MTO 22.1 Examples: Richards, Film Music Themes

(Note: audio, video, and other interactive examples are only available online)
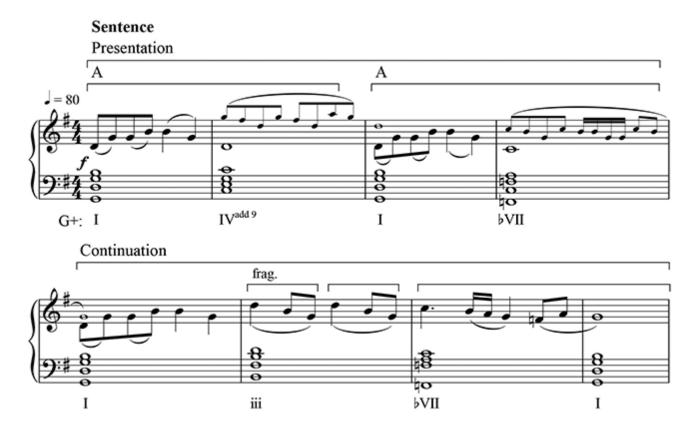http://www.mtosmt.org/issues/mto.16.22.1/mto.16.22.1.richards.php

Example 1. Types of Grammatical Theme as Determined by the Relationship between the 1st and 2nd Ideas, and 1st and 2nd Halves

2nd Idea Compared to 1st Idea →	Similar	Varied	Different	
2nd Half Compared to 1st Half ↓	**BASIC FORM**	**DEVELOPING FORM**	**HYBRID FORM**	
Acceleration	**Sentence** *Presentation Continuation* — A, A^(◦) — Accel	**Developing Sentence** *Development Continuation* — A, A2 — Accel	**Periodic Sentence** *Antecedent Continuation* — A, B — Accel	SENTENCE
Variation	**Clause** *Presentation Divergence* — A, A2 — x	**Developing Clause** *Development Divergence* — A, A2, A3 — x	**Periodic Clause** *Antecedent Divergence* — A, B, B2 — x	CLAUSE
	HYBRID FORM	**DEVELOPING FORM**	**BASIC FORM**	
Return	**Sentential Period** *Presentation Consequent* — A, A′ — x	**Developing Period** *Development Consequent* — A, A2, A^(◦) — x	**Period** *Antecedent Consequent* — A, B, A^(◦) — x	PERIOD
Contrast	**Sentential Composite** *Presentation Departure* — A^(◦), B — x	**Developing Composite** *Development Departure* — A, A2, B — x	**Composite** *Antecedent Departure* — A, B, C — x	COMPOSITE

Example 2. Korngold, *The Adventures of Robin Hood* (1938), main theme
From Winters 2007 (104)

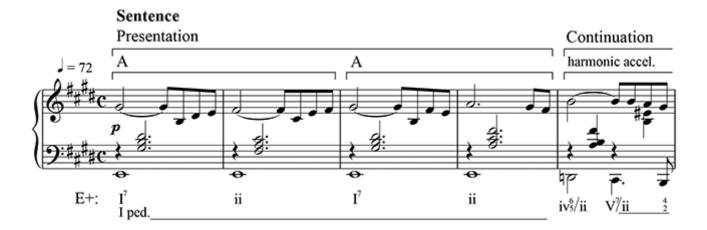**Example 3.** Horner, *Apollo 13* (1995), main theme

Example 4. Rota, *The Godfather* (1972), Sicily theme
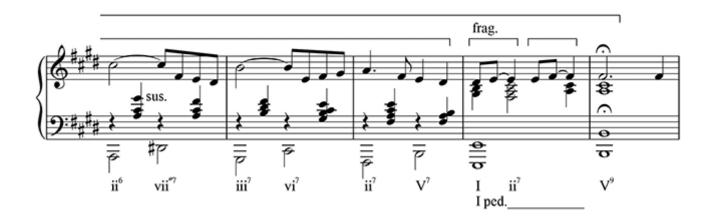From the second section of the end credits of the film

