

## ดุष्ฎินิพนธ์การประพันธ์เพลง: “เทพนิยายที่สาบสูญ”

## เพลงประกอบภาพยนตร์สำหรับวงซิมโฟนีออร์เคสตรา

## Doctoral Music Composition: “The Lost Tales”

## Film Music of Symphony Orchestra

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## บทคัดย่อ

ดุष्ฎินิพนธ์การประพันธ์เพลง “เทพนิยายที่สาบสูญ” เพลงประกอบภาพยนตร์สำหรับวงซิมโฟนีออร์เคสตราเป็นการประพันธ์เพลงที่ใช้เทคนิคการประพันธ์แบบดนตรีประกอบภาพยนตร์โดยมีการรวบรวมการใช้เทคนิคการประพันธ์เพลงแบบดนตรีคลาสสิก ดนตรีแบบร่วมสมัยและดนตรีแบบสมัยนิยม ดุष्ฎินิพนธ์การประพันธ์เพลง “เทพนิยายที่สาบสูญ” เพลงประกอบภาพยนตร์สำหรับวงซิมโฟนีออร์เคสตราประกอบไปด้วยการนำเสนอบทเพลงขนาดย่อยจำนวน 9 ท่อน โดยในแต่ละท่อนมีการนำเสนอสถานการณ์ สถานที่ เวลา และตัวละครที่แตกต่างกัน ทำนองจาก 1 ท่อนมีการนำกลับมาใช้ใหม่ในอีกท่อนโดยมีการนำเสนอที่แตกต่างกัน เช่น การเปลี่ยนบันไดเสียง การเปลี่ยนความเร็ว การเปลี่ยนวิธีการเรียบเรียงเสียงประสาน หรือการใช้เครื่องดนตรีในกลุ่มเครื่องจังหวะ เพื่อให้เหมาะสมกับภาพยนตร์ในแต่ละช่วง ดุष्ฎินิพนธ์การประพันธ์เพลง “เทพนิยายที่สาบสูญ” เพลงประกอบภาพยนตร์สำหรับวงซิมโฟนีออร์เคสตรามีความยาวประมาณ 50 นาที

**คำสำคัญ:** เทพนิยายที่สาบสูญ / เพลงประกอบภาพยนตร์ / ดุष्ฎินิพนธ์การประพันธ์เพลง

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## Abstract

Doctoral Music Composition: “*The Lost Tales*” Film Music for Symphony Orchestra is a series of music composition created as a film music. Techniques used in the piece include classical music, contemporary music, and popular music techniques. “*The Lost Tales*” Film Music for Symphony Orchestra comprises 9 episodic movements of music. Each movement represents different events, places, times, and characters. Themes are used in more than one piece with different orchestrations, arrangements, tempos, keys or the present of rhythm section within the symphony orchestra depending on the moods of each scene in the film. The duration of Doctoral Music Composition: “*The Lost Tales*” Film Music for Symphony Orchestra is approximately 50 minutes.

**Keywords:** The Lost Tales / Film Music / Music Composition

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## Background

Music Composition for film is another kind of artistry in music craftsmanship. The composers need to consider all possibilities to arouse the audience to truly feel and enjoy the film; for example, the feeling of joy, bravery, or sadness along with the character in the film. In the meantime, the composers also need to develop the composition works so that the music can be enjoyable and memorable for the audience. Schiffrin stated in *Music Composition for Film and Television* that music can be designed to help a scene, or to support the main title, or end credit.<sup>3</sup> The music can also serve as commentary of what is happening on the screen. A completed film production is composed of four main elements.

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<sup>3</sup> Lalo Schiffrin, *Music Composition for Film and Television* (Boston, MA: Berklee Press, 2011), 15.

The first is the visual. The visual or cinematography plays the most crucial role in communication with the audience as a storyteller through the visual. The visual can include the use of camera angles, camera distances, camera movements, the type of film used, the type of lens used, and the speed at which the film is shot. All of these components are the keys in creating visuals and bringing illusion to reality.

