

BERKLEE COLLEGE OF MUSIC, VALENCIA CAMPUS

**THE AESTHETICS AND FORM OF
JÓHANN JÓHANNSSON'S HYBRID UNDERSCORE
FOR
'THE THEORY OF EVERYTHING'**

A Thesis Submitted in Partial Fulfillment of the Degree of Master of Music in

Scoring for Movies, TV & Video Games

Supervisor: Lucio Godoy

by

Martino Maria Vacca

Valencia, Spain June 2016

ACKNOWLEDGMENTS	3
INTRODUCTION	4
1. THE MOVIE	5
1.1 PLOT	5
1.2 RECEPTION	7
1.3 NARRATIVE AND CINEMATIC ANALYSIS	7
2. THE MUSIC	9
2.1 JÓHANN JÓHANNSSON	9
2.2 SCORE AESTHETICS AND FORM	10
2.3 CUE ANALYSIS AND RECURRENCE	12
1.CAMBRIDGE 1963	13
2.ROWING	13
3.DOMESTIC PRESSURE	13
4.CHALKBOARD	14
5. CAVENDISH LAB	14
6. COLLAPSING INWARDS	15
7. A GAME OF CROQUET	15
8. THE ORIGINS OF TIME	16
9. VIVA VOCE	16
10.THE WEDDING	17
11.THE DREAMS THAT STUFF IS MADE OF	17
12. A SPACE-TIME SINGULARITY	18
13. THE STAIRS	18
14.A NORMAL FAMILY	18
16.ROWING - ALTERNATE	19
17.CAMPING	19
18.COMA	20
19.THE SPELLING BOARD	20
20.THE VOICE BOX	21
21.A BRIEF HISTORY OF TIME	21
22.DAISY DAISY	21
23.A MODEL OF THE UNIVERSE	22
24.THE THEORY OF EVERYTHING	23
25.LONDON 1988	23
26. EPILOGUE	23
27.THE WHIRLING WAYS OF STARS THAT PASSES	24
3 CONCLUSION	25
3.1 THE CREATION OF A PRECEDENT	25
4. BIBLIOGRAPHY	27

Acknowledgments

I would like to acknowledge and thank all of the people that made this incredible journey at Berklee the most enjoyable of my life so far.

All faculty members,

Lucio Godoy, Alfons Conde, Vanessa Garde, Pablo Schuller and Sergio Jimenez Lacima, you all have helped me in discovering my strengths and weaknesses through your incredible patience and wisdom, I thank you from the bottom of my heart for teaching me so much not only as teachers and tutors but also as friends and professionals.

To all of my classmates,

You've made this year a memorable one; you've shared so much and helped me growing tenfold, your friendship and musicianship will always be of inspiration as they have been over this year.

And ultimately, to my wonderful loving family,

For supporting me through thick and thin, through darkness and light in what has been a true rollercoaster of an academic life. Thank you for making me the person I am and showing me the importance of culture, the power of music and the beauty in following your dreams at all costs.

Thank you all,

M.

June 2016

Introduction

Many times a composer is facing the hard challenge of adding musical colour, and therefore enhancing the psychological and physiological depth, to a story that spans over many years.

The characters become known to the audience, the story unfolds but the sense of familiarity that is created between viewer and characters reflects in the music too; this can be a conscious decision, the creation of themes and the consequent association that the characters will have with them, but can also become more of an association with a specific feeling, a specific event or any other visual narrative device.

In the case of James Marsh's "The Theory of Everything", Jóhann Jóhannsson faced the hard challenge of creating a 'timeless' score for a story that develops over the course of thirty-five years. There aren't major events in the story that really set the tone of a 'period' movie, neither the characters come into contact with much of the reality of their time. In fact the music that Jóhannsson composed is a coadjutant for building a sense of detachment from the reality of the world and solely focusing of the events that shape the characters throughout their lives and the movie.

1. The Movie

1.1 Plot

'The theory of Everything' is based on the memoirs by Jane Wilde Hawking, Stephen Hawking's ex wife, '*Travelling to Infinity: My Life with Stephen*' and depicts the events from the physicist's life from his early studies, his successes and his struggle with motor neuron disease.

