ดุษฎีนิพนธ์การประพันธ์เพลง: "เทพนิยายที่สาบสูญ"
เพลงประกอบภาพยนตร์สำหรับวงซิมโฟนีออเคสตร้า

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DOCTORAL MUSIC COMPOSITION: "THE LOST TALES"

FILM MUSIC FOR SYMPHONY ORCHESTRA

Mr. Sit Kesjamras

A Dissertation Submitted in Partial Fulfillment of the Requirements

for the Degree of Doctor of Fine and Applied Arts Program in Fine and Applied Arts

Faculty of Fine and Applied Arts

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Thesis Title	DOCTORAL MUSIC COMPOSITION: "THE LOST TALES" FILM MUSIC FOR SYMPHONY ORCHESTRA
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ดุษฎีนิพนธ์การประพันธ์เพลง: "เทพนิยายที่สาบสูญ" เพลงประกอบภาพยนตร์สำหรับวงซิมโฟนีออเคสตร้าเป็นการประพันธ์เพลงที่ใช้เทคนิคการประพันธ์แบบดนตรีประกอบภาพยนตร์ โดยมีการรวบรวมการใช้เทคนิคการประพันธ์แบบดนตรีคลาสสิค (Classical Music) แบบร่วมสมัย (Contemporary Music) และแบบสมัยนิยม (Popular Music)

"เทพนิยายที่สาบสูญ" เพลงประกอบภาพยนตร์สำหรับวงซิมโฟนีออเคสตร้าประกอบไปด้วยบทเพลงขนาดย่อยจำนวน 9 บท โดยในแต่ละบทเพลงมีการนำเสนอสถานการณ์ สถานที่ เวลาและตัวละครที่แตกต่างกัน ทำนองจาก 1 บทเพลงอาจมีการนำกลับมาใช้ใหม่ในอีกบทเพลงโดยมีการนำเสนอที่แตกต่างกัน เช่น การเปลี่ยนบันไดเสียง การเปลี่ยนความเร็วหรือการเปลี่ยนวิธีการเรียบเรียงเสียงประสานใหม่เพื่อให้เหมาะสมกับภาพยนตร์ในแต่ละช่วง

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SIT KESJAMRAS: DOCTORAL MUSIC COMPOSITION: "THE LOST TALES" FILM MUSIC FOR SYMPHONY ORCHESTRA. ADVISOR: PROF. WEERACHAT PREMANANDA, D.Mus., 306 pp.

Doctoral Music Composition: "The Lost Tales" Film Music for Symphony Orchestra is a series of music composition created as a film music. Techniques used in the piece include classical music, contemporary, and popular music techniques.

"The Lost Tales" Film Music for Symphony Orchestra comprises 9 episodic movements of music. Each movement represents different events, places, times, and characters. Themes are used in more than one piece with different orchestrations, arrangements, tempos, or keys depending on the moods of each scene in the film.

The duration of Doctoral Music Composition: "The Lost Tales" Film Music for Symphony Orchestra is approximately 50 minutes.

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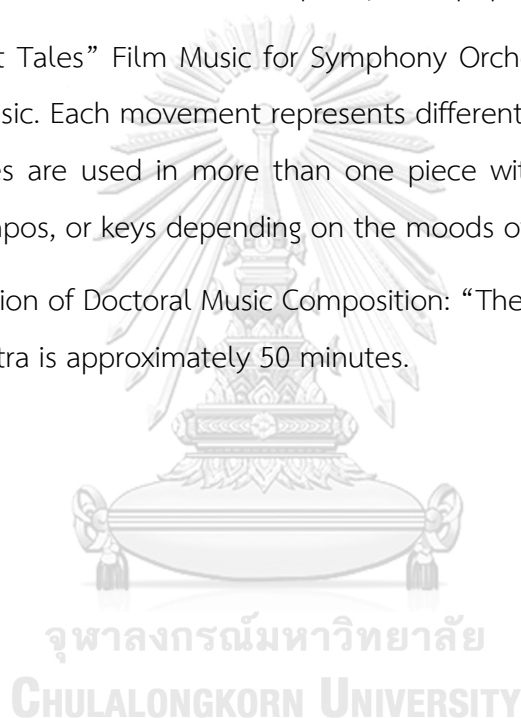
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Academic Year: 2017   Advisor's Signature ....

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CONTENTS

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CHAPTER I

INTRODUCTION

Music is a form of applied arts that its originality has been dated back since ancient times. From the past until present day, music has gone through development in variety aspects in term of style and purpose in which the music is composed for. The essential building materials of music composition can be summarized as follows:

Time: beat, accent and rhythm

Tune: the melody

Chords: the harmony

Timbre: the quality of a sound

Texture: the patterns made by sounds

Structuring: the form of music

Background

Music Composition for film is another kind of artistry in music craftsmanship. The composer needs to consider all possibilities to arouse the audience to truly feel and enjoy the film; for example, the feeling of joy, bravery, or sadness along with the characters in the film. In the meantime, the composer intended to develop the composition that can easily be enjoyable and memorable for the audience. Music is designed to help a scene, or to support the main title, or end credits. The music can serve as commentary of what is happening on the screen. A completed film production is composed of four main elements.

The first is the visual, also known as cinematography, plays the most crucial role in communication with the audience as a storyteller through the visual. The visual includes the use of camera angles, camera distances, camera movements, the type of

film used, the type of lens used, and the speed at which the film is shot. All of these components are the implementing keys in creating visuals and bringing illusion to reality.

The second is the ambience which consists of sounds assigned in a scene or location. The ambience prevents unnatural silence when no sound is presented. In real life, there are moments of silence in everyday life such as the sound of waking up in the morning or in the middle of the night, but it becomes an unrealistic feeling in a cinematic world. The ambience such as the sound of the wind blowing, a car moving around, children playing in the background, or birds chirping from the trees can be added or enhanced to the scene. All those ambiences help creating surrounding sounds for the film as part of bringing illusion to reality.

The third is the sound effect which are artificial or enhanced sounds that are used in the background. Sound effects may or may not be real nor loud enough in the real world such as the sound of blooming flowers, tires screeching as the car turns around, or the sound of water dropping becoming frozen before the eyes of the audience.

The fourth is the music. The music tremendously helps to create atmosphere for film, which can also arouse the audience's feeling to feel as they are in the film. While most works from director, screenwriter, director of photography, and film editor appeal to the consciousness of the audience, the composer's music appeals to the subconsciousness.

The phase of music composing for film process can start at the spotting session. In some cases, composer may have a chance to access a screenplay or a rough-cut screening of the project. This is where filmmaker and music composer have to decide the spot where the music will be in the film. The director may recommend composer about what genre of music should be in the scene. While listening to the director, the composer may have different ideas, which he can suggest.

The next step is the scoring session. After the spotting sessions are done, the composer may start working on the scoring. The composer can choose to write detailed sketches for orchestra or to write out a full score all by himself according to the time schedule of the project. The detailed sketches for orchestra feature primary theme including melody, harmony, and rhythm and secondary theme including melody, harmony, and rhythm. Other details and instructions such as instrumental usage in each theme and other necessary details can be included in the sketches.

The recording session is the next step following the scoring session. When the score is finished, the music can be recorded. There are many options for the orchestra setup which all depends on how the complete score is orchestrated. Some composer prefers to conduct their own music, while some composer prefers to listen to their music in the control room.

The mastering session is the session where the composer and the sound engineer get together and balance the sounds of music. With the current technology of multichannel recording, the sound engineer is able to capture all the sounds that he needs and then mixes them together very quickly. All imperfect sounds can be removed and replaced with newly recorded material. Without this technology, all mastering and editing must be done by a music conductor, which can take longer to get the perfect sounds that the composer wants to hear.

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

Despite the fact that the film must be done before the composer starts writing music, there are music companies in the US that specialize in composing music for films. The significance of these companies is they do not compose their music based

on a film. The composer in those film-scoring companies compose several short music using film scoring techniques and organize their music into different genres such as action, adventure, heroics, love, sadness, and more, and put them in a catalog. From the catalog, the filmmaker can look up and choose their preferred tracks that can emotionally enhance their projects. Then they pay a small amount of fee for the chosen track which they can use in their projects. The contract of using the music is fixed to one project. If there are several projects that are in need of using the same track, then multiple music licenses must be purchased.

The advantages of those film-scoring companies are that their music can be used as trailer music for the film; it can also help the filmmaker to present their projects to film companies as to get more fund support. The filmmaker can use the music from these music companies for their movie trailers, as the original music for the films might not be ready on time for the trailer released.

With the new technology in music production business, the action software is introduced. The action software offers ascents, dynamics, and rhythmic patterns that can be used for film music. The composer can choose any particular patterns with their left hand on the keyboard while the right hand play any single note and then the software will combine the sound of the notes played by the right hand and the pattern chosen by the left hand together. The sound from the software is realistic. It also provides the perfection in term of pitch and timing. With this technology, the process takes less time and costs less in producing since it does not involve hiring real musicians, renting a practice studio, or renting a recording studio. All process can be accomplished using only a computer, software, a pair of good quality monitor speakers, and a standard midi controller.

Music composition "The Lost Tales" Film Music for Symphony Orchestra is a music composition that uses the same techniques as most film scores use nowadays. The techniques include the use of ostinato, motive development, and orchestration.

