

**The score *Test Drive* as a narrative element in  
the animation film *How to train your dragon***

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| <p>Sammandrag:</p> <p>I detta examensarbete analyseras hur filmmusikstycket <i>Test Drive</i> i filmen <i>How to train your dragon</i> (2010) fungerar som ett berättarelement i scenen där det förekommer. Syftet med detta arbete är att få mera kunskap i hur filmmusik komponeras, speciellt mera kunskap om filmmusik för actionscener i animerade barnfilmer. Detta arbete behandlar bara en animerad barnfilm och endast en actionscen ur filmen. Actionscenen är begränsad till en scen där filmens huvudperson flyger. Materialet i arbetet utgörs av scenen där <i>Test Drive</i> förekommer, partituret till filmmusikstycket, filmens manus och musikstycket i sig. De två olika metoderna som jag använder mig av är fallstudie i filmmusik i animerade barnfilmer från Hollywood med stora budgetar, samt en egen utvecklad kvalitativ modell vid analysen av musikstyckets partitur. Orsaken till att jag har utvecklat en egen analysmodell är att tidigare gjorda analyseringsmodeller inte passar mitt musikstycke eller syftet med mitt examensarbete. Den dramatiska kurvan och treaktsmodellen är båda viktiga verktyg i analysen av partituret och även det som J. Treasure (2009) tar upp; hur och på vilka olika sätt hjärnan uppfattar ljud och musik. Resultaten av analysen är bland annat att musik som innehåller olika element och verktyg inte bara ger ett större djup åt filmen och till de känslor som musiken väcker, utan med återkommande melodier och teman också ger ett större djup till karaktärerna samtidigt som de fungerar som berättarelement. Vid analysen av musikstycket får jag även en bra insyn i hur användningen av treaktsmodellen och den dramatiska kurvan kan fungera som ett bra verktyg under processen då filmmusikstycket komponeras. Med hjälp av dessa två modeller kommer filmmusiken inte bara att stöda filmens berättelse utan även göra det möjligt för filmmusikstycket att fungera ensamt utan att vara kopplat till bilden.</p> |  |
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| <p>Abstract:</p> <p>The purpose of this thesis is to analyse how the film music works as a narrative element in the scene <i>Test Drive</i>, from the film <i>How to train your dragon</i> (2010). The film is produced by DreamWorks Animation and the music is composed by John Powell. The reason for choosing this film and scene is because the film music is an important part as an element both throughout the film. The aim of the thesis is to study how music in action scenes in animated Hollywood mainstream children's films is composed. My purpose is to gain knowledge of how to compose music for film. The analysis is limited to only one children's animation film and one scene from that film. The material that I used is the scene where the music piece <i>Test Drive</i> occurs, the sheet music of the music piece, the film's script and the music piece on Spotify. The method that I use is case study, and for analysing the music piece is done with music theory knowledge and is a qualitative model that I have developed on my own. There was not found a method that suited the music piece or the purpose of this thesis. There have not been done previous analysis about the film music in <i>How to train your dragon</i>, though small analyses about film music composed by John Powell have been done. I discovered in the analysis that there are many elements that needs to be included in a composition. With recurring themes and melodies that sound different each time and with the help of the three-act structure and the dramatic curve, the result of the music piece is extraordinary and outstanding.</p> <p><i>There is a list of definitions in the introduction chapter where every musical term used in this analysis is explained.</i></p> |  |
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## FOREWORD

I have always loved animation movies and always thought that there is more to them than people think, especially film music in animation films. One of the main reasons why I chose to do my thesis about *How to train your dragon* is because the first time I saw the film, it made a big impact on me. While watching the *Test Drive* scene I sat and smiled the whole scene through because it felt like I was flying as well. Still today when I watch the film, I smile every time through out the scene. Today, this film is one of my favourite animation movies and during my thesis writing, both the film and *Test Drive* have become even closer to my heart.

I would like to thank DreamWorks Animation for letting me use the sheet music of *Test Drive*. Without you it would not have been possible to write about *How to train your dragon*. I would also like to thank Nigel Kimberly and Jan-Anders Ray for helping me with the language. Last but not least would I also like to thank my supervisor John “Pluti” Grönvall for all guidance and inputs you have given me through this process.

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Magdalena Silin

# 1 INTRODUCTION

Film music has existed since the beginning of film, and has its origin from the old theatre performance, where great time and energy were placed on the orchestral work.

In the silent movie era, film music could be from one person to a whole orchestra playing in the cinema while the film was rolling on the screen. However, after a short time when sound came to film, music started to exist in film and live music in the cinemas started to fade away. (Björkman & Moe Ditlevsen 2014 p. 5)

Film music has always been appreciated and loved by the audience and for some the film music is sometimes better than the film itself. Some composers have succeeded so well with their film music that when hearing the first notes from a film music piece it can instantly elicit the same strong feelings in the listener that they had when seeing the film the first time. As Björkman and Moe Ditlevsen say, the film music's role is among other things to give the audience deepen of feelings and of the film's story. The music should enhance the narrative of the film and the feelings that the film evokes. (Björkman & Moe Ditlevsen 2014 p.5)

In animation film occurs also the *Mickey Mousing* film technic, which was already used in the silent movie era. *Mickey Mousing* is matching movement to music; the music is composed to the motions in the animated film. The term comes from Walt Disney films from early and mid-productions, where the music works to mimic the motions of the animated characters.

For a film music composition to be successful, the music should evoke the right emotions in the audience. The *right* emotions in this case mean the emotions the composer had in mind that the audience would feel in the scene and moment, when she/he composed the music. Some composers use different types of sounds and music to produce the right feeling they want to evoke in a music score. A good example of how the composer uses sound and music to evoke different feelings in the audience is Hans Zimmer's *Half Remembered Dream* (Zimmer 2010) from the film *Inception*, directed by Christopher Nolan. *Half Remembered Dream* is the opening music piece of *Inception*. In *Half Remembered Dream*, Zimmer uses a mixture of electronic sounds and trombones playing notes, which are best explained as 'BRAAA-BRAAAM', in a magnifi-

cent and massive style. The 'BRAAA-BRAAAM' notes has Hans Zimmer admitted in an interview with *The Guardian* (Michaels 2010) that it is only one tone from the Edith Piaf's song *Non, je ne regrette rien* written by Charles Dumont, that only the tempo has been subdivided. Hans Zimmer tells in the interview with *Vulture* (Buchanan 2013) that the use of the sound was written in the script and that it was not his idea. Instead, he experimented with sound and it ended up being the sound that can be heard in the music. (Zimmer 2010)

This thesis analyses how the music works as a narrative element in the scene *Test Drive*, from the film *How to train your dragon* (2010), as an action scene in an animated Hollywood mainstream children's film. In this context, action scene refers to a scene filled with excitement and high speed. Among the variety of action scenes in films, then this thesis concentrates on an action scene where flying provides the action.

The reason for choosing this animated film and this scene is because throughout the whole film, the music has an important and significant part as an element. The animation in the film and as well in the scene is very detailed and makes the audience feel like they are flying also. The *Test Drive* scene is like a drama in miniature; you could easily apply the three-act structure and the dramatic curve to the scene and it will fit perfectly.

The empathise in this thesis is on how the music works as a narrative component and as a tool in the scene. Children's animated film is seen to be maybe the genre that best demonstrates the role of music in the narrative; the music is like another character. This film was chosen because it best demonstrates how the characters in the film get a deeper dimension thanks to the music.

This thesis contains musical terminology requiring a higher knowledge of music theory and music. There is a list of definitions in the introduction chapter where every musical term used in this analysis is explained. The length of the scene is 2:28 minutes long.

In this thesis there are no pictures of the sheet music by reason of agreement between DreamWorks Animation and me, the writer.



## **1.1 Background**

*Test Drive* is almost like it is orchestrated by three different elements; the music, the animation and the sound design. This scene is almost as if it were written to make the audience feel like they are flying as well. The scene is so well structured with different angles that increase the tension in the scene. The scene contains quick turns and high speed, which makes it seem like the animators might have had roller coaster rides in mind when the scene was animated. It is among other things these kinds of action sequences that make the audience feel like they are flying as well.

## **1.2 Aim of study and research question**

The aim of the thesis is to study how music in action scenes in animated Hollywood mainstream children's films is composed. The purpose is to gain knowledge of how to compose music for film, especially more knowledge of music for action scenes in children's animation films. Additionally, scenes with flying awaken most peoples' curiosity about how these flying scenes are made and how they can make a whole audience feel like they are flying.

This study focuses on the music score's sheet music and at some special points in the score, but the emphasis is not merely on the sheet music but rather on what happens in parallel between the image and the music.

### **1.2.1 Research question**

The research question is:

*How does the music function as a narrative element in an action scene in children's animation film, in a Hollywood mainstream children's film that contains a flying scene?*

### 1.3 Limitations

This study involved only one children's animation film. If there had been more films then the study would have been too big for this kind of thesis. The reasons why this thesis especially analyses this film are its animation, its flying scenes, its film music and the thrills in the action scene.

The action scenes are limited to scenes containing an element of flying. The flying scenes are limited to only one scene where the main character is flying. Why this study analyses a flying scene, as an action scene instead of other action scenes is because a flying scene contains more thrilling action and more dimensions than other action scenes contain. Other action scenes are quite predictable, whereas flying contains a lot of different kinds of dangerous situations: not only the danger of colliding with things but also very fast speed and the risk of falling.

### 1.4 Theoretical framework

There have been some small studies and reviews done about the music in *How to train your dragon*, although there are none that are seen as serious studies that can be used as a framework in an academic study. The same applies to John Powell's music; there are not so many studies about John Powell's film music scores he has composed. However, there is a chapter in Rebecca Coyle's book *Drawn to sound: Animation film music and sonicity* (2010) where Philip Hayward discusses about John Powell's film music in *Happy Feet* (2006). In the chapter 'Polar Grooves: Dance, Music and Musicality in *Happy Feet*' (Hayward 2010 p. 90-103) Hayward discusses about the music in "Happy Feet", both the scores that Powell composed specially for the film but also popular song material that Powell combined with original material and arrangements and orchestral scoring. Powell's original material included orchestral, choral and popular-music compositions. Hayward does small analyses of some of Powell's film music scores from the film and discusses what they musically contain and draws connections to other films' music and also to classical music compositions. (Hayward 2010 p.92-93)

Even though Hayward analyses Powell's scorings from *Happy Feet*, they are not as long and thorough as one might want. After analysing Powell's music, Hayward moves on

to the popular songs and to the tap-dance music that are as well a big part of the film's music.

