



# FILM MUSIC WITH MICHAEL GIACCHINO

Symphonies for Schools  
Supported by the Walt Disney Company  
Study Guide Grades 6-12

WALT DISNEY  
CONCERT HALL

**LA Phil**  
GUSTAVO DUDAMEL  
MUSIC & ARTISTIC DIRECTOR **100**

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# Introduction

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## CREDITS

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## MORE INFO

For more information about the Los Angeles Philharmonic Education Department visit our website [laphil.com/education](http://laphil.com/education)

Questions, comments?  
Write us at [education@laphil.org](mailto:education@laphil.org)

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We are thrilled to welcome you to the LA Phil's Symphonies for Schools concerts. It is a little-known fact that the LA Phil has been providing free school- day concerts to LA schoolchildren since our first season in 1919. In February, when your students walk into Walt Disney Concert Hall to experience a live performance with the LA Phil, they are at the center of a tradition that includes hundreds of thousands of children over nearly 100 years.

# Study Guide Overview

## LIGHTS, CAMERA...

Here in Los Angeles, movies are all around us—billboards, posters, full page ads in newspapers, and screenings. We know all about the Red Carpet, the Walk of Fame, the Golden Globes, and the Oscars. You are surely aware of the power of music in movies. But what do we know about the behind the scenes process of film scoring? Have you ever seen a mob of fans trying to get a glimpse of a film composer? Probably not. Take a second and hum a tune from one of your favorite films.

What was it? *Harry Potter*, *Star Wars*, *The Incredibles*? Or maybe you prefer something older like: *Gone With The Wind*, *Dr. Zhivago*, or *Planet of the Apes*?

Now imagine this film without music. Maybe the story still works but the experience is not as exciting, emotional, scary, or inspiring.

Music is a big deal.

In this study guide you will explore many aspects of creating music for film from 1939 to today. You will see the process of composing, recording, and performing a film score unfold before your eyes—and ears. And you will have a greater appreciation for the magic of music in storytelling.

In the words of Hans Zimmer: “I can tell you everything you need to know about film scoring in one word: story, story, story.”

And this study guide is designed for you to create a story of your own. It’s filled with over 100 links to music, interviews, lessons, and more. It is designed to be a journey of your own making, with lots of tools to get you moving.

## ACTION!



# About the Orchestra

## A BRIEF HISTORY OF THE LA PHIL

The Los Angeles Philharmonic was founded in 1919 by William Andrews Clark, Jr., a 42-year-old amateur musician, lawyer, and arts patron.

Ninety-four musicians met for their first rehearsal Monday morning, October 13, 1919. Eleven days later, on Friday, October 24, the Philharmonic played its first concert at Trinity Auditorium, before a capacity audience of 2,400 who were hearing the largest orchestra that had ever appeared in Los Angeles. That concert was led by the orchestra's first Music Director, Walter Henry Rothwell, who remained in that post until his death in 1927. Since then, the orchestra has had ten subsequent Music Directors:

**Georg Schnevoigt** (1927–1929)

**Artur Rodzinski** (1929–1933)

**Otto Klemperer** (1933–1939)

**Alfred Wallenstein** (1943–1956)

**Eduard van Beinum** (1956–1959)

**Zubin Mehta** (1962–1978)

**Carlo Maria Giulini** (1978–1984)

**Andre Previn** (1985–1989)

**Esa-Pekka Salonen** (1992–2009) and

**Gustavo Dudamel** (2009–present)

The brilliant young Venezuelan conductor Gustavo Dudamel, the eleventh conductor to lead the orchestra, became Music Director in October 2009.

The Philharmonic gave concerts in Philharmonic Auditorium from 1920 through the end of the 1963/64 season. In 1964, the orchestra moved to the Dorothy Chandler Pavilion of the Los Angeles Music Center. In October 2003, the Philharmonic opened its new concert hall, Walt Disney Concert Hall, in downtown Los Angeles, across the street from the Dorothy Chandler Pavilion. Designed by renowned architect Frank Gehry, the Hall is among the most modern concert facilities in the world. In addition to being an extraordinary venue in which to hear beautiful music, it is an international tourist attraction.

## THE LOS ANGELES PHILHARMONIC TODAY

It takes about 200 people to manage the Los Angeles Philharmonic all year round. The Los Angeles Philharmonic Association presents the finest in orchestral and chamber music, recitals, new music, jazz,

world music and holiday concerts at two of the most remarkable places anywhere to experience music — Walt Disney Concert Hall and the Hollywood Bowl. In addition to a 36-week winter subscription season at Walt Disney Concert Hall, the Los Angeles Philharmonic presents a 11-week summer festival at the legendary Hollywood Bowl, summer home of the Los Angeles Philharmonic and home of the Hollywood Bowl Orchestra. In fulfilling its commitment to the community, the Association's involvement with Los Angeles extends to educational programs, community concerts and children's programming, ever seeking to provide inspiration and delight to the broadest possible audience.

## GUSTAVO DUDAMEL

Driven by an unwavering belief in the power of music to heal, unite, and inspire, Gustavo Dudamel is one of the most distinguished conductors of our day. From the great concert halls to classrooms, video screens, and movie theatres, Dudamel's remarkable career of musical achievements and championing of access to the arts for young people around the world demonstrates music's extraordinary capacity to transform people's lives.

Dudamel's 2018/19 season will center around the Centennial celebration of the Los Angeles Philharmonic and his tenth year as its Music & Artistic Director. Other highlights of the season include his debut at the Metropolitan Opera conducting Verdi's *Otello*; tours with the Berlin Philharmonic, Munich Philharmonic, and Mahler Chamber Orchestra; and his first extended academic residency at Princeton University.

Under Dudamel's direction, the LA Phil has become one of the leading orchestras in the world, admired for its unmatched commitment to new music, diversity and inclusion, and the development of ground-breaking digital initiatives. The celebration of the LA Phil's 100th season showcases the extraordinary versatility and vision of both the orchestra and Dudamel himself, featuring more than 50 commissions.

A lifelong advocate for music education and social development through art, Dudamel himself was shaped by his childhood experience with El Sistema, the extraordinary program of immersive musical training initiated in 1975 by José Antonio Abreu. Entering his 19th year as Music Director of the Simón Bolívar

# About the Orchestra

Symphony Orchestra, Dudamel also carries on the work of his late mentor with his ongoing commitment to El Sistema in Venezuela, and by supporting numerous Sistema-inspired projects around the world.

One of the few classical musicians to truly reach mainstream audiences while maintaining the highest musical integrity, Gustavo Dudamel has been featured three times on CBS's *60 Minutes* and was the subject of a PBS special, *Dudamel: Conducting a Life*. He had a cameo role in Amazon Studio's award-winning series *Mozart in the Jungle* and, together with members of YOLA, became the first classical musician to participate in the Super Bowl Halftime Show, appearing alongside pop stars Coldplay, Beyoncé, and Bruno Mars. At John Williams' personal request, Dudamel guest-conducted on the soundtrack for *Star Wars: The Force Awakens*; he also recorded James Newton Howard's soundtrack to Disney's holiday blockbuster, *The Nutcracker and the Four Realms*, in which he makes an on-screen cameo.

Dudamel's cinema, TV, radio, and online broadcasts have reached hundreds of millions of people around the world. Dudamel's Grammy® Award-winning discography also includes landmark recordings of John Adams' *Gospel According to the Other Mary* (commissioned and performed by the Los Angeles Philharmonic) and the soundtrack to the motion picture *Libertador*, for which Dudamel composed the

score. Dudamel has independently produced an all-Wagner recording available exclusively for download and streaming, a set of the complete Beethoven symphonies from Barcelona's Palau de la Musica, and a broadcast of two Stravinsky ballets in cooperation with the Berlin Philharmonic's Digital Concert Hall.