Objective

- Creativity of film music composition using contemporary composition techniques

- Innovatively presentation of the music in the style of film music

- Publication of film music composition as an academic work

Specification

- The music composition "The Lost Tales" Film Music for Symphony Orchestra is a composition inspired on stories from many novels such as *The Silmarilion, The Hobbit,* and *The Lord of the Rings* by J.R.R. Tolkien, *A Song of Ice and Fire* by George R.R. Martin, *The Chronicles of Narnia* by C.S. Lewis and *The Inheritance Cycle* by Christopher Paolini as if all novels were to be presented in a cinematic world

- The music composition "The Lost Tales" Film Music for Symphony Orchestra is comprised of nine episodic movements of music that represent events, places, and characters from the story

- The composition is for a symphony orchestra that is arranged and orchestrated in the style of the film music composition

- The duration of the composition is approximately 50 minutes

Methodology

- Construct the total structure of the stories: events, places, and characters

- Construct the total structure and form of all pieces

- Compose all themes

- Arrange all musical themes and create series of musical pieces

- Orchestrate the music for a full orchestra in the style of the film music

- Consult with the Thesis adviser for improvement of music composition

- Present the music composition "The Lost Tales" Film Music for Symphony Orchestra as live performance along with presenting art works for the stories

- Publish the music analysis and present it as a thesis

Expected Outcome

- The creativity of film music composition using contemporary composition techniques

- Innovatively presentation of the music in the style of film music

- The publication of music composition and its methodology as an academic work

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CHAPTER II

LITERATURE REVIEW

There are many techniques and methods that can be used in composing music for film. Most of the time, music is composed after the film has finished shooting and is in an editing stage. The composer may be able to give some suggestion to the director. Usually, the director have something in mind about what sound they prefer to use or what kind of music they want to have in their films. They can start their conversation with the composer by using temp music as the bridge and then the composer may continue their work by using various techniques such as interval, rhythmic pattern, or character theme.

Filmmaker knows that in order to make any enjoyable films for the audience, the audience must have the same experience as the characters in the movies. Filmmaker strive for every possibility for the audience through all of our senses: seeing, hearing, tasting, smelling, and touching. Seeing and hearing seem to be the only methods that the filmmaker can send their messages to us; therefore, music in film is an unavoidable element in film making business.

The main approach in composition for film and television is the Audio-Visual Counterpoint, which can be categorized into parallel motion and contrary motion. The parallel motion is where the audio and the visual go in the same direction; for example an exciting scene goes with exciting music. Contrary motion is where the audio and the visual go in contrasting directions, which is also known as "Playing against the images". The result can be very effective; for example a battle scene with slow operatic vocal music in the background will cause an emotional result for the audience. The choices of either parallel motion or contrary motion are an agreement between filmmaker and composer.

Temp Music and the Usage of Rhythm

Temp music is the usage of existing music in film scoring. Temp music is used in film production during the editing stage and serves as a guideline for mood and atmosphere for the director. From there, the composer may be asked to compose the music that has a similar sound in terms of mood, tone, and atmosphere. The music is carefully composed to match the existing music as much as the copyright law can allow.

Rhythm is one of the main elements used in temp music. In film making business and film scoring business, the rhythm of simple drumbeats can create a vast amount of effects to the audience as drumbeats can simulate the heart beats of human, which can help reduce or increase the excitement of the films. Sometimes, the rhythm of a rock beat and the rhythm of tenor drums are used together in a single track which creates more depth in musical dimensions.

Mars, the Bringer of War by Gustav Holst (1874 – 1934)

Mars, the Bringer of War is a part of the Planets Op. 32, composed by Gustav Holst in 1914-1916. The Planets Op. 32 consists of seven movements, each of which reflects a Roman god and his/her characteristics that each planet was named after.

- Mars, the Bringer of War

- Venus, the Bringer of Peace

- Mercury, the Winger Messenger

- Jupiter, the Bringer of Jollity

- Saturn, the Bringer of Old Age

- Uranus, the Magician

- Neptune, the Mystic

Mars is the Roman god of war. Gustav Holst interpreted Mars's characteristic by using a certain rhythmic pattern that later becomes widely used in modern film scoring. The time signature is 5/4 with a grouping of 3 + 2. The first beat of each measure is in triplet.

This rhythmic pattern has successfully captured the thought of both audience and composer that this pattern is a war or battle theme. Not only the rhythmic pattern, but also the main theme of Mars, the Bringer of War and its orchestration are also used as temp music in the music called the Battle, composed by Hans Zimmer (1957 – Present) for the film "Gladiator" in 2000 which featured both the rhythmic pattern and the main theme of Mars, the Bringer of War.

Lothlorien, composed by Howard Shore (1946 – present) for "The Lord of the Rings Trilogy", was orchestrated with the battle theme rhythmic pattern for the second movie "The Two Towers" when the movie depicted elven soldiers from Lothlorien in the battle.

"The Lost Tales" Film Music for Symphony Orchestra does not feature the same battle drum rhythmic pattern as heard in Mars. It features its own battle drum rhythmic pattern which inspired from the usage of drums as used by mention pieces above.

Creation of Moods and Tones Using Orchestration and Interval

The usage of orchestration and interval as method in creating moods and tones can be observed through several modern film music pieces. There are almost perfect solutions to bringing out tones and moods of the film in modern film music that are widely used nowadays. Sweet high string passage in major keys can give warm and relaxing feeling to the scene, while high string passage in minor keys can describe a

sad or desperate scene. Brass passage can often bring out majestic tones for the film, which can be seen in most movies.

Interval also plays a vital role in creating moods and tones in film music. The usage of each interval can describe the scene. A minor 2nd interval can bring out a suspense feeling in the scene. In the movie Jaw, the main theme, composed by John Williams (1932 – present) is composed of a passage that uses the minor 2nd interval in low voice. The sound of the minor 2nd interval in that music builds up tension for the audience and works its way into creating an anxious feeling in the audience. The perfect 5th interval as in the Star Wars main theme can give the audience the sense of affirmation.

Symphony No. 1, "The Lord of the Rings" by Johan de Meij (1953 – present)

Symphony No. 1, "The Lord of the Rings" was composed by Johan de Meij in 1984-1987 for a symphonic band. The piece won the first prize in Sudler International Wind Band Composition Competition in 1989. The piece is based on the trilogy written by J.R.R. Tolkien. The piece consists of five separate movements that illustrate characteristics or important events from the book through the use of rhythmic pattern, the instrumentation used, and the musical texture.

    - "GANDALF" (The Wizard)

    - "LOTHLORIEN" (The Elvenwood)

    - "GOLLUM" (Smeagol)

    - "JOURNEY IN THE DARK"

    - "HOBBITS"

In the first movement "GANDALF", the music portrays a wise and noble character. The opening brass section using the perfect 5th interval as the main motif can really depict his unpredictable characteristic. Another use of the perfect 5th interval within the first movement can be heard in measure 6 in the line of Baritone/ Euphonium. The use of lower register musical instrument can soften the strength of the perfect fifth, thus giving this theme a strong yet gentle and noble feeling.

According to Schifrin's statement in his book *"Music Composition for Film and Television,"* (2011) he stated that the perfect 5th interval helps the audience to feel very comfortable because of its sense of affirmation.

In the third movement "GOLLUM", the music portrays the monstrous creature Gollum, a slimy trickster character that always mumbles and talks to itself. The theme is presented by the usage of Soprano Saxophone with dissonant intervals. The unique sound of soprano saxophone that overshadows all other instruments creates the atmosphere of something that has been lurking in our world. The usage of the dissonant interval confirms its existence as a trickster.

In the fifth movement "HOBBITS", the character theme for the hobbits is presented. Hobbits are carefree and optimistic. Johan de Meij chose to present these characteristics in a happy folk dance. Theme developments are made within each repetition in term of the instrumentation used, in the orchestration, or in the music texture.

Time by Hans Zimmer

Time is the original soundtrack from the movie called "Inception". The piece is composed of four chords repeated several times throughout the entire piece. Time is presented through the development of orchestration. With each

repetition, the music texture becomes thicker until it reaches its climax. There is an electric guitar that plays some notes repeatedly several times within the piece to provide contrasting colors.

The Usage of Character Theme

Character theme is not only specific for a certain character. Sometimes, it can be used as the theme for a location or an event. The most notable character theme in the film history is the Imperial March composed by John Williams. The Imperial March is used in the background when Darth Vader enters the scene, When Anakin Skywalker enters the scene, the fragments of Imperial March are presented in lighter orchestration and in a lighter key. When Anakin Skywalker turns to the dark side, the Imperial March theme is modulated into a darker tone. As a result, the audience can remember both the music and the character very well.

Minas Tirith by Howard Shore

Minas Tirith is the name of original music from the movie "The Lord of the Rings: The Return of the King" composed by Howard Shore. The music is mainly composed of the Minas Tirith theme, which made its first appearance in the first movie of the trilogy "The Lord of the Rings: The Fellowship of the Ring" as a fragment. It was presented with different orchestration and different musical layers, then it was built up for more excitement for the audience toward this great city in the third movie.

Minas Tirith is a fictional city from the Lord of the Rings trilogy written by J.R.R. Tolkien. It is depicted as the capital city of Gondor, which is the greatest kingdom of men in Middle Earth. The city was founded in the first age, which was roughly around 6,500 years before the event in the Lord of the Rings.

Minas Tirith is known by another name as "City of Kings" as it is often related to the kings and stewards of Gondor.

In the Fellowship of the Ring, the Minas Tirith theme was presented as the Realm of Gondor theme. The theme was performed by a solo French horn in the background when Gandalf arrived at Minas Tirith, in which the scene that showed Minas Tirith in the background.

The development of the Realm of Gondor theme through orchestration and musical texture can be observed that the theme is presented by the brass section. The theme is repeated several times by the brass section while the string section acts as a countermelody or an embellishment. The dynamic of both melody and harmony increases from soft to loud. With the nature the sound of brass instruments along with the orchestration uses in this piece, the audience can feel the greatness of the city. At the same time, as the music is being presented from the beginning to the end, the movie depicts Gandalf riding his horse toward the city. He enters the city from the lowest level of the city and then slowly proceeds to the higher level. When the music reaches the climax, Gandalf arrives at the highest level of the city in front of the great hall.