The movie's starting point is set in Cambridge, 1963, this is the first time that young physicist Stephen Hawking and Jane Wilde meet. As the relationship between the two of them grows stronger their personal lives intertwined with their personal careers and studies.

Stephen's professors are concerned over his lack of a topic for his PhD, but after pondering over the implications of black holes in the creation of the universe, Stephen's topic becomes clear. Time.

As Hawking is diagnosed with motor neuron disease it becomes clear that time, or lack of, is the running theme to his struggle with the disease.

The movie goes on to tell the consequential marriage and birth of Stephen and Jane's first son, just as Stephen's PhD dissertation takes place and is congratulated and acclaimed by the entire faculty members as the most brilliant and ground-breaking theory since Einstein's relativity.

The worsening of Stephen health and the growing distance between him and Jane counterpoints his growing success as, while celebrating his dissertation, he realizes that he'll need a wheelchair as his legs stop responding.

Jane's church choir friend Jonathan Jones quickly starts being a familiar face around the house as Stephen fosters Jane's hobbies and 'normal' life outside caring for him.

As the birth of their second child occurs, the doubt is raised on Stephen's paternity and there is a consequential shift in events that culminates in the brilliant physicist's sudden pneumonia illness while at a conference in Paris.

At this moment Jane is faced with the decision to agree to Stephen's tracheotomy, which actively takes away his voice and possibility to communicate with the world outside his already paralyzed body.

As Stephen decides to attend an award ceremony in the US with his new nurse Elaine, with whom he's been developing a strong relationship it is clear that the marriage to Jane has come to an end and the couple settles for divorce.

Jonathan finally voices his feelings for Jane and when Stephen is invited to meet the Queen he does so accompanied by Jane and their children. The movie ends while the divorced couple looks at the children and fondly reminisces while acknowledging their influence on the new generation exemplified by the kids playfully running in the garden. Stephen closes the script by saying 'look what we made'.

The last scene is a collage of the most important events in the movie played rearwards until the first scene of the moment when they first met. (Wikipedia 2014) (IMDB 2014)

1.2 Reception

The movie has been received with extremely positive feedback from both critics and viewers alike. Grossing 123.7 Million dollars and achieving a 7.7 on IMDB and 79% on Rotten Tomatoes, the movie has gathered tons of awards ranging from BAFTAs and Golden Globes to the Oscars; the three most notable ones being the Golden Globe for 'best original score', BAFTA award for 'best British movie' and the Oscar for 'best male actor in a leading role' (Eddie Redmayne). (IMDB 2014) (Wikipedia 2014)

1.3 Narrative and cinematic analysis

The movie is indeed a good representation of the famous physicist and cosmologist; the account on his personal life is very close to reality according to both memoirs and other sources.

Eddie Redmayne's performance is absolutely staggering, controlling at every stage the diverse nature of the character and truly depicting the psychological and physical drama that unfolds throughout the story. Cinematically speaking, the movie treats locations and feelings in a parallel manner, as the house setting turns from a safe haven into a place of illness and despair, so does the behaviour of the characters; the garden setting and in general the Cambridgeshire landscape, act as a calming, eye and psyche cleansing device, a place of breathing in between tense and dramatic moments.

The script, even though adapted from a book of memoirs, is flowing quite well without any major forced lines and with a hint of realism that plunges the performance at a deeper and more heartfelt level, rendering the characters more than believable and vivid.

The duality of the sterile hospital environment, the stuffy inside of classrooms and the outside, fresh, sunny and serene world is also well presented with a clear attention to colours and lights; all beautifully synched and polished to accompany a symphony of feelings and events that really do drive the story along rather than just reduce it as a mere biographical account of Hawking's personal and professional life.

2. The Music

The music in the movie is a coherent and smooth transitional movement between emotions; the score is well crafted and accompanies the characters as the plot unfolds without getting in the way of the storyline or becoming too overpowering in the climatic moments throughout the movie.

Jóhann Jóhannsson's challenge was, as he described it, to create an emotional score that would be aimed at describing the characters throughout a rather extensive timeline. (Variety 2014) (Daniel Schweiger - Film Music Magazine 2014)

His techniques involve the use of orchestral sounds as well as synthesisers and more soundscape-type sounds; this is typical of his writing, a gentle blend between acoustic and electronic (although there are no electronically generated sounds as such) elements that never really feel out of place or separated from one another. (Roberts 2015)

The Music has been recorded mostly at Abbey Road Studios but the Piano was recorded at AIR studios. (Wikipedia 2014)

2.1 Jóhann Jóhannsson

Born in Iceland in 1969, the composer is amongst the 'youngsters' of the movie industry.