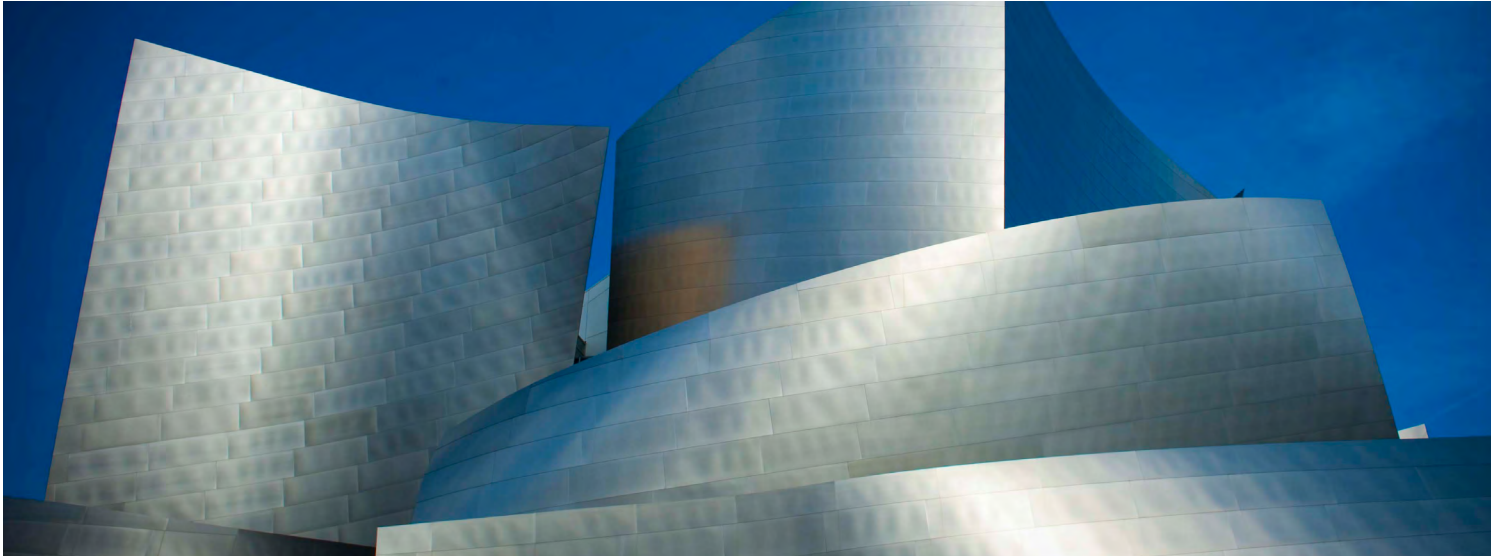
Gustavo Dudamel is one of the most decorated conductors of his generation. He received the Páez Medal of Art in 2018, the Americas Society Cultural Achievement Award in 2016, and the 2014 Leonard Bernstein Lifetime Achievement Award for the Elevation of Music in Society from the Longy School of Music. He was named *Musical America's* 2013 Musician of the Year and was voted into the *Gramophone* Hall of Fame.

Gustavo Dudamel was born in 1981 in Barquisimeto, Venezuela. His conducting studies began in 1993 when he was hired as an Assistant Conductor with the Amadeus Chamber Orchestra. In 1999, he was appointed Music Director of the Simón Bolívar Youth Orchestra. Inspired by Dudamel's early musical and mentoring experiences, the Gustavo Dudamel Foundation, a registered charity, was created in 2012.

For more information about Gustavo Dudamel, visit his official website: [gustavodudamel.com](http://gustavodudamel.com). You can find more about the Gustavo Dudamel Foundation at [dudamelfoundation.org](http://dudamelfoundation.org).



# About Walt Disney Concert Hall



You're about to visit Walt Disney Concert Hall, the home of the Los Angeles Philharmonic. In these next few pages, you'll learn a bit about this incredible building — about the people who helped build it, about the building itself, and about some things to look for on the day of your visit. We hope you have a great time at Walt Disney Concert Hall!

## THE PEOPLE BEHIND THE BUILDING

**Lillian Disney:** You might be wondering about the name: Walt Disney Concert Hall. Is the Hall a part of Disneyland? Do they show Disney movies there? The building is not a part of Disneyland. The building got its name from Lillian Disney, the wife of Walt Disney, who made a generous donation in 1987. She wanted to build a concert hall as a gift to the people of Los Angeles, and in memory of her late husband's love of music.

### VOCABULARY WORD: ARCHITECT

A person who creates the plans used to build a building.

**Frank Gehry:** Frank Gehry is an architect who lives here in Southern California. Gehry believes that a building is also a sculpture, that it is a work of art that people move through and experience. Gehry's buildings often transform different ideas and shapes. In creating Walt Disney Concert Hall, Gehry met with Lillian Disney. The two had conversations about what the new building should look like. Gehry loves to sail boats, and a lot of his buildings are inspired by the ocean. Ultimately, his design for Disney Hall incorporated images of fish, wind, and ships.

## ARRIVING AT WDCH

Like people, buildings have personalities. Think of

a building you know: a store you go to, your school, your home. How would you describe that building's personality? Serious and cold? Warm and happy? In designing Walt Disney Concert Hall, Gehry wanted to create a warm, open environment. He feels that buildings should be "good neighbors." But how does an architect do that? When you get to Walt Disney Concert Hall, look at the building from the outside. There's a restaurant and a gift shop. There are many different ways to get inside. From the sidewalk, you will notice that the walls are made of glass so you can see inside. The building is open to the public during the day. These are all ways that the architect created a space that is open and inviting.

**"She wanted to do something for the community where they (Lillian and Walt) met, married, and spent their lives."**

– Dianne Disney Miller, on her mother, Lillian Disney

# About Walt Disney Concert Hall

## DID YOU KNOW?

To create plans for the building, the architect used CATIA, a three-dimensional computer modeling program originally designed for the aerospace industry. Frank Gehry loves to sail boats, and his design is inspired by boats, the ocean, and fish. When you get to Walt Disney Concert Hall, look at the outside of the building. Look at how the building curves. Gehry wanted the building to look like the sails of a ship being filled with wind. There are over 6,000 steel plates covering the façade of the Hall. The plates shine in the California sun but they're also meant to suggest the scales of a fish. Because of the curving shape of the building, almost no two of the plates are the same. When they arrived on the site, each plate had a number on it telling the construction workers where exactly it should go.

## ENTERING THE HALL

Once you enter Walt Disney Concert Hall, here are a few things to look for:

**Tree columns:** Spread throughout the Hall are several columns that look like trees with spreading branches. These “tree columns” aren’t just for decoration. They also do a lot of work. The columns carry vents for air conditioning. They also contain steel girders that help support the weight of the building. Try to find branches that look like they’ve been cut. There are lights hidden inside these branches that help to light the hall at night.

**Wood panels:** Look at the wooden panels that line the walls. This kind of wood comes from a Douglas Fir tree. The architect chose this kind of wood because it looks like the wood on a viola or cello.

**The Mancini Staircase:** Try to find the staircase. In creating this staircase, the architects wanted a place

where you can see and be seen! They imagined women in fancy gowns sweeping up the curve of the stairs. One of the designers calls it “The Cinderella Staircase.”

## ENTERING THE AUDITORIUM

There is a lot to see in the entryway, the gardens, and from the street level. But the reason Walt Disney Concert Hall is here is to give you a great place to hear live music. A lot of care went into making sure that the acoustics in the hall are as good as they can be.

The Hall has what is called a “vineyard” structure. A vineyard is a field in which grapes are grown. In a vineyard hall, the hall is divided into different terraces or areas. This means that there are a lot of vertical (or up-and-down) walls that reflect sound back into

**“You can design and create and build the most wonderful place in the world. But it takes people to make the dream a reality.”**

– Lillian Disney

the hall, allowing you to hear the orchestra better. For Gehry, the inside of the building was just as important as the outside. Remember, Gehry is a sailor. Look at the interior of the building, at the curving sides of the auditorium. Do they remind you of the sides of a ship? As you go into the auditorium, here’s something to look for: The “Lillian” Carpet: Take a look at the brightly colored carpet. What does the pattern remind you of? The pattern is called “Lillian” after Lillian Disney, and is inspired by the flowers she loved so much.

**The Pipe Organ:** When you get into the Hall, look above the stage floor at that strange jumble of wooden and metal columns. What you’re seeing are the pipes of Walt Disney Concert Hall’s pipe organ. Some people have said that the organ pipes look like a box of French fries—can you see that? In general, the organ has been called “The King of Instruments” for its power and ability to mimic different parts of the orchestra. But the principle behind the organ is really quite simple; an

**“I just fell in love with this lady.”**

– Frank Gehry, on Lillian Disney

# About Walt Disney Concert Hall

organ works much like a flute—air is forced through a pipe, which then vibrates. The pitch (how high or low a note is) depends on how large the pipe is. You can create this effect by taking a water bottle, filling it up partway, and blowing across the mouth of the bottle. The air for this organ is supplied by three mechanical blowers, with the combined power of thirteen horses. The organ is the product of a true collaboration—it was designed by Los Angeles designer Manuel Rosales, along with Frank Gehry, and was built in Germany by a company called Glatter-Gotz Orgelbau.

## DID YOU KNOW?

The Disney Hall organ is made up of 6,134 pipes, ranging in size from a telephone pole to a pencil.

## THE GARDEN

If you have a moment before or after the concert, make sure you take a walk through the garden. The garden is a perfect place to meet with friends and to talk about the concert you're seeing. The garden was designed to change colors throughout the year, shifting from pink to red to green as the seasons change.

From the garden, look to the north. You can see the Dorothy Chandler Pavilion across the street. This is where the Philharmonic used to play. On a clear day you can see the San Gabriel Mountains, and maybe even the Hollywood sign. If you look south, try to spot a building with a mosaic pyramid on top of it. This is the Los Angeles Central Library.

**The Rose Fountain:** One thing to look for is the fountain. This fountain is shaped like a rose, Mrs.

Disney's favorite flower. The petals of the rose are covered in broken pieces of Delftware. Delftware is a kind of pottery from Holland that Mrs. Disney loved to collect. Workers broke hundreds of tiles and vases into pieces and created a mosaic covering the fountain. See if you can find the piece of pottery with this inscription: "A Rose for Lilly."