Example 5. Rota, *The Godfather* (1972), main theme (waltz)
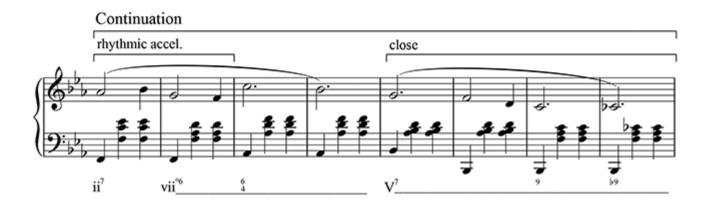From the fourth section of the end credits of the film

Example 6. Morricone, *Once Upon a Time in America* (1984), main theme
From Morricone 2004 (42)

Example 7. Herrmann, *Citizen Kane* (1941), breakfast montage theme

Example 8. Lehman, Perfect Authentic Cadence Attribute Inventory

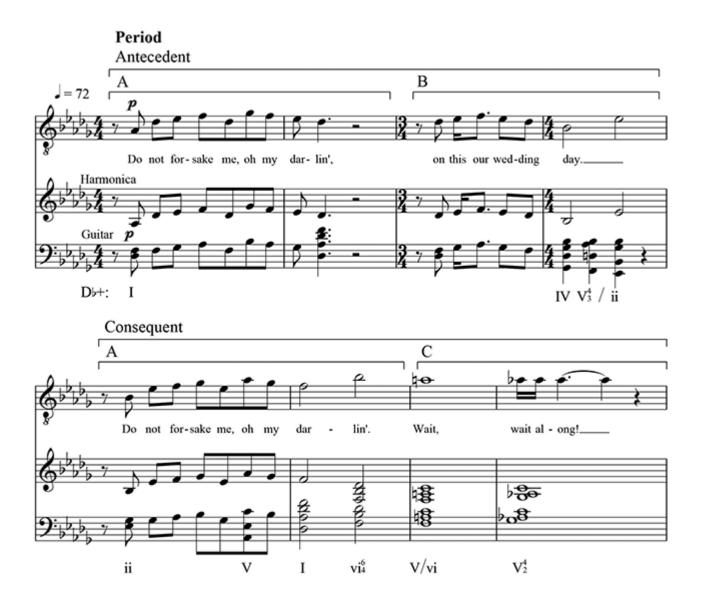| Pitch	Non-Pitch
1) Root position V–I/i progression.	9) I/i occurs in strong metrical position.
2) Melodic pitch over tonic is $\hat{1}$	10) V occurs in a weak metrical position relative to I/i
3) Melodic pitch over dominant is $\hat{2}$ or $\natural\hat{7}$	11) Arrival at I/i concludes determinate phrasal unit (and initiates new one if elision is present)
4) Regardless of key's mode, dominant is major	
5) If present in dominant harmony, $\hat{4}$ descends to $\hat{3}$	12) Occurs at end of sentence or consequent phrase of period melody
6) Melodic pitch preceding $\hat{2}/\hat{7}$ is normally $\hat{3}$, $\hat{1}$, or $\hat{6}$	13) Harmonic rhythm allots relatively short duration to chords under $\hat{3}$ and $\hat{2}$, longer duration to $\hat{1}$
7) Antepenultimate harmony is a cadential six-four or acceptable predominant chord (ii, IV, vi, etc.)	14) V and I/i chords proceed directly to each other, without pause or intervening surface level ornamentation/diminutions
8) Outer voices form unison in final chord	15) Liquidation of previous distinguishing motives

Example 9. Steiner, *Casablanca* (1942), opening theme
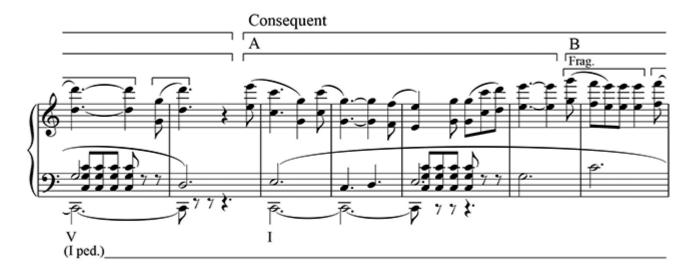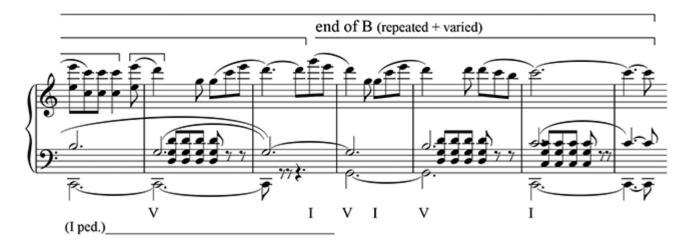From Wegele 2014 (117)

