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**NEW ZEALAND FILM MUSIC IN FOCUS:
MUSIC BY NEW ZEALAND COMPOSERS FOR
FEATURE FILMS**

by

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A thesis submitted in fulfilment of the requirements for the degree
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ABSTRACT

New Zealand's film industry is built on a unique heritage of culture and creativity that is widely recognised and respected. Although scholarly research on local feature films has increased over the past thirty years, little academic study of the music in these films has been undertaken. This thesis, carried out from multiple perspectives, seeks to lay a foundation on the subject of feature film music produced in New Zealand. It has investigated general trends in production procedures and the functional use of music with the view to determine whether a unique local style exists.

The work is divided into two parts. The first covers some historical material, such as how local sound innovations made it possible to record speech and music with images in early New Zealand 'talkies', but concentrates on how the music is produced today. Primary research included detailed interviews with ten film composers and five film directors about such matters as professional techniques, aesthetic preferences, versatility and teamwork.

The second part opens with a survey of the literature concentrating on the functions of film music to provide a theoretical framework for the examination of fifteen New Zealand films made between 1964 and 2009. The analyses lead to a model of film music functions that is then used in a case study, *An Angel at My Table* (dir. Jane Campion, 1990). Music from this film is also diagrammed in an innovative manner that could be a useful tool for comparing films.

The study has found that New Zealand film composers, whilst specialists in the industry, do not compose exclusively for film but also for other musical genres. Although pre-existing Maori music and other local styles occasionally appear on the sound track, the originally composed film music examined here has no clear New Zealand voice and the music functions in much the same way as film music composed elsewhere. The majority of filmmakers interviewed indicated a preference for restrained use of music. When local film music is compared with that produced in Hollywood, the only difference to emerge is the sparse use of music in most local feature films.

This broad survey contributes to both New Zealand film and music practices as academic fields and could form a basis for further research.

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To embark on a national study when you were not brought up in that culture, means taking risks. I wish to thank Prof (now Emeritus) Heath Lees for his enthusiasm with the proposed topic, and Dr Warren Judd for ideas, debates and unwavering support.

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INTRODUCTION

This thesis aims to explore and document the production processes in the New Zealand feature film music industry and the ways in which the music functions to enhance the narrative. I will analyse a sample of feature films to determine whether film music produced in New Zealand has any distinctive characteristics.

WHY is this study worthwhile?

Films have been a major form of entertainment since the first screenings in 1895 and feature films, in particular, have become an influential part of popular culture and our imaginative lives. Cinemas have survived the challenge of television (which reached New Zealand in 1960), and movies even went on to become a significant item on television programmes. To date, feature films have remained an important part of digital media, being watched on computers, mobile phones, tablets and iPads. Thus those composers who write music for films are involved in a medium that continues to reach millions of viewers and still occupies a central place in everyday entertainment.

Music is influential in the way we experience film and is often the most persuasive factor in our perception of a scene. The synchresis of music and image has a significant effect on the emotional undertones and structure of film. Music can support and emphasise the genre and style of a film, it can elucidate characterisation by using identifying themes, and most importantly, it manipulates the focal point of the viewer. Being able to identify aspects of the film music ‘language’ in New Zealand might bring us closer to isolating any unique characteristics that could define a national style.

The New Zealand feature film industry has grown hugely over the last 40 years. From 1960 to 1976 only seven feature films were made and four of these were for television. However, the New Zealand Film Commission (NZFC) was established in 1978 and the financial support it provided saw a surge in film production. During a similar period (1977–1993), 76 feature films were released; between 1994 and 2009 a further 91 were made. The industry can be divided into three categories: (i) the big budget films, such as those made by Peter Jackson as international co-productions, and overseas filmmakers who use New Zealand as a production location and employ local technical crew; (ii) feature films with medium-sized budgets (\$3-10 million) that are supported

financially by the NZFC; and (iii) the low-budget (or so-called 'no-budget') films, common nowadays because of cheaper digital equipment.¹

In their overview of 30 years of New Zealand cinema, published in 2008, Petrie and Stuart comment:

New Zealand cinema now stakes out a more expansive territory than in the past, when certain themes [e.g. road movies] and iconic characters [e.g. typical Kiwi/Pākehā 'blokes'] loomed large. The nation's big screen image is now urban as well as rural, female as well as male, brown as well as white, outward looking as well as inward looking, celebratory as well as critical. The fact that *Whale Rider* (2002), *The World's Fastest Indian* (2005), *In My Father's Den* (2004), *River Queen* (2005) and *Sione's Wedding* (2006) are all quintessentially New Zealand films confirms the breadth, vibrancy and diversity of Kiwi cinema today.²

Apart from the film industry's 'expansive territory', it would be beneficial to look at film music in a New Zealand context, because there is increasing evidence of the national industry's influence in the international film community. Currently, overseas producers and directors choose New Zealand as a filming location not only for the scenery, but also because of the growing technical ingenuity and expertise available here. For instance, numerous films have successfully drawn upon the expertise of Peter Jackson's Weta Studios in Wellington, an example being James Cameron's *Avatar* (2009). This increasing activity generates further experience for local artists and technicians and, in conjunction with the pressure of a highly competitive international industry, ultimately leads to improved skills and innovation in a national context.

Filmmaking is associated with economic benefits and as a result garners support from a variety of local resources which recognise that it is a commercial activity; in some (political) circles it is classified as a 'cultural industry'.³ In 2010 the Auckland City Council increased its funding of Film Auckland, a body that links all aspects of the Auckland Screen Production Industry, and the former Rodney District Council (now part of the greater Auckland metropolitan area) created a Special Film Zone near Orewa, north

¹ Roger Horrocks, personal communication, 24 May 2011.

² Petrie & Stuart, 2008, p. 42. New Zealanders are informally known as 'Kiwis', named after the country's national (and endangered) bird. The term 'Pākehā' is a Māori word for white (European) people.

³ See the Ministry for Culture and Heritage report published 11 January 2011 on the financing of cultural activities. Retrieved from: <http://www.mch.govt.nz/what-we-do/cultural-sector-overviews/cultural-policy-new-zealand/3-instruments-cultural-policy>.

of Auckland, where films such as *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (dir. Andrew Adamson, 2005) have been made.

Despite considerable interest in the New Zealand films that represent the multicultural population at large, there has been little serious study of the film scores and how the music reflects the ‘vibrancy and diversity’ of Kiwi cinema today. The Centre for New Zealand Music (SOUNZ) has very few records and the New Zealand Film Archive (NZFA) has almost no documentation on film music in any New Zealand-made films. There is, however, some literature on New Zealand cinema *per se*. Apart from articles in a range of printed media, books by Jonathan Dennis and Jan Bieringa, Helen Martin and Sam Edwards, David Gerstner and Sarah Greenlees, Ian Conrich, Bruce Babington, Lindsay Shelton, Jonathan Rayner, Duncan Petrie and Duncan Stuart, have documented the history of the New Zealand film industry, discussed the films in terms of artistic and cultural values, evaluated the business aspects, observed New Zealand’s cinematic landscape, studied the work of New Zealand cinematographers and conducted surveys of audience response to local films. The latest publication is an authoritative account by two dozen contributors of the 115-year history of the local film industry entitled *New Zealand Film: An illustrated history* (2011) and published in association with the NZFA. In his book *A History of the New Zealand Fiction Feature Film* (2007), Babington discusses New Zealand’s only real contribution to the musical genre, *Don’t Let it Get You* (dir. John O’Shea, 1966) at some length.⁴ All these publications were useful for the purpose of this study, but only in terms of learning more about the films themselves and the history of the industry. They mostly ignore composers and their music, since the authors specialise in film studies, not music.

A few local contributions have been made to the study of New Zealand film music. For instance in 2005, New Zealand Trade and Enterprise, with Investment New Zealand, released a CD/DVD set, *New Zealand Composers on Screen*, through SOUNZ, and a website (nzvideos.org/soundtracks) carries detailed information on all film soundtracks albums. Also, Tony Mitchell has published an article on Māori and Pacific Island music in Aotearoa/New Zealand, using *Once Were Warriors* (dir. Lee Tamahori, 1994) as a case

⁴ The score and three of the songs were composed by Patrick Flynn (born in the UK, died in the USA). Flynn co-wrote three songs with director John O’Shea and eight songs with New Zealand playwright Joseph Musaphia, who wrote the screenplay of this film. These songs have distinctive New Zealand and Māori content. New Zealand composer Robin Maconie also wrote one song, ‘Come on into the sun’.

study,⁵ and a few articles about composers have been published in magazines such as *Onfilm* and *New Zealand Musician*.⁶ Concerts featuring international film music have appeared on local events calendars and in May 2009, with a view to drawing the focus closer to home, I suggested to the Auckland Philharmonia Orchestra (APO) that they stage a concert featuring New Zealand film music. Consequently, the APO presented two concerts for secondary schools as part of their music education programme. We produced a study guide on film music that was distributed to schools before the event and a competition was launched to choose a young guitarist who performed the theme from *Once Were Warriors* with the orchestra.

Interestingly, New Zealand cinema and television drama have a history of sharing and developing mutual expertise and many film directors have worked in both media. For instance, the television series *Winners and Losers* (1976) honed the proficiency of filmmakers Roger Donaldson and Ian Mune for the making of *Sleeping Dogs* (1977), a watershed production in the development of local cinema – the film’s international success instigated the establishment of the NZFC. Furthermore, in later years productions such as *An Angel at my Table* (dir. Jane Campion, 1990) and *Bread and Roses* (dir. Gaylene Preston, 1994) were made as both television dramas and feature films.

Soundtracks are sold widely and, played in the home, can evoke the emotional landscape of an entire film. As a result there is an increased awareness of film music with more young people interested in composing film music.⁷ Music is not only a decisive factor in the public perception and appreciation of film, but composing for film is also a creative activity that can play a part in the professional development of composers. While offering them the opportunity to earn an income, a film score introduces their music to a potentially huge audience.⁸ Young composers can learn from documented examples of production procedures and methods that have been tried and tested by experienced composers since the 1930s.

The main aim of this investigation is to illuminate the aesthetics and methods of a significant element of New Zealand’s growing entertainment industry by highlighting the

⁵ To avoid the duplication of one of the (very) few previous studies of New Zealand film music, I have decided to exclude *Once Were Warriors* from a list of films to be analysed.

⁶ See articles listed in the Bibliography.

⁷ A trend already observed in 2000 by Tony Richards, international film composer (Richards, 2000, p. 29).

⁸ A typical feature film might generate an audience of millions all over the world.

music created by composers who plays a considerable part in the success of local film productions.

WHAT will be studied?

The focus of this thesis is the exploration and documentation of practices in the local film music industry, as well as the analysis of some of the music composed by New Zealand composers for local feature films. I use geographical boundaries as an organising criterion, because it sets manageable margins for research and puts a certain cohort of practitioners in the spotlight. An investigation focused in this way may reveal common methods and characteristics as applied by composers who share a national background.

Of the five ‘quintessentially New Zealand films’ mentioned by Petrie and Stuart, only one was actually scored by a New Zealander (*Sione’s Wedding*, scored by Andy Morton and with pre-existing songs by other New Zealand artists).⁹ This leads to the question: how often are New Zealand composers employed to score films made locally and how do those composers operate? Because almost no written evidence on this subject is available, I decided that the best course was to meet and interview local composers and film directors, not only giving them a platform to share their expertise and aesthetic values, but also gleaning valuable information for practitioners of (and others interested in) film music. A ‘New Zealand composer’ denotes a composer who was either born here, is a permanent resident, or was living and working in New Zealand when the music was composed. That said, any category of this kind will always have grey areas, especially in this age of increased travel, immigration, and multi-national film projects. Nonetheless, the category of ‘New Zealand composer’ is regularly in use, for instance, in considering funding by an organisation such as Creative New Zealand, the national arts development agency.

I have chosen to limit my research to music in ‘New Zealand’ films because, in contrast to music written for films made in other countries, this body of work is still largely unexplored. ‘New Zealand music’ and ‘New Zealand film’ are established subjects, accompanied by a significant amount of literature, and this study of ‘New Zealand film music’ gives prominence to this interdisciplinary topic. For example, in the film industry, national origin plays a role in securing funding from organisations such as the NZFC and

⁹ *Whale Rider* was scored by Australian composer, Lisa Gerrard, and *River Queen* by British composer, Karl Jenkins. Both films contain Māori songs and dances.

Creative New Zealand. Entries into overseas film festivals are also classified according to country of origin, and national boundaries are useful for discussion by reviewers. In terms of international cinema distribution, a New Zealand-made film usually becomes a 'foreign film' and might therefore be sold to 'art house' rather than to 'multiplex' cinemas.

In identifying a New Zealand film, I follow the guidelines set by the Film Commission Act of 1978, which defines it as follows:

... the film has or is to have a significant New Zealand content... [with] regard to... [t]he subject of the film... locations... nationalities and places of residence of... authors, scriptwriters, composers, producers, directors, actors, technicians, editors,... persons who own or are to own the shares or capital,... that is concerned with the making of the film... the persons who have or are to have the copyright in the film... the sources [of] money... [and] ownership [of] equipment and technical facilities... (Clause 18 as appended in Martin & Edwards, 1997, p. 200).

I include films that were co-produced with other countries, but, for the purpose of this thesis, the possible list of films is restricted to films with music by New Zealand composers. Limiting this study to New Zealand feature films puts the focus on a group of composers and filmmakers who might share common stylistic interests. Finally, I should add that as someone currently living in New Zealand, the music written in my vicinity is particularly important to me, and I hope that my research will benefit the development of this type of music.

Although other genres of film (such as short fiction film, experimental film, and the documentary) have strong traditions in New Zealand, this study focuses solely on feature films for several reasons. Firstly, they represent a large, but manageable body of work. Secondly, the feature film is the most popular type of film; for most people it is the first thing brought to mind by the word 'film'. Printed media display full-page advertisements for feature films, cinema schedules are devoted almost entirely to features, and they are the primary focus of discussion in popular magazines and on electronic social networks. Other types of film are mostly regarded as more specialised. Thirdly, although there are numerous different genres within the category, these films all convey a story with intrinsic emotional and dramatic qualities that are usually reflected in their music. These characteristics will be explored more fully in the course of this thesis.

In the context of this thesis a feature film is a minimum of 70 minutes long and intended for theatrical release. The world archivist standard for feature length films is a minimum length of 60 minutes. Feature films made prior to 1977 follow the guidelines set up by the Library of Congress, namely a minimum of 4000 feet of 35mm films or 1600 feet of 16mm film (Martin & Edwards, 1997, p. 2). Most of the features have a fictional narrative, although the body of work dealt with here, includes features based on true events (e.g. *Angel at my Table* and *Out of the Blue*), but excludes films such as *Rain of the Children* (dir. Vincent Ward, 2008), which is classified as a dramatised documentary. The latter has been included on the comprehensive feature film list (attached as an appendix), because a large part of it is dramatised, and because of its importance with regard to music: it was the first film to benefit from the film-scoring sponsorship scheme with the New Zealand Symphony Orchestra (NZSO) (discussed in Part A.2). Feature-length films made for television broadcast only are also excluded. A few additional exceptions, included for artistic or historic reasons, will be pointed out in the text. Owing to the large number of variables to be considered in the classification, the list of feature films presented in Appendix III is unlikely to be definitive.¹⁰

Structure and outline

Apart from the Introduction and Conclusion, this thesis comprises two parts. Part A concentrates on the people in the New Zealand film music industry and their practices, while Part B deals with the ways in which music functions in films.

The first part commences with a brief historical account of the sound innovations in New Zealand that made sound-on-film possible and thus paved the way for the first locally produced film music (Part A.1). Owing to geographic isolation and the suppression of information on new developments in the United States around 1927, New Zealanders had to develop their own techniques of synchronising moving images and sound. Local filmmakers were not far behind and, after a regular newsreel with sound was launched in 1930, the first talkies with original music by New Zealand composers debuted in 1935. In the next part (Part A.2), the processes and methods that drive the creation of original film scores, as well as the aesthetic preferences of the industry professionals, are investigated.

¹⁰At the present time, definitive lists of feature films are difficult to find. The lists and figures compiled here are derived from various sources, often with conflicting data.

In order to put production procedures in New Zealand into perspective, some comparisons with practices in the United States (Hollywood) will be made.

Because of its emphasis on film music functions, Part B starts with a review of the scholarly literature on this topic (Part B.1). This review prepares the way for an analytical study of the music in a range of New Zealand feature films. The next part (Part B.2) examines the narrative functions of film music (that is, how the music supports the form and articulation of the story) as revealed by extracts from fifteen New Zealand feature films. Films were chosen to represent the main period of film production in the New Zealand industry (ranging from 1964 to 2009) and a variety of genres, most of the films' composers had been interviewed, and the availability of musical scores was also a deciding factor. A discussion of the way music functions in New Zealand feature films will determine whether any general trends can be observed, and will also include some comparisons with American films in order to find potential distinctive characteristics. A model of film music functions, based on data gleaned from the analyses, as well as relevant literature, will form the framework for an interpretive and analytical case study in Part B.3.

Three attachments provide additional information. Short biographical notes introduce the interviewees for this research project in Appendix I. Appendix II contains a set of film scores that provide musical examples for the analyses in Part B.2. Appendix III comprise two versions of a filmography of 159 local feature films scored by New Zealand composers up to, and including, 2011. The first is in alphabetical order according to the film title and the second in chronological order according to date of release.

It is worth noting that, although certain films may be critically acclaimed or are classified as landmark films from a purely filmic point of view, the score may not necessarily be equally successful or effective. This study does not claim to be comprehensive and there are numerous films, other than those chosen, that are worthy of discussion. As groundbreaking research into the aesthetic preferences of the New Zealand film industry and the ways in which the local film music functions, this thesis is an attempt to create a general introduction to New Zealand feature film scores and production processes.

HOW will it be accomplished?

The main tool is qualitative research that describes processes, conditions and attitudes. The literature review covers works on the subject of film music by composers Kurt London, Hanns Eisler (the latter with philosopher Theodor Adorno) and Michel Chion, film theorists Claudia Gorbman, Kathryn Kalinak and Royal S. Brown, and music scholar James Buhler, amongst others. Historical data was collected by consulting sources at the University of Auckland, the NZFA, SOUNZ, various Auckland public libraries, Alexander Turnbull Library in Wellington, the Hocken Library at the University of Otago in Dunedin, as well as electronic resources. A few relevant personal accounts were available at the Auckland City Library and the Alexander Turnbull Library.

Primary information was obtained through interviews with 15 interviewees (five directors and ten composers) who represent the more prolific and experienced practitioners. There are about 90 additional composers who have composed music for feature films, including many who have worked in partnership with other composers on the same film.¹¹ Only about 17 percent of them have composed music for two or more films (in terms of the New Zealand industry the ‘more prolific’ composers). From these statistics it is evident that ten composers is a fair sample. As required by the University of Auckland, an Application for Ethics Approval was submitted before any interviews could be arranged. This application comprised samples of a Participant Information Sheet, a Consent Form and a list of questions likely to be asked. Interviews were held at the interviewees’ convenience between April 2008 and July 2009 in New Zealand (Auckland and Wellington) and Australia (Sydney and Terrigal). Five of the interviews were transcribed by me and the rest by Lenna K. Millar at Audio Transcription Services in Wanganui, with appropriate confidentiality agreements in place.

While considering the analysis of films, an investigation of relevant literature revealed various approaches and methods. In most instances the traditional methods of analysing music in terms of melody, harmony, tempo, rhythm, structure and form still apply, but analysis of this kind has to be informed by the form and structure of the film and the music’s interaction with the images and other components on the sound track (i.e.

¹¹ See Filmography in Appendix III.

dialogue and sound effects).¹² Since this thesis is based in a university School of Music, its selected methodology has a musicological emphasis, such as identifying composers and musical styles, considering the collaborative processes, investigating compositional methods, and analysing musical examples. Other relevant methods, drawing in particular on film studies, include examining the construction of the film in terms of the visual codes (mise-en-scène and editing) and audio codes (dialogue, music and sound effects), all of which are guided by the narrative and the filmmaker's vision. Influences on the present approach and methods include Royal S. Brown's ways of 'hearing a movie' in *Overtones and Undertones: Reading Film Music* (1994), and examples of analytical and interpretive essays on film music, for example those by Buhler, Neumeyer and Deemer in *Hearing the Movies: Music and Sound in Film History* (2010). As a result the following aspects of musical analysis are considered: the types of original scores, the use and non-use of music,¹³ the application of musical style and elements to ensure emotional effect and attain a suture effect,¹⁴ diegetic¹⁵ or non-diegetic¹⁶ use, the music's role on the sound track, and the relationship of the composer to the film and to other parties in the production process.

New Zealand has its own blend of cultures with diverse art forms and ways of thinking, hearing and seeing. Noah Cowan, director of the Toronto Film Festival, describes how others see New Zealand's national cinema:

People around the world see New Zealand as being this really bold, confident nation that expresses its identity through its cinema beautifully. The artistic expression that you see in the best of New Zealand films, the attempts to tell stories both by indigenous people and new communities entering the country, all this... is really amazing (Petrie & Stuart, 2008, p. 158).

The films produced in this country have often been related to discourses of national identity (e.g. rural themes or 'man alone/Kiwi bloke'), however, this thesis takes a critical look at assumptions about the 'New Zealandness' of local film music. I hope that this study of the methods used to produce film music, and make it functional in the context of New Zealand cinema, may provide new insights into the nature of film music itself.

¹² In this thesis I distinguish between the term '**soundtrack**' (commercial album) and '**sound track**' (that contains the three sound elements – dialogue, sound effects and music – in a film).

¹³ A term used by Royal S. Brown as 'nonuse of music' (Brown, 1994, p. 348).

¹⁴ The suture effect is obtained by using techniques that draw the viewer into the world of the film, either visually (camera angles, deception through editing), or aurally (sound effects, voice-over, or the music).

¹⁵ Music motivated within the narrative, heard by both actors and audience.

¹⁶ Background music that is only heard by the audience.

PART A

CRAFTING NEW ZEALAND FILM MUSIC

PART A.1

THE FIRST TALKIES PAVE THE WAY: AN HISTORICAL INTRODUCTION

This part aims to give a brief account of sound innovations that ended the silent film era. These innovations led to locally produced sound films and, subsequently, to music on the sound track.

The first form of film music, namely music that accompanied silent films during the first three decades of the twentieth century, is worthy of note, yet, in New Zealand it remains a largely unexplored aspect of the film music industry. Although one could argue that improvising music to enhance the soundless action on-screen is a form of musical composition and could therefore be rightfully included in this study, the details are best left for another research project. Suffice to say that performing music to silent film was an activity that not only honed the skills of many creative and performing musicians in New Zealand, but also provided a stage for soloists and orchestras. Cinema orchestras, the regional and symphony orchestras of the day, made a significant contribution to music performance in New Zealand during the first two decades of the twentieth century. Louis Austin (1877-1967), an esteemed writer, critic and regular contributor to the journal *Music in New Zealand*, was also known for his work as a musical director in cinemas where his goal was to raise the standard of the music performed to silent films. He commented on the fact that visitors from other countries frequently remarked on the surprisingly high standard of musical performance in New Zealand's picture theatres, compared with elsewhere (Austin, 1932, p. 172).

The silent film era was a productive and rewarding time for musicians, but technological progress that resulted in sound film in the late 1920s demanded changes to cinemas, filmmaking and acting methods, and music production. Today, putting sound on film is a routine process, but, in 1920s New Zealand, the main obstacle to synchronised sound was the technical difficulty of the process. Hence, in the present study a brief review of the sound innovations that made possible the original music of the first New Zealand talkies is appropriate.

Although the USA did not produce the first talkie until 1927 (and the technicalities as to how this was accomplished were a well-guarded secret), as early as May 1925 the NZ

Truth newspaper published the following article about a sound-on-film demonstration in Wellington:

Film that Talks or Sings: Phonofilm Renders Vocal the Movie Art.

The photographing of moving figures (the basis of the moving picture business) has been followed by the photographing of sound. By this doubly magical process, a piece of film can embody not only the movements of a performer, but his voice, or the music which he plays, or the music that accompanies him (or, for that matter, any other sound that comes within the range of his performance)... simultaneous recording means perfect synchronism in the reproduction. That tremendous advance was established beyond doubt at the private demonstration in Wellington this week. Some of the finest dancers in the world danced on the phonofilm to music given out from the phonofilm. In a dance, the music must be in perfect time with the twinkling feet. And it was. Twinkle and tinkle were inseparable – that is to say, synchronism was perfect... Dancers delight eye and ear; xylophonists and banjoists satisfy the senses of sight and sound... The two arts, the silent and the articulate, are not hostile. They are reciprocal, and should develop together... Already the phonofilm has irresistible attractions to offer audience... It is even now a precocious child. The full scope of its adulthood can only be guessed at.¹⁷

The possibilities of the new technology grabbed the attention of New Zealand innovators. The horse-racing feature, *Carbine's Heritage*, was made by Edwin (Ted) Coubray in 1927, the same year that *The Jazz Singer*, the first feature film with synchronised dialogue and songs, was released in the USA.¹⁸ As an innovative filmmaker with a prolific output, Coubray (1900–1997) wanted to develop film sound. Although he had no access to the American technology, he knew that sound waves could be converted into light waves and recorded on film stock. *Carbine's Heritage* is classified as a silent film by New Zealand film scholars Helen Martin and Sam Edwards, yet Coubray is credited for sound which was recorded on 'equipment made by Kelvin Guff' (Martin & Edwards, 1997, p. 37).¹⁹ Coubray continued his own experiments by using snippets of information he found in printed media and, with the assistance of Fred and Eric Platt, built equipment for his own use. On 3 January 1930 the first edition of the *Coubray-Tone News*,

¹⁷ Retrieved from <http://paperspast.natlib.govt.nz>. (*NZ Truth*, Issue 1015, 9 May 1925, Page 6).

¹⁸ Directed by Alan Crosland.

¹⁹ Coubray was also the director, producer and photographer and wrote the screenplay and intertitles for this film. No footage of this film is available.

a newsreel with sound, appeared on-screen at The Plaza, a cinema in Auckland (Bromby, 1985, p. 151).

This ground-breaking technology prompted the American filmmaker Alexander Markey to request Coubray's assistance with *Hei Tiki*: although classified as an American film, this was intended to be the first sound feature film in New Zealand. Unfortunately the collaboration between Coubray and Markey was too confrontational and Coubray left the project unfinished. Markey completed the production in 1935, without sound, and sold Coubray's equipment and research to pioneer cinematographer Jack Welsh and James Gaunt (a mathematician and physicist), both from Dunedin. Through modification and invention they developed Coubray's technique of using the same negative mixture for the photographic image and sound. They were assisted by Professor Robert Jack, radio-pioneer and Chair of Physics at the University of Otago. It took about seven months to develop a variable-density sound-on-film system whereby sound picked up by special microphones was fed into very sensitive amplifiers, then transferred to the electric light shutters of the camera and recorded concurrently with the pictures. The recording equipment was positioned on the tripod under the camera. The *Evening Post* of 6 March 1930 reported the first trial of the equipment as follows:

The new talkie plant was finally completed at 3 pm on Saturday, 1 March 1930, and was immediately loaded on to a truck and rushed to Carisbrook where bands were holding a quickstep competition. Gault wired up the machine in 30 seconds, just before the last band, St Kilda, took the field. St Kilda's winning performance was then successfully captured by Welsh on the first footage ever to use his new sound system (Price, 1996, p. 40).

Welsh proceeded to establish working relationships with cinematographer Lee Hill, who had a Hollywood background. In 1933 they started production of *New Zealand Sound Scenes*, a sound newsreel set in Dunedin that was very popular as the audience was able to see familiar places and faces in an audio-visual format. The Welsh-Hill partnership was also instrumental in the making of a successful trilogy (as it became known) of feature-length talkies, the first in New Zealand: *Down on the Farm*, *The Wagon and the Star* and *Phar Lap's Son*?²⁰

²⁰ An amateur film, *Shattered* was made in Auckland in 1931. It had clear voices and good acting and could have been the first 'talkie', but was plagued by technical problems which rendered it unsuitable for public viewing.

Down on the Farm (dir. Stewart Pitt, 1935) aptly featured songs and dances performed in a cow shed by actors and members of the local Dunedin Operatic and Dramatic Society. One song, 'The Rouseabout', was by David S. Sharp, a pianist and composer of many ballads who usually wrote both the music and lyrics for his songs. The song was sung by John Stewart Dick, who played a comedian in the film. Dick also performed one of his own songs called 'Chicken Feed'.

The Wagon and the Star (dir. J.J.W. Pollard, 1936), made in Southland and Fiordland, was introduced and rounded off with musical numbers in the same way that music accompanies the opening and end credits today. It was the first feature film to have its own special score, namely two songs, 'Men of the Road' and the theme song 'I'm Gonna Hitch my Wagon to a Star', composed by Howard Moody with lyrics by Shaun O'Sullivan. Both songs were performed by members of the cast who were mainly chosen from the Invercargill Operatic Society. Howard Moody was previously involved as cinema musician during the silent era as pianist in the Crystal Palace Orchestra and later as leader of the Liberty Theatre Orchestra in Christchurch.

Phar Lap's Son? (dir. Dr. A. L. Lewis, 1936) contained eight specially composed songs and incidental music by Howard Moody. One source admired the music for '...suitably captur[ing] the "horsy endeavours" of the film's narrative...' (Price, 1996, p. 72). However, the songs and dances were described as 'almost unbelievably amateurish' by *The Monthly Film Bulletin* after the film was shown in Britain (Martin & Edwards, 1997, p. 47). Only one section lasting 45 seconds has been preserved. The American director, Lewis, who selected his cast from 'comedy talkie tests' that he conducted at film screenings, was optimistic about the promising local film industry and attended screenings of *Phar Lap's Son?* all over New Zealand. Some events featured live performances by locals who had appeared in the film, such as Invercargill singer Dorothy Foothead who played the 125 kg 'Tiny'.

Another pioneer was filmmaker Rudall Hayward, who started experimenting with the construction of a sound camera in 1928 (Harris, 1961). Hayward was also involved in Coubray's sound newsreel as the Auckland representative providing local footage. Jack Baxendale, ham radio enthusiast who worked with Hayward and Armitage Moren on projects such as the Auckland newsreels, built the sound equipment. Hayward's first sound feature that used this purpose-built equipment was *On the Friendly Road* (1936).

Sam Raymond was the musical director for the film and R.G. Simmers performed the theme song, 'On the Friendly Road'. Hayward collaborated with L.P. Leary, an Auckland lawyer, on writing the script. Leary wrote several musical revues and was well known in Auckland musical theatre. Baxendale's sound equipment was also used in Hayward's sound remake of *Rewi's Last Stand* (1940), originally a silent movie he made in 1925. The remake, with sound by Ron Purdy, boasts the earliest known sound track to be transferred to videotape in New Zealand.²¹

The original score for *Rewi's Last Stand* was composed by Alfred Hill (1869-1960), also a well-respected violinist, conductor and academic. Hill's family emigrated from Australia in 1872 and settled in Wellington. He studied in Leipzig, and on his return conducted the Wellington Orchestral Society until 1896. Although he later moved back to Australia, he often travelled to New Zealand in his capacity as conductor. He had a special interest in Māori culture and composed various pieces such as tone poems and a cantata, *Hinemoa* on Māori themes, as well as two 'Māori' string quartets – all examples of early New Zealand music.²²

Ten years before *Rewi's Last Stand* was released, Alexander Markey (mentioned earlier) asked Hill in 1930 to write a score for the film, *Hei Tiki*, which gave him extra opportunities to explore Māori music. As composer, Hill had the rare privilege of staying on location while the film was shot. This experience paid dividends in different ways, as Hill described to a journalist in Melbourne:

It was quite a revelation to me to witness the complicated mechanism used for the production of the motion picture – the building of two ancient full-sized Māori pas, a fleet of war canoes, and the erection on the spot of a thoroughly-equipped motion-picture laboratory and theatre. I have completed the orchestral score and am looking forward to returning to New Zealand to supervise the orchestral recording of the music. During my stay I was accommodated in a one-roomed hut... [a] full-sized organ [harmonium most probably], [was] sent from Auckland... It was necessary for me to be always among the Māoris in order that I could get the real atmosphere as well as pick up any stray melodies, and I was surprised at the number of gems I obtained from songs used by them during their games. I gained quite a lot of material and two of the best numbers – a farewell song, and a *haka* accompanying a

²¹ Sound pioneer Ted Coubray is credited as one of the cameramen.

²² A film called *Hinemoa* was made in 1914, but has not been preserved.

stick throwing game – I have incorporated in the music for the film. (Thomson, 1980, pp. 177-178)

After the music was completed, Markey went back to the United States with the score, which was subsequently lost.²³

Alfred Hill had a passion for the history of the pioneers and the Māori wars and, although he was living in Australia by the late 1930s, he agreed to return to New Zealand to work on Rudall Hayward's sound version of *Rewi's Last Stand*. In an interview Hayward described Hill as 'a tremendous enthusiast and a very kind man' (Harris, 1961). Hill worked hard at finding the best musicians in Auckland and rented a house that was also used as rehearsal space. He had the ability to motivate the musicians to such an extent that they put in many hours of rehearsal at reduced rates. Hayward assessed the music as a 'very elaborate score... [and] magnificent' (Harris, 1961). It contained background music for *haka*, beautiful melodies and some original Māori songs based on chants. One of these songs, 'Oriori', was sung by Hayward's wife, Ramai Te Miha, a pioneer filmmaker in her own right.²⁴ Hayward recalled the 'lovely countermelody weaving through the original theme... the melody played by a cor anglais' – not a common instrument in Auckland at the time (around 1939). It is unfortunate that a recording was never made of the full score, mainly because of inadequate technical facilities. Many of the musical sequences were also lost in a later version that was destined for England, because the film was cut to meet British quota law. This shortened version, released as *The Last Stand*, is all that remains today.²⁵

True to the entrepreneurial spirit that marked Hayward's career, he made the first New Zealand feature film in colour: *To Love a Maori* (1972, 16mm, a doco-drama), with musical director Ray Gunter, a leading jazz guitarist and member of the John McKenzie Quartet, an ensemble that was active during the 1950s. *To Love a Maori* was the seventh and last feature of Hayward's 50-year career, which ended when he died in May 1974 while on tour promoting the film.

²³ *Hei Tiki* had its first screening in New York in 1935, but did not screen in New Zealand until 1937. Retrieved from <http://data.filmarchive.org.nz/>.

²⁴ Ramai Te Miha (b. 1916), wife of Rudall Hayward, New Zealand's first Māori cinematographer, patron of the International Women in Film and Television organisation and a successful painter and author. She received the inaugural Lifetime Achievement Award at the 2005 Wairoa Māori Film Festival for her contribution to Māori filmmaking, and was made a Member of the NZ Order of Merit in 2006. Retrieved from: <http://www.nzonscreen.com/person/ramai-hayward>.

²⁵ Retrieved from: <http://www.filmarchive.org.nz/tracking-shots/close-ups/SecondLastStand.html>.

Apart from the two Hayward films (*Rewi's Last Stand*, 1940 and *To Love a Māori*, a 16mm dramatised documentary, 1972), only three fiction feature films were made in New Zealand between 1940 and 1976, namely *Broken Barrier* (1952), *Runaway* (1964) and *Don't Let it Get You* (1966) by John O'Shea and Roger Mirams.²⁶ In his book, *The Selling of New Zealand Movies*, Lindsay Shelton suggests the reason was that, to New Zealanders, it 'seemed immodest, even embarrassing' to tell their own stories on the big screen (Shelton, 2005, p. 81).

The main period of New Zealand filmmaking did not commence until 1978 with the establishment of the New Zealand Film Commission. The Film Commission provided funding for local filmmaking and the New Zealand film industry arose fairly quickly after that, creating new opportunities for composers.

²⁶ *Rangi's Catch* (dir. Michael Forlong, 1973), an eight episode television series (16mm) for the British market, was also released on 35mm for cinema. *Test Pictures* (dir. Geoffrey Steven, 1975), subtitled 'eleven vignettes of a relationship', is a 16mm film made on a sound track by Philip Dadson.

PART A.2

THE CONCEPTUALIZATION OF NEW ZEALAND FILM MUSIC: AESTHETICS AND PRACTICE

The production of film music engages the skills of various specialists – from the vision of the film director and the creativity of the composer, to the keen ear of the sound designer. In this part the procedures used to create the musical component of the sound track in New Zealand feature films will be explored.

Firstly, directors usually have a clear view of the role music should play in film: how much (or how little) music is needed and the functions it should fulfil in order to convey the intended messages. Their ideas are communicated to the composer, which brings us to the second important issue, namely the collaboration between director and composer. Because both parties are creative artists in their own right and speak their own ‘languages’, getting the perfect balance of sound elements can lead to a conflict of interest. Thirdly, the compositional approaches for scoring a film are diverse, and it is usually particular styles and abilities that motivate a director to choose a specific composer.

Films made in Hollywood have dominated cinema programmes in New Zealand since the earliest times. Because New Zealand filmmakers and film composers are exposed to foreign films, it can be expected that they will be influenced by them to some degree. Just as Rudall Hayward took his artistic models from American filmmaker D. W. Griffith,²⁷ several directors and composers who were interviewed acknowledged influences by their American peers. In order to put the general film production practices into perspective, I will review procedures developed since the Golden Age of cinema in Hollywood (starting around 1930). This will be followed by a more detailed account of procedures in New Zealand, based mostly on information gleaned from interviews. To conclude the part, typical methods used in Hollywood and New Zealand will be compared.

A.2.1 Common characteristic musical practices in Hollywood since the arrival of sound film (1927)

American composer Victor Young declares that a film composer is characterised by exceptional attention to detail, diplomacy and patience (Cohen, 2010, p. 898). American

²⁷ Pivac, 2011, p. 8.

film composers typically come from a variety of musical backgrounds: Aaron Copland and Philip Glass (concert hall music), Erich Korngold (opera), Max Steiner and Alfred Newman (Broadway), Victor Young and Miles Davis (performing artists), Henry Mancini and Quincy Jones (music for television), and Danny Elfman (rock music).²⁸ Lalo Schifrin, jazz pianist and composer for films such as *Mission: Impossible* (dir. Brian De Palma, 1996) and *Rush Hour* (dir. Brett Ratner, 1998) states that it is not enough for a film composer to be a good musician:

You have to have the instincts for theatre. It's virtually impossible to teach this in a school, this feeling for the visual and the dramatic. It's not enough to be versed in harmony, counterpoint or orchestration. Those are merely the tools. There's something more basic: the art of accompanying (Hubbert, 2011, p. 343).

During the classical Hollywood era (c. 1930–1960) composers worked with the best musicians in the business; their music was heard by thousands of people and it gave them financial security, but they did not own the copyright. Creative control was exercised by the producers and studios because of long-term contracts with the composers, orchestrators and musicians.²⁹ The different departments involved in a film's production process were highly specialised and the music department was an essential component of the system.

The classical score developed during a period which saw the solidification of the producer's power. A composer, like other craftspeople employed by the studio, experienced a relationship to any given film that was specific, transitory, and subject to the authority of the studio (Kalinak, 1992, p. 72).

Examples of the 'craftspeople' Kalinak mentions are the musical director and music supervisor, who both fulfilled specific duties in the studio's music department. Firstly, for a period of about 20 years after the advent of sound in film, the musical director formed a 'buffer' (as American composer Elmer Bernstein called it) between the film director and the composer, acting as liaison or mediator between them. Many were excellent musicians themselves and their advice with regard to the music was highly regarded by the studio officials (Hubbert, 2011, p. 365). This practice meant that composers (in general) had very little contact with producers and almost none with directors. However, after the studio

²⁸ These examples were compiled from several sources and then grouped together in terms of commonalities in their musical background before they composed film scores.

²⁹ Examples of studios: the 'big five' – Paramount, MGM, Fox, Warner Bros., RKO – and the 'little three' – Universal, United Artists and Columbia.

system came to an end, composers started working more closely with directors, the assembly line approach ceased to exist and composers and other music specialists were no longer employed full-time.³⁰ Secondly, since the 1940s, the music supervisor used to fill various roles such as tasks more typical of the music editor today, but from the 1980s their responsibilities changed, mainly because compilation scores (consisting of both original and pre-existing music) were more widely used.³¹ Today the music supervisor's duties include managing recording sessions, obtaining copyright permission for licensed music and even having a decisive input in the overall character, structure and placement of the score (Reay, 2004, p. 22).

Because of the specialised nature of the industry in the USA composers are mostly part of a team. From the classical studio era to the present, film composers rarely orchestrate their music themselves. Instead, they create an elaborate sketch suggesting possible orchestration and then pass on this sketch to orchestrators, arrangers and copyists who produce the final version of the score. Sketches by composers such as Max Steiner and David Raksin are so complete that the orchestrator is little more than a copyist. Examples of long-term partnerships between composers and orchestrators, include Korngold and Hugo Friedhofer (later an eminent composer himself), Danny Elfman and Steve Bartek (erstwhile fellow band member) and John Williams and Herbert Spencer (Kalinak, 2010, p. 108).

It is necessary for the director, producer and music editor (or any combination of these) to convene with the composer to determine where music is needed, how long the cues should last and, most importantly, what the desired effect of the music in each case should be. The spotting session in Hollywood has changed over the years. Composer Jerry Goldsmith says that in the old days it used to take two days, but at the present time the process is expedited, because temp tracks are used to explain what type of music is

³⁰ Factors such as the impact of the Second World War with a subsequent decline in attendance figures during the post-war years; the 1948 Supreme Court divestment decree ending the monopoly that studios had over film distribution and exhibition left studios disorganized and financially weaker; and the increasing popularity of television. Studios wanted to keep their best employees and offered more flexible working conditions and contracted independent production companies while maintaining mostly managerial functions with regard to financing and distribution (Hubbert, pp. 289–291).

³¹ Pop music expanded significantly during the 1950s and 1960s and producers capitalized on this phenomenon in their attempts to rescue the studios that were under pressure. Compilation scores often include hit songs which mean higher revenue from soundtrack albums. At the same time, these songs could help to support a certain era and/or culture within the film narrative (as discussed in Cooke, 2008, pp. 408–414).

required, (Karlin & Wright, 2004, p. 33).³² The director will have a vision of the film that will influence the way the music should function and this can be tested by using temp tracks. The composer needs to be certain of the director's intentions, not always easy, because directors are often more visually oriented, or have difficulty in explaining their musical objectives. Carter Burwell, who has worked with the Coen brothers on several films, thinks that it is best for composers to present musical cues to directors so that they can respond to something that they hear, rather than putting into words what music they might think is appropriate (Morgan, 2000, p. 61). John Corigliano, composer of scores for, amongst others, *Altered States* (dir. Ken Russell, 1980) and *The Red Violin* (dir. François Girard, 1998), maintains that the film composer should be aware of his role – mostly as employee rather than collaborator, because he/she has no control over the end result (Morgan, 2000, p. 49). This does not have to be a negative factor and the relationship can vary, depending on the director/producer.

The deadlines set for composers usually mean that they have three to six weeks to compose a score, starting after the film was shot. It is not unusual for a composer to work on more than one film simultaneously or for several composers to work on the same film.³³ In the latter instance it is acceptable to credit only one composer as score composer while the others are acknowledged under the subheading of 'Music Department'.

The compositional process can vary from brilliant moments of inspiration to systematic hard work. Ennio Morricone, who has written about 450 film scores, gives equal weight to inspiration and technical know-how, and Philip Glass, a prolific film composer, suggests (surprisingly) that one should not get too absorbed in the film itself (Kalinak, 2010, p. 106). Glass may be distancing himself somewhat from the film, as the source of inspiration, to keep a degree of independence in his score. In contrast, Carter Burwell always watches the film while writing the music in order to incorporate the dialogue and action (Morgan, 2000, p. 60). At the final stage, many composers (from Bernard Herrmann to Lalo Schifrin) prefer to conduct their own scores for the recordings, but because it is a job that needs special skills in terms of audio-visual synchronisation,

³² A temp track is a pre-existing piece of music that serves as a guideline for the mood or atmosphere in a scene during the editing stage.

³³ An example of the latter is the partnership between John Powell and Harry Gregson-Williams on *Antz* (dir. Eric Damell & Tim Johnson, 1998), *Chicken Run* (dir. Peter Lord & Nick Park, 2000) and *Shrek 1 & 2* (dir. Andrew Adamson, 2001 & 2004).

composers often hand the task to experienced conductors. This practice reinforces the concept of specialisation within the film music industry.

Some pop stars and rock musicians (for instance, Isaac Hayes, Marvin Gaye and James Brown) started writing film scores in the 1960s, most likely because of the rise in demand for popular music and compilation scores in order to attract a wider audience and boost record sales. The appeal of popular music persuaded some directors, such as Martin Scorsese, to use only pre-existing music (*Mean Streets* (1973) and *Goodfellas* (1990)). Improvising a score while watching the film, is also not unheard of, even in the bigger industries, for example, Miles Davis improvised the score for Louis Malle's *Elevator to the Gallows* (1958) (Kalinak, 2010, p. 110).

Nowadays, the development of electronic devices makes it now possible for a composer to create an entire score on his/her own and since this has a money-saving advantage as it is becoming more and more crucial for composers to be computer-literate. Developments in electronic technology and digitisation such as synthesizers, multi-track recording, and digital sampling have a significant influence on film music. These devices give producers a cheaper option, especially on low-budget films, and it can, amongst other uses, assist composers with choices of texture and timbre. Jerry Goldsmith, Maurice Jarre, Vangelis and Henry Mancini have all composed electronic scores. More sophisticated technology has a bearing on the relationship between sound effects and music, sometimes leading to a fusion that almost eliminates distinction. Then again, to restore balance in the light of technological advances, John Williams revived the classical Hollywood orchestral score with his music for *Jaws* (1975) and *Star Wars* (1977), and symphonic scores still exist in the 21st century, for instance by Howard Shore, Thomas Newman and James Horner.

Sound designer Walter Murch uses a striking metaphor:

Image and sound are linked together in a dance. And like some kinds of dance, they do not always have to be clasping each other around the waist: they can go off and dance on their own, in a kind of ballet.³⁴

There is more to this allegory than meets the eye. Murch, who has worked with directors such as George Lucas (*American Graffiti*, 1973) and Francis Ford Coppola (*Apocalypse Now*, 1979), distinguishes between the Hollywood and the English method of sound

³⁴ Walter Murch in Weis & Belton, p. 356.

mixing and putting a sound track together. In Hollywood the procedure is very much like an assembly line (the same approach as with the production of the music), with numerous people working on fragments of sound as allocated by the sound designer/supervisor. Working this way means that each person has some freedom, but he/she is very restricted and uninvolved in the project as a whole. The English method, however, involves a horizontal, rather than a vertical approach. With several sound editors (according to Murch) each works on one aspect of the sound throughout the course of the whole film, does research on that aspect and applies tonal and textural variation throughout the film. This is the procedure that Murch followed in making *Apocalypse Now* (Weis & Belton, 1985, p. 358). Both of these methods have disadvantages: the Hollywood method may result in the sound crew losing interest because they are not totally involved, and the crew using the English method might have conflicting views of which element on the sound track is more important. This problem is generally overcome by having one person (the sound designer or the film editor) who makes the final decision (ibid., p. 359).

From the composer's point of view, sound design in film can be a contentious issue and they often complain about losing precious musical cues to special effects. However, it is possible to have a constructive relationship with a sound designer, as Howard Shore has testified.³⁵ He cooperated with Skip Lievinsay (who also worked with Martin Scorsese and the Coen brothers) in combining the music and sound effects while listening to both (multi-track) recordings and selecting by elimination. In Shore's opinion this kind of unity between the composer and sound designer is the ideal way of working (Hubbert, 2011, p. 468). Temp tracks, derived from popular songs, classical music or other film scores, may assist the director in communicating effects or emotional impact. On the other hand, if a composer is asked to emulate particular temp tracks (which is a regular occurrence), it can inhibit the composer's creativity.

This brief overview of Hollywood practices focused on composers' methods and their association with the filmmakers and sound designers. After a survey of the attitudes and approaches employed by New Zealanders, a comparison between the two industries should reveal some similarities and differences.

³⁵ Shore composed, for example, the scores of the *Lord of the Rings* trilogy, Peter Jackson, 2001–2003, and *Silence of the Lambs*, Jonathan Demme, 1991.