One of the top 12 upcoming composers according to Indiewire, his career has been more than diverse in terms of genre and form.

Deeply rooted in the Icelandic alternative music scene and having classical studies under his belt, he pursued the minimalist current, combining different languages and traits.

As his musical style developed as he became more and more influenced by minimalist composers such as Terry Riley, Philip Glass and Steve Reich; but it is in the works of Arvo Pärt and John Taverner that he finds his true calling towards 'holy' or 'sacred' minimalism, alongside being heavily influenced by polish composers such as Gorecki, Kilar and Preisner. (Crumlish 2011)

This is not an uncommon peculiarity for Icelandic composers, they all seem to share an uncommon passion for minimalism; this transcends genres as we can clearly see the influence of minimalism in pop and rock Icelandic artists such as Björk and Sigur Rós.

Iceland is incredibly musically active; there is quite a high number of internationally recognized artists and composers, Jóhannsson being one of the youngest and most known of his generation. The musical scene is incredibly varied, as there are a high number of concerts that span from Icelandic traditional music to pop to contemporary classical. (Jóhannsson n.d.)

2.2 Score Aesthetics and Form

The concept of underscoring is formally understood as a musical device that a composer can call upon to avoid becoming too present in the narrative and, consequently interfering with the actors' performance and the delivery of the movie's message to the audience.

In many interviews Jóhannsson discusses his endeavor in accompanying the narrative while keeping balance with the aesthetics of the movie.

While the sense of wonder is prominent on screen and the dramatic side of Hawking's illness hasn't really truly been revealed, the music is fast moving,

creating a compelling sense of being drawn in a peaceful, seemingly childish sense of musical peaceful wonder.

As the movie progresses it is clear that the thematic material in the cue entitled 'Domestic Pressures' is the real accompanying leitmotif of all scenes that involve the emotional dealings of the main characters.

The general feel and aesthetic of the score is generally a very understated and subtle use of different types of ostinatos that sit well on a more dense harmonic background, always creating a feeling of movement regardless of the actual pace of the movie.

As the movie is ultimately based on the concept of time and the way it affects all things, not only humans, the score is also a reflection of that. A clear sense of constant movement is kept throughout the movie, only at very dramatic moments where the narrative demands it there is an extremely clever use of silence and pauses in the music to further underline the action on screen.

Being this a biographical movie, and given the total absence of extreme action or drama, the score does a huge part in involving the spectator into each character's emotional dwellings. As there are many moments in the movie where the internal drama is juxtaposed to a total lack of dialogue, especially during the sections that deal with the progressing of Hawking's illness and therefore his, and the other main characters', more internal turmoil, the score is an absolute catalyst in conveying the real emotional subtext to the audience.

The instrumentation is pretty simple as the main driving instruments are piano and strings, there is however, a large but extremely subtle use of manipulated acoustic sounds, sometimes as accompaniment for the main musical body and sometimes as an inventive device to enhance dramatic tension.

As previously stated the movement of the music is kept throughout the entirety of the movie, except for the one scene where we deal with Hawking's coma, in which there seems to be a near-sudden stop to mimic the dramatic weight of the situation on screen.

There are two main areas covered by the score, the more lush and gentle movement of thematic material that is always accompanied by some sort of small rhythmic accompaniment, this is generally achieved by utilizing the piano, harp, celesta, 'dulcimer' and guitar's more percussive sound.

The strings and generally the orchestra is used in a generally traditional way there are sometimes some change of size in the ensemble, especially in the reprise of 'Domestic Pressures' as the main body of the cue titled 'Camping'; in this particular case the main body of strings is replaced by a simple quartet formation to really present the already familiar theme in a different fashion but also to underline the on-screen difference between the complicated life of the Hawking's household and the simplicity of the campsite, the appreciation of the small and bare.

Although there are no purely electronic sounds, the sound manipulation that has been done to generate different soundscapes grows in presence slowly throughout the movie as Hawking is becoming more and more dependent from technology.

