwind or brass timbres for important melodic ideas.  | Reflects Classical/C18th instrumentationTo act as delicate underscoreLush/lyrical/expressive soundingContrast to arco melodies – more upbeat in soundDelicate accompaniment timbre. Sophisticated sound. Adds some depth and punctuation to the overall sonoritySofter sound of violins favoured for melody lines | The Danish Girl by Alexander Desplat =very similar approach to instrumentation and ensemblePride & Prejudice by Marianelli = Classically inspired soundtrack |