A.2.2 Attitudes and approaches to film music in New Zealand

This part will present the opinions of a small, but representative, sample of film directors' views on the role of music in film, followed by an investigation into the collaborative procedures between composers and filmmakers. Compositional methods of composers, as well as the role of sound designers and their influence on the position of the music on the film sound track, will also be considered. Note that the 15 interviewees are introduced in Appendix I by means of short biographies.

A.2.2.1 Film directors' views on film music

Writer and director, **Robert Sarkies**³⁶ stresses the emotional value of films and the support music can give in this regard, describing it as 'vital' and 'one of the major tools of filmmaking':³⁷

Sound is a large percentage of the impact of any film and that is pretty obvious if you turn off the sound of a film... For me, film is about emotion, about ultimately communicating and transferring emotion from your story to the audience. Why go to the movies? It is to experience emotion, be it laughter or tears. And music is, of course, a rationally emotional medium. I don't even understand it, it feels magical. I don't know how musicians do it, but they manage with a few notes to create a feeling, sometimes with an orchestra, sometimes just a guitar or a single piano, and when you combine that feeling with images, it can become even more powerful. When I think of some of the most powerful moments in films that I really like, there are moments when music speaks louder than any words could.³⁸

Sarkies includes sound effects with musical qualities in his definition of 'music' and his film *Out of the Blue* (2006) illustrates 'musical' sound effects. For example, in a climactic scene where the antagonist is captured, the sound effects (highly pitched screeches) come very close to *being* music, just before it actually morphs into the main title theme. Despite his sensitivity to the power of music, or maybe because of it, Sarkies does not believe in overstatement. By using music selectively, he manages to give that music more emotional force. He generally has a clear idea of the type and amount of music he would like to add. For example, in *Scarfies* (1999), a film about students in Dunedin, he wanted a sound track consisting mainly of music by local Dunedin musicians; and in *Out of the Blue*, based on a

³⁶ Biographical information on p. 168.

³⁷ Interview, 8 April 2008.

³⁸ Ibid.

factual event, he wanted sparse music that would not overpower the realism of the experience. Generally, he will let the scene play and try to find its essence without thinking about how effective it could be with a particular track before the music is added. He uses temp tracks against images to try and get the feeling across because a film without music ‘just feels really dead’.

At first this comment seems to imply that all images need accompaniment, which would contradict his vision for *Out of the Blue*, yet Sarkies nonetheless emphasises that music is ‘an emotionally powerful device’:

Traditional film music, I think, ends up working against the drama because it has become a cliché of itself. It is important nowadays (and filmmakers and musicians are starting to do this), to kind of re-invent the vocabulary to retain the element of surprise. While I love music and it is an emotionally powerful device, it can also trap you. I can understand how it is easy to overuse it. The problem with music is that it is an extremely dominant component of a scene. The music in Scene A might really work, but then when you cut to Scene B and you have no music, Scene B can feel kind of dead and Scene C even more dead and you think, “We better put some more music on so that it can come alive again”. Once you have a lot of music, you have to have more music. However, if you don’t have any music, you don’t have that dominant element; you just see it as a scene of life.³⁹

Sarkies’s main objective is thus achieving a balance between the dramatic (emotional) and musical elements.

David Blyth,⁴⁰ director, producer and writer, made a controversial experimental film in 1978, *Angel Mine*, which had a revival in 2008 with a screening of classic New Zealand films at a festival in Wroclaw, Poland. He has experimented a great deal with music, collecting music considered appropriate before a film is made, using music on the set during filming, and even producing projects such as *Fish Tank Telly*, which combines a musical sound design with moving images (close-up shots of fish tanks), but no dialogue or conventional narrative. Blyth elaborates:

The music is incredibly important. It's like the underlay of a carpet; it creates the emotional dimension that people can lock into. Generally music is composed long after the event and in that situation I like to put my own temp

³⁹ Interview, 8 April 2008.

⁴⁰ Biographical information on p. 165.

[temporary] music in. Music allows you to get to some very complex and very subtle emotional states.⁴¹

His response acknowledges its emotional potential, but he is also attracted to the use of psychoacoustics in film. While living in California, Blyth attended lectures by Dr. Stanislav Grof who used breathing techniques as well as series of sounds (loud drumming) or music (majestic orchestral pieces) to transfer the audience into (what Blyth describes as) 'a psychedelic state'. Blyth applies this principle in the sound design of his films. He explains:

Part of my style is that the film is designed in a way that is complementary with the way the music is going to be used to open up the audience's heart or their psychic zone, if you like, because music is so powerful. Look at the way that singing in films makes all those films just extraordinary. You know, there's something about the human voice, especially if it is live. So, I am thinking about a sound, an overall sound program, a sound design beyond just individual pieces of music. I am actually looking at assaulting the audience early on, opening them up and then hitting them with the more ambient pure spiritual notes later, depending on what you are trying to say and do.⁴²

According to Blyth, too much music diminishes its impact and it is important to plan the place of music and silences alike within the overall structure of the film. Like Sarkies, he values the silences, which give more meaning to the music when it returns:

... I am a great believer that just having wall-to-wall... music doesn't always work; it actually has got to be sculptured to what's going on. It is the silences that make the music quite effective. Luis Buñuel is a director I really like and in a lot of his films he used no music to create the dream world of the unconscious, because when you dream, do you dream with music? I'm not aware of any music or sound in my dreams.⁴³

John Laing⁴⁴ began his career in 1969 as director of documentary films. He describes how music can represent not only the thematic content, but also the 'spirit' of a film and draws parallels with the lighting effects in cinematography:

I see it as [being] there to control mood and to give unity to a story but in the same area that lighting is, the light and shade of the film in terms of what the director of photography does. I think the composer is very much working in a

⁴¹ Interview, 24 June 2008.

⁴² Ibid.

⁴³ Ibid.

⁴⁴ Biographical information on p. 167.

similar place as that, from the aural point of view rather than the visual point of view. A movie has a narrative, it has characters and the characters in the narrative inhabit a place, a world, and I think music contributes to the nature of that place which may be an emotional place as much as it is a visual place. So that's where I see music fitting in; either music or the lack of it.⁴⁵

His thoughts on the lack of music suggest that Laing (as well as Sarkies and Blyth) also takes care in using music only when he deems it essential, in other words, selectively.

After the film has been edited, the shape is well-defined and the technical crew knows the final content of the picture. The work on the sound track starts by editing sound effects, dialogue and music. Music can unify a series of shots, help to define the structure, emphasise climactic moments and create mood. Laing illustrates this with a generic example:

If it is a thriller or psychological horror movie for example, you very often start off with a set-up which is completely and utterly calm and innocent, the world as it begins. Then you introduce the sinister elements or the elements of tension. Normally in those sorts of movies, you'll have an event which begins the horror or the tension. That event changes everything and from that point on you can't go back to where you were, to that innocence of where you started, and there may be two or three of those events through which you will want to create a sinister sense. And then there's a victory and we think that everything is fine and so there is that period of calm that returns, but it's a very different calm from the kind of calm where we started with because you know in this kind of movie there's going to be more and the music is telling you there is something else to come. Nothing else is ever going to have a chance of telling you those things.⁴⁶

Laing maintains that an actor 'could say it with dialogue but that would ruin the whole point', thus implying that in this particular example the music is more persuasive than the spoken word. Neither of these directors is wrong; it is just important to be flexible and recognise the differing demands of every scene and situation.

Jonathan King⁴⁷ was inspired to become a film director when he was about ten years old and was even then attentive to music. He saw a *Star Wars* film and subsequently bought the soundtrack album. King has also been inspired by scores by Bernard

⁴⁵ Interview, 13 August 2008. Other feature films directed by Laing: *Other Halves* (1984), *The Lost Tribe* (1985), *Dangerous Orphans* (1986).

⁴⁶ Interview, 13 August 2008.

⁴⁷ Biographical information on p. 166.

Herrmann, Danny Elfman and John Williams.⁴⁸ In his opinion music will contribute to the longevity of the film, especially orchestral music, which, apart from its emotional worth, generally stands the test of time better than popular music:

I don't want to make a film that dates. The thing about pop music is that it dates – six months later it is old, whereas orchestral music will last forever to some extent. My most favourite films are actually old films and I think they don't seem to date because of the music. If you look at films like *Star Wars* or *Titanic*, *Lord of the Rings*, they don't have pop music in them; they have orchestral scores which complement the film but don't lock it into a particular time. It is just so much more emotional too.⁴⁹

King's philosophy is even more remarkable given that his two feature films are targeted at young audiences aged between 14 and 30. One often reads that a director wants music by popular contemporary musicians because a film is targeted at a younger audience. It is conceivable that his choice of music might have a negative influence on the popularity of the films, but King has no reservations and firmly believes in the power of the orchestral score.

One of the reasons why King feels so strongly about the durability of orchestral music is that his work on music videos early on in his career comprised mainly popular music, which often has a short existence. He gained experience of putting music and visual images together, although the video process is usually the reverse of film, with pictures cut to the pre-composed music, instead of music being added to the images.

I learnt a lot about filmmaking making music videos, especially shooting and editing and of how the rhythm of pictures can be affected by music... It made me very aware of how music and pictures work together. I really love great film scores and some of them can hugely affect your viewing of a film and even have a life of their own to some extent.⁵⁰

Larry Parr⁵¹ favours an orchestra too, despite the fact that he, as a producer, is aware of the cost involved in hiring an orchestra.⁵²

A synthesizer has its place, but there are emotions you can't achieve with synthesizers. You don't get the same raw emotion as with an orchestra.⁵³

⁴⁸ Interview, 12 November 2008.

⁴⁹ Ibid.

⁵⁰ Ibid.

⁵¹ Biographical information on p. 168.

⁵² Interview, 18 September 2008.

For Parr's film *Fracture* (2004), composer Victoria Kelly put together a chamber orchestra by selecting individual players, a more affordable option than hiring a professional orchestra such as the NZSO or the APO. Parr explains that it can be more expensive to use pre-recorded music than hiring a composer:

...it depends on the quality and the value of the existing music you get. It's conceivable that you might be able to find a track that you really like from a New Zealand artist that you could get relatively cheaply and it depends on who the composer is as well.⁵⁴

According to Parr, if all producers realise that it can be more cost-effective to appoint a local composer and hire local musicians, it will provide more opportunities and could enhance the level of creativity in the local film industry.

A.2.2.2 Directors and composers collaborate

In their collaboration with composers, directors often find it hard to convey their objectives clearly in musical or emotional terms. Although there is a difference in opinion as to whether a composer should start work in the pre- or post-production phase, both approaches have merit depending on the requirements of a film. Directors seem to understand that composers work better if they are given guidelines rather than detailed prescriptions and composers should, in turn, be flexible.

Composers of concert-hall music can be commissioned to compose for a specific instrument, performer or event but still have significant freedom of choice. When a composer is appointed to write music for a film, however, the instruction does not end there. They should be familiar with the narrative and plot, study the pictures on-screen and discuss the place and purpose of the music with the filmmakers.

Robert Sarkies expands on his reasons for choosing a specific composer, acknowledging the importance of compatibility but also the composer's own contribution:

I picked Victoria [Kelly] because I was aware that her work is very diverse. I felt that she would be able to connect with the emotions of the piece, not only from hearing her work, but from meeting her as well. In a funny way, I am as interested in the person as their work. It is always illustrative to hear that they respond to the images in an emotional way and speaking somewhat abstractly

⁵³ Composer John Charles, who has a traditional background and wrote the music for Parr's film *A Soldier's Tale*, goes as far as saying that synthesised music lowers the standard of film music (Interview, 4 June 2008).

⁵⁴ Interview, 18 September 2008.

about what the feeling of the music might be. That's the way I talk about the music to the composer anyway. I don't have musical training and I don't really have the language, but I am able to express a language of emotions. What I am interested in is working with people who can not only interpret the emotion in my words, but also interpret what they have seen, and have their own emotional responses to the images.⁵⁵

He believes in providing guidelines without restricting the composer to a point of suffocation – creative freedom within a framework determined by the needs of the film. Sarkies, therefore, needs a composer who can work independently while still fulfilling requirements.

In terms of communication, the less talking I do the better. The best process is to let them watch the film, preferably without the temp track so that they are not influenced by what we used while editing. It has to be a work of art; you want somebody to interpret it creatively. If you give people creative boundaries, they will usually exceed your expectations, but if you tell them exactly what to do, they will only ever come to your expectations. Give them guidance, but give them freedom.⁵⁶

Being able to communicate and being understood is fundamental, and David Blyth, who has many musicians in his social circle, feels comfortable in his relationship with composers.

For example, Mark Nicholas was involved in *Woman of Good Character* (1982, 16mm feature) from the beginning. We had actually done some of the music before we shot it, but it's not usually economically viable. Jed Town [the composer Blyth has been working with more recently] plays quite a few instruments himself so in the end you bring in extra musicians only for a few hours. The sign of a composer that is confident and still reaching out is the fact that they are constantly sampling sounds, whether they are real ones or synthesised. Generally, real sounds have a much more profound effect on the human psyche. Each of the films I've made I've tried to create the world not just through the visuals, but also using the music and the sound effects.⁵⁷

Blyth, as an experimental artist, prefers composers who are adaptable and willing to expand their creative sensibilities.

⁵⁵ Interview, 8 April 2008.

⁵⁶ Ibid.

⁵⁷ Interview, 24 June 2008.

John Laing raises the problem of communicating the emotional side of music in descriptive and comprehensible terms. He resorts, therefore, to focusing on mood.

If I hear a certain sound in my head that I think relates to a certain mood, I will mention that. You can suggest brass or strings, but I never intend that to be the final word because, obviously, the way [the composer] interprets what I say or what I need is over to them. Later we evaluate whether it's working or not.⁵⁸

For many directors this obstacle can be very frustrating and it could be one of the primary reasons why temp tracks have been introduced – by using existing music the director has a way of describing what he/she envisages without using verbal language. So says Laing:

Temp tracks are very handy, just to say, 'See the way this piece of music is working here, so that's the kind of mood I want here'.⁵⁹

According to Laing, the composer should engage in the project at the post-production phase, not earlier, because a film can have a life of its own and might change course as it develops:

Until you've got pictures in a final form I think it's a waste of time. I've worked on films where writers have suggested a piece of music in the script. You shoot the movie, and I don't know the piece of music and even if I did know the piece of music, what's that going to tell me? Until you've actually shot the movie and you've got it there on an editing bench and you're looking at it then you can tell. The composers I have worked with work specifically to what we have given them.⁶⁰

In terms of the sound effects that are prioritized over the music (mentioned under the previous subheading), Laing's approach contradicts the viewpoint of many composers:

In sound design the music and the dialogue are generally the first two things that you think about. The composer will obviously bear the dialogue in mind when they are writing, because that is the most important element. The music is the next big thing that you look at and then sound effects are the detail. It goes in between the music and the dialogue but very often that can have a rhythm of its own too and can support the music, so it is helpful if the composer can actually write to the sound effects too. We call it sound design

⁵⁸ Interview, 13 August 2008.

⁵⁹ Ibid.

⁶⁰ Ibid.

and it really is. Music is one of the elements of sound design, a very important part, but not the only part.⁶¹

In his list of priorities music has a higher position than sound effects, a stance that should be admired by composers, but he also stresses the fact that music is 'not the only part' on the sound track. As a very experienced director of film and television, Laing extends the composer-director partnership to editors, and the comparison he draws between the characteristics of editing and musical composition is very interesting:

A really good editor will edit to a rhythm that is very often conducive to the sound track [i.e. music]. One of the best editors I have worked with is actually a drummer as well. He has played in a rock band and when you see him working, it is almost as if he's playing a drum kit. He has a wonderful sense of pace, a wonderful sense of rhythm. It's almost like looking at a piece of sound. To write music for an editor like that is a much easier thing than to write for someone who has got no sense of rhythm.⁶²

Both of the feature films Jonathan King has made were scored by Victoria Kelly. He chose Kelly because of her music in films such as *The Locals*, *The Ugly* and *Toy Love* and, after meeting her, King sensed that they could understand each other and communicate well. King prefers to involve the composer at an early stage. He discussed musical possibilities with Kelly before they shot both the films and, as an example (temp track) for *Under the Mountain*, gave her a copy of music that he liked and used for a promotion reel.

That's not necessarily essential to the process, it's just because I like thinking about how the whole film is going to be... New Zealand films never have enough money so if you have the luxury of time then that has got to be a good thing. Victoria will have eight or nine weeks to write and record the music for the film so the earlier she can be thinking about that the better. Victoria looks at the pictures before she hears the temp music that we are using and at some point she might watch it with the temp music. I think it is important that she is able to write and start thinking about it without being too closely tied into the temp music because I don't want her to do an imitation of that. Also, she is involved in the final mix of the film.⁶³

Unless a director has some background in music, he finds it hard to communicate with the composer in musical terms. It would be equally hard for a composer unfamiliar with the

⁶¹ Interview, 13 August 2008.

⁶² Ibid.

⁶³ Interview, 12 November 2008.

filmmaking process, to talk about editing in technical terms. A lot of gesturing and sound simulation might be involved in the spotting sessions!

In terms of specific instruments for certain effects, I might talk about, say, a lush stringy sound or in *Black Sheep* we talked a bit about vibraphones which have a playful kind of tone or I might suggest drums for a certain scene. But actually, I wouldn't know a bassoon from an oboe!⁶⁴

In turn, composer **Victoria Kelly**⁶⁵ finds her background in popular music to be very valuable for several reasons: firstly, because of the collaboration amongst musicians in creating songs; secondly because of a certain level of instinct that drives the song-writing process (which is often due to the lack of formal music training); and lastly, but most important in this context, because it helps her to communicate better with film directors who do not have a musical background.

When I'm writing film music I'm not thinking about the audience actually, what they need or want. I'm thinking about the film. There is a chain of responsibility and my responsibility is absolutely to the film but also to the director's vision for the film, because they give you their instructions, and sometimes there are moments as a composer when you have to go against your own instincts to do what somebody else thinks you should do, whether it is for the benefit of the film or not.⁶⁶

Kelly has worked with King before on *Black Sheep* (2007) and they have a good working relationship. The score for *Under the Mountain* was going to be performed by the NZSO, and therefore it was vital that she had King's support and that all possible creative disputes were settled before the orchestra became involved at the recording stage.

I really like working with Jonathan because he's just extremely clear and we've got a good way of communicating with each other. I think he really enjoys the musical part of the production. He is very enthusiastic and open-minded, and that's really important. He has strong ideas but he's also not afraid to listen to mine.⁶⁷

As pointed out earlier, King has some musical background and started out in the film industry making music videos. A musically sensitive director expedites the concerted effort and ultimately helps to simplify the process.

⁶⁴ Interview, 12 November 2008.

⁶⁵ Biographical information on p. 172.

⁶⁶ Interview, 8 July 2009.

⁶⁷ Ibid.

Don McGlashan⁶⁸ has learned a lot over the years, especially during his work with director Jane Campion on *An Angel at my Table* (1990). Campion had a strong vision for the film, including the music, namely not to ‘spoon feed’ the audience with emotion through the music. She (as well as directors like Sarkies and Blyth) is aware of music’s manipulative power, as McGlashan experienced:

You can learn from collaboration if it's a really close one and you are both heading down the same direction. [Now] I understand that notion of the composer being in some ways the emotional lens through which the audience sees the film.⁶⁹

He describes the collaboration as ‘a separate creative act and a separate kind of creative skill’. There are a few ‘gates’, as McGlashan puts it, through which the collaboration process has to pass. These ‘gates’ include the spotting session, followed by the director’s reaction to the first draft of the music:

As a composer you very rarely have got the music to add to the picture during the spotting session. You might say, “I think this would be a good cue for a big exposition of this scene, but not on brass, maybe on strings”. If the director has got a musical imagination you can have those sorts of conversations and if they don’t know how to speak that language, then the spotting session is the time when you really have to work the hardest at learning to respect whatever language they do have. It is an enormous compromise on both sides. I find that very interesting and very challenging. The director could say, “I want a jazzy piece here” but that’s not what they really mean. So you have to be able to conjure up – that is quite tricky... The next gate is when the director responds to the music you give them. That is when the director has got to say exactly what they want because it is their film. Although it is a collaboration, if the music is wrong for the scene they will say it. As a composer you may feel that the director is not arguing from a point of understanding and you can have a go at trying to win that argument. But in the end the director might have lived with the story for a number of years.⁷⁰

Normally McGlashan might discard a particular idea straight away, but because of the opportunity to get another opinion, he would let the filmmaker be the censor, thus suspending his own criticism.

⁶⁸ Biographical information on p. 174.

⁶⁹ Interview, 30 October 2008.

⁷⁰ Ibid.

I think as an artist you've got those two modes of being. One is pouring out ideas and the other one is trying to husband those ideas. Sometimes that inner relationship can get a bit dysfunctional or tired or coercive and that's when your critic gets so strong, no ideas are coming out. Conversely you lose your critic and you just pour out any old idea and you can't self-edit anymore. I have had much more formal relationship with directors too where there is not so much give and take, just a question of providing what is required and trying to do a really good job with the parameters that you've been given, and that can be really good too.⁷¹

Composer **David Long**⁷² has much experience of team work. He regularly collaborates with choreographers on dance productions, as well as film directors and fellow composers. Long has worked with several other composers on film music, such as with Plan 9 on additional music and ambient music design in Peter Jackson's *Lord of the Rings* trilogy (2001-2003, score by Howard Shore) and *King Kong* (2005, score by James Newton Howard) and with Don McGlashan and Mark Austin (who was Long's guitar tutor) on *Absent Without Leave* (dir. John Laing, 1992).

In a feature (*We're Here to Help*, dir. Jonathan Cullinane, 2007) that Long scored on his own, he worked mostly with the editor who had specific musical ideas. Long complains that directors do not always give composers enough freedom in film composition. The television series *An Insider's Guide* (with music by Long) had a whole group of directors who could not agree on what style of music to use, but fortunately the producer gave him more artistic freedom, which resulted in an award-winning score.

Stephen McCurdy⁷³ criticises the control by 'committees', especially in television productions. There was an occasion when he had to attend more meetings than the number of seconds the required music lasted. He feels less restricted by directors of feature films than working for television:

The cooperative aspects of film I really like: I like working with the engineers, I like working with musicians, I like working with writers and directors a lot, but I don't like the committee.⁷⁴

Plan 9⁷⁵ holds the opinion that, generally speaking, the composer-director relationship is not always a satisfying one for composers, because it is usually the

⁷¹ Interview, 30 October 2008..

⁷² Biographical information on p. 173.

⁷³ Biographical information on p. 174.

⁷⁴ Interview, 13 March 2009.

filmmaker's preferences that prevail. Roche advises to 'try for... a place where everyone is happy'.⁷⁶ Donaldson has learned not to judge other composers' music by what they do in film, because often they cannot do what they think is appropriate, but have to realise the director's dream. 'You are serving. You are employed by someone to do a job'. They enjoyed working with Gaylene Preston (*Perfect Strangers*, 2003) because they found her to be very musical and intuitive, but also a perfectionist. Preston did not want much music in *Perfect Strangers*, but was (like Larry Parr) overruled by the distributors who wanted more and Plan 9 ended up editing and arranging the main theme into a song. Donaldson has an interesting theory about this unwavering attitude:

I think it's often because they've watched the film so endlessly. It stopped working on them and music is the one thing they can keep adding that can change the film, or [else] they lose faith in their project.⁷⁷

Peter Dasent,⁷⁸ who is currently composing for Australian television, made the same observation as Donaldson:

...by the time they come to put the music in they've lost the kind of emotional excitement they once had with the film. They've seen it so many times from script to pre-production to filming to editing [and] compiling the final cut... but then the music comes along and makes it exciting again. That's why I think most films have too much music in them.⁷⁹

Not having input in the final mix of the film can be costly. Dasent recalls a piece he wrote for *Meet the Feebles* (Peter Jackson, 1990), which was meant to illustrate development in a particular scene. In the mixing process the music was cut up and brought back later in an irrelevant place, which rendered it meaningless. If he was present at that session he could have explained to Jackson what the objective was.

I think the most important thing is to be really clear with the director about all aspects of the music before you get too far into it. It seems to me it's all to do with agreeing on the meaning of adjectives. The director might say, "It's not emotional enough." What does that mean? It could mean they want a powerful rhythm behind it or it could mean they just want to hear one instrument. They might say, "I want this to be beautiful," and then you write something that you think is beautiful and they say, "No, that's pretty, it's not

⁷⁵ Biographical information on p. 177.

⁷⁶ Interview, 13 November 2008.

⁷⁷ Ibid.

⁷⁸ Biographical information on p. 171.

⁷⁹ Interview, 5 June 2008.

beautiful.” Often you come to that point of understanding by eliminating things they don’t like. Music is hard to talk about. Musicians will have difficulty explaining what they mean or what they like about something or don’t like about something.⁸⁰

Dasent remembers Peter Jackson being good at saying what he likes and dislikes, an impression that corresponds with David Long’s experience of working with Jackson.

Michelle Scullion⁸¹ accepts her position in the filmmaking team and observes that a sense of humour and an open mind can be very conducive to the collaboration process.

One of the directors, Tony Hiles, was very specific. We have been working together for years and have a very good relationship. He tried every way to inspire me and find a way where we would be happier. [A] documentary I did was about Michael King, which was directed by Clare O’Leary. I had a whole lot of ideas that I had written and recorded, but I wanted to know if I was on the right track. Clare would shape some of them and take me into a different place, or direct me into a different place and I love that, because then you know where you stand. Some composers can’t do it and if you [as composer] can’t do it, you shouldn’t be in film, because the film is the director’s vision. You are there to serve, to help, to give guidelines. But in the end, if the director doesn’t like that, you’ve got to accept that. The film is a big collaborative process. A sense of humour is really important and being open.⁸²

In communicating with a non-musical director, Scullion advises not to be too technical, and be prepared to educate when necessary:

There is no harm in saying “crescendo”. If they don’t know what it means, you explain what it is so that you actually show them the respect of sharing this common language.⁸³

For composer **Clive Cockburn**⁸⁴ music is very much an emotional issue:

When people talk about music or to musicians they will say, “I feel” a lot, whereas an accountant won’t say that. You need to get inside the mind of the director, understand what they are doing. Films usually have atmosphere, attitude. Some directors might want a theme for each character, but the film really has got a theme.⁸⁵

⁸⁰ Interview, 5 June 2008.

⁸¹ Biographical information on p. 178.

⁸² Interview, 21 April 2008.

⁸³ Ibid.

⁸⁴ Biographical information on p. 170.

⁸⁵ Interview, 3 June 2008.

In the mixing process things can go astray (as Peter Dasent also experienced). For example, when a director wants to move a musical cue by a few frames, he may not realise that the whole cue could become dislocated from its visual scene:

There's also a bit of ego going on because the guy that's doing the mixing has often also been the sound effects guy and that was the last thing that went in the film. So, the car engine and the door slam and the bird sounds are incredibly loud because he's just put them in and he's really excited about them. Sometimes they will try and keep you out of it because they think all you want is more music, but there's nothing more embarrassing than if you are watching a film and the music is too high, you just want to crawl out of there because it's terrible.⁸⁶

Thus Cockburn, similarly to Laing, makes a case for communication within the extended production team, including composer, director and sound editor.

The Silent One (dir. Yvonne Mackay, 1984) was the first film scored by **Jenny McLeod**.⁸⁷ Owing to McLeod's inexperience she did not fully realise that the director and the producer have the final word. McLeod recalls an incident when producer Dave Gibson did not like the alto flute she had used in an underwater scene, saying it 'sounded like a cow'. However, it did not actually occur to her to change this cue and it is still on the sound track.⁸⁸ She has since completed several projects with the Gibson Group and they communicate easily and freely. McLeod sets a good example of being flexible as a team player:

I liked that they always did what they said they were going to do. I could trust them. I don't think it can work if you don't have that. In terms of how they responded to the music I proposed, we talked it through first; they asked me where music would fit in too. Dave [Gibson] has good musical instincts. Occasions when he didn't like the music he didn't always know why, but I knew and I agreed, usually because it was too contrived or didn't sound natural.⁸⁹

⁸⁶ Interview, 3 June 2008.

⁸⁷ Biographical information on p. 176.

⁸⁸ Interview, 21 April 2008.

⁸⁹ Ibid.

Composer **John Charles**⁹⁰ also stresses effective cooperation with the editor, as well as the importance of getting involved as early as possible, as was his experience with the Geoff Murphy films such as *Goodbye Pork Pie* (1980), *Utū* (1983) and *Quiet Earth* (1985).

If you become part of a truly creative process you are more comfortable with everything. You have to meet with the director at an emotional level and if it's all a bit rushed it's difficult, especially if you don't know the director very well. You might be trying to figure out what the music is for the film, as well as trying to figure the director out too. You have to see what your boundaries are. When you come in late the editor has also moved on – that contact is gone, that channel; and talking to the editor as well is always incredibly useful...The director who knows the film really well will have a clear idea of where music should go... and would know what the music was going to do. Even if you know a film pretty well, you have to ask dumb questions, about subtext or what the scene is about. You think you know what the music should be saying as opposed to what the characters are saying, and you will probably find out most times you would be right. But you can get it wrong.⁹¹

A.2.2.3 Compositional methods of ten composers interviewed

Composers' backgrounds, different levels of training, and philosophical approaches result in diverse compositional methods for creating a film score. The approaches and methods of each of the ten composers interviewed will be described in turn.

Michelle Scullion recalls her first encounter with film music in the 1970s:

I was a music student at the Wellington Polytech at that time and some art student friends, who were making a film, asked my help. I hadn't done music like that but as a music student I had experience in recording. So for this... film, I selected tracks from [vinyl] records... I would select the part of the track I wanted to use...and drop the needle on "now!" and then quickly remove it and put the next one on. It was all perfectly timed. But, next lesson! The tutor decided to re-cut the film. All my tracks that I had carefully selected were all totally wrong and out of time! I learned a very valuable lesson: start writing music once the picture has been locked off.⁹²

After Scullion's edifying experience, she was fortunate in getting excellent opportunities to learn her craft, such as writing music for corporate videos and television commercials. Some corporations had a substantial budget for these marketing tools, which enabled her to

⁹⁰ Biographical information on p. 169.

⁹¹ Interview, 4 June 2008.

⁹² Interview, 21 April 2008.

hire top musicians such as the NZSO, the New Zealand String Quartet and opera singers to perform her music.

Scullion prefers to have access to the script early on and would even like to see the film being made to get a better idea of the vision of the director. She is an accomplished improviser and her improvisation process has a bearing on the way she composes, providing the necessary musical instinct and a sense of structure and thematic development. Temporal sensitivity plays an important role and she often watches scenes with a metronome in order to observe the 'tempo' of the action on-screen. For instance, if the director describes a scene as 'lush and slow', she might interpret it as being at 72 beats per minute. Scullion will then create a demo by recording tracks on a keyboard (e.g. for string quartet each individual part is a track and it builds up as if written on manuscript paper). By doing research she ensures that the score matches the historical period, geographical location and cultural connections. With regard to the last, she thinks it is essential to utilise the particular musical scales of different cultures to achieve a more authentic sound.

On another level Scullion 'paints' with sound and associates the chromatic scale with the colour spectrum. She loves colour, pictures and moving images and as a result often composes 'sound paintings'. For example, she records the sound of the sea or the sound of a tui (a native bird with very melodic calls) in the forest and will then process the recording with synthesised backing tracks or will add an acoustic flute. Painter Michael Smither's theory of the colours of the spectrum being broken down to match the chromatic scale inspired Scullion to undertake experiments of her own. For example, A = red; A#/Bb = red/orange; B = orange; C = orange/yellow; etc. In an article published in the journal, *Flute Focus*, Scullion explains how different effects based on this theory can be achieved on flute (Scullion, 2005). In terms of film music, she allows herself to be directed by, for example, the colours of nature present in the narrative. Experimenting and keeping an open mind can have fascinating results:

Mistakes, sometimes, can be fantastic, for example I had a drum rhythm that I composed on my sampler. I loaded what I thought was this particular set of instruments, but by mistake I had put in an acoustic guitar track that I had sampled. What came out was this most extraordinary piece of music because the bass drum is the C and the D down at the bottom of the keyboard with the low notes of the guitar plus the fast hi-hat. It was an amazing sound, I would

never have thought of that. It worked perfectly and it became the basis of a whole film sound track.⁹³

Stephen McCurdy supports director Ian Mune's viewpoint that music is another character or a lens to reflect the story, but he criticises some directors who think that the music functions simply to improve a bad scene or fill an empty space (or 'silence' in this context).⁹⁴ He warns against music that literally illustrates the action on-screen:

I do not like a film score that goes up when the film goes up and down when the film goes down and fast when the film goes fast. That kind of literal illustration happens a lot in New Zealand film. Just reflect the energies, like a colouring book, so there is no tension.⁹⁵

The dramatic, stylistic and thematic ideas are determined by the film, so it is important to know the film well. The music can only succeed in highlighting the more subtle subtexts within the narrative if the composer has studied the script and final cut of the film in detail. According to McCurdy, authenticity is also important; the music has to match the particular era.

Despite having the normal 'safety blankets' in terms of the compositional tools that he uses on a regular basis (many might describe them as style characteristics), McCurdy is inventive when the opportunity arises. On one occasion he had a request to write a theme that 'suggested justice, but a bit bent'. He wrote a canon for trumpet, trombone, French horn and double bass in 5/4 time, combining a robust timbre with irregular metre:

It wasn't "read the scene in this particular way". It was actually "cards on the table: this is the theme, this is what we are doing". I don't like underscoring in an emotional sense. I like it when it is operatic, when it is theatrical, when you're not making apologies. I love naturalism in cinema, but I don't find much of a place for music in it. It can be incredibly tense even without the music.⁹⁶

It is clear that he is generally not in favour of using a lot of music. He also understands the role of special effects in the sound design and he has learned to combine music and sound effects successfully:

⁹³ Interview, 21 April 2008.

⁹⁴ Director Larry Parr also alluded to this practice.

⁹⁵ Interview, 13 March 2009.

⁹⁶ Ibid.

[*Bridge to Nowhere* (Ian Mune, 1986)] was set in a bush, lots of cicadas, insects and birds and I was using a suspense hi-hat. In the film it completely disappeared, because of the high frequency insect noise. Outside the film it sounds ridiculous, as if someone is playing a hi-hat here and the band is somewhere down the block, but in the film, because the insects kill the hi-hat so much, it kind of worked... [these are] the tricks of the trade.⁹⁷

The composer's work is often 'threatened' by sound effects. Cooperation between sound designer, composer and (sound-) editor early on could be beneficial to all parties concerned and limit disappointment later in the process.

McCurdy studies each film in-depth before deciding what music would best reflect the narrative and he usually starts composing at the piano, but he also uses computers because changes can easily be made. In his opinion the accuracy and subtlety of digital sound (compared with what could be achieved with four-track recording previously) has caused the biggest revolution in filmmaking in the last three decades.

The close link between film scores and images resembles setting words to music, when the words mostly determine the structure, mood and style of the composition. This comparison supports New Zealand composer **Don McGlashan's** reasons for choosing film music as a medium of expression:

On a purely pragmatic level in a country as small as New Zealand you can't survive by only doing one thing. Writing and performing songs is the centre of my work. However, I soon found diving off sideways to collaborate with choreographers, theatre practitioners and filmmakers was a good way to survive. On a social level writing songs is quite solitary and so it is marvellous to be able to dip into other disciplines and find out all the shared experiences in different disciplines. The kind of reinforcement that you get as an artist from talking to another artist who is telling stories in a completely different way, but whose issues and process share many similarities with my own process, is wonderful. Creatively, I keep learning about how it feeds me. I love storytelling and the songs I write tend to be narrative songs, like short stories or short films.⁹⁸

McGlashan has been a songwriter and musician for many years, but film scoring brought a new dimension to his work as composer:

⁹⁷ Interview, 13 March 2009.

⁹⁸ Interview, 30 October 2008.

I've never thought of myself as an instrumental composer. My own predilections as a songwriter tend to be in a melancholy, reflective area so I thought I would probably be better at a film which had that sort of emotional texture to it. However, I have found that the challenge of jumping into an area that I would not have first thought was really agreeable to me is really good. For instance, there is a comedic element in *Dean Spanley* [Toa Fraser, 2009] which I've really enjoyed and I've really enjoyed having a whole orchestra to play with and to do music which is whimsical and comedic and brilliant.⁹⁹

Contrary to Scullion, who prefers to be involved as early in the production process as possible, McGlashan thinks it is often safer not to see the script of a film before the final cut is ready, because directors may emphasise certain features that are not prominent in the script.¹⁰⁰ There are exceptions, however. In *No. 2* (2006), director Toa Fraser wanted a song that would gather all the threads of the story together. As a result, Fraser and McGlashan started working on the music before the film was shot.¹⁰¹ He also read the script of *Dean Spanley* before shooting began and composed themes based on the script alone, but did not see the pictures until much later.

McGlashan stresses the fact that each film is different and has its own language (compared to a television series, which often has a unified language throughout the entire series and uses repeated themes). It might be useful to have some 'stock sounds' available when composing for a film in a certain genre, but he considers the music to be just as unique as the special world the director, cinematographer and art director create for each picture. He typically makes a list of possible compositional tools to create the desired effect, starting from the most to the least obvious. He will then choose the least obvious device to make the music more interesting and challenging:

Sometimes the music can lead you to a much more sophisticated or intellectual response to a scene, because the music is not doing what you expect. For instance, if it is appropriate to the story of course, you play against it with something where the audience expects action music but gets something like a solo flute doing something melancholy. What it does is it suggests an

⁹⁹ Interview, 30 October 2008.

¹⁰⁰ Director John Laing also mentioned the fact that a film can evolve and change during the production process, which could result in wasted effort if the composer starts work at an early stage.

¹⁰¹ McGlashan describes *No. 2* as 'a very musical film', because music is an integral part of the structure. (Interview, 30 October 2008).

emotional complexity in the acting and that can be wonderful. The power of a score can lead you in all sorts of different directions.¹⁰²

A film can be made more musical if the filmmakers ‘make space’ for it, says McGlashan. In other words, when appropriate music is used instead of dialogue, he believes the emotional effect can be much more intense. The music should conjure up emotions in such a way that words would be superfluous. In disagreement with a suggestion that ‘classical’ film music cannot replace dialogue as effectively as the lyrics in popular music (Inglis, 2003, p. 112), I include instrumental music in this concept, because the combination of image and (instrumental) music should often be able to provide sufficient information to replace dialogue.

Of all the composers interviewed, only **Victoria Kelly** had formal training in film music. Although she thinks that this training has been fundamental to her particular compositional style, she does not propose that this level of training is necessary for every composer. Some film composers have the ‘instincts’ and musicality that are ‘perfectly suited to film composing’, even without formal training in composing for film. Initially her main objective was to be a classical composer, but she has always found film music interesting and is currently engaged in both styles.

Kelly usually starts her film compositions by creating motifs, which are then developed into an orchestral score:

I always compose at the piano to start with. I just like to sit there and fiddle around and just think about what I am trying to do until I come up with fragments of ideas. When the fragments of the ideas come together, I then turn to the computer and start putting it together using orchestral samples. This is really to avoid time wastage because the deadlines are so outrageous that you do not have time to work it through fully as a composition and then orchestrate it. You have to do everything all at once so I actually orchestrate as I go.¹⁰³

The first film that she scored for full orchestra and worked on with an orchestrator (Ricky Edwards), was *Under the Mountain* (dir. Jonathan King, 2009). She regards texture as an essential component of film music and ‘finds that the composition and orchestration are one and the same when it comes to film’, therefore she also orchestrated this film before submitting it to Edwards for revision and transcription.

¹⁰² Interview, 30 October 2008.

¹⁰³ Interview, 8 July 2009.

With both *Under the Mountain* and *Black Sheep* (dir. King, 2007), Kelly was part of the filmmaking process very early on. McGlashan was just as fortunate with some projects, as described earlier, but for most composers this is not the norm. Kelly could not actually start composing before she received the final cut of the film, but she nonetheless had time to consider different ideas:

Once you see the film, it doesn't belong to your imagination anymore and you realise that you're actually realising someone else's vision and not necessarily just yours. So it's good to have eliminated some of those flights of fancy.¹⁰⁴

Kelly writes contemporary music for instrumental ensembles such as the New Zealand Trio. She regards her methodology for this type of composition as 'absolutely and profoundly different' from film. Nobody else is involved in her concert-hall music, or should approve it, but it also means that she does not have any other point of reference. Film composition, on the other hand, means thinking on your feet because it should happen fast. There might not be much detail in the score, and sometimes it has to be amended at the last minute, even as late as the recording session. Since she has composed a lot of film music, it has affected her method in general. When writing other contemporary music, she is '... always terrified that it is going to sound like film music and that I'm going to rely just purely from habit on the [musical] muscles that are stronger'. Kelly does find herself leaning towards more traditional harmonic structures and thinks her strength lies more with her pitch innovations rather than any rhythmic ones. The different styles of composition create conflict and even, on occasion, has made her question her true musical language, something that she nevertheless believes to be 'on the emotional side of things'. A certain audience might expect more abstract music but when 'hearing a bit of melody... people can draw generic conclusions more readily than they can from abstract music.'

Kelly thinks that a good score helps a film to make sense emotionally. Furthermore, instinct plays an important role and, to supply balance, an intellectual approach and attention to form and structure:

... you might have to create connections between ideas that are not obviously pointed out on-screen. With the help of music linking them together

¹⁰⁴ Interview, 8 July 2009.

thematically, that subconscious point can be made... You do have to think about that, but more importantly you have to feel it.¹⁰⁵

She echoes the sentiments of McCurdy and McGlashan in terms of attention to detail and adding an intellectual stimulus, with the music emphasising subtleties, thus doing more than just creating mood. Kelly even uses the same metaphor as McCurdy did earlier:¹⁰⁶

A really good film score has to work with the form of the film. The form dictates your form as a composer. The worst scores are the ones that mickey-mouse it and have no unified sense of their own. They haven't taken the film and made sense of it; they have just coloured it in. The best scores are the ones that are embroidered into the film and somehow link it together in an absolute union.¹⁰⁷

A strong role model for Kelly is Bernard Herrmann, who worked with directors such as Alfred Hitchcock and Martin Scorsese:

There's just something about [Herrmann's] approach that I really love, his imagination and his absolute utter dedication to it, the integrity of it. Once he lands on his concept he is uncompromising. He does things that no-one else does, but he's not doing it as a gimmick. He's thinking, "This is the noise that this film makes". With *Under the Mountain* in particular I sat down and thought to myself, "What kind of sound does this film make?" And I worked with the orchestration, the instruments and the shape of the melodies as I tried to work out what the world of the film should sound like.¹⁰⁸

Kelly regards science fiction as the one genre that allows music to be a 'character' because the music has to create a new world. This is evident in her music for *Under the Mountain*, in which the themes she created for the main characters evoke their (sometimes sinister) personality traits by focusing on melodic shapes that would enhance such elements as the duality of the twins, a central thread in this film. The theme for Mr. Jones (played by Sam Neill), who has lost his own twin brother, portrayed a strong, yet sad and somewhat perplexing personality. The mountain was also regarded as a character in itself and even a starting point in creating the themes which support the intensity of the surreal events. Because this score is what Kelly calls 'a thematic score', the result is that the music and

¹⁰⁵ Interview, 8 July 2009.

¹⁰⁶ It is interesting to note that director Larry Parr described both Kelly and McCurdy as 'intellectual composers' (Interview, 18 September 2008).

¹⁰⁷ Interview, 8 July 2009.

¹⁰⁸ Ibid.

imagery are co-dependent and the music will not be as meaningful on its own, which is a reasonably common phenomenon in film music.

David Long studied flute, cello and guitar and has extensive experience of playing in bands. He shared the stage with Don McGlashan in the well-known rock band The Mutton Birds, and it is interesting that both have written music for dance companies and film. Long's collaboration with McGlashan helped to prepare the way for his film composition:

In The Mutton Birds I thought of myself doing the landscapes behind Don's songs, and that is what is needed for scores.¹⁰⁹

He composes with sample sounds and focuses more on texture and timbre, as opposed to McGlashan who, Long thinks, is more a melodic/harmonic composer and another reason why they worked so well together and complemented each other in The Mutton Birds. They have worked together as film composers as well, for instance on *Absent Without Leave* (dir. John Laing, 1992).

Long has experience in creating ambient music for both television (the *Insider's Guide*-series) and film (such as the *Lord of the Rings* films and *King Kong*). Ambient music is closely related to sound design and his involvement in experimental music (i.e. dance music) informs his technical approach:

The heart of one dance score was banjo with orchestral harp... plus French horn, tuba and trumpet – the more heavy brass sounds against the tinkling of the harp and banjo. [In another project] I am playing theremin and electric banjo with a turntablist, a clarinetist and Richard Nunns [well-known for his music played on traditional Māori instruments]. It is a strange combination with these acoustic instruments and then the turntablist and I make it really three dimensional, lots of depth that goes a long way back.¹¹⁰

Long finds it fascinating to let the music tell the audience what is going on in the mind of a character. For example, he may write music for the general dynamic of a group of people in a scene, 'playing the energy of the group' or write a different piece of music which could implicate the thoughts of just one person in the group, paying close attention to the images. Another use of music, says Long, is writing a cue for a scene and then letting it evolve with the changing of scenes, linking all filmic elements together. It is

¹⁰⁹ McGlashan was the main songwriter for the band. Interview, 22 April 2008.

¹¹⁰ Interview, 22 April 2008.

intriguing to see how the same basic musical idea can have different effects for very different scenes.

Long disagrees with directors who often want music to underscore comedy, and more often than not they want too much music as well. This observation is endorsed by others such as Plan 9 and John Charles. Long watches a variety of films and studies the use of music in order to improve his own work. He uses the example of *No Country for Old Men* (dir. Ethan and Joel Coen, 2007) where the minimal score of 16 minutes by Carter Burwell is more reminiscent of sound design than score, ‘... a Tibetan feel... abstract and quiet...’, which leads many viewers to think that the film has no music at all. He regards this as a more contemporary approach.

Three composers working as a creative team, as is the case with **Plan 9**, is an unusual occurrence. They write a wealth of film music and their diverse capabilities complement each other’s skills. There were only a few projects in which Donaldson and Roche worked without Roddick because she was performing as vocalist in musical theatre or operatic productions such as *The Trial of the Cannibal Dog*.¹¹¹ Their collective approach to scoring film is transparent, probably the only way this kind of alliance can be successful:

Donaldson: Generally we’re very interchangeable so that anyone can start an idea and anyone can carry on with that idea.

Roche: As a general rule someone will start an idea and they’ll take it to a certain point because it is usually easier for one person to follow a train of thought before getting input from the rest of them, then it is kind of opened up to collaboration.

Donaldson: Say Steve started an idea and at a certain point he would show it to us. After that, if I or Janet felt like it, any of us could go and work on that idea on their own without Steve being there. We keep it very open. Generally it is a three-way process. Our strength is as a group and our skills are quite different from each other. It works really well.¹¹²

With regard to their skills, Roddick says she is not good with drum programming but would work on orchestral scoring or write melodies that can be arranged. Donaldson

¹¹¹ Matthew Suttor, born in New Zealand, currently director of the School of Music and Sound Design at Yale University wrote the music, with libretto by John Downie. Janet Roddick played Captain Cook’s wife in this opera which was first performed at the New Zealand International Arts Festival in Wellington in March 2008.

¹¹² Interview, 13 November 2008.

accumulates ideas for different sounds and textures from a variety of sources into a 'library of sounds', builds themes by selecting sounds for certain moods or emotions and then passes them on for harmonising which, he says, is not his strong point. Roche 'falls somewhere between the two' and, in addition, can play many different instruments which makes him a versatile composer as well:

We have quite a big collection of instruments, even ones that we make. For us everything is like a sound generator and if we can make a good sound on it we will use it. In a way we have been so successful because we play so many instruments between us and complement each other very well.¹¹³

They treat each film as an individual project, and determine what the sound or the feel of a specific film is before they choose themes and instruments. Recording instruments and processing them electronically or using samples, is another method used. For example, in experiments for a documentary about Antarctica they used metallic sounds (gongs) and put them in and out of water to change the pitch:

What we will now do is... we'll go through... and find the bits that we might want and then we will put them into a piece of software that splits it out on a keyboard so you can de-tune them hugely. It will get really interesting if you, for example, take it down two octaves. It is about finding that way in. You don't necessarily go down the right hallway to start with but you've got to make a start.¹¹⁴

Roddick (who also plays trombone) likes the tone quality of the trumpet because 'it speaks to people' and Roche thinks it is a shame that brass instruments are not used more often in film scores. Jazz is a style of choice for Plan 9 because 'it sets a real tone... you move into that kind of rhythm... and it is really saying something about the characters... or the time frame', but jazz is not often used as non-diegetic music in film.