2.3 Cue Analysis and Recurrence

This section is based upon the recordings available as part of the OST album, it is a compilation of all of the major cues.

The cue 'A space-time singularity' did not make into the final cut of the movie.

1. Cambridge 1963

This is the opening cue; it follows Hawking through a playful bicycle ride to a party.

It's a fast moving piece, that immediately sets the mood and beautifully depicts the passing of time; the main body of the piece is comprised of a soft ostinato played by the piano, counterpointed by the movement generated by the strings. The motion continues and evolves in a tutti that involves a full orchestral ensemble that evokes a swirling motion, a glorious and carefree motif that slowly diminishes exposing the piano as the solo-ending instrument.

2. Rowing

This cue is played as the rowing team is captained by Hawking that spurs them towards victory over the other boats.

It starts with a harp ostinato that quickly develops into a full orchestral piece driven again by the violas and cellos staccatos.

It also comes in at other times as part of the general scenes of bonding of Hawking and his physics' classmates.

3. Domestic Pressure

This cue won't appear in the movie until much later, as Hawking has finally proven his theory in front of all the major physicists of his time, and consequently enjoys the celebration with his old college mates.

Waltz time is the main feature of the cue, the theme is quickly settled as the main one concerning Stephen's brilliant achievements, this is accompanying the display of his first publication 'Hawking Radiation', a milestone in the field of quantum physics.

The theme, first presented by piano, counterpointed by string pizzicato is then passed onto the strings and then, with the help of woodwinds, develops until a quiet stop. This counterpoints Hawking first encounter with his first electrical wheelchair thus slowly morphing into the well-known image of the modern Hawking.

This is also juxtaposed by the image of Jane, so far solely devoted to her husband's well being and career, trying to balance the hectic house life with her studies.

As the cue finishes there is a clear change of pace and mood as the Hawking's are making their way to the countryside to visit Stephen's parents.

4.Chalkboard

This Cue takes full form as Hawking is drawn towards the chalkboard in a first attempt at defining his theories.

The harp quickly interacts with some high pitched long notes and mid range ostinato from the strings, it suddenly comes forward increasing the speed of the ostinatos which become the major movement feature and is enhance by broken chords played quite heavily on the piano, this is a culminating shot in the movie as on the last end is where Hawking is seen finally fully conceptualizing his ideas while walking and consequently drawing a full smile, the scene ends abruptly as he trips and falls hitting his head. The illness makes its first full-flight appearance and it's timed by the sudden silence in the music.

5. Cavendish Lab

This piece is very recurrent in the first part of the movie, it plays a major role as its played the first time Hawking gets entrance to the lab, a place full of

history and wonder, and subsequently as he starts forming his first ideas on the train ride back from the London lecture that he attended with his fellow classmates and his tutor.

6. Collapsing Inwards

The title hints at both Hawking's theory on black holes and their role on gravity and time and the illness itself.

This will later be used as well for the scene where Stephen receives the tracheotomy that will silence him forever.

The protagonist is seen in a bathtub, color correction gives us a chilling, nearly freezing, aseptic and eerie feel, counterpointed by the visible internal drama.

The beginning of the cue gives off a dark and sinister vibe as a low drone follows the protagonist incredulous reaction to the full scale of his illness, the strings are playing a series of chords as of waves gently caressing the shores of his intellect, still absolutely baffled by the concept of decaying health and presenting a clear sign of change for the worse.

The use of Synths accompanies the development of the cue as it ends with a sudden rise to silence.

7. A game of Croquet

The title is taken from the shot where we can see Stephen watching a game of croquet being played in the college's courtyard and is played again when he shares a heartbreaking game with Jane.

This cue starts as Jane, worried by Stephen not answering her calls, walks to his college only to be greeted by Stephen's friends, who tell her about his devastating news received at the hospital.

The piano, following the main chordal sequence already introduced in the previous cue, plays a series of broken arpeggios that exchange common tones with the long high notes in the string section, it's a soft and tender piece of music that really plunges the audience in the fully dramatic part of the movie as the rest of the characters are facing Stephen's fate.

As the cue is played again in it's most dramatic section, the game of croquet between Stephen and Jane becomes a catalyst for the ensuing declaration of love and kiss scene that are left silent as the characters face the looming consequences of Stephen's illness' development.

