

The Power Of Music To Tell Stories

Watch the video '*The Power of Music To Tell Stories*' on YouTube (link below) and answer the following questions.

<https://www.youtube.com/watch?v=cuabU0KEwE&list=RDunBil8Ds6A8&index=9>

1. Describe the emotional feel created in the scene when it is first scored using the piano.

2. How did the composer emphasise the feeling of indecisiveness when the woman asked how far to the man's place?

3. During the guitar + strings version, describe how the music matched her 'big move' and her 'pull away' moment. (Clue: Texture (*layers of sound*); dynamics (*loud/soft*)

4. During "The Alien's Boyfriend" version, the composer created a lot of tension.

One way he has done this is through the use of a lot of harsh, clashing notes, which is called

D _____. The duration of these notes is quite _____.

5. The overall mood/atmosphere that the composer has created in this version could be described as:

6. Which version do you think best matched the story of the scene?

Why? _____



Scene of an orc battle from *The Lord of the Rings*



I watch the film over and over again getting to know the characters involved and from that a musical idea is hatched. A theme. I try to find something extra that the music can say about this character other than what is immediately obvious on screen.

Harry Gregson-Williams, composer of *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* film music

Themes

The word ‘theme’ in film music can have a number of meanings. It can mean:

- a melody written to represent a character or an idea
- the piece as a whole containing the melody (and even other theme melodies)
- a ‘signature piece’ heard at the start and/or end of a film, usually under the credits.

Whatever the meaning, themes are written for a particular film and cannot be used in another (except in a sequel, where the theme serves as a unifying element, linking it to the original film). An effective theme is like an aural ‘signpost’—we hear it and we know that it signals a character, even if the character is not on screen. (The *Jaws* theme is a famous example.)

Definitions For The Next Page

<u>Duple Meter:</u>	Counting in ‘2’s
<u>Triple Meter:</u>	Counting in ‘3’s
<u>Quadruple Meter:</u>	Counting in ‘4’s
<u>Timbre:</u>	Describes the sound.
<u>Articulation:</u>	How specific notes or passages are played

Watch/Listen to “01 - Jack Sparrow - Pirates Of The Caribbean Dead Man's Chest - Hans Zimmer” <https://www.youtube.com/watch?v=aiAKb1aRa0E> and answer the questions below.



Listening example—‘Jack Sparrow’, excerpt, from *The Pirates of the Caribbean: Dead Man's Chest* (Hans Zimmer)

Jack Sparrow, the main character from Disney Studios’ three movies entitled *The Pirates of the Caribbean* (2003, 2006 and 2007), is one of the most memorable screen personalities of recent years. Brilliantly played by actor Johnny Depp, Sparrow is perpetually drunk, walks with a stumbling gait, slurs his words, speaks with wide hand gestures and is flamboyant (showy and colourful) in both speech and dress. Of British descent (he was born in British colonial India), Sparrow is a cheerful person who enjoys his pirate life and the freedom and adventure it brings.

For the second *Pirates* movie—*Dead Man's Chest*—German-born film composer Hans Zimmer wrote a theme for Jack Sparrow that cleverly combines all aspects of the pirate’s character. It begins shakily in triple metre like a kind of drunken waltz, with a jaunty melody made up of

Counting in ‘3s’

0:00 – 0:45



Hans Zimmer www.hans-zimmer.com

short, fragmented phrases (as if suggesting the pirate stumbling along in short steps). The melody is repeated with variation and then the metre changes to quadruple (with a bar of duple).

The tempo also gets a little faster as Sparrow emerges from his drunken state. Suddenly the music changes to a lively jig in $\frac{6}{8}$ time, or compound duple metre (see page 169), and becomes increasingly louder, thicker in texture and brighter in timbre as the composer portrays the swashbuckling side of the pirate’s character. (‘Swashbuckling’ is a term used for noisy, boastful sword-fighting heroes in fictional literature, such as the *Three Musketeers* and *Zorro*.)

Listen to the excerpt from ‘Jack Sparrow’, following the piano score in the *Performance Book* and taking note of how the composer portrays the various aspects of the pirate’s character. Then listen again to the excerpt and answer these questions:

1. Which instruments play the opening accompanying figures? Describe the articulation of these figures.
2. Which solo instrument plays the melody? How many notes are contained in each of the melodic phrases?
3. How would you describe the pitch and timbre of the opening section (to 0:45)? Why do you think the composer chose these particular sounds?
4. How is the melody varied on the repeat?

A jig is a lively dance in $\frac{6}{8}$ time and binary form that was popular in Celtic folk music, especially Irish music. Jigs were often danced by sailors to relieve the boredom of long sea voyages. The jig in ‘Jack Sparrow’ is based on melodies used in the first *Pirates* movie, *The Curse of the Black Pearl*.

(Counting in 4s, then 2s)

0:46–1:25

1:27–1:34

1:41 - end

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5. Which solo instrument plays the jig melody (at 1:41)?
6. How is the A section of the jig melody varied on the repeat?
7. What happens towards the end of the B section of the melody (at 2:00)?
8. What is heard after the B section (at 2:05)?
9. How does the excerpt end?



Jack Sparrow in *Pirates of the Caribbean: Dead Man's Chest*
<http://disney.go.com/disneypictures/pirates>



PERFORMANCE ACTIVITY

Perform 'Davy Jones' from *Pirates of the Caribbean: Dead Man's Chest* given below. This is another of the important themes used in the film. (Davy Jones is the villainous captain of a ghost ship and ruler of the seas.)

Davy Jones (from *Pirates of the Caribbean: Dead Man's Chest*)

Hans Zimmer

M Slowly
Dm

A musical score for the piece 'Davy Jones' by Hans Zimmer. The score is written for piano in 3/4 time. It consists of two systems of music. The first system has a treble clef and a bass clef. The melody is in the treble clef, starting with a half note G4, followed by quarter notes A4, B4, and C5. The bass line consists of a steady eighth-note accompaniment. Chords are indicated above the staff: Dm, C, and Dm. The second system starts at measure 9. The melody continues with a half note G4, followed by quarter notes A4, B4, and C5. The bass line continues with the same accompaniment. Chords are indicated above the staff: Gm, Dm, Edim, Dm, C, and Dm. The piece ends with a final chord of Dm.

Davy Jones (from *Pirates of the Caribbean: Dead Man's Chest*) - Hans Zimmer © 2006 Walt Disney Music Company For Australia and New Zealand: EMI Music Publishing Australia Pty Limited (ABN 63 000 040 951)
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