Donaldson points out that they have a 'side occupation of temping movies'; they are often asked to write temp tracks for American films that are made on location in New Zealand. Sometimes they would be employed for months because the producers have to show the films to a studio or test audience responses repeatedly. Changing the music for a specific scene in order to experience the difference it makes is a useful thing to do and they often do it before composing their own scores using pre-existing music.

¹¹³ Interview, 13 November 2008.

¹¹⁴ Ibid.

In terms of mixing and editing, Plan 9 find that in the hierarchy of the components of sound design, music often seems to be rated last:

Dialogue rules so they get the dialogue right, then they get the sound design and then whatever room is left, they try and slide the music into. From our point of view, every scene they should be asking, “Is this a music driven scene or a sound design driven scene?” If it is music driven put the music in and then fit the sound design in. They never do it. It generally is because [the editors/sound designers] have always been in the room when all of that is happening, the music has not. Not that we want to start a battle with the sound design. I think we have a good working relationship with... sound designers, but it is something that is an unspoken competition.¹¹⁵

Other composers, such as Stephen McCurdy and David Long, have raised the same issue, about whether some scenes should be regarded as music-driven as opposed to sound-driven. This question is a valid starting point and should be applicable in most situations, reducing the conflict of interest.

John Charles, composer of the scores for such classic New Zealand films as *Utu* and *Goodbye Pork Pie*, describes modern musical technologies (such as synthesizers) as both a blessing and a curse. Early on, when it was still a tedious process to make changes to scores, composers were encouraged to think more carefully about what effect they actually wanted to achieve. Currently this process is faster because altering sounds electronically is quick and easy. However, it does not always deliver the sound quality desired, especially if the composer has a more traditional background and is used to acoustic instruments. Despite the advantages, Charles does not think that it has improved the quality or standard of the music in any way. In fact, ‘it has probably allowed a general lowering of standards to creep in’. Charles mainly composes using the piano and sample sounds on the computer are simply for demonstration purposes:

[The most satisfying thing about composing is] when your musical structures and sense of thought coincide with the film without it being at all obvious that they’re doing so. I guess it’s the challenge and the reward if you can bring it off. I feel that a cue has gone through and that it feels right, not because it’s jumping up and down when everybody on the screen jumps up and down and takes pauses when they do, but because it doesn’t do any of those things. What I try to do is acknowledge this sort of action as little as possible but just enough. When you can get the music to have its own musical value but still

¹¹⁵ Interview, 13 November 2008.

work with the film, it's a nice feeling. I believe that not only should music work in the film, it should lift me up right outside the film too.¹¹⁶

Most of the time Charles wants the picture to lead the music to such an extent that he does not synchronise the music perfectly, but adds it a little late:

It often strikes me as if the sound is leading the story and it shouldn't – the music shouldn't lead the story. But there are exceptions to everything.¹¹⁷

This could be another way of saying that the music should not be overpowering, as was argued by directors such as Sarkies and Blyth.

A blank page can be a daunting prospect, as many writers (and composers) can testify. This is fortunately not a problem when a composer has to write film music. Some may feel limited by the film, but John Charles finds it more a challenge than an obstacle. In this case the restrictions can be a great help:

... you know you've got to do certain things over [the picture]. If you map it out you can see that... there are all sorts of things there. I find that restriction aids creativity rather than hinders it. I tend to try and start at something that's really straight forward. In other words there might be some specific music required, like an arrangement that has to be done – anything that gets me into it. Arranging a song or a piece might give you a clue as to how important that could be in the film. Then it's best to start at the beginning writing something and keep on going through it, and as you go, go back and throw stuff out. So, it's hit or miss but, importantly, all the time you are communicating with the director.¹¹⁸

This communication between the director and composer will be discussed further in the next part.

Peter Dasent states that he has a lot more skill and understanding of how music functions now than when he first started with *Meet the Feebles* (dir. Peter Jackson, 1989), although he still works the same way:

When you've got songs for the characters [as in *Meet the Feebles*] it is incredibly useful, because you can then take some melodic part from the song and use it as part of the underscore. That is standard procedure for writing film music and I like that because I like melody and I can write melodies. I relate

¹¹⁶ Interview, 4 June 2008.

¹¹⁷ Ibid.

¹¹⁸ Ibid.

fairly easily to the characters. What I come up with first is pretty close to what gets used.¹¹⁹

Dasent had training in jazz and orchestration, but he thinks his success in scoring film stems from other factors:

I think there are three reasons why I can do it: (1) I've always been interested in lots of different styles of music. I grew up learning classical piano, but when I heard The Beatles I just loved those pop songs of the 1960s; they are still the most amazing little works of art. My dad had a great collection of jazz and he played obscure boogie-woogie jazz piano to me. (2) I had some facility; I wanted to work out what was going on musically. If a particular melody or four bar phrase really got me excited, I wanted to know why. I wanted to work it out and be able to play it myself. So, as well as being interested I wanted to be able to play and work out how these things worked musically, and I was always quite good at imitating styles. (3) I have some facility at improvisation so the way I have always worked and still do is: put the film up, turn on the recording device whether it's a cassette machine or a 24-track recorder or a computer and play, and that's how I've always done it.¹²⁰

He says he works very much on instinct (echoing Kelly and Cockburn) and, as a self-taught film composer, does not work very methodically as he has seen trained composers work. The most satisfying thing for Dasent (as for John Charles) is to be able to write music with musical integrity that works as music away from the film:

I am a composer. I write music. I write melodic, tuneful, expressive music and I like to be able to write that... for television or film. A successful score is when it is interesting and it works with the pictures and you recognize it as good music but you're still with the picture. So, you are enjoying the music just as music. You are enjoying the fact that you are completely being manipulated by what the music is saying and you're enjoying the film. All these things could go along at the same time. Once you get into the film and you're completely swept up in the film, you might not notice every note of music but you can be completely emotionally involved in the film and notice the music as well.¹²¹

As with many other film composers he wants to be involved at an early stage, but at the same time he realises that there is not much to be done until the final cut is made. Dasent also has valuable advice for aspiring composers:

¹¹⁹ Interview, 5 June 2008.

¹²⁰ Ibid.

¹²¹ Ibid.

I remember, when I first started working in television, a producer I worked with said, “The most important thing is you’ve got to know that you can do this.” I’ve always remembered that. If you don’t have confidence you won’t come up with something that is convincing. It is a whole process of improvising – such an instant form of creativity. I don’t quite know how it happens, but it’s a combination of what you know and what you feel and what you’re technically capable of playing.¹²²

A film score is successful if it can stand on its own as a good piece of music apart from the film, according to **Clive Cockburn**.¹²³ Sharing Dasent’s sentiment, Cockburn was very excited about a commission to write music for a film in which the music would also stand up on its own. However, in this case the director had difficulty in understanding why Cockburn wanted an orchestra rather than the cheaper option of using a synthesizer. Cockburn reiterates John Charles’s concerns about electronic music:

The difference is that you can do things on synthesizers and they do sound fantastic these days but they don’t sound quite fantastic enough for you to play again and again and again in your car. When you get one person playing a solo violin, every time they play the note they play it differently, but when it’s on a keyboard, it is programmed to be the same.¹²⁴

The most rewarding part of the process, according to Cockburn, is coming up with a theme, because, for him, music is ‘emotion, melody, rhythm, something that moves you’. He believes that a composer should not only trust his/her own judgment, but the work of the subconscious as well. He recalls an incident where he played some chords and experimented with an idea for music to underscore dialogue while he was ‘waiting for the kettle to boil’. Afterwards he spent a week developing and arranging that motif:

It’s like reading when you can do things and when you can’t. If you have a whole lot of ideas coming into your head, then you’ve got to make judgments; it is hard. But if you let your subconscious make the judgments, you end up with magic and get things sorted out. Therefore, push the idea to the back of your mind and let the subconscious work on it.¹²⁵

For **Jenny McLeod** the challenge is to make the music fit the action and at the same time still sound like ‘real music’ (independent from the film), despite the fact that there are key moments in the action where there has to be audio-visual synchronisation. In *The*

¹²² Interview, 5 June 2008.

¹²³ Interview, 3 June 2008.

¹²⁴ Ibid.

¹²⁵ Ibid.

Silent One (dir. Yvonne Mackay, 1984), made before the digital age, she used metronome markings and worked the synchronisation out to the beat:

With films, things always come to a deadline, because the film composer is always the last one to be asked. They would already have booked the studio to put the whole thing together. So you haven't got time to dwell on things, whether this is the right note, or not, you've got to work fast. The whole technique of writing film music has changed now with computers.¹²⁶

While film music that has strong connotations of a place, time or event can be used elsewhere, it will always carry its own particular associations with it – an aspect that is exploited in film music:

Film composers are such magpies; they'll pick up any style that can help them create an effect for something. There is a kind of generalising these days and film composers use it all the time. There is a problem with that because connotations are so strong you can't use those colours for anything else. Tone colours can suggest things you do not want. And tempo is very important in the sense that characteristic genres often go hand in hand with characteristic tempi. All those things become stereotyped and stereotypes tend to wear out.¹²⁷

McLeod says if a composer finds this genre restricting, then he or she should not be a film composer. Not everyone would like to work under the kind of stress that film composers have to endure or would like to work as part of team and, potentially the biggest hurdle, would readily agree to change their music or lose it to editing.

In general, Charles, along with Dasent, McLeod and Cockburn, finds it satisfying when music composed for a film has intrinsic value and can be successful away from the film too. Dasent believes a successful score will allow you to enjoy the music as good music, but at the same time manipulate you within the context of the film. While the moving images give Charles something to work with, a pointer to help fill the blank manuscript, McLeod stresses that not every composer can be a film composer, especially if they perceive it as too restrictive.

¹²⁶ Interview, 21 April 2008.

¹²⁷ Ibid. Also see *Music for "The Silent One": An Interview with composer Jenny McLeod* (Ferreira, 2010)

A.2.2.4 The input of other music and sound specialists

Films such as *Sleeping Dogs* (1977), *Goodbye Pork Pie* (1981) and *Once Were Warriors* (1994) do not list any music supervisors, music editors or musical directors, which implies that the New Zealand composer (or the director/producer) fulfils these roles as well. However, there is evidence that composers occasionally have to negotiate copyright permission for pre-existing songs or even compose original music in the desired style if the cost of copyright permission is too high. In *Absent Without Leave* (1992), for example, director John Laing recalls that to preserve the spirit of the narrative era, they tried to license a Johnny Mercer song, but it was too expensive:

Don [McGlashan] offered to write a song which was called *So Blue is the Sea*. It is just... like a war time song... from that era. When we screened the film for people who had been through the war, they all said, “Oh, I remember that song... we used to listen to that song”. I never had the heart to tell them Don McGlashan wrote that song a month ago and has just recorded it.¹²⁸

This is another example of the versatility that is demanded from composers.

Compared with the soundscapes created by people like Walter Murch, very creative work is also being done in New Zealand in terms of sound design. Films that stand out in this regard are *Black Sheep* (2007) and *Out of the Blue* (2006). In *Black Sheep* the sound designer, Tim Prebble, was very conscious of the fact that at the start of the film the mutant sheep, which turn into man-eating monsters, should seem normal:

It was vital, therefore, that during this part of the narrative the sound and music, rather than images, create the suspense and cue the audience about the animals’ malicious intent. (Prebble, 2009)

Less than 14 percent of *Out of the Blue* contains music, including diegetic music such as music heard on a radio. This is probably the smallest percentage of any sound feature film made in New Zealand. Prominent sound effects highlight activities of people on an ordinary day – pouring water into a teapot, shuffling papers. By amplifying everyday sounds, the silences become more noticeable and sound and silence unite to form a very effective and fitting soundscape. The sound design (other than music) oversteps the boundaries of sound effects into the realm of music on a few occasions, such as when Gray (the disturbed antagonist) experiences panic attacks and also when he is finally captured

¹²⁸ Interview, 13 August 2008.

and dies. Although composers appreciate the value of the work done in this area, there are occasions when they feel that their music suffers at the hand of editors or sound designers, mostly because of a lack of cooperation.

New Zealand composers complain that their music is sometimes obliterated by sound effects. Of the three components of the sound track everyone agrees that dialogue comes first, but the problem is that the sound designer often has special effects (also creative work in its own right) on the sound track before the music is ready. Plan 9's question whether a scene is 'music-driven or sound-driven' is a valid starting point and could assist in eliminating this contentious issue. The ideal situation would be one in which the composer work closely with, not only the director, but also the sound designer. The sound designer could attend the spotting session where initial decisions about the music are made. McGlashan adds another dimension, saying the music can be more powerful if the filmmakers 'make space' for it. This could, or should, happen in earlier planning and editing stages before the final cut is finalised. It does not mean that there must be an excess of music. Composers such as Long, Charles, Dasent and Plan 9 all believe that overstating the music is detrimental to the final product, a view that most composers, and indeed directors, in New Zealand share. However, directors are sometimes overruled by producers, as happened with Larry Parr's film *Fracture* where, contrary to Parr's vision, the American producer insisted that more music should be added.

The final mixing of the sound track and pictures is more often than not carried out without the input of the composer. This can be problematic, as reported by both Peter Dasent and Clive Cockburn. Important parts of the music can be cut out, distorting its function, or the editing might ruin the synchronisation. A few composers (e.g. Victoria Kelly) have been fortunate enough to be present at these sessions. Cockburn and McCurdy also raise the problem of sound effects taking preference over music without good reason. John Charles has strongly recommended cooperating with the film editor, which is more likely when the composer is involved before post-production starts. David Long confirms this viewpoint, as he has worked successfully with an editor 'who had strong musical ideas' in *We're Here to Help* (2007). Director John Laing also mentioned that a good editor 'edits to a rhythm' (see previous part). Musically inspired editing benefits the tempo and rhythm of the film.

A.2.3 Hollywood and New Zealand in comparison

Having looked at aesthetic approaches and work methods in both the American and New Zealand industries, I will now draw comparisons in order to find any general trends in the New Zealand practices.

A.2.3.1 Operational procedures

According to author Pauline Reay (Reay, 2004, p. 12) and as detailed above, production practices in Hollywood were developed in response to the way in which the film industry was organised.¹²⁹ This can also be said of the New Zealand industry, on the basis of the following historical evidence. Firstly, no films were made during and shortly after the Second World War, because the industry was small and many men were fighting overseas, and also, American troops stationed in New Zealand during the war brought many US films to satisfy the need for entertainment.¹³⁰ Secondly, New Zealand never had a studio system of its own¹³¹ which meant that there were no long-term contracts for composers and/or musicians, although directors often employed the same composer for more than one film. Initially independent filmmakers such as Rudall Hayward and John O' Shea (up to the 1960s) produced films with great vision but limited resources. This inspired others like Roger Donaldson (in the 1970s – *Sleeping Dogs*) to take up the challenge and help build a local film industry. Musicians also played a role in this pioneering work. For instance, John O'Shea made the only New Zealand film musical (*Don't Let it Get You*, 1966) with performing artist Sir Howard Morrison (1935–2009), who assisted in financing the venture and played himself, along with other well-known musicians. Thirdly, the establishment of the New Zealand Film Commission in 1977 stimulated the growth of the industry, which

¹²⁹ As far as composers were concerned, the studio system mostly meant secure jobs, long-term contracts and a variety of specialists appointed for every step of the assembly line, but when this Golden Age of cinema came to an end, composers had to find work as independent operators, but with the advantage that they worked more closely with the directors.

¹³⁰ This abundance of American films during (and of course after the war) was instrumental in inspiring and educating New Zealanders on general aspects of filmmaking and the function of music in them - a model that was proven successful and still forms the basis of the industry to this day.

¹³¹ The NZ Department of Internal Affairs contracted a private company Filmcraft Ltd in 1923 to make promotional films to stimulate the tourist trade. This company built Miramar Film Studios in 1928, which was later taken over by the government to house the National Film Unit (NFU, founded 1941) whose objective it was to provide information to the public about New Zealand's involvement in WW II, and after the war to make films of national interest and as publicity material. The NFU became a training facility for filmmakers and technical crew and private companies rented their facilities. In 1990 it was sold to filmmaker Sir Peter Jackson, further developed and renamed Park Road Post (retrieved from: <http://audiovisual.archives.govt.nz/nationalfilmunit/>).

resulted in more films being made and therefore more work for local composers and musicians. A fourth consideration is the small size of the local film industry, which allows for little specialisation (for instance, there are no orchestrators), but also compels composers to be more versatile. In comparison, Hollywood composers are usually part of a highly specialised team including musical directors, supervisors and orchestrators. Lastly, in New Zealand, scores for full orchestra are not common due to the high cost, but the Film Scoring Sponsorship Scheme (established in 2007) is a valuable new resource.¹³² Therefore, compared to the influence of the impressive and powerful studios in Hollywood, establishing New Zealand's small industry has been a struggle in terms of resources. With more international filmmakers using the country as a film location, the technical success of Weta Digital in Wellington and more critically acclaimed films made locally, New Zealand is making a noticeable contribution.

As discussed earlier, all the New Zealand composers interviewed are actively involved in composition and performance in a wide range of musical styles and genres, with music for feature films being only one of the genres to which they contribute. The production output in New Zealand is not big enough to sustain many composers on a full-time basis, even if those composers also write music for documentaries and television. However, in the United States it is possible to make a living from writing film music, as Richard Kraft, a Hollywood agent, suggests:

Besides writing hit songs, film composing is about the only lucrative job for somebody who composes music for a living.¹³³

Since the studio era (when US composers were employed full-time) came to an end, composers worked independently and often have had agents to help them find work. In New Zealand many film and music practitioners know each other and prospects open up on a more personal level. As well as a few agencies that manage bands and soloists,

¹³² In 2007 a film-scoring sponsorship scheme brought orchestral film scoring within easier reach. This scheme is jointly run by the NZSO, the NZFC (who helps identify suitable film projects), Radio New Zealand (who provides music engineering and mixing expertise) and Park Road Post (who provides its world-class sound mixing facility equipment for the recording sessions). Finding suitable spaces to record a full orchestra can be hard, but Wellington City Council has offered its support by making a venue available – so far it has been the Michael Fowler Centre. The sponsorship makes the orchestra available for several days for soundtrack recording at no charge, limited to one New Zealand-based film annually. Films that have benefited so far include *Rain of the Children* (2008) and *Under the Mountain* (2009). The score for *Good for Nothing* (2011) was done for only marginal costs.

¹³³ Kraft represents composers such as Danny Elfman, Jerry Goldsmith, John Barry, Elmer Bernstein and Rachel Portman. Retrieved from <http://www.filmscoremonthly.com/features/beacomposer.asp>.

performance venues and events, the New Zealand Music Services Directory is published annually in print and online.¹³⁴ It lists artists, recording companies, publishers, venues and radio stations that are enthusiastic to support local music, but there is no category for composers.

American composers also have the opportunity to expand into teaching film music in the numerous film music programmes at music schools (for example, University of Southern California and Berklee College of Music). In contrast, there are only a few film music courses offered at music schools in New Zealand. The New Zealand School of Music in Wellington offers a third-year course investigating the issues involved in scoring instrumental music for films, as well as an ethnomusicological study of the representation of the music of Pacific island cultures in film. An honours level extension of the latter course was (at the time of writing) not open for enrolment. Undergraduate film music courses are planned for 2012 at the University of Otago in Dunedin, and the University of Auckland has also recently introduced a course on film composition techniques. As mentioned earlier (p. 45), of all the film composers interviewed, only Victoria Kelly had formal training in film scoring (see Kelly's biography, p. 172).

Another interesting trend is that foreign film composers seem to immigrate to the United States, whereas New Zealand-born composers tend to leave their home country. Just before and during the Second World War composers such as Max Steiner, Erich Wolfgang Korngold, Branislau Kaper, Miklós Rózsa and Franz Waxman fled the political upheaval in Europe, settled in the USA and, being highly qualified and experienced composers, set a high standard as film composers in Hollywood. A few New Zealanders have since joined their ranks. Andrew Hagen and Morton Wilson founded the band Schtung and composed music for *The Scarecrow* (1982) and *Starlight Hotel* (1988). Hagen now lives in Los Angeles, owns Schtung Music America, and co-owns Schtung Music Hong Kong with Wilson, who has been living in Hong Kong for the past 25 years.¹³⁵ Graeme Revell, born and educated in Auckland, is a prolific and multiple award-winning film composer now firmly established in Hollywood.¹³⁶ Other New Zealand

¹³⁴ Official website: www.musicnz.co.nz

¹³⁵ As well as being composers, Wilson and Hagen work as sound designers and music and record producers. They have won numerous awards for both sound design and film soundtracks.

¹³⁶ Revell has worked on 105 film scores to date, television included. Titles include *Red Planet* (2000), *Daredevil* (2003), *Sin City* (2005) and *Pineapple Express* (2008). In 2005 he won the Broadcast Music,

composers who have left the country include Jan Preston (composer for *Illustrious Energy* (1988), *The Footstep Man* (1992), and *Flight of the Albatross* (1995), and three of this study's interviewees, namely John Charles, Peter Dasent (both currently residing in Sydney, Australia) and Clive Cockburn, who also moved to Australia, but has since returned to New Zealand. In general, the main reason for leaving is the prospect of better job opportunities in larger music and film industries.

A.2.3.2 The role of music in sound design

American music psychologist and academic Annabel J. Cohen, a specialist in the area of the emotional effect of film music, states that there is sufficient data available now to conclude that music, owing in large part to the explicit knowledge and skills of the composer, provides one of the strongest sources of emotion in film (Cohen, 2010, p. 902). This function is (not surprisingly) also highlighted by New Zealand film directors, yet the majority of them (four out of five) do not favour an abundance of music in their films in order to achieve the objective of emotional stimulation. American director Stanley Kubrik, who made films such as *A Clockwork Orange* and *2001: A Space Odyssey*, has a similar view:

I think music is one of the most effective ways of preparing an audience and reinforcing points that you wish to impose on it. The correct use of music, and this includes the non-use of music, is one of the greatest weapons that the film maker has at his disposal.¹³⁷

Most New Zealand directors also prefer a sensitively selected and sparse use of music in order to obtain the maximum effect. Furthermore, the consensus amongst them is that the intellectual level of the film experience will increase if music also reveals a deeper meaning by amplifying subtleties in the narrative. Cohen notes that music influences the emotional interpretation of the film narrative:

The capacity of music to accomplish the emotional task... may be based on the ability of music to simultaneously carry many kinds of emotional information in its harmony, rhythm, melody, timbre, and tonality. Real life entails multiple emotions, simultaneously and in succession. Miraculously, yet systematically, these complex relations, this "emotional polyphony", can be represented by the musical medium (Cohen, 2010, pp. 901-902).

Inc. (one of the three performing rights organisations in the USA) award for Outstanding Career Achievement.

¹³⁷ Cited in Davis, 1999, p. 57.

The music thus helps the viewer to better understand a particular situation/scene. American film academic Kalinak also champions the important role music plays in the emotional experience of film narratives:

Scenes that most typically elicited the accompaniment of music were those that contained emotion... Music's dual function of both articulator of screen expression and initiator of spectator response binds the spectator to the screen by resonating affect between them (Kalinak, 1992, p. 87).

New Zealand directors generally agree with this statement. Robert Sarkies describes the emotional value and support that music can give as 'vital';¹³⁸ David Blyth says that music allows the viewer to access both complex and subtle emotional states;¹³⁹ and John Laing talks about the music representing the spirit of a film.¹⁴⁰ For Jonathan King the music, especially orchestral music, adds to the longevity of a film,¹⁴¹ and emotional impact is the prime function Larry Parr assigns to film music

As mentioned above, sound design in film can be a contentious issue; composers working in both the American and New Zealand industries have had similar experiences. But this experience is not entirely negative. Howard Shore demonstrates that close collaboration between the composer and sound designer delivers extraordinary results. In New Zealand, director John Laing realises the need for close cooperation, composer David Long experienced such an association with a positive outcome, and Victoria Kelly has worked closely with Tim Prebble exchanging ideas and sound material and keeping each other informed on several occasions. After designing and editing the sound for 60 films, Prebble had the opportunity for a perfect fusion of sound effects and music on the sound track when he composed the music and designed the soundscape for *The Orator* (dir. Tusi Tamasese, 2011).

A.2.3.3 Collaboration processes

Despite changes in the production procedures over the years there are still conventions in place in both the United States and New Zealand. These include the fact that most composers are introduced to the film after it has been shot and a rough cut has been made. They have a spotting session with the director to determine where music is required and

¹³⁸ Interview, 8 April 2008.

¹³⁹ Interview, 24 June 2008.

¹⁴⁰ Interview, 13 August 2008.

¹⁴¹ Interview, 12 November 2008.

the effects the director (and sometimes the producer) wants, because it is their vision that ultimately needs to be realised. After the spotting process, composers generally have around six weeks to compose the score.

The reasons for the phenomenon of lasting partnerships between specific directors and composers can be varied. For instance, (i) the director likes the composer's style and compositional ideas, (ii) the composer can follow directions closely, or (iii) they both have similar creative goals. Classic examples of composer-director collaborations are: Nino Rota/Federico Fellini; Ennio Morricone/Sergio Leone; and in the USA Bernard Herrmann/Alfred Hitchcock; John Williams/George Lucas; and Carter Burwell/Joel and Ethan Coen.

In New Zealand the tendency for employing composers close to home has also resulted in repeated collaborations between film directors and composers. Many composers have worked at least twice with the same director on feature films. For example: Dalvanus Prime (with Barry Barclay); Robin Maconie (with John O'Shea); Andrew Hagen and Morton Wilson, aka Schtung (with Sam Pillsbury); the late Dave Fraser (with John Laing); Jan Preston (with Leon Narbey); Mark Nicholas (with David Blyth); Jed Town (with David Blyth); Jonathan Crayford (with Gaylene Preston); Victoria Kelly (with Jonathan King as well as Scott Reynolds); Phoenix Foundation (with Taika Waititi/Cohen) Don McGlashan (with Toa Fraser as well as John Laing). Some of these partnerships may continue in the future. Both Kelly and McGlashan scored all the feature films that King and Fraser have made so far, increasing the probability that this collaboration will continue. Other associations produced even more films: John Charles scored four fiction feature films with Geoff Murphy (67 percent of those Murphy made in New Zealand); Bruce Lynch scored three (60 percent) of Dale G. Bradley's films released in theatres; Stephen McCurdy scored three with Ian Mune (50 percent) of Mune's feature films; Peter Dasent scored three with Peter Jackson; and Plan 9 scored three with Jason Stutter (100 percent of Stutter's output). David Long worked on five and Plan 9 on four films with Peter Jackson, not as score composers but on additional music and ambient music design.¹⁴²

As with the *Shrek* and *Ants* films (mentioned earlier), it is not unusual for several composers to work on the same films. In this instance only one composer is usually

¹⁴² These statistics include only fiction feature films released in theatres.

credited as score composer while the others are acknowledged under the subheading of 'Music Department'. This was also the case with Peter Jackson's *Lord of the Ring* trilogy, *King Kong* and *The Lovely Bones*, all of which employed New Zealand and foreign composers. Partnerships amongst New Zealand composers are common. Don McGlashan, David Long and Mark Austin worked together on *Absent Without Leave* (dir. John Laing, 1992); Murray Grindlay and Murray McNabb on *Once Were Warriors* (dir. Lee Tamahori, 1994) and *Broken English* (dir. Gregor Nicholas, 1996); and Andrew Hagan and Morton Wilson ('Schtung') on *The Scarecrow* (Sam Pillsbury, 1982, with Phil Broadhurst) and *Starlight Hotel* (dir. Sam Pillsbury, 1988). Plan 9, consisting of three composers, always work as a team, their latest success being the 2011 AFTA award for *Predicament*, and they have collaborated with David Long on the *Lord Of The Rings* trilogy and *King Kong*. Strictly speaking, groups like Jean Paul Sartre (JPS) Experience (*Crush*, 1992) and Phoenix Foundation (*Eagle vs Shark*, 2007 and *Boy*, 2010 - Taika Waititi) also fall in this category. Outside New Zealand groups such as Tangerine Dream (in Ridley Scott's *Legend*, 1985) and POPOL VUH (in Werner Herzog's *Fitzcarraldo*, 1982), to name two of many, composed and performed film scores.

As mentioned earlier, pop stars and rock musicians started writing film scores in the USA during the 1960s. A significant number of well-known musicians also contribute to New Zealand features. They range from singer-songwriter Sharon O'Neill (*Smash Palace*, 1982), to Phoenix Foundation, JPS Experience, Joel Haines, Chris Knox, Dave Dobbyn, Dalvanus Prime, Hirini Melbourne, Neil Finn, Don McGlashan and jazz musician Mike Nock, to name but a few.

Finally, compared to practices in Hollywood, the credits at the end of a film bears evidence of the shortage of specialists in the New Zealand industry: the musical director who appears on the credit list fulfils the same function as the music supervisor in Hollywood and there is usually either a composer or a musical director. Only occasionally is a music editor employed in addition to the sound editor. Apart from Peter Jackson's big-budget films, the "music department" category on the list is very short and might include a music researcher or cultural advisor.

A.2.3.4 Compositional methods

There seems to be little difference between the American and New Zealand film music industries in terms of the methods used by composers to create film scores. Philip Glass advises against getting too immersed in the film, whereas Stephen McCurdy does an in-depth study of the film before starting the composition process. This is not necessarily typical of any specifically American and New Zealand method. The use of electronic equipment is widespread in both countries, from Jerry Goldsmith, Maurice Jarre, Vangelis and Henry Mancini in the United States, to David Long and Plan 9 in New Zealand. Recently Plan 9 have created temp tracks for several films, especially American productions that are filmed in New Zealand and they have found that this method of trying different styles against a scene, can be useful in their own compositions.

American composers rarely orchestrate their music themselves, whereas in New Zealand most composers orchestrate their own music, owing to a lack of funds and specialisation. As a matter of interest, according to Kalinak, this is the norm in most national industries outside Hollywood (Kalinak, 2010, p. 107). However, composers in Australia, for example, seem to have easier access to orchestrators, at least compared to New Zealand.¹⁴³

I have focused on practices in the film music industry and have provided an insight into the compositional methods of New Zealand composers and their collaboration with other relevant practitioners in the industry. In terms of general trends that have emerged, there seem to be only one difference between the New Zealand and American practices, namely the degree of specialisation. American composers are often assisted by orchestrators, arrangers and conductors; whereas New Zealand composers are regularly required to do most of these tasks themselves. In a country with only 4.4 million people, one would expect to find the majority of film activity in the low-/middle-budget category, which would suggest that working in the New Zealand film industry requires multi-talented composers. One exception is the more recent Peter Jackson productions (made with American support) that adopt the high-budget model and, apart from the one single score composer, employ several composers who work on additional music and ambient music – a high degree of specialisation. Also, local composers work in various branches of

¹⁴³ According to John Charles, who now works in Australia – interview, 4 June 2008.

the music industry and there are no composers in New Zealand who work exclusively as film composers.

Several characteristics have been found in both low- and high-budget industries. All composers have the same concerns about the place of music and the balance of the sound components on the sound track. Closer cooperation between composers and sound designers/editors early in the production process may help to alleviate this frustrating problem (there is evidence that this occasionally occurs already). Despite the fact that there are few local opportunities for specialist training in film music composition (compared to the USA), there seem to be little difference in compositional methods. Finally, partnerships between composers and film directors are often enduring, both here and in the United States.

PART B

FILM MUSIC AND ITS FUNCTIONS

PART B.1

FILM MUSIC THEORY: A REVIEW

Now that the practical procedures of producing music for a film sound track have been documented and the constructive role of music has been recognised, it is necessary to investigate the specific functions that the music may have in its collaboration with other filmic elements.

From its arrival in 1927, sound film brought a more realistic experience to the screen, making the need for the suture effect of music superfluous (at least initially). Film went through a 'speech-only' phase after the introduction of talkies, mainly because directors thought that non-diegetic music would obscure the realistic and convincing images on-screen. When non-diegetic music was re-introduced a few years later, music ceased to attempt to do what natural sound effects could do better, and focused on what it could add to the visual image, especially in terms of creating mood and atmosphere.

Rudolph Arnheim (1904–2007), German-born author, artist, film theorist and psychologist, argued that the combination of the two separate art forms of imagery and music is so effective because 'it vigorously transmits the feelings and moods and also the inherent rhythm of movements [in] the visual performance'.¹⁴⁴ Much of what we see every day takes place in the context of sound; therefore sound effects, even only as a musical accompaniment to silent moving images on a screen, make those images more realistic and convincing. Eisler and Adorno were convinced that music, '[a]s the abstract art *par excellence*... predestined to perform this function...bring[s] out the spontaneous, essentially human element in its listeners and in virtually all human relations' (Adorno & Eisler, 1994, p. 20).

Over the last thirty years the academic study of film music has produced many diverse approaches, each with a different emphasis but overlapping on numerous points. Contributors vary from musicologists (e.g. Mervyn Cooke and William H. Rosar) and

¹⁴⁴ Cited in Kalinak, 1992, p. 25. For Arnheim the unity in art was the result of parallelism. The concepts of parallelism as opposed to counterpoint were prominent issues in classical film theory and the analysis of sound in film. These concepts were used to describe the relationship between an image and the sound associated with it, where 'parallel' meant 'similar, but independent' and 'counterpoint' referred to a meaning contrary to what the image expresses. Authors such as Irwin Bazelon and Claudia Gorbman question the restrictiveness of these terms, maintaining that film music has more complex functions than they imply. (Gorbman, 1987, p. 46).

composers (Aaron Copland and Michel Chion) to film scholars (Kathryn Kalinak and Royal S. Brown) and psychologists (Annabel J. Cohen).

As an experienced film composer, Copland's five 'ways in which music serves the screen' may date back to the 1930s, but it is still as valid today as it was then. According to Copland, film music conveys atmosphere of time and place, underlines unspoken feelings, is a background filler to the action, gives continuity to editing, accentuates theatrical build-up and rounds off a film (Copland, 1939). I found the longest list of functions in an article by psychologist Thomas E. Backer and film composer Eddy L. Manson, published in 1980 in the New Zealand-based *Film Music Bulletin*. The authors' description of 'how music works in a film' consists of the following seventeen functions: creation of physical atmosphere; creation of mood; evocation of time period; evocation of culture in which story takes place; evocation of physical setting (sea, mountains, open space); underlining action; mickey-mousing (the music accentuates or even mimics what is happening on the screen); rounding off the film; underlining the unspoken thoughts of a character; revealing the unseen implications of a situation; revealing the psychological makeup of character; building continuity from scene to scene; building overall continuity; underlining expected reaction of audience; making a philosophical point; setting up the audience for subsequent surprise; and deceiving the audience as to what has actually happened (Backer & Manson, 1980, pp. 12-13).¹⁴⁵

However, it was Claudia Gorbman who was credited as the first film scholar to present a theory of narrative film music. She states that film music is an established component of cinema, yet it is constantly engaged in an existential and aesthetic struggle with narrative representation (Gorbman, 1980, p. 187). Film music does not operate with purely musical codes, it is not primarily meant to be enjoyed just as music; it is part of the close collaboration that is the essence of filmmaking. Therefore, when the expression 'narrative film music' or the 'narrative function of film music' is used, it points directly to music's role as one of the elements that contributes to the audio-visual cinematic experience.

Gorbman stresses further that music's relation to the other elements, in other words its synergetic quality, is worthy of serious analysis (ibid., pp. 202-203). The seven principles of musical composition, mixing and editing that she describes as 'the classical

¹⁴⁵ This journal was edited by Colin Adamson and published in Invercargill, New Zealand, 1977–1980.

Hollywood practice' are often cited (Gorbman, 1987, p. 73). These are: invisibility, inaudibility, narrative cueing, signifying emotions, continuity, unity, and the violation of any of these, provided the violation serves the other principles.

Whereas Copland, and Backer and Manson list aspects such as the creation of atmosphere and evoking a sense of time, place and culture separately, Gorbman sums up these functions under the umbrella function 'narrative cueing'. All of these emphasise music's ability to provide continuity and unity. Gorbman's music 'signifies emotions' and Copland's 'underline unspoken feelings', but Backer and Manson go into much more detail with 'creation of mood, underlining unspoken thoughts of character, revealing unseen implications of a situation, underlining expected reaction of audience, setting up audience for subsequent surprise, and deceiving audience as to what has actually happened', even adding psychological and philosophical illumination. The latter list is therefore the most specific. Gorbman also includes invisibility (sound equipment of non-diegetic music must be out of sight) and inaudibility (the music is not meant to be heard consciously).

Many still believe that film music is meant to be 'inaudible'. In the early years composers generally believed that their compositions were successful if nobody mentioned the music when discussing a film. William Alwyn, prolific British film composer of more than 200 films including over 70 features, expressed his view in 1958 and, in addition, mentioned the importance of team effort. In other words, music is one of the parts of the production, equal to the other filmic elements:

... the whole art of the cinema is as a team – director, producer, designer, camera-man, musician and actor all working together and interlocking to obtain a dramatic whole in which no single element is predominant. This applies particularly to music – it should be sensed and not predominant – predominant but only sensed... if someone says to me "I liked your score"... [it] makes me wonder whether I have stepped outside my brief – which is to provide music which is as indigenous to the film as the camera angles and the film sets (Alwyn, 2005, p. 1).

While Alwyn accepted his position as member of a team with the same status as the other members, Miklós Rózsa (1907–1995) felt that music was not evenly balanced with the other elements in a film. Rózsa, composer of dozens of film scores between 1937 and 1990, was unhappy about the fact that '[m]usic is still considered as the salt that makes

cinema meat taste better, but not as an equal ingredient'.¹⁴⁶ Kalinak's attempt to 'settle the score' (as the title of her book, published in 1992, implies) and to present the non-diegetic musical score as an equal component, should therefore be applauded. Composers regularly complain that music is usually the last to find a place on the film sound track, after the dialogue and sound effects. Although it is appropriate that dialogue has preference, music often suffers in favour of sound effects. For instance, a full orchestra accompanying a car chase can be overshadowed by the noise of car engines and screeching tyres, which raises the question of the music's function at that point and whether both sound components are actually necessary. Some composers might prefer not to write any music for that scene, rather than suffer the disregard for their music. The main concern is that non-diegetic music should be given its rightful place on the sound track.

In her article 'Narrative Film Music', Gorbman also raises an important point, namely that the '*absence* of musical sound' should never be underestimated. She distinguishes three types of silence: diegetic silence (with no music, but other sound components are present), non-diegetic silence (when there is no other sound present), and structural silence (when a sound, previously used at a certain point, is later missing from similar places) (Gorbman, 1980, pp. 192-194). The aspect of 'musical silence', when considering narrative functions, is not often emphasised by film music theorists.

Musicologist Jean-Jacques Nattiez's theory illustrates the musical event (on its own, not in relation to the image) and the interaction involved, from inception to response. He starts by using a semiotic model developed by his teacher Jean Molino. Molino developed an idea of the 'functional tripartition of the sign' in the mid-1970s, not intended specifically for musical analysis, but to describe the connection between a sign or symbol and its associates. It comprises of the poietic (formative/productive), the esthetic (receptive/perceptive) and the neutral, which is the sign without any implication. Molino claims that:

... (a) a symbolic form (a poem, a film, a symphony) is not some 'intermediary' in a process of 'communication' that transmits the meaning intended by the author to the audience; (b) it is instead the result of a complex *process* of creation (the poietic process) that has to do with the form as well as the content of the work; (c) it is also the point of departure for a complex process of

¹⁴⁶Cited in Kalinak, 1992, p. 205.

reception (the esthetic process) that *reconstructs* a ‘message’ (Nattiez, 1990, p. 17).

Compared to Molino, Nattiez puts much more emphasis on the aspect of communication and the information that is exchanged. To him the sign, called a ‘trace’ (e.g. a musical cue in the film score), is pointless if it does not communicate meaning – the opposite of what Molino’s neutral implies. In showing how a work of art functions, Nattiez’s hypothesis is that it is important to look at all three levels (‘dimensions’), because he argues that the ‘essence of a musical work is at once its genesis, its organisation and the way it is perceived’ (p. ix).

For the film composer Nattiez’s theory means that he/she is not only involved in the poetic process (composing audio), but has to assume the esthetic process as well (that is watching the film while composing), so that the ‘trace’ that he/she creates fulfils the desired function. In order to comprehend both the conception and the reception of the film music event, it may be necessary to describe particular elements involved in the process. The moving image is easy to describe and may conjure up an aural likeness: for example, seeing waves breaking on the shore could invoke the sound of the water and seagulls. Music (without the picture) is much harder to describe and such a description is more often related to feelings or emotions than to images.¹⁴⁷

Composer and film music theorist Michel Chion has possibly contributed more to the field of film music theory than any other writer. He has created numerous terms that are now part of the scholarly vocabulary (e.g. *synchresis*, *anempathetic music*, *acousmatic sound*) and his arguments, based on specific filmic texts, are lucid and show practical experience. In his book *Audio-Vision: Sound on Screen* (1994) Chion states that ‘[w]e never see the same thing when we also hear; we don’t hear the same thing when we see as well’ (p. xxvi). He combines the terms *synchronism* and *synthesis* to create the acronym *synchresis*, explaining what happens when image and sound are combined into a single, albeit complex, sensual experience (pp. 5, 224). Chion emphasises the fact that visual and auditory perception are of much more disparate natures than one might think:

¹⁴⁷Musicologist Charles Seeger talks about the problem of describing the musical experience in linguistic terms, because music communicates something that speech does not and this phenomenon magnifies the limitations of speech (Nattiez, 1990, p. 151). Although musicologists are always confronted with the problem of language when they have to describe a musical event, it seems they have yet to succeed in filling the gaps with appropriate music speech.

The reason we are only dimly aware of this is that these two perceptions mutually influence each other in the audiovisual contract, lending each other their respective properties by contamination and projection (p. 9).

This is true of film music which unifies music and film, and creates what Chion describes as ‘spontaneous and irresistible mental fusion, completely free of any logic’ (pp. xvii–xix). He explains his notion of the ‘added value’ that ensues from this combination:

By added value I mean the expressive and informative value with which a sound enriches a given image so as to create the definite impression, in the immediate or remembered experience one has of it, that this information or expression ‘naturally’ comes from what is seen, and is already contained in the image itself (p. 5).

The visual aspect of cinema is confined to the frame of the screen, while the aural part is unconstrained and free to add value. However, the above quotation does allude to restricted interpretation, and quite rightly so, as the image can guide the musical effect as much as the music can guide the reading of the image. The visual image, a literal depiction of an object, leads to a mainly objective experience. In contrast, non-diegetic music is often subtle, even abstract, and therefore leans more towards subjectivity, demanding active participation in terms of interpretation and contextualisation.

In 1994, Royal S. Brown, Professor at Queens College, University of New York, wrote a comprehensive book on the aesthetics of film music, offering an in-depth study of the relationship between music and the moving image.¹⁴⁸ He describes the functions of the musical score in a different way, invoking ideas not found in the literature by Gorbman, Copland, or Backer and Manson, mentioned above. He condenses the musical functions into three ‘levels’:

- a) as a ‘wallpaper soporific’ to allay fears of darkness and silence;
- b) as an aesthetic counterbalance to the iconic/representational nature of the cinematic signs which, although they do not require music to validate the language they create as artistic, get that help anyway;
- c) as a co-generator of narrative effect that skews the viewer/listener towards a culturally determined reading of the characters and situations (Brown, 1994, p. 32).

¹⁴⁸ His book was published in the same year as Chion’s *Audio-Vision: Sound on Screen*. Brown also contributed to New Zealand’s historic film music journal *The Film Music Bulletin*. See February 1980 issue.

Apart from its obvious purpose of relieving the viewer from unnerving silences, his first point could allude to continuity between scenes and setting mood and/or atmosphere. The second point summarises the functions of underlining action, physical setting, time, and place, to name a few, and the third condenses aspects such as emotion, character psychology, and the enhancement of any narrative subtext. Thus, the three levels range from basic background filler, through more pro-active support, to intellectually challenging hidden meanings. Brown is also one of the few theorists who acknowledge the absence of music, or what he calls ‘the nonuse of music’, whose functions can be to emphasize or de-emphasize drama, or heighten realism (Brown, 1994, pp. 348-349).

Many discussions of film music focus on the characteristics and functions of the music, non-diegetic music in particular. While the reading of a scene/shot can be greatly influenced by the music on the sound track, the outcome can be enigmatic – it is difficult to pinpoint the exact effect film music has on the viewer and even if one can come close to describing an effect, it will still be different from one individual to the next. In addition, the clever use of diegetic music (or the combination of both) may produce the same effect that purely non-diegetic music aspires to. The lyrics of a song, playing on a radio in the background, can add to characterisation, or an *accelerando* in a saxophone solo on-screen can speed the film up in preparation of the next scene. Also, American music scholar Robynn J. Stillwell proposes that there are more and more borderline cases, operating within ‘the fantastical gap,’ that cannot clearly be defined as either diegetic or non-diegetic. This ‘gap’ is defined as a destabilized space in which music changes from non-diegetic to diegetic (or vice versa). Stillwell considers this transitional space to be a concept worthy of investigation because, in the nature of film music, even small variations can have an important meaning (Goldmark, Kramer, & Leppert, 2007, pp. 184-201). While this is true, it may be possible to fill the gap by suggesting that there are instances where music can be part of the narration (represent a character’s thoughts, i.e. non-diegetic), and be part of the narrative (an element in the diegesis, i.e. diegetic) at the same time.

It is commonly understood that music represents and communicates the narrative in a non-verbal way, sometimes filling narrative gaps by being able to say more than the dialogue (or even the visual image) can, particularly in terms of emotion. Film music should *speak* in musical terms; this is its prime function. The integrated stimulus of image

and music can be powerful enough to replace dialogue. Film director and writer Stanley Kubrick (1928–1999) said:

A film is – or should be – more like music than like fiction. It should be a progression of moods and feelings. The theme, what is behind the emotion, the meaning, all that comes later.

Clearly, music is not meant to make the viewer ‘feel’ exactly the same as a character in a film, but it should serve to help the viewer ‘understand’ a particular situation/scene better. Annabel J. Cohen, who investigates film music from a cognitive psychology perspective, states that music is ‘one of the strongest sources of emotion in film’ and that mood and emotion are often differentiated with respect to the presence of an object: moods do not have or need objects, emotions do. Films provide the required objects for the emotions that music generates in the multimedia context (Cohen, 2010, p. 879). Seven of Cohen’s eight functions of film music (all except the first) may be seen to have some bearing on the viewers emotional attachment to the narrative: music masks extraneous noise; it provides continuity between shots; it directs attention to important features on the screen through structural or associationist congruence; it induces emotion; it communicates meaning and furthers the narrative, especially in ambiguous situations; through association in memory it enables the symbolisation of past and future events; it heightens absorption and augments arousal; and, lastly, it adds to the aesthetic effect of the film (Cohen, 2010, p. 891).¹⁴⁹

The scholars and composers whose work has been discussed here represent a much larger group of film music theorists who have studied film music and its functions. Although there are different approaches to the topic, the same central threads generally emerge. In listing her film music functions, Cohen emphasises the characteristic that is, arguably, underpinning all other functions, namely that music has the ability to induce and control emotion. Not only does music (and sometimes the lack thereof) represent the implicit emotional status of the characters on-screen, but it also provokes the audience’s response.¹⁵⁰ The audience can either recognise a certain emotion in music without actually

¹⁴⁹ In the article Cohen states that emotion cuts through six of the eight functions (p. 895), leaving the first and the third out. I choose to include the third function because, in my opinion, emotion may be involved when association (and therefore memory) plays a role in directing the viewer’s attention.

¹⁵⁰ I would like to add that, according to Gorbman and Brown, the absence of music can manipulate feeling too.

feeling it or they can be moved to such an extent that the implied emotion becomes a real feeling and a personal experience.