The Usage of Different Music Genres

There are many categories of movies such as action, adventure, romantic, comedy, horror, etc. The film scoring must be varied enough to match the needs of filmmaker. Not only classical music can be used as film music, popular music, jazz music, or rock music can also be presented as film music as well as long as it matches the idea of movie director.

Tristan by Two Steps from Hell

Tristan is a music composition composed by a company called Two Steps from Hell. This company consists of several composers specializing in film scoring. Tristan is a fine example of mix-genre music as it consists of elements from classical music and rock music. The main melody is repeated several times with different orchestration in each repeat. There are usages of electronic musical instruments as rhythm section in the element of rock music, which provides different chords colors to the piece. While all other classical instruments play the main melody and harmony along with a countermelody, the rhythm section provides strong contrasting color.

Conclusion for Film Music Composition

With so many techniques in composing music for film, there is no perfect formula on how to do it. There are no limits nor specific music genres in creating film score as long as the music matches and supports the movie so that the audience can enjoy the movie more than ever.

CHAPTER III

MUSICAL THEMES

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

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

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

The term phrase means a unit approximating to what one could sing in a single breath. The length of a phrase may vary as it can be in two measures, four measures, or half a measure depending on the tempo of the music.

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

Harmonic Motif Constructional Theme

The harmonic motif constructional theme is a theme that is developed from a set of harmony. There are two themes in "The Lost Tales" Film Music for Symphony Orchestra. The first theme is called the Dawn of Time theme which belongs to the first

piece of the series. The second theme is called the Dragon Rider theme which belongs to the sixth piece of the series.

The Dawn of Time theme

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

Ex. I shows D Aeolian mode

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

Ex. Ia shows the vertically built chords

Ex. Ib shows the transformation of each chord using the shorter value of note

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

Ex. Ic shows a different set of chord inversions

Ex. Id shows the transformation built from chords in Ex. Ic

The Dragon Rider Theme

The Dragon Rider theme is presented over repeated harmonies. The harmonies are Em, C, G, and D (i, VI, III, and VII). The progression of VII to i is a technique widely used in popular music and known as far away from home. Because the sound of VII chord is far away from i chord, it creates the tension that the audience feel the need of coming back to the i chord.

As previously stated in the Dawn of Time theme that the theme is built using the inversion of chords, the Dragon Rider theme is no exception. The top note of each chord in Ex. II becomes the structural pitch. The development of the structural pitch can also come from different chord inversions.
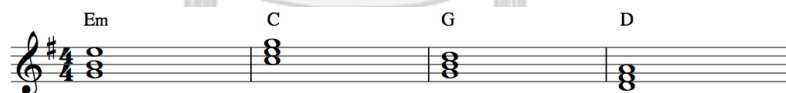
Ex. II shows the Dragon Rider motif and chord

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

Ex. IIa
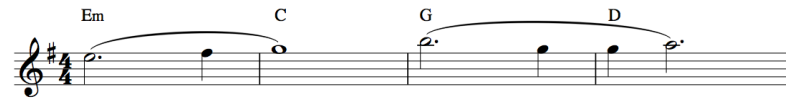
Ex. IIb

Ex. IIc

Ex. IId
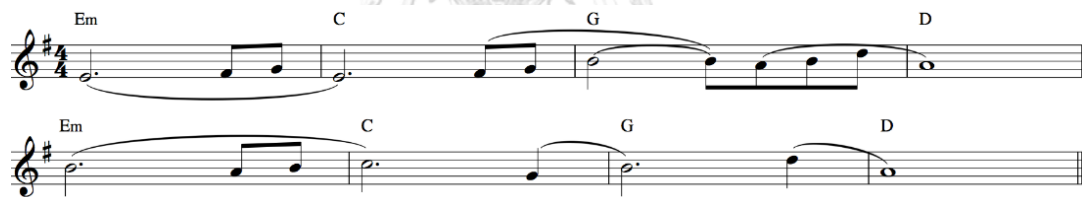
Ex. IIe shows the most developed Dragon Rider theme

Melodic Motif Constructional Theme

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

The Glorious Theme

The texture of the Glorious theme is constructed from chord tones of Cm, Gm, and Abmaj7 using the same manner as the Dawn of Time theme or the Dragon Rider theme. However, this theme is not built from chord inversions, it is built from the

usage of interval. The perfect fifth interval is used to give an affirmative feeling to the audience. The theme as seen in Ex. III is divided into six musical phrases. The third and the forth phrase are served as the answers to the first and the second phrase. The fifth and the sixth phrase are served as the conclusion of the theme which leads to the next section of the piece.

Ex. III shows the Glorious theme

The Evil Theme

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

Ex. IV shows the Evil theme

The Valor of Men Theme

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

Ex. V shows F Dorian Scale

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

Ex. Va shows the original Valor of Men theme

The complete Valor of Men theme is divided into two phrases: the Valor of Men motif and the answer. The motif consists of five notes and acts as the first phrase in the first two measures. The second phrase in the next two measures is the modification of the motif to make the Valor of Men theme. The phrases in the next four measures present passages which serve as the answer to the theme that makes the complete Valor of Men theme. The answer of the theme is developed from the Valor of Men motif. The first measure of the answer which is the fifth measure in the complete Valor of Men theme uses straight quarter notes as in the first measure of the Valor of Men theme; however, the pitches are not the same. The last three measures of the complete Valor of Men theme are an augmentation of the second measure in the complete Valor of Men theme.

Ex. Vb shows the complete Valor of Men theme

The theme is then expanded by using note from the third beat in the third measure to the third beat of the forth measure in Ex. Vb. It becomes the conclusion of the Valor of Men theme. The theme is based from D Locrian scale as seen in Ex. Vc.

Ex. Vc shows the conclusion of the Valor of Men theme

The Fate Theme

The melody of the Fate theme is based on A Phrygian ascending scale performing over Dm chords. The theme is developed from the conclusion of the Valor of Men theme, as previously seen in Ex. Vc, presented in longer note values and on a different mode.
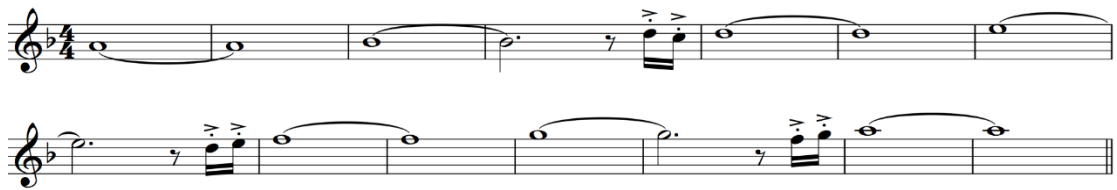
Ex. VI shows the Fate theme

The Hidden Valley Theme

The main melody is presented as a two-measure phrase in the total of four phrases. The melody contains only four notes from G to C. The idea is to provide the simplest melody, which can build up more climax when it is orchestrated. The Hidden Valley motif comes in a two-measure phrase as seen in the first and the second measure in Ex. VII.
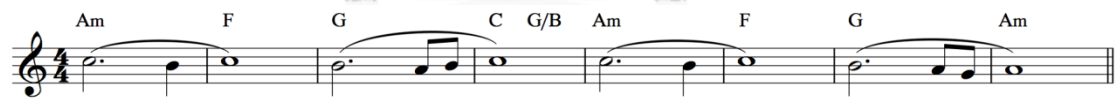
Ex. VII shows the Hidden Valley theme

The Peace Theme

The Peace theme is in the key of C major which is a relative major/minor to the original key of the piece. The theme still contains the same elements in term of the motif and rhythmic as the Hidden Valley theme.

Ex. VIII shows the Peace theme

The Hope Theme

The Hope theme comes after the Peace theme; therefore, the key is modulated back to the key of A minor. The theme contains the same elements in term of rhythmic used as in the Hidden Valley theme and the Peace theme. The theme is a four-phrase long presented as an eight-measure segment. From measures 9 – 16, the theme is repeated; however, the notes from measures 9 - 12 are in long notes as the phrases from measures 1 – 4 are being performed as a secondary melody by other instruments at the same time.

Ex. IX shows the Hope theme

The War Marching Theme

The War Marching theme is a small theme that appears at the end of the Hidden Valley and serves as a coda section. The theme uses the repetition of Am and F chords combined with the uses of triplet notes so that it can mimic the sound of was marching. The motif can be seen in the first measure in Ex. X.

Ex. X shows the War Marching theme

The Shieldmaiden Theme

The Shieldmaiden theme can be observed as two musical segments. Each segment contains four measures. The motif is composed of seven notes including triplet notes. Then the motif is developed by the use of repetition with melodic sequence. The motif continues its development by repeating the triplet fragments to the last beat of the third measure in each segment. On the last beat of the third

measure in the second segment, the direction of notes is changed from going up to stay the same.

Ex. XI shows the Shieldmaiden theme

The Determining Theme

This theme does not start with the tonic chord; thus, it can give the audience the feeling of uncertainties. From measure 5, the bass notes are presented in chromatic from F, F#, and to G. Chord Gsus4 and G are used repeatedly in the last four measures to present the pedal tone. It can give the feeling of decision making of a character as the chords are moving up by half a step and then go to the dominant chords.

Ex. XII shows the Determining theme

The Princess Theme

The princess theme is presented in the key of Eb major. The constructional pitches are presented in an ascending scale from Eb – G in measures 1 - 2. Then, the notes are presented in inversion and in sequence. Notes and chords are presented in consonant sounds as it can easily represent the gentleness of the princess.

Ex. XIII shows the Princess theme

The Time Passing Theme

The theme is actually a two-measure segment repeated twice with a modified ending. The key of the theme is in A Mixolydian mode. The harmony that goes along with the theme are repetition of Em and A7/E.