The second is ambience. Ambience consists of sounds assigned in a scene or location. Ambience prevents unnatural silence when no sound is present. In real life, there might be a moment of silence, but the silence gives unrealistic feeling in a cinematic world. Ambience such as the sound of the wind blowing, the sound of a car moving around, the sound of children playing in the background, or the sound of birds chirping from the surrounding trees, helps create surrounding experience for the film as part of bringing illusion to reality.

The third is the sound effect. Sound effects are artificial or enhanced sounds that are used in the background. Sound effects may not be real or may not be loud enough in the real world such as the sound of blooming flowers, the sound of fighting, or the sound of a drop of water becoming frozen before the eyes of the audience.

The fourth is the music. The music tremendously helps create atmosphere for film, which can also arouse the audience to feel like they are parts of the film. Schiffrrin stated in his book of Music Composition for Film and Television that while most other works from director, producer, screenwriter, director of photography, and film editor appeal to the consciousness of the audience, the composer's music appeals to their subconsciousness.<sup>4</sup>

The phase of music writing process can start at the spotting session. In some cases, composers may have a chance to access a screenplay or a rough-cut screening of the project. This is where filmmakers and composers have to decide the spot where the music will be in the film. The director may give instruction to the composer

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<sup>4</sup> Ibid, 1.

about what genre of music should be used for a particular scene. While listening to the director, the composer may have different ideas, which he can suggest.

The next step is the scoring session. After the spotting sessions are done, the composer may start working on the scoring. The composer can choose to write detailed sketches for orchestra or to write out a full score all by himself according to the time schedule of the project.

The recording session is the next step following the scoring session. When the score is finished, the music can be recorded. There is no fixed rule on the orchestra setup. There are many possibilities for the orchestra setup which all depends on how the instruments are used in the complete score.

The mixdown session is the session where the composer and the sound engineer get together and balance the sounds of music. With the current technology of multichannel recording, the sound engineer is able to capture all the sounds that he needs and then mix them together very quickly. Without these technologies, all mixdown must be done via a music conductor, which might take even longer to get the perfect sounds that the composer is looking for.

The dubbing session is the process when visual and audio meet. The dialogue, the ambience, the sound effect; and the music are mixed together according to the film at this stage. At this stage, actors come back to the studio to record their dialogue and lip-sync their lines for each scene. As for the music, it is cut to fit each scene. Music transition is added when necessary.

With the new technology in music creating business, the action software is introduced. The action software offers ascents, dynamics, and rhythmic patterns that can be used for film music. The composers can choose any particular patterns with their left hand on the keyboard while the right hand can play any single note and then the software will combine the sound of the notes played by the right hand and the pattern chosen by the left hand together. The result is incredible as the sound is realistic and perfect. With this technology, the process takes less time and costs less

in producing since it does not involve hiring real musicians, renting a practice studio, or renting a recording studio. All process can be accomplished using only a computer, software, a good pair of monitor speakers, and a midi controller.

Music composition “*The Lost Tales*” Film Music for Symphony Orchestra is a music composition that uses the same techniques as most film scores use nowadays. The techniques and ideas are based on ostinato, motive development, and orchestration.

### **Objective**

1. Creativity of film music composition using contemporary composition techniques
2. Innovatively presentation of the music in the style of film music
3. Publication of film music composition as an academic work

### **Specification**

1. The music composition “*The Lost Tales*” Film Music for Symphony Orchestra is composed of nine pieces of music that represent events, places, and persons from the story
2. The composition is for a full orchestra and rhythm section that brings contemporary music composition into the style of the film music composition
3. The duration of the composition is approximately 50 minutes

### **Methodology**

1. Construct the total structure of the stories: events, places, and characters
2. Construct the total structure and form of all pieces
3. Compose all themes
4. Arrange all music using themes and create series of musical pieces
5. Orchestrate a full orchestra and rhythm section in the style of the film music

6. Present the music composition “*The Lost Tales*” Film Music for Symphony Orchestra as live performance along with presenting art works and concept arts for the stories
7. Publish the music analysis and present it as an academic work

### Expected Outcome

1. The creativity of film music composition using contemporary composition techniques
2. Innovatively presentation of the music in the style of film music
3. The publication of music composition and its methodology as an academic work

### **MUSICAL THEMES**

Theme is one of the most important musical elements in music composition. The theme is a statement of any musical piece. It is a storyteller. It can tell where the music is going to be. There are many techniques to develop a musical theme into a musical phrase, which is a bigger and stronger statement in music composition.

