The Television Music of Trevor Jones:

Using an Audio-visual Archive

to Explore Scoring Processes

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Abstract

This thesis examines Trevor Jones's scoring processes that relate to his narrative television projects. In recent years, Jones has donated a large, unique collection of materials relating to his film and television productions to the University of Leeds, which form the Trevor Jones Archive. These materials consist of aural, textual, visual and notational resources, and offer the opportunity to explore many nuanced details pertaining to the industrial and musical processes that formed Jones's television scores. In addition to the archival materials, this thesis is informed by interviews with Jones and his working team, and is contextualised by the literature surrounding the television industry and its scoring practices.

Jones has composed original scores for programmes produced predominantly by the American and British television industries, and transmitted by a number of advertising and non-advertising broadcasters that operate within these industries. Furthermore, Jones has written scores for a range of programme forms, including stand-alone telefilms and multi-episodic miniseries and series. All of these factors have influenced his industrial processes when writing for television, and the archive illuminates the many ways they have done this. Jones's musical processes are also considered, in terms of the compositional devices he employs.

The findings of the thesis demonstrate that Jones's television scoring practices undergo many industrial processes that are unique to television, and share many musical processes with his scores for cinema. Furthermore, they highlight the many changes that both of these processes have undergone since Jones's earliest narrative television production until the most recent that is contained in the archive – a period that spans thirty years of the television industry.

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Introduction

Research Context

The majority of previous studies in film musicology centre on the scores that accompany theatrically-released films. Few studies focus on scores that accompany television programmes, and fewer still discuss the processes by which these scores are produced. This is largely due to the widespread assumption that television music is produced in the same way as music for theatrically-released films or, conversely, because it is dismissed as being too limited and superficial compared to film music. Scholars who do discuss television music tend to focus on the use of pre-existing music in television rather than programmes that feature original scores, or on certain aspects of television music, such as its theme music. The present thesis aims to deconstruct these assumptions whilst also uncovering the production and musical processes of writing music for television, as exemplified by the narrative television projects that screen composer Trevor Jones has scored.

Jones is one of the most successful contemporary composers of film and television music and is widely regarded as a culturally significant figure in the industry. He is distinguished by the number and range of projects he has worked on as well as the directors and musicians he has collaborated with. This thesis forms part of a wider AHRC-funded project on Jones's film and television scores, which began as the result of his donation of a large collection of materials relating to his scores to the University of Leeds. While the overarching project concentrates on what these materials can reveal about Jones's scoring processes for film (which forms the majority of his professional output), this particular study focuses on what

these materials can uncover concerning his underlying production and musical processes for television.

Research Questions

The aim of this thesis is to answer the primary question: what are Jones's industrial and musical processes when scoring for television? In order to answer this principal question, it has been broken down into the following secondary questions:

1) *What are Jones's industrial processes?*

   Aspects of a programme's production including working timelines, spotting sessions, temp tracks and specific broadcaster requirements are discussed. In addition, the budget of each project is considered (when available), as well as the effect of its programme form on Jones's industrial practices.

2) *What are Jones's musical processes?*

   Jones's individual approach to each project is discussed, considering his use of compositional devices such as thematicism, harmony and instrumentation. Again, the programme form of each project is taken into consideration in terms of its impact on Jones's musical processes.

3) *How have these industrial and musical processes changed over Jones's career in television scoring?*

   Jones has scored over twenty projects for television spanning a time period of thirty years. He has witnessed two significant eras in the television industry, and he has also developed his compositional approaches throughout his career. Changes in both his industrial and musical processes over this time are evaluated.

In answering these questions the research aims to:

- shed light on the (non-linear) industrial and musical processes that Jones undergoes when approaching scoring for various television programme forms
- deconstruct assumptions that claim the process of writing music for television is the same as it is for film, regardless of the programme form
- understand the impact that broadcasters, both advertising and non-advertising (those that do contain adverts and those that do not), have on Jones's scoring processes
- reveal the extent of what the archival resources can uncover about Jones's working practices
- consider the periodisation of Jones's career in relation to historical eras of the television industry, in both the UK and US
- clarify the terminology surrounding different television programme forms by looking at the existing literature for the purposes of this study
- contribute to the scholarly understanding of television music scoring processes, in terms of its medium-specific functions and conventions, providing an insight (through the case-study practices of Jones) into its practices across multiple industries, broadcasters and programme forms.

The research addresses these aims from the point of view of a composer who has witnessed many industrial changes over his thirty-year career represented by the archive. Although film music is a relatively recent area of study within the field of musicology, television music is even less developed, and the materials in the Trevor Jones Archive provide an ideal source of information for further research into this topic. Furthermore, the thesis breaks new ground in the theorisation of how industrial and compositional processes differ according to each television

programme form that is represented in the archive (specifically narrative telefilms, miniseries and series).

Chapter Synopses

Chapter One both contextualises the thesis and presents the research methods that underpin it, and is organised into three parts. The first part of this chapter contextualises practices within the television industry that can ultimately affect the composer, outlining the industry in terms of its historical eras, individual broadcasters and their funding conventions, before evaluating the terminology used to describe different programme forms. The second part situates the gap in the musicological scholarship that this thesis addresses by reviewing the literature that considers scoring practices unique to television. The final part of Chapter One presents the archival and interview-based research methods upon which this thesis is based. Chapter Two further contextualises the thesis by introducing its subject, Trevor Jones, and the resources that inform its research: the Trevor Jones Archive.

Chapters Three and Four investigate Jones's industrial and musical processes respectively. Industrial aspects include the industry, broadcaster and programme form that each project was produced to adhere to. Musical aspects include Jones's compositional approach to his television projects, after having met the aforementioned industrial requirements. In addition, how Jones's industrial and musical processes have changed over time is considered, from the beginning of Jones's television scoring career until the release of the most recent project contained in the archive. Chapter Five presents a case study in the form of the two-part miniseries *Merlin* (1998; NBC), which considers both Jones's industrial and musical processes at the specific point in time the project was released.

Chapter Six brings the thesis to a close, drawing conclusions about Jones's television scoring career in response to the research questions. Additionally, the conclusions bring to light the changing nature of television, in terms of how it is produced and how it is consumed, and consider both how the research can contribute to the wider field as well as avenues of future research.

Chapter One

Research Context and Methodology

Introduction

The research for this thesis is based on three sources: the available literature, the materials contained in the Trevor Jones Archive and the interviews with Jones and two members of his working team. This chapter discusses the available literature relating to the television industry, to the extent that is relevant to Jones's career, and general scoring practices unique to television, before evaluating the archival and interview-based methodologies used in this thesis.

An evaluation of the television literature provides the historical and industrial context in which Jones worked and consequently the archival materials were created. Jones's television projects for which corresponding materials are held in the archive span a thirty-year period, from 1982–2012, so it is this period that is examined in particular detail. Furthermore, emphasis will be placed on the television industries, the broadcasters and the programme forms that Jones worked in; the archive holds television projects that were originally produced for the British, American and Canadian television industries, transmitted by a number of broadcasters within each industry (six in Britain, four in America and two in Canada), and take the form of either stand-alone telefilms or multi-episodic miniseries and series.

The literature review is split into two broader sections. The first section begins by outlining a brief history of the television industries in both Britain and America as described by the literature, which is broken down into three 'television eras'. Within these eras, individual broadcaster conventions are examined, including how their programming is funded, scheduled and constructed. This is followed by a

literature review of the scholarship surrounding television music, particularly in terms of its history and the unique aspects that set music for television apart from music for cinematic films.

The Scholarship Surrounding Television

The study of television is a large and complicated field. As a relatively new discipline (compared to its progenitors in theatre, radio and film), the literature surrounding television centres on its history and its broadcasters (particularly in the West, and predominantly the American television industry) from the point of view of researchers in principally the communications, media and cultural studies camps. Authors including Curtin and Shattuc (2009) and Wagner and MacLean (2008) focus almost exclusively on the American television industry; Tunstall (1993), Holland (2000) and Bignell and Orlebar (2005) on the British television industry, and Gomery and Hockley (2006), Dunleavy (2009) and Hilmes (2003) discuss a combination of the two. While there is an acknowledgement of how television operates in the global industry (such as the central role of television in the global media company in Gomery and Hockley's *Television Industries*, 2006), there still remains a Western bias (particularly towards the United States). Even within the American industry alone, Curtin and Shattuc point out that television 'has become synonymous with Los Angeles to which many refer to as 'the industry'' despite the fact programmes are still produced outside Los Angeles (such as New York).[1]

[1] Michael Curtin and Jane Shattuc, *The American Television Industry* (London: Palgrave Macmillan, 2009), p. 91.

Television Eras in American and British Broadcasting History

In order to contextualise the television industry in both the US and UK, the history of television broadcasting is broken down into three distinct 'eras' which correlate with the increasing number of competing television broadcasters (and consequently the market share they hold). While most scholars who discuss American broadcast history group the history of television into three eras, there are some differences in the terminology they use to describe them as well as the date ranges that form them. The eras that are discussed most frequently in the literature relating to the American television industry are the 'network era' (c. 1950s–1980s), the 'multi-channel transition' (c. 1980s–2000s), and the 'post-network' or 'matrix' era (c. 2000s—). However, it has become apparent that these American eras share many similarities with what was happening in the British television industry within similar time frames, which is also discussed.

Furthermore, individual broadcasters (sometimes referred to as 'stations' or 'networks' in the US, and 'channels' in the UK) are considered in terms of how they are funded, with a focus on those which transmitted programmes scored by Jones. Throughout American and British broadcasting history, television programmes have been funded in many different ways, both publicly and privately, including by the government, advertising, producers, licensing, syndication (the sale of content to other distributors and broadcasters) and via subscription. Of these methods, the focus of this section is centred on whether a broadcaster is advertising or non-advertising – that is, whether or not a broadcaster's programming is funded by advertisements (sometimes referred to as 'adverts' in the UK or 'commercials' in the US) and thus includes regular advertisement breaks in its schedule. This is because

the presence or absence of advertisements is what can influence the score of the music composer.

The Network Era

Although the network era predates Jones's television scoring career, it is necessary to include it in this discussion in order to provide a context for the broadcasters and succeeding two eras that Jones did respectively work for and within. Scholars Michael Curtin and Jane Shattuc, Amanda Lotz and Michele Hilmes describe early American television as the 'network era', when the three major networks, ABC (American Broadcasting Company), NBC (National Broadcasting Company) and CBS (Columbia Broadcasting System), which were also collectively known as the 'big three', controlled key elements of television production, distribution and exhibition. They characterise the network era as reaching 'its fullest expression during the 1960s and 1970s',[2] when the 'big three' attracted the greatest market share with minimal competition from other broadcasters. Curtin and Shattuc claim that this model was inherited from radio, and aimed to 'integrate television stations and audiences nationwide'.[3] Hilmes refers to this period as the 'classical network system', and agrees with Curtin, Shattuc and Lotz in that it 'lasted from 1960 to about 1980', and is defined by how it the only period in history where the 'big three' completed dominated the television industry.[4] Lotz posits the network era during a similar, slightly longer time, 'from approximately 1952 through the mid-1980s',[5] but

[2] Michael Curtin and Jane Shattuc, *The American Television Industry* (London: Palgrave Macmillan, 2009), p. 5.
[3] Ibid.
[4] Michele Hilmes, *Only Connect*, 4th edition (Australia: Wadsworth/Cengage Learning, 2014), p. 214.
[5] Amanda Lotz, *The Television Will be Revolutionized* (New York: New York University Press, 2007), p. 7.

agrees that 'early television unquestionably evolved from the network organisation of radio'.[6]

Curtin and Shattuc describe how the American 'big three' broadcasters, along with virtually all of the American television industry's activities and programming content, have relied on funding from advertisers, since the government provided 'little direct support to the television industry'.[7] This has been the case since their inception long before the network era, and remains their primary method of financial support to this day at the time of writing. In order to make room for advertisements, which Philip and Sheila Lodge say generate 'the revenues that pay for the operation, fund the programmes and provide profit for the company',[8] these broadcasters needed to schedule regular breaks during their programmes.

There were also three leading broadcasters in the UK during the time of the network era in the US, which, in order of launch, were BBC TV (British Broadcasting Corporation Television, as it was named in 1960, later becoming BBC1), ITV (Independent Television) and BBC2 (which launched in 1964, prompting its sister channel to change its name to BBC1). However, because BBC1 and BBC2 were both operated by the BBC, they were not competing for market share with each other (as the 'big three' were in the US), but only with ITV in terms of the type and style of programming they offered.

Of these broadcasters, only ITV was similar to America's 'big three' broadcasters in terms of how it generated its funding, as it also included advertising as part of its programming (and still does to this day). As Catherine Johnson and

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[6] Amanda Lotz, *The Television Will be Revolutionized* (New York: New York University Press, 2007), p. 7.
[7] Michael Curtin and Jane Shattuc, *The American Television Industry* (London: Palgrave Macmillan, 2009), p. 3.
[8] Philip and Sheila Lodge, 'Selling Advertising Time – UK', in *Television Industries*, ed. by Douglas Gomery and Luke Hockley (London: BFI Publishing, 2006), p. 91.

Rub Turnock assert, the introduction of ITV 'broke the BBC's monopoly of broadcasting in Britain and introduced commercially funded public service broadcasting to Britain for the first time'.[9] The BBC (both BBC1 and BBC2) on the other hand, was predominantly financed by a license fee, which all of its users must pay in order to watch its programmes. This has been the case since soon after its inception, and continues to be required by its audiences to this day in order to watch any of its subsidiary channels. Patricia Holland explains that the BBC 'remains dependent on the license fee, which is effectively a tax on all owners of a television set', but because it receives its funding in this way, the BBC has never needed to include advertisements in its programming.

However, during the 1980s, the network system began to lose its control over the number of audiences tuning in to their stations as new forms of cable, satellite and video programming began to compete for viewers. This was occurring in both the US and the UK almost simultaneously, as Tony Stark laments that 'when there were just three TV channels in Britain, audiences were large, producers were mainly employees and production funds flowed freely, it was much easier to play fast and free with budgets'.[10] Speaking about the American industry, some analysts claim this shift signalled the end of broadcasting and the transition to a post-network era in the US, but Curtin and Shattuc advise that 'it is important to recognise that the three major networks are still very much with us, albeit in new configurations'.[11]

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[9] Catherine Johnson and Rob Turnock, 'Introduction: Approaching the Histories of ITV', in *ITV Cultures: Independent Television over Fifty Years*, ed. by Catherine Johnson and Rob Turnock (Maidenhead, England; New York: Open University Press, 2005), p. 1.
[10] Tony Stark, 'Budgeting Programmes – UK', in *Television Industries*, ed. by Douglas Gomery and Luke Hockley (London: BFI Publishing, 2006), p. 57.
[11] Michael Curtin and Jane Shattuc, *The American Television Industry* (London: Palgrave Macmillan, 2009), p. 10.