**Exposed structure:** Want to see what's behind all those steel panels? Go to the north end of the garden and find a metal staircase on your right. In this part of the building, Gehry left part of the building's skeleton exposed so you can see. Go and look at the steel girders that attach the panels to the building.

**"The most valued advantage of the vineyard configuration is that every seat is as close to the stage as could possibly be, resulting in a sense of intimacy and connectedness between the audience and the music created on stage."**

— Yasuhisa Toyota, Acoustician, Walt Disney Concert Hall



# About Michael Giacchino

Composer **Michael Giacchino** has credits that feature some of the most popular and acclaimed film projects in recent history, including *Inside Out*, *The Dawn of the Planet of the Apes*, *The Incredibles*, *Ratatouille*, *Zootopia*, and *Rogue One: A Star Wars Story*, which marked the first score to be composed for a Star Wars film following John Williams. Giacchino's 2009 score for the Pixar hit *Up* earned him an Oscar®, a Golden Globe®, the BAFTA, the Broadcast Film Critics' Choice Award, and two Grammy® Awards.

Giacchino studied filmmaking at the School of Visual Arts in New York City. After college, he landed a marketing job at Disney and began studies in music composition, first at Juilliard, and then at UCLA. He moved from marketing to producing in the newly-formed Disney Interactive Division where he had the opportunity to write music for video games.

After moving to DreamWorks Interactive, he was asked to score the temp track for the video game adaptation of *The Lost World: Jurassic Park*. Subsequently, Steven Spielberg hired him as the composer and it became the first PlayStation game to have a live orchestral score, recorded with members of the Seattle Symphony. Giacchino went on to score numerous video games including Spielberg's Medal of Honor series.

Giacchino's work in video games sparked the interest of J.J. Abrams, and thus began their long-standing relationship that would lead to scores for the hit television series *Alias* and *Lost*, and the feature films *Mission Impossible III*, *Star Trek*, *Super 8*, and *Star Trek Into Darkness*.

Additional projects include collaborations with Disney Imagineering on music for Space Mountain, Star Tours (with John Williams), and the Ratatouille ride at Disneyland Paris.

Giacchino was the musical director of the 81st Annual Academy Awards®. His music can be heard in concert halls internationally with *Star Trek*, *Star Trek Into Darkness*, *Star Trek Beyond*, and *Ratatouille* films being performed live-to-picture with a full orchestra.

Last year, Giacchino scored *War for the Planet of the Apes*, *Spider-Man: Homecoming*, and Pixar's *Coco*. Upcoming projects include two highly anticipated sequels, *Incredibles 2* and *Jurassic World: Fallen Kingdom*, both being released this summer.

Giacchino serves as the Governor of the Music Branch of the Academy of Motion Picture Arts and Sciences and sits on the advisory board of Education Through Music Los Angeles.



# About the Conductor

Praised by composer George Crumb for his “sensitive and insightful interpretation,” **Paolo Bortolameolli** has been gaining international attention as one of the most interesting young South American conductors of his generation.

Along with his musical personality, Bortolameolli brings a collaborative approach to music and a passion for connecting the 21st-century audience to the concert stage. A Dudamel Fellow for the LA Phil’s 2016/17 season and now the orchestra’s Assistant Conductor, Bortolameolli enjoys conducting, working with youth orchestras, collaborating with today’s composers, lecturing, and writing.

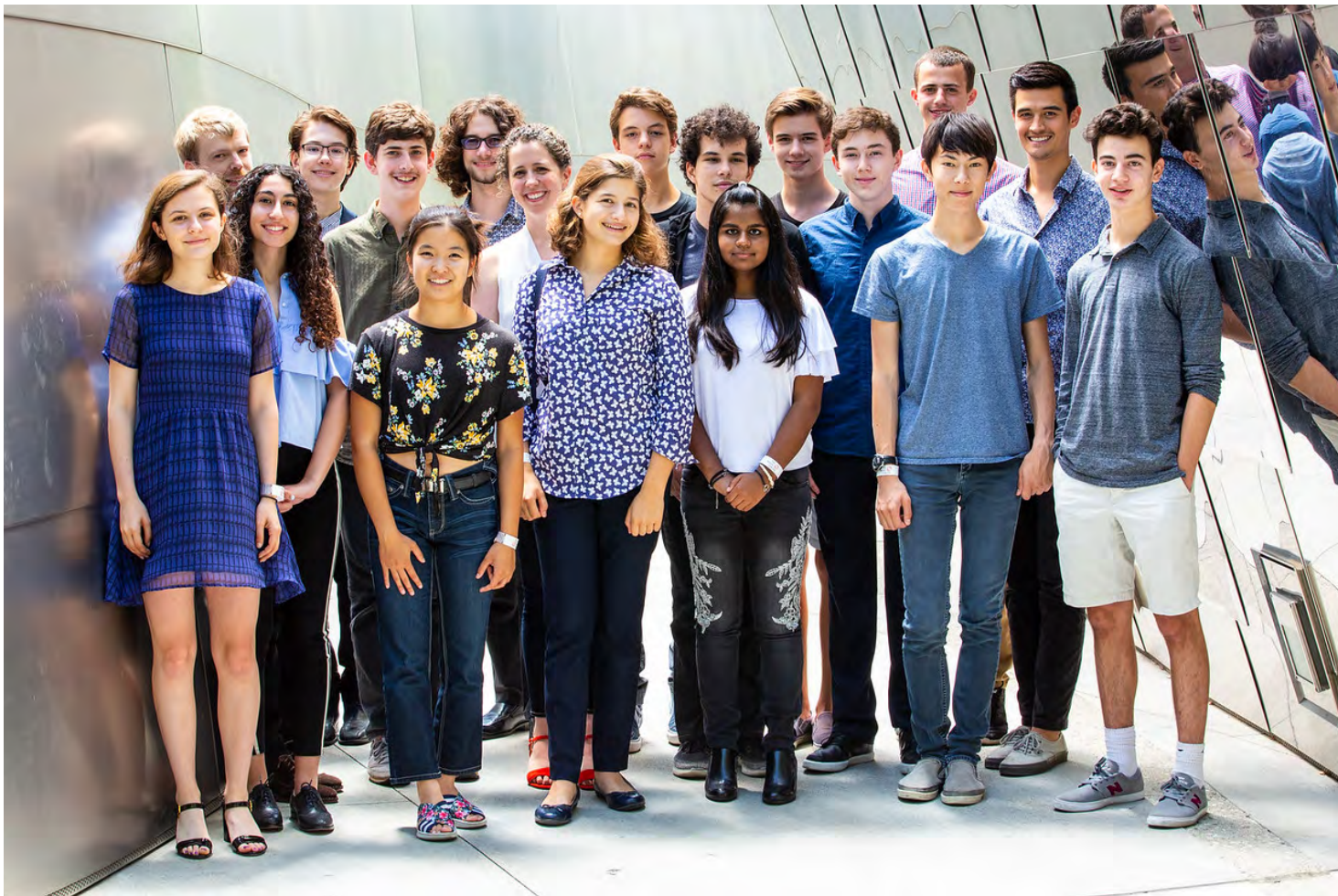
Bortolameolli debuted with the LA Phil in a Toyota Symphonies for Youth concert in February 2017. He was the 2017 Guest Conductor in Residence with YOA Orchestra of the Americas and has worked with internationally renowned soloists, such as Ray Chen, Pacho Flores, Yuzuko Horigome, and Kun-Woo Paik.

As Assistant Conductor of Yale Philharmonia, he collaborated with Peter Oundjian, Jahja Ling, Shinik Hahm, William Christie, and Helmut Rilling. He was cover conductor for Marin Alsop and the Baltimore Symphony Orchestra in 2014/15 and Principal Conductor of the New Haven Chamber Orchestra in 2012/13. In 2013, he debuted with the Orquesta Filarmónica de Santiago (Chile), celebrating the centennial of The Rite of Spring, in a performance that garnered him the Special Award from the Chilean Critics Association.

Bortolameolli holds a Master of Music degree in orchestral conducting from the Yale School of Music and a Graduate Performance Diploma from the Peabody Institute, where he studied under the guidance of Gustav Meier and Markand Thakar. He graduated from the Arts Faculty of the University of Chile and from the Universidad Católica de Chile, where he studied piano with Frida Conn.



# Composer Fellowship Program



## ABOUT THE NANCY AND BARRY SANDERS COMPOSER FELLOWSHIP PROGRAM

A unique offering among American orchestras, the Nancy and Barry Sanders Composer Fellowship Program is a one-of-a-kind opportunity for young composers to become a part of the LA Phil's thriving new music community. The innovative, multi-year program offers students a high level of consistent and intensive focus on the process and production of music composition, giving them the tools and freedom necessary to shape the future of concert music.