Ex. XIV shows the Time Passing theme

Rhythmic Motif Constructional Theme

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

The Battle Theme

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

Ex. XV shows the Battle theme

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

CHAPTER IV

ANALYSIS

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

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

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

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

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

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

1. The Dawn of Time

The Dawn of Time is the first piece of the series as it states the beginning of all things from blank space of emptiness into the shaping of the earth, the creation of trees, animals, beasts, men, and civilizations. As the civilization reaches its highest point, the music will also reach the highest of its richness of harmonies and its texture.

The piece has no real melodic motif; its harmony is presented as harmonic motif. The harmony is repeated throughout the whole music from the beginning to the end with variations in texture and orchestration from quiet and easy going into loud and majestic.

The form of this movement can be considered as a variation in texture form due to the development of the texture with each repetition of harmony. However, there are five sections existing within the movement divided by the thickness of the texture. The A section is presented in light orchestration which gradually thickens with each harmonic repetition. The B section is the thickest orchestration of this movement. The overall form of the movement is presented in A-B-A-B-A. The first A section is the longest section from measures 1 – 48. The first B section is from measures 49 – 64. The second A section starts from measures 65 – 76. This section is a reduction from the first A section. The second B section is from measures 77 – 92. The last A section is from measures 93 – 105. In the last A section, instead of the texture being thicker with each harmonic repeat, the harmony is presented in lighter orchestration by the string section.

The Dawn of Time theme can be first seen from measures 1 - 4 in viola, cello, and double bass. The theme is then repeated from measures 5 - 8 with a thicker texture by adding violin II using the same motif previously performed by viola in an octave higher. The overall texture is expanded, thus, making it become gradually thicker. In measure 8, the value of a note is changed from a whole note to two half notes in the line of viola to represent the change in the pace of the overall musical theme.

Ex. 1.1 shows the auxiliary notes in the brass section

From measure 1 over the brass section, there are auxiliary notes that are intended to be for colors providing to the piece. These notes are built from chord tones and are in a single independent phrase.

The third repeat begins from measures 9 - 12, the cello and double bass perform bass notes and chord tones while violin II and viola perform counterpoint notes in two half notes per one-measure, the counterpoint notes are based on chord tones. The harmonic motif from the second repeat from measures 5 - 8 on violin II is repeated by violin I in the same octave.

Ex. 1.2 shows the orchestration of the Dawn of Time theme

On the forth repeat from measures 13 - 16, violin I, cello, and double bass still perform the same musical pattern from their previous repeat. Violin II and viola perform slightly different notes from their previous repeat as those notes in each measure are retrograded. In measure 16, new materials are presented on both violin II and Viola to prepare for a change in the musical pace.

The new musical element is presented in measures 17 - 20 as violin I performs the same notes as violin II from measures 13 - 16. Violin II and viola perform four quarter notes per measure in order to help change the musical pace of the whole music. The pace changing process continues in measures 21 - 24 by adding up eighth-note tremolo on viola while cello and double bass still perform the same patterns as their previous four measures. Violin I repeats most notes from viola in measures 17 - 20. Violin II performs long notes again for the intention of holding the music back, as it might be too soon for the change.

The changing process still continues in measures 25 – 28 by having violin II perform the eighth-note tremolo. Violin II along with viola complete the triad chords as one instrument performs the tonic and the third or the third and the fifth of the chord while the other instrument performs the third and the fifth or the tonic and the third of the chord. To add more color to this harmonic motif, bassoon is used to present the harmonic motif.

Ex. 1.3 shows the orchestration of the harmonic theme and harmonic motif

From measure 29, all string instruments perform their own parts in patterns. Woodwind instruments start playing their parts by adding oboe and clarinet in Bb from measures 33 - 36. Adding more and more instruments with each harmonic repetition expands the overall texture. From measures 37 - 40, French horns and tuba are added to the orchestra. From measure 41, flutes and trombones are added.

Groove is made up of tempo, feel, rhythmic level, and rhythmic motives. The combination of rhythmic elements and harmony reflects the meaning of the story.

From measures 41 - 48, trombones present the new musical motif. The groove is achieved by changing the grouping of the eighth note inside a measure within normal 4/4 time signatures into 3 + 3 + 2 grouping.

Ex. 1.4 shows the asymmetric counting on 4/4 time signatures

From measure 49, the groove is applied to violin I, violin II, viola, and cello in chord tones. Three trumpets in Bb, and three drum sets are added into the orchestra. Three drum sets perform a different set of rhythmic pattern from all other instruments as previously seen in Ex. 1.3.

Ex. 1.5 shows the new rhythmic pattern for drums

From measure 49, two clarinets in Bb perform the same rhythmic pattern as violin I as seen in measure 29. From measure 53, two flutes and two oboes perform the same patterns as previously performed by clarinet in Bb. Bassoon performs bass notes from each chord. From measure 49, rhythmic motif as seen in Ex. 1.4 is applied on strings and later by brass instruments such as three trombones and three trumpets in Bb in measure 53. From measures 49 – 64, the rhythmic motif is repeated by all instruments with slight variation in texture and in orchestration.

Ex. 1.6 shows how harmonic motif is transformed and how rhythmic motif is placed along with different rhythmic pattern for drums

From measure 65, the dynamic drops to pianissimo as to present the quietness and peacefulness of the dawn of the age of men. All instruments except string instruments stop performing while the strings perform the whole notes for four measures. From measure 69, the pace of overall music changes by having violin II and viola performing eighth-notes tremolo. And from measure 73, violin I performs the same pattern as its first appearance from measure 29 for four measures. With the last two beats of measure 76, pick-up notes for drums are presented as these notes serve as a pick-up for the next section of this piece.

Ex. 1.7 shows the pick-up notes that lead into the next section of the piece

From measure 77, while all other instruments of the orchestra still perform the same rhythmic pattern as previously performed on the rhythmic motif stated in Ex 1.4, the drums section has a newly modified rhythmic pattern to perform. This small change in rhythmic pattern creates a slight change in the mood of the whole music.
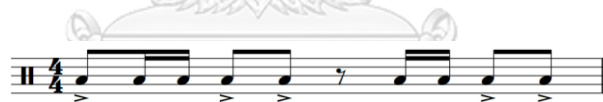
Ex. 1.8 shows the newly modified rhythmic pattern for drums

Passage from measures 77 - 92 is a repetition from the previous section such as measures 53 - 64 with a change in dynamic on almost every instrument. This passage represents the rises of men's civilization as it rises to its highest point. There is a moment of silence in measure 93 that represents the conclusion of the greatness of the realm of men. Peace during a times of uprising is represented from measures 94 - 105 as the harmonic motif is presented in the string section. Then, the theme becomes softer and slower until it reaches the dynamic of pianississimo in measure 105.

Ex. 1.9 shows the Dawn of Time theme in the last section of the piece played by the string section

2. The Darkness that Lurks

The second piece of the series is called the Darkness that Lurks. It represents the greatness of the realm of men, its beauty, and its power that easily corrupt the hearts of men; thus, turn great men into evil. The tone center of this piece is in the key of C minor throughout the piece. The form of the piece can be divided into three sections. The first section presents the greatness of the realm of men in which the evil is lurking. The second section presents the evil theme as the evil that lurks within the hearts of men is growing. The third section of the piece is similar to the first section in terms of tempo and the tone center; however, there are some small changes in the end as the evil in the hearts of men is finally taking over.

If divided by tempo, time signature, and texture, this piece has four sections. The overall form of the piece is considered to be in the A–B–A'- Coda form. The tempo of A and A' section is in 200 beats per minutes with 8/8 time signature. The tempo in B and Coda section is reduced to 100 beats per minutes with 4/4 time signature. The A section is from measures 1 – 41. The B section is from measures 42 – 99. The A' section is from measures 100 - 145. The Coda section is from measures 146 – 152. The coda section consists of the Evil theme orchestrated in unison for all instruments.

The first theme that appears in this piece is the rhythmic motif theme as it can be noticed in the first measure. Although the time signature is 8/8, the counting is 3 + 3 + 1+ 1; therefore, this rhythmic motif creates the asymmetrical feeling for the audience resulting in an unstable and un-peaceful sound of the music.

Ex. 2.1 shows the rhythmic motif of the piece

From measures 1 - 20, the rhythmic motif is the only main material performed by woodwind and string instruments. There are some non-chord tones added by some instruments such as flutes, clarinets in Bb, and oboe to create more colors for the motif.

Ex. 2.2 shows colors provided by woodwind instruments

From measures 21 - 40, the Glorious theme is presented in the brass section by French horns in F, trumpet in Bb, trombones, and tuba. As mentioned in the previous chapter, while the Glorious theme is constructed from the chord tones of Cm, Gm, and Abmaj7, the background music is performed by woodwind and string instruments. Cm7 chord is used as a pedal tone for the background music almost throughout the entire section.

Ex. 2.3 shows the Glorious theme in the brass section

From measure 41, the 4/4 time signature is used. The Evil theme appears for the first time in solo oboe and by violin I from measures 42 - 45. The Evil theme continues in various instruments such as violin II, bassoon, a solo clarinet in Bb, and cello.

Ex. 2.4 shows the orchestration of the Evil theme

The next section from measures 53 - 84 is presented with the idea that the evil has slowly developed itself into the hearts of men. It starts by having string instruments perform a six-measure phrase, which presents chords Cm, Ab/C, and Adim/C.

Ex. 2.5 shows the six-measure phrase that goes throughout the section

The sound effect in this section presents the atmosphere of the entire section. The sound effect is achieved by performing a seven-note ascending scale with one instrument followed by a whole note performed by another instrument. Another technique used to create the sound effect for this section is performing a seven-note descending scale with one instrument followed by a whole note performed by another instrument.

From measures 65 – 75, the Evil theme is presented by a solo trombone, tuba, and a solo horn in F performing the Evil theme in longer note values. There are counterpoint passages provided by other brass instruments while the main brass instrument is performing the Evil theme. A solo trombone presents the Evil theme in measure 65. The Evil theme is continued by tuba in measure 68 while a solo trombone performs counterpoint notes. The Evil theme is then continued by a solo horn in F in measure 72 while trombone and tuba perform counterpoint notes.