The Multi-channel Transition

Lotz identifies the period between the mid-1980s and the mid-2000s in American television as the 'multi-channel transition',[12] where television went through an increasing number of developments. Curtin and Shattuc adopt this terminology in their introduction to the American industry, summarising this period as the time when programmes with 'mass audiences and high ratings during the classical network era gave way to an expanding number of channels featuring shows that targeted niche audiences',[13] and where viewers were 'no longer restricted to three channel options'.[14] Alisa Perren agrees with this view, and explains how the emergence of new broadcast networks and cable channels in the US during the 1980s to 1990s 'hastened the tendency towards market fragmentation begun by the 'big three' during the 1970s'.[15]

Television was experiencing a similar phase in the UK at around the same time as America during the multi-channel transition. John Sedgwick recognises that the two leading channels in the UK, BBC1 and ITV, also lost dominance between 1981-2004, due to the supply side of the market having become 'increasingly fragmented as the share taken by digital television has not only grown to over a quarter by 2004, but is divided among a host of channels […]'.[16]

During the same decade, a fourth leading broadcaster launched in the US and UK television industry that challenged the existing status quo (the 'big three' networks in the US, and BBC1, BBC2 and ITV in the UK). In 1987, Fox launched

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[12] Amanda Lotz, *The Television Will be Revolutionized* (New York: New York University Press, 2007), p. 7.
[13] Michael Curtin and Jane Shattuc, *The American Television Industry* (London: Palgrave Macmillan, 2009), p. 31.
[14] Ibid., p. 11.
[15] Alisa Perren, 'New US Networks in the 1990s', in *The Television History Book*, ed. by Michele Hilmes (London: BFI, 2003), p. 107.
[16] John Sedgwick, 'The Economics of Television – UK', in *Television Industries*, ed. by Douglas Gomery and Luke Hockley (London: BFI Publishing, 2006), p. 3.

in America, which was 'aimed not at a broad mass audience but rather at a young, urban audience'.[17] Fox distinguished itself by airing 'satirical programmes (e.g. *The Simpsons*), ribald fare, trendy youth drama and reality TV', and 'succeeded largely because its programmes were edgy and because it attracted viewers that were unhappy with mainstream network fare'.[18] This draws many parallels with the launch of the UK's fourth major broadcaster in 1982, C4 (Channel Four), in both timing and style. John Ellis explains how C4 opened,

> as a unique experiment in television's first era of scarcity before multi-channel and twenty-four-hour broadcasting had arrived in Europe. Broadcasting to England and Scotland (Wales would soon get its own channel), it was charged with providing programmes that were 'innovative in form and content' and distinctive from those offered by the other three channels, and was to find its income, eventually, from advertising.[19]

Christine Fanthome explains that legislation of the Broadcasting Act 1980 'enabled the independent sector to flourish, introducing fresh ideas into broadcasting and encouraging economic competition (Goodwin, 1998)'.[20] Despite launching the same year (and month) as C4, the opening of Welsh broadcaster S4C is frequently overlooked in the scholarship that discusses the British television industry. S4C shares much of the programming of C4, but is significant in being the first and only Welsh-speaking television service.

Former producer for the BBC in the UK, Jeremy Tunstall, writes about what he calls the '1990 revolution' in British television. This was most likely due to the

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[17] Michael Curtin and Jane Shattuc, *The American Television Industry* (London: Palgrave Macmillan, 2009), p. 25.
[18] Ibid.
[19] John Ellis, 'Channel Four: Innovation in Form and Content?', in *The Television History Book*, ed. by Michele Hilmes (London: BFI, 2003), p. 95.
[20] Christine Fanthome, 'Commissioning Television Programmes', in *Television Industries*, ed. by Douglas Gomery and Luke Hockley (London: BFI Publishing, 2006), pp. 69–70.

launch of C4 in 1982, which was 'radical in that it created a new industrial model' but was also 'in keeping with the traditional slow advance of British broadcasting policy which had new created new channels in 1955, 1964 and 1982'.[21] Similarly, Curtin and Shattuc note how the *New York Times* described a 'quiet revolution within the television industry' in America in 1983, since 'the cable networks had begun to earn enough profit to enable them to produce original programming whose quality rivalled if not topped the quality of the best network television'.[22]

Even though leading cable providers at this time such as HBO (Home Box Office) and Showtime launched before Fox and C4, they did not brand themselves as original programming until later in the 1980s. Therefore, it was the launch of new market players such as Fox and C4 (alongside the increased original programming of the cable and satellite providers) that began the breakup of consistent, mainstream offering that the leading three broadcasters in the US and UK had been serving up until that point. They offered a greater diversity of alternative programming for the first time and demonstrated a new, successful model to other broadcasters that they could emulate.

Perhaps the most notable cable network that began to peak during the 1980s in America was HBO, which originally launched in 1972. Like the BBC in the UK, HBO contains no advertisements in its programming. However, this was not because its users paid a license fee per se, but instead a subscription fee, as HBO operated as a pay-to-view broadcaster. Susan Murray explains this alternative model to raising funds through advertising. Sometimes called premium or pay channels, HBO and Showtime sell no advertising whatsoever and instead charge viewers relatively high fees for monthly access to their programming. Murray suggests that

[21] Jeremy Tunstall, *Television Producers* (London: Routledge, 1993), p. 10.
[22] Michael Curtin and Jane Shattuc, *The American Television Industry* (London: Palgrave Macmillan, 2009), p. 137.

this works because, 'in exchange for such a high cost, these channels offer uninterrupted programming that is difficult to find anywhere else on cable or broadcast'.[23] The introduction of these cable broadcasters also propelled what was once a stable economic model towards developing and venturing into new programming – a concept several scholars have dubbed as 'quality TV', 'prestige' or 'event TV'.

'Quality TV' is perhaps one of the most significant developments to have occurred during the multi-channel transition. The concept of 'quality TV' means different things to different television scholars. Some consider it another era of television tied in with the introduction of cable television but is not explicitly named as such, while others think 'quality TV' is tied in with budgets and is a type of 'event' programming (where broadcasters invest a large sum of money into a headline event designed to compete for audiences).

Jane Feuer falls into the former camp, and believes that 'quality drama' originated in the 1950s during American's early days of live television, but developed into its current incarnation in the form of cable broadcaster HBO's 'quality drama' programming. She cites HBO's *Sex in the City* (1998–2004) and *The Sopranos* (1999– 2007) as landmark examples, which were advertised by HBO with the claim: 'it's not TV, it's HBO'. In doing so, HBO was following a five-decade tradition of distinguishing 'quality TV' from 'regular TV'.[24]

Curtin and Shattuc believe the reason why cable broadcasters such as HBO became more popular during this time was because they had long been a site of experimentation. This was because they did not have the limitations of the network

[23] Susan Murray, 'The Funding of Television – US', in *Television Industries*, ed. by Douglas Gomery and Luke Hockley (London: BFI Publishing, 2006), p. 11.
[24] Jane Feuer, 'Quality Drama in the US: The New 'Golden Age'?', in *The Television History Book*, ed. by Michele Hilmes (London: BFI, 2003), p. 98.

broadcasters in terms of seasons and programme lengths, and were thus able to break away from 'the constraints of broadcast television and presented a substantive shift in the style and content of American TV'.[25] They go on to claim that HBO 'led the way when it moved from a venue for theatrically released films to a production house for original programming in the late 1970s',[26] and note that 'HBO executives pinpoint 1983 as the year that HBO got serious about original programming'.[27] This was due to the arrival of the VCR and video-rental outlets which caused 'interest in viewing movies on TV to plummet' in the US.[28]

On the other hand, Jonathan Bignell and Jeremy Orlebar note that, in British television, 'quality' depends on 'the production values and monetary investment made in a programme', or a production's 'seriousness, creativity or originality'.[29] They also discuss how a particular author (whether a brand or familiar name) can be publicised to attract audiences and 'claim prestige for channels and television companies'.[30] This is can be done to further distinguish a programme 'from the competitors scheduled against it and around it'.[31] This view is also shared by Gomery and Murray, who write about the American television industry. Gomery indicates that the budgets per programme 'can run into millions of dollars', and that 'only major media conglomerates… can afford this investment'.[32] He adds that these conglomerates can 'invest millions per year on programmes looking for that elusive hit that will generate a profit even on its first run, or perhaps generate a

[25] Michael Curtin and Jane Shattuc, *The American Television Industry* (London: Palgrave Macmillan, 2009), p. 137.
[26] Ibid., p. 110.
[27] Ibid., p. 137.
[28] Ibid.
[29] Jonathan Bignell and Jeremy Orlebar, *The Television Handbook*, 3rd edition (London: Routledge, 2005), p. 119.
[30] Ibid., p. 120.
[31] Ibid.
[32] Douglas Gomery, 'Budgeting Programmes – US', in *Television Industries*, ed. by Douglas Gomery and Luke Hockley (London: BFI Publishing, 2006), p. 61.

negative for the budget but a profit in later runs'.[33] Though she uses differing terminology, one of the ways Murray considers the concept of 'quality TV' (when speaking about the American television industry) is as programming that conforms to the idea of a 'spectacle', in what she coins as the 'entertainment special'. This is where 'the industry works to create breathtaking moments or experiences in television programming'.[34]

Another aspect of the industry that is unique to television, and which has an important relationship to the concept of 'quality TV', is that of scheduling. Certain timeslots, days of the week and seasons of the year can attract varying numbers of viewers, and the times which attract the highest number of viewers are the most desirable for broadcasters to transmit their programmes. These most desirable slots are often called 'prime time' slots.

Curtin and Shattuc explain how, in America, 'drama is normally scheduled at desirable times such as 9 p.m. or 9.30 p.m. and obviously such high-audience time-slots are in short supply'.[35] In the UK, Patricia Holland discusses how audience numbers matter to both ITV and the BBC. ITV 'must provide audiences for the advertisers on whom its income depends',[36] since the larger the audience, the more the advertiser will pay. However, the BBC also needs to keep its audience figures up in order to 'retain a substantial share of the viewing public and to justify charging its license fee',[37] which Christine Fanthome also supports.[38] Philip and Sheila pose the mid-episode break of ITV's popular British serial *Coronation Street* as a particularly

[33] Douglas Gomery, 'Budgeting Programmes – US', in *Television Industries*, ed. by Douglas Gomery and Luke Hockley (London: BFI Publishing, 2006), p. 61.
[34] Susan Murray, 'Television as Spectacle', in *Television Industries*, ed. by Douglas Gomery and Luke Hockley (London: BFI Publishing, 2006), p. 106.
[35] Jeremy Tunstall, *Television Producers* (London: Routledge, 1993), p. 107.
[36] Patricia Holland, *The Television Handbook*, 2nd edition (London: Routledge, 1997), p. 28.
[37] Ibid.
[38] Christine Fanthome, 'Scheduling Television Programmes', in *Television Industries*, ed. by Douglas Gomery and Luke Hockley (London: BFI Publishing, 2006), p. 86.

expensive time for advertisers to buy, as an example of a prime time slot. This is because it 'could be depended upon to deliver a large, mixed audience with great regularity'.[39] Still speaking about the British television industry, Tony Stark posits that 'where a show airs in the schedule also determines its price: the most expensive shows tend to be those airing in the prime-time, mid-evening slots'.[40]

It is important to note that the scheduling of a programme alone can influence its popularity – if a new show (which has no attached familiarity) has not been excessively marketed but is anticipated to be popular among audiences, scheduling it in a popular slot may be one method to garner a larger audience. Therefore, while the scheduling of a programme has always been an important factor for broadcasters to consider, it is one which is motivated by competition from other broadcasters, which was steadily increasing throughout the multi-channel transition.

The time of year a programme is broadcast is also as important as the time in the day and the day of the week. Bignell and Orlebar explain how, in the UK,

> new programmes are traditionally introduced around September, when the holiday season has finished and family routines get back to normal as school time begins. In the summer, people watch less television because they are more likely to be outside in the warmer weather, so the summer period contains more repeated programmes and fewer high-profile programmes. At a particular point during the year, expected events such as the football cup final, the Eurovision Song Contest or Christmas celebrations will require the schedule to be rearranged and specially planned.[41]

[39] Philip and Sheila Lodge, 'Selling Advertising Time – UK', in *Television Industries*, ed. by Douglas Gomery and Luke Hockley (London: BFI Publishing, 2006), p. 92.
[40] Tony Stark, 'Budgeting Programmes – UK', in *Television Industries*, ed. by Douglas Gomery and Luke Hockley (London: BFI Publishing, 2006), p. 58.
[41] Jonathan Bignell and Jeremy Orlebar, *The Television Handbook*, 3rd edition (London: Routledge, 2005), p. 77.

These practices are also reflected in the American industry, as like in the UK, the summer period is quieter since less people are watching television then, and busier times would include sporting events such as the Super Bowl and festive holiday periods such as Christmas. The process of scheduling at particular times of the year is linked to a related industrial process that also became particularly important during the multi-channel transition, known as the 'sweep stakes', the 'ratings sweeps' or simply the 'sweeps'.

The 'sweeps' represent a period of time when Nielsen ratings[42] are collected to provide a basis for negotiations between broadcasters and advertisers, and are subsequently utilised in order to make predictions on potential audience size and demographics for that broadcaster in the future. Television audiences are measured via a sample (from which, more broad assumptions are made) according to which broadcaster they are tuned in to during certain times of the day, week and year, and advertising is sold accordingly. Higher ratings allow broadcasters to justify more profitable advertising slots, and the revenue from which can be subsequently invested into new productions. In America, there are four sweeps each year corresponding with each 'season'. Eileen Meehan delves further into how the advertising model works, explaining that 'programmes must meet advertisers' preferences in terms of ratings, share and demographics', and that 'that success is key to network decisions about renewing, reformulating or cancelling a show'.[43] Curtin and Shattuc explain that 'in order to gauge the value of the commercial time

[42] The television audience measurement system in the US.
[43] Eileen R. Meehan, 'The Ratings System and Its Effects', in *The Television History Book*, ed. by Michele Hilmes (London: BFI, 2003), p. 129.

that they sell, television services must demonstrate the size and composition of their audiences'.[44] Douglas Gomery observes that

> major corporations want to reach as many people as they can in their national advertising. In the spring before the TV season (September–May) begins they thus line up to up the ante for what they believe will be the most watched programmes, based upon history and pitches by the networks. This is called up-front market and it can total into the billions of dollars spent even before the programme airs. Usually, the networks provide a guaranteed minimum audience, and if this is not met run the advertisements for free until the size of the promised audience is reached.[45]

The Matrix Era

The third era in television history (which is still considered to be the current television era at the time of writing) is deemed the 'post-network' era by Lotz and the 'matrix' era by Curtin and Shattuc, and will be henceforth referred to as the matrix era. Lotz describes it as beginning in the mid-2000s,[46] and distinguishes it from the multi-channel transition by 'the changes in competitive norms and operation of the industry' that have become 'too pronounced for old practices to be preserved; different industrial practices are becoming dominant and replacing those of the network era'.[47] Curtin and Shattuc call this most recent age of television the 'matrix era', since television has become 'a leading component of a media matrix that is comprised of broadcast services […] as well as a large and growing number of

[44] Michael Curtin and Jane Shattuc, *The American Television Industry* (London: Palgrave Macmillan, 2009), p. 3.
[45] Douglas Gomery, 'Selling Advertising Time – US', in *Television Industries*, ed. by Douglas Gomery and Luke Hockley (London: BFI Publishing, 2006), p. 94.
[46] Amanda Lotz, *The Television Will be Revolutionized* (New York: New York University Press, 2007), p. 7.
[47] Ibid., pp. 7–8.

media services available via the Internet and other telecommunication technologies'.[48]

Citing a study conducted in May 2006, Curtin and Shattuc account that it found 'each of the four major broadcast networks [the 'big three' and Fox] attracted between 157 and 179 million unique viewers', where popular cable channels such as HBO 'drew 20 to 30 million unique visitors'.[49] They continue to describe how 'Nielsen found the television channels that attract the most viewers and hold their attention for the longest periods of time are those with strong narrative content (television serials)'.[50]

The 'Golden Age(s)' of Television

The 'golden age' of television has been used to describe two separate phases in the television literature, and there are no clearly agreed boundaries. Curtin and Shattuc note how critics have dubbed the early period of TV drama (between the mid-1940s and mid-1950s) the golden age for its 'idiosyncratic style and bold social content'.[51] They describe this period of early television as consisting of anthology drama series (single dramatic performances) which 'were the first form of fictional programming and the first network series'.[52] These 'hour-long dramas were self-contained stories that became famed for their quality due to their literacy, dramatic and social content',[53] filmed live in studios in New York.