PART B.2

FUNCTIONS OF MUSIC IN NEW ZEALAND FILMS

The purpose of this part is to examine the ways in which music serves to support and enhance the narrative in a selection of New Zealand films. As this part will be followed by an in-depth case study, only extracts from the chosen films will be used to highlight specific functions and other points of interest. The films were chosen because they cover the main period of film production in the New Zealand industry (from 1964 to 2009), as well as a variety of genres. Also, most films discussed contain music by composers interviewed, except *Runaway*, *Ngati* and *Sleeping Dogs*, and in a few cases I was swayed to include a particular film by the availability of its score.¹⁵¹ *Runaway* is one of very few films made between the 1940s and 1970s, by iconic filmmaker John O'Shea and with an unusual score in an avant-garde style. The composer, Robin Maconie, also made notes on the composition and a score is available. *Ngati* was the first feature about Māori that was directed by a Māori director and with a Māori composer, and *Sleeping Dogs* was a watershed film in the history of the New Zealand film industry (as mentioned before).¹⁵²

The analyses provide insight into methods applied by New Zealand composers to assist filmmakers in producing various effects in films. These effects include obtaining continuity in visual editing, establishing the geographical location, timeframe and cultural connections, creating mood and atmosphere, supporting the action on-screen, exposing the psyche of characters, and highlighting any subtext. Analyses also draw attention to the amount of music used in New Zealand films. The investigation is supplemented by material that relates to aesthetic approaches, production procedures, information on performers, specially composed songs and pre-existing music used on the sound track. An ensuing discussion will include comparisons with American films so as to contextualise possible general trends and determine whether there are any distinctive local practices.

¹⁵¹ Please note that few scores are available.

¹⁵² The chosen films make up a small fraction of a large body of work, which comprises 159 feature films scored by New Zealand composers (see Appendix III). There are many other films that would have made equally good examples.

B.2.1 Analyses of functions in 15 New Zealand feature films

B.2.1.1 Robin Maconie¹⁵³

RUNAWAY (dir. John O'Shea, 1964)

Synopsis: David Manning is an accountant who lives beyond his means and eventually quits his job in Auckland. Embarking on the typical Kiwi experience of 'man alone' and 'man on the road', he heads to Northland and meets Laura, a potential lover. She gets jealous when he becomes friendly with a young Māori woman, they have a fight and Manning takes Laura's car to continue his journey, this time heading south. He experiences many problems, not least a police pursuit. He meets another young woman, Diana, who offers him support and friendship; they head into the snowy mountains. After Diana gets injured, Manning continues alone towards implied obliteration.

Score composer	Performers ¹⁵⁴
<ul style="list-style-type: none">• Robin Maconie• Patrick Flynn	<ul style="list-style-type: none">• Orchestra Conductor: Patrick Flynn• Rim D. Paul and the Quin Tikis• Ray Columbus• Brian Findlay (organ)

Composer Robin Maconie interprets the plot as follows:

[It] is seriously classical, counterpointing symmetries of chance, fate, temptation, and wilful impulse in vain defiance of fate, all within a unified action timeline that unfolds north to south along the threadlike highways of sixties New Zealand, and from there east to west to be lost in the timeless hinterland of the Fox Glacier.¹⁵⁵

According to Maconie, John O'Shea had a keen ear for sound and music and was sensitive to the discreet way in which music can touch and colour visual drama. Maconie

¹⁵³ Maconie grew up with films because his father, John, succeeded Gordon Mirams as film critic for the *New Zealand Listener* during the 1950s. He (Robin) composed his first music for film while still an undergraduate student in 1960. He also collaborated with Tony Williams (cameraman for *Runaway* and later film director) on *Sound of Seeing* (1963), which persuaded O'Shea to choose Maconie and a few years later a road safety film *Keep Them Waiting* (1966).

¹⁵⁴ *Runaway*'s cast included a number of well-known New Zealand musicians: soprano and opera diva Kiri Te Kanawa (playing one of the female leads, Isabel Wharewera); Rim D. Paul (vocalist with several bands such as Māori Hi Quins and Māori Quin Tikis, featuring as an entertainer) and Ray Columbus (musician and songwriter, lead singer of Ray Columbus & The Invaders, who has a role as bandleader).

¹⁵⁵ From a memorandum entitled *Composing Runaway*, written on 25 November 2008, made available to the author. The rest of the Maconie quotations are also from this document, which has since been published in *NZSA Bulletin of New Zealand Studies 2* by editors Ian Conrich and Tony Straker (Nottingham, Kakapo Books, 2010).

refers to O'Shea's short story *Rhapsody in Blue*, in which O'Shea uses music-related interludes within a structure consisting of different scenes (written almost in the style of a film script). An example of such an interlude:

The pianist sat quietly and moved languorous hands on the slow sad sweetness of the music. Muted fiddles and mellow saxophones swayed behind him and for a long time all of them, soloist and orchestra, stayed looking out over the harbour with heads high, a cool breeze in their faces watching the water and sky and faraway hills.¹⁵⁶

In Maconie's view, this sense of sonic possibilities helps to justify O'Shea's confidence in the kind of music he was likely to compose. Maconie's innovative avant-garde score, a rare example in the New Zealand fiction feature repertoire, is sparse and shows similarities with music in European art house films. The music in art house films (defined as experimental, independent films that are aimed at a niche market, rather than mass audiences) is different from blockbusters in that music is usually sparsely used and often parodies the way it is applied in mainstream cinema (loud music that masks dialogue, frequent abrupt cuts that draw attention to the music, or musical cues that seem to have no connection with the image).

British-born composer Patrick Flynn (d. 2008 Los Angeles, USA) wrote big band jazz music for the opening of the film. This music, in Maconie's opinion, was for marketing purposes, as were the changes made to his theme song, 'Runaway' (with lyrics by O'Shea), from a wistful, laid-back style accompanied by strings to a rock 'n roll style performed diegetically by Rim D. Paul and the Quin Tikis.¹⁵⁷ Maconie's version does accompany the end credits (ex. Appendix II, p. 197 'Playout music'). Other additional music is solo guitar cues, both as diegetic and non-diegetic music, depicting the people of the Hokianga, as well as dance music in different venues in Auckland.

The music was composed under difficult circumstances over five days in Vienna.¹⁵⁸ Maconie had only the script to go on, since a 16mm copy of the pre-final cut never reached him. However, he and cinematographer Tony Williams worked closely together and had agreed beforehand on the style and idiom of the music. Maconie explains:

¹⁵⁶ It was published in *New Zealand New Writing* (vol.1), edited by Ian A. Gordon, Wellington: Progressive Publishing Society, 1942.

¹⁵⁷ From memorandum entitled *Composing Runaway*.

¹⁵⁸ Maconie went to Europe to further his studies in composition with Stockhausen, amongst others.

I relied on Tony's exact timing of the individual scenes provided in the shooting script, and the shape and emotional pace of the scenes themselves. Each item of music sets a tone and builds to a climax and then ends abruptly or fades out... The function of music is to act as a wordless commentary on the scene...¹⁵⁹

The music, for the most part, is scored for string quartet, Bb clarinet and piano, with a C trumpet, tenor/bass trombone and large gong added for the eighth cue (or 'sequence' as per score) and the final sequence is written for pipe organ (see examples in next paragraph). The avant-garde style employs unusual performance practices such as finger glissandos on the treble strings inside the piano, striking the lower strings of the piano with a stick close to the nut, as well as bowing techniques such as *spiccato* (bouncing bow), *a la pointe* (with the point of the bow), *sul tasto* (over the fingerboard) and the more common *col legno* (with the wooden part of the bow) and *pizzicato* (plucking the strings) articulations. For some *col legno* passages it is specified that the sound must be hard and brittle and that the notes (pitches) are not so important. The timbre is therefore mostly quite harsh and piercing, which creates an unsettled feeling, and draws attention to the turmoil in David's mind.

The film opens with a poignant solo clarinet passage, repeated when David meets Diana on the Cook Strait ferry, predicting the last apocalyptic phase of his journey. On this occasion the melody is extended and accompanied by the piano, creating a more urgent feeling (ex Seq. 1, p. 183 and Seq. 6, p. 188). Melodic lines throughout consist mostly of leaps and these jagged melodic contours add to the troubled atmosphere (ex. Seq. 4 p. 187, first system). When a married woman flirts with a somewhat reluctant David (an already tense situation aggravated by immoral behaviour), major and minor sixths in the clarinet part builds to a climax ending in strident string chords, marked *senza vibrato* (without vibrato): half-diminished on C#, E7, B b #5^b7 and Adim7, all played with harmonics, followed by a trill on the piano (ex. Seq. 3 p. 185, last 2 systems). Rhythmically, triplets are regularly used in chase scenes and in the very dramatic and intense music of the love scene between David and Diana the rhythms are gradually augmented as the music winds down (ex. Seq. 7 pp. 189-190 bars 22-39). It is striking how intense this cue is, especially since the texture is very thin (octaves in violins and single notes in piano). Sequence 8 (pp. 191-195) prescribes additional brass (trumpet and

¹⁵⁹ From memorandum entitled *Composing Runaway*.

trombone) and percussion (gong enters p. 191, bar 25) to heighten the tension of the final chase scene with a search party moving in on the fleeing pair. This cue has the potential to be reduced to a mickey-mouse effect if it was synchronised differently. For example, glissandi (even if ascending) could have coincided with David and Diana slipping as they are trying to cross a glacier. However, the visual editing did not allow that, because that would have ruined the standards the score has set throughout the film (ex. Seq. 8 p. 191). In the final scene David sets off into the snowy mountains on his own after an injured Diana begs him to leave her behind. On this lonely pilgrimage of possible self-destruction, he is accompanied by a majestic organ solo in the style of J. S. Bach (Seq. 9 p. 196). The organ is appropriate with the striking mountain scenery, but the image of David's figure getting smaller as he walks away, is in counterpoint with the music. It has the effect of shifting the focus from David to the mountains which seem to grow bigger as David diminishes in size, almost deleting him from the screen.

Despite the relatively small amount of music, the score for *Runaway* functions in a variety of ways, from creating atmosphere and intensifying emotional scenes, to highlighting the psyche of the main character, assisting admirably in fulfilling O'Shea's vision for a landmark film.

B.2.1.2 Murray Grindlay, David Calder (UK) and Mathew Brown¹⁶⁰

***SLEEPING DOGS* (dir. Roger Donaldson, 1977)**

Synopsis: New Zealand is in a state of chaos; recurring strikes and a stagnant economy have brought the country to a stand-still. A man, Smith, who left his adulterous wife to live on a small island off the Coromandel coast, is drawn into a revolutionary struggle between guerrillas and right-wingers. Implicated in a murder and framed as a revolutionary conspirator, he tries to maintain an attitude of non-violence while caught between warring factions. The film is based on C. K. Stead's novel, *Smith's Dream*.

¹⁶⁰ Murray Grindlay is a singer/songwriter and music producer. He co-wrote the theme for *Once Were Warriors* (Lee Tamahori, 1994) as well as music for television. Mathew Brown is a songwriter and pianist. David Calder, a British composer and actor, is credited for only one film score, namely the non-diegetic music for *Sleeping Dogs*. It is not clear why the score composers are officially listed as above, especially with regard to Mathew Brown who wrote only one song in partnership with Ron Webb. Considering that, the other songwriters should have equal acknowledgement, however, at the time when the film was made, it was common practice to leave detailed music credits out. The LP album cover credits Grindlay, Calder and Brown with arrangements and music production (presumably of the album).

Score composers	Performers
<ul style="list-style-type: none"> • Murray Grindlay • David Calder (UK, non-diegetic music) • Mathew Brown 	<ul style="list-style-type: none"> • Murray Grindlay • Mark Williams • Josie Hamilton Rika • Aerial Railway

Songs composed for the film	Composers
<ul style="list-style-type: none"> • <i>Going to Coromandel</i> • <i>Don't Look Back</i> • <i>Night Train Back to Waiuku</i> • <i>Thrill me Once Again</i> • <i>Habeas Corpus</i> • <i>Arrival at Gus Island</i> • <i>Maybe I was a Fool</i> • <i>Hello Love, Goodbye Blues</i> • <i>I Always Come Back Home to You</i> • <i>Sleeping Dogs</i> • <i>Smith's Theme</i> 	<ul style="list-style-type: none"> • Ariel Railway • Murray Grindlay • Murray Grindlay • Mark Williams • Ariel Railway • Ariel Railway • Mark Williams • Josie Hamilton Rika • Murray Grindlay • Ariel Railway • Mathew Brown & Ron Webb

The focus in this film is the use of specially composed songs (song lyrics in particular) to fulfil narrative functions. The songs ‘Don’t Look Back’ (Grindlay) and ‘Sleeping Dogs’ (Ariel Railway) are in a country music style and complement the storytelling in this classic ‘man-alone’ plot, a theme also found in films such as *Runaway*, and *The Quiet Earth*. ‘Don’t Look Back’, performed by Grindlay himself, is played when Smith leaves his wife and children, the reason being that an affair has taken place between his wife and his best friend. Although there is a degree of regret, he is determined to carry on (and not ‘look back’) and when he stops to admire the beautiful coast and off-shore islands on the Coromandel Peninsula, he seems to gather new strength, signified by an energised fist drum roll on the roof of his car. Later his wife dies in the revolution, which leads to him being reunited with his friend. The final song, ‘Sleeping Dogs’, underscores the scene in which both men are shot and killed by the special forces. Although Smith does not agree with the political struggle, he is drawn into it and knows that if he is captured alive, he will have to stand trial anyway. He throws his gun away and walks away from them, forcing them to shoot him. The lyrics of the song illuminate his thoughts

and feelings: ‘... staying around is not easy, but it’s even harder to go... I find myself back on the road again... let sleeping dogs lie’.

This is a typical sparse New Zealand film score, as is the score for Donaldson’s next feature, *Smash Palace* (1981), which also employs the country and western style in songs like ‘Smash Palace’ and ‘If it was Love’. *Smash Palace* was scored by Sharon O’Neill, a singer/songwriter equally popular in Australia and New Zealand. She settled in Australia.

B.2.1.3 John Charles *GOODBYE PORK PIE* (dir. Geoff Murphy, 1980)

Synopsis: This is a road movie in the true sense of the word. Two men (Gerry and John) set out from Northland to Invercargill in a stolen yellow Mini, a car that has since become almost a national icon.¹⁶¹ Each has their own agenda for the trip but they become a formidable team. With the police in close pursuit through many adventures, the ‘Blondini gang’ win the affection of the nation.

Score composer	Performers
<ul style="list-style-type: none"> John Charles (Musical direction by Dave Fraser) 	<ul style="list-style-type: none"> Bernie McCann (saxophone) Terry Crayford (piano) Andy Brown (bass) Bruno Lawrence (drums)

Additional music	Composers	Performers
<ul style="list-style-type: none"> Songs (uncredited) by Street Talk 	<ul style="list-style-type: none"> Hammond Gamble & Mike Caen 	<ul style="list-style-type: none"> Street Talk

John Charles says Murphy wanted to make an entertaining film that was a critical commentary on New Zealand conformity: actions that do not comply with conservative values have severe consequences.¹⁶² However, the film focuses more on the rebels themselves than on the issues they have, and it becomes a chaotic road trip in which they continually outsmart law enforcement officers. *Goodbye Pork Pie* was Charles’s first major film score in a jazz style, characteristically set for a small ensemble. Although he

¹⁶¹ For instance, a Mini plays a prominent role in Paul Murphy’s first film *Second Hand Wedding*.

¹⁶² Interview, 4 June 2008.

had no formal training in film scoring, his background playing in a number of jazz groups (such as Acme Sausage Company) helped. He also acknowledges the influence of jazz guitarist, Ry Cooder.¹⁶³

The film starts with typical jazz sounds: saxophone solo and syncopated rhythms. At first it establishes an atmosphere for the small-town street on-screen where Gerry is introduced, but, with a cut to a different setting, it is used again when the other main character, John, is shown for the first time. Both characters obviously have trouble looming, because Gerry decides to use the identity of the person whose wallet he picked up, and John has to face the fact that his long-time girlfriend might leave him. In this context the music is the first sign that the two men's paths will cross in the near future. In order to ensure a sense of unity, this theme is used a few times throughout the film for the calmer street scenes (as opposed to numerous car chase scenes) and returns again at the end of the film, coming full-circle, which is also symbolic of the fact that John is reunited with Sue, something he sets out to do at the start. The function of this theme (in alto saxophone) is an example of Charles's general method of using different themes to support certain situations, rather than characters.¹⁶⁴ (ex. Main title, p. 199).¹⁶⁵

A second theme that accompanies some of the initial escape scenes has a comedic element, partly due to the syncopated rhythm and combination of tuba with alto saxophone and clarinet (ex. p. 201). The music does not give the impression that things are tense or suspense is building, contradicting the action on-screen. In these scenes the duo are mostly rushing off without paying for fuel, but the police are not yet involved. In fact, this cue does appear in a later scene where one policeman chases them, but he is portrayed as a relaxed character who is having fun despite being on duty. A new cue with a more serious tone and well-synchronised with the action (in terms of tempo and dynamic levels) is used later on when several police units are in hot pursuit (ex. p. 202). Note all the bars of rest and other instructions to assist synchronisation. Another example of a 'situation' theme, used repeatedly for when they are driving through the countryside, combines the scenery

¹⁶³ Ry Cooder has gained a world-wide reputation as a slide-guitarist and has played with musicians such as the Rolling Stones and Eric Clapton. He has also scored more than twenty films including *Paris, Texas* and *The End of Violence* directed by Wim Wenders.

¹⁶⁴ Interview, 4 June 2008.

¹⁶⁵ From the original orchestral score for *Goodbye Pork Pie*, courtesy NZ Film Archive: 45p.1 D0966, MA1786, Folder 1, Documentation Collection, The New Zealand Film Archive/Ngā Kaitiaki O Ngā Taonga Whitiāhua.

with the humour of the film (ex. p. 206). In this theme a pastoral melody in the cello is in counterpoint with dotted rhythms in the clarinets and bassoon.

The music acquires a sense of urgency as the plot thickens with elements such as semitone (*Jaws*-like) figures and ascending melodic leaps (low strings and trumpet) (ex. p. 208). In John's final chase scene the trumpet motif sounds like a triumphant fanfare, while the syncopated pedal point at a moderate tempo slows the visual speed of the car, indicating that the crazy road trip is coming to an end (ex. p. 209). The 'End Music' is a fine piece of improvised jazz that continues against a black screen long after the credits have finished – a reversal of the technique that Charles and Murphy used in *Utū*, which starts with a blank screen while an overture is played (ex. p. 211 'End music').

An interesting example of sound design in *Goodbye Pork Pie* is the use of a song by the band Street Talk. It is first announced on the radio in the car that Gerry has stolen earlier that day while driving across the Auckland harbour bridge. The music alternates between diegetic and non-diegetic, accompanying scenes that range from dancing in a club to street scenes in downtown Auckland. It is cut abruptly to show John coming home to find a 'Dear John' letter from his girlfriend, upon which he turns his radio on and the same song continues. The song is then superimposed on top of symphonic music from a record player. The symphonic music takes over in volume, a kind of sonically delayed shift of focus from Gerry to John. Another interpretation could be that the contrapuntal use of the two different styles of music signals John's state of mind: torn between his love for Sue and his inability to make a commitment. He falls asleep and wakes up with only the television's static noise (after the broadcast has ended), possibly symbolising the void he is feeling after Sue's departure.

Similar to other film scores by Charles, the small ensemble was specially put together for this score, mainly because of budgetary constraints and a lack of space in which recordings could be made (Robson & Zalcock, 1997, p. 234).¹⁶⁶ The music budget was exceeded with Murphy's approval. Being a musician himself, Murphy argues that if the music is effective it makes a substantial contribution and thus the film may earn more money.¹⁶⁷ Locally the film was as popular as *Star Wars* and *Jaws*,¹⁶⁸ which means it was

¹⁶⁶ The same is true of the performance of Stephen McCurdy's score for *Came a Hot Friday*.

¹⁶⁷ Interview with Geoff Murphy, special feature on DVD of *Goodbye Pork Pie*.

¹⁶⁸ Ibid. Also: Dennis & Bieringa, 1992, p. 145.

worth the risk; in fact, it was the first New Zealand film to recover its costs from the domestic market alone (Martin & Edwards, 1997, p.76).

B.2.1.4 John Charles

UTU (dir. Geoff Murphy, 1983)

Synopsis: The Treaty of Waitangi (1840) promised the Māori people certain land rights. Nonetheless, in the 1860s the Māori tribes still had territorial battles with the British colonials. The central theme of the film is revenge (*utu*). Te Wheke, a native warrior, fights for the Crown but after they kill members of his family and destroy his village, he seeks revenge. A white settler lost his wife and house as a result and wants revenge too. In the middle is Wiremu, a Māori officer in the British Army who thinks that conflict is pointless.

The film was selected for recognition at the 1983 Cannes Film Festival.

Score composer	Performers
<ul style="list-style-type: none"> John Charles 	<ul style="list-style-type: none"> NZSO conducted by Sir William Southgate Joe Malcolm (Māori flute and vocal - <i>waiata</i>) Rangi Dewes (vocal - <i>waiata</i>) Jane & Paul Mareikura (vocal - <i>waiata</i>) Joy Aberdein (piano) <u>Drummers</u>: Manuel Echevarria, Paul Hewitt, Hingawaru Grant, Dick Puanaki, Faenza Reuben, Peter Rowell, Robin Ruakere <u>Band in Te Puna</u>: Murray Charles, Don Mori, Matthew Murphy, Gregory Crayford, Jonathan Crayford, Terry Crayford, Russell Blackburn, Harry Gillies, Dennis Mason, Linus Murphy, Barry Thomas

Additional music	Composers	Performers
<ul style="list-style-type: none"> Oh Susannah 	<ul style="list-style-type: none"> Stephen Foster arr. by John Charles 	<ul style="list-style-type: none"> NZSO

Charles was able to see how the film was edited and says he felt more comfortable because he became part of the creative process at a relatively early stage.¹⁶⁹ A unique feature of this score is that it contains an orchestral overture without any images. The concept was inspired by the cinema experiences Charles and Murphy had as young friends. The following anecdote is also an illustration of some of the long-term relations that exist among local film professionals:

When we were young, Geoff and I used to go to a cinema called the Majestic. After the interval they would start an overture and the lights would still be up, and... the last five minutes before the feature *The Thieving Magpie* [overture by Rossini] would play, sometimes Mozart but more often Rossini. As the lights dimmed to black they would turn the music up louder and louder and it would reach its wonderful climax and the film would start. It was a regular feature; in fact pretty well all the cinemas in Wellington did this. I knew they didn't do it anymore in 1983 but we thought we would try something like that...¹⁷⁰

The score starts with a touching oboe solo, accompanied by the orchestra that builds to a full climax (ex. 'Music 1' pp. 215-218). The music continues when the first images appear and it underscores the next 35 seconds. A military snare drum forms a sound link as it enters before the end of the overture and continues afterwards. The drum (non-diegetic), along with a bugle call (only implied at first but later visible), establishes the atmosphere for the British-Māori conflict and particularly the attack on the Māori village which is shown before the opening credits. Snare drums always feature before battle scenes and even military training sessions, sometimes in a display of drumming technique.

The cue that accompanies the aftermath of this attack is built on heavy chords in lower strings (in 5/4 time and on off-beats) with rhythmical sequences of figures in the overture, namely flourishes in the flutes and glockenspiel (ex. 'Music 4' pp. 219-221). The music signifies the sadness of the situation, while the irregular timing and the delicate, yet penetrating motifs in the high register build suspense, musical devices often used for this purpose in the film. The music suddenly stops with a gunshot, although this time it is a friend of the soldiers demanding their attention and thus tension is released.

Te Wheke, who initially fought with the Pākehā (Europeans), discovers that his family has been attacked and murdered and he vows to take revenge (*utu*). Here the music consists of a Māori female singing with the orchestra, although not always synchronised.

¹⁶⁹ Interview, 4 June 2008.

¹⁷⁰ Ibid.

She sings mostly independently, sometimes with obvious harmonic dissonance, but the two parts do coincide occasionally. This strange type of counterpoint could be interpreted as a metaphor of the cultural gap, but also the parallels, between Māori and Pākehā at the time. The same situation arises when Te Wheke is getting a tattoo as a symbol of his intentions. The tattooist is singing in Māori (on-screen) while the orchestra plays unrelated music as underscore. It all culminates in an anticlimax with snare drums being played diegetically for a photo shoot of British soldiers, again releasing built-up tension.

There was, according to Māori custom, a ceremonial lifting of *tapu*¹⁷¹ on the film and Charles likes to believe that a fortunate ‘magical’ coincidence with a certain musical cue (where a Māori flute and *waiata* accompany a funeral), added to the amiable relationship with the Māori authorities:

We got this wonderful flute player who played [an authentic] Māori flute... I [wrote] an accompaniment for it before I knew what key it was in... and it did more or less work...we only had to make a slight modification on the spot to some of the orchestral music and it fitted really nicely... some of the vocal music fitted in as well over the top of the orchestra. You would think that it had been sort of worked out, but it wasn't.¹⁷²

In one memorable scene a woman plays Beethoven's *Pathétique* Sonata and soon afterwards Te Wheke and his gang appear over the hill approaching the farm house. After the battle (which left the woman dead and her husband injured) the rebels start hammering aggressively on the piano, the sound continuing non-diegetically while they throw the piano out of the second-floor window. As the piano crashes to the ground, the cacophony of sounds morph cleverly back to the last powerful chords of the *Pathétique*'s first movement.

Music is relatively sparsely used, for example, the battle scenes are not underscored. Charles also generally re-uses motifs and timbres throughout his films which unifies the musical score and sets a unique tone for each film. The instrumental setting of the score draws from the nineteenth-century orchestral tradition, meaningful in terms of the time frame of the story (1860s). *Utu* was the first New Zealand film to use the full NZSO and

¹⁷¹ *Tapu* is a Māori concept that is not easily translated. It reflects something that is sacred and involves rules and prohibitions that need to be ‘lifted’ before public release.

¹⁷² Interview, 4 June 2008.

one of only two films (*The Quiet Earth* being the second) that Charles was able to score for an orchestra.

B.2.1.5 Stephen McCurdy *CAME A HOT FRIDAY* (dir. Ian Mune, 1984)

Synopsis: Set in 1949, this film is based on a Ronald Hugh Morrieson novel which was transformed (with the help of composer Stephen McCurdy) into a light-hearted comedy, a process of ‘softening’, as Babington calls it (Babington, 2007, p.15). Wes and Cyril, two gambling conmen, are ripping off small-town bookmakers in horseracing scams. Complications develop at Tainuia where they become involved in a tangle of events that uncovers arson, an illegal casino and murder. A crazy character, the Tainuia Kid, a Māori who thinks he's a Mexican cowboy, offers his help, as long as the *taniwha* in the ‘Rio Grande’ is content.¹⁷³

Awards: Best film, film score, director, editing, screenplay adaptation, leading male actor and supporting male actor at the 1986 New Zealand Film and TV Awards.

Score composer	Performers
<ul style="list-style-type: none"> Stephen McCurdy 	<ul style="list-style-type: none"> Brian Smith (saxophone) Prince Tui Teka (saxophone and vocal) George Chisholm (trumpet) Crombie Murdoch (piano) Paul Emsley (piano) Tuhi Timoti (guitar) Andy Brown (bass) Bruce McKinnon (drums) Greg McCunn (drums) Frank Gibson (drums, main title) Graham Hennings (violin)

Songs composed for the film	Composers	Performers
<ul style="list-style-type: none"> <i>Out in the Cold</i> <i>Work for the Money</i> 	<ul style="list-style-type: none"> Stephen McCurdy Stephen McCurdy 	<ul style="list-style-type: none"> Prince Tui Teka Prince Tui Teka

¹⁷³ The *taniwha* is a supernatural being in Māori mythology whose characteristics vary according to different tribal traditions. Retrieved from <http://www.teara.govt.nz/en/taniwha/1>.

Additional music	Performers
• <i>This Time</i>	• Beaver ¹⁷⁴

From the outset the ironic nature of this film is clear: the title appears briefly with very dark, sombre music on low strings, followed by a rush to place bets at the races! The opening and closing credits are accompanied by a song: ‘This Time’ by Beaver, in a style typical of the period and with appropriate lyrics (such as ‘This time the wheel of fortune is gonna spin for me, this time lady luck’s gonna dance with me...’).

Two solo instruments introduce the score with trumpet fanfare accompanying images of the two gamblers arriving in Tainuia – a musical stinger that marks the place as a significant location in the film. Soon afterwards a saxophone solo, initially heard as non-diegetic music, changes status in the next scene when a saxophonist (Prince Tui Teka)¹⁷⁵ appears on a balcony of the local hotel. This technique also provides a smooth link between the two scenes in the form of a sound advance. The diegetic music then accelerates in preparation of the action which seems to gain momentum.

Other functions include musical references to the Tainuia Kid’s imaginary nationality by brief Mexican/Spanish cues, and the ironic use of the song ‘Work for the Money’, when the story mainly revolves around gambling. This song, together with ‘Out in the Cold,’ features as diegetic music in a lively party scene at an illegal casino. ‘Out in the Cold,’ in a country and western style and reportedly one of Tui Teka’s favourites, was included on several of his albums, including ‘Prince Tui Teka: The Greatest’ and ‘The Best of Prince Tui Teka’. Producer Larry Parr was very pleased about the song’s public success:

We [Parr’s family] had the hotel in Raetihi [central North Island] and it was on the juke box, it was a no.1 hit for about four years.¹⁷⁶

McCurdy had to write the songs before shooting started and he was therefore involved in the pre-production phase, a rare privilege for a composer. The music is written in a 1940s dance band style with the saxophone featuring strongly as solo instrument and it

¹⁷⁴ Beverley Jean Morrison (1950-2010) was a well-known jazz singer and actress in New Zealand and a member of Blerta and Red Mole.

¹⁷⁵ Prince Tui Teka, singer, instrumentalist and actor, died in 1985 shortly after the film was made. Both his parents were musicians and he learned to play guitar and saxophone at a young age.

¹⁷⁶ Interview, 18 September 2008.

This rhythm is taken over by woodwind and is indicative of the loneliness to come (ex. pp. 227-228). The music creates atmosphere, as well as anticipating events, and the seagulls that can be heard clearly above the music serve as ambient sound for his location (Auckland, on the coast). As in *Utū*, this musical introduction in the opening scene functions as an overture and it rises to a full orchestral climax ending with a short trumpet fanfare, heard in the distance. Charles describes this cue as ‘a sort of subterranean sound’ and points out how liberating it was to write film music for a scene with almost no action.¹⁷⁸

How does the music help to maintain a sense of expectancy during this first part of the film (lasting almost 37 minutes) in which there is only one character? The first dialogue is heard after more than six minutes and apart from diegetic sound effects (a telephone ringing when Zac makes a call or drives down the road) everything is very quiet. Zac starts to realise that something peculiar is going on when an ‘engaged’ toilet turns out to be empty. At this moment the music starts again, using the same rhythm from the opening theme. The music now blends with the sound effects and links this scene with the next by keeping the rhythm section going, followed by the solo oboe and clarinet in the next scene. It matches the action on-screen very well, pausing and questioning the situation with Zac as he finds a bed that has obviously been occupied recently. The music is drowned out by the crescendo of a passing car and catapults the audience into the next scene, namely Zac’s car disappearing into the distance.

The links between scenes are not always so smooth. Sometimes there is an abrupt change from quiet ambient sound to very loud noise (with a startling effect that keeps the senses alert) as the camera cuts to another venue (known as a hard cut), while Zac is trying to find other survivors in the city. This technique keeps the tension (and interest) alive. Because the scene seems peaceful initially, the filmmakers use momentary dramatic situations to create tension. For example, Zac walks around the side of a house (underscored) and bumps into a bright red shirt hanging on the washing line. This potentially harmless situation creates a shock effect by means of a musical crescendo and three *marcato* (accented) notes on the timpani. Sometimes the dramatic element is tempered. For instance, at the site of a crashed aircraft (with seatbelts fastened but no

¹⁷⁸ Interview, 4 June 2008.

passengers), loud orchestral chords are interchanged with solo violin and also solo flute. Charles explains:

I had written a piece for the crashed plane that was too dramatic when we put it up against the film. So we found another piece which was written for the church sequence... it improved it enormously... It wasn't that I had misread the scene; I was being too literal or too dramatic and it was better to pull back.¹⁷⁹

Zac moves into a very smart house and assumes the lifestyle of an aristocrat. This episode is accompanied by Baroque music featuring harpsichord, flute, oboe and bassoon, transporting the audience to his imaginary world. In the next scene ('kid-in-a-candy-store'), delightful circus music sets the mood as Zac wanders (even drives a car) through a deserted shopping mall, plays with train sets, and drives a real locomotive escorted by a mannequin in evening wear. Back at his new upmarket address, Zac puts on a silk negligee and while he is looking at his reflection in the mirror, reaching out to the 'other' person, the music moves slowly, like heavy footsteps, while supporting delicate melodic figures on higher-pitched instruments that are variations of previous 'lonesome' motifs (ex. p. 229, Clarinets, bars 45–46).¹⁸⁰ Appropriately accompanied by a militaristic musical cue, Zac declares himself president of 'this quiet earth' on which he was 'condemned to live'. His audience consists of cardboard figures ranging from Hitler and the Pope to Queen Elizabeth II. His intense feelings of loneliness are portrayed by images of him in a deserted Eden Park (a rugby stadium in Auckland), shouting in an empty railway station and shooting at a figure of Jesus in a church, upon which he declares himself God. All these images are enhanced by reverberated sound effects and echoes instead of music.

For more than 30 minutes of the film Zac thinks he is the sole survivor, a thought that drives him mad and almost to suicide. However, he is metaphorically 'reborn' when he jumps out of the ocean, naked, accompanied by the opening music, the "Sunrise" theme. The theme is repeated when Joanne appears and he is not alone anymore.

The music, sometimes playful, sometimes contemplative, is sparsely used. The feeling of loneliness is more intense because of the silences, which speak the loudest.

¹⁷⁹ Interview, 4 June 2008.

¹⁸⁰ A similar technique was applied in *Utū*.

B.2.1.7 Michelle Scullion***BAD TASTE* (dir. Peter Jackson, 1987)**

Synopsis: Aliens arrive on earth on an inter-galactic mission to abduct humans for their fast-food chain.

Awards: Audience Award at the 1989 Fantafestival; Prix de Gore at the 1988 Paris International Festival of Fantasy and Science; 1988 Cannes screening got a standing ovation; and Peter Jackson received a special accolade for creating a new genre (comedy splatter) in New Zealand filmmaking at the 1992 Wellington Fringe Festival.¹⁸¹

Score composer	Performers
<ul style="list-style-type: none"> Michelle Scullion 	<ul style="list-style-type: none"> Michelle Scullion John O'Connor (acoustic and electric guitars) Roger Sellers (acoustic and electric percussion)

Songs composed for the film	Composers	Performers
<ul style="list-style-type: none"> <i>Bad Taste</i> 	<ul style="list-style-type: none"> Mike Minett & Dave Hamilton 	<ul style="list-style-type: none"> The Remnants: Mike Minett Dave Hamilton John Derwin Darcy Crews Fran Walsh Michelle Scullion

Additional music	Composers	Performers
<ul style="list-style-type: none"> <i>Rock Lies</i> 	<ul style="list-style-type: none"> Madlight (arr. by Scullion with guitar and harmonica) 	<ul style="list-style-type: none"> Madlight: Terry Potter John Derwin Chris Ewers Steve Hall Roger Collinge

Bad Taste, Jackson's first feature film, is an example of the determination shown by New Zealand filmmakers – the 'can-do' attitude that turns meagre resources into a successful product (note awards listed above). The film was made with the help of

¹⁸¹ Another example in this genre by Jackson is *Braindead*, scored by Peter Dasent.

Jackson's family and friends, working every Sunday for a period of about four years. Because financing was practically non-existent, Scullion was forced to invent new ways of using what was available. They could not afford expensive studios; therefore she and her contacts in the technical field designed technical equipment, such as special cables to achieve similar results. Scullion worked with Dave Parsons, who had a small studio and was very knowledgeable on synthesizers and samplers, the latter being quite new then. Apart from the acoustic guitar and percussion, Scullion played all the music on synthesizers herself.¹⁸²

Bad Taste was also the first feature film Scullion scored, although she had written music for documentaries, short films, television, major contemporary dance works, radio drama and corporate videos for five years and understood the fundamental principles of the process. Jackson advised her to watch the James Bond films because he liked the music in them. He is also a Beatles fan, but it was clear that they could not afford any Beatles songs. Because of the violence and aliens, Scullion's first impression of the film was that it was 'boy zone', intended for young men, so she listened to heavy metal groups such as Uriah Heep, Deep Purple and Black Sabbath, but the music never felt right. Realising that the good boys (the protagonists) actually have a soul, because they are trying to save the world from the aliens, she chose a classical style.¹⁸³ This is an example of classical music being used for comedy as a form of counterpoint, playing against the film. Characteristically, as observed in Jackson's later films, there is a substantial amount of music.

There are a few memorable musical moments in the film, showing a tongue-in-cheek approach. For instance, when one of the aliens' scalp opens up revealing a huge brain, the image is accompanied by beautiful choral music – the angels singing! Scullion recalls that she saw a similar effect (after the completion of *Bad Taste*) when watching a desert scene in *Raising Arizona* (Joel and Ethan Coen, 1987).¹⁸⁴ Also, in one dinner scene, the aliens pass a bowl of vomit around, underscored by lovely jazz (dinner) music featuring a Miles Davis-style trumpet solo. Although the music in both examples can be observed as playing against the image, it matches very well in a subliminal way.

¹⁸² Interview, 21 April 2008.

¹⁸³ Ibid.

¹⁸⁴ Ibid.

B.2.1.8 Dalvanus Prime

NGATI (dir. Barry Barclay, 1987)

Synopsis: *Ngati* (Māori for ‘tribe’), the first New Zealand feature film written and directed by a Māori, is set in 1948 in a small settlement, Kapua, on the East Cape of the North Island. At that time the local people are struggling with two central issues, a boy dying from leukaemia, and the imminent closure of the freezing works where many of them work. A young Australian man, Greg, comes to visit the local doctor and his family, an old friend of his father. Greg’s mother, whom he never knew, died there during an epidemic and he wishes to get more information about her. Traditional customs are sometimes in conflict with modern (Pākehā/European) practices, but when times are tough everyone stands together.

Awards: Best film sound track at the 1988 New Zealand Music Awards; Best film, best female and male performance and best screenplay at the 1988 New Zealand Film and TV Awards; Golden Charybdis Award won by Barry Barclay at the 1987 Taormina International Film Festival.

Score composer	Performers
<ul style="list-style-type: none">Dalvanus Prime	<ul style="list-style-type: none">Clarence Smith (<i>Koauau</i> – Māori flute)Bob Smith (keyboards)Rob Winch (guitars)Tony Noorts (clarinet)Dave Parsons (percussion)

Songs arranged for the film	Arranger	Performers
<ul style="list-style-type: none">Contemporary versions of Māori traditional songs	<ul style="list-style-type: none">Dalvanus Prime	<ul style="list-style-type: none">Cast

Additional music	Composers	Performers
<ul style="list-style-type: none"><i>Paikea</i> (courtesy Tuini Ngawai Trust)<i>Haere Mai</i> (courtesy Waiputaputa Waiata Trust)<i>Jerusalem</i>	<ul style="list-style-type: none">TraditionalTraditionalHubert Parry	<ul style="list-style-type: none">Te Roopu ‘Ngati’Kara PewhairangiCast

The film, a landmark in the local industry, opens very appropriately with the song ‘Haere Mai’ which means ‘welcome’- welcome to the world of this tribe, to Kapua, to this story about Māori, told by Māori. Director Barry Barclay (died 2008), a highly respected New Zealand filmmaker, fulfilled the desire of the Māori to represent and speak for themselves.¹⁸⁵ Dalvanus Prime (1948–2002), a popular musician with a career extending over 30 years, also featured in Barclay’s film *Te Rua* (1991), performing the theme song, ‘Chudka Pā Poy’. He mentored many Māori musicians and was an advocate for the preservation of Māori culture.

The first song, ‘Haere Mai’, ends with an emotional clarinet solo repeating the melody as the *tohunga* (spiritual leader) walks through a rugged coastal landscape to the house of the sick 12-year old boy, Ropata. The elders of the tribe gather there to sing and pray for the boy (in Māori with English subtitles on-screen): ‘Look upon us with love, take from us the bonds that try and trouble us...’. A Māori flute (*koauau*), the only traditional instrument on the sound track, is used effectively to create a feeling of loneliness or sadness, but may sound an ominous tone, depending on the other synthesised timbres that join in (plucked strings, low chords, or piercing electronic sounds). The *koauau* becomes a sonic symbol for Ropata, lying in bed, seen from different angles, alone or with visitors, but can also be perceived as a symbol of the tribe’s connection with the ancestral spirits, as the flute makes its final appearance when he dies. In this application it alternates and harmonizes perfectly with the lead singer of the elders as the whole community approaches the house.

The integration of Pākehā and Māori in this settlement is evident in scenes, such as the children from the local school happily singing ‘Jerusalem’ (Hubert Parry), a song rooted in English culture.¹⁸⁶ Another song, ‘Paikea’, is a cheerful song used several times on- and off-screen: in the pub, at a *hangi* (a traditional culinary feast prepared in an earth oven/*hangi*) and with the end credits, ending the film on a positive note.

The non-diegetic music functions mostly to create atmosphere and mood and link scenes together. One interesting instrumental combination occurs when a guitar accompanies a whistled tune, first heard during a day of sheep shearing. It also anticipates

¹⁸⁵ Filmmakers like Rudall Hayward, John O’Shea and Geoff Murphy made several films about Māori and their interaction with the colonials, e.g. *The Te Kooti Trail* (dir. Hayward, 1927) *Rewi’s Last Stand* (dir. Hayward, 1940), *Broken Barrier* (dir. O’Shea & Roger Mirams, 1952), *Utu* (dir. Murphy, 1983).

¹⁸⁶ Also used in *Dean Spanley*.

the next scene when the whistling continues diegetically – from one of the men herding sheep and cattle on horseback – and thus maintains the atmosphere of work being done on the farm. Towards the end of the film this guitar-whistle duo features again through a series of shots of the people working at the freezing works and of Ropata’s funeral, bringing the two issues together. The slightly melancholy tune has light-hearted overtones, acknowledging the sadness but also offering hope for the future.

B.2.1.9 Stephen McCurdy

THE END OF THE GOLDEN WEATHER

(dir. Ian Mune, 1991)

Synopsis: It is the summer holiday of 1935 and 12 year-old Geoff meets Firpo, a mentally unstable man with a dream to win an Olympic race. Geoff wants to help him succeed, but the adults in his life are not very sympathetic. Fantasy, hope and disappointment are all part of Geoff’s world.

Awards: Best film score, best film, director, cinematography, production design, contribution to design and male performance at the 1992 New Zealand Film and TV Awards; Gold Medal at the 1992 Children’s Film Festival Giffoni; best actor in a non-American film, and best director of a Foreign Family Film at the 1993 Los Angeles Youth in Film Awards; and Special Award for best young actor in a foreign film, and Outstanding Foreign Film at the 1993 Young Artist Awards.

Score composer	Performers
<ul style="list-style-type: none"> • Stephen McCurdy 	<ul style="list-style-type: none"> • Colleen Rae-Gerrard • David Chickering • Stanley Jackson • Christine Mori • Peter Scholes • Tony Benfell

Bruce Mason, prominent New Zealand actor, playwright and critic, wrote the play on which the film is based and gave over 1000 one-man performances. It inspired other composers as well: Gareth Farr wrote incidental music for the audio book and Edwin Carr wrote an orchestral piece based on this book.

The opening music, with a hemiola in the bass in bolero style, follows a basic harmonic progression of primary triads and strict tempo. It features a very delicate piano melody as Geoff wakes up on a bright, lazy summer morning and goes for a walk on the beach. The music highlights different characters as each one appears in the opening scene. A runner training on the beach is marked by a clarinet and trumpet playing the principal motif, and a chubby, crazy woman shouting at Geoff, by a tuba entry big enough to match her size. A few seconds later, when both of these characters are in the frame, the two motifs are cleverly combined. The music's function here is to support the action on-screen exactly.

According to McCurdy, director Ian Mune deems the music in film so important that he describes it as another character – in this specific film, McCurdy envisages the music as Geoff's voice.¹⁸⁷ This is clear in the score, because the non-diegetic music accompanying the boy's facial expressions during his explorations is evocative in its description. In the same way the timbre, rhythms, style and sound effects set the atmosphere and create the appropriate mood for his different flights of fantasy when he writes his stories. In these scenes his fantasies are played out on-screen with the music taking the place of narration. For instance, in a scene where Geoff imagines himself as an explorer, the sound track transfers the audience to the jungle with effects such as African drums and bird calls, and later brass fanfares are added to war-like music while he writes about heroes rescuing maidens.

Bruce Mason was also a very good pianist, which could explain Geoff playing Mozart for the Christmas concert and in a later scene his sister practising Hanon's technical exercises.¹⁸⁸ The diegetic application of the Hanon exercises morphs into a non-diegetic rendition of the exercises being played at a much accelerated speed. As well as providing a link to the next scene, the music continues to support the excitement of the forthcoming beach race that Geoff imagines.

Two themes (in related keys) are used throughout: (i) the opening theme (initially in triple time but later used in quadruple time) in D Major, and (ii) a mournful theme in B-flat minor, which signifies Firpo. In the final scene these themes interact in a dramatic way, briefly starting with the Firpo theme which changes seamlessly into a light-hearted version

¹⁸⁷Interview, 13 March 2009.

¹⁸⁸Incidentally, Stephen Fulford, who plays Geoff, couldn't play piano and had to learn for the part.

of the opening theme, later ending as a majestic march. This might signify the end of the Firpo episode and a new beginning for Geoff. One interpretation of the film could be that Firpo was Geoff's alter-ego who died in the end when he lost the race, freeing Geoff from this fantasy.

McCurdy is convinced that he overused the music, making it bigger than the film actually was and would have preferred full orchestra instead of using a combination of acoustic instruments and synthesised sound, despite the fact that the end result was an award-winning score.¹⁸⁹

B.2.1.10 Peter Dasent *HEAVENLY CREATURES* (dir. Peter Jackson, 1994)

Synopsis: The film is based on the true events that took place in the 1950s in Christchurch, New Zealand. Two teenage girls (Juliet and Pauline) from different walks of life meet and become obsessed with each other. Both are unhappy at home and together they withdraw into their own fantasy world, 'Borovnia'. When they are confronted with separation, they plot and carry out an unspeakable crime – murdering Pauline's mother, whom they blame for the impending separation.

Awards: Best film score, sound track, director, cinematography, design, editing, contribution to design, actress, supporting actress and foreign performer at the 1995 New Zealand Film and TV Awards; and numerous other awards at the Gérardmer Film Festival, London Critics' Circle Film Awards, Australian Critics' Circle Awards, Empire Awards (UK), Toronto International Film Festival, Venice Film Festival and nominated for an Academy Award (for best screenplay).

Score composer	Performers
<ul style="list-style-type: none"> • Peter Dasent (Orchestrations by Bob Young) 	<ul style="list-style-type: none"> • Auckland Philharmonia Orchestra conducted by Peter Scholes • Peter Dasent

¹⁸⁹ Interview, 13 March 2009.