A musical theme can start from music motif. Motif is the small unit in music. It can be anything ranging from a rhythmic pattern to interval. Motif is then expanded into a theme. A theme can be developed using a fragment of the theme itself or a motif to create a musical phrase. The phrase can be composed of a theme and an answer, which reacts as an extension of the theme.

An answer is not a countermelody nor is it a theme. It is developed from the motif from which the theme develops. An answer acts as a conclusion of the theme. In case that the theme is unable to complete the musical sense by itself, the answer is then needed to complete the musical phrase.

According to the book *Fundamentals of Musical Composition* written by Arnold Schoenberg, the term phrase means a unit approximating to what one could

sing in a single breath. The length of a phrase may vary as it can be in two measures, four measures, or half a measure in slow tempo.<sup>5</sup>

For the music composition of “*The Lost Tales*” Film Music for Symphony Orchestra, several themes are created from rhythmic motif, melodic motif, and harmonic motif. There are three categories of theme: the harmonic, the melodic, and the rhythmic motif constructional theme. Themes from each categories are built from one of these elements: harmony, melody, and rhythm.

### Harmonic Motif Constructional Theme

The harmonic motif constructional theme is a theme that is developed from a set of harmony. There are two harmonic themes in “*The Lost Tales*” Film Music for Symphony Orchestra. The first harmonic theme is called the Dawn of Time theme which belongs to the first piece of the series. The second harmonic theme is called the Dragon Rider theme which belongs to the sixth piece of the series.

#### The Dawn of Time theme

The progression of the harmony features the following chords: Dm-B<sup>b</sup>-C-Am or i-VI-<sup>b</sup>VII-v in the key of D minor. The overall sound of the piece is more likely to be D Aeolian mode as it does not contain the A major chord which can be used as V – i in a sense of a perfect cadence.

When chords are built vertically using inversions as seen in Ex. I, the top note of each chord becomes the Dawn of Time structural pitch. The structural pitch can be transformed using shorter value of notes as seen in Ex. Ia.

Ex. I shows the vertically built chords



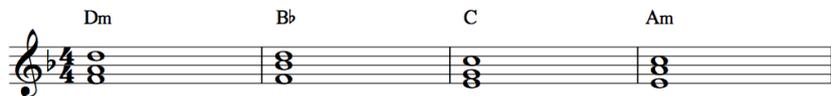
<sup>5</sup> Arnold Schoenberg, *Fundamentals of Music Composition* (London: Faber and Faber Limited, 1970), 3-4.

Ex. 1a shows the transformation built from chords in Ex. 1

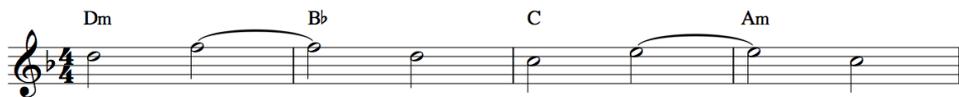


Another transformation can also be made from a different set of vertically built chords as seen in Ex. 1b. The theme has now become an intervallic inversion of the theme in Ex. 1a as seen in Ex. 1c.

Ex. 1b shows a different set of chord inversions



Ex. 1c shows the transformation built from chords in Ex. 1b



### The Dragon Rider Theme

The Dragon Rider theme is presented over repeated harmonies. The harmonies are Em, C, G, and D (i, VI, III, and  $\flat$ VII). The progression of VII to i is a technique widely used in popular music and known as far away from home. Because the sound of VII chord is far away from i chord, it creates the tension that the audience feel the need of coming back to the i chord. Jimmy Kachulis stated that the most common minor-key full cadence is VII to i.<sup>6</sup>

The top note of each chord in Ex. 11 becomes the structural pitch. The development of the structural pitch can also come from different chord inversions.