In the UK, Christine Fanthome posits the 'golden age' of television as being triggered by the launch of ITV in 1956 (without offering a definitive end date), at a

[48] Michael Curtin and Jane Shattuc, *The American Television Industry* (London: Palgrave Macmillan, 2009), p. 11.
[49] Ibid., p. 2.
[50] Ibid.
[51] Ibid., p. 90.
[52] Ibid.
[53] Ibid.

time where 'both the BBC and ITV produced a diverse range of output, adopting a head-to-head scheduling strategy on some occasions, when viewers had to choose between similar programmes, and a complementary strategy on others, when viewers could choose between different genres'.[54]

Television musicologist Ronald Rodman believes there to have been two golden ages in American television. He positions the first to have existed at a slightly later time to Curtin and Shattuc, between the late 1940s to early 1960s,[55] and the second to have begun in the 1980s and ended in the 1990s.[56] He characterises the latter golden age as a time in which the medium of television had 'matured beyond the influences of film and radio and become uniquely more televisual than cinematic'.[57] Robert Thompson and Jane Feuer also believe that there have been two golden ages: one that lasted during the 1950s through to the 1960s, and the second which started in the 1980s (which, at the time of writing, has not yet ended).[58] Thompson claims that many critics argue we are still in the midst of the second golden age of television today, as it is continuously evolving.[59] For example, musicologist Nicholas Reyland asserts that 'television drama's new golden age' began with the release of *Twin Peaks* in 1990, and continues to this day at the time of writing with the current release of the sequel, *Twin Peaks: The Return* (2017–).[60]

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[54] Christine Fanthome, 'Scheduling Television Programmes', in *Television Industries*, ed. by Douglas Gomery and Luke Hockley (London: BFI Publishing, 2006), p. 86.
[55] Ronald Rodman, *Tuning In: American Narrative Television Music* (New York: Oxford University Press, 2010), pp. 7–8.
[56] Ibid., p. 8.
[57] Ibid., p. 17.
[58] Robert Thompson, 'Television's second Golden Age: The Quality Shows', *Television Quarterly*, 28.3 (1996), 75–81; Jane Feuer, 'Quality Drama in the US: The New 'Golden Age'?', in *The Television History Book*, ed. by Michele Hilmes (London: BFI, 2003), pp. 98–102.
[59] Ibid.
[60] In an ongoing project of Reyland's, entitled: 'Music and TV's New 'Golden Age' from *Twin Peaks* to *Twin Peaks* 2.0' (2017–).

(Defining) Television Programme Forms

The television scholarship categorises television programmes in a variety of different ways. Some researchers apply the terms 'genre' and 'format' to separate different types of television, while others distinguish programmes by their place on the spectrum of seriality. This section outlines the various ways television is categorised in the literature, and concludes with a summary of how Jones's television work will be described throughout the thesis.

Most scholars categorise television programmes by the 'genre' they fall under, which typically represents 'a type of text recognized by particular conventions of form and content which are shared by other texts of that type (e.g. westerns, thrillers, historical romances)'.[61] Writing in 2005, Bignell and Orlebar group television productions by the genre they fall under, defining genre as deriving from the French word meaning 'type', which can be applied to television as a 'sharing of expectations between audience and programme makers about the classification of a programme'.[62] They list soap operas, police dramas, hospital dramas, and game shows as examples of different genres. Writing in 2006, John Sedgwick also divides programmes into genre categories, citing that the most commonly used in the UK are 'news, current affairs, parliamentary, arts and classical music, children's, religious, general factual, educational, drama, films, entertainment/music, sport (Ofcom, 2004)'.[63] Some of these have sub-genres, such as drama including soap as a sub-genre. This view is shared by Stephen Lax, who considers a programme's 'type' to

[61] David Chandler and Rod Munday, 'genre', in *A Dictionary of Media and Communication*, 1st edition (Oxford University Press, 2011) <http://www.oxfordreference.com> [19/06/2014].
[62] Jonathan Bignell and Jeremy Orlebar, *The Television Handbook*, 3rd edition (London: Routledge, 2005), p. 59.
[63] John Sedgwick, 'The Economics of Television – UK', in *Television Industries*, ed. by Douglas Gomery and Luke Hockley (London: BFI Publishing, 2006), p. 2.

be its genre: 'drama, documentary, film, etc.',[64] and Christine Fanthome also identifies programmes such as news, current affairs and regional programmes to be genres of television.[65]

Writing in the 1990s, television producer Jeremy Tunstall and Patricia Holland use the terms 'programme types' and 'programme production type', Tunstall uses this term when describing the range of factual British television (including news, current affairs, sport, documentary and mixed-goal or 'edinfotainment' programming).[66] In addition to their genre, Patricia Holland differentiates television according to its 'programme production type', which is based on the practicalities of its production. These practicalities are separated into three categories: live, filmed and segmented programmes.[67]

Another term used to differentiate television programmes from one another is that of its 'format'. Tunstall uses the term 'format' to describe the quiz or the game show or the soap opera,[68] which the scholars discussed earlier would call its genre. Bignell and Orlebar clarify what they mean by the term 'format' in television studies, attributing it to being 'more commonly used within the television business than in academic writing'.[69] They explain how the term 'refers to the features of a programme that define its uniqueness, such as the premise, type of setting, range of characters or performers, and genre'.[70] Susan Murray and Douglas Gomery define 'format' the same way as Bignell and Orlebar. Murray describes a television format

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[64] Stephen Lax, 'Television and Video Technology: From Analogue to Digital', in *Television Industries*, ed. by Douglas Gomery and Luke Hockley (London: BFI Publishing, 2006), p. 31.
[65] Christine Fanthome, 'Scheduling Television Programmes', in *Television Industries*, ed. by Douglas Gomery and Luke Hockley (London: BFI Publishing, 2006), p. 87.
[66] Jeremy Tunstall, *Television Producers* (London: Routledge, 1993), p. 2.
[67] Patricia Holland, *The Television Handbook*, 2nd edition (London: Routledge, 1997), p. 40.
[68] Jeremy Tunstall, *Television Producers* (London: Routledge, 1993), p. 8.
[69] Jonathan Bignell and Jeremy Orlebar, *The Television Handbook*, 3rd edition (London: Routledge, 2005), p. 59.
[70] Ibid.

as 'the basic concept and production elements that shape a programme',[71] and Gomery demonstrates that '*Wedding Stories*, *Dating Stories*, *Baby Story* and *Second Chance*' are examples of programmes that follow the same format'.[72] The term 'format' has sometimes been assigned to represent the 'plan of a series which defines the content as well as the look and feel of the programmes',[73] but the term can also mean a type of storage format such as Blu-ray Disc and DVD.

Because 'genre', 'programme type' and 'format' already have meanings attributed to them as discussed above, it is most useful to use Trisha Dunleavy's term 'programme form'[74] to distinguish the many television programmes Jones has scored in terms of their seriality (i.e. from a stand-alone production to multi-episodic forms). Other television specialists that group television based on a spectrum of seriality include Patricia Holland and Tony Garnett. Holland categorises television into 'open' or 'closed' narratives, where a 'closed' narrative is 'neatly rounded off', and 'all the loose ends are tied up and the audience easily recognises that it has reached the end'.[75] On the other hand, 'open' narratives 'may be less final, leaving problems unresolved or allowing audiences to draw their own conclusions'.[76] BBC Producer Tony Garnett shares a similar view, placing full-length single dramas as opposed to long-running series on the spectrum.[77] However, Holland warns that 'although drama departments are still institutionally divided between series, serials

[71] Susan Murray, 'Selling TV Formats', in *Television Industries*, ed. by Douglas Gomery and Luke Hockley (London: BFI Publishing, 2006), p. 96.
[72] Douglas Gomery, 'Discovery International Programmes', in *Television Industries*, ed. by Douglas Gomery and Luke Hockley (London: BFI Publishing, 2006), p. 69.
[73] David Chandler and Rod Munday, 'format', in *A Dictionary of Media and Communication*, 1st edition (Oxford University Press, 2011) <http://www.oxfordreference.com> [19/06/2014].
[74] Trisha Dunleavy, *Television Drama: Form, Agency, Innovation* (Basingstoke: Palgrave Macmillan, 2009).
[75] Patricia Holland, *The Television Handbook*, 2nd edition (London: Routledge, 1997), p. 117.
[76] Ibid.
[77] Ibid., pp. 128–129.

and one-offs, each with their different approaches and rhythms of work, the distinctions are far more blurred than they ever were'.[78]

This section discusses the various television forms themselves, in terms of how they are considered in the literature. First are the 'telefilms', 'telefeatures' or 'made-for-television films' (which are known by other terms). These are 'one-off' dramas that were produced for televisual reproduction. Holland explains that they derive 'more from the theatre than the cinema', with roots in the plays that had been broadcast live in the early days of television. They were 'continuous and studio based', but today they 'tend to be large-scale co-productions intended for cinema release'.[79]

Holland and Jeremy Tunstall discuss how stand-alone made-for-television films are produced in the UK. Holland discusses collections of telefilms in strands such as *Film on Four* and *Screen Two*, 'which aim for cinema release, tend to be made by established companies using experienced directors and crews'.[80] While Jeremy Tunstall's describes this form of television as a 'single drama', he also discusses the BBC's and Channel Four's film collections. He adds that the most prestigious and costly single dramas 'often use established actors and some have cinema runs before appearing on television', while 'other single dramas involve new writers and/or directors'.[81] Tunstall compares British leading broadcasters BBC and ITV in terms of their output concerning single dramas as opposed to series, using the terms 'play' or 'single play' to distinguish 'one-offs' from 'series':

> In 1969–70 the ITV network alone made 152 single dramas; but series were steadily taking over. In 1979–80 ITV was down to only 50 single

[78] Patricia Holland, *The Television Handbook*, 2nd edition (London: Routledge, 1997), p. 112.
[79] Ibid.
[80] Ibid., p. 111.
[81] Jeremy Tunstall, *Television Producers* (London: Routledge, 1993), p. 110.

> dramas a year, and by 1990 ITV was doing no single dramas. In 1992–3 the BBC was still doing about 20 single dramas per year.[82]

Despite the fact Jones has not yet scored a television 'serial', it is worth including the term in discussion here in order to differentiate it from other programme forms, particularly the 'series'. Holland describes serials as 'dramas in which the plot develops over several episodes, sometimes three or four, sometimes as many as ten or twelve'.[83] She continues to add that, on television, 'the serial form means that there must be cliff-hangers at the end of each episode to persuade the audience to watch the next, whereas series must round off each episode, but must keep the main basis of the problem open', citing the best example of an 'open' narrative to be the never-ending soap.[84] Wagner and MacLean differentiate a 'serial' from a 'series':

> a story told in instalments, but more than a linear progression of discrete elements. It is, as well, repetitive. Television series, although they may change from week to week or day to day, usually play out the same conflicts among the same characters. A serial depicts the repetition of the same format, conflict, or behavior.[85]

In contrast, according to Holland, drama 'series' transmit approximately fifteen episodes per year and can run from three to five years on average. Holland suggests an interesting theory as to why series have gradually become a more popular form of programming:

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[82] Jeremy Tunstall, *Television Producers* (London: Routledge, 1993), p. 109.
[83] Patricia Holland, *The Television Handbook*, 2nd edition (London: Routledge, 1997), p. 112.
[84] Ibid., p. 117.
[85] Wagner and MacLean, *Television at the Movies* (New York; London: Continuum, 2008), p. 147.

> [Series are] more predictable for the schedulers than one-offs and also offer reassuring signposts to audiences, since the same characters and settings appear in every episode. The audience gets to know a group of individuals, but can watch a single self-contained episode without needing to follow a cliff-hanging plot line.[86]

However, Holland admits that 'the distinction between series and serials has become less clear' in recent years, and that 'writers and schedulers now think in terms of 'returning' drama series'.[87] She cites Jimmy McGovern's *The Lakes* as an example, which was deliberately written with ambiguous endings in order to keep the possibility of another run open. Tunstall calls a 'returning drama series' a 'continuing series', which can run a number of years if successful.[88]

Television 'miniseries' lie somewhere between the stand-alone telefilm and a multi-episodic series on the seriality spectrum. Writing in 1993, Jeremy Tunstall provides a precise definition for what constitutes a British miniseries, as containing 'as few as 6, and no more than 13, programmes per year'.[89] He goes on to explain that broadcasters ITV and the BBC preferred producing miniseries over series because it fit better with the producer's perception that 'quantity often led to reduced quality'.[90] Tunstall's definition of 'serials' perhaps better matches what others call a miniseries, as he defines them as 'short series of perhaps 6 or 8 hours with a continuing story often based on a novel'.[91]

To summarise, there is a paucity in the literature of clear terminology that distinguishes the many categories of television programmes in terms of their seriality, including the made-for-television film, miniseries, series and serial. Other

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[86] Patricia Holland, *The Television Handbook*, 2nd edition (London: Routledge, 1997), p. 113.
[87] Ibid.
[88] Jeremy Tunstall, *Television Producers* (London: Routledge, 1993), p. 110.
[89] Ibid., p. 8.
[90] Ibid.
[91] Ibid., p. 107.

resources such as the Internet Movie Database are also inconsistent when describing different programme forms, labelling some two-part programmes as a series when they would otherwise be labelled a miniseries elsewhere on the website (for example, *Labyrinth*, d. Christopher Smith, 2012). For the purposes of this study, the categories of television programme are referred to by Trisha Dunleavy's 'programme forms' to avoid confusion. In order to provide a summary of the many British and American definitions and spellings of these television programme forms, they have been listed in Table 1.1 below:

Table 1.1. A list of television programme form definitions

Programme Form Term	**Definitions**
Mini series Miniseries Mini-series	1. A drama series in which the episodes are transmitted consecutively on several nights in the same week (1991).[92] 2. A television drama shown in a small number of episodes, often on consecutive nights (2010).[93] 3. A prime-time television series consisting of less than 11 programmes (2011).[94] Usually produced with a predetermined narrative and number of episodes; similar to an extended film.
Serial	1. A continuous dramatic story broken into a number of episodes transmitted at intervals (1991).[95] 2. Ongoing storyline where plot is left hanging from week to week (2010).[96] 3. On television or radio, a drama series consisting of sequential episodes of an ongoing narrative shown in a regular time slot: for instance, a soap opera (2011).[97]

[92] Peter Jarvis, 'Mini series' in *Teletalk: A Dictionary of Broadcasting Terms* (BBC Television Training, 1991).
[93] Angus Stevenson (ed.), 'miniseries' in *Oxford Dictionary of English* (Oxford University Press, 2010).
[94] Daniel Chandler and Rod Munday, 'mini-series' in *A Dictionary of Media and Communication*, 1st edition (Oxford University Press, 2011) <http://www.oxfordreference.com> [1accessed 19 June 2014].
[95] Peter Jarvis, *Teletalk: A Dictionary of Broadcasting Terms* (BBC Television Training, 1991).
[96] Ronald Rodman, *Tuning In: American Narrative Television Music* (New York: Oxford University Press, 2010), p. 55.
[97] Daniel Chandler and Rod Munday, 'serial' in *A Dictionary of Media and Communication*, 1st edition (Oxford University Press, 2011) <http://www.oxfordreference.com> [accessed 19 June 2014].

Series (UK) (this term is also used in the US to mean a group of seasons of the same show) Season (US) (this term is also used in the UK when referring to imported programmes from the US)	1. A number of programmes transmitted at regular intervals which share the same basic cast and situation, but where a self-contained story is told in each episode (1991).[98] 2. A set or sequence of related television or radio programmes, e.g. a drama series (2010).[99] 3. On television or radio, an ongoing drama in which the main characters and format remain the same from programme to programme but each episode is a self-contained plot – unlike a serial (2011).[100] Series are usually produced without a predetermined narrative or number of episodes, and typically longer-lasting in the US.
Telefilm / Telefeature TV film / movie (UK / US) Made-for-television film	Originally produced for broadcast on television rather than theatrical release, although if it is particularly successful it may be released this way at a later date. For example, *Those Glory Glory Days* (1983) is a telefilm that was subsequently theatrically-released in cinemas the following year.

Summary of the Scholarship Surrounding Television

For the sake of clarity, the terms Curtin and Shattuc use to describe the three main phases of (American) television have been adopted for this thesis: the network era, multi-channel transition and matrix era, which all share similar trends with the British industry. While these eras do not equate to fixed terms or dates, they do provide a framework for the television industry to be considered, and their boundaries indicate different numbers of broadcasters and thus competition for market share. There is a strong rationale for why these terms are more suitable for these purposes:

1) This view shares consistency with the majority of the television industry scholarship.

[98] Peter Jarvis, 'series' in *Teletalk: A Dictionary of Broadcasting Terms* (BBC Television Training, 1991).
[99] Angus Stevenson (ed.), 'series' in *Oxford Dictionary of English* (Oxford University Press, 2010).
[100] Daniel Chandler and Rod Munday, 'series' in *A Dictionary of Media and Communication* (Oxford University Press, 2011), <http://www.oxfordreference.com> [accessed 19 June 2014].

2) These eras share a relationship with the 'golden age(s)' discussed by both television industry and musicological scholars, in terms of underpinning industrial practices.
3) The latter two of these eras directly apply to Jones (which is visually demonstrated in Figure 2.2 in Chapter Two).