There have not been done as many analyses about animation film music as there have been done on non-animation film music. During this thesis research process, it came to light that there are many studies and also materials about non-animated film music but not so much about animation film music. There can be many different reasons why it is this way, and in the first chapter of her book, Rebecca Coyle discusses why there are not in general so many analyses about animation film music.

[...] animation techniques and visual outcomes are markedly different between individual studios and producers, analysis of the sound cannot be restricted to a single approach, [...] propose a range of perspectives, showing how music and sound in animation film cannot be overly generalized (and thereby challenging the notion of animation as a 'genre') (Coyle 2010 p.2)

Coyle continues discussing how different sound and image are and why it is so much harder to get a grip of sound than it is of image. "Sound cannot be freeze-framed in the same way that images can be presented on the page [...]. Sound is constant movement". (Coyle 2010 p.4) This is one of the reasons why analysing music is more of a challenge than analysing a film; how do you pause and pinpoint something that is in constant movement?

## 1.5 Material

The reason for choosing *How to train your dragon* over other animated blockbuster Hollywood children's film, is because it is a good example of a good animated film where the music works well in; it gives the characters in the films more dimensions and more depth.

The reason why choosing the scene *Test Drive* instead of another scene from the film is because the scene is like a film in miniature; it contains the dramatic curve and also the three-act structure. Another reason is that the scene is a good example of how the music is composed with the image, with cues between all three narrative elements; music, image and sound. It is possible to both see and hear that the three elements are linked to-

gether. An example is in the beginning of the second act when Hiccup and Toothless collide with two stone pillars.

The materials that are used in this thesis are the *Test Drive* scene from the film *How to train your dragon*, the sheet music of the music piece from DreamWorks Animation, the film's script that was found on the internet and the music piece that exist on Spotify. The film was produced by DreamWorks Animation, and is available both on DVD and on Netflix.

## **1.6 Method**

This thesis is a case study about film music in animated blockbuster Hollywood children's film. The method for analysing the sheet music is merely done with music theory knowledge. The analysis of the sheet music is not as theoretical as the analysis of music can be, by the reason that this thesis is not a thesis in a music degree. If it were a thesis in a music degree, the analysis would have been more theoretical and detailed.

For analysing the music piece, there was no analysis model that has been done before that one could follow. There exist methods, for example *close reading method*, that could have been used for this thesis but they did not fit completely the music piece and therefore the analysis is a qualitative model, developed by the author to best suit this music piece and the purpose of this thesis.

According to Ib Andersen (1998), case study is used when you want to come to a conclusion of an overall understanding in what or which phenomenon that you are studying, since the studying of the components all the time are being related to the same coherence (the context) where they are concluded. (Andersen 1998 p.156)

## **1.7 Definitions**

Words that have [Italy] written by them come from Italian.

*Appoggiatura [Italy]*

A musical ornament that consists of one or more non-chord notes added into a melody. The added note/notes are then resolved to the ordinary note of the chord.

*Bar*

A segment of grouping a specific number of beats in music.

*Brass instrument*

The family name of wind instruments that are made of brass or silver.

*Cue*

The word cue comes from the theatre where cue is a signal to act for the actress and actors; the cue could be a line or some kind of movement. In the music piece, cues are small signals that exist between two or three narrative elements.

*F-sharp*

The raised fourth note in the C major scale. The fourth note in the C major scale, is raised with a # mark before the tone.

*Forte (f), [Italy]*

A bar, passage, note or notes should be played loudly.

*Fortissimo (ff), [Italy]*

A bar, passage, note or notes should be played very loud, louder than *forte*.

*Glissando (gliss.) [Italy]*

A scale or a sequence of notes that is ascending or descending in a rapid way.

*Half note*

A note that has the half time duration of a whole note

*Key*

The scale of the music piece, which forms the base of the composition.

*Legato [Italy]*

A directive that means that a passage or bar should be played in smooth and connected style.

*Pause*

The musician gets to rest, as long as the sheet music allows it or the conductor.

*Piano [Italy]*

The opposite of forte; a bar, passage, note or notes should be played softly.

*Scale*

A sequence of notes that presents the pitches of a key, that begins and ends on the tonic of that key mode. The sequence could be in an ascending and or descending order.

*Sixteenth note*

A note that its time worth is one sixteenth of a whole note's time duration.

*Slur*

A curved line that is drawn under or over a sequence of notes. The sign indicates that those notes should be played legato.

*Subito (sub.) [Italy]*

It means quick and sudden, and it is used together with other musical terms, to make the effects immediate and abrupt. Example; sub. f., suddenly loud.

*Staccato (stacc.), [Italy]*

A bar or passage should be played in a short, separate, distinct way. Staccato could also be stated with a dot above a note, the staccato only applies then to that specific note.

*String section*

The section in the orchestra where the instruments produce sound through vibrating the strings on the instruments.

### *Tempo*

The rhythm's speed of a composition, and is measured according to beats per minute.

### *Theme*

The musical base that a composition is created on. Most themes consist of a melody or a rhythm pattern that are the base for a music piece or a part of a music piece. The melody or rhythm is often repeated many times in very different ways.

### *Tremolo [Italy]*

A note/tone that is played quivering and fluttering between two notes.

### *Trill*

A rapid alternation between one tone or another tone, that is one step or a semitone above or under the first tone.

### *Wind instruments*

Instruments that produce sound when the player blows into them.

## **2 HOW TO TRAIN YOUR DRAGON**

How to train your dragon is an animation film that is produced by DreamWorks Animation in 2010. The film is loosely based on Cressida Cowell's book series under the same name. Dean DeBlois and Chris Sanders have directed the film. Some of the actors that are starring in the film are Jay Baruchel, Gerald Butler, Craig Ferguson and America Ferrara. The film music is composed by John Powell.

The film is about a young Viking, Hiccup, who lives on the island Berk, which is being terrorised by dragons. All the inhabitants of Hiccup's village are trained from a very young age how to kill a dragon, to protect the village. Hiccup is the only Viking in the history of Berk who would not kill a dragon when he had the chance, instead he fed it. The dragon, Toothless, shortly starts to trust Hiccup and a special bond between the two of them is born. Throughout their relationship, Hiccup learns that there is more to dragons than he and the rest of the Vikings knew of.

## 2.1 A summary of the *Test Drive* scene

The scene where the music piece *Test Drive* occurs in, starts with Hiccup and Toothless flying for the first time; high up in the air with only a cheat sheet for help. Hiccup uses the cheat sheet to check which position his feet should be in for Toothless' prosthesis to work. When the prosthesis is in the right position Hiccup double checks that everything works and that the safety line is attached to the saddle, before diving down towards the sea. They fly just few meters above the sea and heading towards an arch of stone, rising from the sea. They fly safely through the stone arch but out on the other side Hiccup put the prosthesis in the wrong position and they do not turn in the right time, which end up with Toothless colliding with two stone pillars. Toothless hits Hiccup with his ear for the collisions, before Hiccup positions the prosthesis in a new position and they start to ascend again.

They are flying higher and higher and both Hiccup and Toothless are enjoying themselves. Suddenly the wind takes hold of the cheat sheet and when Hiccup leans back to grab it, the safety line detaches and in a few seconds both Toothless and Hiccup are falling out of control towards the sea. Hiccup struggles to get near Toothless and gets slapped by Toothless' tail. Hiccup tries a second time to reach Toothless and the saddle, and this time he succeeds in grabbing hold of the saddle. With a fast and steady hand, Hiccup attaches the safety line again and is than back in the saddle.

With the cheat sheet between Hiccup's teeth, both Toothless and Hiccup are struggling to brake for not to collide with the woods and the tree tops below them. After they survived the woods and the treetops, comes the next problem; a mass of jutting sea stack is in front of them. Hiccup faces a tough decision where he has to choose between saving the cheat sheet and risk their lives with not having control of the situation or to lose the sheet and fly with his gut feeling. After a fast consideration, he chooses to fly with his gut feeling and the equipage flies smoothly and gracefully between jutting sea stacks without colliding with any of them. When they come out on the other side of the sea stack mass, Hiccup realises that they have survived. He puts his arms above his head and shouts of happiness and enjoyment, while Toothless celebrates with firing a fireball. The scene ends with Hiccup and Toothless flying into the fireball.



### 3 THEORY

This chapter discusses the dramatic curve and the three-act structure as two models of the dramaturgy and explores how the human body reacts to sound and music.

#### 3.1 Dramatic curve and three – act structure

The dramatic curve and the three-act structure are both models of how fictional films are composed. These two models are used in the analysis of the scene. Michael Rabiger talks about these two models in his book “*Directing – the documentary*” (Rabiger 2004) and how they can be applied to films and also to scenes. According to Rabiger, the three-act structure was developed in theatre but it can also be applied to a scene or to a whole film. The three-act structure is built up by three sections: act one, act two and act three.

In the first act, the setup is established and the audience get introduced to the characters, relationships, situation and dominant problem that the main character or main characters are facing. In the second act, the complication in the relationships escalates when the main character struggles with the obstacle preventing her or him from solving her/his main problem. In the third and last act, the situation escalates to a point of confrontation or climax, which the main character then resolves – often in a way that is emotionally satisfying. (Rabiger 2004 p.79)

The dramatic curve (see Figure 1) is according to Rabiger from the Greek drama. The curve shows how most stories are composed; first the problem is stated, then the tension through scenes is developed of increasing complication and intensity that ends at an apex or crisis, and the last comes change and resolution that is not necessarily a happy nor a peaceful. (Rabiger 2004 p.236)