Additional music	Composers	Performers
<ul style="list-style-type: none"> • <i>Just a closer walk with Thee</i> 	<ul style="list-style-type: none"> • Traditional (arr. Rosemary Turnbull) 	<ul style="list-style-type: none"> • Combined high school choirs from Christchurch
<ul style="list-style-type: none"> • <i>Be My Love</i> • <i>The Donkey Serenade</i> 	<ul style="list-style-type: none"> • Brodsky & Cahn • Friml/Stothart/Wright/Forrest 	<ul style="list-style-type: none"> • Mario Lanza • Mario Lanza
<ul style="list-style-type: none"> • <i>How much is that doggy in the window?</i> 	<ul style="list-style-type: none"> • Merrill • Traditional 	<ul style="list-style-type: none"> • The cast • Mario Lanza
<ul style="list-style-type: none"> • <i>Funiculi, Funicula</i> 	<ul style="list-style-type: none"> • Turco & Denza 	<ul style="list-style-type: none"> • Mario Lanza
<ul style="list-style-type: none"> • <i>E lucevan le stelle</i> from <i>Tosca</i> 	<ul style="list-style-type: none"> • Puccini 	<ul style="list-style-type: none"> • Peter Dvorsky
<ul style="list-style-type: none"> • <i>The Loveliest Night of the Year</i> 	<ul style="list-style-type: none"> • Aaronson/Webster/Rosas 	<ul style="list-style-type: none"> • Mario Lanza
<ul style="list-style-type: none"> • <i>Sono Andati? (Juliet's Aria)</i> From: <i>La Bohème</i> 	<ul style="list-style-type: none"> • Puccini 	<ul style="list-style-type: none"> • Kate Winslet
<ul style="list-style-type: none"> • <i>Humming Chorus</i> from <i>Madame Butterfly</i> 	<ul style="list-style-type: none"> • Puccini 	<ul style="list-style-type: none"> • Hungarian State Opera
<ul style="list-style-type: none"> • <i>You'll Never Walk Alone</i> 	<ul style="list-style-type: none"> • Rodgers & Hammerstein 	<ul style="list-style-type: none"> • Mario Lanza

This was Dasent's first orchestral score, a special experience for him, because film composers in New Zealand do not often have an orchestra at their disposal. He worked in close partnership with the conductor Peter Scholes, who is a film composer himself.¹⁹⁰ The film contains more music than is generally the case in New Zealand films and although Dasent prefers not to overload a sound track with music, director Peter Jackson wanted the whole story to be told through music as well.¹⁹¹ In this case, Jackson's approach appears to strengthen the melodramatic mode the film adopts.

Mario Lanza songs feature strongly because of the girls' obsession with him, often as diegetic music sourced from record players. The choice of songs was obviously made with great care. For example, in a playful scene the girls run through the woods and end up falling in the grass, laughing, accompanied by Lanza's rendition of 'The Donkey Serenade' with the final words '...you're the one for me!'

¹⁹⁰ Scholes wrote music for feature films *Desperate Remedies* (1993), *Memory and Desire* (1998), *The Lunatics' Ball* (1998), *Fifty Ways of saying Fabulous* (2005) and *The Tattooist* (2007).

¹⁹¹ Interview, 5 June 2008.

Dasent uses two motifs that are indicative of Borovnia, the fantasy world. The first motif (ex. Seq. 2 p. 232) foreshadows the second, which is, in fact, a variation of the first. They could be classified as leitmotifs, because they are used and developed in a variety of instrumental combinations and draw attention to the important role this 'fourth world' (as Juliet calls it) plays (ex. Seq. 11, pp. 233-243).¹⁹² The first occasion in which Juliet helps Pauline to see this world through her eyes, the second motif enters, and is repeated almost hesitantly in woodwind (ex. Seq. 11, p. 233) until the horns and alto flute pronounce it more clearly (ex. p. 234) and the girls are both transported into a colourful, sunny garden scene. The music keeps building to a climax (ex. pp. 235-236), followed by the second motif repeated in various forms in the first violins (ex. pp. 237-238) until it appears for one last time in the alto flute (ex. p. 239). The oboe then presents the first motif again upon which the music continues as fading underscore for the voice-over. Sequence 11 accompanies scenes of the two girls in the 'fourth world', a stunningly beautiful place, and the music invokes the feelings of wonder and excitement the girls experience.

The orchestral cues are melodic and very effective, with frequent use of instruments such as alto flute and cor anglais (playing *espressivo* with great effect) on a foundation of strings. Early in the film, expressive timbres include arpeggios on harp with Pauline cycling down a tree-lined avenue, and heavy brass characteristic of fantasy battle/violence scenes. The music often links the visual editing by continuing through consecutive cuts (even related scenes), or by starting towards the end of a scene to prepare the mood for the next.

While the girls are in the process of planning the murder, Juliet (played by Kate Winslet) sings one stanza of 'Sono Andati' in a visually surreal scene - a declaration of love and devotion. Another pre-existing piece used in a very effective (though bone-chilling) way, is the 'Humming Chorus' from *Madame Butterfly*. Having gone out for tea, the girls and Pauline's mother go for a walk on a mountain path. It is clear by this time that the murder is going to take place on this walk. The ethereal music starts while they are still having tea, underscoring the dialogue. But soon the music takes over as the only sound with the visuals, building a creepy kind of suspense, until the last moments before the murder. The brutal murder is only underscored by screaming and crying, with no

¹⁹² Musical motifs or themes that are associated with certain characters or situations (called leitmotifs) were introduced by Richard Wagner in his music dramas.

music, and ending with black and white images of the girls being separated after all. In contrast to this, ‘You’ll Never Walk Alone’ enters with the end credits.

B.2.1.11 John Charles

***SPOOKED* (dir. Geoff Murphy, 2004)**

Synopsis: The story (based on true events) revolves around a conspiracy theory that is investigated by a journalist, Mort Whitman. A computer salesman, Kevin Jones, gets killed at the end of a series of bizarre events that started after he discovered sensitive bank information on computer discs that came with a used computer he bought.

Score composer	Performers
<ul style="list-style-type: none"> • John Charles (orchestral) • Jonathan Crayford (jazz) • John Gray (additional music) 	<ul style="list-style-type: none"> • Sydney-based orchestra conducted by Sven Libaek with concertmaster Phillip Hartl • <u>Jazz band</u> : <ul style="list-style-type: none"> George Coleman (solo tenor saxophone)¹⁹³ Aaron Coddell (bass) Jonathan Crayford (keyboard & band coordinator) Miguel Fuentes (percussion) Riki Gooch (drummer) Paul Norman (trumpet)

Songs composed for the film	Composers	Performers
<ul style="list-style-type: none"> • <i>Boogaloo</i> • <i>Virus</i> (title theme) 	<ul style="list-style-type: none"> • Jonathan Crayford • Jonathan Crayford 	<ul style="list-style-type: none"> • Jazz band (as above) • Jazz band (as above)

Additional music	Composers	Performers
<ul style="list-style-type: none"> • <i>Georgia On My Mind</i> 	<ul style="list-style-type: none"> • Carmichael/Gorrell 	<ul style="list-style-type: none"> • Jazz band (as above)

What makes *Spooked* interesting is that it came almost twenty years after *The Quiet Earth*, the last film that Geoff Murphy made with John Charles, and according to Charles, Murphy’s filmmaking process had changed enormously. The reason was that Murphy lived and worked in the USA for a number of years and, possibly, because of the American

¹⁹³ George Coleman used to play with Miles Davis, who died in 1991.

influence, there is a lot more music in this film than in the earlier Murphy films. For the first time Charles was required to write music for action scenes.¹⁹⁴ The battle scenes in *Utu* (1983), for example, were not scored and music was only used in about 40 of the 122 minutes of the film. In *Spooked*, however, the car chases as well as fight scenes were scored and music was used in about 53 of a total 90 minutes. That amounts to almost 59 percent of the film, compared to only about 30 percent in *Utu*.

Jazz music, some of which was contributed by co-composer Jonathan Crayford (also a classical and jazz pianist) is used often, inside as well as outside the diegesis.¹⁹⁵ According to Murphy, who is also a trumpet player, jazz musician and ex-member of the musical group Blerta, being a jazz musician means that one has to understand structure, form and discipline first – from that basis you start playing, experiment and break the rules, provided that you still make good music.¹⁹⁶ The jazz band consists of some of the best musicians in the business and the live orchestra featured only strings and brass while the rest of the instruments (such as harp, piano and percussion) were synthesized.

Many of the cues comprise an interesting mix of orchestral/classical and jazz styles and it often happens that there is a switch from one style to the other, usually very smooth and without any obvious interruption. For example, the main title theme (*Virus*, in an up-beat jazz style) changes smoothly (no key change, same dynamic level) into stereotypical orchestral film music, which initially seems to raise awareness of something sinister that is about to happen (low strings, slow tempo, minor mode). However, a crescendo ending in a major chord with Kevin looking cheerful, cancels that expectation. In a couple of cases orchestral music is replaced by jazz when the scene changes to a bar in which live jazz is being played, one of which shows visuals of the band named above, including the famous George Coleman. In each of these moments the music is continuous, as if the styles morph instantly from one to the other. The cues also extend (up to 5 minutes) towards the end of the film as the tension builds.

Spooked presents a few interesting sound effects. Firstly, the sound track in the first scene includes a voice on a radio, which can, at first, be explained as coming from a radio

¹⁹⁴ Interview, 4 June 2008.

¹⁹⁵ Crayford has also collaborated with director Gaylene Preston on several films, e.g. *Mr Wrong* and *Ruby and Rata*, the latter of which won the 1990 NZ Film and TV Award for best film score.

¹⁹⁶ From: *The Making of Spooked*, featured on the DVD of *Spooked*. Blerta, a theatrical and musical group, included John Charles and also Bruno Lawrence, who played the male lead in *The Quiet Earth*. BLERTA is an acronym for 'Bruno Lawrence's Electric Revelation and Travelling Apparition'.

in the reception area. However, this voice continues at the same dynamic level when Kevin and the shop owner walk towards a storage area at the back of the building. The owner answers a telephone call on his cordless phone, but it cannot be the person who is calling, because the timbre of the voice is the same as before. The discrepancy is possibly more obvious because there is no music at this stage, but it is very distracting because it is puzzling and seems pointless. Another use of effects that raised awareness is the sound of thunder and strong wind, used in different instances just before or together with music to coincide with particularly tense moments in the narrative, although every time it turns out that these weather patterns are actually occurring outside. In these cases it is not quite clear whether it was done intentionally to enhance the narrative subtext, or whether the sounds of a storm is simply present as diegetic sound.

B.2.1.12 Don McGlashan

NO. 2 (dir. Toa Fraser, 2006)

Synopsis: Nana (meaning ‘grandmother’) Maria is worried about her Fijian family in Auckland, New Zealand. They don’t have any parties and they don’t even fight any more. She demands that her grandchildren prepare a feast where she, as matriarch, will name her successor. This high-spirited story, with its cultural roots in Fiji, shows what it takes to bring a family back together again.

Awards: Best original music and three acting performance awards at the 2006 New Zealand Film and TV Awards. ‘Bathe in the River’ won the 2006 APRA Silver Scroll award for best song.

Score composer	Performers
<ul style="list-style-type: none"> • Don McGlashan 	<ul style="list-style-type: none"> • Miranda Adams (violin) • William Hanfling (violin) • Robert Ashworth (viola) • Claudia Price (cello) • Martin Lee (oboe) • Joanna Schultz (French horn) • Yvette Audain (clarinet) • Andrew Uren (bassoon) • Rebecca Harris (harp) • Don McGlashan (guitar, euphonium) • John Segovia (lap steel guitar)

Song composed for the film	Composer	Performer
<ul style="list-style-type: none"> • <i>Bathe in the River</i> 	<ul style="list-style-type: none"> • Don McGlashan 	<ul style="list-style-type: none"> • Hollie Smith and The Mt. Raskil Preservation Society

Additional music	Composers	Performers
<ul style="list-style-type: none"> • <i>Sai Levuka Ga</i> 	<ul style="list-style-type: none"> • Eremasi Tamanisau Snr. (Arranged by McGlashan) 	<ul style="list-style-type: none"> • Senirewa Nawanawa
<ul style="list-style-type: none"> • <i>Wai Ni Bu Ni Ovalau</i> • <i>The Medicine</i> 	<ul style="list-style-type: none"> • Traditional • K.Futialo/A. Morton 	<ul style="list-style-type: none"> • Fijian Festival Perf. • Tha Feelstyle
<ul style="list-style-type: none"> • <i>Break it to Pieces</i> • <i>It's Our Party</i> • <i>Raise Up</i> 	<ul style="list-style-type: none"> • Tha Feelstyle • A.Lio/Fou Nature • B.Urale/M.Luafutu /T.K.Hapurona 	<ul style="list-style-type: none"> • Tha Feelstyle • Fou Nature • King Kapisi
<ul style="list-style-type: none"> • <i>Waka</i> • <i>Hold Tight</i> 	<ul style="list-style-type: none"> • C.Ness/A.Morton • C.Ness (aka Che Fu) 	<ul style="list-style-type: none"> • Che Fu • Che Fu
<ul style="list-style-type: none"> • <i>Core 'ngrato</i> 	<ul style="list-style-type: none"> • Salvatore Cardillo/Ricardo Cordiferro 	<ul style="list-style-type: none"> • Shaun Dixon (vocal) • Rosemary Barnes (piano)
<ul style="list-style-type: none"> • <i>Home Land and Sea</i> 	<ul style="list-style-type: none"> • Arrnaged by MacGlashan 	<ul style="list-style-type: none"> • Trinity Root
<ul style="list-style-type: none"> • <i>Chulu Cululu</i> 	<ul style="list-style-type: none"> • Eddie Lund 	<ul style="list-style-type: none"> • Mila with Eddie Lund and his Tahitians
<ul style="list-style-type: none"> • <i>Intermezzo from Cavalleria Rusticana</i> • <i>Yellow Bird</i> • <i>Feliz Navidad</i> 	<ul style="list-style-type: none"> • Pietro Mascagni • Traditional • Traditional 	<ul style="list-style-type: none"> • Christchurch Symphony Orchestra

The film starts with 'Sai Levuka Ga' (meaning 'It is Levuka Alone', a favourite song and place in Fiji) on a radio/tape player, preparing the cultural setting. The song morphs smoothly into a non-diegetic cue (an arrangement of the song by McGlashan) with a scene change, and ends with the original song again, with a close-up of the radio. 'Sai Levuka Ga' is later sung by one of Maria's granddaughters, Hibiscus, at the party – a very emotional moment with the family drawing closer together. Not only does this performance serve as an affirmation of the family's cultural roots, it also unites the musical score by way of repetition.

McGlashan was part of the production process before shooting started on both the Toa Fraser films he has scored (the second being *Dean Spanley*). There were two reasons for this early involvement in *No. 2*, namely the need for a diegetic song; and music that would be in place to support the development of characters before the scenes were shot.

Fraser had an idea of a song that would gather all the threads of the story together for the final scene with the whole family. He was going to license a song but they could not afford the type of music he had in mind. McGlashan subsequently wrote 'Bathe in the River' two weeks before filming started (see extract pp. 245-246). However, he felt that the end of the film would be better served with a sing-along where people are playing guitar and singing their favourite songs. The song was subsequently used earlier in the film, but retained the intended function of being a 'family' song although in a slightly different context.¹⁹⁷ After much organising and strife, members of the extended family finally start arriving for the party at Nana Maria's house, accompanied by this song. The visual images are closely linked to the rhythmic flow of this melancholy song and, although it is placed as non-diegetic music, people seem to be moving/dancing to its beat and the action shots are presented in slow motion to match the song's tempo – a reversal of the technique where music is paced to either decrease or increase the perceived tempo of the action. McGlashan composed the song after studying the script carefully and discussing it with Fraser. It emerged as a song essentially about the wonderful characters in the story, family succession, and the idea of a dysfunctional family that is looking for redemption.¹⁹⁸

The second reason for McGlashan to be involved from the outset was that a decision was made to give some of the strong and unique personalities a musical nuance. For example, a Fijian folk song, 'Wai Ni Bu Ni Ovalau', depicts Nana Maria in a spirited mood cleaning around the house in preparation for the party. Another example is Soul, one of the grandchildren later named as Nana Maria's successor, depicted by the song, 'The Medicine' by Tha Feelstyle. The song starts as non-diegetic music immediately after Soul's name is mentioned for the first time. He is about to arrive in his unique customised car, called 'Raskil' (the story is set in Mt. Roskill, Auckland – the 'rascal' from Mt. Roskill). 'The Medicine' accompanies a wide crane shot over the neighbourhood and when the camera zooms in on the approaching car, the song turns into diegetic music

¹⁹⁷ Interview, 30 October 2008.

¹⁹⁸ Ibid.

coming from the car and is cut the moment he turns the car off. Fraser wanted to shoot this scene with the music in place to synchronise the temporal aspects of the visuals and the music. The song is used repeatedly with shots of 'Raskil' and may signify the influence Soul has as the pivotal figure in the reunification of the family.

McGlashan describes *No. 2* as 'a really musical film', but this attribute came at a price – effort, rather than money. As is often the case in the New Zealand industry, the budget did not allow any extravagance. For instance, Nana Maria is more or less resigning herself to the idea that the children might not give her what she wants and she orders her granddaughter to 'put on the opera tape'. The copyright fee for the proposed piece was too expensive and McGlashan found an earlier piece ('Core ngrato') and arranged it for a small eight piece ensemble with a local tenor, Shaun Dixon, as soloist. In the sound edit they used over-dubs to make the small ensemble sound like a full orchestra.¹⁹⁹

Toa Fraser, who has a Fijian-born father, wanted to tell the story in the same way that stories were told at his grandmother's house, therefore giving the narrative a very firm cultural grounding:

[I]n the scene where Soul bashes down the door – if we were telling that from a European filmmaking perspective, that would be the moment of Excalibur drawing the sword out of the stone. Interestingly, Don McGlashan wanted to write a big triumphant hero theme for that moment and I said no, in the context of this film...the important stuff is not that bit, but ten minutes later when everyone's having a good time and ten minutes before when everyone's punching each other (Pitts, 2008, p.271).

The melancholy 'Bathe in the River' is used before the party and the 'door' scene - an incident that split this family up 12 years earlier. The song is also used with some of the fight scenes, while the more up-beat 'Wai Ni Bu Ni Ovalau', played after the door scene, evokes a sense of relief and happier times ahead.

A variety of musical styles are included in the film: orchestral strings for a sense of occasion (Nana arriving at the party), hip-hop (e.g. Che Fu, who is a New Zealand Hip-hop/R&B and Reggae musician and Tha Feelstyle, who mainly raps in Samoan), Hawaiian-like guitar (Pacific element), and Fijian folksongs. The final song is 'Home, Land and Sea' by Trinity Roots, a much-loved New Zealand band whose style is a mixture of reggae, jazz and soul.

¹⁹⁹ Interview, 30 October 2008.

B.2.1.13 Victoria Kelly***OUT OF THE BLUE* (dir. Robert Sarkies, 2006)**

Synopsis: This film is a sympathetic rendition of a horrific and tragic event that took place on 13 November 1990 when David Gray shot and killed 13 people in Aramoana, a small town in Otago, South Island. Sixteen years later the event was still a controversial issue and there were calls for the film to be banned. Sarkies and co-author Graeme Tetley spent several weeks living in Aramoana to get to know the local people and understand their sensibilities. The thorough research resulted in an extraordinary film.

Awards: Best film (with budget over \$1 million), cinematography, editing, screenplay, costume design, as well as best male lead and best male supporting actor at the 2008 New Zealand Film and TV Awards (also nominated for achievement in sound design).

Score composer	Performers
<ul style="list-style-type: none"> • Victoria Kelly • Dave Whitehead (sound design, additional music) 	<ul style="list-style-type: none"> • Victoria Kelly (piano) • Rachel Thomson (piano) • David Holmes (guitar)

Additional music	Composers	Performers
<ul style="list-style-type: none"> • <i>Bliss</i> • <i>Blue Smoke</i>²⁰⁰ • <i>Pink Frost</i> • <i>I Will Not Let You Down</i> • <i>Sierra Leone</i> 	<ul style="list-style-type: none"> • Dave Dobbyn & I. Morris • Ruru Karaitiana • Martin Phillipps • Sean Donnelly • Andrew McLennan 	<ul style="list-style-type: none"> • The Dodos • Ruru Karaitiana Quintet & Pixie Williams • The Chills • Don McGlashan • Coconut Rough

Only 13 minutes 50 seconds of the total 99 minutes that this film lasts, contains music (just under 14 percent), including diegetic music; the actual film score is only 8 minutes long. This is probably the lowest ratio of any sound feature film made in New Zealand. The combination of accentuated sound effects and long silences results in a

²⁰⁰ *Blue Smoke*, used diegetically, was the first locally recorded and manufactured disc in New Zealand, made on 3 October 1948.

sound design that makes for a very real world. Sarkies did not want the dramatic moments to be enhanced by music; instead he wanted to make the dramatic experience more intense by emphasizing the reality of the events. His philosophy is that people don't have a sound track to their lives.²⁰¹ However, he did want to use music with the opening credits and in the last sequence of the film.

Sarkies used music by Thomas Newman for *American Beauty* and *The Shawshank Redemption* as temp scores – a very specific kind of sparse, fragile atmosphere created on solo piano that has been imitated by many other film composers. Victoria Kelly's score is characterised by a thin texture in a homophonic style, her own version of the atmosphere that Sarkies liked in Newman's music, but which she was not expected, or tried, to copy.²⁰² Kelly's music is set for strings and solo piano, and occasionally guitar and synthesizer. The piano is played with a delicate, sensitive touch and this creates a sad, pensive mood. Sarkies perceives the piano as a very emotional instrument, but recording piano music successfully, especially with the particular articulation required here, is challenging:

The magic of the piano is that so much of the pianist's mood can be conveyed, ultimately, through how hard they can push the keys... We had all sorts of issues with recording the piano, because I really wanted it to be just the lightest possible touch, so that it is almost not played at all... We recorded it twice – the first time around, in some of the quieter points, we had real problems with piano [/pedal] noise... so we had to record it a second time. The only place to record it was the Michael Fowler Centre in Wellington. That was strange; we had one pianist, two technicians and me... on stage with a few microphones!²⁰³

Out of the Blue starts with a man walking on a beach with a metal detector – David Gray was known to do this regularly. At first only the waves can be heard and then the opening theme grows out of the diegetic sound of the sea. The strings and piano are counterpointed by a high-pitched electronic buzz that may be interpreted in different ways, signifying the metal detector, Gray's disturbed psychological condition, and impending danger. The theme, in a minor key, is solemn and wistful and contains motifs consisting of broken chord figures preceded or followed by an interval of a second – this combination of leaps and stepwise movement creates an undertone of unrest.

²⁰¹ Interview, 8 April 2008.

²⁰² Interview, 8 July 2009.

²⁰³ Interview, 8 April 2008.

Several songs are heard, both as diegetic and non-diegetic music, portraying the start of an ordinary day for the community: families waking up, having breakfast, going fishing, a couple going for a walk, an old man raising a flag. These tranquil scenes are sharply contrasted with the long, eerie silences in the depiction of David Gray, where the unnaturally loud foley sound effects (making tea, shuffling papers) intensify his isolation. In these instances the silence is a very real part of the sound track.

After a long period of no music, at the end of what Kelly calls ‘a very bleak and brutal film’ told in a very particular way, her challenging brief for the last section was to make the music inconspicuous when it started again so that the flow of the events is not interrupted.²⁰⁴ She recorded guitar ambiences with Dave Holmes and then processed them electronically. Sound editor Dave Whitehead also wove sound effects around the ambiences, as well as the musical score, to create a seamless soundscape.

The sound effects do indeed overstep the boundaries into the realm of music in the final scenes when Gray is captured and dies. As he expires, the screeching electronic sounds morph into material from the opening theme, referring back to the time before the massacre disrupted a quiet lifestyle.

Sarkies has a very clear view of the purpose of the music in this final section. He explains that he wanted to direct or evoke the audience response in a certain way, which was difficult because of the complexities of the emotions that he wanted people to feel:

I needed [the music] to exist but not be too overpowering... It needed to have a sort of delicacy to it that was not overtly sentimental, but ultimately would elicit an emotional response. When you are dealing with emotions, you’re dealing with incredible subtlety.²⁰⁵

The music has to allow the audience to form their own ideas about the events in Aramoana. It was only after repeated attempts and close collaboration between Sarkies and Kelly that her music had the correct effect, despite her being one of the more experienced film composers in the country. The effort resulted in music that successfully provides a platform for contemplation that may alternate between sadness and hope.

Despite the small amount of music in the film, Robert Sarkies credits Kelly’s score for the audience’s powerful emotional reaction to the film:

²⁰⁴ Interview, 8 July 2009.

²⁰⁵ Interview, 8 April 2008.

...whenever I get a comment that talks about [the film's] emotional power in the end or how the audience was completely silent through the credits and couldn't move, I know that some of the credit goes to Victoria Kelly and the music that she wrote... I would credit some of that effectiveness to the story and the way it was told, but to a large extent to the music which allowed that terrible story to resolve. It had a strange, cathartic feeling to it. It's hard to express in words but you can express it through music and it needed to be expressed through music.²⁰⁶

B.2.1.14 Victoria Kelly

BLACK SHEEP (dir. Jonathan King, 2007)

Synopsis: The plot involves a genetic engineering programme on a sheep farm that went wrong. Two environmental activists (Grant and Experience) release a mutant lamb from the laboratory onto the farm and consequently thousands of sheep turn into bloodthirsty predators. One bite from an infected sheep seems to have an alarming effect on those bitten. Henry, the younger brother in the family who owns the farm, has been terrified of sheep since a childhood incident, yet he has to rescue the farm from his monstrous brother, Angus, who initiated the genetic modification project.

Awards: Best make-up design and sound design at the 2008 New Zealand Film and TV Awards; the Audience Award and Special Jury Prize at the 2007 Gérardmer Film Festival; and the Audience Award at the 2007 Neuchâtel International Fantasy Film Festival.

Score composer	Performers
<ul style="list-style-type: none"> • Victoria Kelly 	<ul style="list-style-type: none"> • Miranda Adams (violin) • Mark Bennett (violin) • Justine Cormack (violin) • Jocelyn Healy (violin) • William Hanfling (violin) • Kirsten Ibarra (violin) • Dianna Cochrane de Peña (violin) • Robert Ashworth (viola) • Christine Bowie (viola) • Ashley Brown (cello) • Claudia Price (cello) • Evgeni Lanchtchikov (double bass) • Bridget Miles (clarinet) <p style="text-align: right;">(cont./...)</p>

²⁰⁶ Interview, 8 April 2008.

	(.../cont.) <ul style="list-style-type: none"> • Austin Hitchcock (horn) • Mark Close (trombone) • Tim Sutton (bass trombone) • Lenny Sakofsky (percussion)
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Contrary to *Out of the Blue*, this film has an abundance of music – just over 78 percent of the film is underscored. The instrumentation comprises strings, piano, wind, brass, percussion and synthesizer. Director Jonathan King used musical models by composers such as Danny Elfman and Jerry Goldsmith (*Aliens*) and envisaged a style that is powerful, but with a sense of fun.²⁰⁷ The score for small orchestra covers an extreme pitch range: very low, signifying danger, or very high, signifying angst. Celli and double basses feature strongly as standard vehicles for creating the appropriate atmosphere for a looming threat, but also for comical moments, usually by using *pizzicato* or *spiccato* articulation effects.

The pastoral theme of the opening scene (sheep being rounded up) is strengthened by pleasant arpeggiated and other scalic motifs on strings and tubular bells (which often represent sheep), like waves that match the contour of the surrounding hills. However, sporadically heavy chords in a minor mode creep in – a menacing tone that sets up the horror aspect of the film. The comic side of the narrative is soon emphasised when Henry enters his childhood home after a long absence and the *pizzicato* mickey-mousing on strings is synchronised with his footsteps.

It is essentially the music that determines the effect of horror scenes as either funny or frightening and in *Black Sheep* terror and humour alternate frequently. For example, Grant, the hippie environmentalist, gets his ear bitten off by a rabid sheep. However, instead of sounding fearful, the music creates a playfulness through bouncing low strings and woodwind that renders it as humorous. Other attacks by sheep are terrifying because that is what the more dramatic and menacing music leads us to believe. Elements used to this effect include raucous wind instruments and strings (with bowing techniques such as

²⁰⁷ Interview, 12 November 2008.

martellato)²⁰⁸ playing ascending sequential passages at dynamic levels that rise and fall, or loud cluster chords on pipe organ, a tone colour often associated with horror films.

When a film has a lot of music, it is important to consider the balance between the different components of the sound track. Apart from balance in terms of volume, it can also be achieved by sensitive use of pitch and timbre in the music itself. Dialogue is generally the most important component as the primary communication medium of the narrative. When music underscores dialogue, the composer has to consider the following aspects: (i) the timbre of the voices (whether they can withstand music or not), (ii) the use of specific instruments (flutes and oboes with fast-moving motifs are not acceptable, but sustained notes can work, and the transparent timbre of violins is mostly acceptable, but the mood it sets has to be taken into account because strings can be very sentimental), and (iii) the instrumental pitch range should not coincide with the tessitura of the voice (Thomas, 1973, p.34). For instance, when Grant and Experience flee from the scientists, the composer changes thickly textured and fast-moving low strings to higher strings on repeated long notes for the frantic whispered dialogue that would otherwise have been masked.

In terms of general sound design, the sounds of the sheep and their mutations evolved with the narrative. According to sound designer Tim Prebble, a vast palette of violent sounds was created. Close-up recordings of the destruction of melons and oranges provided ripping, squelching flesh sounds, while abuse of celery, pumpkin and dried seaweed were used to create clean gristle and bone snapping. Additional impact sounds came from crushing mussels in their shells, while human vocalisations, recorded with a mouthful of biscuits and water gave a throaty quality to some of the character sounds. The ultimate sonic depiction of the mutant sheep combined sounds of camels, Rottweiler dogs and tigers crunching bones (Collie, 2006, p.16-17).

Although it seems as if horror takes over later in the film, it ends with humour. The final shot, an example of deliberate mismatch or counterpoint in sound design, shows one of the working dogs sitting under a tree on a hill and when it starts to bark, it sounds like a bleating sheep!

²⁰⁸ *Martellato* : strongly marked / heavy, detached strokes.

While Victoria Kelly had to work on both *Black Sheep* and *Out of the Blue* at the same time, she approached the scores quite differently because the requirements were dissimilar. Each film has a separate director (Jonathan King and Robert Sarkies, respectively) and one is comedy-horror (*Black Sheep*) and the other (real-life) drama (*Out of the Blue*). The similarities and differences are summarised below.

Similarities: (i) Broken chord figures often appear in motifs. (ii) Abundant use of strings. (iii) Mixing of timbres from the outer ranges of the sound spectrum (high and low/ heavy and light) such as the delicate bell-like sound in *Black Sheep* and the piano in *Out of the Blue* combined with thickly textured strings in the low register.

Differences: (i) *Black Sheep* has, what is called, ‘wall-to-wall’ music (78 percent) while sparse use of music is heard in *Out of the Blue* (14 percent). (ii) Thicker musical textures in *Black Sheep* compare with the lucid, homophonic style of piano and strings in *Out of the Blue*. (iii) The melodic structure in *Black Sheep* seems familiar and sets a definite mood. It effectively combines the horror and comedic themes and gives an extra punch to the visual scenes, colours the background and links scenes smoothly, supporting the visual images directly. On the other hand the melodic material in *Out of the Blue* has broken free from a predictable form by being almost understated, providing a platform on which the audience can freely contemplate the events in Aramoana.

The similarities in melodic structure and choice of instruments and timbre demonstrate specific style characteristics of Victoria Kelly as composer. In contrast, the considerable differences point towards her ability to adapt her music to suit the film genre, the narrative, and the vision of the director. Furthermore, these mostly contrasting scores emphasise the diverse nature of the music needed for films (irrespective of the genre) and highlight the fact that there are so many variables to consider in the search for common patterns, that it is a difficult, if not impossible, task.

B.2.1.15 Don McGlashan

***DEAN SPANLEY* (dir. Toa Fraser, 2009)**

Synopsis: Horatio Fisk is a grumpy old man who has not come to terms with the death of his son, Harrington, in the Second Boer War. Fisk seems to have very little time or affection for his other son, Henslowe. At a lecture on the transmigration of souls they come across Dean Spanley and Henslowe is intrigued by the clergyman’s interest in such a

controversial topic. The Dean has a very soft spot for a unique Hungarian wine, Tokay, which seems to transport him to another world in which he used to be a dog. Henslowe collaborates with an Australian, Mr Wrather, in order to obtain more bottles of the special wine which leads to fascinating dinner parties.²⁰⁹

Awards: Best film, costume design, production design, director, editing, make-up design, screenplay and supporting actor at the 2009 New Zealand Film and TV Awards - nominated for best original music in a feature film).

Score composer	Performers
<ul style="list-style-type: none"> • Don McGlashan 	<ul style="list-style-type: none"> • NZSO conducted by Marc Taddei

Song composed for the film	Composer	Performers
<ul style="list-style-type: none"> • <i>Wrather's Gramophone</i> 	<ul style="list-style-type: none"> • Don McGlashan 	<ul style="list-style-type: none"> • Don McGlashan and the Seven Sisters

Additional music	Composers	Performers
<ul style="list-style-type: none"> • <i>Justorum Animae</i> • <i>O Where shall Wisdom be found?</i> • <i>Jerusalem</i> 	<ul style="list-style-type: none"> • William Byrd • William Boyce • Hubert Parry (arr. for sitar by McGlashan) 	<ul style="list-style-type: none"> • Musica Sacra (Auckland) • Musica Sacra • Kim Hegan

Compared to other films which may contain a wide variety of music (such as McGlashan's score for *Show of Hands*), the score for *Dean Spanley* is a very coherent piece of music. The film has 38 musical cues of varying lengths ranging from the symphonic main title theme to the sitar player in the Indian governor's house. The main theme, which is associated with joy, playfulness, optimism and humour, appears in 14 cues

²⁰⁹ The book *Dean Spanley*, which includes the original novella by Lord Dunsany and the screenplay by Alan Sharp, was published by HarperCollins Publishers in London, 2008. It was edited by Matthew Metcalfe (also a producer of the film) and Chris Smith and also contains chapters by Alan Sharp, Matthew Metcalfe and Toa Fraser on the production of the film.

and a musical variation is present in an additional eight cues, which serves to unify the score. All the non-diegetic music is orchestral and the full orchestra is used in 13 of the 38 cues. Prominent instruments are marimba, harp, piano, small gamelans, vibraphone, celesta, crotales, glockenspiel, tubular bells and xylophone. The tonal music has a dynamic rhythmic structure, with frequent use of syncopated rhythms and irregular metres (5/8, 7/8, 7/4 – possibly signifying ‘abnormal’ events) that may change several times within a cue (ex. Opening Credits pp. 248-251).

Sometimes the music matches the moving image precisely (such as in the opening titles, especially with the trumpet sounding with images of war) and sometimes it is simply a background filler (e.g. when Henslowe walks to the wine merchant to buy Tokay wine). The wine, and Dean Spanley’s intense pleasure in consuming it, is musically symbolised by string harmonics combined with oboe and repeated broken chord passages in the high register of the piano, producing a sound that embodies the clear, sweet wine in crystal glasses (the attached score excerpt, ‘Tokay wine’, shows only the string parts: p. 272).

In the second scene, some mickey-mousing supports a more light-hearted atmosphere, although it is not totally synchronised. Henslowe has had an amusing conversation with Mrs, Brimley, the housekeeper, who confuses ‘transmigration’ with ‘immigration’. The melody in the bass clarinet, which has a timbre especially appropriate for this purpose, is a variation on the main title theme (compare pp. 248-9 bars 8–9, violins, with p. 252 bar 5, bass clarinet). The cue ends with semiquaver figures in the violas and celli that creates a mood of trepidation, turning the amiable prologue into trepidation as Henslowe dreads the meeting with his father. Also note that the metre changes from regular 6/4 to uneven 7/4, adding discomfort to the scene (pp. 252-254). Material from this cue is later used in other amusing situations, for example in ‘Messages on the Milk Cart’ where McGlashan adds a celesta playing irregular figures (sextuplets and triplets) and a glockenspiel that briefly doubles the bassoon (bar 9, p. 256) to enhance the brightness of fond memories on a sunny day. This time the bassoon actually does match the steps of the horses pulling the milk cart.

Because of the film’s setting (England, 1905), Don McGlashan studied music by British composers Ralph Vaughan Williams, Michael Tippett, Edward Elgar, Benjamin Britten and Michael Nyman (who wrote the music for Jane Campion’s *The Piano*). The film has an obvious religious thread with a church Dean as main character and, with this in

mind, McGlashan also explored music by Herbert Howells, a British organ and choral composer.²¹⁰ Following this research he arrived at a style that was quasi-English and in keeping with the era (lyrical and nostalgic, as well as mystical). One could argue that if the audience experience a sense of authenticity, they may more readily accept the surreal idea of the transmigration of souls, and the music can be an important element in achieving this goal!

As diegetic music, the Byrd and Boyce compositions are heard at various times while characters are in or around a church. Their function is thus to support the immediate surroundings, although only by implication, because neither performance is visible. Hubert Parry's 'Jerusalem' was arranged by McGlashan for sitar and is played on-screen by Kim Hegan in the Indian governor's house. McGlashan chose the song because he thought the Nawab, a great admirer of all things English, might have instructed his sitar player to play a piece that is so embedded in English culture, both religiously and politically. The sitar music comments on the intricate cultural milieu, because although the sitar is a classic Indian instrument, the song is not. In reality William Blake's poem was only set to music in 1916, but in the context of a fictional story set in the early twentieth century, it was close enough to the time the story took place.²¹¹

A big challenge facing the composer was to get a balance between the serious and the humorous sentiments of the film. Although it initially creates the impression of a dark, sombre tale of stilted relationships and suppressed anger, the film turns out to be quirky, imaginative, funny, yet emotional and with a lot of heart. In terms of sound design, it is clear from the beginning that speech (voice-over) and dialogue weigh heavier than the other sound modes on the sound track. Voice-over is often used and the Dean sometimes launches into long monologues as he recalls his past life as a dog. Many scenes are relatively dark, in case too much colour and light detract from the Dean's memories of another life.

During the last dinner, the climax of the film, Dean Spanley describes his biggest adventure with his best (dog) friend: a day in the countryside. The music matches the scenery and different episodes particularly well (ex. pp. 258-265). Despite the fact that the monologue is the most important element on the sound track, the underscore is set in such

²¹⁰ Interview, 30 October 2008.

²¹¹ Personal communication, 19 June 2012.

a way that it is neither overpowering, nor without character. The harp and strings begin with the dogs running over rolling hills and through forests, playing arpeggiated passages with syncopated motifs in the double basses. When the dogs encounter horses, the trombones sound a variation of a horn fifth (a melodic device basically consisting of intervals of a sixth, fifth and third) that resembles a bugle's summons to the hunt (p. 259, [B] bars 37–38,). Next the dogs chase sheep '...of all creatures that a dog can chase, none exceeds sheep for sheer pleasure', says the Dean. This remark is accentuated by the timpani and cymbal at the beginning of exciting and grandioso music consisting of fast-moving passages that combine triplets, sextuplets and regular semiquaver division in 4/4 time (p. 261, [C] bars 46–47). Chasing a rabbit elicits another hunting call, this time on trumpets, with echoes in the woodwind and a pedal point in syncopated block rhythms played by the entire string section (p. 262, [D]). In bar 73 (p. 263) trills on flutes and clarinets illustrate 'the rabbit scuttling', yet the dogs manage to catch it, accompanied by triumphant music. This leads to a rather abrupt ending with only celli and harp remaining.

Tired from all the chasing, the dogs lie down in the woods to sleep in '...that most sublime of states where the dream dreams you, rather than the other way around' (ex. pp. 266-271). This cue shows the power of understatement, of 'less means more', that is regularly found in New Zealand film music. McGlashan says that he thinks his melodic palette is shaped by the fact that he has always written songs in New Zealand and he has always been motivated to listen to speech rhythms, the way Kiwis speak, using short, clipped phrases.²¹² The music starts with semibreves in the lower strings, occasionally pushed along by two minims in the cellos to prevent stagnation. The texture is thin which makes the counterpoint between instruments more pronounced. The horn, clarinet and vibraphone, each enters with its own motifs, followed by a simple but striking motif played by the bassoon and trumpet. All these figures are repeated in a minimalistic fashion that builds suspense, mostly through thickening of texture. A subdued but intense climax is reached in bar 51 (p. 270). In the course of this music, the narrative reaches a surprising finale that resolves all the tension and brings peace to Henslowe and his father.²¹³

²¹² Interview, 30 October 2008.

²¹³ All the scores used here as examples were obtained from the composers, except (*Goodbye Pork Pie*), which is kept at the NZ Film Archive. That is the reason why there are three film scores by Charles and two scores by McGlashan, and in each case the films had the same director. Examining the two sets of scores with the aim to find commonalities, may be an interesting and valuable project for the future.

B.2.2 Discussion

The following discussion highlights tools and methods that are employed to compile a film score that will fulfil any required narrative functions in New Zealand feature films, using examples from the analyses of the 15 films above. The focus is specifically on music styles, musical elements such as instrumentation and timbre, and the utilization of pre-existing music, all of which could contribute to achieving desired effects in films. I will also consider the absence of music and its role in enhancing the cinematic experience. My aim is to determine whether any unique characteristics in the New Zealand methods exist and for this purpose, I will draw comparisons with examples from American films.

B.2.2.1 Historical influences and devices

Music in the style of the Romantic period (c. 1820–1900) has accompanied film since the silent era. Considering that one of the primary functions of music in film is to evoke an emotional response, the emotive values of the Romantic style complements film well. This music was still popular at the turn of the twentieth century and not only were composers familiar with the style, but its wide spectrum of orchestral colours, together with the music's connotative ability, gave film composers an abundance of useful material. These include emotional expression which explores the power of imagination, the expressive power of string instruments, freedom of form, more complex harmonies that pave the way for further experimentation, and dramatic contrasts that cover a wide range of pitch, rhythm and dynamic levels.

One of the exponents of Romanticism, Richard Wagner, used several techniques that have been adopted by film. Film is in some sense a recent child of the theatre and at least two of the theatrical innovations, used by Wagner in his music dramas of the mid- to late 1800s, have been used by filmmakers since the earliest film screenings, namely darkening the theatre during the screening (a practicality) and putting the orchestra out of sight in a pit beneath the stage (Hickman, 2006, p. 4). Hiding the orchestra foreshadows the functions of invisibility and, to an extent, inaudibility, as described by film theorists such as Claudia Gorbman (mentioned earlier). But more importantly, if the source of the music is unseen, it can be more effective, perhaps because no competing visual distraction comes from the musicians, their instruments, or any other apparatus. If the source is unseen, the

music can also be less obvious and might not even be consciously noticed, hence the so-called inaudibility. New Zealand director, John Laing believes that:

... the best music is the music you don't actually hear. It fits so organically with the images and the narrative that you don't notice it. I think if you noticed how wonderful the music is when you are watching a movie, then... the movie is [probably] not working for you. It means you have stopped looking at the movie... as an entity.²¹⁴

Film composers have been inspired by other Wagnerian techniques, in particular the concept of a recurring motif (known as a leitmotif), which puts more emphasis on the music itself. A leitmotif is associated with a character, place, event, mood or idea and the repetition of such a motif guarantees musical unity throughout a film. In their guide to film scoring practices, Karlin and Wright recommend the development of motifs as a powerful compositional device that brings unity to the score but also leaves enough room for variety, and because motifs are generally short, they can be adapted to fit a shot of any length (Karlin & Wright, 2004, p. 197). However, the adoption of the operatic leitmotif into film was not universally welcomed, for instance, Eisler and Adorno thought that the much smaller scale of film, compared to Wagner operas, means that leitmotifs cannot be sufficiently developed, but merely repeated (Eisler & Adorno, 1947, p. 5). Examples of leitmotifs or themes for places, characters or situations regularly appear in New Zealand films, such as *Heavenly Creatures* (the girls' fantasy world), *End of the Golden Weather* (the two main characters), and *Black Sheep* (the horror and comedic themes).

B.2.2.2 The versatility of timbre and texture

One performance medium that excels at setting the imagination free through emotional expression is the orchestra, regularly used in Hollywood scores since the Golden Age (1930–1960). Composers like Nino Rota, Miklós Rózsa, Ennio Morricone, Jerry Goldsmith, John Williams and Howard Shore have all composed orchestral scores, often for very large orchestras. However, there is not an abundance of orchestral scores in New Zealand feature films. The first orchestral score for a New Zealand film was composed by Alfred Hill for *Rewi's Last Stand* (1940). Other orchestral scores include *Memory and Desire*, *Desperate Remedies*, *The Quiet Earth*, *Heavenly Creatures*, *The Ugly*, *Fracture*, *Black Sheep*, *Under the Mountain*, and *Dean Spanley*. Some music, which sounds like a

²¹⁴ Interview, 13 August 2008.

full orchestral score, is recorded with a small ensemble that is edited in multiple layers to thicken the texture (mostly for economical reasons), as was the case for the song ‘Core ngrato’ in *No. 2*, as well as the music in *Black Sheep*, *The Ugly*, and *Fracture*, the last three all scored by Victoria Kelly, who regards texture as a crucial element of film composition.²¹⁵

Orchestral strings, a predominant feature of film music, often carry the lyrical melodies which express emotion in the orchestral works from the Romantic period. Compared to Maurice Jarre (*Doctor Zhivago*), who uses violins with care because he feels they can be ‘like chocolates that are too sweet’, string instruments are a prominent feature in Victoria Kelly’s film compositions (Hull, 2001). Whether the genre is horror, comedy or drama, Kelly sets string instruments in resourceful ways to conjure up emotion or enhance the subtext (see *Black Sheep* and *Out of the Blue* above), and her score for *Under the Mountain* has been described as an ‘epic Hollywood style film score’.²¹⁶ Then again, Kelly is equally comfortable with a string section that is much thinner in texture and combined with solo piano for the special intimate, yet chilling effect that was required in *Out of the Blue*.

Insightful instrumentation can support characterisation, as is evident in Rachel Portman’s Oscar-winning score for *Emma* (Douglas McGrath, 1996). Portman uses a clarinet with its comical, yet soulful sound for Emma, representing these different aspects of her character, while a quivering violin signifies the slightly nervous Harriet. Similarly, in *No. 2*, McGlashan associates some of the stronger characters with specific musical cues, either emphasising their nationality or their socio-cultural connections. A character of a different kind is underlined in *Dean Spanley*, where the Tokay wine is symbolised by crystal clear string harmonics, combined with oboe and piano. The main title theme in *At the End of the Golden Weather* (by McCurdy) is structured in such a way that it includes a running musical commentary on the different people Geoff meets on his morning walk.

String harmonics appear in a different context in Jerry Goldsmith’s score for *Chinatown* (Roman Polanski, 1974). This exceptional timbre, combined with prepared piano, gives rise to a driving, yet creepy feel, a sense of growing suspense. Also, in *Out of the Blue*, the strings and piano, counterpointed by a high-pitched electronic buzz, may

²¹⁵ Interview, 8 July 2009.

²¹⁶ Retrieved from: <http://www.moviescoremedia.com/underthemountain.html>.

signify the metal detector seen on-screen, or Gray's disturbed psychological condition; they could also warn of imminent danger. In contrast, Francis Ford Coppola, director of *The Godfather*, does not want to use music to create suspense. He thinks that sound effects alone are more effective, such as the high-pitched sound of train brakes that illustrates the mood of a man just before he kills (Hull, 2001). To underline pending danger in *Donnie Brasco* (Mike Newell, 1997), Patrick Doyle composed a cue with the feel of a requiem mass and included special Japanese drums in various sizes. These drums sound like a clock ticking, marking time to the end of a life, accompanied by a high-pitched sound symbolising the tension the characters feel. Alternatively, John Charles chooses a harp to resemble a clock chiming, which is very noticeable in the stillness of *The Quiet Earth*.

Choosing instruments with a connotative link to a geographical or cultural setting, accentuates these factors in the narrative. US composer Carter Burwell uses a Norwegian fiddle ('Hardanger' fiddle) in *Fargo* (dir. Ethan and Noel Coen, 1996), honouring the Scandinavian heritage of many inhabitants of Minnesota, where the film is set. This fiddle has extra strings beneath the normal ones which only vibrate sympathetically, adding a trembling coldness to the sound for the winter in Minnesota. In *Dean Spanley*, Don McGlashan naturally chooses a sitar to perform in the Indian Nawab's house, but with an interesting twist: the piece is *Jerusalem* by Hubert Parry, because of the Nawab's love of all things English. The Māori flute, or *koauau*, is the only traditional instrument used in the multi-cultural setting of *Ngati*, where it symbolises the dying boy and the ancestral spirits. Of course, the cultural setting can be enhanced not only by ethnic instruments, but by employing music that represents a specific culture. For instance, in *Maori Merchant of Venice*, the orchestral score is combined with traditional Māori music by Hirini Melbourne, and Jan Preston's score for *Illustrious Energy* (about Chinese gold miners in the South Island) includes Chinese pieces.