Fellows are guided through the creative process from start to finish by internationally acclaimed composer and Program Director Andrew Norman. Students work with LA Phil musicians and guest artists in frequent reading sessions; hear their pieces performed by the LA Phil, chamber groups, and other orchestras; attend more than 20 concerts at Walt Disney Concert Hall and

the Hollywood Bowl each year; and engage with many of the world's greatest living composers.

At the Symphonies for Schools Film Music concerts, the LA Phil will premiere original film score excerpts written by four Composer Fellows, **Sacha Feldman, Charlie Meenaghan, Katherine Pieschala, and Ezra Shcolnik**. The fellows worked closely with composer Michael Giacchino to score excerpts from *Star Trek* (2009). Listen for their pieces at the concert.

Are you a young composer or interested in composition? Applications for the Nancy and Barry Sanders Composer Fellowship open in April 2019. Visit [laphil.com/cfp](http://laphil.com/cfp) for more information.

# Introduction: King Kong and the Art and Craft of Film Scoring

In 1908, Camille Saint-Saëns composed the first film score in history for the silent film *The Assassination of the Duke de Guise* (aka *L'Assassinat du duc de Guise*).

In the 1930's, Max Steiner took film scoring to the next level. He was one of the first to create a narrative relationship between score and picture—scene by scene, the film was the inspiration for the music. By composing *leitmotifs* for individual characters he created an artistic approach to film scoring that made each project unique. His score to *King Kong* (1933) set the standard for this approach. Max Steiner scored two hundred and forty-one films from 1916–1967 and elevated the storytelling power of music for film.

Over time there have been countless film scores that have added to the legacy of creative innovations and technical advancements in composing music for film.

Essential to the craft of creating music for film is the ability to collaborate and tell a story in partnership with a director and other creative people. Music is a key component in developing a mood for a film—scene by scene—and adds a layer of emotional information that deepens the sensory experience for an audience. Music can also help to make a film unique and believable. (Is Superman really flying?) Watch your favorite action film with the sound off, and the power and role of music in movie making becomes obvious.

Before the digital-age, composers would play the piano to share sketches of their musical ideas, and themes with a director. A director would have to use his/her imagination to get a sense of how the final score would sound.

Today, almost all composers use computers and digital sample libraries to create realistic mock-ups of the music they are creating. This allows a director to hear an almost exact replica of the final recorded score. A recording session with live musicians brings the music to life with the added benefit of being able to make changes and adjustments on the fly.

The workload of creating a film score is too massive for a composer to do alone and requires the help and assistance of: orchestrators, music editors, music contractors (hiring musicians, recording studios, etc.)

assistant composers, musicians and more depending on the size of the musical ensemble, and the budget and timeline of a film.

In the film industry everything is measured against budgets and deadlines. Waiting for “inspiration to strike” is not an option.

This study guide is designed to give you broad strokes and fine details related to the art and craft of film scoring. Unlike orchestral scores, printed film scores are not easily accessible—they are the exclusive property

**“Inspiration is for amateurs – the rest of us just show up and get to work.”**

– Chuck Close, painter and photographer

of the movie studios that produced and financed the film—so the best tool you have for exploring a variety of approaches to making music for film is your ability to listen. This requires time, care, and dedication.

In this guide you will find links to music, books, videos, and websites that will make your study of film scoring more focused and curated. It also includes music making activities that will help you develop the creative approach you need to begin composing music of your own.

There is no fast and easy way to learn how to be a film composer, and the skills you need extend beyond creating compelling music. As a composer, you have to interact, communicate, and collaborate with a lot of people in the process. You have to be more than a composer, you have to be a filmmaker.

Our goal is to give you an in-depth understanding of what a film composer does, along with the tools and resources you need to explore this unique and specialized craft of bringing movies/stories to life through the art of music.

Grab some popcorn and let's get started!

## Composer Research

1933–2018

# Thirty-three Film Composers – A Drop in the Bucket of History

In this section you will find a sampling of film composers spanning 85 years of movie making. The composers and films listed cover a wide spectrum of approaches to film scoring: orchestras, small ensembles, electronic instruments, minimal, maximized, you name it.

Each composer's name links to an IMDb (Internet Movie Database) bio or to their own website.

Every film title listed will take you to the original score in one of the following ways:

**a recording**

**a live performance**

**an interview with the composer**

**an analysis of the music**

There are over 100 links to music that will take you on a very interesting journey—crossing time, musical styles,

recording techniques, and more. Start anywhere.

Once you find a score that you love, take the time to listen to the entire soundtrack. And then listen again, and again, and again.

When appropriate (please check ratings), you should watch the film or T.V. series related to a score. By doing this, you can hear how a score works and develops in relation to: story structure, characters, dialogue, musical themes, mood, etc.

Think of this list as a trail of breadcrumbs, a yellow brick road, or a wormhole that will lead you to a new way of listening, observing, and thinking about music in the movies.

We're off to see the wizard...

| Composer                       | Lifetime    | Notable Projects   |
|--------------------------------|-------------|--|
| <a href="#">Max Steiner</a>    | 1888 – 1971 | <a href="#">Casablanca</a> (PG) 1942<br><a href="#">Gone With the Wind</a> (NR) 1939<br><a href="#">King Kong</a> (NR) 1933  |
| <a href="#">Nino Rota</a>      | 1911 – 1979 | <a href="#">The Godfather</a> (R) 1972<br><a href="#">La Dolce Vita</a> (NR) 1960<br><a href="#">War and Peace</a> (PG) 1956 |
| <a href="#">Bernard Herman</a> | 1911 – 1979 | <a href="#">North by Northwest</a> (NR) 1959<br><a href="#">Vertigo</a> (PG) 1958<br><a href="#">Citizen Kane</a> (PG) 1962  |

# Composer Research

## 1933-2018

| Composer                        | Lifetime    | Notable Projects   |
|---------------------------------|-------------|--|
| <a href="#">Maurice Jarre</a>   | 1924 - 2009 | <a href="#">Fearless</a> (R) 1993<br><a href="#">Dr. Zhivago</a> (PG-13) 1965<br><a href="#">Lawrence of Arabia</a> (PG) 1962  |
| <a href="#">Ennio Morricone</a> | 1928 -      | <a href="#">Cinema Paradiso</a> (PG-13) 1988<br><a href="#">The Mission</a> (PG) 1986<br><a href="#">The Good, the Bad and the Ugly</a> (R) 1966   |
| <a href="#">Jerry Goldsmith</a> | 1929 - 2004 | <a href="#">L.A. Confidential</a> (R) 1997<br><a href="#">The Russia House</a> (R) 1990<br><a href="#">The Boys From Brazil</a> (R) 1978<br><a href="#">Chinatown</a> (R) 1974<br><a href="#">Planet of the Apes</a> (G) 1968  |
| <a href="#">Toru Takemitsu</a>  | 1930 - 1996 | <a href="#">Ran</a> (R) 1985<br><a href="#">Dodes'ka-den</a> (NR) 1970<br><a href="#">The Face of Another</a> (NR) 1966  |
| <a href="#">John Williams</a>   | 1932 -      | <a href="#">Star Wars: Episode IX</a> (NR) 2019<br><a href="#">Catch Me If You Can</a> (PG- 13) 2002<br><a href="#">Harry Potter and the Sorcerer's Stone</a> (PG) 2001<br><a href="#">Schindler's List</a> (R) 1993<br><a href="#">Indiana Jones and the Temple of Doom</a> (PG) 1984<br><a href="#">Star Wars: Episode IV - A New Hope</a> (PG) 1977<br><a href="#">Close Encounters of the Third Kind</a> (PG) 1977 |
| <a href="#">Quincy Jones</a>    | 1933 -      | <a href="#">The Color Purple</a> (PG-13) 1985<br><a href="#">They Call Me Mister Tibbs!</a> (R) 1970<br><a href="#">In The Heat of the Night</a> (NR) 1967   |

# Composer Research

## 1933-2018

| Composer                            | Lifetime | Notable Projects   |
|-------------------------------------|----------|--|
| <a href="#">Philip Glass</a>        | 1937 -   | <a href="#">The Illusionist</a> (PG-13) 2006<br><a href="#">The Hours</a> (PG-13) 2002<br><a href="#">Kundun</a> (PG-13) 1997<br><a href="#">Koyaanisqatsi</a> , Documentary (NR) 1982             |
| <a href="#">Randy Newman</a>        | 1943 -   | <a href="#">Cars</a> (G) 2006<br><a href="#">Seabiscuit</a> (PG-13) 2003<br><a href="#">Monsters, Inc.</a> (G) 2001<br><a href="#">Toy Story</a> (G) 1995<br><a href="#">The Natural</a> (PG) 1984 |
| <a href="#">Miriam Cutler</a>       | 1950 -   | <a href="#">RBG</a> , Documentary (PG) 2018<br><a href="#">The Hunting Ground</a> , Documentary (PG-13) 2015<br><a href="#">Ethel</a> , Documentary (NR) 2012                                      |
| <a href="#">Gustavo Santaolalla</a> | 1951 -   | <a href="#">The Book of Life</a> (PG) 2014<br><a href="#">Babel</a> (R) 2006<br><a href="#">Brokeback Mountain</a> (R) 2005<br><a href="#">The Motorcycle Diaries</a> (R) 2004                     |
| <a href="#">Ryuichi Sakamoto</a>    | 1952 -   | <a href="#">The Revenant</a> (R) 2015<br><a href="#">Little Buddha</a> (PG) 1993<br><a href="#">The Last Emperor</a> (PG-13) 1987  |
| <a href="#">Danny Elfman</a>        | 1953 -   | <a href="#">The Girl on the Train</a> (R) 2016<br><a href="#">Hitchcock</a> (PG-13) 2012<br><a href="#">The Nightmare Before Christmas</a> (PG) 1993<br><a href="#">Batman</a> (PG-13) 1989        |

