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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 | | | |
| **‘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 characters  Leitmotifs in Batman set work BOAP1 |
| Tonality | **D major** with modal inflections  C natural = **mixolydian**  **No modulations** | Reflects earlier times  Maintains atmosphere | Bella’s Lullaby from Twilight by Burwell = modal/earlier times  Take Her To Sea, Mr Murdoch from Titanic = modal/atmospheric  Herrmann’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 themes  Frequent use of the **D-Am progression (I-minor V)**  **Dissonant minor ninths and elevenths (extended harmony)** | Keeps music as delicate underscore/not overpowering  Sounds unstable  Structural definition  Sounds unstable/adds sadness  Tension | Portman’s The Cider House Rules = uncomplicated harmony  Marianelli’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 = unity  Regular phrasing =Classical sounding/stable/predictable  Sequences extend melodies  Auxiliary decorate melodies  Triadic 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 1  Rising = Flying Scene in ET by John Williams  Jurassic Park’s main theme by John Williams is based on aux notes |
| Rhythm, tempo & Metre | Simple Quadruple time at ♩= 116  Regular, 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 underscore  Suitable for underscore, also creates unity  Adds movement/excitement/action to opening  Helps sync visuals and score | Ostinati = The Chase in Planet of The Apes by Goldsmith, and Psycho set work  Triplets 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 1  Ostinati = 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 minor  Some F naturals – **Aeolian mode**  Brief passage in A minor **(unrelated key)**  Final **unresolved second inversion chord** leaves cue unfinished | Sad/solemn  Unstable F#s/F naturals  Modulation = unstable, development in story  Creates suspense | Main theme from Schindler’s List by John Williams is in a minor key = sadness  Batman 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 overpowering  Anguish/suspense/tension  More to come in the story…  Foreboding  Empty/ambiguous – maj or min?  Dissonant (gentle) | Portman’s The Cider House Rules = uncomplicated harmony  Take her to sea, Mr Murdoch from Titanic by Horner = extended harmony & bare 5th  ET 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 = suspense  Expansion = growing tension  Transposition = development/instability  Distinctive, poignant interval  Extending melody line | Strong individual themes in The Danish Girl by Desplat  Rising = Flying Scene in ET by John Williams  Batman set work = themes transposed into different keys  Jurassic 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 | Stability  Unstable  Unity  Tension | Anticipatory rhythms & unclear pulse in The Chase from Planet of The Apes by Goldsmith = drama/tension  Repeated 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 melody  Heartbeat? Sounds tense  Sounds ominous  Builds in tension. Loneliness at end.  Classical like | Mozart’s Piano Sonata in Bb: mvt 1  Ostinati = The Chase in Planet of The Apes by Goldsmith, and Psycho set work  Mozart’s Piano Sonata in Bb: mvt 1 |

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| **Six Years Later** | | | |
|  | **A03 feature** | **A04 reason** | **WL links** |
| Structure | Short 2 bar introduction  A (waltz section)  Link  B (themes B & C from opening)  Coda | Reflects the narrative – happy scene, followed by sad reflection |  |
| Tonality | **D major** with modal inflections  C natural = **mixolydian**  **No modulation** | Reflects earlier times  Maintains atmosphere | Bella’s Lullaby from Twilight by Burwell = modal/earlier times  Take Her To Sea, Mr Murdoch from Titanic = modal/atmospheric  Herrmann’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/sad  Adds colour, builds tension  Keeps 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/waltz  Chromatic = suspense  See opening titles | Batman set work = themes transposed into different keys  Jurassic 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 times  Suspense | 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 atmosphere  Dramatic/tense | Dissonance and descending harmonies in Batman set work  ET Flying Theme by John Williams = pedals  Portman’s The Cider House Rules = uncomplicated harmony |
| Melody | **Long note lengths** in **rising stepwise** idea.  ‘**Rocking’ quaver figures** throughout. | Sadder  Obsessive/pensive feel | Schindler’s List main theme by John Williams has long rising notes  Pscyho 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 sounding  Foreboding | Repeated Qs also in ET Flying Theme by John Williams = motion  Dead Man’s Chest from Pirates of The Caribbean by Badelt |
| Texture | **Tonic pedal throughout**  **Opens monophonically** | Foreboding  Reflects loneliness | Dead Man’s Chest in POTC by Badelt  Schindler’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, C  Ideas A-C are taken from the opening titles  D idea based on auxiliary figure from idea C | Repetition of previous themes creates unity  Adds 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, strings  Most of the writing is **restrained** and **non-virtuosic**, avoiding extremes of range and dynamics  Most melodies played by arco violins e.g. opening cue  Pizzicato 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 instrumentation  To act as delicate underscore  Lush/lyrical/expressive sounding  Contrast to arco melodies – more upbeat in sound  Delicate accompaniment timbre. Sophisticated sound.  Adds some depth and punctuation to the overall sonority  Softer sound of violins favoured for melody lines | The Danish Girl by Alexander Desplat =very similar approach to instrumentation and ensemble  Pride & Prejudice by Marianelli = Classically inspired soundtrack |