Ex. 2.6 shows the Evil theme in longer note values by the brass section under the sound effects provided by woodwind instruments

From measures 76 - 79, this is where the evil truly strikes the hearts of men. It starts by having the brass section perform chords in a two-measure phrase. Two chords are Bb/F and Cm/Eb. They are followed by another two-measure phrase by Cm/G and Ddim/F while the woodwind section performs a cluster over the brass section.

From measures 80 - 84, the woodwind section and the brass section play chords against another chord performed by the string section. While the woodwind section and the brass section perform Dm/A and Eb/G, the string section plays Adim/C for one measure. In the next measure, while the woodwind section and the brass section play Ddim/Ab and Eb/G, the string section plays Ab/C. By last three measures, all instruments play chord tones of Cm so as to conclude this section.

Ex. 2.7 shows excerpt from measures 76 – 84

The last part of the second section of this piece from measures 85 - 100 is a recapitulation of the Evil theme. The Evil theme is played by a solo flute and then by bassoon while clarinets in Bb and flutes perform accompaniment. The Glorious theme is presented by the solo flute to prepare the mood and tone for the last section of the piece.

Ex. 2.8 shows the recapitulation of the Evil theme and Glorious theme from measures 85 – 100

The last section of the piece is a recapitulation of the first section with the almost identical theme, motif, arrangement, and orchestration; however, there are some differences within the section. These last section starts from measure 102 with the same rhythmic motif as shown in Ex. 2.1. The brass section performs in sync with other instruments unlike the first section where the brass section is left off.

The Glorious theme reappears in the brass section in measure 122 in the same manner as in the first section. From measures 138 - 145, the sound effect is used to create a contrast between the Glorious theme and the Evil theme.

To create the sound effect, the clusters as shown in Ex. 2.7 are used. The whole process can be observed as using the more clusters chord to resolve down to the less cluster chord. The process starts by using every note in the C minor scale as one chord

and is resolved to another chord that is based on normal Cm chord with tension b13 for two measures. Then another cluster based on the C minor scale resolves to another chord based on Ddim add11th for two measures. Then F6 chord is followed by Eb6 chord for one measure, and Fm6 is followed by Eb6 chord for another measure. The last two measures of the sound effect end with note Eb produced by woodwind and brass instruments over note C by string instruments.

The Evil theme reappears from measures 146 - 152 by having all instruments performing the Evil theme together in a single unit as a statement that the evil has finally won over the good.

Ex. 2.9 shows the contrast section and the recapitulation of the Evil theme

3. The Valor of Men

The third piece in the series is called the Valor of Men. It represents the goodness that remains within men. It shows that men can be brave. Men do not give in to the darkness as easily as one might think.

Divided by the background music, this movement contains five sections. The introductory section from measures 1 – 8 introduces the Valor of Men theme. The A section is from measures 9 – 38. The B section is from measures 39 – 65. The A' section is from measures 66 – 79. The B' section is from measures 80 – 95. The difference between A-B and A'- B' section is the key and the length of each section.

The complete Valor of Men theme can be heard for the first time from measures 1 - 8 in a trombone passage with the accompaniment of cello; however, the rhythm of the Valor of Men theme is transformed in the beginning of the piece so that the original theme can be presented later. The transformed Valor of Men theme consists of eighth notes in which most pitches are played on up-beat. The rhythmic change of the theme makes the theme livelier.

Ex. 3.1 shows the transformed Valor of Men theme

Another popular technique used by many film composers is the use of ostinato as it can create the flowing atmosphere. The ostinato in this section is achieved by the usage of repeated chords in a certain rhythmic pattern. The first chord used in this piece is Fm and then is followed by Eb/G in the same rhythmic pattern throughout the section of this piece.

Ex. 3.2 shows the musical texture for background music

From measure 9, the texture is widened by adding up more musical line on the background on every four measures. It first starts with violin I and violin II, and then viola comes in from measure 11 in ostinato. On measure 11, cello and double bass join the ensemble in straight quarter notes. From measures 11 – 28, all string instruments take turn in performing the ostinato. Violin I performs fragments of the Valor of Men theme by measure 21.

From measures 13 – 16 in the brass section, horns in F, trombones, and tuba create the texture for the background music by performing the Fm chord strongly as to mimic the sound of the battle horn. The Valor of Men theme is presented again in a four-measure phrase; in other words, only the first half of the complete Valor of Men theme is presented. A solo flute and oboe are assigned to present the Valor of Men theme.

From measures 17 - 20, the Valor of Men theme is performed by oboes and clarinets in Bb. From measures 21 - 24, oboes create more colors for the background music while flutes and clarinets in Bb present the Valor of Men theme. From measures 25 - 28, flutes and clarinets in Bb create more colors for the background music by performing chords in a modified rhythmic pattern from Ex. 3.4, while the fragments of the Valor of Men theme is performed by oboes and bassoon.

The counter melody presented in measures 29 – 36 in the line of violin I is developed from F Dorian mode to provide more color to the piece.

Ex. 3.3 shows the counter melody

While the counter melody is presented by violin I, the complete Valor of Men theme is presented by oboes and flutes. The Valor of Men theme is presented by oboes and then an answer of the theme is presented by flutes. Trumpets perform fragments of the Valor of Men theme as previously performed by violin I from measure 21. By the end of measure 36, horns in F, trombones, and tuba perform pick-up notes for a small passage that acts as the ending of the first section of the piece. From measures 37 - 38, all instruments perform the same notes in different octaves in ritardando; thus, mark the end of the first section.

Ex. 3.4 shows the excerpt from measures 13 - 38

The second section starts from drums and very soft tremolo from violin I and then the texture is thickened by adding up more instruments in the string section on every one or two measures from measures 39 - 48.

From measure 49, the Valor of Men theme is played by horn in F. From measures 53 - 56, while flutes are performing an answer of the Valor of Men theme; bassoon, trombones, tuba, viola, cello, and double bass perform the rhythmic motif as seen in Ex. 3.5. Violin I, violin II, clarinets in Bb, oboes, and horns in F simply perform chords and broken chords to support the main melody.

Ex. 3.5 shows rhythmic motif used in this section

From measures 57 - 64, the Valor of Men theme is presented by oboes, horns in F, trumpets, violin I, and violin II to state a very strong statement to the audience that the time has now come for the valor of men. The Valor of Men theme is presented along with its conclusion.

The chord in measure 64 marks the end of the second section of the piece. The chord is Fm. The next chord from measure 65 is F#dim which is considered as a bridge to connect to the third section of the piece.

The third section of the piece from measures 66 - 95 is presented in the key of G Dorian. This section is a reduction of the first two sections. It means that instead of having a four-measure phrase, the phrase is now presented in two measures. The orchestration is in the same manner as in the first and second section. The reason behind the reduction is to present the idea of the bravery that must be immediately acted in order to encounter the darkness that is approaching. In the meantime, the Valor of Men theme is presented and repeated by various instruments until measure 87. From measure 88, the Valor of Men theme and its extension as stated in Ex. 3.6 reappears and acts as a strong statement that leads the audience to the next piece.

Ex. 3.6 shows the orchestration of the Valor of Men theme and its conclusion

4. The Battle of Fate

The Battle of Fate is the fourth piece of the series. It is one of the atmosphere music pieces in the series; therefore, it comprises of several melodic themes placed on atmosphere created by a rhythmic theme. The main idea of the piece is rhythmic patterns that are presented by three drum sets. When all drums perform together in unison, it creates a massive force of energy that can build up the atmosphere for the audience. The setup for this piece is composed of woodwind instruments, brass instruments, and string instruments as in a regular symphony orchestra.

The form of this movement is considered to be a variation in texture form. The texture is gradually thickened as the piece moves toward the ending. During the thickening process, the Glorious theme, the Valor of Men them, and the Fate theme are presented through several orchestrations and transformations.

The Battle theme can be seen from measure 3 throughout almost the entire piece to measure 74. There is some development on every four measures so that the patterns are varied by the last beat. There are also some changes in the sound of drums. The piece starts with all drums performing the rhythmic theme on their floor toms and then the same rhythmic theme is performed on other drums such as tom-tom and tom-tom or tom-tom and floor tom. The drummers can include their own interpretation into the performance as they are individual drummers.

To create more atmosphere and more color, a small melodic motif is created based on the accent of the rhythmic motif. From measures 7 - 9, the melodic lines are performed first by bassoon and then echoed by trombone and then by tuba and back to bassoon in measure 10. By the end of measure 10, four sixteenth notes are performed by all other brass instruments. There are three chords performed at the same time: Horns in F perform E7/D, trumpets in Bb play quartal chord starting from E, and trombones play B5 chord with sharp eleventh as the tension. From measures 11 - 14, the melodic line is performed by tuba. Then it is performed by these following instruments in a one-by-one manner: bassoon, solo oboe and a solo trumpet.

Ex. 4.1 shows the melodic motif that based on the accent of rhythmic theme

From measures 15 - 18; the Valor of Men theme is played by flute and oboe while other instruments from the woodwind family perform chords based the rhythm of rhythmic theme.

Ex. 4.2 shows the Valor of Men theme

From measure 23, another atmosphere theme begins with cello and double bass in quarter notes tremolo followed by eighth notes staccato. Viola joins in with quarter notes tremolo followed by eighth note staccato in measure 27.

Violin II takes part in creating the atmosphere by performing notes from the D minor scale in quarter note tremolo from measure 31. Violin I plays the Evil theme in tremolo from measures 35 - 38. From measures 39 – 42, the Evil theme is retrograded.