# Composer Research

## 1933-2018

| Composer                              | Lifetime    | Notable Projects  |
|---------------------------------------|-------------|---|
| <a href="#"><u>James Horner</u></a>   | 1953 - 2015 | <a href="#"><u>The Amazing Spider Man</u></a> (PG-13) 2012<br><a href="#"><u>Avatar</u></a> (PG-13) 2009<br><a href="#"><u>A Beautiful Mind</u></a> (PG-13) 2001<br><a href="#"><u>Titanic</u></a> (PG-13) 1997<br><a href="#"><u>Cocoon</u></a> (PG-13) 1985 |
| <a href="#"><u>Carter Burwell</u></a> | 1954 -      | <a href="#"><u>Goodbye Christopher Robin</u></a> (PG) 2018<br><a href="#"><u>Three Billboards Outside Ebbing, Missouri</u></a> (R) 2017<br><a href="#"><u>Fargo</u></a> (R) 1996<br><a href="#"><u>The Hudsucker Proxy</u></a> (PG) 1994                      |
| <a href="#"><u>Cliff Martinez</u></a> | 1954 -      | <a href="#"><u>The Knick</u></a> , T.V. Series (2014-2015)<br><a href="#"><u>Contagion</u></a> (PG-13) 2011<br><a href="#"><u>Solaris</u></a> (PG-13) 2002<br><a href="#"><u>Traffic</u></a> (R) 2000   |
| <a href="#"><u>Thomas Newman</u></a>  | 1955 -      | <a href="#"><u>Tolkien</u></a> (PG-13) 2019<br><a href="#"><u>Skyfall</u></a> (R) 2012<br><a href="#"><u>WALL-E</u></a> (G) 2008<br><a href="#"><u>American Beauty</u></a> (R) 1999<br><a href="#"><u>The Shawshank Redemption</u></a> (R) 1994               |
| <a href="#"><u>Hans Zimmer</u></a>    | 1957 -      | <a href="#"><u>The Dark Knight Rises</u></a> (R) 2012<br><a href="#"><u>Inception</u></a> (R) 2010<br><a href="#"><u>The Thin Red Line</u></a> (R) 1998<br><a href="#"><u>The Lion King</u></a> (PG) 1994   |
| <a href="#"><u>Mychael Danna</u></a>  | 1958 -      | <a href="#"><u>On The Basis of Sex</u></a> (PG-13) 2018<br><a href="#"><u>Life of Pi</u></a> (PG) 2012<br><a href="#"><u>Capote</u></a> (R) 2005<br><a href="#"><u>The Ice Storm</u></a> (R) 1997   |

# Composer Research

## 1933-2018

| Composer  | Lifetime         | Notable Projects   |
|---|------------------|--|
| <a href="#">Laura Karpman</a>                   | 1959 -           | <a href="#">Inventing Tomorrow</a> , Documentary 2018<br><a href="#">Paris Can Wait</a> (PG) 2016<br><a href="#">Taken</a> , TV Series 2002  |
| <a href="#">Rachel Portman</a>                  | 1960 -           | <a href="#">Chocolat</a> (PG-13) 2000<br><a href="#">Beloved</a> (R) 1998<br><a href="#">Emma</a> (PG) 1996  |
| <a href="#">Alexandre Desplat</a>               | 1961 -           | <a href="#">The Shape of Water</a> (R) 2017<br><a href="#">The Imitation Game</a> (PG-13) 2014<br><a href="#">Moonrise Kingdom</a> (PG-13) 2012<br><a href="#">Harry Potter and the Deathly Hallows, Parts 1 &amp; 2</a> (PG-13) 2010, 2011<br><a href="#">The Luzhin Defence</a> (PG-13) 2000 |
| <a href="#">Terence Blanchard</a>               | 1962 -           | <a href="#">Blackkklansman</a> (R) 2018<br><a href="#">The Comedian</a> (R) 2016<br><a href="#">Malcolm X</a> (PG-13) 1992   |
| <a href="#">Jeff Beal</a>                       | 1963 -           | <a href="#">House of Cards</a> , TV 2013 - 2018<br><a href="#">Blackfish</a> , Documentary (PG-13) 2013<br><a href="#">Pollock</a> (R) 2000  |
| <a href="#">Trent Reznor &amp; Atticus Ross</a> | 1965 -<br>1968 - | <a href="#">Gone Girl</a> (R) 2014<br><a href="#">The Social Network</a> (PG-13) 2013<br><a href="#">The Girl with the Dragon Tattoo</a> (R) 2011  |

# Composer Research

## 1933-2018

| Composer                          | Lifetime    | Notable Projects  |
|-----------------------------------|-------------|---|
| <a href="#">Michael Giacchino</a> | 1967 -      | <a href="#">Incredibles 2</a> (PG) 2018<br><a href="#">Spider Man: Homecoming</a> (PG-13) 2017<br><a href="#">Coco</a> (PG) 2017<br><a href="#">Rogue One: A Star Wars Story</a> (PG-13) 2016<br><a href="#">Up</a> (PG) 2009 |
| <a href="#">Jóhann Jóhannsson</a> | 1969 - 2018 | <a href="#">Arrival</a> (PG-13) 2016<br><a href="#">Sicario</a> (R) 2015<br><a href="#">The Theory of Everything</a> (PG-13) 2014   |
| <a href="#">Johnny Greenwood</a>  | 1971 -      | <a href="#">Phantom Thread</a> (R) 2017<br><a href="#">You Were Never Really Here</a> (R) 2017<br><a href="#">The Master</a> (R) 2012<br><a href="#">There Will Be Blood</a> (R) 2007   |
| <a href="#">Bear McCreary</a>     | 1979 -      | <a href="#">Godzilla: King of the Monsters</a> (PG-13) 2019<br><a href="#">Black Sails</a> , TV (2014 - 2017)<br><a href="#">Da Vinci's Demons</a> , TV (2013 - 2015)   |
| <a href="#">Mica Levi</a>         | 1987 -      | <a href="#">Marjorie Prime</a> (NR) 2017<br><a href="#">Jackie</a> (R) 2016<br><a href="#">Under The Skin</a> (R) 2013  |

# Online Videos

## Recording sessions, live performances, composer insights, technical advice, music theory, and more.

Witness the process of bringing film music to life. Step inside some of the most famous scoring stages in the world and see how musicians, conductors, recording engineers, composers, directors, and producers collaborate to make a great film score.