Aside from dividing the history of television broadcasting into historical eras, the literature highlights the importance of scheduling, concepts such as 'quality TV' and the 'sweeps', and how both advertising and non-advertising broadcasters operate. For the purposes of this thesis, 'quality TV' is the type of television that broadcasters produce in order to compete with each other. These are 'event' programmes or 'spectacles' to draw in audiences and thus garner higher ratings for advertisers. These programmes normally have a very large production budget, are broadcast at prime time and feature a well-known cast of actors, which correlates with the views of Bignell and Orlebar, Gomery and Murray. Furthermore, broadcasters will be distinguished by whether they are 'advertising' or 'non-advertising', which for the purposes of the thesis means whether they contain advertisements in their programming or not (and thus rely on another form of funding support other than from advertisers).

Owing to the multiplicity of meanings for terms such as 'genre', 'medium' and 'format', which are sometimes used to distinguish different types of television programme in terms of their seriality (such as stand-alone made-for-television films, miniseries and series), the thesis employs Trisha Dunworthy's term 'programme form' when referring to these different types of programme. For the sake of clarity, the terminology used for the various dramatic programme forms that Jones scored used throughout this study are 'telefilms', 'miniseries', and 'series'. As Table 1.1

shows, even within the UK alone, there are a number of definitions for the majority of these terms. For the purposes of this thesis, a stand-alone film that was originally produced for televisual broadcast will be called a 'telefilm'. A unique television series (of usually a maximum of eleven episodes) that has a continuing storyline throughout but which closes in the final episode will be called a 'miniseries' (akin to an extended film). And finally, a sequence of related episodes (of usually more than eleven episodes), which all contain a narrative that is often resolved by the end of each episode, will be called a 'series'. However, sometimes narratives run throughout each series as well as within stand-alone episodes. As an extension of this programme form, and what further differentiates it from a miniseries, a series may close on a cliff-hanger when it is the producer's intention to renew the series and continue the storyline in the future (sometimes referred to as a 'continuing series' in the literature).

The Scholarship Surrounding Television Music

Key textbooks from the media and communications studies camps rarely discuss the use of music when describing the television production process. When music is discussed, it is usually pre-existing library or stock music with less emphasis on original music for television, or the function of music in television rather than the process of working with a composer.

Patricia Holland encourages film-makers to hire music 'by the minute from a music library', while 'the final option is music specially composed for the programme and recorded in a music recording studio'.[101] However, she is a rare example of someone who discusses the function of music in television:

[101] Patricia Holland, *The Television Handbook*, 2nd edition (London: Routledge, 1997), p. 83.

> From the newest rock band to the most sophisticated classical or jazz performance, music is at the centre of the majority of entertainment programmes. It plays a part in almost every genre, setting a mood over opening titles, emphasising, intensifying emotion and moving a programme to its final climax. […] Music forms a punctuation throughout the television day as well as offering its own particular pleasures.[102]

She also proposes a rare example of a flow chart timeline of a programme's production which includes the music production process.[103]

When analysing the form of Viacom's *CSI: Crime Scene Investigation*, Gomery breaks down the programme's structure to 'four 'acts' with breaks in between for advertisements'.[104] He emphasises the need for connecting elements within the story to overlap these breaks, as 'the narrative disruptions can occur either within a scene or at the transitions between scenes', but does not mention the role music can play in doing this. However, he does acknowledge that 'startling sound bridges have become common' in relation to sound.[105]

The musicological scholarship is largely focussed on music for theatrically-released (feature-length) films in its final form.[106] If television music is mentioned, it is usually reduced to one chapter or less, devoting little attention to it which can imply it works in the same way as film.[107] For example, the blurb for Karlin and Wright's *On The Track* (2004) clearly states that it offers a comprehensive guide to

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[102] Patricia Holland, *The Television Handbook*, 2nd edition (London: Routledge, 1997), p. 83.
[103] Ibid., p. 48.
[104] Douglas Gomery, 'TV as Narrative: Looking Back and Looking Forward', in *Television Industries*, ed. by Douglas Gomery and Luke Hockley (London: BFI Publishing, 2006), p. 112.
[105] Ibid.
[106] See for instance, Claudio Gorbman, *Unheard Melodies: Narrative Film Music* (London: BFI Publishing, 1987); Kathryn Kalinak, *Settling the Score: Music and the Classical Hollywood Film* (Madison, Wisconsin: University of Wisconsin Press, 1992).
[107] See for instance, Fred Karlin and Rayburn Wright, *On the Track: A Guide to Contemporary Film Scoring*, 2nd edition (New York: Routledge, 2004), pp. 425–436; Richard Davis, *Complete Guide to Film Scoring*, 2nd edition (Boston, MA: Berklee Press, 2010), pp. 163–170.

scoring for film and television but only devotes twelve pages to television music,[108] reducing the differences between film and television scoring to half a page in length (divided into 'act ins and act outs', 'bumpers',[109] 'stings' and 'the producer'). This is even reflected in the title of such books; both Karlin and Wright's *On the Track* (2004) and Mervyn Cooke's *A History of Film Music* (2008) do discuss both film and television music but this is not apparent in the titles. Similarly, the term 'television' might only appear in the subtitle.[110]

Recently, the study of television music has emerged as a branch in its own right. As Ronald Rodman points out in his chapter on 'Auteurship and Agency in Television Music', in *The Oxford Handbook of Film Music Studies*, television music scholars fall into several camps.[111] There are those that write about music that is seen performed on television – the telecasting of musical performances such as concerts, operas and popular music gigs[112] and pre-existing music recontextualised through television (such as Rossini's 'theme' for *The Lone Ranger*) as opposed to those who study original, specifically-written underscores.

There are research guides on television music[113] supplemented by more recently published guides[114] and more practical how-to manuals on television

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[108] Fred Karlin and Rayburn Wright, *On the Track: A Guide to Contemporary Film Scoring*, 2nd edition (New York: Routledge, 2004), pp. 425–436.
[109] Act ins, act outs and bumpers are discussed in more detail in relation to Jones's industrial processes in Chapter Three.
[110] See for instance, Richard Davis, *Complete Guide to Film Scoring: The Art and Business of Writing Music for Movies and TV*, 2nd edition (Boston, MA: Berklee Press, 2010); Jeff Rona, *The Reel World: Scoring for Pictures*, 2nd edition (New York: Leonard, 2009).
[111] Ronald Rodman, 'Auteurship and Agency in Television Music', in *The Oxford Handbook of Film Music Studies*, ed. by David Neumeyer (New York: Oxford University Press, 2014), pp. 526–555.
[112] Hans Keller, *Film Music and Beyond: Writings on Music and the Screen 1946-59*, ed. by Christopher Wintle (London: Plumbago Books, 2006); Robert B. Cantrick, 'Music, Television, and Aesthetics', *The Quarterly of Film Radio and Television*, 9.2 (Autumn 1954), 60–78.
[113] Steven D. Wescott, *A Comprehensive Bibliography of Music for Film and Television* (Detroit: Information Coordinators, 1985).
[114] Warren M. Sherk, *Film and Television Music: A Guide to Books, Articles, and Composer Interviews* (Scarecrow Press, 2010); Jeannie Pool and Stephen Wright, *A Research Guide to Film and Television Music in the United States* (Lanham, MD: Scarecrow Press, 2011).

composition,[115] which mainly contain advice on how to break into the business and composition practices. Some writers focus on aesthetics and semiotics[116] as well as traditional musicological approaches[117] attempting to search out the essence, function and meaning of television music. However, many of these either focus on a small aspect of television music, such as only the theme music[118] or the closing credits music.[119]

There are writers who talk about the process of composing television music from a case-study approach such as Edward Fink's article examining Mike Post's process of scoring for television productions (which intends to empower 'viewers to be more critical consumers of television content'[120]) and Jack Sullivan's 'Hitchcock scores',[121] but these are usually accounts of processes that are now out of date, almost always case studies of American television music and seem to only be chapter- or article-length. In fact, the vast majority of the little writing on television music focuses on American television music (such as uncommon dedicated-to-television music volumes like Rodman's *Tuning In*, 2010) with a scarcity of examples that do mention British television music (including one chapter in

[115] Richard Davis, *Complete Guide to Film Scoring: The Art and Business of Writing Music for Movies and TV*, 2nd edition (Boston, MA: Berklee Press, 2010); Lalo Schifrin, *Music Composition for Film and Television*, ed. by Jonathan Feist (Boston: Berklee, 2011); Fred Karlin and Rayburn Wright, *On the Track: A Guide to Contemporary Film Scoring*, 2nd edition (New York: Routledge, 2004).
[116] Kevin J. Donnelly, *The Spectre of Sound: Music in Film and Television* (London: BFI, 2005); Ronald Rodman, *Tuning In: American Narrative Television Music* (New York: Oxford University Press, 2010).
[117] Robynn Stilwell, '"Bad Wolf": Leitmotif in *Doctor Who* (2005)', in *Music in Television: Channels of Listening*, ed. by James Deaville (New York, London: Routledge, 2011), pp. 119–141.
[118] Jon Burlingame, *TV's Biggest Hits: The Story of Television Themes from Dragnet to Friends* (New York: Schirmer Books, 1996); Philip Tagg, *Kojak: 50 Seconds of Television Music: Towards the Analysis of Affect in Popular Music* (Gothenburg: Musikvetenskapliga Institutionen, 1979).
[119] Annette Davison, 'Title Sequences for Contemporary Television Serials' in *The Oxford Handbook for New Audiovisual Aesthetics*, ed. by J. Richardson, C. Gorbman, and C. Vernallis (New York: Oxford University Press, 2013), pp. 146–167; Annette Davison, 'The Show Starts Here: Viewers' Interactions with Recent Television Serials' Main Title Sequences' in *Sound Effects*, 3.1 (Dec 2013), 6–22.
[120] Edward J. Fink, 'Television Music: Automaticity and the Case of Mike Post', *Journal of Film and Video,* 50.3 (Fall 1998), 40–53 (p. 40).
[121] Jack Sullivan, *Hitchcock's Music* (Yale University Press, 2006).

Donnelly's *The Spectre of Sound*, 2005) without a comparison between the different industries.

Apart from a few exceptions previously mentioned, such as the how-to manuals, most writing on television music focuses on the final product and not the process; rare examples which do document the composition process are normally in the context of film rather than television music, such as Sapiro's *Ilan Eshkeri's* Stardust: *A Film Score Guide* (2013). In addition, little attempt is made at distinguishing the different types of programme for television, such as the miniseries, multi-episodic series and serials, telefilms and one-off 'specials' such as documentaries and short films.

Some film musicologists do not believe that television music should be compared with music for film[122] and some even dismiss television music as limited and superficial,[123] thus not worthy of detailed study. However, many film musicologists have indicated how music in television has 'been under-researched despite clear sociocultural impact and ubiquity',[124] leaving scholars such as Claudia Gorbman wondering how 'so few commentators on popular culture recognise the role of television music in reflecting and cultivating popular tastes and understanding of nationhood, race, class and other socially crucial factors – not just in the USA but worldwide'.[125]

Donnelly warns television music researchers about the 'danger of losing focus on the medium-specific aspects of television and its music within a more

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[122] Ronald Rodman, *Tuning In: American Narrative Television Music* (New York: Oxford University Press, 2010).
[123] Roy M. Prendergast, *Film Music: A Neglected Art: A Critical Study of Music in Films*, 2nd edition (New York: W.W. Norton and Company, 1992).
[124] Miguel Mera and Ben Winters, 'Film and Television Music Sources in the UK and Ireland', *Brio*, 46.2 (2009), 37–65 (p. 40).
[125] Claudia Gorbman, 'Foreword', in *Music in Television: Channels of Listening*, ed. by James Deaville (New York, London: Routledge, 2011), p. ix.

general theory of music and the moving image',[126] as well as 'the danger of simply telling the reader what the music is doing, (i.e. simply describing the music), which bypasses the essential circumstances of its being highly specific music written for television'.[127] He refers to Rodman's *Tuning In* as an example of this, stating that he does not explain the difference between composition for film and television despite a chapter on the topic, or the 'distinctive aspects of television music production'.[128]

A Brief History of Television Music

Most writing about the history of television music also stems from research on American television. Television music writer Elizabeth Withey discusses the formation of 'Action TV Music' in America, detailing how the style evolved from the traditional 19th Century Romantic style deployed in film music to combining the tempo and idioms of jazz to create a style of theme music which became the defining feature of Action TV series for years to come (and the 'action jazz' genre). She goes on to explain how America's growing interest with productions from the UK such as John Barry's jazz-influenced score for *James Bond* prompted the import of British television action shows such as *The Avengers*, *The Saint* and *Danger Man*, and the commission of new theme music for the latter had to do 'with the increasing desire of film studios and TV networks to mine the vast amounts of revenue available from the recording industry'.[129] Ronald Rodman also supports this, adding that television composers that moved from films in the 1950s not only mimicked film scoring

[126] Kevin Donnelly, 'Tuning In: American Narrative Television Music by Ron Rodman', *American Music*, 29.1 (Spring 2011), 118–123 (p. 121).
[127] Ibid.
[128] Ibid.
[129] Elizabeth Withey, 'TV Gets Jazzed: The evolution of action TV music', in *Action TV: Tough Guys, Smooth Operators and Foxy Chicks*, ed. by Bill Osgerby and Anna Gough-Yates (London: Routledge, 2001), p. 199.

practices but also operated within the similar 'studio-based soundtrack post-production process'[130] (examples of such composers being Mancini and Herrmann).

Before television was pre-recorded, television dramas 'were produced live on stage with a live musical ensemble accompanying the actors',[131] as was the case with radio dramas. Rodman goes on to explain how in the early years of television (around 1949–1956), composers were more influenced by industrial practices in radio rather than cinema, which is largely overlooked by scholars despite being 'a big issue for practitioners of TV music in its early days'.[132] This was around the time that *The Lone Ranger* and *Dragnet* were released (both carry-over shows that originated in radio), which reused some musical material from their radio backgrounds while simultaneously introducing newly composed music (from libraries) to assist televisual flow.[133]

Short cues (often of a somewhat indeterminate musical character) with sources in nineteenth century melodrama and silent film accompaniments, later used in radio, would come to be exploited in television, particularly for scene transitions.[134] The use of scoring strategies such as leitmotifs ('a theme connected to a character or concept that recur, varied in mode, rhythm or orchestration'[135]) also stems from radio, a medium that solely relied on sound parameters (dialogue, sound effects and music) to keep the audience engaged with the narrative, while also merging a sense of familiarity with the programme.

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[130] Ronald Rodman, 'Auteurship and Agency in Television Music', in *The Oxford Handbook of Film Music Studies*, ed. by David Neumeyer (New York: Oxford University Press, 2014), p. 528.
[131] Ibid.
[132] Ibid.
[133] James Deaville, 'A Discipline Emerges: Reading Writing about Listening to Television', in *Music in Television: Channels of Listening*, ed. by James Deaville (New York, London: Routledge, 2011), p. 10.
[134] David Neumeyer and James Buhler, 'Analytical and Interpretive Approaches to Film Music (I): Analysing the Music' in *Film Music: Critical Approaches*, ed. by Kevin Donnelly (Edinburgh: Edinburgh University Press, 2001), pp. 16–38.
[135] Robynn Stilwell, '"Bad Wolf": Leitmotif in *Doctor Who* (2005)', in *Music in Television: Channels of Listening*, ed. by James Deaville (New York, London: Routledge, 2011), p. 123.