Awareness of instrumental timbre is essential when underscoring dialogue. Max Steiner, for example, is careful about taking note of the pitch in which a character talks. He says a high voice often becomes 'muddy' with high-pitched musical accompaniment (the same is true of a low voice with low-pitched accompaniment); therefore he rarely combines them (Hubbert, 2011, p. 226). Techniques similar to those that Steiner used are apparent in *Dean Spanley* and *Black Sheep*. In *Dean Spanley* the long monologues of the clergyman are occasionally presented with underscore, especially when his storytelling is

accompanied by a visual depiction. Although there is a lot of music in *Black Sheep* (or perhaps because of this), the underscore is subtle and does not interfere with the dialogue – a fact that is not only a credit to the composer’s skills, but also to the judicious editing of the sound track.

B.2.2.3 Employing pre-existing music

Popular culture saw the rise of the rock ‘n roll sound track in the 1960s and some films are entirely underscored by a collage of popular songs from the era. Examples are *Easy Rider*, with music by Bob Dylan, The Jimi Hendrix Experience, Steppenwolf and The Band; ‘A Hard Day’s Night’, featuring The Beatles; and *The Graduate*, with its Simon and Garfunkel sound track. The benefits of this sort of sound track were that it helped to bring a younger generation of composers into film scoring; it became clear that rock and pop music could be used in films; and the popularity of the music provided an extra selling point for the films.

In the New Zealand oeuvre, the same use of local styles can be observed. *Scarflies* (dir. Robert Sarkies, 1999) and *Topless Women Talk about their Lives* (dir. Harry Sinclair, 1997) both have compilation scores with tracks released by Flying Nun Records (*Scarflies* features the so-called ‘Dunedin sound’);²¹⁷ *Sione’s Wedding* features music by well-known Pacific Islanders; *Smash Palace* was scored by popular singer/songwriter Sharon O’Neill; both Taika Waititi’s fiction features, *Eagle vs Shark* and *Boy*, have music by the band Phoenix Foundation; and the sound track of *Crush* includes JPS Experience.²¹⁸

Songs from a specific era can set the time frame of the narrative and/or conjure up a feeling of nostalgia in the audience. For example, director John Laing has applied songs to fulfil this function:

²¹⁷ The ‘Dunedin sound’, a type of indie pop sound very popular among university students in the 1980s, was promoted by Flying Nun Records with bands such as The Clean, The Chills and The Verlaines. According to Sarkies ‘...the guitar sound of Dunedin is basically a kind of loud... but melodic sound, made by some great musicians, but with a lot of technology...The best of the sound is beautifully melodic, despite its grunginess’ (Interview, 8 April, 2008). Apart from the guitar sound, which was influenced by alternative rock styles prevalent at the time, other characteristics include frequent use of keyboards, minimal bass lines, loose drumming, and unclear vocal parts, mainly because of primitive recording techniques.

²¹⁸ Both *Eagle vs Shark* and *Crush* have additional music by other composers (see Appendix III).

...we often use old New Zealand pop songs to remind people of... what era [the characters] are from – these are the songs from their youth, not from where we are now. It just puts the characters into perspective.²¹⁹

In Laing's film, *Absent without Leave*, which was set in 1942, arrangements of typical war songs such as 'American Patrol', as well as a favourite traditional song, 'Little Brown Jug', help to take the audience fifty years back. Also, Māori and Pasifika music heard on the streets in *Once Were Warriors* suggests contemporary South Auckland, while the Mario Lanza songs in *Heavenly Creatures* recall the 1950s.

Came a Hot Friday opens with a so-called 'anempathetic' use of music when the sombre atmosphere created by the opening title music suddenly reveals people rushing to place bets at a race course. Furthermore, to emphasise that the narrative revolves around gambling, the next song is entitled 'Work for the Money'! Another example of music that contradicts the visually obvious is *Heavenly Creatures* which ends with Mario Lanza's rendition of 'You'll Never Walk Alone', yet it is clear that the girls will be separated forever.

Some of the most striking examples of utilising pre-existing music in an ironic way can be found in scenes that depict violence or other forms of tension. Directors such as Quentin Tarantino, Stanley Kubrick and Martin Scorsese have all combined cheerful music with scenes of brutality. Tarantino uses 'Stuck in the middle with you' (the 1973 song by Stealers Wheel) in the 'ear scene' of *Reservoir Dogs* (1992); Kubrick chooses 'Singin' in the rain' when a murder takes place in *A Clockwork Orange* (1971); and Scorsese has the pop song 'Atlantis' by Donovan on the jukebox when a murder takes place in a bar (Chanko, 1994).²²⁰ Likewise, a particularly revolting scene in Robert Sarkies's *Scarflies*, places the visual image in contrast to the song being played, namely 'Let there be Love' (by JPS Experience). The music plays quietly and therefore the disgust one feels is somewhat reduced, but more importantly, this juxtaposition is a reminder that one is watching a comedy. Sarkies prefers music to have a deeper meaning and he poses the question, 'If music is just supporting the image, why bother?'²²¹ Another example from

²¹⁹ Interview, 13 August 2008.

²²⁰ Note Chanko's apt heading for the article: 'It's got a nice beat; you can torture to it'.

²²¹ Interview, 8 April 2008.

Scarflies is the up-beat and well-known song, 'She's a Mod', which was chosen to defuse a big fight scene.²²²

Using well-known songs to fulfil a variety of functions is therefore a common feature in both New Zealand and Hollywood films. It is unfortunate that, although songs are often carefully chosen because the lyrics relate to the narrative, a particular song may not be known to everyone in the audience, or the words may not be clear, and therefore the meaning (and function) may be lost.

Specially composed theme songs may play a major role in the success of not only the music in a film, but the film itself. Although these songs do not qualify as pre-existing music at first, they may be played on the radio regularly, become associated with sports events or could be used as pre-existing music in other films because of their original success. In New Zealand songs such as 'You Oughta be in Love' and 'Slice of Heaven', both originally composed for *Footrot Flat: A Dog's Fair Tale* (dir. Murray Ball, 1986) are good examples. Likewise, the song 'Bathe in the River' that McGlashan wrote for *No. 2*, and 'Out in the Cold', composed by McCurdy for *Came a Hot Friday*, were very successful. 'Bathe in the River' won the APRA Silver Scroll award for best song and received a lot of airtime on radio stations and 'Out in the Cold' was included by Prince Tui Teka, a popular New Zealand singer, on at least two of his solo albums as well. In the USA Henry Mancini's song 'Moon River', written for *Breakfast at Tiffany's*, has been one of the most enduringly popular hit songs from a film. Other notable examples are 'Do not forsake me, oh my Darling' (*High Noon*, dir. Dimitri Tiomkin), 'Lara's Theme' (Maurice Jarre, *Doctor Zhivago*), 'Mrs. Robinson' (Paul Simon, *The Graduate*).

B.2.2.4 Music styles

Henry Mancini and Quincy Jones both promote the use of musical styles developed in the United States. Mancini, who had a strong background in jazz (*Peter Gunn*, *The Pink Panther*), lists a number of possible uses of American national styles in various settings, namely, the simplicity of the solo jazz musician (as applied in *The Pink Panther*), music

²²² The term 'mod' (derived from 'modernist' as opposed to 'trad - traditionalist'), describes a youth subculture that was popular for a few years in the early 1960s, with a short, but influential, revival that started in 1978. It was mainly associated with new trends in fashion (e.g. Italian suits), music (e.g. modern jazz) and scooters and supporters often clashed with rockers, a parallel subculture at the time. Ray Columbus and The Invaders had a big hit in 1964 with this song (composed by Terry Beale). Columbus also created the 'Mod's Nod' dance – following the trend in the mod culture to create dances that supplement songs.

from the big-band era for love scenes and dancing scenes, humour and wit, and the big brass sounds for power and violence (Hubbert, 2011, p. 328). The same applies with regard to local styles now rooted in multi-cultural New Zealand that are used in New Zealand feature films. Examples include Dave Dobbyn's distinctive song style in *Footrot Flats: A Dog's Faith Tale*, Don McGlashan's unpretentious score for *An Angle at my Table* (see case study), the 'Dunedin sound' used in *Scarflies* and the styles of urban Auckland (e.g. hip-hop, reggae, rhythm & blues and soul) in *Sione's Wedding*.

The incorporation of jazz as non-diegetic music was a gradual process which basically started in 1951 with Alex North's influential score for *A Streetcar named Desire* (dir. Elia Kazan). Elliot Goldenthal wrote an intensely dramatic score for *Titus* (dir. Julie Taymor, 1999) which blends symphonic music with jazz, as this film's setting blends ancient Rome with more contemporary imagery from various periods of history, including the first half of the twentieth century (making jazz an appropriate choice). Other composers who chose jazz for their film scores include David Raksin (who played in Benny Goodman's band), Elmer Bernstein (who worked with Duke Ellington), Lalo Schifrin (jazz/classical fusions), Henry Mancini, Leonard Rosenman and Dave Grusin (jazz/pop fusions) (Brown, 1994, pp. 184, 281). Bernard Herrmann also used jazz in his last film score (*Taxi Driver*, dir. Martin Scorsese, 1976). Composers mostly retain the traditional jazz model's revolving chord patterns and distinctive rhythms such as syncopation and swing. An economic reason for using jazz is that the smaller ensembles that are typical of jazz instrumentation are cheaper to hire, and stylistically jazz often validates certain historical and cultural contexts in the narrative, such as films set in the 1920s to 1940s, the so-called 'jazz age' (e.g. *Radio Days*, 1987), films about jazz musicians (*Bird*, 1988, about Charlie Parker), or set in jazz centres such as New Orleans (*A Streetcar named Desire*, 1951).

Several New Zealand film composers also have a background in jazz and have used this style in films: Clive Cockburn studied jazz in the USA, and John Charles (*Constance*, *The Last Tattoo*) and Peter Dasent (incidental music for *Meet the Feebles*) played in jazz bands. Jazz pianist, Mike Nock (now residing in Australia), composed a jazz score for *Strata* (Geoff Steven, 1983), which jazz expert, Norman Meehan, described as an 'example of New Zealand locative music' that evokes the 'mystery, isolation and menace' of the

rugged, volcanic landscapes pictured in *Strata* so well.²²³ *The Scarecrow* (score by Morton Wilson, Andrew Hagan ('Schtung') and Phil Broadhurst) comprises excellent jazz music that deserves to be published as an album. In *Came a Hot Friday*, 1940s dance band style music is used to set the period (1949), and the saxophone is prominent as solo instrument. In *Bad Taste*, Michelle Scullion uses jazz ironically as 'dinner' music in a repulsive scene in which the cannibalistic aliens are eating more than just the flesh of their victims.

Despite the usefulness of synthesized sound, Scullion, along with Clive Cockburn, David Long and Jenny McLeod, prefer a mix of electronic and acoustic sound because the acoustic instruments give an authenticity to the sound.²²⁴ In *The Silent One* McLeod gradually leads the audience into the film world by starting with the main theme in marimba and xylophone, together with the vocalisation of a Cook Island tune. At this stage the nature of the film is not clear, but then the electronic music (later only used for the underwater scenes) is added, suddenly followed by the full orchestra with a grand gesture, which (briefly) gives the impression of a classic Hollywood film. Another example that blends acoustic and electronic sounds is *Vigil* – an exceptional film score that challenges detailed description. In this film the result is greater than the sum of its parts, because the synchresis of sound, visuals and narrative is so effective that it is difficult to imagine the music separate from the film.

The score for *Braindead* by Peter Dasent was entirely produced using synthesised sounds and samples. Stephen McCurdy's first electronic score was *Shaker Run*, and in *The Lost Tribe* an electronic sound design signifies the supernatural element. David Long and Plan 9 often record acoustic instruments and then process the recording electronically to obtain a required effect. The first all-electronic film score was produced by Louis and Bebe Barron for *Forbidden Planet* (dir. Fred M. Wilcox, 1956), but electronic instruments such as the theremin made their appearance much earlier. Dmitri Shostakovich was the first composer to use this instrument in a score for a silent film, *Odna (Alone)* in 1929.

In terms of stylistic developments, Royal S. Brown states that he cannot foresee what kinds of changes classical music will undergo:

²²³ Meehan is cited in Keam and Mitchell's *Home, Land and Sea: Situating music in Aotearoa New Zealand*, 2011, p. xi.

²²⁴ In Hollywood Hans Zimmer is regarded as the father of integrating electronic music with traditional orchestral scores. (Retrieved from Zimmer's biography on IMDb).

The biggest modification in the classical sound, so far as film music is concerned, lies not so much in new compositional strategies as in the new timbres produced by synthesizers, digital processors, samplers, and so on, not to mention the new economic strategies that can ensue from the near elimination of the performing artist in the creation of the synthesized music-track score (Brown, 1994, p. 264).

Brown suggests further that film will continue to be an important medium in the breakdown of traditional barriers between different types of music. Synthesizers are likely to remain the instruments of choice with filmmakers who specialise in digital filmmaking. Although composers may still be required for this medium, it is certainly a negative trend from a performing musician's perspective.

In exploring the variety of styles further, atonal film scores have also made an appearance in films, such as György Ligeti's music in Stanley Kubrick's *2001: A Space Odyssey* (1968) and music by Krzysztof Penderecki, Anton Webern, Hans Werner Henze and George Crumb in *The Exorcist* (1973). Bernard Herrmann, for instance, moved away from the epic scores that were common in the 1940s and 1950s and composed atonal music for smaller ensembles, while also using less music. Leonard Rosenman wrote the first score using the twelve-tone technique for *The Cobweb* (1955) with chamber ensembles and polyphonic textures (Brown, 1994, p. 177). In this film, which centres on an insane asylum, Rosenman's intention was to highlight the characters' mental processes (Prendergast, 1992, p. 119). Atonal music and other avant-garde style elements (such as special performance techniques) are often used in psychological dramas that deal with abnormal mental conditions. An atypical New Zealand example in an avant-garde style is *Runaway* by Robin Maconie, a sparse score also set for a chamber group which utilises unusual performance practices, resulting in a timbre that suggests the main character's instability.

David Raksin points out that although atonal music is not well-liked by the masses, audiences can accept it in an appropriate film scene (Davis, 1999, p. 45). One could argue that cinema audiences can be introduced to music by way of film scores – possibly the only opportunity for many to hear this style of music. However, Jenny McLeod is not sure whether this is a good incentive. Because atonal music is especially effective in promoting

terror, McLeod thinks composers will use the style repeatedly in this context, which will result in another stereotype.²²⁵

B.2.2.5 Absence of music

Periods in which music is absent can enhance the cinematic experience and therefore fulfil a function. In fact, a 'quiet/no-music' sequence can often increase the tension – Gorbman uses the term 'structural silence' (Gorbman, 1987, p. 19). Secondly, the more music one hears in a film, the less impact it has, therefore, when music enters after a considerable time without it, the impact is much more profound. Surprisingly, in the silent era silence was actually unimaginable and musical accompaniment was used in abundance. But this abundance (still evident today in the scores of many feature films, especially Hollywood blockbusters) also means that the receptivity of the senses is gradually reduced to a point where the music loses its impact and efficacy, hence the need for silence. Walter Murch, a well-known sound designer (*Apocalypse Now*, 1979; *The English Patient*, 1996), thinks that silence can give physical relief (Beck & Grajeda, 2008, p. 54). Composer Laurence Rosenthal (*The Miracle Worker*, 1962; *Hotel Paradiso*, 1966) aptly describes this interaction between music and silence:

[One] cannot fail to be amazed by the effect of music, the first time it is introduced into the flow of images... Something extraordinary has been added, perhaps warmth, perhaps a kind of life-energy, or an "atmosphere" in the sense that the film begins to breathe in a new way. In any case, a new dimension has been opened. And once music exists in a film, its absence must then be reckoned with. Silence itself becomes a kind of music. And the impact when the music stops is as great as when it begins (Thomas, 1973, p. 33).

Music animated mute performances on-screen before the talkies arrived. In contrast, the lack of music in contemporary films is often regarded as strengthening a sense of reality. This is what Robert Sarkies had in mind when choosing to use so little music in *Out of the Blue*.²²⁶ Similarly, John Laing thinks that a filmmaker cannot recreate reality with a substantial orchestral score on the sound track.²²⁷ Royal S. Brown, for example, goes beyond a statement made by Eisler and Adorno, that '[m]usic aids and abets the standard film's illusion of reality', by revealing that the score ironically channels our

²²⁵ Interview, 21 April 2008.

²²⁶ Interview, 8 April 2008.

²²⁷ Interview, 13 August 2008.

attention away from the ‘physical properties’ of the imagery while making us believe in its reality (Brown, 1994, pp. 30-31). This function is illustrated by a review of *Psycho* (1960) which describes the ‘twitches, gurgles, convulsions, and haemorrhages’ in the well-known shower scene. However, there is actually no sight or sound of any of these horrors at that point in the film. This leads Brown to consider whether the reviewer would have had the same experience without Bernard Herrmann’s music, which, incidentally, Hitchcock originally was inclined to leave out (ibid., p. 25).

New Zealand director David Blyth stresses the importance of a good balance between the music and narrative so that the music does not mask the emotions of the performance.²²⁸ Larry Parr thinks it is skilful if the actors can tell the story well enough without the assistance of music to enhance emotion. In other words, if the music cannot add value, then it, in effect, is superfluous.²²⁹ Parr points out that the music in his film *Fracture* is (against his better judgment) overstated, owing to the influence of the American producer ‘who wanted more music’. He recalls seeing a film without any music at a film festival in which *Fracture* was screened as well:

... I met the director of this film and we had a discussion. He hated my film because of the music and I had to agree; there's more music in it than I would have liked. His motivation for not adding any music to his film... was that he felt he and his actors told the story well enough without having to support it with music. I like music and I like music to do a range of things, but if you can do it without the music, then I reckon it's pretty good.²³⁰

This comment suggests that music is only brought in as a remedy when the other elements of the production cannot convey the desired message. In Parr’s opinion, the sparse music in his other feature, *A Soldier’s Tale*, was much more successful, because it let the actors tell the story through strong acting, rather than relying on empathetic music.

It is clear from the preceding comments by New Zealand filmmakers that most of them (four out of the five interviewed) favour sparse film scores, as opposed to the large amount of music used in the majority of Hollywood films. However, not all American filmmakers follow this trend. For instance, *No Country for Old Men* (dir. Ethan and Joel Coen, 2007) has a minimal score of only sixteen minutes by Carter Burwell. In effect the

²²⁸ Interview, 24 June 2008.

²²⁹ Interview, 18 September 2008.

²³⁰ Ibid.

score seems closer to sound design than music, which could lead viewers to think that (apart from the theme, 'Blood Trail'), the film has no music at all. New Zealand composer David Long regards this as a contemporary approach.²³¹ Also, sound designer Randy Thom points out that in *Children of Men* (2006) the music was only used when it was able to contribute something no other component of the sound track could.²³² Thom also explains the motivation for his sound design in *Castaway* (2000), where music re-enters after a long silence:

The score helps the story there in a way that sound effects, and even the look on Hanks' face, could not. He suddenly feels melancholy about leaving this "prison" to which he's become accustomed. That is a very difficult emotion to evoke with sound effects, especially when you are limited to wind and waves. Music is what we needed, and I think Alan Silvestri's sparse score there worked very well.²³³

A final example is Alfred Hitchcock's *The Birds* (1960). Instead of music in the conventional sense Hitchcock uses electronically synthesized bird calls. When a car is driven away in complete silence at the end of the film, after the engine of the same vehicle was clearly heard earlier, the effect is unnerving. Herrmann, who served as sound consultant for *The Birds* rather than as composer, utilised electronic sonorities and selective experimentation with animated and electronic sound processing as part of his general search for unique timbres (Cooke, 2008, p. 200). A New Zealand example is *Out of the Blue*, in which sound effects (by Dave Whitehead) occasionally cross the border into the realms of music – electronically produced effects replace (potential) musical cues and then morphs smoothly into acoustic music.

B.2.2.6 Proposing a model of film music functions

All the skills of composers and directors, outlined above, are employed to increase the impact of films, to give them more emotional heft, subtlety or charm. As a filmmaker and writer, Robert Sarkies appreciates the power of music to act as a signifier of mood:

²³¹ Interview, 22 April 2008.

²³² Retrieved from http://filmsound.org/QA/children_of_men.htm.

²³³ Retrieved from: <http://groups.yahoo.com/group/sound-article-list/message/520>.

Music can be, and often is, inspiration for filmmakers or visual artists, if not as inspiration, then to relax their creative process... because it puts you in an emotional headspace and helps you lose yourself.²³⁴

Sarkies's observation, which is confirmed by all the filmmakers who were interviewed, essentially describes some of the primary functions of film music, namely to set mood and atmosphere and evoke emotional response.²³⁵ Music can also enhance the physical setting in a film by creating an appropriate atmosphere – fast passages on a flute may resemble birds in a park, dense orchestral textures may suggest mountains and rock music a night club. Convention and the power of association can place the image within a historical or geographical context by using cultural codes and thus evoke the prevailing culture in which a story takes place – a sitar depicts the Indian culture and a Maori *haka*/dance is associated with New Zealand. To be successful, a certain level of general knowledge is expected from the audience.

One of film music's most common functions is to ensure a sense of continuity by masking camera cuts and a change of scenery. Music can mask visual editing (cuts, fade in and out and flashbacks) and therefore provide continuity by redirecting attention. Sound bridges used for this purpose include a musical cue that starts before the end of a scene in anticipation of the next scene, a cue that lingers over the cut and fades when the following scene is already in place, or a continuous cue that spans a whole sequence of cuts. Music accentuates the rhythm of the film and can support building up to climaxes. In contrast, the hard cut is either an abrupt end to music or a sudden start after a period of no music (often simultaneous with visual cuts), making it the most noticeable of all the transitions. At a broader level, the repetition of musical themes and leitmotifs gives structure and helps to unify the film and round it off.

Mickey-mousing, a more literal way of mimicking the physical action on-screen, falls in the category of underlining action.²³⁶ A theme that was earlier associated with

²³⁴ Interview, 8 April 2008.

²³⁵ Manvell & Huntley made the following contentious statement: "All music is either the expression or the stimulant of human emotion" (p.159). Because music is perceived in a very subjective way, it is potentially very evocative and powerful. I agree with philosopher Kendall Walton's statement that "[m]usic stands ready to take on an explicit representational function at the slightest provocation". He argues against purists and music theorists such as Eduard Hanslick who maintained that the focus of instrumental music is in the sonic structure and that it is "an autonomous entity divorced from the extramusical world" (Robinson, 1997, pp.2, 57-59).

²³⁶ Pianist Neil Brand, who specialises in improvising with silent film (where this technique is commonplace), is in principle opposed to this technique, saying that there is no point in having music if it

danger, will create an expectation every time it is heard and therefore it anticipates the action. Contradiction or deception (setting up the audience for a surprise) can be created by conjuring emotions that belie actual events, or to suggest a mood that is disagreeing with the obvious (sombre music that evokes an uneasy feeling followed by conflicting images of a humorous nature). The psychological constitution of characters can be revealed by the music, such as a mentally disturbed person who is portrayed using atonal music. Subtext can be accentuated and emotions and awareness manipulated through carefully constructed music to imply unseen implications of a situation, a character's unspoken thoughts or hidden personality traits.²³⁷

I have carefully viewed and listened to a great many films (made in New Zealand and overseas), analysed and discussed a sample of 15 films made in New Zealand and examined the literature on the functions of film music (presented earlier). On the next page is my interpretation of the functions that film music has.

Thus, film music can:

- establish atmosphere for a physical setting;
- create mood, activate emotional awareness and encourage emotional response;
- emphasise the cultural milieu of the narrative;
- provide continuity between scenes and unity throughout the film;
- draw attention to on-screen action;
- anticipate events;
- contradict the visually obvious;
- expose the psyche of the characters;
- draw attention to hidden meanings (subtext);
- add value to the sound by giving place to silence (or lack of music).²³⁸

Based on my viewing of a wide a range of films, it is clear that the music in New Zealand films essentially functions in the same way as in films made elsewhere. I could find no example of music performing a unique function in a New Zealand film. Without having to look too hard, I could always find overseas examples of film music having the same functions. The converse was also true: there are no musical functions present in American films that I could not also find in New Zealand film music. There is thus

does not tell you what you cannot see. (Neil Brand's lecture on music for the silent cinema, Film F29975, NZ Film Archive).

²³⁷ Kurt London refers to 'the psychological advancement of the action' (London, 1936, p.135).

²³⁸ The model of film music functions presented here will be used as an analytical framework for the case study in the next part.

nothing *functionally* unique about New Zealand film music (more detail in the Conclusion). I would not be surprised if film music from other countries with modest film industries was more akin to the music in New Zealand feature films than those from Hollywood. Although such an investigation would be interesting, it falls outside the scope of this thesis. Regardless of their nationality, film composers (through their music) are as much narrator as the scriptwriter and director. In the case study that follows, I will closely examine how the music functions to serve that particular narrative.

PART B.3

CASE STUDY: AN ANGEL AT MY TABLE (1990)

Director: Jane Campion²³⁹ **Composer: Don McGlashan**

An Angel at my Table (*Angel* for short) was chosen as a case study, because it is a critically acclaimed New Zealand feature film made by a well-known director with a score by one of New Zealand's most prolific and valued film composers. It portrays the life of a renowned New Zealand writer in a style that reflects the unassuming, utilitarian attitude of the local people. The objective of the score analysis is to examine the functionality of both the music and the absence of music. The conceptual framework of this analysis will include three main categories: (i) the main themes; (ii) the role of pre-existing music; and (iii) the absence of music. The aim is to show how the music in these categories supports characterisation, depicts cultural environments and defines the film's structure, and to determine whether the music shows any specific 'New Zealandness', such as chosen style(s) or the amount of music used. An interpretive model of film music functions was proposed in the previous part, and here I intend to apply this model as part of the analytical study. If all the music in the film can be classified readily according to the model it will go some way towards being validated.

B.3.1 The film

Film Synopsis: The film depicts the life of Janet Frame (1924-2004), one of New Zealand's most prominent writers. She published eleven novels, short story collections, a volume of poetry and a three-volume autobiography (*To the Is-Land, An Angel at my Table* and *The Envoy from Mirror City*) on which the screenplay is based.²⁴⁰ As an intensely shy and socially inept young woman, she was wrongly diagnosed as a schizophrenic and received more than 200 shock treatments during some eight years in and out of mental institutions. Years later it was concluded that she had never suffered from schizophrenia.

²³⁹ Biographical information on p. 166.

²⁴⁰ The production had Frame's consent and she spent a week on the film set. When asked how she felt about sharing such personal, even private details, she replied that it was a film about the books on her life, not a film about her life. (From: Jane Campion's commentary on the DVD).

Her first book was published while she was in a mental hospital and it won a prestigious literary award. This saved her life, because it convinced doctors not to carry out a planned lobotomy. After her release from hospital, she received a grant to study in Europe, spending time in England, Spain and France. She later returned to New Zealand permanently and, among her many accolades, received a CBE for services to literature (1983), was made a Member of the Order of New Zealand (1990), had honorary doctorates bestowed from the universities of Otago (1978) and Waikato (1992), and was a serious contender for the Nobel Prize in Literature in 2003.

Running for 158 minutes, *An Angel at my Table* is a very long film, because it was originally made as a television mini-series. Yet despite its long running time, *Angel* is a very intimate, poetic film, as will be illustrated in the course of the study. It was favourably received in both popular and art house cultures, sold to at least 45 countries and is the fifth-highest grossing New Zealand film to date.²⁴¹ Awards for this film include: Best film, director, cinematography, screenplay and performance in a supporting role at the 1990 New Zealand Film and TV Awards; Special Jury Prize (Silver Lion), the OCIC award and several other awards at the 1990 Venice Film Festival (the first New Zealand feature to be selected in competition at this festival); Best foreign film at the 1992 Independent Spirit Awards and at the 1992 Chicago Film Critics Association Awards; awards at the Toronto International Film Festival and the Valladolid International Film Festival; the first New Zealand feature to be selected for the New York Film Festival.

Apart from awards, *Angel* has received high praise from eminent critics and reviewers for 'the way it masks its art so that nothing deflects from its portrait of the woman at its centre'.²⁴² Renowned film critic and Pulitzer Prize winner Roger Ebert describes the film as:

...not a hyped-up biopic or a soap opera, but simply the record of a life as lived... It is told with a clarity and simplicity that is quietly but completely absorbing... visually beautiful... well-acted, but it doesn't call attention to its qualities. It tells its story calmly and with great attention to human detail... I found myself drawn in with a rare intensity.²⁴³

²⁴¹ Statistics obtained from New Zealand Film Archive, see Pivac et al, p. 232. Also, according to Petrie and Stuart, *Angel* is the most financially successful film backed by the NZFC to their date of publication (2008, p. 33).

²⁴² *The Guardian* reviewer, Derek Malcolm, cited in Petrie and Stuart, 2008, p. 143.

²⁴³ Retrieved from: rogerebert.suntimes.com/apps/pbcs.dll/article?AID=/19910621/REVIEWS/106210301.

Music scholar Svet Atanasov agrees, adding that nothing in the film proved to be either a well-known cliché or a predictable ‘twist’ that was meant to give extra flavour.²⁴⁴

Angel was made on a relatively low budget, not unusual in the New Zealand film industry. It was planned and produced on 16mm film because this film stock is economical, while allowing the optical enlargement to standard theatrical 35mm. Grant Major, production designer and art director for *Angel* (he won an Oscar for Art Direction in 2004 for *LOTR: The Return of the King*) recalls how they had to get by with the bare minimum, because with the finance shortage all possible resources were put on-screen rather than into infrastructure.²⁴⁵ Kerry Fox, playing Janet Frame as an adult, also remembers that she had to do her own make-up (to appear 10 years older) during filming in Europe, because they were only able to take a skeleton crew abroad.²⁴⁶ However, the final product is evidence that an artistically successful film does not necessarily need large amounts of money.

B.3.2 Score analysis

When the feeling of the music connects with the true sense of the story, it can be said that a unique atmosphere has been created for a particular film. I think this takes place in *Angel*. This discussion will look at how Janet Frame’s quiet and timid, yet resilient personality is reflected in the sparse use of music and thin musical textures, which support the structure (continuity, unity and montage editing style), as well as the characterisation (highlighting the psyche of the characters). With regard to the latter, even the slightest changes in melody, harmony, rhythm and instrumentation can make a significant difference to the subliminal effect. The ‘right’ sound will connect with a character (or group of characters) and respond to meanings, either on the surface (following the action or setting time and place) or in a deeper, less obvious sense (symbolism or subtext). For example, in *Angel* there is the stereotypical Spanish music in Spain and accordion music in France, but the score also contributes to the characterisation of Janet and highlights other characters (e.g. her sister Myrtle) and situations (e.g. mental issues) with special themes.

²⁴⁴ Retrieved from: <http://www.dvdtalk.com/reviews/18261/angel-at-my-table-criterion-collection-an/>.

²⁴⁵ Retrieved from: <http://www.listener.co.nz/culture/film/the-architecture-of-film/>.

²⁴⁶ From Kerry Fox’s commentary on the DVD.

B.3.2.1 Themes

To support the characterisation of Janet, Don McGlashan composed an original theme (the Janet theme) that appears no less than sixteen times and develops in parallel with her character. This theme, in 7/8 time, is generally associated with Janet's innermost creative aspirations and her severe shyness, connected with schizophrenia. The irregular metre portrays her insecurity with regard to her timidity as well as her uncertain future as a writer, an occupation that has not always been regarded favourably as a full-time career, especially during the years of war. In terms of instrumentation, the theme develops from the 'childhood' version arranged for acoustic harmonica, recorders and percussion, and sampled music box and baritone saxophone, to settings for piano with French horn and/or cello.²⁴⁷ The first entry is in the opening scene (briefly preceded by a short sequence of Janet as a baby), with a long shot of young Janet walking towards the camera on a deserted country road. When she stops, a close-up shows her nervously stroking and clutching her jacket, before she turns around and flees. The short a-melodic motif (in an Alberti bass style) seems hesitant but lingers a little, echoing the action on-screen.

Janet Theme (first motif)



It is a (musical) biographical note, telling the viewer that this girl is shy. A more agitated version of the theme starts again when she retreats and then forms a sound link with the next scene, which depicts her first awareness of mental patients and Seacliff mental hospital.

The next three entries of the Janet theme underscore Janet's reading of a Grimm fairy tale and related footage, such as the four sisters acting out the story of the twelve dancing princesses in a night scene in the forest. A melody (ascending three-note patterns) is now added to the earlier a-melodic motif and, set for music box and voices, represents very delicate 'fairy' music. In these instances the theme accentuates the growing imagination of an emerging writer, a thread that is later further enhanced by Schubert compositions (details to follow).

²⁴⁷ The sampled sounds were done on an Emulator 2 machine that made its appearance in 1984.

Janet Theme (melody)



The appearances of the Janet theme to depict different characteristics can be categorised as follows:²⁴⁸

Imagination/creative aspirations:

- Part 1, Cues 0:15:34 and 00:25:31 – Janet loves reading stories and acting it out (recorders, harmonica and percussion).
- Part 1, Cue 0:38:38 – Janet reads a poem she wrote about Myrtle after her death (piano and cello).

Shyness:

- Part 1, Cue 0:02:00 – Establishing shot of young Janet and the first signs of her shyness (acoustic harmonica, recorders and percussion, and sampled music box and baritone saxophone).
- Part 2, Cue 1:00:02 – An a-melodic motif from the theme when Janet talks about her shyness at college (harmonica, recorders, French horn, percussion, voices and sampled wine glasses).
- Part 2, Cue 1:06:08 – Theme blending with ambient sound on organ – stereotypical timbre often used in horror films, signifying the dread Janet feels at being alone because she is too shy to join her sister, Isobel, and her friends.
- Part 3, Cue 2:02:09 – She wishes to be more outgoing, like the American girlfriend of her housemate in Spain and longs for a relationship (sampled wine glasses).
- Part 3, Cue 2:29:11 – Near the end of the film she arrives back in New Zealand after years in Europe. This time the Alberti bass accompaniment supports sustained notes on the flute which evoke a tranquil feeling; she has arrived back home again.

²⁴⁸ The specified times used for this analysis is from the Sony Pictures Home Entertainment DVD, released with director-approved special edition features.

- Part 3, Cue 2:30:30 – After her father’s death, she steps into his boots. She assumes a manly pose and, with this symbolism, defies shyness (the same ‘childhood’ instrumentation of first entry – Part 1, Cue 0:02:00).

Shyness connected with schizophrenia:

- Part 1, Cue 0:03:43 – Janet’s first awareness of mental illness and Seacliff mental hospital (harmonica).
- Part 2, Cue 0:52:16 – Opening of Part 2, accompanying a citation from *The Tempest* on-screen that mentions the ‘...fever of the mad... [and] tricks of desperation’ (piano and horn).
- Part 2, Cue 1:15:28 – About to be discharged after her first stay in hospital, she refuses to go home and is transferred to the mental hospital (piano and cello).
- Part 2, Cue 1:22:24 – Her condition deteriorates after the younger sister, Isobel, drowns as well (piano and cello).
- Part 2, Cue 1:31:45 – Janet is awaiting a lobotomy – combined with sinister sounding electronic ambient sound (H20 on Emulator 2) the melody is presented in rhythmic augmentation with the effect of slow motion, which people sometimes experience when in shock.
- Part 2, Cue 1:33:25 – When she is finally discharged from hospital the instrumentation returns to piano, horn and cello.
- Part 2, Cue 1:42:50 – In a memory flashback, Part 2 ends with the melody in cello.

The setting for cello, whose timbre is particularly poignant, signifies her mental condition, including the last entry in Part 2, which could be interpreted as a reminder of this terrible time in her life. Part 2 deals mainly with the schizophrenia episode of her life. The Janet theme is only used to depict her creative aspirations, not her struggle for artistic freedom. Musically, this role is taken by Schubert’s ‘An die Musik’ (more later). It is also interesting to note that the shyness category is present in all three parts of the film, showing that shyness is very much a part of her personality.

The absence of the Janet theme may be just as significant as the occasions it is employed. The theme makes only three appearances in Part 3 (two of which can be seen as flashbacks from her childhood). Part 3 depicts a period of her life when Janet gains more confidence. She enters into a love affair, copes on her own far from home, and has her diagnosis as a schizophrenic overturned. At times she does not write much either, emphasised by her flatmate’s comment that he has not heard her typewriter for weeks. In other words, the relative absence of the Janet theme indicates less shyness and less creative activity. Apart from a short entry (cue 2:02:09) with a voice-over of Janet wishing to be

more like her outgoing, sexually active American flatmates (before she meets her lover), the Janet theme only reappears towards the end of the film when she is back in New Zealand after the death of her father. A cue with the melody played on cello (the instrument mostly used in association with the mental hospitals), evokes memories of what she went through during her years as a patient. However, the final entry is a triumph of sorts for her: she steps into her father's boots and, striking a manly pose, displays renewed strength.

The use of identifying themes is a common practice in many films, both locally and overseas, and *Angel* is therefore no exception. Legendary themes such as those from *Jaws*, *Star Wars*, *James Bond* and *Rocky* instantly conjure up images or scenes from those films. Although *Angel's* themes may not be as well-known as those from these blockbusters, they serve the film, and the characterisation in particular, very effectively.

B.3.2.2 The role of pre-existing music

Janet Frame mentioned a few favourite pieces of music in her autobiography, which gave the filmmakers tangible musical material to work with. Two of these pieces had already been chosen by the time McGlashan joined the project, namely the traditional song, 'Duncan Gray' and Franz Schubert's 'An die Musik'. Choosing the pre-existing music is not usually the score composer's responsibility, but in this film the composer had to arrange some of the pieces for different purposes.

The traditional Scottish reel 'Duncan Gray', with words by Robert Burns, is an apposite choice because Frame was born in Dunedin, a New Zealand city in the South Island with strong Scottish connections.²⁴⁹ Also, Frame was a recipient of the Robert Burns Scholarship and a memorial plaque for her is situated next to the Burns statue in Dunedin.

²⁴⁹ Several sources claim that the tune used to be whistled by a Glasgow carter and a local musician wrote it down. It was first published in James Oswald's *The Caledonian Pocket Companion* in 1751 as well as in the *Scots Musical Museum* (1788) with older words, but the famous Burns version was written in 1798. (See <http://www.flutetunes.com/tunes.php?id=1064> , <http://www.robertburns.org/encyclopedia/> and <http://burns.scran.ac.uk/database/record.php?usi=000-000-499-709-C>).

‘Duncan Gray’



In a letter to McGlashan (in 1989) Jane Campion writes about creating a world that is quintessentially the world of Janet Frame.²⁵⁰ With regard to Part 1 of the film (which portrays Frame’s childhood), Campion uses words such as ‘tender, fresh, honest, sad and small’ to describe her vision of the atmosphere needed and suggests single or unusual instruments, such as bagpipes, harmonica, triangles, tambourines, recorders (like a children’s orchestra), ‘not your usual film music’. McGlashan complied with an imaginative arrangement of ‘Duncan Gray’ in which guitars, recorders, harmonica and triangles are prominent, and it subsequently became the main title theme and the theme that represents Janet’s family, home and community.

During the opening credits the ‘school music room instruments’ version²⁵¹ sets the mood effectively with a kind of country music style that not only puts the audience in the middle of the Central Otago landscape, but also suggests childlike innocence. When Janet has to admit that she stole money from her father to buy chewing gum for the class, the first phrase of the ‘Gray’-theme is repeated with disjointed rhythms (on recorders, harmonica, percussion and sampled music box), highlighting Janet’s shame and the shocked feeling of the other pupils, which was only evident through multiple sharp intakes of breath when Janet confesses (but no visuals of the students). The ‘school music room’ version of the theme rounds off Part 1 as Janet leaves home for teacher training college, effectively bringing her childhood to an end.

The ‘Gray’-theme does not enter at all during Part 2 – the most difficult time in Janet’s life, mostly spent in mental hospitals. The theme’s absence is further evidence of her separation from her loving family and community. Part 3, however, opens with a memory

²⁵⁰ Interview, 30 October 2008.

²⁵¹ From McGlashan’s press release for the soundtrack album which he produced (obtained from the composer).

flashback of the four sisters on a cliff top, looking out to sea and singing the third verse (original Scottish version) of 'Duncan Gray'. The words 'she may gae to France for me!' anticipate Janet's forthcoming journey to Europe and the fact that her two deceased sisters (hence the 'flashback') will never have the same opportunity. Bruce Babington describes this scene as one of the film's 'most quietly ecstatic moments... a typical New Zealand image of at-homeness', but also, as they are facing seaward, a yearning for the world beyond (Babington, 2007, p. 269).

In Part 3, when 'Duncan Gray' reappears as Janet's summer love affair comes to an end, McGlashan sets it for classical ('Spanish') guitar so as to blend with the Spanish locale, evoking a feeling of homesickness, a longing for a loving environment where she can recover from the loss of her first love. The last entry (apart from the end credits in original instrumentation) accompanies a miscarriage of her pregnancy (the result of the love affair). This time 'Duncan Gray' is performed with no rhythmic variation, only straight crotchets at a slow tempo, evoking a sense of lifelessness and lack of emotion.

The second piece, which Campion chose early on, was the Schubert lied 'An die Musik'. The song plays a pivotal role in the course of events, particularly with regard to Janet's striving to be a writer. Its first appearance is sung at school by Janet's classmate, Shirley, who was earlier described by one of the teachers as a dreamer, 'lost in the poetic world' of her imagination. The camera cuts to a close-up of Janet who is clearly intrigued by her first encounter with Schubert's music. Back at home (the music is now non-diegetic) she looks in the mirror and, recalling the teacher's words, declares that she wants to be a writer. Much later, at the beginning of Janet's teaching career when she suffers a nervous breakdown, 'An die Musik' reappears, this time performed by the British contralto, Kathleen Ferrier (1929-1953).

The Schubert lied covers two consecutive scenes, namely a crying Janet fleeing from the school, followed by a close-up of her waking up with an empty water glass on the bed (later referred to as a suicide attempt). In this striking sequence, 'An die Musik' is an example where the filmmakers made 'space' for the music (as mentioned in Part A.2), because the other sound components are muted. The lyrics of the first verse are especially relevant: 'Oh beloved Art, in how many grey hours, when life's fierce orbit ensnared me,

have you kindled my heart to warm love, carried me away to a better world'.²⁵² Janet knows she is not cut out to be a teacher, but is trying to conform to the expectations of her family and society. Being a writer was not considered to be a 'real job' in the 1940s, a sentiment confirmed later in London by an Irishman who takes Janet under his wing.

In a tea-party scene where Janet's friends sing William Dart's specially composed 'Two Sisters', Janet mentions that Schubert is her favourite composer. This remark motivated McGlashan to use another Schubert composition, namely the Piano Sonata in B-flat (slow movement, *Andante sostenuto*), which was recorded for the film by Auckland pianist David Guerin. The slow music is associated with the diagnosis of schizophrenia, creating a sad atmosphere for the dark, forlorn image of Janet walking down the corridor of Seacliff hospital. Later in England a repetition of the music refers back to this issue when she finds out she had been wrongly diagnosed in Dunedin.

Apart from McGlashan's arrangements of 'Duncan Gray' and the Schubert compositions, three songs by Pastora Pavón Cruz (1890-1969) serve various functions. Cruz, also known as La Niña de Los Peines ('The Girl of the Combs') was a legendary *cantaora* (flamenco singer) from Seville, considered one of the most important female voices in the history of the flamenco song.²⁵³ The first song, 'Esquilones de Plata', an example of a traditional upbeat flamenco song, prepares the audience for the cultural setting of Spain while Janet is travelling by train, but before any visuals of the country have been shown. The same song becomes lively (diegetic) background music at a social gathering. Secondly, 'Ay Pilato' is a *saeta* or sacred Spanish song, usually performed *a capella* or with percussive accompaniment (as is the case in the film) during public processions. *Saeta* often incorporates elements associated with flamenco music, for instance, the deep, expressive style and melismas, which is effective in evoking strong emotions. In *Angel* the song functions diegetically when Janet is a bystander at a funeral procession in her village. The third song by Cruz is 'Quisiera Yo Renegar', a sad song outside mainstream flamenco, the playing of which is considered by the superstitious to be unlucky – the associated myth tells of a beautiful girl who died a violent death at the hands of a lover. The words are: 'I want to leave this world to find out if there's another one; I

²⁵² English translation by Thomas Gregg.

²⁵³ See: <http://www.andalucia.com/flamenco/musicians/la-nina-de-los-peines.htm> and <http://www.deflamenco.com/articulos/>.

want to leave this world to see if I found more truth in a new one'.²⁵⁴ Parts of this song enter seven times as non-diegetic cues, mostly accompanying lovemaking scenes (a 'new world' for Janet), with the last entry after Bernard (Janet's lover) has returned to the USA and Janet is saying her own farewell to the town, thus a final reminder of her first love affair.

In order to give the narrative a sense of time and place, McGlashan wanted to use old New Zealand recordings. The filmmakers were able to obtain the rights to 'Blue Smoke', 'Somebody Stole my Gal', (two of the local TANZA Records' earliest releases) 'Po Ata Rau' ('Now is the Hour') and 'The Twist'.²⁵⁵ The New Zealand versions of both 'Somebody Stole my Gal' and 'The Twist' were locally more popular than the original recordings. 'Somebody Stole my Gal' was originally sung by Rosemary Clooney, but the New Zealand cover version by Pat McMinn made a bigger impact and became a national hit in the early 1950s.

McGlashan describes 'Blue Smoke' as a bold early attempt to posit a popular music style that is unique to New Zealand.²⁵⁶ It is evident in the strong visual imagery, which is a prominent feature of Māori poetry, and in the haunting steel guitar and ukulele, instruments associated with the Pacific region. The popular 'Blue Smoke' was the first song to be entirely produced in New Zealand, from its inception to recording and publishing by TANZA Records in 1947. The song is used semi-diegetically for a dance scene in the mental hospital: it starts as underscore while everyone is getting dressed for the dance and becomes diegetic at the dance which also provides a sound bridge for the sequence.²⁵⁷

Myrtle, Janet's older sister, is singled out by way of the song, 'Somebody Stole my Gal'. As well as briefly acting as a leitmotif for Myrtle, the song first sets the timeframe (era) as diegetic background music playing on the radio, when the sisters are trying on new clothes and talking about boys. Crombie Murdoch, the pianist on this recording, also plays

²⁵⁴ Translation provided by Don McGlashan.

²⁵⁵ TANZA Records started operations in the late 1940s and is credited with officiating at the birth of New Zealand pop music. Also, 'Now is the Hour', a song with Māori and English words, is only included in the television version of the film. This particular recording (made in the early 1960s) is by Guide Kiri's Rotorua Whaka Concert Party from a subtribe based in Rotorua, a town in the North Island known for its thermal activity, a popular tourist destination and a very important centre for the performance of Māori music, dance and visual arts.

²⁵⁶ From McGlashan's press release for the soundtrack album.

²⁵⁷ The name of the song is also used as the title of a book on the history of popular music, namely *Blue Smoke: The lost dawn of New Zealand popular music 1918-1964* (Chris Bourke, 2011).

an instrumental version, arranged by McGlashan in the *femme fatale* sequence just before Myrtle drowns. Elements that constitute this as a *femme fatale* sequence are, first of all, the sense of foreboding created when Myrtle's image was mysteriously missing from a holiday photograph. In the sequence she wears a red dress, dances provocatively with swaying hips and, throwing her head back, embraces a pole. The instrumental arrangement returns a little later in the background, now as a non-diegetic cue, when Janet mourns her sister's death.

Herma Keil and the Keil Isles's version of 'The Twist' was a major hit in New Zealand in 1961, outperforming Chubby Checker's worldwide hit.²⁵⁸ It is therefore no surprise that Janet's niece dances to this tune in the garden in the final scene of the film, an act that Janet herself then imitates. She has returned to New Zealand after the death of her father and is staying in a caravan on her sister's property. The music is loud while the niece is dancing, but with a change of shot, becomes quieter as it is now supposedly coming from inside the house. Janet, alone in the garden, starts moving to the beat, timidly at first. She seems to relax with the movement to the lively music, which evokes a feeling of relief that increases when she happily settles down to write. In McGlashan's view, the song symbolises the cautious optimism of the early 1960s in New Zealand.²⁵⁹ Like Ferrier's 1949 version of 'An die Musik' that matches the biographical timeline, 'The Twist' is also historically an appropriate choice.