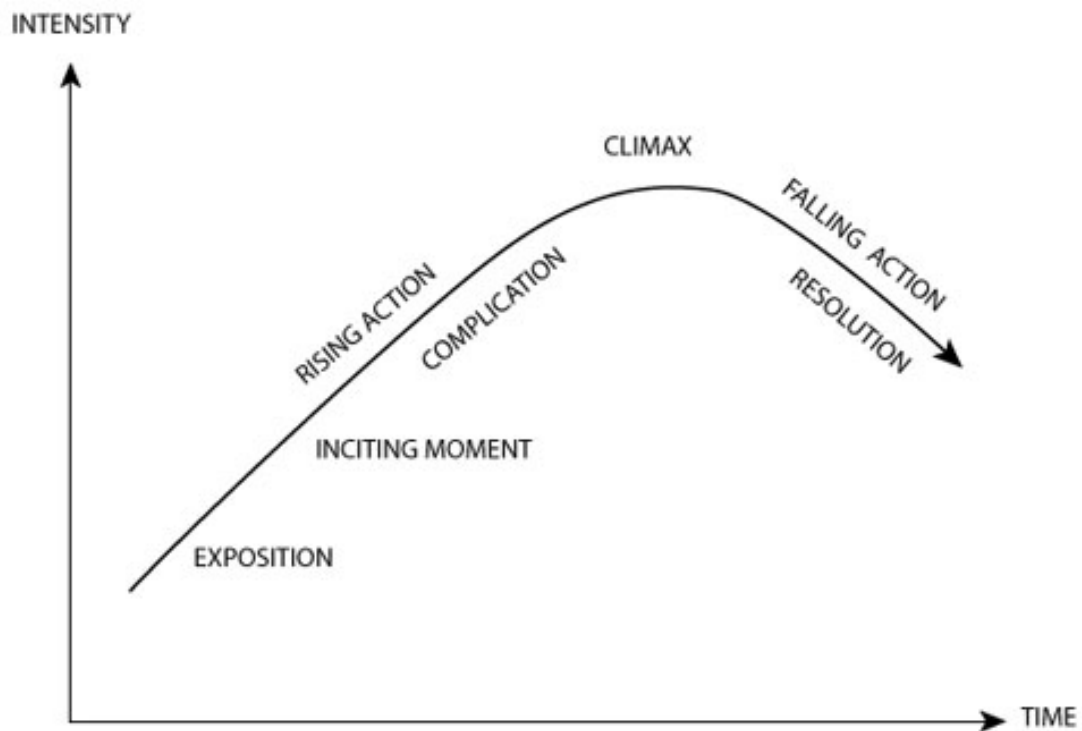


Figure 1. Dramatic curve. (Rabiger 2004 p. 236)

### 3.2 The human brain and feelings connected to music

A film music composer has not only succeeded when she or he has managed to evoke the audience's emotions, but also gotten the music stuck in the minds of the audience for several days. In his book *Musicophilia – Tales of Music and the Brain* Oliver Sacks writes in the chapter '*Brain worms, Sticky Music and Catchy Tunes*' (Sacks 2007 chapter 5 p. 41-48) how short pieces of melodies from big orchestral work can spin in your head for days. Sacks discuss how film music is composed to get stick in the listeners' heads. This tool was already used in the 1920's, when Nicolas Slonimsky deliberately composed music that the brain would imitate and repeat. By composing short repeating melodies, these melodies got stuck in his listeners' heads. (Sacks 2007)

Composers today are using the same tactics as composers before them; for example, composing a theme for a specific character. They are using repetition and recognizable melodies to make the audience identify a specific character. At the same time, their feel-

ings connected to the character and to the music piece are evoked and become intertwined.

How a person reacts to music and sound depends how her or his brain perceives these sounds and the music. If the brain perceives the sound as something dangerous and unpleasant, the person could react by trying to flee from it. People react in different ways of music and sounds, depending if what they hear is pleasant or unpleasant for them. According to Julian Treasure (Treasure 2009) a person can react in four different levels: physiological, psychological, cognitive and behavioural. When understanding which psychological, neurologic and physical way a person can react to sound and music and understand what it depends on, then it is possible to explain why so many film music pieces are so successful. Composers use sound and music in their compositions that the brain associates with and that the body then reacts to.

On the physiological level sound – both pleasant as unpleasant – affects our body's hormone secretions, breathing, heart rate and brainwaves. In his TEDTalk presentation, Treasure uses as an example ocean waves hitting the shore; the surf has the similar pulse and frequency as the breathing of a sleeping human. That is why the human brain associates ocean waves with the body being at rest and why we humans associate ocean waves with being stress-free.

On the psychological level, Treasure says, “Music is the most powerful form of sound that we know affects our emotional state” (Treasure 2009 ca. 1:18min.). Even others sounds influences our feelings, such as natural sounds as birdsong. Most people find birdsong calming and the reason for that sits many years back: over thousands of years birdsong has symbolised safety.

On the cognitively level Treasure discusses that because of our very small amount of bandwidth for processing audio input, this makes it very difficult for us to, for example, listen to two people talking at the same time. Treasure says that a good example is people who work in an open-plan office: their productivity lowers with 66% compared to working in a quiet room. Though this number can be adjusted if people working in an open-plan office put on headphones and listen to a soothing sound such as birdsong.

On the fourth and last level is behaviourally. Treasure tells that human reacts to unpleasant sounds by moving away from them and to pleasant sounds react by moving

towards it. If we because of any reason cannot move away from the unpleasant sound, it becomes terrible damaging for our health.

Treasure also discusses how music is the most powerful sound that there is. Why it is powerful he gives two reasons: “You recognize it fast and you associate it very powerfully” (Treasure 2009 3:42min). Though this powerful sound has to be used in the right way.

## **4 ANALYSIS**

To better see what happens in the music and to get the knowledge of what and why these things happen in the music, this analysis is divided in three sections: i) Themes and cues ii) Immersing the themes iii) The structure of *Test Drive* vs. the three-act structure. Each section discusses and analyses different subjects and elements.

This analysis consists of musically terminology.

### **4.1 Themes and cues**

*Test Drive* is built on four themes: three of the themes are recurring many times and one theme is only played once. The order of the themes is divided into the three acts. In act one are the three opening themes played the first time, though the third theme is divided between act one and act two. It starts in the end of act one and continues into the beginning of act two. After the third theme in act two, comes the recurring of the second theme, which follows by the fourth theme. The fourth theme exists in the middle of act two and continues until the end of the second act. Act three starts with the recurring of the first theme. After it recurs the third theme and the music piece ends with the first theme recurring again.



Figure 2. Timeline of the themes in *How to train your dragon*

Throughout the music piece when a theme ends and the next one starts, the two themes merges well together; the melodies in the themes are pieces of a puzzle that become whole when the pieces are connected. Though there is one place in the music piece when the melodies do not fit together. It is in act two when the recurring of the second theme fallows by the fourth theme; the melody in the second theme does not lead to the fourth theme and a joint develops between them. They are not in sync as well as the other themes before them have been. Yet, the end of the fourth theme is in sync with the theme that follows, the recurring of the first theme. It starts from around bar 46, when the horns, trumpets, trombones and the tuba start to lead the fourth theme and the attention to the recurring of the first theme. With the themes melting into each other, this creates a consistent flow that makes it hard to separate the themes from each other. Why John Powell has chosen to compose this music piece with these many themes that sound very different each time they recur could be for the reason that each theme represents different things; the relationship between Hiccup and Toothless, Hiccup's development, flying and the 'near-death-experience'. Throughout the themes it is possible to hear Powell's fantasy and how he imagines what flying would feel like and how particular places would feel like as well, for example, falling from the sky or the great feeling after surviving many death experiences. In the fourth theme, Powell really captures both the feeling of falling hundreds of meters down and Hiccup's and Toothless' fear through the fall.

The varies of the themes are not the only significance to the music, as well are the cues. A cue can work as a bridge between the three narrative elements and also work as a tool that signals what happens in the moment and gives an alert on what is going to happen in the next one. These signals and these alerts could be anything, for example a sound or an action in the image, or tempo changes in the music piece.

The tempo increases three times in Test Drive. The first time is in the fourth theme at bar 50 when the tempo increases with 1.5 beats per minute, from 111 beats per minute to 112.5 beats per minute. In the scene it is when Hiccup reaches the saddle and gets back up on Toothless' back.

The second time is in the first time the first theme recurs, at bar 55. The tempo increases again with 1.5 beats per minute, from 112.5 beats per minutes to 114 beats per minute. In the scene it is at the wing-beat of Toothless wings when Hiccup and Toothless break for not to crash with the wood and treetops below them.

The third and last time the tempo increases, is in the recurring of the third theme at bar 59. The tempo increases this time with 3 beats per minute, from 114 beats per minute to 117 beats per minute. In the scene it is when Toothless' prosthesis opens up, before they zigzag trough the mass of jutting sea sacks.

The reason why the tempo becomes faster at these particular places is linked to what happens in the image and in the scene; what happens in the scene and in the image impacts on what happens in the music. Before bar 50, Hiccup and Toothless is falling towards the sea and when the tempo becomes faster, Hiccup reaches the saddle and gets back up on Toothless. This is a changing moment. Before bar 50 there was no hope for them to survive and neither for Hiccup to get back in the saddle. So when Hiccup reached the saddle, it changes their future. At bar 55 when the tempo increases at the wing-beat, they have just survived and facing their next dilemma. Both Hiccup and Toothless are scared of what will happen next and especially what will happen them. In front of them is a thick fog and they cannot fully see what problem lies ahead of them, but they are almost sure there is nothing good. Before bar 59, they have found out that they are facing another big problem and their chances are low again to make it through. In bar 58 Hiccup makes the decision to fly on his and Toothless gut feeling and their bond instead of relying on the cheat sheet. At bar 59 when the tempo increases is when Toothless' prosthesis opens up, in time for them to face their next near-death-experience.

Powell's intention for changing the tempo at these three places could be to increase the tension of the moment. For example, when the tempo becomes faster in bar 50 as well accelerates Hiccup's and Toothless' speed when they keep spinning towards the ground. The increasing of the tempo signals how important it is that Hiccup gets back in the saddle and to attach the safety line to his vest. If he fails, there is no second chance. At bar 55, when the tempo increases the second time, the tempo indicates that they may be made through this time but their problems are not yet over. They go from one problem to the other. At bar 59 when the tempo increases for the third time, their speed accelerates as well as it did in bar 50. They have a high speed in their last and biggest problem and none of them does anything to try to slow the speed down, because they have no intension in slowing down. The music gives another indication of that as well in bar 59; they key of the music piece changes one step higher at the same time the tempo increases. Both Hiccups and Toothless facial expression shows that they are in a 'all or nothing' situation. The entirety of the music gives a feeling as well as it says 'This is it; show time!' to Hiccup and Toothless that it is time for them to show what they have learnt but also that they got this.

With the tempo changes at bar 50 in the fourth theme, at bar 55 in the first time the first theme recurs and at bar 59 in the beginning of the third theme recurring, Powell sets these moments' tension higher and make these moments stand out from the music piece. With changing the tempo Powell makes these three moments important both for the music but also for the story.

## **4.2 Immersing the themes**

This chapter will immerse into the different themes; what happen in them and in what way become the recurring themes different each time.