Ex. 4.3 shows an excerpt from measures 31 - 42 by string instruments

From measures 35 – 56 over the woodwind section, A Phrygian mode is used to create the atmosphere passage. The Valor of Men theme is also presented in a quarter-note triplet passage.

Ex. 4.4 shows an excerpt from measures 35 – 56 performed by woodwind instruments

From measure 57, the texture is suddenly thickened as all instruments perform at the same time. Tuba and bassoon perform in sixteenth note staccato then followed by a quarter note staccato. Oboe and clarinet in Bb perform slightly differently from violin II in the previous section by performing a straight quarter note followed by a quarter rest throughout the whole section. Violin I and violin II perform the Evil theme in tremolo. Flutes perform broken D minor chord. The Fate theme is presented by the brass section.

From measures 71 - 74, all instruments perform a clusters with each string instrument playing single different note from each other. The dynamic for this part starts from F in measure 71 and crescendo for four measures. In measures 75 - 76, all instruments except the drums stop producing any sound as the fate has been decided.

Ex. 4.5 shows the excerpt from measures 57 – 76

5. Hymn to the Fallen

Hymn to the Fallen is the fifth piece in the series. It represents the greatness of men, the hope of mankind, and the valor of men that all have turned to dust. The piece contains three different themes from three different pieces from this series of the music. The first theme is the Glorious theme which previously appeared in The Darkness that Lurks. The second theme is the Hope theme which will fully appear and be developed into a piece in the Hidden valley. The third theme is the Valor of Men theme that comes in as a contrast section to the overall piece. To present the idea that all hope has faded, the orchestration is changed from the full orchestral music into a combination of the woodwind choir and string instruments.

There are five small sections in this piece. The overall form is A – bridge – B – bridge - A. The first A section presents the Glorious theme from measures 1 – 9. The bridge section from measures 10 – 13 acts as a small interlude to the B section. The B section from measures 14 – 21 presents the Hope theme. From measures 22 – 30, the bridge section is presented as an interlude to the last A section. This interlude is extended with the presence of the fragment of the Valor of Men theme in a solo cello passage. The last A section is from measures 31 – 39. It presents the Glorious theme as in the first A section with a slightly different orchestration.

From measures 1 - 9, the Glorious theme appears in the key of G minor. The orchestration for this theme is now presented in the woodwind choir. The theme is presented by oboes while flute, clarinet in Bb, and bassoon perform chords.

Ex. 5.1 shows the Glorious theme orchestrated for woodwind

From measures 9 - 13, the string section takes over on a small interlude that acts as a contrasting section between themes. The key is now transposed into C minor. The chords are simple. It starts with F, Cm, Bb/D, and the last chord is Cm.

Ex. 5.2 shows a small interlude, which is a contrasting section between themes

From measures 14 - 21, the Hope theme is presented by both woodwind and strings. Flute, clarinet in Bb, and violin II perform the melody. Flute and violin II perform in the same octave while clarinet in Bb performs an octave lower. Oboe and violin I perform a counter melody in a different octave. The counter melody is based on the chords used in this passage. Viola and cello perform chords using pizzicato in up-beats.

From measures 21 - 25, the small interlude reappears in both chorus and string instruments. The chords are the same as the previous interlude except the last chord that is changed to D as the key is ready to transpose to G minor. From measures 26 - 29, the Valor of Men theme is presented in a solo passage by cello followed by one measure rest for all instruments.

From measures 31- 34, the Glorious theme reappears in both woodwind choir and string instruments. Flute, clarinet in Bb, violin I, and violin II perform the main melody. Oboe, bassoon, viola, and cello perform chords. From measures 35 - 36, another small interlude is presented to build a small contrast at the end. It also works as a bridge between the Glorious theme and the fragment of Hope theme in measures 37 – 39.

Ex. 5.3 shows an excerpt from measures 21 – 30

Ex. 5.4 shows an excerpt from measures 31 - 39

6. The Last Dragon Rider

The Last Dragon Rider represents the idea of humanity's last hope. The idea is presented by using the brass section to present the main melody as brass instruments have the characteristic that provided majestic sounds.

The form of this movement is a variation in texture form. The texture is always changing in every four or eight measures. If divided by the rhythmic patterns of the background music, melodic contour, and the texture, there are six sections. The overall form of this piece is A - A' – B – A – B - Coda. The first A section from measures 1 – 32 presents the main idea of the background music and its orchestration. The A' section from measures 33 - 48 presents the gradually thickening texture of the A section through orchestration. The B section from measures 49 – 56 introduces the new rhythmic pattern in the string section. The second A section from measures 57 – 72 is presented in new orchestration; however, the musical element of the background music stays the same as the first A section. The second B section from measures 73 – 89 is about the same as the first B section in terms of rhythmic pattern and orchestration. The ending of the second B section is built up toward the Coda section by increasing the dynamic and ascending melodic contour. The Coda section from measures 90 – 101 has the same rhythmic pattern and orchestration as in the B section; however, the melodies, melodic contours, and harmonies are different from the one in B section.

From measures 1 – 4, violin I and violin II present the first harmonic theme of the piece by performing the progression of Em, C, G, and D in pizzicato as four-measure phrase harmony. The phrase is repeated until measure 16. In the meantime, viola and cello perform their own musical line on every four-measure phrase harmony. Viola first enters in measure 3 while cello and double bass provide bass notes for this four-measure harmony from measure 5. From measures 17 - 24, violin I starts performing the leading notes; thus, creates more colors for this four-measure phrase harmony.

Ex. 6.1 shows the excerpt of string orchestration from measures 1 – 24

Ex. 6.2 shows the excerpt of string orchestration from measures 25 - 32

From measures 25 – 32, violin I, violin II, and viola perform ostinato in staccato. Cello and double bass perform bass notes of two chords. Em and C chord are used in this phrase as a preparatory phrase before the texture is thickened. The progression is the repeated use of Em and C for six measures followed by D and Em chord. D# diminished chord is used as a passing chord between D and Em chord. Again, the VII to i chord is used as cadence. Ostinato and repetition usage of chords are popular

techniques for composing film music as these techniques can easily support the picture or the film.

Ex. 6.3 shows an excerpt of ostinato by the string section from measures 33 – 56

From measures 33 – 56, chord progression is repeated every four measures as Em, C, G, and D chord are used. On every four measures, the texture is thickened by adding more and more instruments. From measures 33 – 40, violin I, violin II, and viola still perform the same ostinato as previously seen from measures 29 - 32. From measures 41 – 48, violin I repeats the pattern previously performed by violin II. Violin II repeats the pattern of viola while viola repeats the pattern of violin I from measures 33 – 40. From measures 48 – 56, all string instruments perform in a different ostinato as to mimic the marching sound within the piece.

As mentioned in the previous chapter that the piece does not present the melodic theme in the beginning like any other piece of the music. The melodic theme in this piece is developed from chord tones of each chord; by adding non-chord tones to each melodic phrase.

The Dragon Rider theme appears in a four-measure phrase in the line of flute in measure 33 doubled by a clarinet in Bb in measure 35. The melodic line appears again in the line of oboe in measure 37 while bassoon performs counterpoint notes and then the melodic line is doubled by clarinet in Bb in measures 39 - 40. The next melodic theme that can be considered as a counter melody which is presented in the line of flutes. Another melodic line that can be considered as the main melodic line is presented in the line of trumpets in Bb doubled by clarinets in Bb from measures 41 - 48. Other instruments such as bassoon and tuba perform bass notes that can be considered as another counter melody.

Ex. 6.4 shows how the Dragon Rider theme is presented by woodwind and brass instruments

From measures 49 - 56, the Dragon Rider theme is built to its climax of the first section as all instruments perform the piece together. The main melodic line is performed by oboes, clarinets in Bb, horns in F, and trombones while the rest of other instruments perform rhythm and harmonies. The highest development of the main melody can be seen in the line of horns in F. To fully build the climax, the drum patterns are added into the score.

Ex. 6.5 shows excerpt from measures 49 – 56

Passage from measures 57 - 72 is the middle section of the piece. It still contains elements of four chords: Em, C, G, and D. Woodwind instruments are used to perform both chords and melodic lines. From measures 65 - 72, horns in F provides more color by performing chord tones.

The element of the theme comes in from measure 61 in the line of oboe to measure 68. The second melodic line is presented by clarinet in Bb from measures 65 - 72. The melodic line is then performed again in the line of flute from measures 69 – 72. The string section performs chords to build up the climax for the middle section and lead to the final section of the piece from measures 67 - 72.

Ex. 6.6 shows the excerpt of the middle section of the piece from measures 57 – 72

Ex. 6.7 shows an excerpt from measures 73 - 89

From measures 73 - 89, the final section of the piece is presented. The main idea and the main elements are still the same as the first section such as how the texture is thickened or how the main melodic line is performed. From measures 81 - 88, the orchestration is changed by having all instruments from the woodwind family perform chords with a rhythmic pattern. Most brass instruments, violin I, and violin II perform the main melodic line as to build up climax for the upcoming passage.

Measures 90 - 101 serve as the coda section to the piece. The harmonies used in this section are repeated chords between Em and C. All woodwind instruments and all string instruments perform the background music while all brass instruments excluding tuba perform fragments of the main melody. The direction of notes gets higher in each turn of Em and C cycle.

From beginning toward the end, the overall picture of the music is getting bigger each time the harmony is repeated. The melodies are created based on variations of chord tones of each chords and developed every time the harmonic repetition.

Ex. 6.8 shows the orchestration of coda from final section of the piece

7. The Hidden Valley

The Hidden Valley represents the idea of last hidden realm of men. There are hope, courage, and will to fight the darkness. The overall atmosphere for this piece starts from simple and peaceful and gradually becomes majestic. The piece is composed in the key of A minor.