8. The origins of time

This cue accompanies a much happier sight of the main character as he communicates his thesis subject to his professor: Time.

The cue is a soft-spoken and calm sequence, it's a beautiful moment of calm, where the strings, counterpointed by the woodwinds and horns, take full control of the overall mood, creating a simple melody that lays still in time.

9. Viva Voce

This cue is used during Stephen thesis defense; in this case the album track list does not follow the movie's narrative and cue order.

Stephen professors congratulate him on the excellent job; following the question 'What next?' spoken by one of the main professors, Stephen answer 'prove it' referring to his time continuum theory, is underlined by a high sting chord, a resonance that delivers an extremely powerful line by a clearly already very ill man that wants to strive for his objective regardless of adversities. This cue gives a sense of peace, of contempt and clarity in the

vision of what's to come. It also makes of an entirely scientific concept something of a work of art thus presenting physics as an art form.

10.The wedding

As we see a montage of Stephen and Jane's wedding and birth of their first child this cue plays beautifully and accompanies us through two major life events for the main characters.

The Waltz time is used here as a device to create a sense of wonder, joy and much needed calm, this is a turning point in the movie as we can hear a more defined harmonic and thematic form. The cue is characterized guitar and clavinet arpeggios in the foreground. Low strings pizzicato and swells accompany a build up towards a melody that soars in the high strings and really settles the mood of the movie.

The piano, omnipresent throughout the score takes a more accompanying approach with some notes of clearness by the glockenspiel that add a sense of peace to the overall feel of the piece.

11.the dreams that stuff is made of

This cue is accompanying the birth of the third of the Hawking's children, a bittersweet experience as we can see a clearly ill Stephen, made part of a family picture in a nearly forceful way, as if Jane is trying to cling onto that little piece of normality that she has built with much effort over the years.

The piano takes the foreground here, presenting the main recurrent theme of the second part of the movie, strings and glockenspiel help defining the main body of the orchestration, filling the harmony in a very thoughtful way.

12. A space-time singularity

This beautiful and compelling piece did not make it to the final cut of the movie, however it does contain thematic elements that are present in different forms throughout the entirety of the score.

13. The stairs

As the celebration for Stephen's doctorate are undergoing, the protagonist faces a physical challenge in climbing his house stairs.

This is a renewal of the presence of his illness in the foreground of the movie's narrative.

A low drone characterizes the cue, some eerie chords on the glockenspiel as the piano and high strings notes develop into a sorrowful underscoring to the dramatic images of a struggling human being. The power of the music is accompanying the sight of the child, sitting at the top of the stairs as an unreachable glimpse of normality that seems to fade more and more away as time goes by.

As listeners we can now fully acknowledge the chord progression as relative to the presence of health problems and the disease's progression.

14.A normal family

In this cue we explore the complications of a sad, defeated and ultimately tired Jane.

As she walks away from the tourbillon of the family reunion to take solace in a little moment of loneliness in the woods her feelings start to unravel, and during the car ride back to Cambridge there is a clear acknowledgment on her part that this is no normal family and she needs help.

The strings open with long lush chords that clearly underline the sorrow and sadness of the situation, the internal turmoil that Jane is facing and the ultimate sense of dismay.

The flutes are adding a small amount of forward drive while being used in a seemingly pointillist figuration.

This will also be the accompanying cue to the declaration of love between Jane and Jonathan, a sorrowful, bittersweet exchange of few words and heavy gazes that end in Jonathan leaving the family party.

15. Forces of attraction

This cue accompanies a montage, shot with the intent of resembling a family video, in which we can clearly see the attraction between Jane and Jonathan becoming more and more intense, even reaching a somewhat awkward point.

The arpeggios turn into an ostinato, lead by the piano and acoustic guitar, doubled by a plucked string instrument resembling the sound of a harpsichord or better even a dulcimer.

A small chamber string section accompanies the general loving feel of the cue, driving it slowly to a tender end played out by the guitar and piano.

16. Rowing - Alternate

This is an alternative version to the 'Rowing' cue, it can be heard as the final part of the boat chase.

17. Camping

This Cue is played as Jane and Jonathan are off to a camping trip while Stephen is in Bordeaux for a conference.