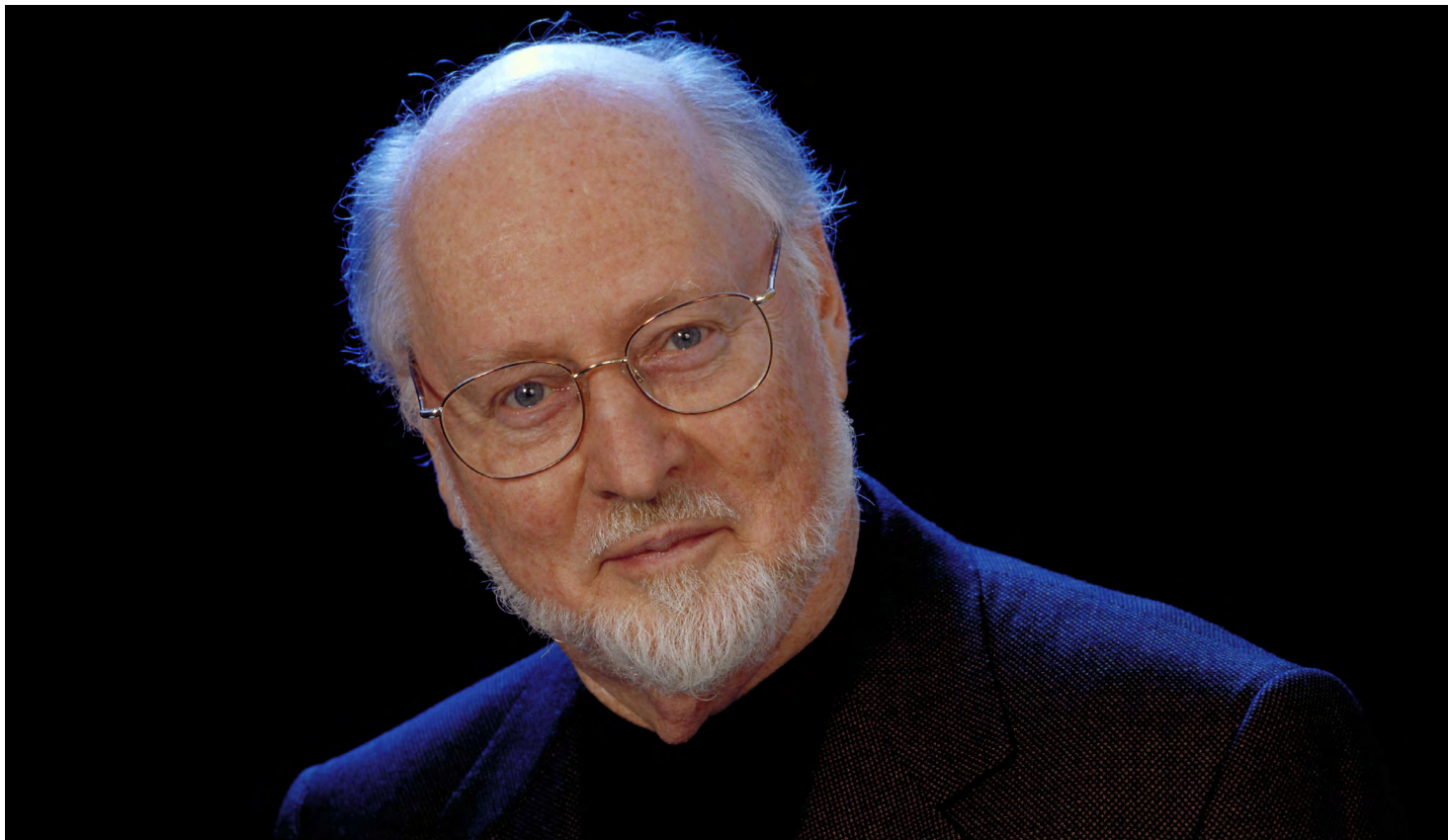
**Be in the studio as a composer creates music from scratch.**

**Sit in the concert hall as a film score finds it's way onto the public stage.**

**All through the power of the internet, of course.**

**When you find something that inspires you, keep digging on your own.**

## Online Videos



### JOHN WILLIAMS

John Williams is one of the most respected film composers of all time. He has composed the music and served as music director for more than 100 films including: *Schindler's List*, *E.T.: The Extra-Terrestrial*, *Jaws*, *Jurassic Park*, *Close Encounters of the Third Kind*, *Indiana Jones*, all seven Star Wars films, the first three Harry Potter films, *Superman: The Movie*, and many more. His music is incredibly technical, deeply emotional and human.

#### **CATCH ME IF YOU CAN: OPENING CREDITS - SCORE REDUCTION AND ANALYSIS**

See the printed score in sync with the opening scene of this film. Notice the marvelous melodies for solo alto saxophone.

#### **MUSIC FROM THE HARRY POTTER FILMS**

Listen to John Williams describe the music and his instrumentation choices as you witness a live performance of musical selections from the beloved Harry Potter series.

#### **FEATURED THEMES**

- Hedwig's Flight
- Fluffy and His Harp
- Quidditch
- Diagon Alley/ Gringott's Vault

## Online Videos



### MICHAEL GIACCHINO

Michael is a prolific composer with a broad musical range, whose career started in video game music. His film scores include: *Up*, *Coco*, *Inside Out*, *The Incredibles* (1 & 2), *Ratatouille*, *Dawn of the Planet of the Apes*, *Rogue One: A Star Wars Story*, and more. Michael is a master at creating themes and variations in his film music.

#### **ROGUE ONE: A STAR WARS STORY - BEHIND THE SCENES SCORING HIGHLIGHTS**

Big and cinematic music for this unique Star Wars story.

#### **RATATOUILLE - BEHIND THE MUSIC**

Michael Giacchino unpacks his character themes and composing approach in creating this light and airy score with a Parisian flare.

## Online Videos



### CHRISTIAN HENSON

**Christian Henson** is a London-based composer for film, T.V., and games. In partnership with fellow composer Paul Thompson, he co-founded Spitfire Audio sample libraries. Christian is dedicated to sharing the process of composing for film and has his own YouTube Channel dedicated to this topic.

#### **VALLEY OF THE KINGS** RECORDING SESSION AT AIR STUDIOS, LONDON

Be a “fly on the wall” inside the control room of a film music recording session for a full 2.5 hours! Watch as the process unfolds. Notice the team of people involved in making this recording session happen.

#### **THE BENCH: SCORING TO PICTURE, DAY ONE**

Learn some of the technical details of being a film composer as you witness Christian compose a music cue in real-time.

## Online Videos



### BEAR MCCREARY

**Bear McCreary** is a well-known and respected composer in Hollywood. His television credits include: *Agents of S.H.I.E.L.D.*, *Da Vinci's Demons*, *Outlander*, and *Black Sails*. His film credits include: *Godzilla: King of the Monsters* (to be released in 2019), *The Cloverfield Paradox*, and *Colossal*. Bear activates the power of collaboration with the musicians that he employs—inviting them to make personalized contributions to his music.

#### **BLACK SAILS** (TV SERIES)

Working with small groups of musicians, Bear describes his intention and process in composing interesting and lively music that also leaves room for improvisation from these world-class musicians—collaboration is key.

#### **DA VINCI'S DEMONS** (TV SERIES)

Bear talks more about the collaborative process, this time with singers, who help him refine and shape the subtle details of his own music.

# Online Videos

## JAMES HORNER

**James Horner** (1953 – 2015) was a composer, conductor, and orchestrator of film music. He has over 160 film credits that include: *Avatar*, *Titanic*, *A Beautiful Mind*, *Glory*, *Cocoon*, *Field of Dreams*, *Star Trek: The Wrath of Khan*, and *An American Tail*. James was disciplined and efficient in his use of themes and leitmotifs, and often used voices (choir, soloists) in his memorable scores.

### **FIELD OF DREAMS - CREATING AN ORIGINAL SCORE**

James Horner and Phil Alden Robinson (director) share the process of creating this unique score—filled with floating melodies. James talks about his unconventional approach to this film, inspired by the essence of this story. It's a mix of music, sound, and air.

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## RICK BEATO

**Rick Beato** is a producer, composer, audio engineer, and educator. His [YouTube page](#), Everything Music (650,000+ subscribers) has become a popular and respected platform for in-depth information about composing, improvisation, music theory, recording techniques, and more. Rick explains complex topics in a down-to-earth, easy to understand manner.

### **FILM SCORING: WHAT THE PROS KNOW**

Rick goes deep into music theory with film scores as examples. Develop your ear, learn chords, scales and modes, hear the sounds and colors in music.

# Resources

## Tutorials, books, films, software, virtual instruments, composing techniques, orchestration, music notation, etc.

To be a composer of any kind, there are things that you just need to know: the notes that a trombone (or any instrument) can play, software for composing, film scoring lingo... and the list goes on.

- See world-class musicians demonstrate the specifics of their instruments.
- Get the go-to books about film scoring, orchestration, and music notation.
- Discover the tech side of composing with software, and sample libraries.
- Learn the terms and jargon that will keep you “in the know.”
- Time and patience required.

### THE BUSINESS AND PROCESS OF FILM SCORING

Real-world information about the everyday details of composing for film.

**Film:** [SCORE](#)—A Film Music Documentary: This documentary illustrates how the first few notes on a piano end up in the most dramatic moments of a film’s emotional climax. Turning the spotlight on the creative struggles of creating a major motion picture score, this documentary showcases the way the world’s top composers solve musical challenges – from the creative to the technical.

Featured composers include: John Williams, Hans Zimmer, Thomas Newman, Danny Elfman, Marco Beltrami, Rachel Portman, and many others.

\*NOTE: there is an expletive at 01:16:14

**Book:** [Scoring the Screen](#): The Secret Language of Film Music by Andy Hill

**Book:** [The Emerging Film Composer](#): An Introduction to the People, Problems, and Psychology of the Film Music Business by Richard Bellis

**Organization\*:** [The Society of Composers and Lyricists](#): The SCL is a great resource for members-only screenings, interviews, industry panels, tech advice, and more. Student membership is \$85 per year.

### ORCHESTRATION AND MUSIC NOTATION

Instrument ranges, techniques, instrument combinations, standard notation rules, software.

**Online:** [Orchestral Instrument Tutorials: The Philharmonia Orchestra, London](#) In-depth orchestral instrument guides featuring members of the Philharmonia Orchestra, including insights about the job of a conductor with Esa-Pekka Salonen.

**Book:** [The Study of Orchestration by Samuel Adler](#)

**Book:** [Music Notation: A Manual of Modern Practice by Gardner Read](#)

**Notation Software:** Creates scores and parts.

[Sibelius](#)\*

[Finale](#)\*

# Resources

## COMPOSING/RECORDING SOFTWARE

The most used software programs for composing music to picture.