Early television composers wrote cues like they did for narrative films, which served the same functions such as 'to signal transitions in the narrative, to signify emotion, and to identify characters through musical leitmotifs'.[136] Television eventually moved away from employing radio techniques such as 'overcoding' (playing music where it was once needed); as it developed in the 1950s it became more cinematic rather than radiophonic, and filmic codes began to exert more of an influence on television, eliminating overcoding.[137] However, it is due to radio that sound technology was fairly advanced by the advent of television – it was only the television's smaller speakers that equated it with poor sound reproduction.[138]

Even at this early time in television history (around the mid-1940s) 'there was a tension between cheaper stock music and higher quality original music by concert music composers' such as Norman Dello Joio, Paul Creston, George Antheil, William Schuman and Henry Cowell, 'who either created original scores for TV documentaries or parts of their concert music was used as theme music'.[139] For example, the theme music for the documentary series *The Twentieth Century* (1957–1966) was written by George Antheil but the dramatic, episodic underscore was written by several composers such as Paul Creston, Franz Waxman, Gail Kubik, Darius Milhaud and Alan Hovhaness. Sullivan talks about how individually composed episodes in a season 'were often the most distinctive, especially in the shows directed by Hitchcock', and that 'these are some of the strongest scores in television, the result of Hitchcock's insistence that the series sustain high production

[136] Ronald Rodman, *Tuning In: American Narrative Television Music* (New York: Oxford University Press, 2010), p. 107.
[137] Ibid.
[138] Ibid.
[139] Ronald Rodman, 'Auteurship and Agency in Television Music', in *The Oxford Handbook of Film Music Studies*, ed. by David Neumeyer (New York: Oxford University Press, 2014), p. 529.

values even within the severe constraints of the medium. Indeed, those limitations proved beneficial'.[140]

By the 1950s, television had adopted both the technical codes (such as camera positions, lighting and set design) and narrative codes of film, with television dramas 'taking on storylines that resembled feature films with a narrative arc that, along with character development, included the establishment, the disruption and the reinstatement of narrative situations and settings'.[141] This was also the time composers began to move away from the radio music model and adapt film scoring techniques to television. For example, the music in *Star Trek* would frequently deploy the musical leitmotif to denote 'characters and settings while also conveying expressive genres suited to the drama storyline'.[142]

Fink's article on the music of television composer Mike Post (notable for his scores for television series such as *The A-Team*) talks a little about his processes, explaining that due to industrial practices Post would normally have between six and ten days to score a television episode, working from a videotape with assistance from apprentices before the scoring session where music is finally recorded.[143] Post would also conduct his own music using cue sheets and time-coded work tapes accurate to 1/10th of a second. Withey also talks about how *Peter Gunn* TV series creator Blake Edwards affected Mancini's scoring practices. Because Edwards considered music an integral part of the narrative, he would shoot the visuals with the music in mind, with the music often taking up half of a 30-minute episode. Following the success of *Peter Gunn*, recordings were released of scores from

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[140] Jack Sullivan, *Hitchcock's Music* (Yale University Press, 2006), p. 217.
[141] Ronald Rodman, *Tuning In: American Narrative Television Music* (New York: Oxford University Press, 2010), p. 133.
[142] Ibid.
[143] Edward J. Fink, 'Television Music: Automaticity and the Case of Mike Post', *Journal of Film and Video,* 50.3 (Fall 1998), 40–53 (p. 41).

almost every action TV series. *Peter Gunn* (as well as *Dragnet* and *Danger*) is also notable for how it incorporated an original score for each episode; prior to 1958, television studios could not afford this due to smaller budgets so would instead rely on pre-recorded cues from purchased libraries.[144]

Karlin and Wright discuss more recent accounts of the process of composing for television in *On the Track*, detailing how 'composers usually have five to seven days to score a television episode',[145] such as Mark Snow for the television series *The X-Files*. After this a mixer will mix the score down and deliver everything to the music editor who prepares the score for the next day's dubbing session. However, Pool and Wright claim that some composers may now have as little as one day to write the score; they would have previously had more time before editing technologies had developed to enable editing to occur continuously until much closer to the programme's broadcast date.

Writing in 2011 about the television industry at this time, Pool and Wright state that currently 'most programs rely on a library of music cues, instead of having a custom score for each episode',[146] though there are examples of live instrumental recordings such as Michael Giacchino's soundtrack for *Lost* and Alf Clausen's episodic underscores for *The Simpsons*.

Pool and Wright also discuss the spotting process for the television series *Buffy the Vampire Slayer*, but stress not all television shows include a spotting stage. They point out that dialogue is not always completed before spotting sessions take place, but the composer is informed where it will be as it may impact the music.

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[144] Elizabeth Withey, 'TV Gets Jazzed: The evolution of action TV music', in *Action TV: Tough Guys, Smooth Operators and Foxy Chicks*, ed. by Bill Osgerby and Anna Gough-Yates (London: Routledge, 2001), p. 191.
[145] Fred Karlin and Rayburn Wright, *On the Track: A Guide to Contemporary Film Scoring*, 2nd edition (New York: Routledge, 2004), p. 425.
[146] Jeannie Pool and Stephen Wright, *A Research Guide to Film and Television Music in the United States* (Lanham, MD: Scarecrow Press, 2011), p. 43.

They also explain how 'music is the last ingredient to be added to the show's soundtrack',[147] usually in the form of light underscoring that is subservient to the dialogue and sound effects. Final mixes were then often subject to sweetening with electronics, which became a common way to supplement live musicians due to smaller ensembles as well as budget and time constraints.

Differences between Music for Television and Film

While television music clearly shares many traits with film, there are also many clear differences between the two media which affect the musical practices. These differences arise both in terms of the production and function of the music. Donnelly summarises television music as falling into three categories: the underscore (specifically-written music for television programmes such as dramas and wildlife documentaries), 'reiterated blocks of music'[148] written especially for a series but not a particular episode (for example, game shows such as *Who Wants to be a Millionaire?*) and pre-existing stock music hired for a show but not written specifically for it (e.g. popular music utilised for reality television shows). Donnelly goes on to explain how television is not dominated by the convention to score music to action (though the vast majority of Trevor Jones's output falls under this category), and that technology and lower budgets imply 'television music should not be simply film music for a small screen'.[149]

Television budgets have usually been significantly smaller than film, which extends through all aspects of production down to the music. However, more recently, television is increasingly aspiring to equal the 'quality' of cinema, marked

[147] Jeannie Pool and Stephen Wright, *A Research Guide to Film and Television Music in the United States* (Lanham, MD: Scarecrow Press, 2011), p. 42.
[148] Kevin Donnelly, *The Spectre of Sound: Music in Film and Television* (London: BFI 2005), p. 111.
[149] Ibid.

by higher production values as selling points for international production companies and distributors (for example, 'quality TV' and prestige dramas such as *Sherlock Holmes* and *Downton Abbey*).

Television music is also moulded by the nature of its structure; advertising interruptions and repeated main title sequences are common across industries worldwide, as well as narrative arcs than span over several episodes (unlike most films). Rodman asserts that while 'television has borrowed heavily from cinema in its narrative genres and in its discourse [...] it has also adapted these techniques to make itself a more efficient medium'.[150] For example, in the case of the addition of theme music, which not only signifies narrative action but consistently reminds the 'viewer of the program they are watching'.[151] He goes on to describe the multiple functions of television opening and closing theme music; providing 'an extradiegetic temporal frame' signalling the beginning or end of an episode and 'a tonal frame'[152] as a form of closure, resolving to the tonic key in order to bring back narrative equilibrium so a new episode can air next week.

Donnelly also highlights this difference in the relationship between music and narrative structures in television as opposed to film, explaining how television series may be spaced weeks apart between episodes and months apart between different series but the music can help to provide cohesion and remind the audience of past episodes. For example, in the original series of *Star Trek*, almost every successive episode contained similar tense situations, perhaps a fight or mystery to solve, where the music 'then comes to represent the idea behind the action rather

[150] Ronald Rodman, *Tuning In: American Narrative Television Music* (New York: Oxford University Press, 2010), p. 131.
[151] Ibid.
[152] Ibid., p. 139.

than support the action itself'.[153] This music would become so embedded in the memory of the audience, consciously or otherwise, due to its repetition not only in succeeding episodes but even within the same one.

Parallels can be drawn with Rodman's argument stating how television narrative structures are cyclic in nature; story lines often conclude by returning to their original narrative state rather than achieving the enhanced state that films attain (the achievement is everything going back to the way it started after the complication is solved). In the televisual serial (such as a soap opera), storylines may never reach a point of closure, since an original state of narrative equilibrium is absent and thus has no point from which to begin. While serials avoid narrative resolution, television series establish a state of equilibrium, and the disequilibrium is resolved each week.

Robynn Stilwell delves further into exploring the relationship between television music and the narrative structures it accentuates, but first clarifies some differences across the British and American television industries. She starts by explaining how the narrative strategies between these two industries have been conditioned by their industrial structure; the British by their government charter, commissioning strategies and, in the case of the BBC, the absence of advertisements. The commercial nature of American television has affected the shape, size and length of its shows, where the UK's advertising channels ITV and Channel 4 stand in the middle ground between these two systems. She goes on to explain how American television has historically been characterised by shows that run in calendar seasons (roughly following the pattern of the agricultural seasons from fall to spring) without continuing storylines. Usually fewer episodes are aired over the summer

[153] Kevin Donnelly, *The Spectre of Sound: Music in Film and Television* (London: BFI, 2005), p. 124.

months due to audiences taking holidays, thus being away from their televisions, which means advertisements are not as profitable or effective.[154]

American television episode structures usually consist of an opening scene, title sequence and multiple advertisement breaks (usually two breaks over a half-hour show such as a comedy, and four breaks over an hour-long show such as a drama) – this structure is fundamental to the pacing of a show. It is made even more clear when US shows are imported and broadcast in the UK, revealing 'holes' where advertising breaks were originally scheduled (half-hour UK programmes normally only contain one advertisement break).[155]

In the UK, there are not 'seasons' as in the American sense but the BBC typically broadcasts 'series' that are normally made up of thirteen episodes for hour-long drama episodes (or six episodes for half-hour shows, such as comedies) because this takes a quarter of a year to broadcast weekly, fitting into the budgetary system.

There is also an emphasis of the BBC's charter on education and cultural excellence, which has led to a heavier reliance on multi-part adaptations of literary classics – this kind of miniseries is a more familiar norm to British audiences as opposed to the American special-event programmes during the 1970s–80s. However, according to Stilwell, American television such as the cable channels HBO and Showtime are now moving towards the more flexible programming model of the British system, without advertisements. American cable channels such as TNT, USA, AMC and Sci-Fi may continue to conform to the episode structure of commercial television but are approaching the British conception of a 'series'.

Stilwell defines a 'series arc' as an extended story structure that can be realised in many ways. It can come in the form of an over-arching storyline that

[154] Robynn Stilwell, '"Bad Wolf": Leitmotif in *Doctor Who* (2005)', in *Music in Television: Channels of Listening*, ed. by James Deaville (New York, London: Routledge, 2011), p. 120.
[155] Ibid., pp. 119–141.

stretches over the run of a show (e.g. *Babylon 5* which ran from 1994–1998) or a ruling (if mysterious) situation where clues are interspersed throughout a series, leading to a conclusion that may have been planned from the beginning (e.g. *Lost* [2004–2010] or the revived *Battlestar Gallactica* [2004–2009]). *The X-Files* (1993–) is probably the best known example of this strategy, 'interspersing stand-alone "monster-of-the-week" episodes with ongoing, open-ended (unresolved) "mythology" episodes that add to the overall suspense and knowledge base of the arc'.[156] However, *Buffy the Vampire Slayer* (1997–2003) tended to consist of 'season-long arcs, like chapters in a book',[157] which Stilwell notes is also the model for Davies's version of *Doctor Who* (from 2005–2010).

Stilwell explains that the difference in narrative structures and production cycles between American and British television also affects the musical strategies employed. She proposes that the use of leitmotifs would theoretically seem an appropriate and efficient solution but is surprised they have not been commonly used, at least in American television history. She suggests that this may be due to smaller budgets in television compared to film, encouraging producers to rely instead on pre-existing library music to represent main themes. Although these themes may vary like leitmotifs (such as be fragmented or developed), they are rarely character themes but serve more as an identifier. This is usually in the form of 'an atmospheric cue that gives a sense of mood, location or ambience' such as 'a cimbalom cue often used in unspecified Eastern European locations in *Mission Impossible*', or a situational theme that might accompany domestic or emotional scenes (e.g. the bass clarinet cue in *Lost in Space* 'appearing in two "flavors":

[156] Robynn Stilwell, '"Bad Wolf": Leitmotif in *Doctor Who* (2005)', in *Music in Television: Channels of Listening*, ed. by James Deaville (New York, London: Routledge, 2011), p. 123.
[157] Ibid.

playful and sprightly or legato and melancholy'.[158] This music is used much more loosely (as Kathryn Kalinak names them 'migrating leitmotifs' or Donnelly's previously mentioned 'reiterated blocks of music' that are rearranged as required), usually local to the narrative, drawing on established musical conventions. These specific musical tropes have long-standing associations in Western culture, often dealing with mood, condition or location (such as the cimbalom example referred to earlier, representing Eastern Europe in *Mission Impossible* because it is an Eastern European instrument). British television also uses this scoring strategy, such as Carl Davies's music for the 1995 adaptation of *Pride and Prejudice*. The 'identifying' theme is repeated relentlessly, which Stilwell believes is the reason why character themes are less prevalent in television; characters make so many appearances in episodes which are not long enough to sustain so many repeated leitmotivic relationships with these characters.[159] *The Simpsons* composer Alf Clausen (who wrote the episodic music not to be confused with Danny Elfman who was the main title theme composer) consciously avoided composing individual character themes and instead focussed 'on giving each story its own theme and thematic development whenever possible'.[160] This approach was taken to help give each story its own special identification, where only a few characters who did not appear in every episode had their own themes (such as Krusty the Clown and Mr. Burns). One of the few strongly character-identified themes for an American television show was written for *Miami Vice*'s Martin Castillo. This works because he plays a secondary (if pivotal) character that is not foregrounded enough in the narrative for his associative theme to become tedious upon multiple hearings.

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[158] Robynn Stilwell, '"Bad Wolf": Leitmotif in *Doctor Who* (2005)', in *Music in Television: Channels of Listening*, ed. by James Deaville (New York, London: Routledge, 2011), p. 123.
[159] Ibid.
[160] Fred Karlin and Rayburn Wright, *On the Track: A Guide to Contemporary Film Scoring*, 2nd edition (New York: Routledge, 2004), p. 433.

According to Stilwell (writing in 2011), recent dramatic American television tends to be more cinematic than British television, containing more music. She explains that this is partly due to its aesthetic and industrial adjacency to Hollywood and perhaps greater financial resources. However, she adds that British television has a stronger tradition of having little or no music for reasons that range from financial exigencies, closer proximity to radio production (hence less scoring under dialogue), and a social-realist tradition in which 'serious' television largely avoids music as aestheticization.[161]

Another aspect unique to television programmes transmitted by advertising broadcasters are the need for so-called 'commercial bumpers', 'act ins' and 'act outs'. Some uncommon examples of published definitions of bumpers by musicology scholars are by Ronald Rodman in *Tuning In*,[162] and Karlin and Wright in *On the Track*.[163] Karlin and Wright describe them as:

> short musical signatures used in conjunction with the graphic title card for a show. They are usually based on a short phrase or motif derived from the theme, and are typically either 5 or 7 seconds long, including the reverb "ring off" after the orchestra cuts off their last note. Almost all television shows require them, including movies-of-the-week and miniseries, depending on each broadcast company's policy.[164]

Rodman expands on this, using the example of television series *Dallas* (1978-1991) to offer an explanation for the purpose bumpers serve. He points out that bumpers function 'primarily on the extradiegetic level', calling attention to the flow of broadcasting and reminding viewers that the show will return after more

[161] Robynn Stilwell, '"Bad Wolf": Leitmotif in *Doctor Who* (2005)', in *Music in Television: Channels of Listening*, ed. by James Deaville (New York, London: Routledge, 2011), p. 124.
[162] Ronald Rodman, *Tuning In: American Narrative Television Music* (New York: Oxford University Press, 2010), pp. 56–58.
[163] Fred Karlin and Rayburn Wright, *On the Track: A Guide to Contemporary Film Scoring*, 2nd edition (New York: Routledge, 2004), p. 436.
[164] Ibid.

advertisements and newsbreaks. Rodman also recognises a second function for bumpers, in that they 'call attention to the intradiegetic space of the story world'.[165]

Another set of TV-only musical cues which are sometimes required of a composer by advertising broadcasters to help the transition between the programme and the advertisement breaks are 'act ins' and 'act outs'. Karlin and Wright define these as 'the cues that separate the program content from the advertising messages', where act ins introduce the continuing show after an advertising break and act outs close an act. They go on to explain that the terms act ins and act outs are derived from theatre ('curtain'), and that the deliberate spotting of a cue immediately after the break (an act in) is becoming rarer.[166]

Richard Davis also gives a definition in his book, *The Complete Guide to Film Scoring*. He explains that every segment of a television programme, from one advertisement break to the next, is called an 'act', ranging anywhere from five to twenty minutes in length. He agrees with Karlin and Wright that the use of act ins and act outs is becoming rarer, and that their use

> depends on the show and the dramatic situation. Sometimes the theme for the show is used, sometimes new musical material or even a fragment of a song is introduced. An act-in or act-out can be as short as a few seconds, or it can be an extended cue. The important thing is that the act-in or the act-out reflect the nature of the show and the storyline.[167]

Act ins, act outs and bumpers are not to be confused with broadcaster idents, although they do appear in the same 'between-space' of television, serve similar

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[165] Ronald Rodman, *Tuning In: American Narrative Television Music* (New York: Oxford University Press, 2010), p. 56.
[166] Fred Karlin and Rayburn Wright, *On the Track: A Guide to Contemporary Film Scoring*, 2nd edition (New York: Routledge, 2004), p. 436.
[167] Richard Davis, *Complete Guide to Film Scoring*, 2nd edition (Boston, MA: Berklee Press, 2010), p. 168.

functions and may be placed next to each other. Broadcaster idents (also known as channel or station identifications) are short visual segments which display the broadcaster's logo in some form, and are often accompanied by 'a short fanfare or single signature tune'.[168] They appear between programmes in a similar space to bumpers but signify a particular broadcaster, rather than the programme being broadcast. Writing about British television, Patricia Holland explains that:

> On ITV and Channel Four the movement of the programmes is punctuated by the advertisements. On the BBC the gaps between programmes can be the most innovative of spots – including witty 'stings' and station identifications, like the extraordinary 2s that metamorphose into squidgy toys or metallic objects to mark BBC2.[169]

Though Holland is writing in the 1990s, these idents are still a feature in British television today, used as a device to remind the viewer which channel they are watching by the majority of broadcasters. This also brings to attention that the use of idents is not only reserved for advertising broadcasters but something that all broadcasters, at least in the UK, are known to feature.