Example 10. Tiomkin, *High Noon* (1952), main theme

Example 11. Goldsmith, *Patton* (1970), march
From Karlin and Wright 2004 (218), where a partial transcription is given

Example 12. Jarre, *Lawrence of Arabia* (1962), main theme

Example 13. Hierarchy of Phrase Endings According to Syntactical Strength

1. Tonic harmony (global or local) with tonic scale degree in melody.
2. Tonic harmony (global or local) with a non-tonic scale degree in the melody.
3. Dominant harmony (global or local) with any scale degree in the melody.
4. Any non-tonic and non-dominant harmony (rare).

Example 14. Korngold, *Captain Blood* (1935), main theme
From Kalinak 1992 (106), where a partial transcription is given

Example 15. Williams, *Harry Potter and the Prisoner of Azkaban* (2004), main theme

Example 16. Morricone, *The Good, the Bad, and the Ugly* (1966), main theme

Example 17. Steiner, *Gone with the Wind* (1939), main theme (Tara's theme)
From American Film Institute 2005 (26)

Example 18. Williams, *The Accidental Tourist* (1988), main theme
From Williams 1991 (160)

Example 19. Williams, *The Empire Strikes Back* (1980), Imperial March
From Williams n.d. a (58–60)

Example 20. Moross, *The Big Country* (1959), raid theme

Example 21. Hageman, *If I Were King* (1938), main theme

Example 22. Goldsmith, *Under Fire* (1983), main theme

Example 23. Mancini, *The Pink Panther* (1963), main theme
From American Film Institute 2005 (60–61)

Example 24. Williams, *Raiders of the Lost Ark* (1981), main theme (Raiders march)
From Williams n.d. b

Example 25. Steiner, *The Informer* (1935), main theme

Example 26. Jarre, *Doctor Zhivago* (1965), main theme (Lara's theme)

Example 27. Steiner, *The Flame and the Arrow* (1950), main theme

Example 28. Rózsa, *Ben-Hur* (1959), Ben-Hur's theme
Melody from Hickman 2011 (96)

Example 29. Relationship of A2 to A in Developing Themes

Example 30. Williams, *E.T.: The Extra-Terrestrial* (1982), main theme
From Williams 1991 (60–61)

Example 31. Conti, *The Right Stuff* (1983), main theme

Example 32. North, *Who's Afraid of Virginia Woolf?* (1966), main theme
From Burt 1994 (34)

Example 33. Williams, *Star Wars* (1977), main theme

Example 34. Morricone, *The Mission* (1986), Gabriel's Oboe
From American Film Institute 2005 (50–51)

Example 35. Degree of Variation between A and A2 in Examples 30–34

Example 36. Theme Category Frequencies across Entire Corpus

Total = 482 Themes

	Grammatical	Discursive	Motto
#	356	96	30
%	74	20	6

Grammatical themes include monofold and trifold sentences, which are forms of the basic sentence. In the entire corpus there are only 2 instances of monofold sentences and 3 instances of trifold sentences.