### **4.2.1 Theme 1**

In the first theme play the flutes, piccolo, celesta, harps, violins and viola the main melody continuously, while the clarinets and glockenspiel play the melody for few bars only. The rest of the orchestra pauses in the first theme, except the contrabass clarinet,

bassoons, horns, contrabassoon, trombones, tuba and timpani who accompany those who play the main melody. The main melody consists of sixteenth notes played upwards and downwards, as if it would be a scale. The theme ends descending and leads to the second theme. The first theme is eleven bars long, from bar 2 until bar 12. The theme occurs from the beginning of the scene until the pair starts to fly gracefully while Hiccup checks the prosthesis.

In the opening theme exists the first cue in the music piece. The cue exists in bar 10, when Toothless' prosthesis opens for the first time with a 'FLIP' sound that follows with a big 'BRAAAAMM' from the contrabass clarinet, contrabassoon, the trombones, the tuba, the violoncello and the contrabass in the next bar, bar 11. Few bars after the 'BRAAAAMM', starts the second theme. The first cue is between the sound and the music; the 'FLIP' is a cue for the 'BRAAAMMM' in bar 11.

The first thought and feeling that the opening theme awakes is how the melody has a childlike sound. Powell has written in the flutes sheet music notes *f stacc.*, and the short and loud notes that the flutes play throughout the theme, elevates in a way the childlike sound. It might reflect the childlike mind that Hiccup has, but also the dream of flying that almost every person has dreamt of since they were a child. The fast notes sound gullible that can reflect on Hiccup as the innocent child, who does not yet know of all the bad things that are about to happen. The fast melody does not only refer to a childlike mind. It also brings out Toothless' happiness of being up in the air and being able to fly again. As well brings it out Hiccup's excitement and the good nervousness to be able to try his new device and to be able to experience this kind of magic moment.

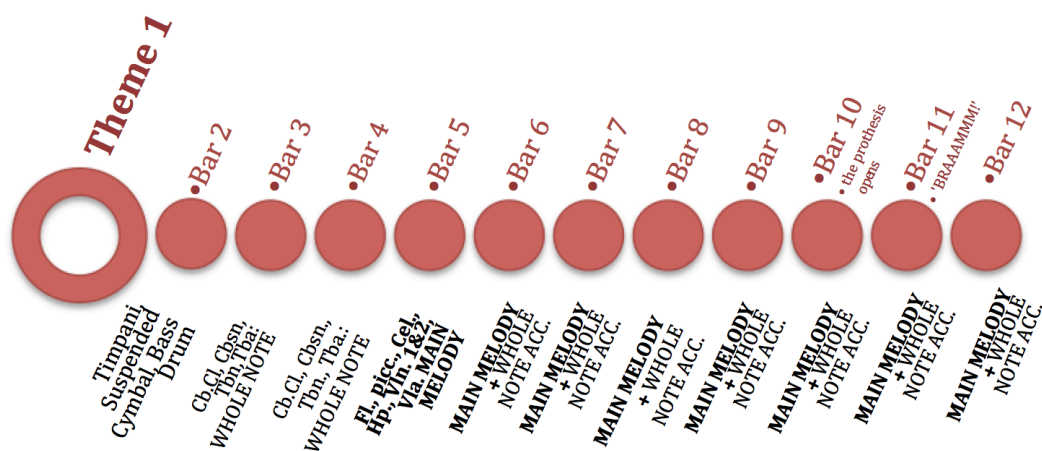


Figure 3. Timeline of theme 1.



#### 4.2.2 Theme 2

The second theme starts from bar 13 and ends after bar 20, it is eight bars long. This theme is when Hiccup and Toothless fly gracefully in the sky while Hiccup checks the prosthesis' position. It ends when the pair dives down towards the sea.

The main melody has much calmer pace and notes than it had in the first theme. In this theme, the sopilka whistle plays the main melody and has appoggiatura notes and trills here and there. The sopilka whistle is the instrument that is best heard in the main melody. Even if the violoncello also plays the main melody and in the same pitch, it does not stand out as much as the whistle does. The reason could be because the violoncello does not play the exactly the same notes as the sopilka whistle, only the same melody. It makes the main melody emphasized and underlined. Another reason why the violoncello does not stand out could also be because of the appoggiatura notes that the sopilka whistle plays.

The other instruments in the orchestra either accompany the sopilka whistle and the violoncello, play few bars of the main melody or then they have a pause. Those who play few bars of the main melody take turns; some play in the four first bars and some play in the four last bars. In bar 13 to 16 play the oboes and the bassoons the main melody, they all play *f* sharp. In bar 17 to bar 20 accompanies the oboes and bassoons while the clarinets and the viola play the main melody for four bars. The second theme ends as well with a series of descending tones, as if it was a bridge leading to the third theme.

The main melody sounds like a first ride; a little bit unbalanced and wobbling. Even though the flying is not perfect, it is possible to hear the gracefulness of flying and it sounds like what flying would feel like.

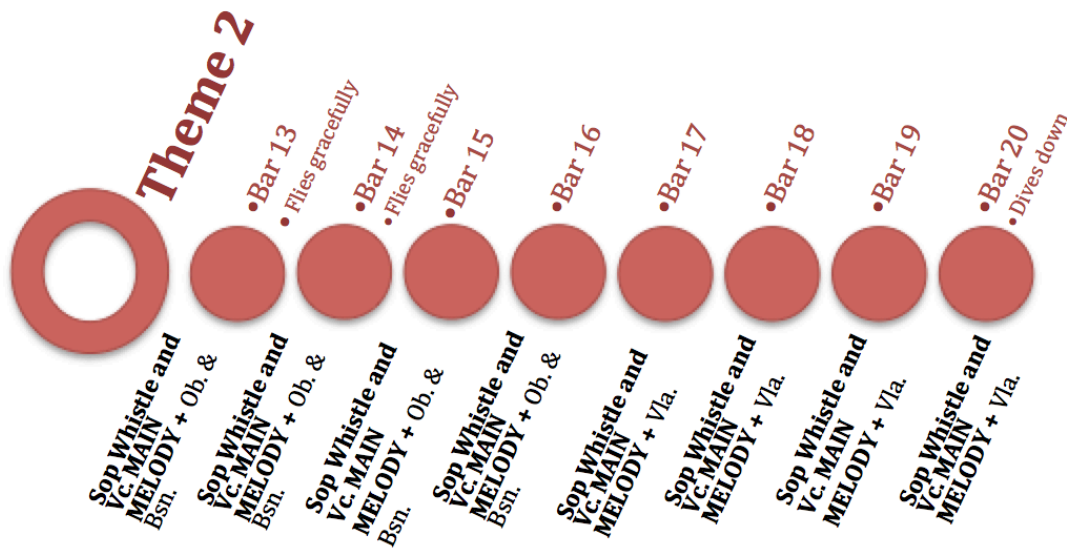


Figure 4. Timeline of theme 2.

#### 4.2.3 Theme 3

The third theme is eleven bars long and starts from bar 21 and ends at 31. It occurs when Hiccup and Toothless dive down towards the sea and ends when they have collided with two stone pillars after the stone arch.

The third theme consists of two main melodies and one non-main melody; the non-main melody only leads to the two cues at the end of the theme and leads as well to the following theme. In the four first bars, bar 21 to bar 24, occurs the first main melody. The melody is powerful and stands out from the two previous themes. Horns play forte and are the only ones who play the main melody. They are accompanied by contrabass clarinet, bassoons, contrabassoon, trombones, tuba, violins, violoncello 1 and contrabass and all of them play as well forte, with notes that are similar to the melody that the horns play with some variations. Almost everyone from the accompany group from bar 21 to bar 24 play forte, though contrabass, violoncello and viola are the exceptions who does not have any directives in their notes how they should play.

In the second melody, from bar 25 to 28, are the roles switched; the violins and the viola play the melody for four bars, while the those who accompanied the first melody either accompanies them or have a few bars of pause. The violins and the viola have a very

different melody that the first melody had in the previous melody and instead of playing forte, they play fortissimo. The melody contains faster notes in a higher pitch and the first and second melodies sound very different from each other. Those who accompany play a long half tone in bar 25 and 26 that together sound like accords. In the two next bars they accompany with one whole note in each bar. In bar 26 and bar 27 play the piccolo, flutes, clarinets and oboes nothing like either the main melody or the accompany that the brass instruments play. Instead they play sixteenth notes in fortissimo going upward to high notes in bar 26 and go back down to low notes in bar 27. These sixteenth notes are in the same pitch as the seagulls' cries when Hiccup and Toothless fly through the stone arch and they are cues to the seagulls' cries.

In the following three bars, bar 29 to 31, there is the non-main melody. The violins and the flutes play a series of sixteenth notes that ascends in bar 29 and ends at a<sup>3</sup> in the beginning of bar 30. The piccolo plays as well together with the violins and the flutes in bar 29 but after the a<sup>3</sup> the piccolo has a pause. In bar 30 the violins and the flutes keep playing sixteenth notes to accompany the bassoons, viola and violoncello that though play a short non-main melody until the end of bar 31. In the end of bar 31 the trumpets play a sixteenth triplet plus a long quarter note with a crescendo, from forte to fortissimo.

In bar 26 and bar 27 when the seagulls fly above Hiccup and Toothless while they cries, is the second cue in *Test Drive*. The reason why this a cue is because the seagulls' cry is in the same pitch as the melody that the piccolo, the flutes, oboes and clarinets play in bar 26 to bar 27. In the manuscript (DeBlois & Sanders 2010) there is no mentioning neither of the seagulls' cries nor of the melody that the piccolo, flutes, oboes and clarinets play. Though there is the possibility that the seagulls' cry could have been an idea from the animators, John Powell, the directors or someone else during the production but that does neither say in the sheet music or in the script. The seagulls' cries are a cue between the sound and the music; the cries match almost 100% with the pitch that piccolo, flutes, oboes and clarinets plays. The seagull cries blends in naturally with their melody.

There are two more cues, cue three and cue four, in the third theme and they are also connected to each other. Cue three is in the beginning of bar 30, precise at the a<sup>3</sup>, and cue four is in bar 31. The cues are for when Hiccup and Toothless collide into the two stone pillars after they flew between the stone arch. In the bar 30 the high note a<sup>3</sup> is the

cue for the first collision and the high note comes at the same time as the first collision. In bar 31, the trumpets' fanfare is the cue for the second collision; the fanfare comes just before the second collision. The two cues are all between the three narrative elements; sound, music and image. In the first collision, all the three elements are on 'at the same place'; you see the collision in the image, you hear the collision in the sound and hear the collision in the music. The cues could indicate that the third cue was discussed between the directors, animators, the composer and the sound designer and set to match. In the fourth cue, the trumpets play a little bit already before bar 31 and the second collision, as it would be a clue to the audience that another collision is possible to happen again. After these cues, the music continues as it did before.