In order to clarify the relationship between bumpers, act ins and act outs to the programme, the advertisement break, and each other, a visual representation of where they lie in respect to one another has been constructed in Figure 1.1:

[168] Mark Brownrigg and Peter Meech, ''Music Is Half the Picture': The Soundworld of UK Television Idents', in *Ephemeral Media: Transitory Screen Culture from Television to YouTube*, ed. by Paul Grainge (British Film Institute, 2011), p. 71.
[169] Patricia Holland, *The Television Handbook*, 2nd edition (London: Routledge, 1997), p. 25.

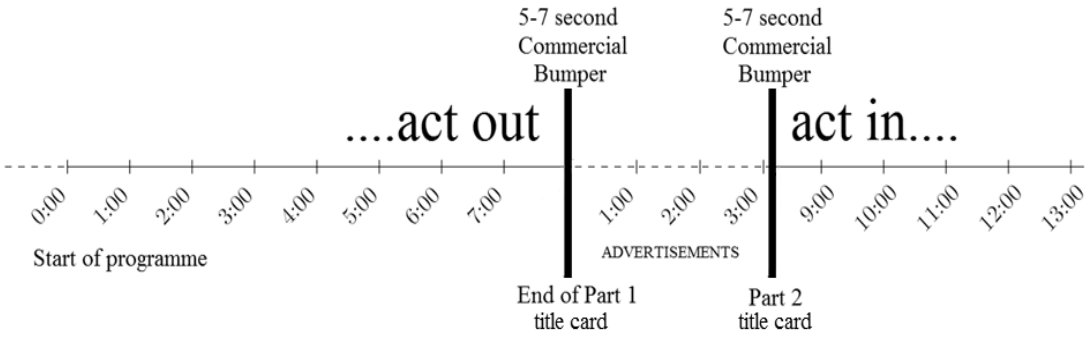

Figure 1.1. Simplified representation of where commercial bumpers and act ins/outs lie in relation to a television programme with advertisement breaks

The (usually non-diegetic) act out cue begins when the narrative is moments away from coming to a close to allow for an advertisement break. The act out cue finishes at the same time the act comes to a close, and is immediately followed by a five to seven second long place card in the visuals (displaying text such as 'end of part ___'). This place card is accompanied by a five to seven second long commercial bumper musical cue (which is most likely in the same key signature as the act out cue so as to sound as continuous as possible). After the bumper, a broadcaster ident may be displayed before the advertisements roll. After the advertisements are finished, another five to seven second long place card appears to signal the programme has returned, which is accompanied by another five to seven second long commercial bumper musical cue. Directly after this, the narrative continues, and sometimes an act in cue begins directly in conjunction with the narrative.

Finally, the impact of the seriality of a programme form is another unique aspect of television. There has been little attempt in the television music scholarship to categorise differences between television programme forms. However, Ronald Rodman does acknowledge this discrepancy, even in broad terms, considering a

wide variety of dramas in both series and serial forms in his book, *Tuning In*.[170] He describes series as containing almost self-contained episodes, and serials as consisting of long-running narratives.

Research Methods

The research for this study is based on three sources. The literature previously outlined constitutes one of these alongside the two primary sources that underpin the thesis: the materials contained in the Trevor Jones Archive and the first-hand testimonies from Jones and two members of his music team. The primary resources are contextualised by the available literature surrounding the television industry and its scoring practices, as well as by each other.

The principle primary source that informs the research of this thesis is the interrogation of the Trevor Jones Archive. The archive consists of four, broad material types: aural (resources that can be heard), textual (text such as paperwork that can be read), visual (video tapes that can be watched, and often heard), and notational (musical scores that can be read). The bulk of the research for this project was carried out by listening to, reading and watching these resources, and noting down any significant aspects of the scoring processes contained within them (including dates, names, industrial and musical details). For example, noting down if a visual resource was a rough or fine cut, the date that Jones received it, and whether or not it contained a temp track. A comprehensive summary of what each of these materials can reveal is outlined in Chapter Two in Figure 2.1.

Additional primary sources that inform the research of this thesis are the semi-structured interviews with Jones and his working team, orchestrator Geoff

[170] Ronald Rodman, *Tuning In: American Narrative Television Music* (New York: Oxford University Press, 2010).

Alexander and assistant Neil Stemp. While the archive can offer information that is objective and is not reliant on memory, the qualitative data from these interviews imparts a more enriched, personal account of the industrial and musical processes that underpin Jones's television scores. In addition, their accessibility for interview makes it possible to directly query the meaning or purpose of certain archival resources (such as any unclear labelling). Three interviews with Jones, and one interview with Alexander and Stemp were recorded and transcribed, and transcripts were sent to the interviewees for approval prior to their use in this thesis. This was to ensure that the transcriptions were accurate and that the interviewees continued to give their consent for the transcripts to be quoted in the study.

Additional secondary sources that aid the research of this thesis include any contextual information regarding Jones's television work and television in general that is published both in the literature and on the internet. Online resources include the Internet Movie Database (IMDB), as well as British and American newspaper articles that detail further information regarding Jones's television programmes, published around the time of their broadcast. Furthermore, the final productions of the programmes Jones scored (where available) are utilised. While some do not exist in any format, those that do exist have been accessed on recorded media such as VHS and DVD as well as online streaming services such as *Box of Broadcasts* and *YouTube*.

There are some limitations concerning these additional secondary sources. The IMDB is not always accurate; for example, some of Jones's work is not attributed to him on his IMDB page, and some television works have been labelled inconsistently in terms of their programme form. The British newspaper digital archive drawn on for television premiere dates, *The Times*, only lists productions

released up until 2010 (and only for British productions). Online American newspapers drawn on for contextual information (such as an American television programme's budget) sometimes lists different data to the IMDB (making it difficult to ascertain which resource is more accurate). Finally, as mentioned earlier, the final productions of some of Jones's television programmes cannot be accessed in any form (asterisked in Table 2.1 in Chapter Two), which means certain details such as which version of a cue was finally used could not be determined.

Archival Research

There are a number of more general obstacles that archival researchers face that are related to the subject of this thesis. Among the biggest difficulties are the dearth of retained materials and issues of copyright or commercial interests. Writing in 1989, Stephen Wright laments the lack of sources available to researchers as 'the largest obstacle to the widespread advancement of film music scholarship'.[171] Although things have improved since the writing of this article, access to sources remains an issue. Wright and Jeannie Pool discuss the difficulty of accessing television programmes, stressing that the primary sources for television music maintained by television production companies are in jeopardy because when a show is no longer broadcast they 'make no effort to preserve the music [and] with all the corporate mergers in the television industry, many materials have been lost'.[172] Some historical reasons for this are outlined by television scholars Chris Perry and Simon Coward:

[171] Stephen H. Wright, 'The Materials of Film Music: Their Nature and Accessibility', in *Film music 1*, ed. by Clifford McCarty (New York: Garland, 1989), p. 5.
[172] Jeannie Pool and Stephen Wright, *A Research Guide to Film and Television Music in the United States* (Lanham, MD: Scarecrow Press, 2011), pp. 43–44.

> In its early history, the television industry paid scant regard to preservation. As is well-known, this is in part due to the lack of recording technologies and partly that, until 1955, the majority of material was transmitted live. There were also union concerns about repeats displacing new output and therefore reducing work for cast and crew. Even when technology advanced and the practice of videotaping began, the tapes were expensive to buy (£500 per reel) resulting in them generally being reused. But a lack of appreciation of the cultural significance of television informs an, at best, gradualist and selective approach to documentation and preservation.[173]

Billy Smart and Amanda Wrigley identify many of the issues when researching television archives in their journal article based on a roundtable discussion with leading television scholars, 'Television history: archives, excavation and the future. A discussion' (2016).[174] They discuss technological and legal issues surrounding accessing television and its associated documentation from the predigital era. Sometimes access requires transfer from obsolete video formats or master film, which can be expensive, and the need to consider copyright implications. Sue Malden lists a number of reasons why non-commercial archives are not easily accessible, from not being catalogued in detail or not containing an online database.[175] A problem particular to television researchers is the emphasis on film archives rather than television, such as the BFI. While film archives are rare, television archives are even rarer, which further emphasises the importance of retaining materials such as those contained in the Trevor Jones Archive.

While the primary materials that underpin this thesis bring many research opportunities, it is important to acknowledge some of the more specific difficulties surrounding an archive of this nature as well as when it comes to interviewing the

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[173] Chris Perry and Simon Coward, 'Swiped or Wiped? Kaleidoscope's Part in the Recovery of Lost Television Programmes', *Critical Studies in Television*: *The International Journal of Television Programmes*, 5.2 (2010), 48–59 (p. 49).
[174] Billy Smart and Amanda Wrigley, 'Television history: archives, excavation and the future. A discussion', *Critical Studies in Television*, 11.1 (2016), 96–109.
[175] Ibid., p. 98.

subjects who have contributed towards it. Firstly, the archive is not complete; materials are missing (both accidentally and intentionally retained), inconsistent and damaged, which is discussed further in Chapter Two. On the other hand, the materials that *are* contained in the archive can also be there due to chance. As Carol Steedman laments, 'the Archive is made from selected and consciously chosen documentation from the past and also from the mad fragmentations that no one intended to preserve and that just ended up there'.[176]

There are certain issues unique to working with an archive created and donated by a living composer (in this case, Trevor Jones), alongside ethical considerations. Issues of copyright, as outlined earlier, are further exaggerated when looking at the work of a living composer. This is because a composer's career could be affected adversely if certain items are not censored (which may not simply contain commercially sensitive information but also politically sensitive information).

Furthermore, the subject of the research is able to take away the resource at any time, and read the study after it is complete. It is imperative that scholarly impartiality remains throughout the research project (and not allow this possibility to become an influencing factor). On the other hand, this impartiality needs to be balanced with earning the trust of the subject, which means ensuring that all discussion is fully supported by the archival materials. If the need to be critical ever arises, there must be demonstrable grounds to be so. However, because the focus of this thesis is centred on Jones's industrial and musical processes, no value judgements are being cast on the musical quality of the resources (and is therefore

[176] Carolyn Steedman, *Dust* (Manchester: Manchester University Press, 2001), p. 68.

not concerned with musical excellence or how well the score works in conjunction with the visuals), which further facilitates scholarly impartiality.

There are issues accessing certain materials which are of particular value to the composer. In this case, Jones's paper scores remain in his possession because they are of significant value to him both professionally (as he is still working in the film and television industry and needs them for reference) and personally. Also, because he is still working the archive cannot be complete, and therefore has an arbitrary cut-off point in 2012 (which is the last project he completed before donating the materials). But because of the size of this archive, it is impossible to examine every item it already contains. Furthermore, as Jacques Derrida eloquently posits, 'the archivist produces more archive, and that is why the archive is never closed. It opens out of the future'.[177]

Another issue unique to studying an archive of a composer who is still alive is the necessity to build a level of trust with the subject while maintaining academic distance. The principal and co-investigators of the project, Professor David Cooper and Dr Ian Sapiro, had previously established a relationship with Jones that they had developed for over a decade (since the reception of the first archival materials in 2005). While this was advantageous, I still needed to build my own relationship with the composer. Jones's understanding of how the archival materials were being utilised gave him a level of confidence in us that enabled our academic freedom.

Interviews

The second primary source that informs the research of this thesis are the interviews with Jones and two members of his music team. The interviews can offer a more

[177] Jacques Derrida, *Archive Fever*, tr. by Eric Prenowitz (Chicago: University of Chicago Press, 1996), p. 68.

nuanced perspective of the broader discussion of the literature outlined earlier, as well as supplement any gaps in the archive or provide more detail surrounding certain aspects of it. They can relate details concerning the contextual information in the literature with certain elements of the archive when not initially clear.

This thesis is informed by three interviews with Trevor Jones, one interview with Geoff Alexander (Jones's orchestrator) and one interview with Neil Stemp (Jones's music assistant). All the interviews were semi-structured; a list of questions was prepared for each participant alongside some prompts to lead the conversation back if it naturally changed direction, but room was allowed for the interviewee to expand on a topic.

I began each interview by introducing myself, asking permission to record the interview and going through the consent form before asking the participants to sign it. I explained the context of the project, emphasising my particular definitions for television programme forms. Care was taken not to lead the interviewee wherever possible, and I recorded the interview in order to accurately transcribe it at a later date. The interview schedules for all three of Jones's interviews are provided as an Appendix to the thesis.

The three interviews with Jones took place in three different locations. The first interview took place on 4 September 2014 in the first year of the project, and was approximately one hour and thirty minutes in length. It was led by David Cooper and myself, and took place in Clothworkers Centenary Concert Hall, University of Leeds, during the Music for Audio-Visual Media Conference (which was open to both academics and the public). Because this was the first interview and because of the public nature of its setting, the questions that formed this interview were more broad and focussed on the differences between composing for film and

television. Due to the nature of using a semi-structured approach to interviews, each meeting generated more questions which were subsequently asked in later interviews.

The second interview with Jones took place on 10 December 2014, three months later, and was approximately two hours and thirty minutes in length. It took place in Jones's home in London, and was led by myself alone. Because the project was now in its second year and had advanced further by this point, the nature of the questions were more specific. Furthermore, because this interview was in a private setting, its nature was far more conversational and discussion frequently drifted from the set questions into other fascinating aspects of Jones's compositional career.

The final interview with Jones took place over a year later on 8 January 2016, during the third year of the project. It took place over Skype, and was approximately one hour and fifty minutes in length. The focus of this interview was to tie up any remaining loose ends concerning Jones's television work, and featured the most specific questions of all the interviews.

The interviews with Neil Stemp and Geoff Alexander both took place over Skype, on 19 Jan 2015 and 4 March 2016 respectively. They were both asked what their involvement was concerning Jones's television scores, and if any aspects were unique to television as opposed to Jones's film work (they have both worked with Jones on film and television). These interviews were shorter than those with Jones; Stemp's interview was one hour long and Alexander's was thirty minutes in duration.

However, like archival research, there are a number of limitations relating to interview-based research. The most significant of which is the issue of what each participant can remember, considering the fact that Jones's television career began

over thirty years ago during the early 1980s. Jones, Stemp and Alexander prefaced their interviews with the disclaimer that their memory may be ambiguous, particularly concerning specific details relating to Jones's television scores.