Example 37. Theme Class Frequencies across Entire Corpus

Total = 356 Grammatical Themes

	Sentence	Clause	Period	Composite
#	92	74	144	46
%	26	21	40	13

Example 38. Theme Type Frequencies across Entire Corpus

Total = 356 Grammatical Themes

	Sentence			Clause			Period			Composite		
	Basic	Developing	Periodic	Basic	Developing	Periodic	Basic	Developing	Sentential	Basic	Developing	Sentential
#	73	12	7	52	14	8	72	58	14	18	7	21
%	21	3	2	15	4	2	20	16	4	5	2	6

Example 39. Theme Type Frequencies by Decade

Total Number

	Sentence			Clause			Period			Composite		
	Basic	Developing	Periodic	Basic	Developing	Periodic	Basic	Developing	Sentential	Basic	Developing	Sentential
1930s	11	2	1	5	0	2	8	3	2	1	1	2
1940s	23	1	2	12	3	0	20	6	1	5	4	5
1950s	5	3	4	6	1	1	9	2	0	4	0	4
1960s	7	1	0	9	3	0	5	10	2	0	1	3
1970s	7	2	0	8	1	2	6	10	0	3	0	1
1980s	5	2	0	4	4	1	6	14	3	3	0	1
1990s	5	1	0	5	0	2	9	7	1	1	1	2
2000s	6	0	0	3	1	0	7	4	3	1	0	3
2010s	4	0	0	0	1	0	2	2	2	0	0	0

Percentage (of Total Grammatical Themes per Decade)

	Sentence			Clause			Period			Composite		
	Basic	Developing	Periodic	Basic	Developing	Periodic	Basic	Developing	Sentential	Basic	Developing	Sentential
1930s	29	5	3	13	0	5	21	8	5	3	3	5
1940s	28	1	2	15	4	0	24	7	1	6	5	6
1950s	13	8	10	15	3	3	23	5	0	10	0	10
1960s	17	2	0	22	7	0	12	24	5	0	2	7
1970s	18	5	0	20	3	5	15	25	0	8	0	3
1980s	12	5	0	9	9	2	14	33	7	7	0	2
1990s	15	3	0	15	0	6	26	21	3	3	3	6
2000s	21	0	0	11	4	0	25	14	11	4	0	11
2010s	36	0	0	0	9	0	18	18	18	0	0	0

Example 40. Developing Periods, 1960–2015

* = The score's composer included popular elements in film scores
\+ = This score incorporates popular elements (includes vernacular and children's styles)

Film	Year of Nomination	Composer(s)
El Cid	1961	Rózsa, Miklós
*Fanny	1961	Stoloff, Morris
*The Guns of Navarone	1961	Tiomkin, Dimitri
*Cleopatra	1963	North, Alex
*How the West Was Won	1963	Newman, Alfred
*Mary Poppins	1964	Sherman, Richard M., and Sherman, Robert B.
*The Fall of the Roman Empire	1964	Tiomkin, Dimitri
*Hush… Hush, Sweet Charlotte	1964	DeVol, Frank
The Bible	1966	Mayuzumi, Toshiro
+The Lion in Winter	1968	Barry, John
*Images	1972	Williams, John
+Napoleon and Samantha	1972	Baker, Buddy
*The Towering Inferno	1974	Williams, John
*Bite the Bullet	1975	North, Alex
*Jaws	1975	Williams, John
+The Wind and the Lion	1975	Goldsmith, Jerry
*The Outlaw Josey Wales	1976	Fielding, Jerry
*Taxi Driver	1976	Herrmann, Bernard
*Star Wars	1977	Williams, John
*Superman: The Movie	1978	Williams, John
*Fame	1980	Gore, Michael
+Tess	1980	Sarde, Philippe
Poltergeist	1982	Goldsmith, Jerry
*The Right Stuff	1983	Conti, Bill
*Return of the Jedi	1983	Williams, John
*Indiana Jones and the Temple of Doom	1984	Williams, John
*The Natural	1984	Newman, Randy
Silverado	1985	Broughton, Bruce
*Cry Freedom	1987	Fenton, George
*+Empire of the Sun	1987	Williams, John
Gorillas in the Mist	1988	Jarre, Maurice
*Born on the Fourth of July	1989	Williams, John
*The Fabulous Baker Boys	1989	Grusin, Dave
*Field of Dreams	1989	Horner, James
*Dances with Wolves	1990	Barry, John
*Bugsy	1991	Morricone, Ennio
*Chaplin	1992	Barry, John
The English Patient	1996	Yared, Gabriel
*Sleepers	1996	Williams, John
Titanic	1997	Horner, James
The Cider House Rules	1999	Portman, Rachel
*The Patriot	2000	Williams, John
*A.I.: Artificial Intelligence	2001	Williams, John
*+Harry Potter and the Sorcerer's Stone	2001	Williams, John
*+Monsters, Inc.	2001	Newman, Randy
+How to Train Your Dragon	2010	Powell, John
*The Book Thief	2013	Williams, John