The first main melody in beginning of the third theme is powerful and sounds nothing like what has been heard in the two themes before. In the massive brass part that is played, it is possible to hear the pure happiness of flying but also the hesitation and the certain doubtful of the situation. The second melody sounds completely different and nothing like the first melody; the sixteenth notes sounds like it would try to comfort Hiccup and to calm him, who still feels a little bit nervous and has doubts. The sixteenth notes symbolises the seagulls as well, that flies through the stone arch at the same time Hiccup and Toothless does. In the last three bars, where the non-melody exist, leads and points at the cues where Hiccup and Toothless collide in to two stone pillars after they flew through the stone arch. Before the smacks, right after they made it through the stone arch, Hiccup became a little bit too tough and too secure that he makes some mistakes and causes them to collide in to the stone pillars.

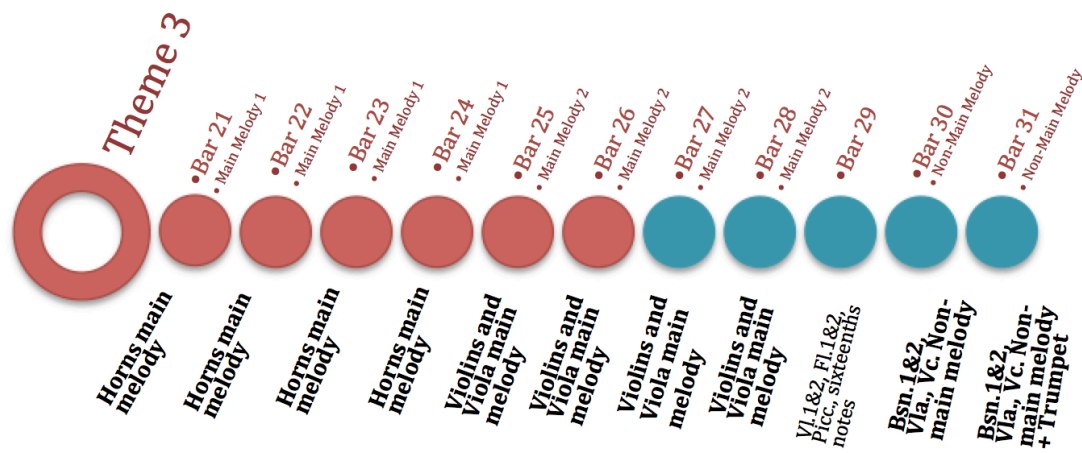


Figure 5. Timeline of theme 3.

#### 4.2.4 Theme 2 recurring

After the third theme recurs the second theme and it is eight bars long, from bar 32 to 39. The theme occurs after Hiccup and Toothless collided into the stone pillars and they start climbing towards the sky, and it ends when Hiccup loses the cheat sheet. The second theme is where the sopilka whistle played the main melody alone. This time the horns, flutes, violins and violoncellos play the main melody instead of the sopilka whistle. The horns, flutes, violins and violoncellos play the melody in fortissimo and they all play in a different way; Powell wanted probably to create versatility in the melody so that could be why no one play the melody the exact same way. Those who accompany them, play all in different ways. Contrabass clarinet, bassoons and contrabassoons play slurred whole notes from the beginning to the end of the theme. Clarinets play intensive and fast sixteenth notes and eight notes from the beginning of the theme until bar 36, where they start to play only sixteenth notes. Suspended cymbal plays one beat fortissimo in the beginning of bar 32 and bar 36, and in bar 39 it plays one beat in piano that grows with a crescendo to forte in bar 40. Timpani plays as well only one beat in bar 32, but in bar 36 to 39 it switches between beating one-quarter note plus two sixteenth notes and one-quarter note in one bar. Snare drum plays as well only one beat in bar 31, though in bar 36 to 39 it beats with a steady rhythm. The bass drum plays only one beat in bar 31, bar 36 and bar 38. In bar 39, bass drum plays a beat in mezzo forte with a cre-

scendo. From bar 36 to 39 play the trumpets the main melody. Trombones and tuba play one half note in the beginning of each bar, from bar 36 to 39. The recurring second theme ends with the same pattern as it did the first time, leading towards the third theme.

At the end of the recurring of the second theme, in bar 39, comes the fifth cue, when Hiccup loses the cheat sheet. In the sequence the cheat sheet first flies away and in the next bar the trumpets play a high note that indicates danger. The tone stands out both from the melody in bar 39 and also from the chaos that start to happen in bar 40. This is a cue to the image; it indicates in a way that after this, things will not be the same as it was before in consequence of what will come next. This marks the scene's climax, which also is called 'midpoint' and 'the point of no return'.

The recurring of the second theme sounds noting alike what it sounded the first time; it is like a new theme. The melody has more base than it had the first time; the difference is that there are more instruments playing the main melody (the horns, flutes, violins and violoncello) and with a powerful accompaniment (the contrabass clarinet, bassoons and contrabassoon). The second theme gets a new meaning when it sounds so different. This time the music gives a sense that Hiccup and Toothless have recovered from the collisions in the previous theme and now they are 'back in the game' again. They give all what they have and try to climb as high as they can, and in that way test their boundaries; what is possible and what can they do.

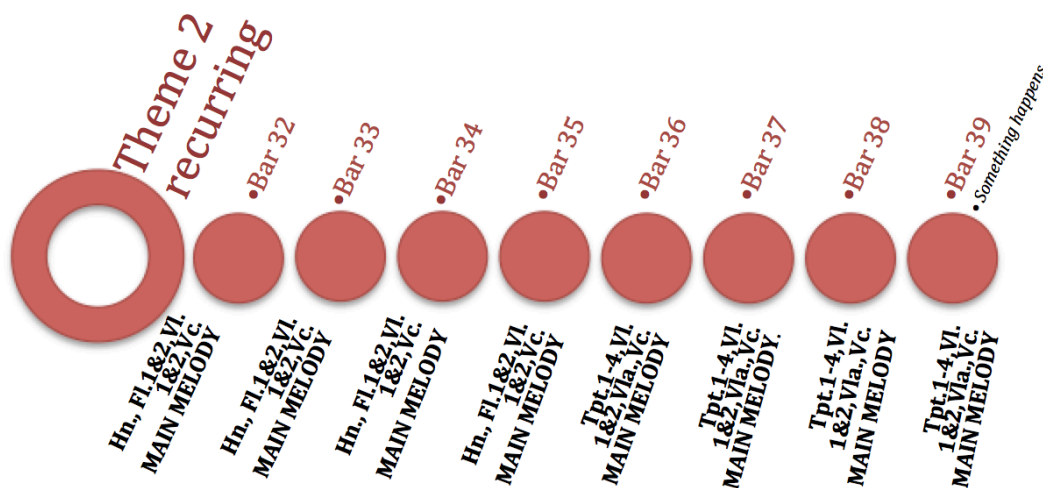


Figure 6. Timeline of theme 2 recurring.

#### 4.2.5 Theme 4

After the recurring of the second theme comes the fourth theme that is 15 bars long, from bar 40 to bar 54. The theme occurs when Hiccup and Toothless are falling towards the sea and ends when Hiccup gets back in the saddle and they are facing their next problem. The fourth theme is the theme that stands most out from the rest of the other themes. The key changes from Major to Minor and everything stands out of place already from the beginning of the theme. The fourth theme starts with what sounds like a scale of dissonance with glissando and trills; everything sounds like completely chaos. The string section has written in their sheet music that they should start from any note between two pitches while they use glissando or tremolo to a very high note. The dissonance scale and the utterly chaos place are from bar 40 to 44. From bar 45 the chaos starts slowly to recover. The trumpets, horns and tuba take turn from bar 45 to bar 49 to play the main melody while the rest of the orchestra accompanies them, in a chaotic way. From bar 50 to bar 54 it starts to sound like the orchestra is trying to find back to the previous themes and melodies that were played before the chaos theme. Trombone five and six plus tuba play quarter notes in bar 53 and 54 as an upward going scale and make them stand out from the orchestra and the chaos. These quarter notes make it sound like the music tries to draw itself up together with the orchestra. The fourth theme ends with tones leading towards the recurring of the first theme.

In bar 41 occurs the sixth cue, when the safety line detaches, one bar after the trumpets' high note. The cue is between the music and the sound; the sound of when the safety line detaches is like the sound of nails scratching against a slate. The sound sticks out and gives goose bumps because it is so unpleasant. The audience get a signal that something bad is about to happen.

The fourth theme seizes very well Hiccup's and Toothless' fear, especially throughout the sequence when they fall unstoppable. In the music the contingency of survival is so intense that it can almost be sensed. As the music gets louder and louder and more intense for every second, everything else in the world stops to matter. With his music, Powell does not only make it sound as Hiccup and Toothless were falling, but as if the orchestra would be falling as well. The fourth theme is unpleasant when there is so much chaos and dissonance that make the danger so precise, especially in the five first bars where the dissonance scale occurs. There is some instrument in the dissonance

scale that sounds like a vibrant sword and makes it so out of place but still fits in so well. The sword sound does not stay for long, it only occurs for few seconds, but even that is enough to project the uncomfortable feeling that gives goose bumps. At bar 50 becomes the tempo faster with 1.5 beats per minute, from 111 beats per minute to 112.5 beats per minute.

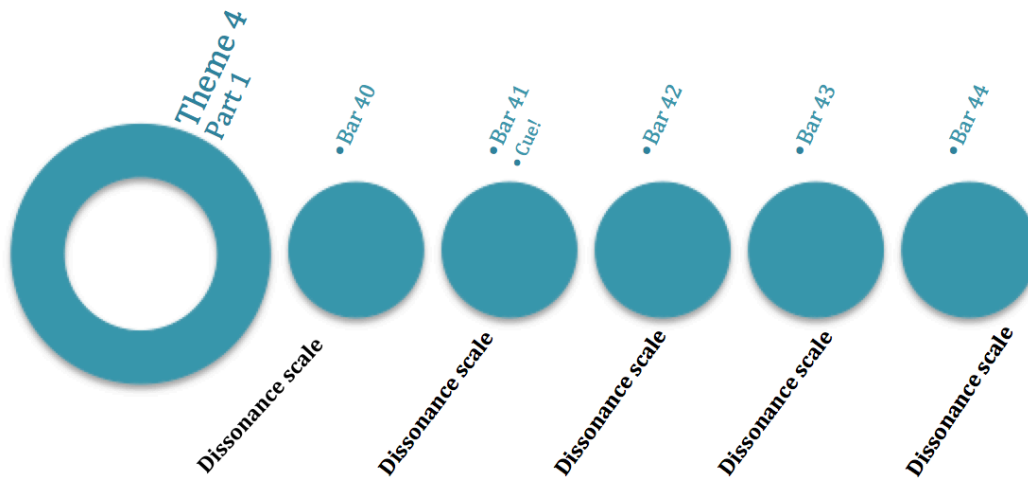


Figure 7. Timeline of theme 4, part 1.