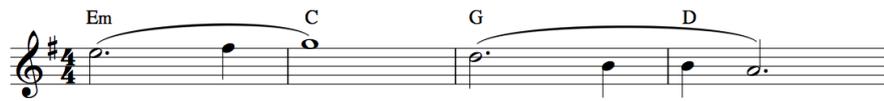
<sup>6</sup> Jimmy Kachulis, *The Songwriter's Workshop Harmony* (Boston, MA: Berklee Press, 2005), 144.

Ex. II shows the Dragon Rider motif and chord

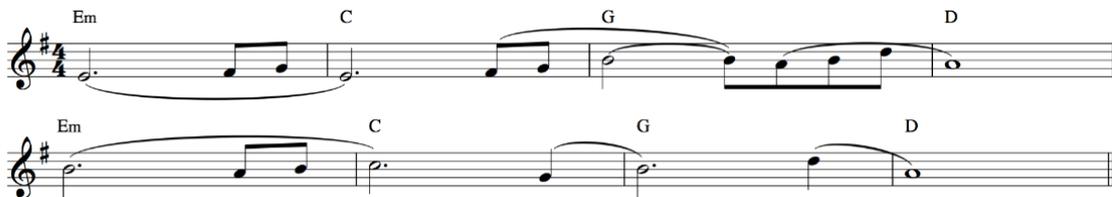


Non-chord tones and tensions are used to develop the motif into musical phrases. There is also the usage of rhythm involved in developing a motif in musical phrases. Each phrase consists of two measures. The Dragon Rider theme consists of two musical phrases. A musical phrase is a sentence or a breathing mark and acts as a presenter of a musical idea. The theme is then developed into eight-measure segment as seen in Ex. IIb.

Ex. IIa show how the Dragon Rider motif developed in musical phrases



Ex. IIb shows the most developed Dragon Rider theme



### Melodic Motif Constructional Theme

The melodic motif constructional theme is a theme that is developed directly from melodic motif. For film music, these melodic themes are considered to be character themes. A character theme is not necessary related to any character in the film. A character theme can be related with a place, an event, or any situation in the film.

### The Glorious Theme

The Glorious theme is constructed from chord tones of Cm, Gm, and Abmaj7. This theme is built from the usage of interval. The perfect fifth interval is used to give an affirmative feeling to the audience. The theme as seen in Ex. III is divided into six musical phrases. The third and the fourth phrase are served as the answers to the first and the second phrase. The fifth and the sixth phrase are served as the conclusion of the theme which leads to the next section of the piece.

Ex. III shows the Glorious theme

### The Evil Theme

The Evil theme is presented in descending C minor scale motion with Bb as an avoided note. The avoided Bb makes the C minor scale a sense of incompleteness. The rhythm pattern used to perform this theme is in straight quarter note so that it represents the steadiness of the evil.

Ex. IV shows the Evil theme

### The Valor of Men Theme

The tone center of this theme is in the mode of F Dorian where the third and seventh are flattened by half a step; thus, it can create unique sounds and unique moods to the piece overall.

The use of the perfect 5<sup>th</sup> in the theme is considered to be a strong statement that helps making the audiences feels the affirmation. The Valor of Men theme mostly consists of straight quarter notes as it can state the steadiness of the theme as shown in Ex. V.

Ex. V shows the Valor of Men theme



### The Fate Theme

The melody of the Fate theme is based on A Phrygian scale performing over Dm chords as the background music. The Phrygian mode provides the feeling of almost there to the audience.

Ex. VI shows the Fate theme



### The Hidden Valley Theme

The main melody is presented as a two-measure musical phrase in the total of four musical phrases. The melody contains only four notes from G to C. The Hidden Valley motif comes in a two-measure musical phrase as seen in the first and the second measure in Ex. VII. Slurs are used indicate the musical phrasing.