Example 41. Theme Category Frequencies by Decade

Number

	Grammatical	Discursive	Motto
1930s	38	7	4
1940s	82	19	9
1950s	39	6	1
1960s	41	8	0
1970s	40	9	0
1980s	43	5	1
1990s	34	11	5
2000s	28	18	4
2010s	11	13	6

Percentage

	Grammatical	Discursive	Motto
1930s	78	14	8
1940s	75	17	8
1950s	85	13	2
1960s	84	16	0
1970s	82	18	0
1980s	88	10	2
1990s	68	22	10
2000s	56	36	8
2010s	37	43	20

Example 42. Discursive and Motto Themes, 1990–2015

* = The score's composer regularly includes contemporary pop or rock elements in film scores
+ = The score's composer regularly includes minimalist or avant-garde elements in film scores

Film	Year of Nomination	Composer(s)
Havana	1990	Grusin, Dave
*The Prince of Tides	1991	Howard, James Newton
The Firm	1993	Grusin, Dave
The Remains of the Day	1993	Robbins, Richard
+The Interview with the Vampire	1994	Goldenthal, Elliot
Nixon	1995	Williams, John
+Michael Collins	1996	Goldenthal, Elliot
*Shine	1996	Hirschfelder, David
Amistad	1997	Williams, John
*Good Will Hunting	1997	Elfman, Danny
+Kundun	1997	Glass, Philip
*Elizabeth	1998	Hirschfelder, David
*The Thin Red Line	1998	Zimmer, Hans
+The Red Violin	1999	Corigliano, John
*American Beauty	1999	Newman, Thomas
The Talented Mr. Ripley	1999	Yared, Gabriel
*A Beautiful Mind	2001	Horner, James
Catch Me If You Can	2002	Williams, John
+The Hours	2002	Glass, Philip
*The Road to Perdition	2002	Newman, Thomas
*Big Fish	2003	Elfman, Danny
Cold Mountain	2003	Yared, Gabriel
*Finding Nemo	2003	Newman, Thomas
*House of Sand and Fog	2003	Horner, James
*Lemony Snicket's a Series of Unfortunate Events	2004	Newman, Thomas
*The Passion of the Christ	2004	Debney, John
*The Village	2004	Howard, James Newton
*Babel	2006	Santaolalla, Gustavo
*The Good German	2006	Newman, Thomas
The Queen	2006	Desplat, Alexandre
Atonement	2007	Marianelli, Dario
The Kite Runner	2007	Iglesias, Alberto
*Michael Clayton	2007	Howard, James Newton
*Slumdog Millionaire	2008	Rahman, A.R.
*Defiance	2008	Howard, James Newton
*Milk	2008	Elfman, Danny
*WALL-E	2008	Newman, Thomas
*Avatar	2009	Horner, James
*The Social Network	2010	Ross, Atticus, and Reznor, Trent
*Inception	2010	Zimmer, Hans
*127 Hours	2010	Rahman, A.R.
The Adventures of Tintin	2011	Williams, John
*Hugo	2011	Shore, Howard
*Tinker Tailor Soldier Spy	2011	Iglesias, Alberto
Life of Pi	2012	Danna, Mychael
Argo	2012	Desplat, Alexandre
*Skyfall	2012	Newman, Thomas
*Gravity	2013	Price, Steven
*Her	2013	Butler, William, and Pallett, Owen
*Saving Mr. Banks	2013	Newman, Thomas
*Interstellar	2014	Zimmer, Hans
Mr. Turner	2014	Yershon, Gary
*The Theory of Everything	2014	Jóhannsson, Jóhann
*Bridge of Spies	2015	Newman, Thomas
*Carol	2015	Burwell, Carter
*The Hateful Eight	2015	Morricone, Ennio
*Sicario	2015	Jóhannsson, Jóhann