Furthermore, just like the archive itself, interviews are an inherently biased source. Even though the archive could be considered more 'factual', it is up to the owner what constitutes the donated materials. Similarly, the interviews are biased both in terms of what the participants can remember and what they want to be known about their contributions. Jones explicitly stated at the beginning of the second interview that he wished to focus more on the more 'filmic' projects that were released in the second half of his scoring career. This is because he remembers these more clearly (due to them being more recent releases) as well as being more proud of their scores. They had larger budgets (more akin to cinema), and this allowed him to write for full orchestra (in often cases the prestigious London Symphony Orchestra).

Regarding research ethics, consent forms were signed by each participant after each interview took place. These forms offered each interviewee the opportunity to review, amend and redact the transcripts. This meant that everyone was happy with their material before it could be presented in the thesis, but the protection offered by these consent forms also allowed the interviews themselves to be more relaxed and informal. Furthermore, I maintained communication with Jones throughout the project by e-mail and through the interviews, so he was always aware of what I was working on.

Conclusions

This chapter discusses the strengths and limitations of the three sources that underpin the thesis, the literature, the Trevor Jones Archive and the interviews. There is a

triangular relationship between these three sources, as they can inform and contextualise each other. The literature provides a framework for how and why the archival materials were created. In addition, one way Jones's career can be considered is in term of its periodisation, which has already been discussed in regard to the television literature. The archival materials supplemented by interviews provide nuance to the understanding of the literature with specific details concerning the case study of one composer working in the television industry.

The television literature rarely discusses music, original or otherwise, and the musicological literature rarely discusses the impact of the television industry in relation to its scoring practices. There is a paucity in the television music literature concerning the process of composing original music for television, which presents a gap where the research that forms this thesis can fill.

This study does not intend to draw broad claims about how television scores are produced in the wider industry, but only how Jones's television scores have been produced. The focus is on Jones's narrative television projects that are contained in the archive, released between 1982 and 2012. Therefore, this study is only a snapshot of the industry, from Jones's perspective during this time – it is continuously changing, even in the past five years since the release of the most recent project contained in the archive.

Chapter Two

Trevor Jones and the Archive

Introduction

There are several reasons why screen composer Trevor Jones is an important figure for in-depth study and why his television scores are the subject of this thesis. In recent years, Jones donated a large amount of materials relating to his film, television and video game projects to the University of Leeds. These materials are contained in the Trevor Jones Archive, and reveal a wealth of information regarding both Jones's industrial and musical processes as a composer for screen. Jones is vastly experienced in his craft, having completed more than seventy projects for both film and television over his career spanning nearly forty years, and having worked with a number of significant industrial and musical personalities. Many of the films and television projects he has scored have retained their currency and continue to appear on British television schedules many years after their initial release.

Looking exclusively at his experience in scoring for television, Jones has scored over twenty narrative projects. These cover a range of programme forms and are spread over a thirty year period across two major eras in the television industry. Furthermore, they have been produced for predominantly the British and American television industries as well as for a number of advertising and non-advertising broadcasters. This chapter presents a continuation of the methodology introduced in Chapter One, with a focus on the archive itself. It contextualises Jones's career as well as the archive in terms of the range of resources it holds and the information relating to his scoring processes that can be obtained from it.

Trevor Jones's Background

Trevor Jones was born in Cape Town, South Africa in 1949. At the age of seventeen, he left for the UK upon being offered a scholarship to study at the Royal Academy of Music in London, and has been British-based since then. At the Royal Academy, he studied composition, orchestration, conducting, piano and organ, before going on complete a Masters degree at the University of York. It was during his time in York that he developed his understanding of the music genres that the Royal Academy did not cover, including ethnic, rock and jazz. He then went on to become the first composer to study at the National Film and Television School (NFTS) in Buckinghamshire. He collaborated on a number of student films during his time at the NFTS, practising and perfecting his own craft alongside other skills besides composition (such as production, direction, sound, cinematography and editing).

Jones has scored over seventy film and television projects since his 'breakthrough' film *Excalibur* in 1981. He is perhaps most well-known for scoring theatrical films such as *The Last of the Mohicans* (1992), *Notting Hill* (1999) and the animatronic films of Jim Henson, *The Dark Crystal* (1982) and *Labyrinth* (1986). However, he also scored a host of titles for television that have been broadcast and distributed both in the UK and many other countries worldwide, which form the subject of this thesis.

The Trevor Jones Archive

Previous studies in film musicology largely focus on analysis of the final released version of a theatrical film, at most with the aid of the manuscript score. As James Deaville testifies, it is 'almost impossible to gain access to programmes, let alone

reconstruct the sonorous frame in which music for those shows was situated'.[1] The Trevor Jones Archive holds a rare collection of both film and television materials, and offers an insight into the inner workings of composition for screen. Furthermore, it allows such materials to be considered alongside the final products themselves – a form of analysis that film musicologists Miguel Mera and Ben Winters advocate in their article, 'Film and Television Music Sources in the UK and Ireland'.[2]

Mera also recognises that 'one of the principle challenges in the study of television music is simply accessing materials for study. Although DVDs of some TV series are widely available, other source materials are not easy to locate'.[3] He explains how older programmes are particularly hard to trace 'given that the use of videotape for archival purposes only began to gain momentum from the mid-1970s onwards, coupled with the notion that television might be more than an ephemeral medium with long-term value in terms of heritage and culture'.[4]

Between 2005 and 2015, Jones donated a substantial, unique collection of nearly one thousand materials relating to his screen projects to the University of Leeds, on the understanding that they should be used exclusively for research and teaching. These materials underpin the Arts and Humanities Research Council-funded project, *The Professional Career and Output of Trevor Jones*, of which this thesis forms a part. The Trevor Jones Archive is unique in its level of detail and accessibility (at least in the UK), and offers the opportunity to explore the processes by which his film and television music is created, developed and produced alongside

[1] James Deaville, 'A Discipline Emerges: Reading Writing about Listening to Television' in *Music in Television: Channels of Listening*, ed. by James Deaville (New York, London: Routledge, 2011), p. 8.
[2] Miguel Mera and Ben Winters, 'Film and Television Music Sources in the UK and Ireland', *Brio*, 46.2 (2009), 37–65.
[3] Miguel Mera, 'Reinventing Question Time', in *The Ashgate Research Companion to Popular Musicology*, ed. by Derek Scott (Aldershot: Ashgate Publishing Company, 2009), p. 60.
[4] Ibid.

the final products themselves. These materials are often closely guarded by studios or even destroyed after a film or television programme's release, so they offer a rare insight into the inner workings of a composer for screen.

The materials can be grouped into aural, textual, visual and notational resources (in order of volume), and they reveal many nuanced details regarding Jones's scoring processes for both film and television. Every project that is represented in the archive contains related aural materials, such as analogue magnetic reels, 2-track film cues, album mixes, DA-88 tapes and uMatic tapes. The textual materials are formed of an array of paperwork, including track sheets (which list the instrumentation used for each cue and which track each instrument occupies), cue lists (which list the order, names and durations of all the cues used for a project), mixer settings, correspondence between members of the music and production teams, spotting notes (which detail timings and musical qualities requested of the composer) and reel box notes (the notes written on the outside of the analogue reel boxes). The visual materials include rough and fine cuts of the picture (often including dialogue, sound effects and sometimes music). Finally, the notational materials include paper scores, Sibelius scores (largely consisting of concert suites) and PDF scores. Figure 2.1 below summarises these materials in relation to the information they can hold.

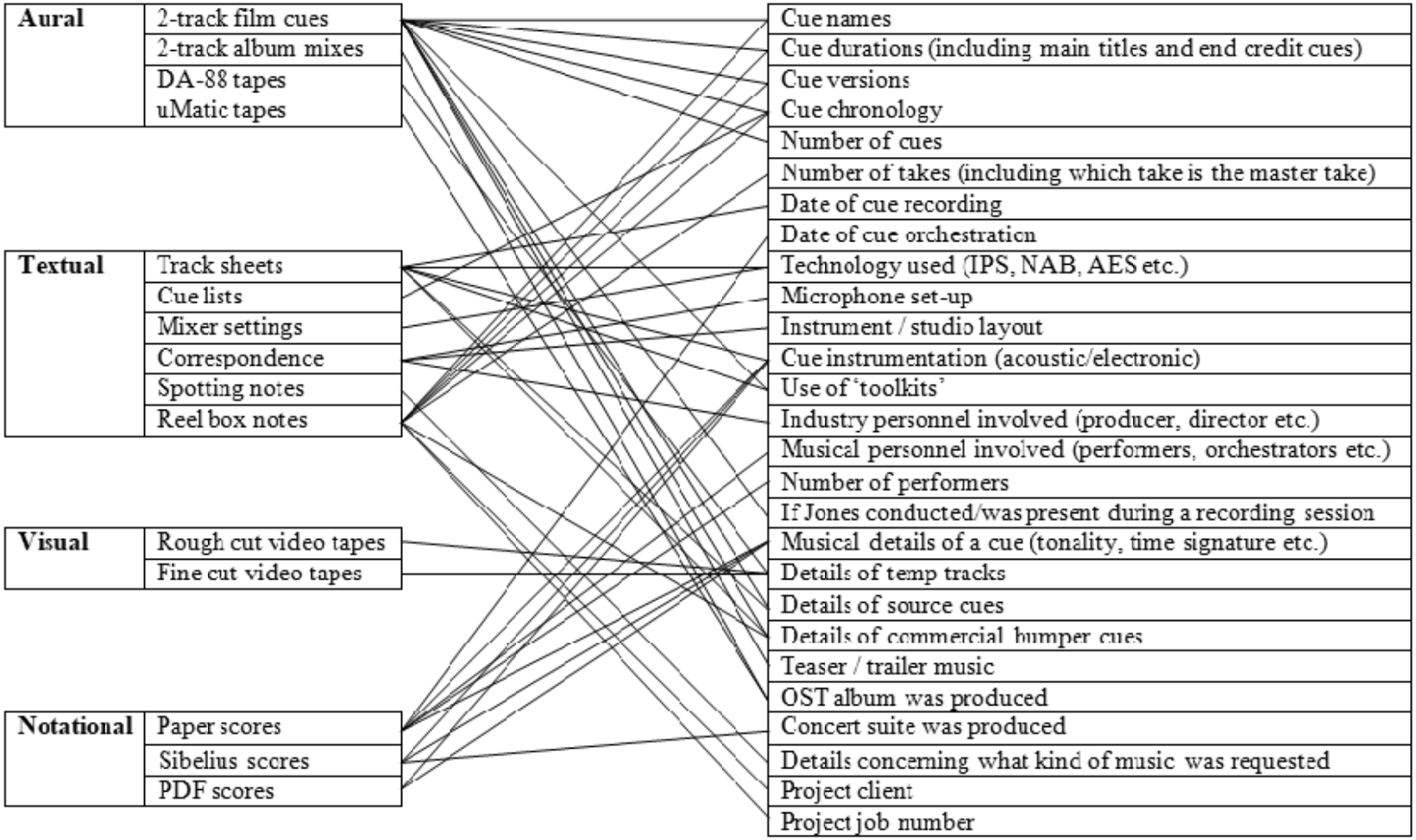

Figure 2.1. Summary of the materials held in the archive corresponding with the information that they can convey

Throughout the first third of the project, many of these items were digitised to allow easier access to the data they contain. It was necessary to scan all the paperwork and photograph the analogue reel boxes prior to undertaking any research analysing these materials. The items then needed to be catalogued,[5] labelled (or re-labelled) and stored (both the physical and digital forms) so they could be preserved and accessed by future researchers, and any information that was not already in the public domain (such as contact details) needed to be censored.

Having considered the issues of studying an archive where its author is a living composer in Chapter One, an evaluation of the issues within the archive itself is presented here. The archive is not complete; there are many gaps, errors, omissions, inconsistencies, losses and damaged materials that have become apparent upon interrogation. Many projects that are accredited to Jones on the IMDB are not present in the archive (for example, the comedy series *Ripping Yarns* [1979]). Furthermore, typographical errors have resulted in the mislabelling of some cues. Sometimes some items are not dated, when other items of the same type normally are. Also, the information that resources of the same type contain may vary from project to project. For example, some video tapes may contain evidence of a temp track, but most do not. There are sometimes inconsistencies such as information labelled on a resource conflicting with the information contained within that resource. For example, a video tape labelled as having been recorded on a certain day but displaying a different date on the visuals themselves. Some materials never made it into the donation because they were lost, and some have deliberately been omitted because they contain commercially sensitive information (for example,

[5] For more details on this process, including the metadata schema, see David Cooper, Ian Sapiro, Laura Anderson and Sarah Hall, 'Digitising, Organising and Managing an Audio-Visual Archive: The Trevor Jones Archive at the University of Leeds', *The Journal of Film Music*, 6.2 (2013), 101–110.

cassette tapes holding recordings of spotting sessions with numerous directors). In addition, some materials that are contained by the archive are damaged. For example, some of Jones's paperwork has been affected by water damage, which impinges on the readability of these resources. It is important to keep in mind the traditional aphorism, absence of evidence is not evidence of absence, and the lack of certain materials existing in the archive does not prove that they never existed.

On some occasions it is difficult to pinpoint the release year of a project due to its obscurity, especially when there is little, conflicting or no contextual information online surrounding them (in discussion, these projects are followed by 'release date unclear' in parenthesis). However, recording dates labelled on archival resources indicate with certainty when the music was recorded, and thus, the earliest possible year of release. In other circumstances, the subject matter of the film can contextualise a window of release. For example, *The Lone Rider* follows motorcycle racer Wayne Gardner's 1986 season, and therefore could not have been produced before 1986.

Another historical aspect is the imbalance of materials relating to before and after the analogue to digital switch-over. There are significantly less associated archival items relating to projects that were produced since the digital era, because there became less of a reliance on physical resources. For example, after the analogue-digital switchover, music was no longer recorded on to analogue reels, and without analogue reels there can no longer be any corresponding paperwork (such as track sheets, cue lists and box notes, which are found enclosed in the reel boxes).

On the other hand, the rationale for selecting the case study explored in Chapter Five is connected to the volume of resources relating to the programme, the completeness of these resources (i.e. the amount of information that is possible to

extract from them), the amount Jones elaborates on his scoring process for *Merlin* in interview, and its relevance to the industrial landscape at this time contextualised in the literature (including broadcaster conventions such as the 'sweeps' and the concepts of 'prime time' and 'quality TV' that were becoming increasingly significant in the multi-channel transition). *Merlin* is the only television project to contain every type of aural material (2-track film cues, 2-track album mixes, DA-88 and uMatic tapes). The archive also contains an array of paperwork relating to *Merlin*, both types of visual material (in the form of video tapes containing rough and fine cuts of the picture), the only example of a complete temp track (when pre-existing music is overlaid on to the visuals to give the composer an idea of the atmosphere and qualities that the music is hoped to emulate), and the only example of a paper score (albeit only partial). Because *Merlin* was broadcast by an advertising broadcaster (NBC, one of the 'big three' American broadcasters), Jones needed to provide commercial bumper cues, which are also contained within the archive.

Furthermore, the musical style Jones employs for *Merlin* is representative of his Hallmark Era (represented in Figure 2.2). Not only do they share the same executive producer and production company, all of Jones's scores for the Hallmark projects utilise the full orchestra in a symphonic way (performed by the London Symphony Orchestra), with certain characters, ideas and locations granted their own themes employed as leitmotifs.

Jones's Television Projects and their Representation in the Archive

This thesis focuses on the narrative, made-for-television projects for which materials exist in the Trevor Jones Archive, and accordingly omits consideration of a number

of his television works. For example, *A Private Life* (1989) is not discussed because, although it was a narrative project that was eventually broadcast on television, it was not made-for-television.

In order to provide an overview of the representation of Jones's narrative television projects in the archive, all of Jones's narrative projects for both cinema and television are listed in Table 2.1 below, with Jones's productions for television highlighted in grey. This list only contains narrative projects that have corresponding materials in the archive, and excludes Jones's student films (produced during his time at the NFTS), adverts, video games and rejected scores. The title of each project is according to its title at the time of its release; for the purposes of consistency, it is these titles that are used throughout the thesis. Given that many projects have two or more titles associated with them (including working titles), alternative titles are provided when applicable. Television titles for which it has not been possible to obtain a copy of the film in its final form are asterisked (*).