The form of this piece is unlike any classical form. The form is taken from popular music, which usually contains introduction, verse, pre-chorus, chorus, and ending. The overall form of the piece consists of introduction – verse 1 – verse 2 – pre-chorus – chorus 1 – chorus 2 – verse 3 –pre-chorus 2 – chorus 1 – chorus 2 – coda. The introduction section is from measures 1 – 16. The first verse section is from measures 17 – 24 and then repeated with different orchestration from measures 25 – 32. The pre-chorus section is from measures 33 – 40. The key is temporary modulated from A minor to C major before coming back to A minor in the chorus section. The first chorus section comes in from measures 41 – 48 and then repeated with a slightly different orchestration and a secondary melody in measures 49 – 56. The verse section comes back in different orchestration from measures 57 – 64. From measures 65 – 72, the pre-chorus comes back with slightly different orchestration. The chorus sections from measures 73 – 88 are the repetition of the previous chorus sections. The coda comes in during measures 89 – 98. It presents the War Marching theme in the same orchestration as the chorus section.

The music starts with chords performed by keyboard so to present the simplicity and peacefulness. The chords used for this passage from measures 1 - 8 are repeated chords of Am and F for six measures. On measure 7, G major chord is used as a cadence for this passage.

Ex. 7.1 shows the introduction passage by keyboard and string instruments

From measures 9 - 16, the chords are still the same. The orchestration is changed to produce a different texture and sound to give an idea of hope as seen in Ex. 7.2. From measures 17 - 24, the orchestration in the string section is changed so that the music somehow become slightly livelier. The chords used in this passage are Am, F, G, C, G/B, and then Am, F, G, Am. The far away from home cadence is used once again.

Ex. 7.2 shows harmonic passage from measures 9 – 24

The Hidden Valley theme comes in from measure 17 in the line of oboe and harmonized by flutes and clarinets in Bb in long notes. From measures 25 - 32, the main melody is repeated by oboe and harmonized by clarinets in Bb. Flutes support the melody performed in broken chords. In popular music term, this section can be called the verse section which acts as a story teller of a song.

Ex. 7.3 shows the main melody from measure 17 - 32

Ex. 7.4 shows the orchestration of the Peace theme

From measures 33 – 40 as seen on Ex. 7.4, another melody comes in as a contrast section between two sections. In a popular music term, this section can be called pre-chorus as it is the passage that prepares the audience to the chorus section. The melody is presented by horns in F. Flutes perform in auxiliary notes to provide color. The orchestration with string instruments is changed by having violin I and violin II perform long notes in chord tones to support the chords. Drums perform in a certain pattern to help build the tension for the piece.

From measures 41 - 48, the climax melody comes in for the first time. This theme is called the Hope theme. In popular music term, this section can be called chorus as it is the most memorable melody in a song. The melody is presented by trombones and horns in F while other instruments such as bassoon, trumpets, tuba, and string instruments support the melody by performing chords. Flutes, oboes, and clarinets in Bb support the melody by giving color to the melody with a countermelody. The harmony in this section is the same as the first section of this piece.

The melody is repeated from measures 49 - 56 with a different orchestration. Flutes, oboes, and clarinets in Bb perform the melody while horns in F and trombones provide countermelody in this passage.

Drum sets are added to the score to build more power and majestic feels to the piece. The special pattern that can be observed in these parts is the use of triplet feels in the last beat of each measure. The triplet makes the piece stronger because of its unpredictable appearance.

All instruments that provide harmony and rhythm to these parts such as bassoon, tuba, and cello perform the same rhythmic pattern with triplet notes at the end of each measure. The orchestration provides the march feeling with more power and majestic feels to support the ideals behind the interpretation of this piece. The ideals are hope, courage, and will to stand against the evil. Another element behind the march feeling for the piece is the use of trumpets and trombones that perform in the certain rhythmic motif. The rhythm is a group of simple sixteenth notes.

Ex. 7.5 shows the Hope theme in a chorus section of the piece

From measures 57 - 64, the verse section from Ex. 7.3 is repeated in a different orchestration. The harmony is performed by keyboard and clarinets in Bb while clarinet in Bb and flutes take turn in performing the melody. From measures 65 - 73, the pre-chorus section is back with the exact repeat in all elements such as melody, harmony, and orchestration as previously seen in Ex. 7.4. With the second repeat of the pre-chorus section, trumpets in Bb and trombones are an excellent addition to the piece as both instruments perform different patterns than the previous pre-chorus section.

Ex. 7.6 shows the orchestration of the Peace theme from measures 65 – 72

From measures 73 - 80, the chorus section appears with a thicker orchestration than that of the previous chorus section. The melody is presented by horns in F and trombones while flutes and clarinets in Bb present the countermelody. Another countermelody can also be seen in the line of violin I and violin II. From measures 81 - 88, the chorus section is repeated with thicker and richer texture. Flutes, clarinets in Bb, and trumpets present the melody while horns in F and trombones present the countermelody. Another countermelody is still performed by violin I and violin II.

From measures 89 - 98, the new melody is presented based on chords used during the introductory phrase as seen in Ex. 7.1. It can be considered as a coda section. Rhythmic pattern is used to create the march and majestic feeling by performing the first three beats in straight eighth notes while the last beat is performed with triplet notes.

The main melody in this section can be heard in the line of horns in F, trumpets, and trombone. Oboes and clarinets in Bb support the melody by performing long notes based on the first beat from the main melody. This theme is called the War Marching theme. Other instruments such as string instruments, flutes, bassoon, and tuba support the melody by performing chords in the same rhythmic pattern used in the chorus section.

Ex. 7.7 shows the orchestration of the War Marching theme

8. The Shieldmaiden

The Shieldmaiden is a piece based on the idea of a young and beautiful princess who becomes a warrior and fight for a greater cause. The piece starts off with a simple and beautiful melody. As the piece moves on, the texture is thicker and becomes more powerful as the princess decides to become a female-warrior or a shieldmaiden.

A popular song-form, which usually contains introduction, verse, pre-chorus, chorus, and ending phrase is used in this song; however, the form of this piece is different from a normal popular song-form as a chorus section serves both as a verse section and a chorus section. The orchestration is the only tool to produce a contrast between those chorus sections. The overall form of this piece consists of introduction – verse/chorus 1 – pre-chorus – verse/chorus 2 – transitional bridge – verse/chorus 3 – pre-chorus – verse/chorus 4 – verse/chorus 5 – coda. The introduction section is from measures 1 – 10. The first verse/chorus section is from measures 11 – 18. The first pre-chorus section is from measures 19 – 28. The second verse/chorus section is from measures 29 – 35. The extension of the second verse/chorus section which is a part of the second verse/chorus section is from measures 36 – 39. The transitional bridge section is a contrast section between two verse/chorus sections presented from measures 40 – 49. The third verse/chorus section from measures 50 – 57 is presented in a very light orchestration. The second pre-chorus section from measures 58 – 67 is the repetition of the first pre-chorus in terms of feeling and orchestration. The forth and the fifth verse/chorus section from measures 68 – 75 and from measures 76 – 82 are presented in different keys. The coda section is an extension of the second verse/chorus section that has been augmented into a longer phrase.

The piece starts with chord Cadd9 performed by string instruments. Chord Cadd9 is presented to produce a calm and peaceful atmosphere before the introductory phrase begins. The introduction begins on measure 3 with a beautiful string passage. The chords used in this phrase are C, Am, F, and G, and then all chords are repeated.

The melody in the introduction section is written in the style of string quintet. The section contains melodies, countermelodies, and chords. Violin I presents the

main melody while violin II presents the countermelody that reflects the direction of the main melody. Viola, cello, and double bass present harmonies.

Ex. 8.1 shows the introduction section by string instruments

From measures 11 – 18, the chorus/verse is presented in the woodwind section with the keyboard accompaniment. Viola and cello provide more color to the chords. The chosen sound performed by keyboard is harp as seen in Ex. 8.2.

Ex. 8.2 shows the orchestration of the Shieldmaiden theme

From measures 19 - 28, the pre-chorus section is presented by most instruments of the orchestra. This theme is called the Determining theme. The main melody is performed by violin I with the support from horns in F. The other instruments support the melody by performing chords, rhythm, and providing more color to the piece. The chords used in this section are F, G, C, G/B, Am, F, F#dim, Gsus4, G, Gsus4, and G. Chord F#dim is used to create tension and then resolves into the Gsus4 chord; however, Gsus4 chord is also used to create tension so that the tension can resolve to G chord. In summary, F#dim and Gsus4 are used to create tension within the phrase.

Ex. 8.3 shows the Determining theme in the pre-chorus section

From measures 29 - 35, the Shieldmaiden theme is presented in a thicker and richer orchestration. The melody is presented by horns in F and trumpets. Oboes present a countermelody to give more color to the orchestration while flutes and clarinets in Bb provide more color to harmony in this section. Another countermelody can be seen in the line of violin I and violin II as both instruments perform in unison to provide long notes in higher register than the main melody. Other instruments such as bassoon, trombones, tuba, viola, cello, and double bass provide chords in a certain rhythmic pattern that mimics the feeling of march.

From measures 36 - 39, the transitional phrase is presented to separate the chorus section from the modulation section. The transitional phrase is presented by all brass instruments providing the main melody while all other instruments provide chords. The chords used in this section are as follows: F, G, Ab, and Bb.

Ex. 8.4 shows the Shieldmaiden theme in the verse/chorus section and the transitional phrase

From measures 40 - 49, the resolution phrase from the previous section is presented. In popular music, this phrase is called the instrumental solo section in which the solo is based on a chord scale. This section, however, has its own melody and its own theme. The theme is called the Princess theme. Since the previous section ends with Bb chord that works as V, this theme is in the key of Eb major.

The Princess theme is presented by string instruments and then doubled by the woodwind instruments. There are two melody lines as counterpoint notes on the first four measures performed by both violin I and violin II.