[Cubase](#)\*

[Digital Performer](#)\*

[Pro Tools](#)\*

[Logic Pro X](#)

*(Apple offers a Pro Apps bundle for the same price as Logic Pro X. Same price - more apps)*

## VIRTUAL INSTRUMENTS/SAMPLE LIBRARIES

Composing for film today requires software. Virtual instruments help composers hear what their music will sound like with live musicians. This also allows a composer to create realistic demos of their music to share with their collaborators before it's recorded. There are a lot of virtual instrument companies, here are a few:

[Spitfire Audio](#)\*

[Cinesamples](#)\*

[Soundiron](#)\*

[Orchestral Tools](#)\*

[Native Instruments](#)\*

# Film Scoring Terms

## Spotting session, cue, underscore, leitmotif, diegetic.

The language of film scoring. Upgrade your Scrabble skills.

### GENERAL TERMS

**Cue:** an individual piece of music for a specific scene in the film.

**Cue number:** the chronological numbering system for keeping track of cues. The first cue of a film is 1M01 which equals (1: Reel #) + (M: music) + (01: cue number). Reels (spools of film) were how movies were edited and delivered before digital editing. A reel of film is about 20 minutes long. This numbering system is still used today but “reels” might refer to the overarching structure of the storyline instead of physical spools of film.

**Cue sheet:** a list of every piece of music used in a project, including the Performing Rights and Publishing information for each composer and lyricist involved.

**SMPTE timecode:** a set of cooperating standards defined by Society of Motion Picture and Television Engineers to label individual frames of video or film with a timecode. Measured as Hours:Minutes:Seconds:Frame. i.e. 01:12:57:22. Most projects start at: 01:00:00:00

**Spotting session:** the process of meeting with a director, watching a film, and deciding why, when, and where to use music.

**Spotting notes:** a list of every cue in the film and where it starts and ends in time code. This should include notes about style, mood, intent, etc.

**Source music:** music that is coming from a source on screen, such as performing musicians or a radio.

**Temp music:** music used in the editing of a film before the composer writes original material, usually to serve as a guide.

**STEMS:** the final mixed recording of every cue is delivered as a collection of stereo mixes (STEMS) This collection of files is organized in ways that are logical to the music: Hi Strings, Low Strings, Brass, Percussion, Guitar, Kazoo, etc. STEMS provide a high level of control when all of the sound elements are mixed together into the completed film.

### MUSICAL TERMS

**Theme:** A recurring melody, musical idea or phrase. A Leitmotif is a specific kind of theme.

**Leitmotif:** A musical phrase to identify with a particular character, place or idea.

**Variation:** Subtle or drastic reimagined approaches to an established theme.

**Diegetic:** Source music and sound that is being generated by actions on screen, like actors singing or a band playing in the background.

**Non-diegetic:** Score and underscore.

**Underscore:** Music that accompanies a scene with dialogue. The music is commonly low in volume and understated.

**Mickey Mousing:** Music that is precisely synced with the actions onscreen.

### MUSIC TEAM MEMBERS

**Music Contractor (called a “Fixer” in the UK):** Hires musicians and a conductor as needed for a recording session.

**Orchestrator:** Takes a composers sketches of a cue, fills in the needed details and instruments and creates a written score.

**Copyist:** Takes an orchestrators score and proofreads, prepares and organizes the final written score and individual instrument parts.

**Music Editor:** A liaison between the composer and the post production team who deals with technical issues like sync, spotting notes, cue sheets, etc. Also does editing of cues, or parts of cues (STEMS), for use in other parts of a film.

### SOUND TEAM

**Foley:** The art of creating sound effects that match physical objects in a film: a door slamming, a punch, high heel shoes on pavement, etc.

**Sound FX:** Other sounds that are part of a film: spaceships, car crashes, lasers, etc.

# Lesson Plans

**Listen, think, learn, compose, explore, innovate.**

**The mindset, practice, and perspective of a film composer.**

There are three lesson plans in this section. Each one is designed to make you more familiar with specific aspects of being a composer—film or otherwise. This is about engaging in a process, expanding your musical tastes, skill and knowledge. These lesson plans will help you tackle areas and topics that are challenging for you, and develop the grit you need to study, listen, and grow. Fun is part of the process, too!

These lesson plans have no time limit. Do them in a day, two days, a week. There's no rush, as long as you're interested and engaged in the process. Let curiosity be your guide.

## **NOTE TO MUSIC TEACHERS**

You know your students better than anyone—you are their most informed advocate. These lessons are just starting points of inquiry and practice. Feel free to modify, change, edit or expand these lesson as you see fit. The goal is to encourage and empower your students to reach beyond their comfort zones, expand their knowledge and skill, and to have a “big picture” understanding of what it means to be a composer.

These lessons will lead you back to the resources and links that are in this study guide—curiosity and a spirit of adventure are essential.

If the performing or composing assignments are beyond your students' current skill level, you can go in another direction. Listen more, compare and contrast scores and styles, look for trends in decades of time, etc. Or have a discussion about potential new ways to create a score, juxtapositions are always interesting: a Western film with disco music, an 18th century story accompanied by minimalist music, a documentary about school life scored with choral music, etc.

The best question to ask is, “What if...?”

Engage the imagination.

# Lesson 1: Memorable Melodies

After seeing a film, we often leave the theater singing a tune. These are the memorable melodies that imprint themselves on us and help us to connect with a story. These melodies are called themes. If they are related to a character, place, or an idea, they are called a *leitmotif*. Themes can be ominous and scary ([Jaws](#)), elaborate and lovely ([Cinema Paradiso](#)), and more. Composing memorable themes is a skill to be practiced and refined. In this lesson you will listen to and learn some well-known themes.

| COMPOSER                          | FILM   | HEAR THE THEME  |
|-----------------------------------|--|---|
| <a href="#">Max Steiner</a>       | <a href="#">Gone With The Wind</a> (1939)<br>Cue length - 3:05                   | Tara's Theme<br><a href="#">Part A</a> : 0:30 - 1:22<br><a href="#">Part B</a> : 1:22 - 1:48  |
| <a href="#">Maurice Jarre</a>     | <a href="#">Lawrence of Arabia</a> (1962)<br>Cue length - 4:38                   | Main Theme<br><a href="#">Part A</a> : 0:38 - 1:42<br><a href="#">Part B</a> : 1:43 - 2:18  |
| <a href="#">John Williams</a>     | <a href="#">Indiana Jones and the Temple of Doom</a> (1984)<br>Cue length - 5:25 | Indiana Jones' Theme<br><a href="#">Part A</a> : 0:06 - 0:36<br><a href="#">Part B</a> : 0:37 - 1:18  |
| <a href="#">Michael Giacchino</a> | <a href="#">Up</a> (2009)<br>Cue length - 4:11                                   | Married Life: Ellie's Theme<br><a href="#">Part A</a> : 0:03 - 0:19<br><a href="#">Part A1</a> : 0:20 - 0:<br><a href="#">Part B</a> : 0:32 - 0:48<br><a href="#">Part A</a> : 0:48 - |

## STEP 1

Listen to the score sampled linked in the FILM column.

After each cue, have a group discussion about it. Possible questions include:

1. Have you heard this music before?
2. What was the theme? Can you sing it to me?
3. How did the theme change in this cue? Played by different instruments, different tempos, etc.
4. Each theme we've heard today has at least two parts—an A and a B section. Why?

*How did this music make you feel?*

# Lesson 1 (continued)

## STEP 2

The best way to learn a theme is by ear. These great themes are so melodic and singable—they should stick in your head. Pick a cue (or two) from the HEAR A THEME column.

1. Sing or hum the theme that you want to learn.
2. Theme sections (A & B) have individual links. You can also slow them down via YouTube controls.
3. Note by note, figure find it on your instrument or the piano.
4. Check your work with your peers or your music teacher.
5. Correct any wrong notes or rhythms.
6. Learn another theme.

## GO THE EXTRA MILE

Note: The theme from *Up* is structured similar to an American popular song from the 1940's: AABA.

Learn more [here](#).

1. Learn all the themes in this lesson.
2. Learn a theme or themes from a film of your choice.
3. Transcribed a few: pencil to music paper, or use notation software.

## COMPOSER'S CIRCLE

1. Write your own theme. Sing it, write it down, do what works for you. Keep it simple. Use themes in this lesson as models: A and B section, singable, not too complicated.
2. Tell us about the film—real or imaginary—that this theme supports.
3. How does your theme help to get us into the story?
4. Does it pass the test? Can your friends sing it back to you?
5. Get feedback and refine your theme.