The piece is a slower version of 'domestic Pressure' where the waltz feel is kept but it has lost the grandeur and the lushness to exchange it for a rather more intimate feel, where the melody is played by a solo viola, part of a simple string quartet and some glockenspiel hits to add a splash of brightness. The facts ongoing on screen see the culmination of Jane and Jonathan longing for each other in an intimate encounter at the camping site.

18.Coma

This cue is climatic by definition as it's one of the last turning points of the movie that will drive Stephen's character even closer to its final form.

The cue is played as Jane and Jonathan drive back from the camping site towards Bordeaux as Stephen has fallen into a coma due to respiratory problems caused by pneumonia.

It is heavy, nearly deafening in how much the low drone is present, the strings add dramatic weight while still retaining a certain regal feel, it is a continuation from the classical atmosphere generated in the concert scene. It's a masterful piece, which in a mere 1.03 minutes enhances the vivid and strong images of Stephen's hospitalization.

19.The spelling board

As Stephen is left without a way to communicate, Jane approaches him with a spelling board; this is a heavy moment as the brilliant physicist has been left without a way to externalize his thoughts and therefore is a prisoner in his own mind.

It's a cue left entirely to the strings, a heavy moment of grief over loss of communication in the couple's life. The movement is slow and solemn,

chordal swells underline a substantial exchange of heartbroken looks between the Hawkings.

20.The voice Box

The cue is played as the iconic voice box is making its first appearance.

The cue has nearly a magic feel to interact with the wonders that the machine is able to do, this is created by a crafty use of celesta and pizzicato strings, the woodwinds are playfully colouring the ensemble by adding weight to the wondrous and ethereal feel of the piece.

21.A Brief History of Time

As the relationship between the professor and his new nurse/assistant grows more intimate the book also takes shape.

The cue underlines the slow process of forming ideas and how to put them into a cohesive text, the piano starts alone with a soft ostinato with the strings adding character, the harp and celesta complete the soundscape until the pizzicato section comes in.

As the cue builds from it two flutes exchanges staccato lines to emphasize the forward movement of the music. The slow pace is maintained throughout the cue as the celesta draws towards a tremolo ending from the strings that dies into a unique pizzicato note from the double basses.

22.Daisy Daisy

As Stephen is getting used to the new communication system he's showing signs that he hasn't lost his verve by engaging in a series of playful activities.

This cue draws from 'The voice box' and develops in a more good-humored and lively manner. The instrumentation and orchestration remain the same with the celesta continuing in driving the magical feel across the cuts.

The culmination is in the expansion of the string sound as Stephen expresses his desire to write a book about time and the consequential presentation of his theories and therefore the comeback to the public scene.

The piano takes the lead in developing the new thematic material and helps in re-building the viewer's confidence in ultimately seeing the professor succeeding and becoming the world known icon that he is.

23.A model of the universe

This cue is first seen in the scene where the Hawking's are sharing a moment of tenderness and, shortly after, the birth of their second child. The cue is started off with a long piano introduction that takes back the main thematic feel of the movie. It's built on the same chord sequence as 'Chalkboard' and 'A game of croquet'.

The cue swaps the piano for the harp in the second part, retaining strings as the main harmonic and development body.

The cue is also underlining the scene where finally the Hawking's split up and are acknowledging their love for one another and their will to go their separate ways; although a truly heartbreaking moment, the quality of the music does give the viewer a sense of peace in the decision taken by the two main characters.

24.The Theory of Everything

This is the 'resolution' cue as finally we see Jane and Jonathan embracing in a long –awaited embrace; in juxtaposition to that is the publication of Stephen's book and his following award ceremony.

The cue is finally free of heaviness, it's driven by the guitar and celesta, piano and strings help the swells that drive the calmness and peacefulness of this liberating piece of music forward.

25.London 1988

As the movie is drawing to a conclusion Hawking sees himself being able to stand up and walk again, a figure of his mind that dissipates quickly to which follows his main inspirational speech answering a very personal question about his belief in God.

The music starts tentative and creates a sense of peacefulness even while we know he's only dreaming of being normal again, although it quickly builds to a seemingly heroic ending where the full orchestra evidentiates the importance of the statement being made by the professor 'while there's life, there's hope'

26. Epilogue

This cue is played as the Hawking family is enjoying an important day meeting the Queen of England; it's a variation on the 'domestic pressures' cue.