A final example of pre-existing music is a passage from the first movement of Tchaikovsky's *Pathétique* Symphony. Janet's Psychology tutor, Mr Forrest, puts the LP record on in a lecture hall and jokingly pretends to be engrossed in the music while 'conducting' it. The music is particularly dramatic at this point, with repeated motifs in the lower strings building tension, and the shots of Janet's distressed facial expressions in this sequence show a growing anxiety and point to her vulnerable emotional state.

B.3.2.3 The absence of music

The sparse use of music is a characteristic of many New Zealand feature films, one that *Angel* illustrates clearly. The innate bleakness of the topic in *Angel* (for the most part), as well as the cinematography with its clean, uncluttered lines and sensitive lighting, requires

²⁵⁸ From McGlashan's press release for the soundtrack album which he produced (obtained from the composer).

²⁵⁹ From McGlashan's press release for the soundtrack album.

a sound track that follows the same directive.²⁶⁰ Therefore, lengthy periods of no music are common throughout the film's two and a half hours and they complement the lucidity of the visual presentation and the clear articulation of sound effects. Even Janet Frame articulates this sentiment when the film ends with her whispering the following words that she has just typed: '...hush, hush, hush, the grass and the wind, the fir and the sea, the sand, hush, hush, hush...' and the only other sound present is the morepork (native owl).

The fact that music occupies only 27 percent of the total duration of the film leads to the issue of what role the absence of music plays. Note that the absence of music does not necessarily, or even generally, mean silence. Speech, background noise and sound effects typically occupy much of those parts of the film that lack music. Closer investigation reveals that silence can support the narrative as much as music does, as is illustrated by the examples given in the table of functions. For instance, the lack of music often results in loaded silences which suggest that there is a proverbial elephant in the room. Sound effects are often the only sound component present and they speak louder than dialogue or music could. For instance, Janet burns her creative work before she has to leave home to become a teacher, and the crackling sound of the fire, combined with the image of her circling the incinerator, almost as if performing a ritual, are compelling. Any music would have obliterated the fire sound and diminished the desolate impact of the scene.

Silence is also often employed to intensify emotionally charged scenes. For example, Janet is frozen with fear when she gets her first visit (as a teacher) from the school inspector, an episode which foreshadows a nervous breakdown. Initially it is very quiet in the classroom; even the students don't make a move. Because it is an environment that is normally not too quiet, the silence is even more palpable. Music in this scene might have masked the depth of the inner turmoil that Janet suffers, or (even worse) the wrong kind of music might have resulted in a wrong perception. Another example is when Janet shares her diagnosis as a schizophrenic with her family. At first there is a stunned silence, which is intensified when her sister reads the definition in a dictionary, including the fact that there is no cure – even the birds in the garden stop chirping. Dramatic music at this point (as some filmmakers might have used) could have given the impression that there

²⁶⁰ It was a pleasant surprise to discover that Keam used similar words to describe New Zealand orchestral works, which she thinks reveal 'a tendency to unclutteredness and simplicity, and a reluctance to engage in layering or complex contrapuntal activity' (Keam, 2006, p. 266).

was some kind of heroism present, which was not true, because no-one in the family had any idea what the condition entailed.²⁶¹

Not only is it hard to imagine suitable music that might take the place of the silences in these instances, it is almost impossible to imagine this film with an orchestral score. As mentioned before, the instrumentation of the non-diegetic music (e.g. the ‘school room orchestra’ with guitar and recorder, or the thin texture of solo piano, or voice and piano, or voice and guitar) supports Janet’s childlike innocence and unsophisticated demeanour very well.

B.3.2.4 Examples of film music functions

The following two pages comprise a table that displays, in a succinct way, the ten functions of the aforementioned model with examples of each function from *An Angel at my Table*. The fact that there are examples for each of the functions in the music of *Angel* suggests the model has some utility and validity.

²⁶¹ Both these examples are what Gorbman would call ‘diegetic silence’ (1980, p. 193).

FUNCTION	CUE	REMARKS
Establish atmosphere for a physical setting, or time and place	<ul style="list-style-type: none"> a. Main title theme b. Circus style music c. Hymns on radio d. <i>Somebody Stole my Gal; Blue Smoke; The Twist</i> e. Jazz on gramophone 	<ul style="list-style-type: none"> a. Theme for home and family b. Auditions at school c. Sick uncle and aunt at home d. Songs appropriate to the particular eras depicted e. Set atmosphere for dinner party
Emphasise the cultural milieu of the narrative	<ul style="list-style-type: none"> a. <i>Duncan Gray</i> b. Music with Spanish flavour (castanets, etc.) c. Accordion d. Flamenco music 	<ul style="list-style-type: none"> a. Colonial, from Scottish origin b. Meeting a new friend with Spanish background c. Paris, France d. Spain
Activate emotional awareness and response	<ul style="list-style-type: none"> a. High-pitched ambient sound combined with bass drum b. Cello melody in Janet theme; Solo piano (Schubert) c. Augmented version of Janet theme 	<ul style="list-style-type: none"> a. Anguish about brother's seizures b. Soulful, conjuring up emotions of sadness and sympathy c. Responding with apprehension, even panic
Support structure (continuity and unity)	<ul style="list-style-type: none"> a. Music lingers at the end after Janet and her sister were disciplined by their father. b. Music starts almost 30 seconds before scenes at both beginning of Part 2 and Part 3 to link parts. c. Schubert 'An die Musik' playing through two scenes when Janet suffers a breakdown. 	<p>Music sometimes starts a few seconds before a scene change, or lingers afterwards, or covers a sequence of shots, thus providing continuity. Noteworthy is the abrupt cuts to music that occur often and match the montage style of editing.</p>
Draw attention to on-screen action (in this film's context it pertains to dance music)	<ul style="list-style-type: none"> a. Janet theme, 'fairy' version b. <i>Somebody Stole my Gal</i> - instrumental version c. <i>Blue Smoke</i> 	<ul style="list-style-type: none"> a. Matches girls dancing in the forest b. Although seemingly non-diegetic, Myrtle dances to this tune in the <i>femme fatale</i> sequence c. Non-diegetic turns into diegetic for hospital dance
Anticipate events	<ul style="list-style-type: none"> a. Tchaikovsky's <i>Pathétique</i> Symphony b. Sisters singing a verse from <i>Duncan Gray</i> c. Spanish music on train 	<ul style="list-style-type: none"> a. Janet very anxious – points to mental instability b. Janet's forthcoming European trip c. Leaving Paris, anticipates arrival in Spain

FUNCTION	CUE	REMARKS
Contradict the visually obvious	a. <i>Somebody Stole my Gal</i> - instrumental version b. <i>Two Sisters</i> c. <i>Onward Christian Soldiers</i>	a. Lively music, yet Janet mourns Myrtle's passing b. Janet's friends singing and laughing while she sits alone and seems nervous and unhappy c. Playing in another room while girls are stealing their aunt's chocolates
Expose psyche of characters	Janet theme, <i>An die Musik</i> (Schubert)	Characterising Janet (explained below)
Highlight hidden meanings (subtext)	a. Minimalistic repetition of main title theme in bells and drum with distorted rhythms b. Ominous sounding sound effects and sustained notes c. Tchaikovsky's <i>Pathétique</i> Symphony (in different interpretation)	a. Janet admits she stole money from her father – classmates are shocked, Janet is disgraced b. Myrtle is mysteriously 'missing' from photograph – anticipates approaching death c. Janet very anxious – points to mental instability
Non-use of music (in another type of film these examples might have been scored)	a. Janet burns her writing before leaving for teacher training college b. Inspector visits her classroom c. First admission to hospital 'to rest' d. She tells her family about her diagnosis, her sister reads a definition for schizophrenia out loud '...with no cure'.	a. The only sound is the crackling of the fire as her work goes up in flames b. She doesn't say anything, just look nervously at the students, then turns to the blackboard and stares at the chalk in her hand –nervous breakdown imminent c. She discovers that she is in the Psychiatric ward, the swing door slams several times as she stares at it – symbolic of doors closing in her life d. It seems as if all sound stops at this point and this announcement is marked most dramatically by the silence

B.3.3 Discussion and diagram

Jane Campion constructs the film with a series of images which, if viewed in isolation, might not make much narrative sense. The film cuts between contrasting and often partial images, often with large spatial-temporal gaps, in a montage style that persuades the viewer to use their imagination and fill out the details. Only with all the other filmic elements in place can the viewer come to understand the true meaning. For instance, in *Angel* the viewer has to interpret Janet's character and inner thoughts by decoding montage editing, close-up shots, sound effects, silences and musical cues.

The music assists Campion's editing style in various ways, ensuring continuity by using sound bridges that either anticipate the next scene or linger briefly after a change of scene, or the music spans a sequence of shots (e.g. Janet suffers a breakdown and tries to commit suicide, all accompanied by Kathleen Ferrier's version of 'An die Musik'). Occasionally the music starts or ends abruptly with a scene, which draws the attention sharply to the events on-screen and the montage editing style.²⁶²

Every cinematic element used in this portrayal of Janet Frame's life is beautifully crafted and is an example of an intimate drama comparable to art house style due to the artistic camerawork and distinctive editing style, as well as the emphasis on characterisation. The music complements this style through its sparseness and the focus on an intellectual, rather than merely an emotional approach, fulfilling important functions such as highlighting subtext and assisting characterisation.

The diagram that follows was created to provide a concise, graphic illustration of the musical cues and their functions used in *Angel*. Several elements of the entire score can be easily observed, the most obvious being the variety of music on the sound track, the amount of music used and its temporal distribution. It also provides a summary of the functions assigned to each cue. The 10 functions are represented by the first ten letters of the alphabet. All original music is depicted in yellows and orange, pre-existing music in greens and blues and the absence of music in grey. In order to reduce possible confusion due to too many variables, several pieces of music are collectively classified as either

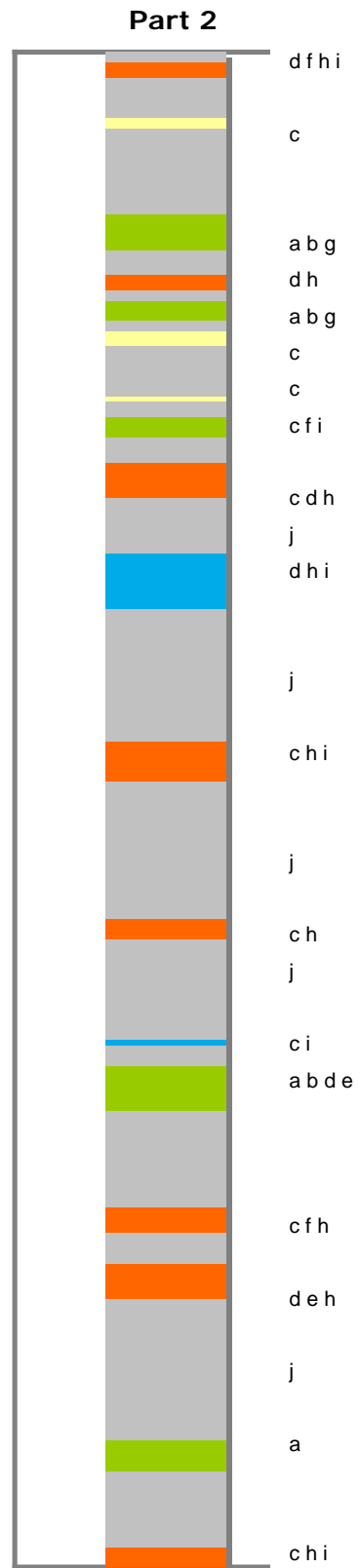
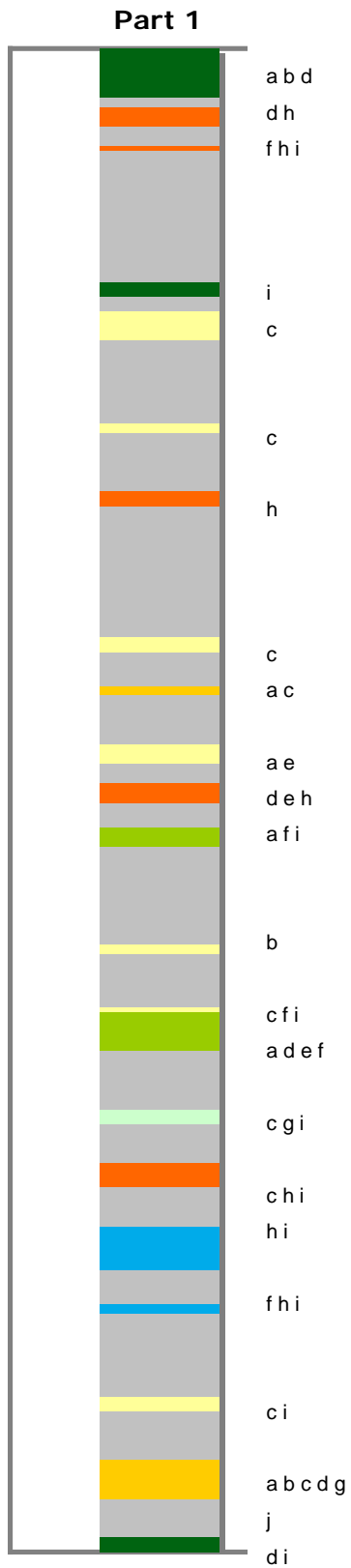
²⁶² In the 1920s Russian directors such as Sergei Eisenstein and Vsevolod Pudovkin became known using this style, which constitutes the juxtaposition of multiple short shots to form a sequence, often in quick succession. An extension of this principle was the 'vertical montage' between sound and image (i.e. fragments on top of each other, rather than next to each other), a concept that refers to an audio-visual effect where 'I hear' and 'I see' unite to become 'I feel' (Cooke, 2008, pp. 44, 348).

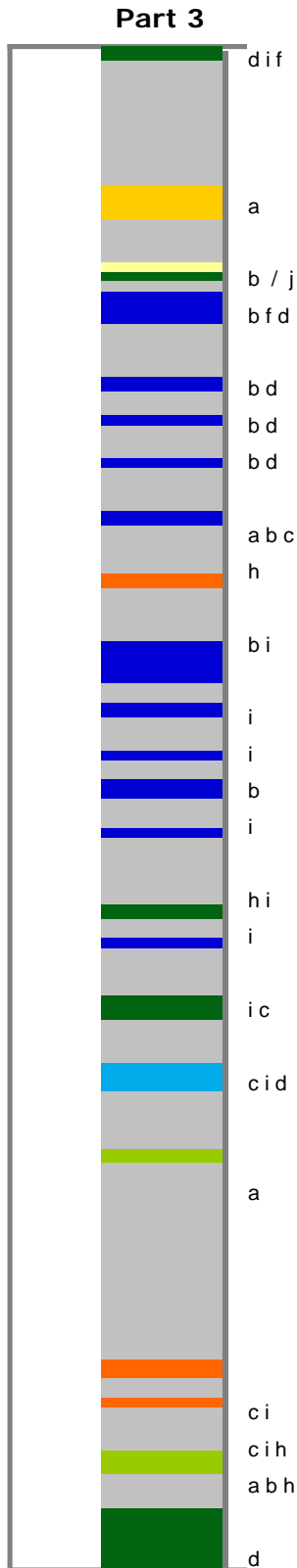
original or pre-existing, diegetic or non-diegetic cues. The themes that are singled out could, of course, also be classified as either diegetic or non-diegetic cues, however, in order to keep it as simple as possible, this is not specified in the diagram. The main theme ('Duncan Gray') does occur in either of these roles, whereas the Janet theme only occurs as non-diegetic music.

Observations: The film was originally made as a television series, therefore the three parts are roughly the same length. Interestingly, the musical cues are fairly evenly dispersed throughout the film, and one cue rarely joins another.

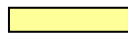
Sections	Length	Music used (%)
Part 1	52:00	25
Part 2	51:30	29
Part 3	50:52	27

In this long film, unity is mainly obtained through the recurrence of themes or pre-existing music, such as the Janet theme, the Schubert compositions and 'Duncan Gray', which frames both Part 1 and Part 3 (as separate sections) and the film as a whole. The Janet theme appears mostly in Part 2, when much of Janet's life was spent in mental hospitals, and when her shyness and schizophrenia were the focus of events. Two of the three entries in Part 3 accompany memories of her childhood. In six instances the 'non-use of music' converts into the 'use of silences', once at the end of Part 1 and five times in Part 2 (symbol = 'j'). These unusual functional absences of music ('silences'), along with the prominence of the Janet theme, point towards the singularity (and, arguably, intensity) of the events that take place in Part 2. The frequent use of Spanish music in Part 3 makes Janet's location at the time obvious; yet, it serves a variety of functions apart from emphasising the cultural milieu (see function symbols). Many cues have more than one function; even short cues can have several functions. The same type of cue often serves the same function, for instance, all the Schubert cues highlight subtext and all (except one) pre-existing diegetic cues establish atmosphere for time and place. It is also apparent that pre-existing music (green and blue bars) and original music (yellow and orange) bars play an equally important part in this score.


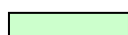








Original music

-  Janet theme
-  non-diegetic
-  diegetic

Pre-existing music

-  main theme Duncan Gray
-  non-diegetic
-  diegetic
-  Spanish
-  Schubert
-  no music

This diagram depicts music from the three parts of *An Angel at My Table*.

The score begins at the top of each column and is plotted in 10-second intervals, with the narrowest cue line being 10 seconds. Each part is about 52 minutes long, and the block below gives a time scale.

 50 seconds

A letter signifies the function of each cue.

- a—establish atmosphere for time and place
- b—emphasise the cultural milieu
- c—activate emotional response
- d—support continuity and unity
- e—draw attention to on-screen action
- f—anticipate events
- g—contradict the visually obvious
- h—expose psyche of character
- i—highlight subtext
- j—non-use of music

Don McGlashan's describes national practices in New Zealand's (film) music industry:

One of the things about the New Zealand approach is that the Rolls Royce approach to a problem might not be the right approach to a problem and of necessity we have learnt that. We have learnt that you might come up with something more effective if you go back to your first principles and ask yourself, 'Why, what's it all about?', whereas in a bigger country there's a bigger tradition of film composition and more of a vernacular of 'This is the way it's done'. Maybe the temptation would be to conform to what other people are doing... It's only by doing lots of film scores and by sharing information and by looking at each others' work very carefully and critically, and trying to have a collegial approach to the work... We share technical information because the gear is always breaking down... We give each other jobs; it is feast or famine. Sometimes there is no work and sometimes there is a bit much so we help each other out. So I think there are all the ingredients of a place with a unique style.²⁶³

As is typical of the New Zealand way of doing things, composers are expected to accept diverse responsibilities. McGlashan is a versatile musician (singer and instrumentalist), an award-winning songwriter and composer of scores for both television and feature films. As well as writing original music for *Angel*, he arranged several existing pieces for the film, such as 'Duncan Gray', Schubert compositions and 'Somebody Stole my Gal', and he produced the soundtrack album. He further explains his view of a distinct New Zealand film music style:

We don't have a big tradition of people that can lay on a big Hollywood glossy score because few of us have that training and that's a blessing in a way. The nice thing now is that most of us have kind of up-skilled to the point where... we probably could, but I think we are going to come from left field. As art directors, as cinematographers we're going to work with the landscape that is here, work with the light here, work with the sound. I think my melodic palette or vocabulary is shaped by the fact that I have always written songs here and I've always been quite motivated to try to listen to speech rhythms, the way we speak here, the way we use short clipped phrases, the way we say less than we mean.²⁶⁴

McGlashan's use of irregular metre is one element that might link his music to speech rhythms: clearly, human speech does not follow a regular metre or a specific rhythm.

²⁶³ Interview, 30 October 2008.

²⁶⁴ Ibid.

Apart from the Janet theme in *Angel* (which is written in 7/8), he uses time signatures such as 5/4, 5/8 and 7/8 in his score for *Dean Spanley*. The three-note motif in the melody of the Janet theme also illustrates the ‘short clipped phrases’ that McGlashan mentions.

The score for *An Angel at my Table* produces an exceptional sound that enhances the film, fulfils numerous functions, and shows some characteristics specific to McGlashan’s own compositional style. Yet, it follows the director’s brief and complies with the requirements of the narrative and images put in place by Campion’s particular editing style for this film. Because of all these variables that are reflected in the film, the originally composed instrumental music cannot necessarily be classified as typical of a New Zealand film; it is simply appropriate for this particular film. On the other hand, the use of pre-existing songs such as ‘Blue Smoke’ and ‘Now is the Hour’, both well-known songs in New Zealand culture, certainly add a local flavour. McGlashan’s film score also illustrates the New Zealand speech patterns (as he puts it) of saying ‘less than we mean’ which is also a distinctive feature of New Zealand film scores in general (as discussed in B.2.2.5 and in the Conclusion that follows).

AN ANGEL AT MY TABLE: MUSIC CREDITS

Score composer	Performers
<ul style="list-style-type: none"> • Don McGlashan 	<ul style="list-style-type: none"> • Michael Franklin • David Guerin • Crombie Murdoch • Mary O'Brien • Scott Terzaghi • Don McGlashan • Jane Campion

Additional music	Composers	Performers
<ul style="list-style-type: none"> • <i>Duncan Gray</i> • <i>Somebody Stole my Gal</i> • <i>Blue Smoke</i> • <i>Po Ata Rau (Now is the Hour)</i> • <i>The Twist</i> • <i>Two Sisters</i> • <i>Symphony No.6 – Pathétique</i> • <i>An die Musik</i> • <i>Piano Sonata in B-flat</i> • <i>Quisiera Yo Renegar (Petenera); Ay Pilato (Saeta); and Esquilones De Plata</i> 	<ul style="list-style-type: none"> • Traditional Words:Robert Burns • Leo Wood • Ruru Karaitiana • Traditional • H. Ballard • William Dart • Pyotr I. Tchaikovsky • Franz Schubert • Franz Schubert • Traditional - Spanish 	<ul style="list-style-type: none"> • The Frame sisters (and instr. arrangement) • Pat McMinn with Crombie Murdoch and the Nickelodeons • The Ruru Karaitiana Quintet with Pixie Williams • Guide Kiri's Rotorua Whaka Māori Concert Party • Herma Keil and the Keil Isles • Cast • CSR Symphony Orchestra (Bratislava) • Kathleen Ferrier • David Guerin • Pastora Pavón Cruz (also known as La Niña de Los Peines)

CONCLUSION

When I think of some of the most powerful moments in films that I really like, there are moments where music speaks louder than any words could. [Robert Sarkies, New Zealand director]²⁶⁵

The main objective of this thesis was to examine a significant body of New Zealand film music, one that has received little scholarly attention. Yet, as is evident from Sarkies's comment, music is vital to ensure the successful reading of a film. Music in Hollywood films has received much attention and this study has made a start in assembling foundational information about New Zealand film music. The torch can now be passed on to others for more focused investigations.

This study has explored the aesthetic preferences of composers and their process of composing, as well as the methods of collaboration between the practitioners who are involved. The narrative functions of film music in New Zealand feature films, primarily those made between 1964 and 2009, have also been surveyed and analysed. In addition to documenting this significant body of work, this investigation has revealed numerous detailed and eclectic points relating to the local film music industry and the music itself.

Facts and figures

I had the initial notion that New Zealand feature films were largely scored by foreign composers, because several high-profile films, such as *What Becomes of the Broken Hearted?*, *Whale Rider*, *The World's Fastest Indian*, *In My Father's Den*, *River Queen*, and *The Piano*, all employed foreign composers. This idea has proved to be wrong. Based on my survey of feature films, only some 16 percent of the 170 New Zealand films made up to 2009 had foreign composers.²⁶⁶

This poses the question: were the New Zealand films with foreign composers the more successful productions? The NZFC compiles statistics on attendances, and from their figures on movies released before February 2012, only four of the fifteen most

²⁶⁵ Interview, 8 April 2008.

²⁶⁶ Calculations based on a comprehensive list of feature films compiled from various sources (NZFC, IMDb and Babington, 2007). Note that my own list of feature films (Appendix III) only comprises films scored by New Zealand composers until the end of 2011.

popular New Zealand films have had scores composed by foreign composers. (These four are the first four films on the above list).²⁶⁷ Hence the vast majority of New Zealand films employ local composers and those films are as likely to be box office successes as those using foreign composers. To be exact, compared to the 84 percent of all films with New Zealand composers, 73 percent of the most successful films have had New Zealand composers, a difference that is unlikely to be of statistical significance.

The local film music industry

New career opportunities for composers have been created because almost every feature film has made some use of original music. Larry Parr (director and producer) noted that it is often more expensive to buy the rights to existing music, especially foreign music, than hiring a composer. This comment presents a telling irony, namely that the high cost of using pre-recorded music can actually benefit composers. Local composers are also not subject to union control, so they are free to set their own rates. Unlike Hollywood, New Zealand has never had a studio system, which means that there have never been long-term contracts for composers and/or musicians, although directors often employ the same composer for more than one film (partnerships were discussed in Part A.2). Many film and music practitioners in New Zealand know each other, which means that commissions are likely to be generated through personal contacts.

Around 100 New Zealand composers have been involved in composing music for 159 local feature films (up to 2011). This fact, together with the relatively low output of films, proves that there cannot be composers in New Zealand who compose exclusively for film because it would not provide a sustainable income. All the New Zealand composers interviewed are actively involved in both composition and performance in a wide range of musical styles, with music for feature films being only one of the genres to which they contribute, because the production output of all media and genres is insufficient to sustain full-time composers. Apart from scoring feature films, all of the composers interviewed compose a substantial amount of music for television, short films, documentaries and private commissions such as corporate videos. No one is exclusively a film composer. Their compositional output includes a variety of genres and illustrates the variety of creative work produced by New Zealand film composers. Examples include: dance –

²⁶⁷ Retrieved from the New Zealand Film Commission website: www.nzfilm.co.nz/FilmCatalogue/

David Long and Michelle Scullion; other instrumental and choral music – Jenny McLeod and Victoria Kelly; songwriting – Don McGlashan; and stage productions – Stephen McCurdy and Peter Dasent. In addition film composers are active as performing artists and teachers of composition (Clive Cockburn), film music (occasional short courses by Kelly, Scullion and McGlashan) and John Charles and Dasent teach periodically in Australia.

Several other notable traits that characterise the local film music industry have become apparent from this investigation. (i) All the composers interviewed are practicing musicians with varying levels of musical training. Because of the lack of formal film music training opportunities, New Zealand's film composers have had to develop the necessary skills for this craft through practical experience and studying the work of foreign film composers. As a result, the local composition techniques, on the whole, do not differ from famous examples produced in Hollywood. (ii) The small size of the local film industry and low budgets mean little specialisation within the production process (lack of orchestrators/arrangers), which compels composers to be more versatile. (iii) Composers lament the fact that their music is sometimes needlessly sacrificed in favour of other components of the sound track. This situation could be rectified if interaction with sound designers and editors took place earlier in the production process.

In addition, the Australian Film, Television and Radio School currently offers a screen composition programme in film, television and digital media up to postgraduate level.²⁶⁸ The AGSC and APRA (Australasian Performing Right Association) host annual screen music awards ceremonies, which, interestingly, include the categories of most performed screen composer in Australia and overseas. Although Australia is well ahead of New Zealand in these matters, the country has a higher output of films supported by a population five times larger than that of New Zealand. Finally, *Screen Sound: The Australasian Journal of Soundtrack Studies*, first published in 2010, is a recent initiative that could help unite screen composers and screen music writers from all across Australasia.²⁶⁹

²⁶⁸ The screen composition department started with a composer-in-residence scheme in 1995, and in 1997 New Zealand-born film composer, Jan Preston (who lives in Sydney), was appointed to develop a composition course structure.

²⁶⁹ See www.screensoundjournal.org/.

Methods, styles and functions

In the context of composers' attitudes and processes, films are extremely varied and therefore the musical requirements for sound tracks can differ enormously. The survey of methods used by New Zealand composers revealed the diversity of their approaches and the very specific requirements for each feature film. The methods for obtaining certain effects may be original, but then film scores are composed by creative individuals who follow a diverse array of narratives, genres and directorial guidelines. The same composer may use quite different styles in order to comply with the needs of particular films and genres, as is evident in Victoria Kelly's scores for *Black Sheep* and *Out of the Blue*.

When I analysed the music from a range of New Zealand films, it became apparent that the styles of music used and its functions correspond closely with published functions and styles in films made elsewhere. Although film scores are original works, composed by creative individuals, they are constrained by a diverse array of narratives and directorial guidelines. Locally, originality is often driven by external reasons, small budgets in particular. Few New Zealand movies feature lavish orchestral scores, because orchestras are beyond many local budgets. However, even if we could afford lavish orchestral film scores, they might not always be suitable (as was evident in the case study).

Although composers in both New Zealand and the USA employ synthesized sound and electronic devices, music in an avant-garde style is a rare occurrence in New Zealand feature films compared to American films where famous examples include *2001: A Space Odyssey* (1968), *Eyes Wide Shut* (1999) and *The Exorcist* (1973). In New Zealand Robin Maconie's music for *Runaway* (see pp. 182-197), Jack Body's score for *Vigil* (1984) and Marc Chesterman's music in *Woodenhead* (2003) arguably represent the entire oeuvre.

In both the New Zealand and US industries instrumentation is chosen with care to create suspense, support characterisation or set a location (to name a few) and similar timbres often fulfil similar functions (see Discussion, Part B.2). The use of well-known songs in films (pre-existing music) is also a common feature.

The majority of New Zealand filmmakers interviewed favour sparse film scores, because they have realised that extended periods of musical silence can serve to strengthen the dramatic effect of what music there is in the film. In this respect New Zealand cinema tends to bear more resemblance to European art house cinema than to the general

Hollywood model, because a small amount of music fulfils multiple functions such as highlighting subtext and assisting characterisation, in addition to evoking emotional response. The case study chosen for this thesis, *An Angel at my Table*, is a typical example, where no music is present in more than 70 percent of the film, and its absence fulfils important narrative functions.

When compared with blockbuster Hollywood movies, the most distinctive attribute of New Zealand film scores is the sparse use of music. This main point is, however, not an exclusive feature, because a minority of American films also use lesser amounts of music. Could this diminished use of music reflect differences in national character? New Zealanders are often characterised as laconic and comfortable with silence, compared with Americans who are widely considered more loquacious and comfortable with busy noise and showmanship. Nonetheless, the New Zealand film industry is small and those who succeed in it are likely to be strong and individualistic.

A national film music style

A potential that was raised early on in the study was the possibility of identifying a national film music style. Film is very much a global industry and this internationalisation, combined with the diversity of filmic elements that constitute the final product, make it difficult to identify a national film music style, even though some composers may find the notion of being unique or having a distinct voice an inspiring idea. New Zealand composers, themselves, are divided on whether local film music displays certain features that might set the style apart from any other. Most do not think that there is a unique film music style in this country, although some have been influenced by, for instance, the landscape (Scullion), or speech rhythms and intonations (McGlashan), or identified a 'down-to-earthness' (McLeod), as discussed earlier. However, the style characteristics in their own work may not necessarily comprise a national identity and single them out as specifically *New Zealand* composers. Composers point towards common approaches to work ethic, such as multi-tasking and sharing work and resources, rather than musical qualities *per se*. Māori culture is closely associated with New Zealand; therefore (at a

superficial level) the use of traditional Māori music and/or folk instruments may be regarded as a distinguishing characteristic.²⁷⁰

There is a chance that our characteristic sparse use of music might also change. Lindsay Shelton suggests the low feature film output between 1940 and 1977 might have been due to New Zealanders' modesty (Shelton, 2005, p. 81). Jane Campion puts it more strongly:

New Zealand is...a country hysterically concerned with playing yourself down. I was trained up at school to abhor any sign of 'falseness' or display – Kiwis have a very big radar for anything like that (Pivac, 2011, p. 3).

It is possible that this modesty could also contribute to the relatively quiet voice, the sparseness of music in New Zealand films over the last 35 years. I do not propose that it is a timid voice, because, when present, the music is able to fulfil whatever demands are placed upon it. But New Zealand itself is changing, becoming more self-confident, outspoken and proud. Whether this change in society will have any influence on the film music style remains to be seen.

A national style may still be in the process of being formed. New Zealand's film industry was not really significant until the late 1970s, a late start compared with many other countries. For instance, our closest neighbour, Australia, established an Australian Guild of Screen Composers (AGSC) in 1981 – a sign of a mature film music industry.²⁷¹ Apart from providing practical advice on contracts, producers, directors, and sourcing musicians, arrangers and copyists, this association organises forums on important issues such as education and career development. Members also have the opportunity to discuss cultural initiatives and share the cultural imperatives that drive them. It is this kind of deliberation that could help to develop the national identity of film music here.

To return to Shelton, another of his reasons for the initial dearth of local feature films is that New Zealanders did not think they had any stories worth telling at the time (Shelton, 2005, p. 3). Growing up in the shadow of 'Mother England', New Zealand had a marked inferiority complex until the 1970s. What has been called 'cultural cringe' reigned – the belief that anything of local origin was greatly inferior to that produced overseas. It was

²⁷⁰ The use of *waiata* (Māori traditional songs) and *taonga pūoro* (traditional musical instruments) have been noted in discussions of films such as *Utu* and *Ngati* (see pp. 86 and 96 respectively). This topic is worthy of further research.

²⁷¹ See www.agsc.org.au.

only after Britain joined the European Economic Community in the 1960s and turned its attention to Europe that New Zealand started to forge a more independent identity. Indeed, in the last two or three decades, attitudes have changed completely, because Kiwiana and New Zealandness are now celebrated, the uniqueness of local stories is valued and the country lays claim to even the achievements of expats as is evident in the published and broadcast media.

Director/actor Ian Mune returned to New Zealand after some years as a scriptwriter in Hollywood, because he wanted to tell his own country's stories. According to film academic Roger Horrocks, many filmmakers 'are still fascinated by the power of local knowledge, experience and history' despite the fact that 'our society has become more interconnected with the world'.²⁷² Perhaps this is no coincidence. Forging a strong national identity – including a national musical style – may be advantageous at a time when globalisation threatens to engulf us all.

²⁷² As cited in Pivac, 2011, p. 26.

APPENDIX I

DIRECTORS AND COMPOSERS: BIOGRAPHICAL INFORMATION

This appendix contains brief biographies of directors and composers who were interviewed for this project (as well as Jane Campion, who was not interviewed but is included as director of the case study). Film directors and film composers appear as two separate groups, each in alphabetical order according to the person's surname.

FILM DIRECTORS

David Blyth

As a filmmaker who has made feature films, shorts and documentaries, Blyth (b. 1956) has been described as 'one of the great mavericks of New Zealand film' by the *New Zealand Listener*.²⁷³ He always strives for a dynamic visual language and his work shows influences from directors such as Luis Buñuel, Federico Fellini, Derek Jarmen, David Lynch and Ridley Scott.²⁷⁴ His 1984 film, *Death Warmed Up* (winner of the Grand Prix at the Festival of Fantasy and Science Fiction Films), was New Zealand's first horror feature film, one of his favourite genres along with psychological dramas. Blyth has also directed several episodes of television series (*Moghty Morphin' Power Rangers* and *White Fang* in the 1990s), and has spent several years training promising Māori writers and directors with well-known Māori director and mentor, Don Selwyn (1935–2007).

Selected list of films:

- *Circadian Rhythms* (1976, short film)
- *Angel Mine* (1978, feature)
- *A Woman of Good Character* (1982, feature)
- *Death Warmed Up* (1984, feature)
- *Red Blooded American Girl* (1990, feature)
- *My Grandpa is a Vampire/Grampire* (1992, feature)
- *Kahu and Mia* (1995, feature)
- *Exposure* (2000, video)
- *Transfigured Nights* (2007, experimental documentary)
- *Wound* (2010, feature)

²⁷³ Retrieved from: <http://www.davidblyth.co>.

²⁷⁴ Ibid.

Jane Campion²⁷⁵

Jane Campion (b. 1954) is an expatriate composer and one of three ‘wandering stars’, so labelled by film academic, Bruce Babington, because of their work overseas. The other two are Vincent Ward and Peter Jackson (Babington, 2007, p. 257). After obtaining a BA in Anthropology from Victoria University in Wellington, Campion went on to study at the Sydney College of the Arts in 1979, and also attended the Australian School of Film and Television. She directed several short films and television productions in Australia between 1982 and 1989, and won the Palme D’Or at the Cannes Film festival in 1986 for her short film, *Peel*. Campion returned to New Zealand to make *An Angel at my Table* and *The Piano* (1993). As well as winning many awards for other short films and features, including *An Angel at my Table* (see Part B.3), *The Piano* won the Palme D’Or for direction at Cannes, making Campion the first woman to win this prestigious award. She has written numerous screenplays, including *Sweetie* (her first feature), *The Piano*, *Bright Star* and *Runaway*. She currently lives in Sydney, Australia.

Selected list of productions

- *Passionless Moments* (1983, short)
- *A Girl’s Own Story* (1984, short)
- *Sweetie* (1989, first feature)
- *An Angel at my Table* (1990, feature)
- *The Piano* (1993, feature)
- *The Portrait of a Lady* (1996, feature)
- *In the Cut* (2003, feature)
- *The Water Diary* (2006, short)
- *Bright Star* (2009, feature)
- *Top of the Lake* (2012, television series)

Jonathan King

After an early career as editor and art director (for magazines such as the New Zealand ‘music bible’ *Rip It Up*), Jonathan King (b. 1967) became a director, initially making more than a hundred music videos. He made his feature film debut as writer and director of *Black Sheep* (comedy horror, 2007) while co-writing the screenplay of *The Tattooist* (dir. Peter Burger, 2007) in the same year. King then directed and produced a feature film

²⁷⁵ Campion was not interviewed, but is included as director of the case study, *An Angle at my Table*.

remake of the television series *Under the Mountain*, based on a novel by Maurice Gee which he adapted into a screenplay. *Black Sheep* won the Special Jury Award and Audience Award at the Gérardmer Film Festival and the Audience Award at the Neuchâtel International Fantasy Film Festival.

Selected list of productions:

- Examples of music videos: *Behold My Kool Style* (1996), *Welcome to my World* (1997), *Lydia* (1999), *Violent* (1999).
- *Perfectly Frank – The Life of a New Zealand Writer* (1998, first assistant director, television)
- *Black Sheep* (2007, feature)
- *Under the Mountain* (2009, feature)

John Laing

John Laing began his career in 1969 as a writer, director and editor of documentary films at the New Zealand National Film Unit in Wellington. As the prospect of making features seemed unlikely in the early 1970s, he left New Zealand to work with the BBC and Canada's National Film Board, but returned to New Zealand to direct his first feature film, *Beyond Reasonable Doubt* (1980). Laing is equally prolific in film and television and, apart from directing and producing, he has worked as writer (*The Lost Tribe*), editor (*The Race for the Yankee Zephyr*, directed by David Hemmings, 1981), and cinematographer (*The Shirt*, 2000). In 1982 he won the Grand Prix at the Cognac Festival du Film Policier for *Beyond Reasonable Doubt* and in 1983 the Prize of the International Critics' Jury at the Catalonian International Film Festival for *The Lost Tribe*. He has also won numerous awards for television series such as *Outrageous Fortune*.

Selected list of productions (as director, unless otherwise stated):

- *Beyond Reasonable Doubt* (1980, feature)
- *Other Halves* (1984, feature)
- *The Lost Tribe* (1985, feature)
- *Dangerous Orphans* (1986, feature)
- *Absent Without Leave* (1992, feature)
- *No One Can Hear You* (2002, feature)
- Television productions directed: *Orange Roughies*, *Street Legal*, *Jacksons Wharf*, *Xena – Warrior Princess*, *Roche*, *Inside Straight*, *Songs for a New Country* and *Go Girls* for TVNZ, *Power Rangers* and *Ray Bradbury Theatre* in the USA, *The*

Hitchhiker in Canada, and the Australian telemovies *Cody: Bad Love* and *Singapore Sling: The Road to Mandalay*.

- Television series produced: *Mercy Peak* and *Outrageous Fortune*.

Larry Parr

With a degree in law and commerce, Larry Parr has worked as a merchant banker, but has also produced some of New Zealand's most successful films, including *Sleeping Dogs*, *Smash Palace*, *Came a Hot Friday* and *Starlight Hotel*. Parr has also been a writer (*Fracture*, *A Soldier's Tale* and numerous episodes of television series worldwide), and television executive at Māori Television. He has mentored several young filmmakers (including producers Ainsley Gardiner and Finola Dwyer) and played a major role in the production of *E Tipu E Rea* ('Grow Up Tender Young Shoot'), an anthology of television dramas that deals with Māori experiences of the Pākehā world.

Selected list of feature films produced (unless otherwise stated):

- *A Soldier's Tale* (directed and produced, 1988)
- *Fracture* (directed, 2004)
- *Sleeping Dogs* (1977)
- *Angel Mine* (1980)
- *Smash Palace* (1982)
- *Merry Christmas Mr. Lawrence* (associate producer, 1983)
- *Constance* (1984)
- *Came a Hot Friday* (1985)
- *Queen City Rocker* (1986)
- *Starlight Hotel* (1987)
- *Saving Grace* (1998)
- *Magik and Rose* (2001)
- *Billy T: Te Movie* (2011)

Robert Sarkies

Robert Sarkies (b. 1967) grew up in Dunedin, where he also made his first two feature films. *Scarfies* (1999) features university students in the city and *Out of the Blue* (2006) is about events that happen in Aramoana, not far from Dunedin. *Scarfies* was preceded by several award-winning short films (*Dream-makers*, *Signing Off*). Sarkies co-wrote the script for *Scarfies* (US title, *Crime 101*) with his brother, Duncan, a playwright and musician who also wrote the script for his latest feature, *Two Little Boys*, a black comedy.

Scarflies film won seven New Zealand film awards, including for best picture and best director. *Out of the Blue* was equally successful winning five Qantas Film awards in 2008. He currently manages (with producer Vicky Pope) a NZFC short film programme, 'Big Shorts', to develop emerging Kiwi filmmakers.

Selected list of productions:

- Examples of short films: *Dream-makers* (1992), *Flames From The Heart* (1995), *Signing Off* (1996)
- *Scarflies* (1999, feature)
- *The Strip* (2002, television series)
- *Out of the Blue* (2006, feature)
- *This is Not My Life* (2010, futuristic television series).
- *Two Little Boys* (2012, feature)

FILM COMPOSERS

John Charles

John Charles was born (in 1940) and educated in Wellington. Before and after obtaining a BMus degree in 1966, he worked in the television and public relations industry as programmer and producer. In the 1970s he was a member of Blerta (Bruno Lawrence Electric Revelation and Travelling Apparition), an iconic multi-media touring group featuring alternative music and comedy. As well as the actor Bruno Lawrence, the group also included other well-known figures from the New Zealand film industry such as film director Geoff Murphy, cinematographer Alun Bollinger and actor/director Martyn Sanderson. Charles also played in a number of jazz groups such as Acme Sausage Company. He moved to Sydney in 1974 where he worked at ABC TV and conducted broadcasts of the Sydney Symphony Orchestra and telecasts of seven Australian opera productions. In 1978 he returned to New Zealand for two years as head of entertainment programmes for TV One. Since 1985 he has worked as a freelance composer, arranger, pianist and television director based in Sydney. In 1996 he was Composer in Residence at the Australian Film, Television and Radio School (AFTRS) where he now teaches screen composition.

Selected list of screen music:

- *Goodbye Pork Pie* (dir. Geoff Murphy, 1981, feature)

- *Utu* (dir. Geoff Murphy, 1983, feature)
- *Man of Letters* (dir. Chris Tomson, 1984, television)
- *Constance* (dir. Bruce Morrison, 1984, feature)
- *Iris* (dir. Tony Isaac, 1984, television)
- *The Quiet Earth* (dir. Geoff Murphy, 1985, feature)
- *Zombie Brigade* (dir. Carmelo Musca & Barrie Pattison, 1986, Australian feature)
- *The Perfectionist* (dir. Chris Thomson, 1987, Australian feature)
- *The Soldier's Tale* (dir. Larry Parr, 1987, feature)
- *Alexander Graham Bell: The Sound and the Silence* (dir. John Kent Harrison, 1992, documentary)
- *The Last Tattoo* (dir. John Reid, 1994, feature)
- *Bread and Roses* (dir. Gaylene Preston, 1994, telefeature)
- *Fallout* (dir. Chris Bailey, 1995, television mini-series)
- *The Bounty* (dir. John Steven Lasher, 1995, Australian feature)
- *Spooked* (dir. Geoff Murphy, 2004, feature)

Clive Cockburn

Clive Cockburn's formal music education started with studying classical piano, and was later followed by music composition and arrangement at the Grove School of Music in Los Angeles. His practical experience includes playing guitar in rock bands. One of these bands, The Avengers, was very successful in New Zealand, reaching the Top Ten on several occasions during the 1960s. Music with drama has always been a favourite genre for Cockburn and consequently he has co-written several musicals and operas, including *Jenifer*, New Zealand's first pop opera, and the most recent, *Boadicea*. Musical scores for film and television were a natural progression after writing for theatre. He has done arrangements for bands such as the Roger Fox Big Band, and also hosts his own music writing course for songwriters, composers and arrangers on the internet. Since 1980 Cockburn has composed for television commercials, documentaries and films and has won the best original music category for both *Ruapehu Tragedy* (1993) and *Destination Disaster: The Sinking of the Mikhail Lermontov* (2000).

Selected list of screen music:

- *The Returning* (dir. John Day, 1990, feature)
- *Ruapehu Tragedy* (dir. Mike Lemmon, 1993, documentary)
- *Destination Disaster: The Sinking of the Mikhail Lermontov* (dir. Cheryl Cameron, 2000, documentary)
- *Māori Merchant of Venice* (dir. Don Selwyn, 2002, feature with Hirini Melbourne)
- *Nature: Bloody Suckers* (dir. Mark Ferns, 2002, documentary)

- *The Land has Eyes* (dir. Vilsoni Hereniko, 2004, Fijian feature)
- Approximately 60 scores for television productions, including *Country Calendar*; *Frontier of Dreams*; *Our People, Our Century*; *Wild South*; *Pioneer Women*; *The Seekers*; *Ray Bradbury Theatre* and *Location, Location, Location*
- More than 200 television commercials

Peter Dasent

Peter Dasent, who studied at Victoria University and the Wellington College, played keyboard in the bands Spats (with Fane Flaws and Tony Backhouse) and The Crocodiles (the latter also included actor/musician Bruno Lawrence). Dasent also composed songs and was musical director for the theatre production *Underwater Melon Man* (1998) featuring musicians Tim and Neil Finn, Dave Dobbyn and Jenny Morris amongst others. He now lives in Sydney and composes mostly for children's television series and solo piano. He has studied the work of film composer Nino Rota and teaches a course on Rota and Fellini at the Australian Film, Television and Radio School. The tribute to Rota by his band The Umbrellas, *Bravo Nino Rota* (2002), was highly regarded throughout Australia. He won a Screen Composers Guild award for the theme to *Gloria's House* and a best film score award for *Heavenly Creatures*.

Selected list of screen music:

- *Meet the Feebles* (dir. Peter Jackson, 1989, feature)
- *Braindead / Dead Alive* (dir. Peter Jackson, 1992, features)
- *Heavenly Creatures* (dir. Peter Jackson, 1994, feature)
- *Channelling Baby* (dir. Christine Parker, 1999, feature)
- *Threaded* (dir. Mark Frostman, 1999, Australian feature)
- *Cubbyhouse* (dir. Murray Fahey, 2001, Australian feature)
- *Voodoo Lagoon* (dir. Nick Cohen, 2006, Australian feature)
- *Race for the Beach* (dir. Alan D'Arcy Erson, 2007, documentary)
- *Catching Cancer* (dir. Sonya Pemberton, 2009, documentary)
- *Immortal* (dir. Sonya Pemberton, 2010, documentary)
- Television series such as *Gloria's House*, *Playschool*, *Bananas in Pyjama*,; *Zigby to Zebra*, *The Ferals*, *Frontier*, *Search for the Treasure Island*, *Fine Line*.