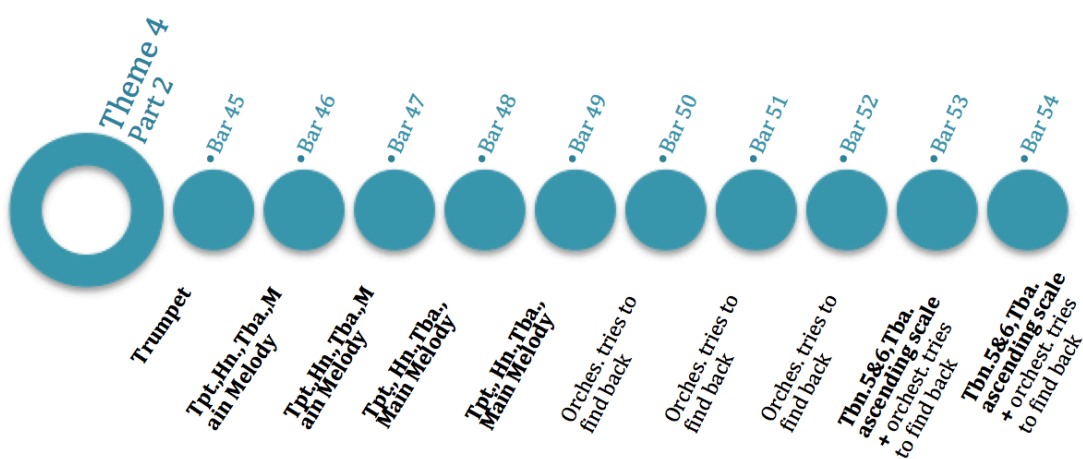


Figure 8. Timeline of theme 4, part 2.



#### 4.2.6 Theme 1 recurring<sup>1</sup>

The first theme recurs after the fourth theme and it is four bars long, from bar 55 to 58. It is in the scene when Hiccup and Toothless break for their life not to crash in the woods below them and when Hiccup considers between saving the cheat sheet and flying with the gut feeling. This time only the violins and the celesta play the main melody; the violins play the melody in sub. f and the celesta play the melody in forte. The rest of the orchestra accompanies them, most instruments accompanies with a slurred whole note in each bar and play in sub. f. Those instruments that do not accompany are the trumpets, harps, suspended cymbal, tam tam and bass drum. Trumpets play two sixteenth notes in one bar and one whole note in the next bar, though in the last bar they play one-quarter note. Harps play glissando, from a very low note to a very high. The suspended cymbal play one long beat in bar 55 and one very short beat in bar 56. This is repeated until the end of the theme. The tam tam only has one long beat in bar 55 and after that bar have a pause. The bass drum plays only one quarter note in bar 55 and bar 57, and that is it.

In bar 58 the melody ends downward and leading to the following theme, the third theme.

In the beginning of the recurring of the first theme, at bar 55, exist the seventh cue, when Hiccup and Toothless jams on the break. The cue is between the music and the sound; the sound of the wing-beat adverts on the recurring of the first theme. The tempo gets faster at bar 55, from 112,5 beats per minute to 114 beats per minute.

The next cue, the eighth cue, comes in bar 56, and is between the sound and music; it is when Toothless squeals when they break for not to crash in the woods.

The music is throughout the theme intense and stressful. The pace is faster that it was the first time the theme was played: the tempo got faster in bar 55, from 112.5 beats per minute to 114 beats per minute. The fast tempo makes the theme feel more intense and that there is much more at stake than there was before. The theme feels like a new beginning, a rebirth of Hiccup and Toothless after their fall. The instruments that accompany the main melody are playing very steady and give a good basis for the music. They also give a good support for the celesta and violin that play the main melody. Those who accompany are also the ones who have the intention towards the next theme, the recurring of the third theme.

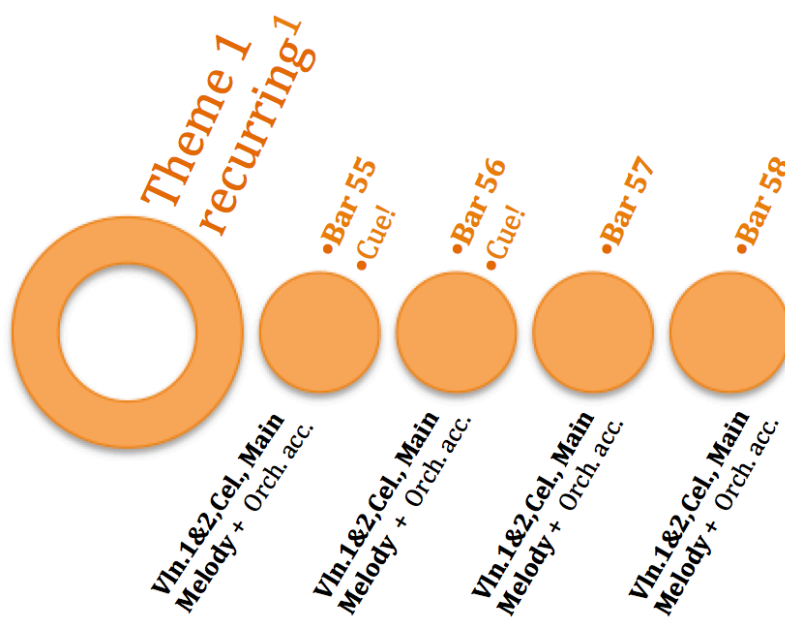


Figure 9. Timeline of theme 1 recurring.

#### 4.2.7 Theme 3 recurring

At bar 59 recurs the third theme, to bar 68. It is when Hiccup and Toothless fly through the mass of the jutting sea stack. The main melody alternates in the orchestra and almost every instrument have played the main melody in at least one bar by the end of the theme. The oboes, horns and trumpets start to play the main melody from bar 59 until the end of bar 64, where they split up; the horns keep on playing the main melody until bar 66 and the oboes and trumpets start to accompany the melody with long whole notes. At bar 66 starts the first violin to play the melody but at bar 67 the first violin starts to play slurred whole notes together with the rest of the orchestra that accompanies as well. The piccolo, oboes, clarinets and the first and the second trumpets start to play the main melody at bar 67 until the end of the theme at bar 68. The rest of the orchestra are split up in different accompanies for the main melody. The contrabass clarinet, bassoons, contrabassoon, trombones, tuba, contrabass and the viola accompany from bar 59 to 66 with a melody that sounds almost just like the main melody, only with more longer notes such as half notes and whole notes. They continue from bar 67 to 68 to only play whole notes and end the theme with playing fortissimo. The violins, picco-

lo, flutes, clarinets and harps alternate with playing fast sixteenth notes, with the violins starting from bar 59 and stops at bar 63 playing fast sixteenth notes. The piccolo, flutes and clarinets start to play at bar 62 sixteenth notes that go upwards and downwards, as a scale as well, and continue until bar 66. The harps start also to play sixteenth notes in an upward and downward going as a scale, from bar 63 to bar 68 when the theme ends. The recurring of the third theme ends with whole notes leading towards the next theme, the recurring of the first theme. The orchestra plays different tones on the whole notes, but that only make it lead even more to the first theme.

In bar 59 is the ninth cue, when Toothless' prosthesis opens up with a 'FLIP'. It is a cue to the sound and also a reflection to the first cue where the prosthesis also opened. Though, this time there is no 'BRAAAMMM' that comes after it is opened.

The third theme is even more powerful and massive as it was the first time, at bar 21 until 31. In the beginning of recurring of the theme, the trumpets play the main melody one octave higher than the horns do. This gives the beginning of the theme a new dimension and a new aspect to the theme. The octave difference rises the theme's ceiling height, which gives the theme a new dimension. Two other reasons why the theme this time is so much more massive are the tempo is faster and change of the music piece's key; the music piece is in a higher key then it was in the beginning. As the music, the feelings are completely different as well then they were the first time. In the music, you can hear how much Hiccup and Toothless feel alive and how much they have changed. Hiccup is not anymore nervous and they rely 100% on each other, after everything they have been through. Their flying technic and style has changed; it is not anymore unsteady or wobbling. They have improved a great deal. All the problems before were just small tests and this is their final exam.

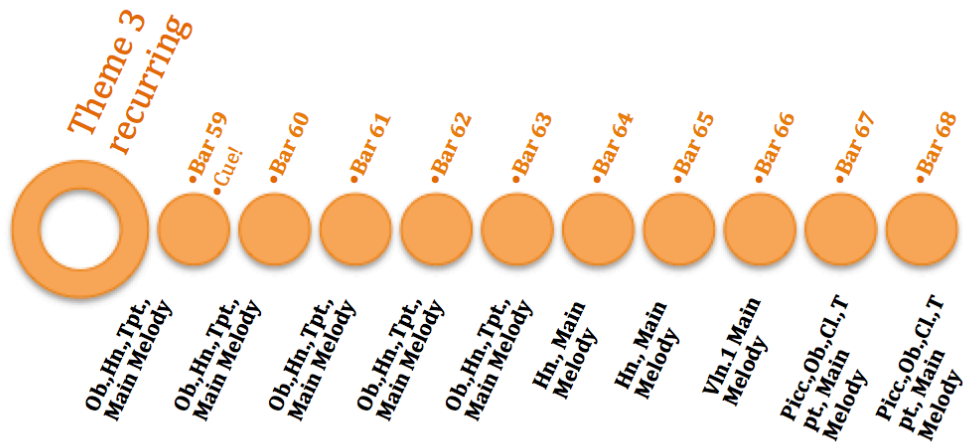


Figure 10. Timeline of theme 3 recurring.

#### 4.2.8 Theme 1 recurs<sup>2</sup>

The last theme is the recurring of the first theme. It occurs when Hiccup and Toothless comes out on the other side of the mass of jutting sea stacks. The recurring of the first theme is this time only three bars long, from bar 69 to 71 and only the flutes, oboes, clarinets, bassoons, bass drum, celesta, harps, violins and viola play. There is no one who plays the main melody alone; the melody is split up between every instrument, so everyone gets to play the melody at least one bar. The bass drum ends the music piece playing the last note.