The orchestration is kept the same while there are a few additions of woodwind colours but the overall feel remains, a peaceful, homely and playful melody that carries the final events to a close.

27.The whirling ways of stars that passes

This cue is part of the end credits, a fantastic piece for solo harp, incredibly subtle, gentle and sweet.

As Stephen says 'look what we made' while him and Jane look at their kids playing in the royal gardens, a piece is played while we basically see all of the major events of the movie played backwards finishing with the Hawkings first encounter; the piece is a composition by 'The Cinematic Orchestra' called, *Arrival of the Birds / Exodus* and was originally composed for the documentary on flamingos called 'the crimson Wing: mystery of the Flamingos' produced by Disney.

3 Conclusion

3.1 The creation of a precedent

Many a times we face a groundbreaking work of art upon which generations following draw for their own inspirational growth and ultimately strive to achieve the same artistic singularity of these masterpieces.

Within the realm of film music the trendsetting scores of Goldsmith, Hermann, Schifrin, Williams, Zimmer and many others, have all had an influence on the younger generation. It is so in my opinion in the case of Jóhannsson's 'The Theory of Everything'. The score is directly reflecting the narrative of the movie, its complicated emotional messages and ultimately, the issue of time and its meaning.

When one thinks of adventure is automatically drawn towards the bravado sound of 'Indiana Jones' as we would grant Shore's 'The lord of the Rings' the crown of epic-fantasy; there are too many examples of emblematic scores that have not only shaped the film music world and its aesthetics, but also their respective genres and their peculiarities, traits that, unconsciously, we all long to see and hear as we approach a specific movie.

Jóhannsson has done it with this score in the most beautiful way, the composition, orchestration and placement of cues is absolutely perfect and on point.

Although this is not the first movie of its genre, it is definitely emblematic of a new generation, one that has grown with the classics and is now breaking away while paying tribute to the greats.

The creation of a precedent is clear in this case, as Jóhannsson is setting a new trend, that could also easily become a new high standard in accompanying a deeply moving narrative without engaging too much with a stifled, pompous or *'manieristic'* sound.

The choice of chordal sequences, the swirling feel that the music gives it's reminiscent of the playful way the autumn wind plays with multicoloured falling leaves, a similarity in image with the story itself where we see an already broken man that throughout his fight with illness and its dreadful consequences, manages to keep his head high, to strive, to succeed and, ultimately, inspire.

4. Bibliography

Crumlish, Niall. *Top Story: Jóhann Jóhannsson, the post-classical elegist*. July 20, 2011. <http://state.ie/features/johann-johannsson-the-post-classical-elegist> (accessed June 10, 2016).

Daniel Schweiger - Film Music Magazine. "Interview with Johann Johannsson." *Film Music Magazine*. November 4, 2014.

<http://www.filmmusicmag.com/?p=13784> (accessed June 10, 2016).

IMDB. *The Theory of Everything*. November 26, 2014. <http://www.imdb.com/title/tt2980516/> (accessed June 10, 2016).

Jóhannsson, Jóhann. *Bio*. http://www.johannjohannsson.com/wp-content/uploads/2016/03/Bio_JohannJohannsson_Jan2016.pdf (accessed June 10, 2016).

Roberts, Sheila. "Composer Johann Johannsson Talks THE THEORY OF EVERYTHING." *Collider.com*. February 6, 2015. <http://collider.com/johann-johannsson-the-theory-of-everything-interview/> (accessed June 10, 2016).

Variety. *'Theory of Everything' Interview: Johann Johannsson*. September 12, 2014. https://www.youtube.com/watch?v=xn795L010_U (accessed June 10, 2016).

Wikipedia. *The Crimson Wing: Mystery of the Flamingos*. Sept 17, 2011. https://en.wikipedia.org/wiki/The_Crimson_Wing:_Mystery_of_the_Flamings (accessed June 10, 2016).

—. *The Theory of Everything (2014 film)*. 2014. [https://en.wikipedia.org/wiki/The_Theory_of_Everything_\(2014_film\)](https://en.wikipedia.org/wiki/The_Theory_of_Everything_(2014_film)) (accessed 2016).