Ex. VII shows the Hidden Valley theme



### The Hope Theme

The theme contains the same elements in term of rhythmic used as in the Hidden Valley theme. The theme is a four-musical phrase presented as an eight-measure segment. From measures 9-16, the theme is repeated; however, the notes from measures 9-12 are in long notes while the musical phrases from measures 1-4 are repeated and being performed as a secondary melody by other instruments.

Ex. VIII shows the Hope theme

Musical notation for the Hope theme, Ex. VIII. The notation is in 4/4 time and consists of two staves. The first staff contains measures 1-4 with chords Am, F, G, C, G, Am, F, G, Am. The second staff contains measures 5-8 with chords Am, F, G, C, G, Am, F, G, Am.

### The Shieldmaiden Theme

The Shieldmaiden theme can be observed as two musical segments. Each segment contains four measures. The motif is composed of seven notes including pick up from note B to note G as seen in measure 1. Then the motif is developed by the use of melodic sequence as seen in measure 2. The motif continues its development by repeating the triplet fragments twice in measure 3. The direction of notes at the end of the second segment is changed from going up to stay the same.

Ex. IX shows the Shieldmaiden theme

Musical notation for the Shieldmaiden theme, Ex. IX. The notation is in 4/4 time and consists of two staves. The first staff contains measures 1-4 with triplet markings. The second staff contains measures 5-8 with triplet markings.

### Rhythmic Motif Constructional Theme

The rhythmic motif constructional theme is a theme that is built from the usage of rhythm. From the rhythm, pitch or pitches can be added in later. The melodic sequence or repeated harmony may or may not exist in the rhythmic theme.

#### The Battle Theme

The Battle theme is composed of accent notes on a group of sixteenth note performing on single strokes in drum sets. A single stroke is one of the drum rudiments that every drummer should learn how to play in their first lesson. It consists of alternating strokes played between the hands such as R (right) L (left) R L R L.... or L R L R L R...

Ex. X shows the Battle theme



In every four measures, there are variations in the last beat such as single quarter note, a group of triplet notes, or a group of sixteenth notes. The variations are created to give a contrasting feel to the overall music.

### The Arrangement, the Orchestration, the Performance, and the Recording

Orchestration and arrangement have been many things to many composers. They provide different colors, timbres, and textures to music. One of the goals of the orchestration is to mix, blend, match, and contrast the instrument within the same section or different section of the music.

The string section has been considered as the main provider of melodic-harmonic elements in the orchestra. This section has five distinctive voices and is able to sustain major musical ideas either as a choir in the full orchestra or in works of string orchestra; however, it has fairly homogeneous in sound.

The woodwind section has heterogeneous sound as each instrument in the woodwind family is different from one another. The woodwind section can provide contrasting color, repeating, or echoing any passage previously played by the strings.

The brass section is mainly used as a builder of orchestral climaxes, as a presenter of melody, and as a provider of coloristic effects. The brass section can also provide contrasting color over repeated passage.

The rhythm section can be from the percussion section within a symphony orchestra or can be any previously mentioned orchestral sections. The rhythm section performs grooves or sets of rhythmic pattern along with harmony of the music. The effect from doing so give a trill middleground and background to the music.

Over the same theme, the orchestration can provide different color and feel to the theme; thus, making the theme become something new each time the theme is repeated.

For the music composition “The Lost Tales” Film Music for Symphony Orchestra, there are nine episodic movements of music, which reflect ideas, characters, places, and times. In each movement, the theme is presented in several orchestration and arrangement techniques as in solo instrument, in combination of instruments, in full orchestra, grooves, tempo, and key.

Doctoral Music Composition: “The Lost Tales” Film Music for Symphony Orchestra had the world premiere at Music Hall, Art and Culture Building, Chulalongkorn University, Thailand on June 28, 2017. The Orchestra was conducted by Dr. Rujipas Phudhanun-naruepat and the art works displayed at the performance was illustrated by Ms. Arya Kesjamras.

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