Even if it is the same theme that begins and ends *Test Drive*, it is completely different and has very different meaning. This time it is possible to hear how much Hiccup has changed and matured. The two previous times when the first theme occurred, there was an underlined insecurity. The insecurity disappeared after the recurring of the third theme at bar 59 to 68, where their new knowledge were tested with the mass of jutting sea stacks.

In bar 69 when Hiccup reaches out with his arms and screams ‘Yeah!’ is the tenth cue. It is a cue between the music and the sound; Hiccup’s scream is almost in the same pitch as the flutes, oboes, the celesta, the harps, violins and the viola play. The music and the scream blend into each other and make it difficult to hear which one is which.

The next and last cue is in the last bar. The eleventh cue is as well a cue between the music and the sound; when Hiccup and Toothless fly through the fireball that Toothless fired, the sound of the fire and the sound of the bass drum is almost the same one. Here again, it is hard to separate the two different sounds.

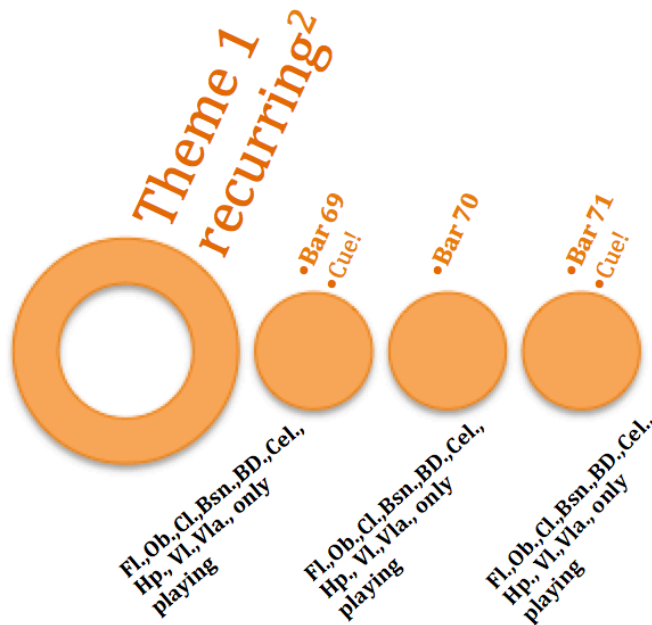


Figure 11. Timeline of theme 1 recurring

Even if almost every theme is repeated, they sound very different each time. Powell uses the themes as a tool to give the characters, Hiccup and Toothless, a more depth and new angles. Each time a theme is recurring, it sound very different and has every time a different meaning and affects different issues each time. When Powell uses the different themes depends on what emotions he wants to evoke in the audience. The themes shed lights on all the feelings it involves and that the audience might be feeling in a similar situation; nervousness, happiness, fear and curiousness. Powell uses the themes also as a tool to describe how Hiccup develops through the scene and how his and Toothless' relationship grows and their bond gets stronger. From the beginning until the end of the music piece Hiccup matures and evolves from a child to a young adult, the first Viking in the history to have ridden a dragon. All the different themes in *Test Drive* have dif-

ferent meanings and they all imply different subjects; how flying would feel, Hiccup's and Toothless' relationship and Hiccup's maturity.

### 4.3 The structure of *Test Drive* vs. the three-act structure

With the help of the three-act structure, it is quite obvious that Powell has used the three-act structure and the dramatic curve when he thought about the musical structure of *Test Drive*. There is usually something that happens in the music at each time something happens in the three-act structure and the dramatic curve. In the three-act structure (see Figure 12) it is easy to see how Powell has structured his composition. At each place where something big happens in the plot (at the climax of act one, two and three and at the midpoint in act two) there is something that happens in the music as well. There is a parallel between the structure of the music and the structure of the scene's structure; whenever something big happens in the plot it reflects in the music.

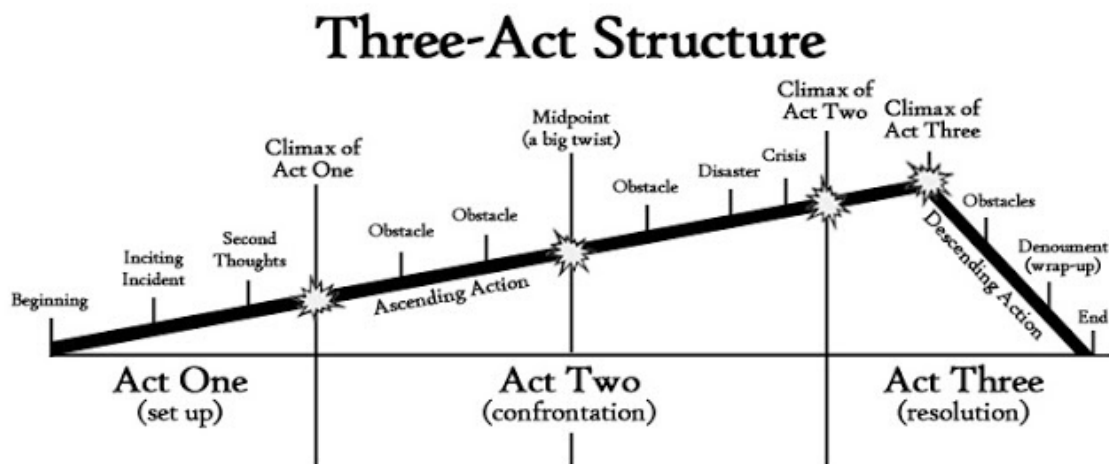


Figure 12. Three-act structure (Williamson, 2013)

In the plot, the climax of act one is when Hiccup and Toothless fly between the stone arch and the seagulls above them cry. In the music, climax of the first act is in the third theme, at bar 26 and bar 27. The parallel between the story's structure and the third

theme's structure is when the seagulls' cries match with the music/notes that the piccolo, flutes, oboes and clarinets play in the same place. It is also in bar 26 that the second cue of the music piece exists.

The midpoint in the second act exists in the music in the beginning of the fourth theme. It exists from bar 45 to bar 48, when the trumpets, horns and tuba take turn to play the main melody. In the story the midpoint is when Hiccup and Toothless fall down towards the sea. The midpoint is the same as the climax in the dramatic curve (see Figure 1, page 18); the dramatic curve's climax is as well when the pair falls. In the dramatic curve, before the climax, exist the rising action. In the music, the rising action is from bar 40 to bar 44 when the scale of dissonance exists. It is possible to hear at the dissonance scale that something is about to happen when they key changes from Major to Minor. In the story, the rising action is when Hiccup lost the cheat sheet and the safety line detached from the saddle.

The climax of the second act in the story is when Hiccup and Toothless do a hard break for them not to crash with the wood and the treetops. In the music, the climax of the second act is from bar 55 to bar 58 when the first time the first theme recurs. The tempo increases at bar 55 with 1.5 beats, from 112.5 beats per minute to 114 beats per minute. The parallel between the story and the music is that when the tempo increases, accelerates Hiccup's and Toothless' s speed. At the same time that their speed accelerates, Hiccup needs to decide if he tries to save the cheat sheet or fly with his and Hiccup's gut feeling or else they will collide into the mass of jutting stone pillars in front of them. In the image, it is possible to see on Hiccup's and Toothless' facial expression that they are both very scared of what is about to happen. Their fear is possible to hear in the music, with the fast notes and the fast tempo.

The climax of act three in the story is when Toothless' prosthesis opens up and the pair starts to zigzag between the sea stacks. The climax of act three in the music is in the recurring of the third theme, from bar 59 to bar 62. There are two things that happen in the music at the climax of act three; the tempo increases from 114 beats to 117 beats per minute and the key of the music piece rises with one step. Both of these elements happen at the same time in the beginning of the recurring third theme.

Breaking down the *Test Drive*'s structure, gives an observation of how Powell made the structure. It is as if Powell has pinned each act's climax and the midpoint place in the second act and came to the conclusion that something has to happen in the

music as well at these places in each act, especially in the second act at the midpoint and at the climax of the third act that are both important places to the story. This is also possible to hear in the music; Powell uses the trombones, trumpets, bassoons, tuba, contrabass clarinet, contrabassoon and horns when there is something important and crucial he wants to emphasise. This group is intense, especially in the midpoint and in the climax of the third act.

## **5 CONCLUSION**

In the analysis I discovered that when composing film music for animation films, there are many elements that need to be considering. If you as a composer want to succeed with a composition, the composition needs to have some elements to make it extraordinary. With recurring melodies and themes give more depth to characters and they work as well as a narrative element. The more different the recurring themes sound, the more depth it can give both to the story, to the music and to the characters. When the recurring themes work as a narrative element, they can describe how different action situations and moments have more significance than others. Especially, at each act's climax place and at the midpoint spot. If the theme and main melody of the theme sound very different, the theme will give more depth to these places. Recurring themes that are very different from the first time gives a more comprehensive and profound music piece that does not sound the same all the way through.

The analysis gave me an insight of how to use the three-act structure and the dramatic curve during the composing process. When these two models are used in the right way, the music piece works very well both with the picture but also on its own. These models do not only help with construction of the composition but also between the image and the music. When something happens at the same time in the music and in the picture, the linking between music and sound works very well.

In the analysis, I could probably have immersed and analysed more about how and if the picture narrative and audio narrative have any impact on the music.



The analysis about the themes and the cues are maybe a little bit complicated to understand for a person without music knowledge, even if there are figures to better describe what happens in each theme and bar. This could perhaps have been done better, for example re-write the sheet music in the wrong key and notes and connect the sheet music with screen shots pictures from the film for the reader better to understand what and how happens parallel in the sheet music and in the film. While I was analysing the sheet music in front of me I forgot very easily that the reader will not have the notes in front of them when they read through.

The music was not analysed in an extremely music academic way to make it possible for people without a musical background have the possibility to read and understand the thesis and what happens in the music and in the pictures. Though, I think someone with a higher music education than me, would be able to discover more about the music than I did.

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## SAMMANDRAG PÅ SVENSKA

I detta examensarbete analyseras hur filmmusikstycket *Test Drive* från den animerade filmen *How to train your dragon* (2010), fungerar som ett berättarelement i scenen där musikstycket förekommer. Filmens musik är komponerad av John Powell. Scenen där filmmusikstycket finns i anses vara en actionscen i en animerad mainstream Hollywood barnfilm. I detta sammanhang anses en actionscen vara en scen som innehåller spänning och hög fart. Actionsccener är avgränsade i detta arbete till endast scener där huvudpersonen flyger.