Victoria Kelly

Victoria Kelly (b. 1973) graduated with a Bachelor of Music from the University of Auckland where she shared first place in the Auckland University Composition

Competition in 1992. She became interested in film music during postgraduate study and, after winning a TVNZ young achievers award and a professional development grant from Creative New Zealand in 1996, went to the University of Southern California to study film composition under experts such as Elmer Bernstein, Leonard Rosenman and Christopher Young. Apart from film music, she also composes chamber music, music for theatre and does arrangements, such as for the band Shapeshifter. She has been involved as vocalist with musicians such as Strawpeople, Greg Johnson and Anika Moa, and has recently joined forces with (film) composer Don McGlashan, Sean Donnelly and Sandy Mill to form The Bellbirds. Kelly won awards in the original music category at the New Zealand Screen Awards for *Maddigan's Quest* and *Fracture* and was nominated for *Toy Love* and *Black Sheep*.

Selected list of screen music:

- *La Vie en Rose* (dir. Anna Reeves, 1993, short film)
- *The Imploding Self* (dir. Anna Reeves, 1995, short film)
- *The Ugly* (dir. Scott Reynolds, 1996, feature)
- *Heaven* (dir. Scott Reynolds, 1998, feature)
- *Flying* (dir. Charlie de Salis, 1998, short film)
- *Angel Wings* (dir. Stephanie Bauer, 1998, short film)
- *Magik and Rose* (dir. Vanessa Alexander, 1999, feature)
- *The Irrefutable Truth about Demons* (dir. Glenn Standring, 2000, feature)
- *Toy Love* (dir. Harry Sinclair, 2001, feature)
- *Being Eve* (dir. Katherine Fry, 2001–2002, television series)
- *Mercury Lane* (Philippa Mosman (producer), 2001–2002, television series)
- *Ride* (dir. Stephen Sinclair, 2002, short film)
- *Fracture* (dir. Larry Parr, 2003, feature)
- *The Bach* (dir. Stephen Sinclair, 2003, short film)
- *The Locals* (dir. Greg Page, 2003, feature)
- *Out of the Blue* (dir. Robert Sarkies, 2006, feature)
- *Black Sheep* (dir. Jonathan King, 2007, feature)
- *Under the Mountain* (dir. Jonathan King, 2009, feature)

David Long

David Long has performed and composed music for the stage and screen in a wide range of styles. As well as performing, Long's impressive career includes composing and producing albums for bands and musicians such as The Mutton Birds, Fur Patrol and Dave Dobbyn. He scored music for the Gibson Group's very successful television series *The*

Strip and *The Insiders Guide to Happiness*, for which he won best score for a television series in 2004. He regularly joins forces with other composers, for example, with Plan 9 on Peter Jackson's *The Lord of the Rings* trilogy and *King Kong*.

Selected list of screen music:

- *Prospects* (dir. Martin Long et al, 1989, documentary with Steve Roche)
- *Absent Without Leave* (dir. John Laing, 1992, feature with Mark Austin & Don McGlashan)
- *Hotel Hawkestone* (short film with Ross Burge, Peter Daly and Don McGlashan, 1992)
- *Forever* (filmic version of dance production with Mark Austin, 1994)
- *Home Movie* (dir. Fiona Samuel, 1997, television)
- *Hurtle* (dir. Shona McCullagh, 1998, short film)
- *Lord of the Rings: The Fellowship of the Ring* (dir. Peter Jackson, 2001, music crew)
- *The Strip* (2002, television series)
- *Lord of the Rings: The Two Towers* (dir. Peter Jackson, 2002, music/sound design)
- *Lord of the Rings: The Return of the King* (dir. Peter Jackson, 2003, music/sound design)
- *Fly* (dir. Shona McCullagh, 2003, short film)
- *Haunting Douglas* (dir. Leanne Pooley, 2003, documentary)
- *Facelift* (dir. Thomas Robins, 2004, television series)
- *The Insider's Guide to Happiness* (dir. Brendon Donovan, 2004, television series)
- *King Kong* (dir. Peter Jackson, 2005, ambient music design)
- *The Insider's Guide to Love* (dir. Nathan Price, 2005–2006, television series)
- *The Lost Children* (dir. John Gilbert & Mike Smith, 2006, television series)
- *We're Here to Help* (dir. Jonathan Cullinane, 2007, feature)
- *The Hothouse* (Gibson Group, 2007, television series)
- *Being Billy Apple* (dir. Leanne Pooley, 2007, documentary)
- *An Island Calling* (dir. Annie Goldson, 2008, documentary)
- *The Graffiti of Mr. Tupaia* (dir. Christopher Dudman, 2008, short film)
- *The Wotwots* (dir. Theo Baynton & James McKnight, 2009, television series)
- *The Lovely Bones* (dir. Peter Jackson, 2009, additional music)
- *The Topp Twins: Untouchable Girls* (dir. Leanne Pooley, 2009, documentary)
- *Paradise Café* (dir. Danny Mulheron, 2009–2011, television series)
- *Russian Snark* (dir. Stephen Sinclair, 2010, feature)
- *Ice* (dir. Nick Copus, 2010–2011, UK feature)

Stephen McCurdy

Stephen McCurdy studied music at the University of Canterbury and admires musicians such as Kurt Weill, Jacques Brel, the Beatles and Tom Waits, as well as film composers

Ennio Morricone and Randy Newman. He writes music and lyrics for musical theatre and other stage productions, for example, *Dracula* with Ian Mune, Penny Dodd and Helen Medlyn. *Songs to Uncle Scrim*, written by McCurdy and Mervyn Thompson received a record number of performances in New Zealand and was also performed in London and Edinburgh. He started writing film scores in the late 1970s and has completed six feature films as well as a number of full-length documentaries and television series. He won the best film score award for *Came a Hot Friday* (1986) and *The End of the Golden Weather* (1992) at the NZ Film and TV Awards. McCurdy is also a visual artist and author of short stories.

Selected list of screen music:

- *Middle Age Spread* (dir. John Reid, 1979, feature)
- *Jane Evans (Nelson)* (dir. John Reid, 1979, documentary)
- *Came a Hot Friday* (dir. Ian Mune, 1985, feature)
- *Shaker Run* (dir. Bruce Morrison, 1985, feature)
- *Leave All Fair* (dir. John Reid, 1986, feature)
- *Bridge to Nowhere* (dir. Ian Mune, 1986, feature)
- *The End of the Golden Weather* (dir. Ian Mune, 1991, feature)
- *Marlin Bay* (dir. Chris Bailey, 1993, television series)
- *The Kaipara Affair* (dir. Barry Barclay, 2006, documentary)
- *Feathers of Peace* (dir. Barry Barclay, 2000, documentary)

Don McGlashan

Don McGlashan (b. 1959) obtained a degree in Music and English from the University of Auckland. He played French horn and percussion in the Auckland Symphonia (currently known as the Auckland Philharmonia Orchestra) from 1979 until 1982. He has been a member of groups such as the percussion ensemble From Scratch (1979–86), Blam Blam Blam (1980–82, drummer and singer), The Mutton Birds (1991–2002, singer and main songwriter), The Seven Sisters (from 2008) and The Bellbirds (formed in 2010 with film composer Victoria Kelly, Sandy Mill and Sean Donnelly). The combined music/theatre/film production with film director Harry Sinclair, *The Front Lawn* (1985–90), has toured all over New Zealand, Australia, the USA and Europe. He featured as the opening act for well-known band Crowded House on their 2008 tour of the USA, Europe and Australia. His songwriting career started at the age of twenty and he has won two Silver Scroll awards, namely for 'Anchor Me', which has later been used in films, and

'Bathe in the River' which was specially composed for the film *No. 2* (dir. Toa Fraser: 2006). His song 'Don't Fight It Marsha, It's Bigger Than Both Of Us,' was named best song in 1982, and *The Front Lawn* received awards for best film sound track, most promising group and international achievement in 1989. In 1993 The Mutton Birds won three New Zealand Music Awards for album of the year, single of the year and best group. McGlashan's solo debut album *Warm Hand* was a finalist for album of the year in 2006. In 2001 he received a Literary Fellowship from the University of Auckland for songwriting and in 2007 the Auckland City Council's Living legend award. McGlashan has done work for numerous theatre and dance productions, including in New York. His earliest involvement in screen music dates back to 1982 when he wrote music for the television series *Mortimer's Patch*. His scores for *Street Legal* and *No. 2* won best original music awards.

Selected list of screen music:

- *Mortimer's Patch* (1982, television series, with Wayne Laird)
- *Other Halves* (dir. John Laing, 1984, feature)
- *Terry and the Gun-runners* (dir. Chris Bailey, 1985, television series)
- *Walk Short* (dir. Harry Sinclair & Don McGlashan, 1987, short film)
- *The Grasscutter* (dir. Ian Mune, 1988, with Wayne Laird for television)
- *The Lounge Bar* (dir. Don McGlashan & Harry Sinclair, 1989, short film)
- *Linda's Body* (dir. Harry Sinclair, 1990, short film)
- *An Angel at my Table* (dir. Jane Campion, 1990, feature)
- *Absent Without Leave* (dir. John Laing, 1992, feature with Mark Austin & David Long)
- *Hotel Hawkestone* (1992, short film with Ross Burge, Peter Daly and David Long)
- *Cinema of Unease* (dir. Sam Neill & Judy Rymer, 1995, documentary)
- *Like It Is* (dir. Paul Oremland, 1998, UK feature)
- *Street Legal* (dir. Chris Bailey, 2000, television series)
- *The Painted Lady* (dir. Belinda Schmid, 2000, short film)
- *Tick* (dir. Rebecca Hobbs, 2002, short film)
- *Orange Roughies* (2006, television series)
- *No. 2* (dir. Toa Fraser, 2006, feature)
- *Show of Hands* (dir. Anthony McCarten, 2008, feature)
- *Dean Spanley* (dir. Toa Fraser, 2008, feature)
- *Piece of my Heart* (dir. Fiona Samuel, 2009, television)
- *Matariki* (dir. Michael Bennett, 2010, feature)
- *This is not my Life* (television series, 2010)
- Numerous scores for television commercials
- Several songs by McGlashan (and his bands) featured in films

Jenny McLeod

Jenny McLeod (b. 1941) obtained a BMus degree from Victoria University in Wellington, studying composition with Frederick Page, David Farquhar and Douglas Lilburn. She then moved to Europe to study with Olivier Messiaen in Paris, who became a mentor and life-long friend, as well as Pierre Boulez in Basel and Karlheinz Stockhausen and Luciano Berio in Cologne. After returning to Wellington she took up a position as Lecturer at Victoria University. In 1971, only 29 years old, McLeod was the first woman at this institution to be appointed Professor. Her large-scale works for choir and orchestra, *Earth and Sky* (1968) and *Under the Sun* (1971), were a significant contribution to McLeod's repertoire. *Earth and Sky* is based on Māori creation poetry and stimulated a new direction in her music. *Under the Sun* also inspired further composition in a rock style, especially with religious content. Some of her choral works, such as *Childhood* (1981), are set to her own poems. Around 1987, after meeting Dutch composer Peter Schat, McLeod became interested in his tone clock theory, a systematic classification of triads. She saw it as an intellectual and musical challenge and has since written several *Tone Clock Pieces* for piano. She has a close association with the Māori culture (became a member of *Ngati Rangī*) and has written many hymns (including numerous *Godsongs*) and choral pieces on Māori and specifically religious texts.

Selected list of screen music

- *Equation* (dir. John O'Shea, 1973, documentary)
- *The Silent One* (dir. Yvonne Mackay, 1984, feature film)
- *The Haunting of Barney Palmer* (dir. Yvonne Mackay, 1985, television)
- *The Neglected Miracle* (dir. Barry Barclay, 1985, documentary)
- *Plants* (dir. Barry Barclay, 1985, documentary)
- *Cuckooland* (dir. Yvonne Mackay, 1985, television series)
- *Beyond the Roaring Forties* (NZ Film Unit, 1986, documentary)
- *The Gift* (dir. John King, 1987, documentary)

Plan 9

This Wellington based composer-trio consists of Janet Roddick, David Donaldson (born 1960) and Stephen (Steve) Roche (born 1964). Roddick is also a celebrated vocalist and, together, they all play numerous instruments, often performing their own film scores. They all have a background in experimental or alternative styles of music, have played

extensively for theatre and dance and with collaborator David Long they were part of Six Volts, an eclectic, theatrical jazz band of the 1980s. They have scored music for a long list of film, television and theatrical projects including several commissions for Natural History New Zealand. Plan 9 has won best feature film score awards for *Saving Grace* and *Jack Brown Genius*, as well as a Silver Medal for Excellence for *Chop Off* and a Gold Medal for Excellence for *Perfect Strangers* at the Park City Film Music Festival, Utah, USA, in 2007.

Selected list of screen music:

- *Jack Brown Genius* (dir. Tony Hiles, 1995, feature)
- *Forgotten Silver* (dir. Peter Jackson & Costa Botes, 1995, d(m)ocumentary)
- *Saving Grace* (dir. Costa Botes, 1997, feature)
- *Aberration* (dir. Tim Boxell, 1997, feature)
- *Tiger Country* (dir. John Laing, 1998, feature)
- *Lord of the Rings: The Fellowship of the Ring* (dir. Peter Jackson, 2001, music crew)
- *Lord of the Rings: The Two Towers* dir. (dir. Peter Jackson, 2002, music/sound design)
- *Kombi Nation* (dir. Grant Lahood, 2003, feature)
- *Perfect Strangers* (dir. Gaylene Preston, 2003, feature)
- *Danny Deckchair* (dir. Jeff Balsmeyer, 2003, Australian feature)
- *Tongan Ninja* (dir. Jason Stutter, 2003, feature)
- *Lord of the Rings: The Return of the King* (dir. Peter Jackson, 2003, music/sound design)
- *King Kong* (dir. Peter Jackson, 2005, ambient music design)
- *Taking the Waewae Express* (dir. Andrea Bosshard, 2008, feature)
- *Second Hand Wedding* (dir. Paul Murphy, 2008, feature)
- *The Man in the Hat* (dir. Luit Bieringa, 2009, documentary)
- *Diagnosis: Death* (dir. Jason Stutter, 2009, feature)
- *Predicament* (dir. Jason Stutter, 2010, feature)
- Short films, including *Chop Off*; *A Greater Plan*; *Gun Lovers*; *Fizz*; *Frames*
- Documentary series, including *Growing Up*; *X Force*; *Old Enemies*
- Television series, including *I Survived*; *Orangutan Island*; *News Flash*, *Holly's Heroes*

Michelle Scullion

Michelle Scullion studied flute performance at the Wellington Polytechnic and in 1981 obtained a bachelor of Music from Victoria University, Wellington. A composer since 1975, she writes in a wide range of styles, including classical, hip-hop, funk rock and avant-garde, and for various contemporary dance works, theatre, television and radio

shows. She likes to incorporate the sounds of the environment in her music and portrays geographical location with sounds of the Pacific. Her work for film includes features, short films, documentaries, audio visual presentations and corporate videos. Scullion teaches at the New Zealand Film and Television School and at the Film Department of Victoria University. She also works as musical director, session musician, producer, music critic and author.

Selected list of screen music:

- *Bad Taste* (dir. Peter Jackson, 1986, feature)
- *Flying Fox in a Freedom Tree* (dir. Martyn Sanderson, 1989, feature)
- Approximately 26 short films since 1982, 16 documentaries since 1989, 20 radio and television commercials since 1987, and 48 corporate videos since 1985
- *Chicken* (dir. Grant Lahood, 1995, feature)
- Audio-visual and interactive works, including three public videos for exhibitions at Te Papa Museum in Wellington in collaboration with Hirini Melbourne and Richard Nunns in 1997-98

APPENDIX II

The following examples from film scores are in the same order as the corresponding films in Part B.2.

NOTE: This Appendix is not included in the electronic copy.

APPENDIX III
FEATURE FILMS SCORED BY NEW ZEALAND COMPOSERS
(1927 – 2011)

Criteria:

- New Zealand-made, including co-productions with other countries;
- Scores by New Zealand composers;
- Feature films only, with minimum length of 70 minutes;
- Theatrical release only, thus excluding features made for television.

This list is alphabetical according to the FILM. (This list is followed by another version sorted according to date of release).

	FILM	DIRECTOR	COMPOSER	DATE
1.	<i>A Soldier's Tale</i>	Larry Parr	John Charles	1988
2.	<i>A Song of Good</i>	Gregory King	Dylan Wood - Music/Sound design	2008
3.	<i>Aberration</i>	Tim Boxell	Plan 9	1996
4.	<i>Absent Without Leave</i>	John Laing	Don McGlashan, David Long & Mark Austin	1992
5.	<i>After the Waterfall</i>	Simone Horrocks	Joel Haines	2010
6.	<i>Alex</i>	Megan Simpson Huberman	Todd Hunter	1993
7.	<i>Among the Cinders</i>	Rolf Haedrich	Jan Preston; Māori songs: Motueka Māori Committee	1984
8.	<i>An Angel at my Table</i>	Jane Campion	Don McGlashan	1990
9.	<i>Angel Mine</i>	David Blyth	Mark Nicholas	1978
10.	<i>Apron Strings</i>	Sima Urale	Mark Petrie	2008
11.	<i>Arriving Tuesday</i>	Richard Riddiford	Scott Calhoun	1986
12.	<i>Bad Taste</i>	Peter Jackson	Michelle Scullion	1987
13.	<i>Beyond Reasonable Doubt</i>	John Laing	Dave Fraser	1980
14.	<i>Black Sheep</i>	Jonathan King	Victoria Kelly	2007
15.	<i>Boy</i>	Taika Waititi/Cohen	The Phoenix Foundation	2010
16.	<i>Braindead (aka Dead Alive)</i>	Peter Jackson	Peter Dasant	1992
17.	<i>Bridge to Nowhere</i>	Ian Mune	Stephen McCurdy	1986

18.	<i>Broken Barrier</i>	Roger Mirams & John O'Shea	Sydney John Kay (Germany) <i>Waiata</i> : Nuhaka Māori Choir	1952
19.	<i>Broken English</i>	Gregor Nicholas	Murray Grindlay, Murray McNabb & Nenad Romano	1996
20.	<i>Came a Hot Friday</i>	Ian Mune	Stephen McCurdy	1984
21.	<i>Carbine's Heritage</i>	Edwin (Ted) Coubray	First sound credit: Ted Coubray, with equipment by Kelvin Guff	1927
22.	<i>Carry Me Back</i>	John Reid	James Hall & Tim Bridgewater	1982
23.	<i>Channelling Baby</i>	Christine Parker	Peter Dasant	1999
24.	<i>Chicken</i>	Grant Lahood	Michelle Scullion	1995
25.	<i>Chunuk Bair</i>	Dale G Bradley	Stephen Bell-Booth	1991
26.	<i>Constance</i>	Bruce Morrison	John Charles & Dave Fraser	1984
27.	<i>Cops and Robbers</i>	Murray Reece	Todd Hunter	1993
28.	<i>Crooked Earth</i>	Sam Pillsbury	James Hall	2001
29.	<i>Crush</i>	Alison Maclean	JPS Experience & Antony Partos, Australia (additional music)	1992
30.	<i>Dangerous Orphans</i>	John Laing	Jonathan Crayford	1986
31.	<i>Dean Spanley</i>	Toa Fraser	Don McGlashan	2009
32.	<i>Death Warmed Up</i>	David Blyth	Mark Nicholas	1984
33.	<i>Desired</i>	Amanda Phillips	Carlos Te Wani & Melvin Te Hani	2011
34.	<i>Desperate Remedies</i>	Peter Wells & Stewart Main	Peter Scholes	1993
35.	<i>Diagnosis: Death</i>	Jason Stutter	Plan 9	2010
36.	<i>Don't Let it Get You</i>	John O'Shea	Score: Patrick Flynn (UK/USA) Robin Maconie: 'Come on into the sun' Other songs: Flynn and Joseph Musaphia	1966
37.	<i>Down by the Riverside</i>	Brad Davison & Marama Killen	Jeremy Mayall	2007
38.	<i>Down on the Farm</i>	Stewart Pitt	David S Sharp	1935
39.	<i>Dreamer by Design</i>	David Chan	Jared Altmants	2011
40.	<i>Eagle vs Shark</i>	Taika Waititi/Cohen	The Phoenix Foundation & additional music by Reduction Agents, Age Pryor and Christian Biegai (Germany)	2007
41.	<i>Exposure</i>	David Blyth	Bruce Lynch	2000
42.	<i>Fifty Ways of saying fabulous</i>	Stewart Main	Peter Scholes	2005
43.	<i>Flight of the Albatross</i>	Werner Meyer	Jan Preston (arranged and orchestrated by John Charles)	1995

44.	<i>Flying Fox in a Freedom Tree</i>	Martyn Sanderson	Michelle Scullion, assisted by Albert Umaga	1989
45.	<i>Footrot Flats: The Dog's Tail Tale</i>	Murray Ball	Dave Dobbyn	1986
46.	<i>For Good</i>	Stuart McKenzie	Shayne Carter	2003
47.	<i>Fracture</i>	Larry Parr	Victoria Kelly	2004
48.	<i>Good for Nothing</i>	Mike Wallis	John Psathas	2011
49.	<i>Goodbye Pork Pie</i>	Geoff Murphy	John Charles	1980
50.	<i>Heaven</i>	Scott Reynolds	Victoria Kelly	1998
51.	<i>Heavenly Creatures</i>	Peter Jackson	Peter Dasant	1994
52.	<i>Home by Christmas</i>	Gaylene Preston	Jan Preston	2010
53.	<i>Hook, Line and Sinker</i>	Andrea Bosshard & Shane Loader	Plan 9	2011
54.	<i>I'm not Harry Jenson</i>	James Napier	Peter Hobbs	2009
55.	<i>Illustrious Energy</i>	Leon Narbey	Jan Preston	1988
56.	<i>Jack Be Nimble</i>	Garth Maxwell	Chris Neal	1993
57.	<i>Jack Brown Genius</i>	Tony Hiles	Plan 9 & Michelle Scullion	1994
58.	<i>Jinx Sister</i>	Athina Tsoulis	Sean Donnelly	2008
59.	<i>Jubilee</i>	Michael Hurst	Plan 9	2000
60.	<i>Kaikahu Road</i>	Marama Killen	Jeremy Mayall	2011
61.	<i>Kid's World</i>	Dale G Bradley	Bruce Lynch	2001
62.	<i>King Kong</i>	Peter Jackson	Plan 9 & David Long (additional ambient music)	2005
63.	<i>Kingpin</i>	Mike Walker	Schtung (Andrew Hagen & Morton Wilson)	1985
64.	<i>Kissy Kissy</i>	Alexander Greenhough & Elric Kane	Steve Gallagher	2007
65.	<i>Kombi Nation</i>	Grant Lahood	Plan 9	2003
66.	<i>Leave All Fair</i>	John Reid	Stephen McCurdy	1985
67.	<i>Lost Valley (aka Kiwi Safari)</i>	Dale G Bradley	Bruce Lynch	1997
68.	<i>LOTR – Fellowship of the Ring</i>	Peter Jackson	Plan 9 & David Long (additional music)	2001
69.	<i>LOTR – Return of the King</i>	Peter Jackson	Plan 9 & David Long (additional music)	2003
70.	<i>LOTR – Two Towers</i>	Peter Jackson	Plan 9 & David Long (additional music)	2002
71.	<i>Love Birds</i>	Paul Murphy	Plan 9	2011
72.	<i>Magik and Rose</i>	Vanessa Alexander	Victoria Kelly	1999

73.	<i>Māori Merchant of Venice</i>	Don Selwyn	Clive Cockburn & Hirini Melbourne	2001
74.	<i>Matariki</i>	Michael Bennett	Don McGlashan	2010
75.	<i>Mauri</i>	Merata Mita	Hirini Melbourne & Amokura	1988
76.	<i>Meet the Feebles</i>	Peter Jackson	Peter Dasant, Fane Flaws & Danny Mulheron	1990
77.	<i>Memory and Desire</i>	Niki Caro	Peter Scholes	1998
78.	<i>Middle Age Spread</i>	John Reid	Stephen McCurdy	1979
79.	<i>Mr Wrong</i>	Gaylene Preston	Jonathan Crayford	1985
80.	<i>My Wedding and other secrets</i>	Roseanne Liang	Andrew McDowall & Bic Runga	2010
81.	<i>Never Say Die</i>	Geoff Murphy	Murray Grindlay, Billy Kristian & Sam Negri (sound designer/composer)	1988
82.	<i>Ngati</i>	Barry Barclay	Dalvanus Prime	1987
83.	<i>No One Can Hear You</i>	John Laing	Bruce Lynch	2002
84.	<i>No. 2</i>	Toa Fraser	Don McGlashan	2006
85.	<i>Old Scores</i>	Alan Clayton	Wayne Warlow	1991
86.	<i>On the Friendly Road</i>	Rudall Hayward	Sam Raymond	1936
87.	<i>Once Were Warriors</i>	Lee Tamahori	Murray Grindlay & Murray McNabb	1994
88.	<i>Other Halves</i>	John Laing	Don McGlashan	1984
89.	<i>Out of the Blue</i>	Robert Sarkies	Victoria Kelly	2006
90.	<i>Pallet on the Floor</i>	Lynton Butler	Jonathan Crayford, Bruno Lawrence, & Barry Johnstone	1986
91.	<i>Perfect Strangers</i>	Gaylene Preston	Plan 9	2003
92.	<i>Phar Lap's Son?</i>	Dr A L Lewis	Howard Moody	1936
93.	<i>Pictures</i>	Michael Black	Jan Preston	1981
94.	<i>Predicament</i>	Jason Stutter	Plan 9	2010
95.	<i>Queen City Rocker (aka Tearaway)</i>	Bruce Morrison	Dave McCartney – musical director	1987
96.	<i>Race for the Yankee Zephyr</i>	David Hemmings	Dave Fraser (additional music) (Score: Brian May, Australia)	1981
97.	<i>Rain</i>	Christine Jeffs	Neil Finn & Edmund McWilliams	2001
98.	<i>Rain of the Children</i>	Vincent Ward	John Gibson & Jack Body	2008
99.	<i>Rewi's Last Stand</i>	Rudall Hayward	Alfred Hill (NZ/Aus)	1940
100.	<i>Ruby and Rata</i>	Gaylene Preston	Jonathan Crayford	1990
101.	<i>Runaway</i>	John O'Shea	Robin Maconie	1964
102.	<i>Russian Snark</i>	Stephen Sinclair	David Long & Stephen Gallagher	2010
103.	<i>Savage Honeymoon</i>	Mark Beesley	Dean Savage	1999
104.	<i>Saving Grace</i>	Costa Botes	Plan 9	1999

105.	<i>Scarflies</i>	Robert Sarkies	Flying Nun Records	1999
106.	<i>Second Hand Wedding</i>	Paul Murphy	Plan 9	2008
107.	<i>Send a Gorilla</i>	Melanie Read	Peter Blake	1988
108.	<i>Shaker Run</i>	Bruce Morrison	Stephen McCurdy	1985
109.	<i>Show of Hands</i>	Anthony McCarten	Don McGlashan	2008
110.	<i>Sione's Wedding</i>	Chris Graham	Andy Morton (aka DJ Submariner)	2006
111.	<i>Skin Deep</i>	Geoff Steven	Jan Preston & Neil Hannan	1979
112.	<i>Sleeping Dogs</i>	Roger Donaldson	Murray Grindlay, Matthew Brown (& David Calder - UK)	1977
113.	<i>Smash Palace</i>	Roger Donaldson	Sharon O'Neill	1982
114.	<i>Snakeskin</i>	Gillian Ashurst	Joost and Leyton Langeveld	2001
115.	<i>Solo</i>	Tony Williams	Dave Fraser, Marion Arts & Robbie Laven,	1977
116.	<i>Sons for the Return Home</i>	Paul Maunder	Malcolm Smith	1979
117.	<i>Spooked</i>	Geoff Murphy	John Charles & Jonathan Crayford	2004
118.	<i>Starlight Hotel</i>	Sam Pillsbury	Schtung: Andrew Hagen & Morton Wilson	1988
119.	<i>Stickmen</i>	Hamish Rothwell	House of Downtown	2001
120.	<i>Strata</i>	Geoff Steven	Mike Nock	1983
121.	<i>Taking the Waewae Express</i>	Andrea Bosshard & Shane Loader	Plan 9	2008
122.	<i>Te Rua</i>	Barry Barclay	Dalvanus Prime, Stuart Pearce & Jay Dee	1991
123.	<i>The End of the Golden Weather</i>	Ian Mune	Stephen McCurdy	1991
124.	<i>The Fall Guys</i>	Scott Boswell	Alon Aluf	2011
125.	<i>The Footstep Man</i>	Leon Narbey	Jan Preston	1992
126.	<i>The Insatiable Moon</i>	Rosemary Riddell	Neville Copland	2010
127.	<i>The Irrefutable Truth about Demons</i>	Glenn Standring	Victoria Kelly & Joost Langeveld	2000
128.	<i>The Last Tattoo</i>	John Reid	John Charles	1994
129.	<i>The Locals</i>	Greg Page	Victoria Kelly	2003
130.	<i>The Lost Tribe</i>	John Laing	Dave Fraser	1985
131.	<i>The Lovely Bones</i>	Peter Jackson	Victoria Kelly (additional music and orchestrations); David Long, Steve Gallagher, Nigel Scott & Chris Winter (additional music) (score by Leo Abrahams & Brian Eno, UK)	2009
132.	<i>The Lunatics' Ball</i>	Michael Thorp	Peter Scholes	1998
133.	<i>The Map Reader</i>	Harold Brodie	Paul Ubana Jones	2008

134.	<i>The Orator (O Le Tulafale)</i>	Tusi Tamasese	Tim Prebble	2011
135.	<i>The Price of Milk</i>	Harry Sinclair	Wayne Laird – music producer	2000
136.	<i>The Quiet Earth</i>	Geoff Murphy	John Charles	1985
137.	<i>The Returning</i>	John Day	Clive Cockburn	1991
138.	<i>The Scarecrow</i>	Sam Pillsbury	Schtung (Andrew Hagen, Morton Wilson) & Phil Broadhurst	1982
139.	<i>The Silent One</i>	Yvonne Mackay	Jenny McLeod	1984
140.	<i>The Strength of Water</i>	Armagan Ballantyne	Warren Maxwell - co-composer with Peter Golub, USA	2009
141.	<i>The Tattooist</i>	Peter Burger	Peter Scholes	2007
142.	<i>The Ugly</i>	Scott Reynolds	Victoria Kelly	1997
143.	<i>The Wagon and The Star</i>	J.J.W. Pollard	Howard Moody, lyrics by Shaun O’Sullivan ;	1936
144.	<i>Tongan Ninja</i>	Jason Stutter	Plan 9	2003
145.	<i>Topless women talk about their lives</i>	Harry Sinclair	Flying Nun Records	1997
146.	<i>Toy Love</i>	Harry Sinclair	Victoria Kelly & Joost Langeveld	2003
147.	<i>Trespasses</i>	Peter Sharp	Bernie Allen & Tony Baker	1984
148.	<i>Trial Run</i>	Melanie Read	Jan Preston	1984
149.	<i>Under the Mountain</i>	Jonathan King	Victoria Kelly	2009
150.	<i>User Friendly</i>	Gregor Nicholas	Mark Nicholas	1990
151.	<i>Utu</i>	Geoff Murphy	John Charles	1983
152.	<i>Vigil</i>	Vincent Ward	Jack Body	1984
153.	<i>We’re Here to Help</i>	Jonathan Cullinane	David Long	2007
154.	<i>When Love Comes</i>	Garth Maxwell	Chris Anderton	1998
155.	<i>Wild Blue</i>	Dale G Bradley	Bruce Lynch	2000
156.	<i>Wild Horses</i>	Derek Morton	Dave Fraser	1984
157.	<i>Woodenhead</i>	Florian Habicht	Marc Chesterman	2003
158.	<i>Wound</i>	David Blyth	Jed Town	2010
159.	<i>Zilch!</i>	Richard Riddiford	Chris Knox (with Flying Nun Records)	1990

**FEATURE FILMS SCORED BY NEW ZEALAND COMPOSERS
(1927 – 2011)**

Criteria:

- New Zealand-made, including co-productions with other countries;
- Scores by New Zealand composers;
- Feature films only, with minimum length of 70 minutes;
- Theatrical release only, thus excluding features made for television.

This list is chronological according to DATE of release.

	FILM	DIRECTOR	COMPOSER	DATE
1.	<i>Carbine's Heritage</i>	Edwin (Ted) Coubray	First sound credit: Ted Coubray, with equipment by Kelvin Guff	1927
2.	<i>Down on the Farm</i>	Stewart Pitt	David S Sharp	1935
3.	<i>Phar Lap's Son?</i>	Dr A L Lewis	Howard Moody	1936
4.	<i>The Wagon and The Star</i>	J.J.W. Pollard	Howard Moody, lyrics by Shaun O'Sullivan ;	1936
5.	<i>On the Friendly Road</i>	Rudall Hayward	Sam Raymond	1936
6.	<i>Rewi's Last Stand</i>	Rudall Hayward	Alfred Hill (NZ/Aus)	1940
7.	<i>Broken Barrier</i>	Roger Mirams & John O'Shea	Sydney John Kay (Germany) <i>Waiata</i> : Nuhaka Māori Choir	1952
8.	<i>Runaway</i>	John O'Shea	Robin Maconie	1964
9.	<i>Don't Let it Get You</i>	John O'Shea	Score: Patrick Flynn (UK/USA) Robin Maconie: 'Come on into the sun' Other songs: Flynn and Joseph Musaphia	1966
10.	<i>Sleeping Dogs</i>	Roger Donaldson	Murray Grindlay, Matthew Brown (& David Calder - UK)	1977
11.	<i>Solo</i>	Tony Williams	Dave Fraser, Marion Arts & Robbie Laven,	1977
12.	<i>Angel Mine</i>	David Blyth	Mark Nicholas	1978
13.	<i>Skin Deep</i>	Geoff Steven	Jan Preston & Neil Hannan	1979
14.	<i>Middle Age Spread</i>	John Reid	Stephen McCurdy	1979
15.	<i>Sons for the Return Home</i>	Paul Maunder	Malcolm Smith	1979

16.	<i>Goodbye Pork Pie</i>	Geoff Murphy	John Charles	1980
17.	<i>Beyond Reasonable Doubt</i>	John Laing	Dave Fraser	1980
18.	<i>Race for the Yankee Zephyr</i>	David Hemmings	Dave Fraser (additional music) (Score: Brian May, Australia)	1981
19.	<i>Pictures</i>	Michael Black	Jan Preston	1981
20.	<i>Carry Me Back</i>	John Reid	James Hall & Tim Bridgewater	1982
21.	<i>Smash Palace</i>	Roger Donaldson	Sharon O'Neill	1982
22.	<i>The Scarecrow</i>	Sam Pillsbury	Schtung (Andrew Hagen, Morton Wilson) & Phil Broadhurst	1982
23.	<i>Utu</i>	Geoff Murphy	John Charles	1983
24.	<i>Strata</i>	Geoff Steven	Mike Nock	1983
25.	<i>Constance</i>	Bruce Morrison	John Charles & Dave Fraser	1984
26.	<i>Death Warmed Up</i>	David Blyth	Mark Nicholas	1984
27.	<i>Wild Horses</i>	Derek Morton	Dave Fraser	1984
28.	<i>Came a Hot Friday</i>	Ian Mune	Stephen McCurdy	1984
29.	<i>Other Halves</i>	John Laing	Don McGlashan	1984
30.	<i>Trial Run</i>	Melanie Read	Jan Preston	1984
31.	<i>Trespases</i>	Peter Sharp	Bernie Allen & Tony Baker	1984
32.	<i>Among the Cinders</i>	Rolf Haedrich	Jan Preston; Māori songs: Motueka Māori Committee	1984
33.	<i>Vigil</i>	Vincent Ward	Jack Body	1984
34.	<i>The Silent One</i>	Yvonne Mackay	Jenny McLeod	1984
35.	<i>Shaker Run</i>	Bruce Morrison	Stephen McCurdy	1985
36.	<i>Mr Wrong</i>	Gaylene Preston	Jonathan Crayford	1985
37.	<i>The Quiet Earth</i>	Geoff Murphy	John Charles	1985
38.	<i>The Lost Tribe</i>	John Laing	Dave Fraser	1985
39.	<i>Leave All Fair</i>	John Reid	Stephen McCurdy	1985
40.	<i>Kingpin</i>	Mike Walker	Schtung: Andrew Hagen & Morton Wilson	1985
41.	<i>Bridge to Nowhere</i>	Ian Mune	Stephen McCurdy	1986
42.	<i>Dangerous Orphans</i>	John Laing	Jonathan Crayford	1986
43.	<i>Pallet on the Floor</i>	Lynton Butler	Jonathan Crayford, Bruno Lawrence, & Barry Johnstone	1986
44.	<i>Footrot Flats: The Dog's Tail Tale</i>	Murray Ball	Dave Dobbyn	1986
45.	<i>Arriving Tuesday</i>	Richard Riddiford	Scott Calhoun	1986
46.	<i>Ngati</i>	Barry Barclay	Dalvanius Prime	1987

47.	<i>Queen City Rocker (aka Tearaway)</i>	Bruce Morrison	Dave McCartney – musical director	1987
48.	<i>Bad Taste</i>	Peter Jackson	Michelle Scullion	1987
49.	<i>Never Say Die</i>	Geoff Murphy	Murray Grindlay, Billy Kristian & Sam Negri (sound designer/composer)	1988
50.	<i>A Soldier's Tale</i>	Larry Parr	John Charles	1988
51.	<i>Illustrious Energy</i>	Leon Narbey	Jan Preston	1988
52.	<i>Send a Gorilla</i>	Melanie Read	Peter Blake	1988
53.	<i>Mauri</i>	Merata Mita	Hirini Melbourne & Amokura	1988
54.	<i>Starlight Hotel</i>	Sam Pillsbury	Schtung: Andrew Hagen & Morton Wilson	1988
55.	<i>Flying Fox in a Freedom Tree</i>	Martyn Sanderson	Michelle Scullion, assisted by Albert Umaga	1989
56.	<i>Ruby and Rata</i>	Gaylene Preston	Jonathan Crayford	1990
57.	<i>User Friendly</i>	Gregor Nicholas	Mark Nicholas	1990
58.	<i>An Angel at my Table</i>	Jane Campion	Don McGlashan	1990
59.	<i>Meet the Feebles</i>	Peter Jackson	Peter Dasant, Fane Flaws & Danny Mulheron	1990
60.	<i>Zilch!</i>	Richard Riddiford	Chris Knox (with Flying Nun Records)	1990
61.	<i>Old Scores</i>	Alan Clayton	Wayne Warlow	1991
62.	<i>Te Rua</i>	Barry Barclay	Dalvanus Prime, Stuart Pearce & Jay Dee	1991
63.	<i>Chunuk Bair</i>	Dale G Bradley	Stephen Bell-Booth	1991
64.	<i>The End of the Golden Weather</i>	Ian Mune	Stephen McCurdy	1991
65.	<i>The Returning</i>	John Day	Clive Cockburn	1991
66.	<i>Crush</i>	Alison Maclean	JPS Experience (& Anthony Partos, Australia)	1992
67.	<i>Absent Without Leave</i>	John Laing	Don McGlashan, David Long & Mark Austin	1992
68.	<i>The Footstep Man</i>	Leon Narbey	Jan Preston	1992
69.	<i>Braindead (aka Dead Alive)</i>	Peter Jackson	Peter Dasant	1992
70.	<i>Jack Be Nimble</i>	Garth Maxwell	Chris Neal	1993
71.	<i>Alex</i>	Megan Simpson Huberman	Todd Hunter	1993
72.	<i>Cops and Robbers</i>	Murray Reece	Todd Hunter	1993
73.	<i>Desperate Remedies</i>	Peter Wells & Stewart Main	Peter Scholes	1993
74.	<i>The Last Tattoo</i>	John Reid	John Charles	1994
75.	<i>Once Were Warriors</i>	Lee Tamahori	Murray Grindlay & Murray McNabb	1994
76.	<i>Heavenly Creatures</i>	Peter Jackson	Peter Dasant	1994
77.	<i>Jack Brown Genius</i>	Tony Hiles	Plan 9 & Michelle Scullion	1994
78.	<i>Chicken</i>	Grant Lahood	Michelle Scullion	1995
79.	<i>Flight of the Albatross</i>	Werner Meyer	Jan Preston (arranged and orchestrated by John Charles)	1995

80.	<i>Broken English</i>	Gregor Nicholas	Murray Grindlay, Murray McNabb & Nenad Romano	1996
81.	<i>Aberration</i>	Tim Boxell	Plan 9	1996
82.	<i>Lost Valley (aka Kiwi Safari)</i>	Dale G Bradley	Bruce Lynch	1997
83.	<i>Topless women talk about their lives</i>	Harry Sinclair	Flying Nun Records	1997
84.	<i>The Ugly</i>	Scott Reynolds	Victoria Kelly	1997
85.	<i>When Love Comes</i>	Garth Maxwell	Chris Anderton	1998
86.	<i>The Lunatics' Ball</i>	Michael Thorp	Peter Scholes	1998
87.	<i>Memory and Desire</i>	Niki Caro	Peter Scholes	1998
88.	<i>Heaven</i>	Scott Reynolds	Victoria Kelly	1998
89.	<i>Channelling Baby</i>	Christine Parker	Peter Dasent	1999
90.	<i>Saving Grace</i>	Costa Botes	Plan 9	1999
91.	<i>Savage Honeymoon</i>	Mark Beesley	Dean Savage	1999
92.	<i>Scarfies</i>	Robert Sarkies	Flying Nun Records	1999
93.	<i>Magik and Rose</i>	Vanessa Alexander	Victoria Kelly	1999
94.	<i>Wild Blue</i>	Dale G Bradley	Bruce Lynch	2000
95.	<i>Exposure</i>	David Blyth	Bruce Lynch	2000
96.	<i>The Irrefutable Truth about Demons</i>	Glenn Standring	Victoria Kelly & Joost Langeveld	2000
97.	<i>The Price of Milk</i>	Harry Sinclair	Wayne Laird – music producer	2000
98.	<i>Jubilee</i>	Michael Hurst	Plan 9	2000
99.	<i>Rain</i>	Christine Jeffs	Neil Finn & Edmund McWilliams	2001
100.	<i>Kid's World</i>	Dale G Bradley	Bruce Lynch	2001
101.	<i>Māori Merchant of Venice</i>	Don Selwyn	Clive Cockburn & Hirini Melbourne	2001
102.	<i>Snakeskin</i>	Gillian Ashurst	Joost and Leyton Langeveld	2001
103.	<i>Stickmen</i>	Hamish Rothwell	House of Downtown	2001
104.	<i>LOTR – Fellowship of the Ring</i>	Peter Jackson	Plan 9 & David Long (additional music)	2001
105.	<i>Crooked Earth</i>	Sam Pillsbury	James Hall	2001
106.	<i>No One Can Hear You</i>	John Laing	Bruce Lynch	2002
107.	<i>LOTR – Two Towers</i>	Peter Jackson	Plan 9 & David Long (additional music)	2002
108.	<i>Woodenhead</i>	Florian Habicht	Marc Chesterman	2003
109.	<i>Perfect Strangers</i>	Gaylene Preston	Plan 9	2003
110.	<i>Kombi Nation</i>	Grant Lahood	Plan 9	2003

111.	<i>The Locals</i>	Greg Page	Victoria Kelly	2003
112.	<i>Toy Love</i>	Harry Sinclair	Victoria Kelly & Joost Langeveld	2003
113.	<i>Tongan Ninja</i>	Jason Stutter	Plan 9	2003
114.	<i>LOTR – Return of the King</i>	Peter Jackson	Plan 9 & David Long (additional music)	2003
115.	<i>For Good</i>	Stuart McKenzie	Shayne Carter	2003
116.	<i>Spooked</i>	Geoff Murphy	John Charles & Jonathan Crayford	2004
117.	<i>Fracture</i>	Larry Parr	Victoria Kelly	2004
118.	<i>King Kong</i>	Peter Jackson	Plan 9 & David Long (additional ambient music)	2005
119.	<i>Fifty Ways of saying fabulous</i>	Stewart Main	Peter Scholes	2005
120.	<i>Sione's Wedding</i>	Chris Graham	Andy Morton (aka DJ Submariner)	2006
121.	<i>Out of the Blue</i>	Robert Sarkies	Victoria Kelly	2006
122.	<i>No. 2</i>	Toa Fraser	Don McGlashan	2006
123.	<i>Kissy Kissy</i>	Alexander Greenhough & Elric Kane	Steve Gallagher	2007
124.	<i>Down by the Riverside</i>	Brad Davison & Marama Killen	Jeremy Mayall	2007
125.	<i>Black Sheep</i>	Jonathan King	Victoria Kelly	2007
126.	<i>We're Here to Help</i>	Jonathan Cullinane	David Long	2007
127.	<i>The Tattooist</i>	Peter Burger	Peter Scholes	2007
128.	<i>Eagle vs Shark</i>	Taika Waititi/Cohen	The Phoenix Foundation & additional music by Reduction Agents, Age Pryor and Christian Biegai (Germany)	2007
129.	<i>Taking the Waewae Express</i>	Andrea Bosshard & Shane Loader	Plan 9	2008
130.	<i>Show of Hands</i>	Anthony McCarten	Don McGlashan	2008
131.	<i>Jinx Sister</i>	Athina Tsoulis	Sean Donnelly	2008
132.	<i>A Song of Good</i>	Gregory King	Dylan Wood - Music/Sound design	2008
133.	<i>The Map Reader</i>	Harold Brodie	Paul Ubana Jones	2008
134.	<i>Second Hand Wedding</i>	Paul Murphy	Plan 9	2008
135.	<i>Apron Strings</i>	Sima Urale	Mark Petrie	2008
136.	<i>Rain of the Children</i>	Vincent Ward	John Gibson & Jack Body	2008
137.	<i>The Strength of Water</i>	Armagan Ballantyne	Warren Maxwell - co-composer with Peter Golub, USA	2009
138.	<i>I'm not Harry Jenson</i>	James Napier	Peter Hobbs	2009

139.	<i>Under the Mountain</i>	Jonathan King	Victoria Kelly	2009
140.	<i>The Lovely Bones</i>	Peter Jackson	Victoria Kelly (additional music and orchestrations); David Long, Steve Gallagher, Nigel Scott & Chris Winter (additional music) (score by Leo Abrahams & Brian Eno, UK)	2009
141.	<i>Dean Spanley</i>	Toa Fraser	Don McGlashan	2009
142.	<i>Wound</i>	David Blyth	Jed Town	2010
143.	<i>Home by Christmas</i>	Gaylene Preston	Jan Preston	2010
144.	<i>Diagnosis: Death</i>	Jason Stutter	Plan 9	2010
145.	<i>Predicament</i>	Jason Stutter	Plan 9	2010
146.	<i>Matariki</i>	Michael Bennett	Don McGlashan	2010
147.	<i>My Wedding and other secrets</i>	Roseanne Liang	Andrew McDowall & Bic Runga	2010
148.	<i>The Insatiable Moon</i>	Rosemary Riddell	Neville Copland	2010
149.	<i>After the Waterfall</i>	Simone Horrocks	Joel Haines	2010
150.	<i>Russian Snark</i>	Stephen Sinclair	David Long & Stephen Gallagher	2010
151.	<i>Boy</i>	Taika Waititi/Cohen	The Phoenix Foundation	2010
152.	<i>Dreamer by Design</i>	David Chan	Jared Altmants	2011
153.	<i>Desired</i>	Amanda Phillips	Carlos Te Wani & Melvin Te Hani	2011
154.	<i>Hook, Line and Sinker</i>	Andrea Bosshard & Shane Loader	Plan 9	2011
155.	<i>Kaikahu Road</i>	Marama Killen	Jeremy Mayall	2011
156.	<i>Good for Nothing</i>	Mike Wallis	John Psathas	2011
157.	<i>Love Birds</i>	Paul Murphy	Plan 9	2011
158.	<i>The Fall Guys</i>	Scott Boswell	Alon Aluf	2011
159.	<i>The Orator (O Le Tulafale)</i>	Tusi Tamasese	Tim Prebble	2011

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