## Lesson 2: Sound and Texture

Sometimes film scores use themes in a less melodic way. Sounds and sonic textures can make a film feel moody and other-worldly. And even this broad stroke approach to scoring is filled with emotion and cinematic power. Music leads us to an interpretation of a visual image—change the music, change the experience. These selected cues are a mix of orchestral instruments, guitars, synthesizers, and unique acoustic and electronic sounds—long, slow-moving, sonic atmospheres.

| COMPOSER  | FILM                                | CUE  |
|---|-------------------------------------|--|
| <a href="#">Cliff Martinez</a>                  | <i>Traffic</i> (R) 2000             | <a href="#">The West End</a><br>Duration: 2:40                     |
| <a href="#">Trent Reznor &amp; Atticus Ross</a> | <i>Gone Girl</i> (R) 2014           | <a href="#">What Have We Done to Each Other?</a><br>Duration: 2:30 |
| <a href="#">Jóhann Jóhannsson</a>               | <i>Arrival</i> (PG-13) 2016         | <a href="#">Arrival</a><br>Duration: 2:50                          |
| <a href="#">Jonny Greenwood</a>                 | <i>There Will Be Blood</i> (R) 2007 | <a href="#">Open Spaces</a><br>Duration: 3:55                      |
| <a href="#">Mica Levi</a>                       | <i>Jackie</i> (R) 2016              | <a href="#">Intro</a><br>Duration: 1:20                            |

### STEP 1

Listen to the score samples in the CUE column. After each cue, have a group discussion about it. Possible questions include:

1. Have you heard this music before?
2. What instruments are being used to make this music?
3. What do you think this music looks like on paper?
4. What are the performance directions to the musicians?
5. Which sounds and ideas surprised you?
6. How is this piece organized: harmonically, layers of sound, tempo, etc.?

# Lesson 2 (continued)

## STEP 2

Create something to accompany one of these cues.

A poem, short story, visual art, etc.

If you're sharing a poem or story, use your voice as an added instrument.

## GO THE EXTRA MILE

1. Extend Step 2 and create something to accompany every cue in this lesson.
2. Listen to the string quartet piece, *Black Angels, Mvt.1, [Departure](#)* by George Crumb.
3. Find and share other music that has a textured, sonic approach: Rock bands, electronic music, orchestral music, ancient chants, etc.

## COMPOSER'S CIRCLE

Take inspiration from the music you've heard and compose a short cue of your own.

1. Three minutes or less.
2. Evocative and unexpected sounds.
3. Stretch the limits of what instruments can do. This will require some experimentation.
4. Focus on the effect: waves of sound, strange sonic noises, instruments as sound effects, unusual harmony, etc.
5. Use your bandmates, friends, and/or teachers to help you perform the music.
6. Give the musicians an emotional direction. What are you trying to convey?

# Lesson 3: Soloists Have Superpowers

As we explored in Lesson One, themes are powerful and important in establishing a characteristic sound for a film. Instrumental soloists provide a more intimate connection to the music. A single instrument can make a film and/or a scene feel personal and human—it's like someone is taking to you. A soloist also has the freedom to play with flair and virtuosity. Through music they can sing, shout, or cry with authenticity. On their own, or with an ensemble, a soloist can help the music stand—subtle or outspoken—and create a focused moment. Soloists have superpowers.

## STEP 1

Listen to the score samples in the CUE column (30 minutes of music).

You can listen in one or more sessions.

After each cue, have a group discussion about it. Possible questions include:

1. Have you heard this music before?
2. What is the featured instrument?
3. Does this instrument play solo for the entire cue?
4. What emotions did you feel during this cue?
5. Was the soloists playing something simple or complex?
6. What knowledge does a composer need to write for a soloist?

## STEP 2

1. [Learn](#) more specifics about individual instruments.
2. Have a discussion about specific techniques and sounds for each instrument.
3. [Watch](#) Gustavo Santaolalla play the ronroco.

## GO THE EXTRA MILE

Perform a solo piece for your classmates.

1. Three minutes or less.
2. Composed by you or someone else.
3. You can improvise. Please focus on something that is unique to your instrument.
4. Share what you think is special about your instrument.

## COMPOSER'S CIRCLE

Take a lesson with a fellow musician on an instrument you don't know how to play.

1. What does it take to play this instrument: embouchure, air control, technique, sound production, posture, etc.
2. Be specific and ask about the instrument range, special techniques, cool sounds, etc.
3. Play the instrument a bit. Get a feel for it.
4. Compose a one minute piece for this instrument and ask your "teacher" to perform it.
5. Get feedback. What worked? What could be improved?
6. Refine your piece and have it played again.

## Lesson 3 (continued)

| COMPOSER                            | FILM                                    | CUE   |
|-------------------------------------|---|---|
| <a href="#">Ennio Morricone</a>     | <i>The Mission</i> (PG) 1986            | Solo Instrument: <b>Oboe</b><br><a href="#">Gabriel's Oboe</a><br>Duration: 4:06  |
| <a href="#">John Williams</a>       | <i>Catch Me If You Can</i> (PG-13) 2002 | Solo Instrument: <b>Alto Saxophone</b><br><a href="#">Closing In</a> : Opening Credits<br>Duration: 2:40<br><a href="#">The Float</a> (excerpt 2:35 - 3:15)<br>Duration: 0:40<br>(this excerpt is composed music) |
| <a href="#">Gustavo Santaolalla</a> | <i>Babel</i> (R) 2006                   | Solo Instrument: <b>Ronroco</b><br><a href="#">Iguazu</a><br>Duration: 3:58   |
| <a href="#">Jerry Goldsmith</a>     | <i>The Russia House</i> (R) 1990        | Solo Instrument: <b>Soprano Saxophone</b><br><a href="#">Katya</a><br>Duration: 4:00  |
| <a href="#">John Williams</a>       | <i>Memoirs of a Geisha</i> (PG-13) 2002 | Solo Instrument: <b>Cello</b><br><a href="#">A Dream Discarded</a> :<br>Duration: 2:00  |
| <a href="#">Jonny Greenwood</a>     | <i>The Master</i> (R) 2016              | Solo Instrument: <b>Clarinet</b><br>Time Hole<br>Duration: 1:41   |
| <a href="#">Nino Rota</a>           | <i>The Godfather</i> (R) 1972           | Solo Instruments: <b>Trumpet, Oboe, Clarinet</b><br><a href="#">The Godfather Waltz</a><br>Duration: 3:45   |

# Reflections

## YOU'RE JUST GETTING STARTED!

We hope that you have found this study guide to be inspiring, enlightening, and useful. It is a resource that can continue to open a path of discovery and learning for you.

From the massive collection of film score examples in this guide, you have seen and heard many ways that music can impact a film. Music can make a story cinematic, emotional, and human. Film scoring and filmmaking are both an art and a craft.

The next superstar film composer is somewhere in the world doing this: listening, learning, reading, composing, practicing, making mistakes, trying again, asking for help, imagining new and exciting ways to make music for film, and more. If you're an aspiring composer, this could be you! Whether you're trained in classical music, jazz, folk, hip hop, or any other style of music, we hope you have found a way to think about film scoring that can take you into the future.

As a musician and a fan of movies you now have a deeper awareness about film scoring. You've witnessed the process of scoring a film, and you know that a composer is part of a collaborative team of storytellers. He/she is a filmmaker.

Keep listening, keep watching, and the next time you're at the movies, stick around for the end credits, there's usually some great music there.

## Further Exploration



### TEACHERS: DON'T FORGET TO SCHEDULE A FIELD TRIP TO VISIT THE HOLLYWOOD BOWL!

This is a place full of history and hidden treasures. You can become a part of its history. Legend has it that in 1864 a group of men traveling from Mexico carried a war chest toward San Francisco. In that chest was nearly a quarter of a million dollars' worth of gold, diamonds and jewels! Upon arriving in San Francisco, the men discovered that the city was teeming with French spies! So, they immediately buried the treasure for safekeeping. Soon after, a stranger found the treasure and headed for Los Angeles. The stranger stopped to spend the night in the hills north of the city. That night he dreamed the treasure was cursed! He quickly buried it in the hillside and never returned. Meanwhile, the men who had first carried the treasure to San Francisco had already fallen under the treasure's curse and died. Years later, knowing the treasure remained buried in the hillsides north of Los Angeles, a group of men began a search. They believed the treasure to be here at the Hollywood Bowl! In 1939, they received permits from the County to dig, but soon cancelled the dig for fear of the curse. Another man continued the dig, but he never found the treasure and became so depressed he felt he could not go on. He too fell under the treasure's curse. The treasure has never been found! If you are brave enough, you may begin your treasure hunt here!

Plan a field trip to the Hollywood Bowl and Hollywood Bowl Museum. Please call **323 850 2058** for more information.

### LA PHIL: NURTURING CURIOSITY, CREATIVITY, VIRTUOSITY:

Through the LA Phil's thriving education and community programs, the LA Phil displays its commitment to the future of music and the very well-being of our city. We support the next generation of artists through YOLA's intensive musical training and initiatives that support the development of young composers. We ignite the first spark of interest in symphonic music when school buses take over Grand Avenue and more than 13,000 children stream into Walt Disney Concert Hall. As a result, our community is becoming vibrant in the arts. Together we listen, we learn, and we make music. As Music Director Gustavo Dudamel has said, "The orchestra is a perfect metaphor for community."

Please visit [laphil.com/education](http://laphil.com/education) or call **213 972 7300** to learn more about the ways teachers, students, and families can be involved in the LA Phil.