Den huvudsakliga orsaken till varför just en scen från filmen *How to train your dragon* valdes att analyseras om och varför det blev *Test Drive* scenen är för att musiken har en viktig och betydelsefull roll som element både i hela filmen och i själva scenen, och även för att både filmens och scenens animering är så välgjord att den får publiken att känna sig som om de skulle flyga.

Tyngdpunkten i arbetet är hur musiken fungerar som ett berättarelement och som ett berättarverktyg i scenen där filmmusikstycket förekommer. Scenens längd är ungefär 2:28 minuter lång. Analysen innehåller musikteori och musiktermer och det kan behövas en större kunskap i musik för att förstå analysen i arbetet. Dock så finns det i introduktionskapitlet en definitionslista där all musikterminologi som används förklaras, dock är förklaringarna på engelska.

I arbetet finns det inga bilder från *Test Drive* partituret, enligt överenskommelse med DreamWorks Animation.

### Mål med studie

Examensarbetets mål är att analysera filmmusiken i en actionscen ur en animerad mainstream Hollywood barnfilm, och på så sätt få större kunskap i hur filmmusik är uppbyggd och komponerad, speciellt då för animerad barnfilm.

Denna studie fokuserar på vissa specifika ställen i *Test Drives* partitur, men tyngdpunkten är inte endast på noterna och utan även vad som händer parallellt i bilden och i musiken.

## **Avgränsning**

Analysen innehåller bara en animerad barnfilm. Om flera filmer skulle ha analyserats skulle examensarbetet ha blivit för stort.

Orsaken till varför detta examensarbete specifikt analyserar *How to train your dragon* är filmens animation, dennes alla flygscener, dennes filmmusik och spänningen som flygscenerna innehåller.

Actionscenerna är begränsade till endast en scen där huvudpersoner flyger. Varför denna studie har valt flygscener som de actionscenerna som studeras, är för att flygscener innehåller mera spännande action och flera dimensioner än vad andra actionscener innehåller. Flygning innehåller flera farliga situationer, inte bara faran att kollidera utan även väldigt hög fart och risken att falla.

## **Material och metod**

Materialet som används i detta examensarbete är scenen där musikstycket *Test Drive* förekommer, partituret för musikstycket, filmens manus och musikstycket på Spotify.

Studien som görs är en fallstudie och metoden vid analyseringen av musiken är gjord genom kunskap i musikteori. Dock är analyseringen inte lika teoretisk som musikanalysering kan vara, då detta inte är ett examensarbete inom någon musikutbildning. Det används ingen exakt metod vid musikanalyseringen, då det inte fanns någon tidigare gjord analyseringsmetod som kunde ha användas. Därför är analyseringsmetoden för musiken självgjord, för att passa bäst för musikstycket. Det finns andra metoder som möjligtvis kunde ha använts, men dock så passade de inte fullständigt och därför är metoden en egen kvalitativ metod.

## **Berättarmodeller och hur musik påverkar kroppen**

Inom teater och film använder man sig av tre akts struktur och den dramatiska kurvan. Analyseringen av *Test Drive* använder sig av dessa två modeller, för att bättre begripa vad som sker både i musiken och i bilden. Med tre akts struktur delar man upp en film eller en scen i tre akter, där både första och tredje akten är kortare än andra akten. Där framkommer det också hur varje akt är uppbyggd. Den dramatiska kurvan visar hur fil-

mens eller scenens handling är komponerad och hur handlingens intensivitet går som en kurva. (Rabiger 2004)

Filmmusikkompositörer använder sig av återkommande korta melodier för att ge ett mera djup och en ny dimension till en karaktär och för att tittaren lättare skall kunna anknyta sina känslor till karaktären. Ofta fastnar dessa korta melodier hos tittaren och kan snurra i deras huvuden i flera dagar. (Sacks 2004)

Personer uppfattar ljud och musik på olika sätt. Detta beror på hur hjärnan uppfattar dessa ljud och musiken. Hjärnan uppfattar ljud och musik på fyra olika plan; fysiologiskt, psykologiskt, kognitivt och på beteendemässigt. På fysiologiska planet påverkar ljud kroppens hormonsöndring, andningen, hjärtfrekvensen och hjärnvågor. På det psykiska planet påverkar ljud och musik våra känslor. Med kognitiva planet menas det, att på grund av hjärnans lilla mängd av bandbredd vid bearbetning av ljud stimulans, gör det svårt för oss att till exempel lyssna på två personer som talar samtidigt. På beteendepplanet påverkar ljud vårt beteende, till exempel ljud som uppfattas som obehagliga drar man sig ifrån och om man inte kan gå iväg börjar dessa ljud inverka dåligt på hälsan. (Treasure 2009)

## **Analys**

Analysen är uppdelad i tre olika avsnitt som behandlar olika ämnen i musikstycket; i) Teman och cues ii) Fördjupning i temana iii) Test Drives struktur kontra tre akts struktur. Varje avsnitt analyserar och diskuterar olika ämnen och element.

## **Teman och cues**

Musikstycket innehåller fyra olika teman; tre av dessa teman återkommer flera gånger under styckets gång medan bara ett av dessa aldrig upprepas. Varje gång ett tema upprepas, låter det annorlunda. John Powell använder de olika temana som ett verktyg för att ge karaktärerna i scenen ett större djup och nya vinklar. När temana upprepas har det varje gång en annan innebörd och behandlar även olika ämnen.

När Powell använder de olika temana beror det på vilka känslor han vill väcka hos tittaren i den stunden. Känslorna som Powell hoppar emellan är nervositet, lycka, rädsla och

nyfikenhet. Teman används också som ett verktyg för att beskriva hur de olika karaktärerna förändras under scenens gång.

I nästan varje tema förekommer det ett eller flera cues, det vill säga stick, mellan de tre olika berättarelementen; musik, ljud och bild. Dessa cues kan vara mellan ett eller till och med alla berättar elementen och fungerar som en bro mellan dem. Cues kan även fungera som ett verktyg som signalerar vad som händer och vad som är på väg att hända. Signalerna kan vara vad som helst; ett ljud, något som händer i bilden eller något som händer i musiken. Allt som allt finns det elva stycken cues.

I *Test Drive* sker det tempoväxlingar 3 gånger. Original tempot är från början 111 slag i minuten, och i slutet av andra akten ökar tempot med 1,5 slag till 112,5 slag i minuten. Det andra stället då tempot ökar är i början av tredje akten då tempot återigen ökar med 1,5 slag till 114 slag i minuten. Tredje och sista gången tempot ökar är ungefär i mitten av tredje takten då tempot ökar med 3 slag till 117 slag i minuten.

Med ökande tempo förändrar Powell spänningen vid de ställena som det sker tempoväxling. Dessa ställen blir intensiva och tar scenens berättelse till en annan nivå.

### **Fördjupning i temana**

Detta avsnitt fördjupar sig i de olika temana; vad som händer i dem och hur de olika upprepade temana förändras varje gång de upprepas.

Det framkommer vilka instrument som spelar när och var, och vilka instrument som spelar temats huvudmelodi.

Temana återkommer allt som allt åtta gånger, och varje gång låter de annorlunda än gången innan. Första temat både börjar och avslutar *Test Drive*; skillnaderna mellan dem är stor, de låter som natt och dag. Både andra och tredje temana upprepas bara en gång under hela stycket; även då låter upprepningen annorlunda än första gången temana spelades. Det fjärde tema är det enda tema som inte upprepas, men som mest skiljer sig från de andra temana med sitt kaosintryck.

## **Test Drives struktur kontra tre akts struktur**

Powell har använt sig av tre akts struktur och den dramatiska kurvan då han har komponerat *Test Drives* struktur. Oftast händer det något i musiken då det även händer något i filmens berättelse enligt den dramatiska kurvan och eller tre akt strukturen.

Nedbrytningen av Test Drives struktur ger en observation av hur John Powell gjorde musikens struktur under komponeringsprocessen. Man får intryck av att Powell har nålat fast varje akts klimax och *midpoint* i andra akten, och kommit fram till att då något sker i storyn på dessa platser måste något större även samtidigt ske i musiken.

Det är även möjligt att i musiken höra då något viktigt och betydelsefullt händer i scenens berättelse. Vid dessa tillfällen använder sig Powell av tromboner, trumpeter, fagott, tuba, kontrabas, kontrafagott och valthorn då det är något som han vill betona. Denna grupp är oftast intensiv, speciellt vid tredje aktens klimax och vid andra aktens *midpoint*.

## **Slutsatser**

I analysen upptäckte jag att när man komponerar filmmusik för animerade filmer, finns det många element som man bör behandla. Med återkommande melodier och teman ges det ett mera djup till karaktärerna samtidigt som melodierna fungerar ypperligt som ett berättar element. Ju mera annorlunda de upprepade temana låter, ju mer djup kan den ge till berättelsen, till musiken och som sagt även till karaktärerna. Varierande upprepningar av teman ger en bättre helhet och ett djupgående musikstycke, som inte låter likadant och enformigt från början till slut.

Denna analys har gett mig en insyn i hur man kan använda sig av tre akts struktur och den dramatiska kurvan under komponerings processen. När dessa två modeller används rätt, fungerar musikstycket väldigt bra både tillsammans med bilden och som sådan. Modellerna hjälper inte endast kompositionens konstruktion utan förstärker också kopplingen mellan musiken och bilden.

Det finns säkert vissa saker i analysen som jag kunde ha gjort bättre och som kan göras annorlunda i framtiden. Jag kunde kanske ha analyserat och fördjupat mig mera i hur och om bildberättande och ljudberättande har haft någon inverkan på musiken.



Jag kunde kanske också ha gjort en djupare och vetenskapligare analys av temana och cuesen. Analyseringen av temana och cuesen kunde kanske ha förklarats ännu tydligare, fastän jag har försökt klargöra det med hjälp av figurer som förklarar temana så klart som möjligt. Då jag analyserade noterna glömde jag ofta bort att de som kommer att läsa arbetet inte har några noter framför sig.

Musiken blev inte analyserad på sett traditionellt musikanalytiskt sätt, för att det skulle göras möjligt för även sådana utan musikbakgrund skall kunna läsa och förstå arbetet. Om någon med en högre musikutbildning än mig analyserar detta stycke på nytt, så tror jag att man kommer att hitta mera än vad jag har gjort.