The Princess theme is repeated from measures 44 – 49 by both the string instruments and the woodwind instruments. Violin I and violin II perform a melody line previously performed by violin I in unison while the woodwind instruments perform another melody line previously performed by violin II. The harmonies from measures 46 - 49 are built for the upcoming modulation for the Shieldmaiden theme in measure 50. The key is then modulated back to C major as a reflection of beauty in simplicity.

Ex. 8.5 shows the Princess theme in the instrumental solo section

Ex. 8.6 shows the Shieldmaiden theme in lighter orchestration

From measure 50 until the end, the transforming process from princess to shieldmaiden can be clearly felt as the music becomes thicker and becomes more powerful through the orchestration and modulation. From measures 50 - 57, the Shieldmaiden theme is presented by the keyboard solo for the first four measures. Then for the next four measures, flutes and oboes perform the melody while keyboard accompanies the melody. The tempo is changed to sixty, as the characteristic of this section is calmer than any other section in this piece.

From measures 58 - 67, the Determining theme is presented in the exact orchestration as seen in Ex. 8.3. The tempo is back to seventy. With measure 67, the chord is G and then changes to B/F# on the last beat as a key to modulate to another key. The B/F# is V in the key of E major, and that is where the music is modulated to. From measures 68 - 75, the Shieldmaiden theme is presented in the key of E major. The orchestration is the same as the Shieldmaiden theme in Ex. 8.5. The last chord on the last beat in measure 75 is Db/F which works as V in the key of Gb major. From measures 76 - 82, the Shieldmaiden theme is repeated in the key of Gb major with the same orchestration with a slightly louder dynamic.

The nature of the key change in the ascending motion and the dynamic change that gets louder helps make the music into more powerful and more majestic. With the combination of the rhythm in the background music, the music can produce bravery or courage feels in the audience.

From measures 83 - 89, the ending phrase is presented by all instruments. The ending phrase is very similar to the transitional phrase in terms of style and orchestration. The difference between the ending phrase and the transitional phrase is the key which is in the key of Gb major and three measures extension in the end.

9. The War of Wrath

The War of Wrath is the final piece of the Lost Tales series. It is perhaps one of the most complicated pieces in the series as the tempo, mood, key, and dynamic always change from one to another. The piece is composed of new elements and elements from other pieces in the series blended into one music.

This movement is considered to be in a free form as there are combinations of themes, feels, tempo, and orchestrations from other movements. The piece consists of the themes that are especially composed for this piece and the themes that are composed for other pieces which have been brought back through several transformations. The overall shape of the piece consists of the themes and the orchestral excerpt from other pieces. The overall structure of the piece is as follows: the Blink of War theme, the Dawn theme, the Darkness that Lurks, the Valor of Men, the Battle of Fate, the Valor of Men, the Time Passing theme, the War Marching theme, the Shieldmaiden, the Last Dragon Rider, and the Dawn of Time.

The piece starts with the introduction section, which is composed of the Blink of War theme and the Dawn theme from measures 1 - 17. Both themes are newly composed specifically for this piece. The Blink of War theme is presented from measures 1 - 9 by the string instruments. Sixteenth note in this theme is to be perform as slightly slower and less aggressive from a regular tremolo. Tremolo technique is used to create tension that reflects the fear of darkness. The key is in G Dorian. There are no harmonies in this theme as all string instruments perform the melody in unison.

Ex. 9.1 shows the orchestration of the Blink of War theme

From measures 10 - 17, the Dawn theme is presented with the use of the brass instruments in the key of C major. The perfect 5th interval is used to reflect the idea of the dawn. The reflection of the sun that shines on the roofs or mirrors of the city is presented by changing the instruments rapidly from tuba to trumpets to trombones and to horn in F and then repeating them in the same manner.

Ex. 9.2 shows the Dawn theme

From measure 18, the element from the Darkness that Lurks is presented in all instruments. The Glorious theme is presented from measures 22 - 37. The orchestration is the same as in the Darkness that Lurks. This passage is to present that the war has started. The evil appears from measures 38 - 41 and then continues with the Glorious theme from measures 42 - 62. The orchestration is thick and full of color as the full orchestra is used to perform this passage.

From measures 63 - 71, the Glorious theme and a small interlude as seen in Ex. 5.1 is presented in another orchestration. The orchestration is composed of violin I, violin II, viola, and cello. From measures 72 - 83, the Hope theme is presented and then followed by another small interlude as seen in Ex. 5.2.

Ex. 9.3 shows an excerpt of a lighter orchestration of Glorious theme, Hope theme, and small interlude

Ex. 9.4 shows the Valor of Men theme in G Dorian

From measures 84 - 90, the Valor of Men theme is presented in the key of G Dorian. The section presents that the men are ready to counter the evil, but the real battle has not yet begun.

From measure 91, the rhythmic theme from the Battle of Fate is presented. The background music from the Battle of Fate is also presented from measures 95 - 108. The Valor of Men theme is presented again in the same manner as seen in Ex. 9.4 from measures 109 - 116.

The Time Passing theme is also presented form measures 117 - 131 to represent the flashback of the past. The theme is introduced by a solo trumpet and followed by the woodwind instruments. The theme is repeated by flutes while clarinets in Bb and bassoon perform harmonies. The harmonies are composed of two chords: Em7 and A7/E. The theme is repeated by flute and oboe from measure 127.

Ex. 9.5 shows the orchestration of the Time Passing theme

On measure 132, E7 chord is used as a bridge to create a modulation for the next passage which is in the key of A minor. From measures 133 - 144, the War Marching

theme is presented in the key of A minor. On measures 143 - 144, the tempo is written in ritardando as the Shieldmaiden theme is approaching. The ritardando is written so as to increases a more intense climax for the Shieldmaiden theme.

From measures 145- 156, the Shieldmaiden theme is presented in the key of C major. The theme reflects that the Shieldmaiden has come forth with the hope of winning this war. But the hope fails as no one can stand against the great evil of men without the help of the dragon rider. The melody which is full of rich harmonies can be seen with the orchestration. From measures 152 - 156, the passage reflects the idea that the hope has failed and all is lost, as the music gets more intense with chords that seem to be ready to modulate to another key.

From measure 157, the key is changed to C minor. The Dragon Rider theme is presented, as he is the only last remaining hope for mankind. The Last Dragon Rider theme is presented from measures 157 - 172. The melody is simply a development of the use of chord tones from each chord.

The Dawn of Time theme is presented from measures 173 - 188. The theme reflects the ending of all of evil in this world, and the world has a new peaceful hope for men. The dynamic decreases from ff to ppp for all instruments except the string instruments. From measures 189 - 201, the string instruments decreases dynamic from p to pp as to mimic the fading out in music.

Conclusion

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

"The Lost Tales" Film Music for Symphony was specially re-arranged and re-orchestrated in the purpose of recording and producing an album using software instruments in Logic Pro and other orchestral plugins. Arrangement and orchestration for software instruments require different approach from live symphony orchestra. The software instruments do not require breathing marks and is able to produce different musical dimension to the audience. It can make the audience feel like they are sitting in the middle of the orchestra or feel like they are the conductor of the orchestra.

The advantage of using software instruments are the cost and time saving. The composer does not need to rent a recording studio for recording the music. The composer can increase or decrease the size of the orchestra he prefers by increasing of reducing the number of instrument tracks. He can also control the acoustic of the recording studio by choosing the space design function in the software.

INSTRUMENTATION

2 Flutes

2 Oboes

2 Clarinets in Bb

1 Bassoon

4 Horns in F

3 Trumpets in Bb

3 Trombones

1 Tuba

3 Drum Sets

1 Keyboard

9 Violins I

8 Violins II

5 Violas

2 Cellos

1 Double Bass

Drums Setup

The drum set consists of:

18" Crash Cymbal

13" x 6" Snare Drum

14" x 6" Snare Drum
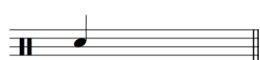
12" x 9" Tom-tom
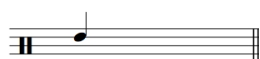
13" x 10" Tom-tom

16" x 16" Floor Tom

22" x 16" Bass Drum
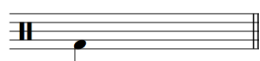
"THE LOST TALES" FILM MUSIC FOR SYMPHONY ORCHESTRA

The duration of the piece is approximately 50 minutes

Composed by

จุฬาลงกรณ์มหาวิทยาลัย

CHULALONGKORN UNIVERSITY

Sit Kesjamras

The Dawn of Time

Sit Kesjamras

The Darkness That Lurks

Sit Kesjamras

The Valor of Men

Sit Kesjamras

The Battle of Fate

Sit Kesjamras

Hymn to the Fallen

Sit Kesjamras

The Last Dragon Rider

Sit Kesjamras

The Hidden Valley

Sit Kesjamras

The Shieldmaiden

Sit Kesjamras

The War of Wrath

Sit Kesjamras

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APPENDIX

VITA

Sit Kesjamras is a composer/songwriter from Thailand. He was born in Bangkok, Thailand on January 25, 1985. He received his first piano lesson at the age of eight at Siam Kolkarn Music School.

After he graduated high school, he traveled to the United States to study in the Art of Film, Television, and Media at Moorpark College. During his years in the United States, he also received private piano lessons from Mrs. Jean Kuhns, who had greatly inspired him in classical music.

In 2007, he decided to pursue his education in music at Assumption University, Thailand. His major concentration was songwriting and his minor concentration was classical piano.

He received full scholarship from Assumption University to study in both Master's and Doctoral degree. In 2012, he enrolled in Graduate School of Chulalongkorn University for Master's degree in Music Composition under the guidance of Prof. Dr. Weerachat Premananda. In 2014, he continued his study in Doctoral degree in music composition at the Faculty of Fine and Applied Arts, Chulalongkorn University under the guidance of Prof. Dr. Weerachat Premananda.

He is now a full-time lecturer at School of Music, department of Music Performance, Assumption University, Thailand.