Table 2.1. Summary of Jones's scores for narrative film and television projects contained in the archive, in the order of their release, according to programme form and broadcaster

Year	**Original Title** (at time of release)	**Alternative Title(s)**	**Programme Form**	**Broadcaster** (Country)
1981	Excalibur	Merlin and the Knights of the Round Table [working title]		
	Time Bandits			
	The Appointment			
1982	The Sender			
	Joni Jones*		Miniseries	S4C (UK)
	The Dark Crystal			
1983	Those Glory Glory Days		Telefilm	C4 (UK)
	Savage Islands	Nate and Hayes		

	One of Ourselves		Telefilm	BBC1 (UK)
1984	Aderyn Papur*	... and Pigs Might Fly	Telefilm	S4C (UK)
	The Last Days of Pompeii			ABC (US)
	Dr Fischer of Geneva		Telefilm	BBC2 (UK)
	This Office Life*		Telefilm	BBC1 (UK)
1985	The Last Place on Earth		Miniseries	ITV (UK)
	Runaway Train			
1986	Labyrinth [film]			
1987	Angel Heart			
	Sweet Lies			
1988	Just Ask for Diamond	The Falcon's Malteser; Diamond's Edge		
	Coppers		Telefilm	BBC1 (UK)
	Mississippi Burning			
	Dominick and Eugene	Nick and Genie [working title]		
1989	Murder on the Moon*	Dark of the Moon [working title]; Murder by Moonlight	Telefilm	ITV (UK)
	Sea of Love			
	A Clydeside Carol*		Short telefilm	BBC1 Scotland (UK)
1990	Bad Influence			
	By Dawn's Early Light	The Grand Tour [working title]	Telefilm	HBO (US)
	Arachnophobia			
1991	True Colors			
	Chains of Gold			
1992	Freejack			
	Blame it on the Bellboy			
	CrissCross			
	The Last of the Mohicans			
1993	Detonator	Death Train	Telefilm	USA Network (US)
	Cliffhanger			
	In the Name of the Father			
1995	Hideaway			
	Kiss of Death			

	Richard III			
1996	Gulliver's Travels		Miniseries	NBC / C4 (US / UK)
	Loch Ness			
	Brassed Off			
1997	Roseanna's Grave			
	G.I. Jane			
	Lawn Dogs			
1998	Desperate Measures			
	Titanic Town			
	Dark City	Dark Empire		
	Merlin		Miniseries	NBC (US)
	The Mighty			
	Talk of Angels			
1999	Notting Hill			
	Cleopatra		Miniseries	ABC (US)
	Molly	Rescue Me		
2000	Thirteen Days			
2001	From Hell			
	The Long Run			
2002	Crossroads	Scrabble with Nutmeg [working title]; What Are Friends For		
2002-3	Dinotopia		Miniseries	ABC (US)
	Dinotopia		Series	ABC (US)
2003	I'll Be There			
	The League of Extraordinary Gentlemen			
2004	Around the World in 80 Days			
2005	Aegis			
2006	Fields of Freedom			
2006-7	Jozi-H*		Series	CBC (Canada)
2008	Three and Out	A Deal is a Deal		
2010	Blood and Oil		Miniseries	BBC2 (UK)
	My Hunter's Heart			
2012	How to Steal 2 Million			
	Labyrinth [television]		Miniseries	Showcase (Canada)

For the asterisked projects that do not contain accessible productions, the archival materials relating to these prove even more valuable. They may be the last existing

materials relating to such projects, and even without the final production, they can still reveal many things about the scoring process (and the programme itself).

Looking at Jones's filmography in Table 2.1, a peak situated at the beginning of his career as a screen composer, between 1981 and 1985, can be observed in his output for television when compared with that for cinema. Jones had only scored four feature films that were released in cinemas before his first television project in 1982, and this period is the only time in his career that his output for television is larger than that for cinema. Toward the end of Jones's career that is represented in the archive, his television work begins to balance out with his film work, having composed music for three films and three television programmes between 2006 and 2012.

Also highlighted by Table 2.1, the archive holds materials relating to twenty-one of Jones's narrative productions for television, released between 1982 and 2012. In order to identify tendencies and trends in Jones's scoring practices in Chapters Three and Four, his television projects are grouped chronologically according to their programme form. Four distinct groupings emerge when looking at his television output, which form Jones's four television eras for the purposes of this thesis. These groupings are: the telefilms and miniseries of Jones's early career from 1982 to 1985 ('Early Career Era'); the telefilms released between 1988 and 1993 ('Telefilm Era'); the miniseries for Hallmark released between 1996 and 2002 ('Hallmark Era'); and the series and miniseries Jones scored between 2002 and 2012 ('Recent Career Era'), the period in which Jones's most recent projects contained in the archive were released. These eras are illustrated in Figure 2.2 in relation to the two eras of the television industry Jones worked throughout, the multi-channel

transition (from around 1980 to 2000) and the matrix era (beginning around 2000 to the present day).

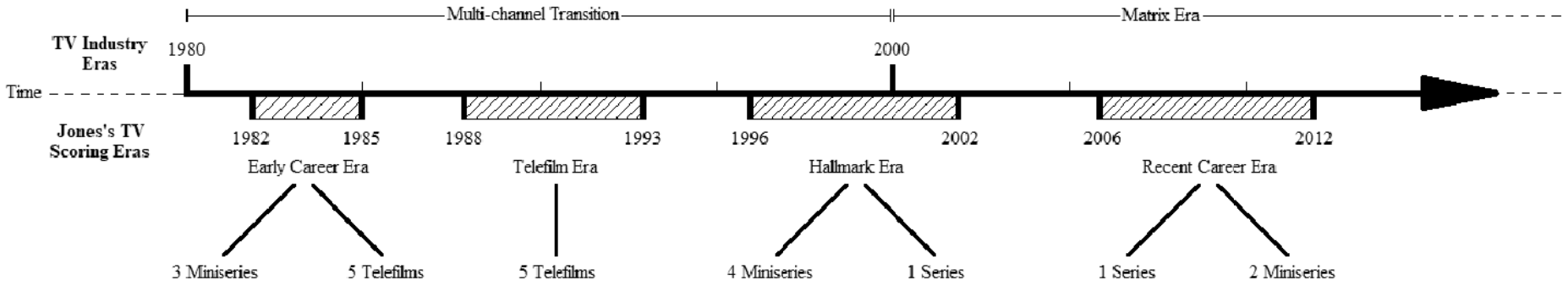

Figure 2.2. Jones's television scoring eras in relation to the television industry eras they are situated within

The archival materials can offer some support regarding the parsing of composers' career trajectories. During the first half of the multi-channel transition, from 1982 to 1989, Jones produced television scores for eleven productions. These were primarily for an almost equal mix of advertising and non-advertising broadcasters operating under the British television industry, with one exception (*The Last Days of Pompeii*; NBC; US). Jones began working for the two most recent additions to the established British broadcasters at that time, S4C and C4 (which both opened within two days of each other, and eighteen years after the last British 'big three' channel, BBC2, had launched).

From 1990 onwards, spanning the cross-over from the multi-channel transition to the matrix era, Jones produced ten further television scores that are contained in the archive. During this time, he had switched from working primarily for a mix of advertising and non-advertising broadcasters in the UK to mostly advertising broadcasters operating in the American industry (with one British and two Canadian exceptions). This shift occurred abruptly in 1990, half-way through the multi-channel transition. Also in 1990, Jones scored his only project contained in the archive for HBO, the up-and-coming cable channel that started to peak in the 1980s and one of the first to seriously challenge the established 'big three' commercial networks. HBO began to make its name producing telefilms in-house (before moving to multi-episodic forms), which was the form Jones's project *By Dawn's Early Light* was produced in.

In 1993, Jones changed from working on both stand-alone and multi-episodic programmes to exclusively the latter programme form. A possible reason for this is contextualised by the literature presented in Chapter One. For example, Patricia Holland discusses how broadcasters could attract and maintain audiences more

effectively with multi-episodic miniseries or series, as they would need to tune in week to week to follow these long-form narratives. Throughout Jones's Hallmark Era, beginning in 1996 and ending in 2002 (which overlaps the boundary between the multi-channel transition and the matrix era), Jones's television output was exclusively broadcast by two of the 'big three' American broadcasters (NBC and ABC, with the exception of the co-collaboration between NBC and C4 for *Gulliver's Travels*).

Jones's self-conceptualisation of his career trajectory can also be considered in relation to Figure 2.2. He has stated in interview that he does not value nor clearly remember his earliest television work (including both his Early Career Era and his Telefilm Era), partly because he was least experienced at this stage. As what constitutes another reason for evaluating the project of *Merlin* as a case study in Chapter Five, Jones has stated his preference in discussing his work for Hallmark, with the Hallmark Era appearing to be his favourite from a personal and professional standpoint.

Noteworthy Colleagues in Jones's Film and Music Production Teams

Jones has worked with a number of noteworthy figures throughout his career, from both the film and music production units. Many of these figures have worked with him on several occasions, on productions for both film and television. For the purposes of this thesis, this section introduces the key collaborators who have worked with Jones on projects for television. Their relationships to Jones are contextualised here, and they are referred to again in subsequent chapters in terms of their involvement in Jones's industrial and musical processes respectively.

During his time at the NFTS, Jones met two professional colleagues who went on to work with him on productions that were broadcast on television: Stephen Bayly[6] and Kees Ryninks.[7] The first short film Bayly and Jones worked on together was produced while they were contemporaries at the NFTS, *Smile Until I Tell You to Stop* (1979). After leaving the NFTS, Bayly and Jones collaborated on four more projects, for both television and film. These projects were all produced by the company that Bayly set up with producer Linda James – Red Rooster Film and Television (now Sly Fox Films). The first television project Jones and Bayly worked together on was the five-part miniseries *Joni Jones* (1982), aired by the newly-opened Welsh channel S4C (the first dedicated Welsh-language television channel). Their next project, the telefilm *Aderyn Papur* (1984) was also aired on television. Following these television productions, they worked on two feature length films for cinema: the comedy *Just Ask for Diamond* (1988) directed by Bayly, and the film adaptation of Shakespeare's *Richard III* (1995), which was produced by Bayly.

Bayly produced his first film, *Loving Memory* (1971), with first-time director Tony Scott. Together they formed the production company Scott Free Enterprises, which Tony Scott's brother, Sir Ridley Scott, later joined. It was perhaps due to Jones's association with Bayly that he came to work with English director and producer Ridley Scott, on two subsequent projects to date: the theatrical film *G.I. Jane* (1997), which was directed by Scott, and the two-part miniseries *Labyrinth* (2012), produced by Scott.

Jones also met Dutch film-maker Kees Ryninks during his time at the NFTS, and went on to score two projects directed by Ryninks. The first production that

[6] Trevor Jones, Interview with Laura Anderson (06/07/2016).
[7] Trevor Jones, Interview with the Author (10/12/2014).

they worked on together was *A Clydeside Carol* (1989), a made-for-television short film that presents an alternative adaptation of Charles Dickens' *A Christmas Carol*. The archive also contains another project that the pair collaborated on, a documentary that was most likely released straight-to-VHS called *The Lone Rider* (release date uncertain as previously discussed, not before 1986), which follows motorcycle racer Wayne Gardner's career.

Jones met British producer Duncan Kenworthy when he was commissioned to score Jim Henson's animatronic film *The Dark Crystal* (1982),[8] which went on to become a cult classic. The subsequent production they collaborated on was Charles Sturridge's *Gulliver's Travels* (1996), a two-part miniseries for television. To date, Kenworthy has produced two further theatrical films that Jones has scored, *Lawn Dogs* (1997) and *Notting Hill* (1999). Interestingly, another tangential connection between Jones and Sturridge exists. Sturridge co-directed the flagship miniseries *Brideshead Revisited* (1981) with American director Michael Lindsay-Hogg, whom Jones also went on to work with twice more later in the 1980s. Jones scored two telefilms for Lindsay-Hogg: *Dr Fischer of Geneva* (1984) and *Murder on the Moon* (1989).

Jones built a strong relationship with the talented Henson family, beginning with Jim Henson whom he met with Duncan Kenworthy on *The Dark Crystal* in 1982. Four years later, the pair collaborated together on another animatronic film that also went on to become a cult classic, Henson's *Labyrinth* (1986). Jones also scored the theme music for Henson's six-part documentary series, *Jim Henson*

[8] Trevor Jones, Interview with the Author (04/09/2014).

Presents the World of International Puppeteering (release date unclear, approximately 1985[9]).

In addition to working with Jim Henson, Jones also worked with his son, Brian Henson, who was the executive producer of *Gulliver's Travels*. It was also on *Gulliver's Travels* that Jones met executive producer Robert Halmi Senior, the founder of Hallmark Entertainment (now Sonar Entertainment). Jones worked with Halmi Sr. on four further projects for Hallmark: miniseries *Merlin* (1998), *Cleopatra* (1999) and *Dinotopia* (2002), as well as the spin-off series production of *Dinotopia* (2002-03).

Ferdinand Fairfax and Mfundi Vundla are two other directors who have worked with Jones on multiple occasions, including on television productions. In 1983, Jones scored Fairfax's *Savage Islands*, which was followed two years later with the seven-part miniseries *The Last Place on Earth* (1985), which chronicles the race between the British and Norwegian expeditions to reach the South Pole. South African producer, director and writer Vundla is the most recent figure in the television industry with whom Jones has worked on multiple occasions. Vundla produced two projects that Jones scored: the television series *Jozi-H* (2006), for which Vundla is also credited as a writer, and the theatrical film *How to Steal 2 Million* (2011).

In addition to the aforementioned directors and producers, there are also a number of musicians who have worked with Jones on multiple occasions, on both film and television productions. Music orchestrators Geoff Alexander and Julian Kershaw have worked with Jones on over twenty projects between them, beginning

[9] The release window for this project is unclear because online contextual information is contradictory. The IMDB indicates that the series ran from 1985, but also specifies that all six episodes aired between 1988–1989 (with no broadcaster specified). The archival materials for this project demonstrate that Jones recorded the theme music for the documentary series in 1983, and the underscore for one of the episodes, 'Henk and Ans Boerwinkel', in 1985.

with the theatrical film *Kiss of Death* in 1995. In relation to Jones's television work, both Alexander and Kershaw worked on his Hallmark television productions *Gulliver's Travels*, *Merlin*, *Cleopatra* and the miniseries and series of *Dinotopia*. Alexander has also contributed to this thesis in interview, offering his personal account of his involvement in these productions.

Also worthy of note are music editor Dan Carlin Senior, music producer and co-ordinator Victoria Seale, music programmer Stephen Price and assistant Neil Stemp. Carlin Sr. is an Emmy-winning music editor who was also co-founder and CEO of Segue Music, one of the largest music post-production businesses in the history of Hollywood. As well as being his wife, Seale has been a music producer and co-ordinator for Jones throughout his entire career, and Price and Stemp have made names for themselves as composers in their own right having worked as assistants and programmers for Jones on multiple film and television projects. Stemp joined Jones as his assistant in 2003, and together they have worked on theatrical films including *The League of Extraordinary Gentleman* (2003), *Around the World in 80 Days* (2004), *Fields of Freedom* (2006), *Three and Out* (2008) and *How to Steak 2 Million* (2011), as well as television productions *Jozi-H* (2006), *Blood and Oil* (2010), and *Labyrinth* (2012). Stemp has also personally contributed to this thesis through interview.

Finally, Jones has worked with a number of significant performers when recording both his film and television scores, from individuals such as Phil Todd, Andy Findon and Belinda Sykes, to orchestras such as the prestigious London Symphony Orchestra. British composer and conductor Marcus Dods is particularly worthy of note, as his long list of credits makes him a distinguished figure in the industry. Jones met Dods early in his career, and Dods conducted four of Jones's

screen scores (including the television project, *The Last Days of Pompeii*) before retiring in the mid-1980s.

The following two chapters outline and discuss Jones's industrial and musical processes, and his collaborators from the production and musical teams are discussed in terms of the impact they have had on these processes.

Chapter Three

Trevor Jones's Industrial Processes

Introduction

Trevor Jones's approach to scoring television can be divided into two broad sets of practices. These are the industrial and musical processes that impacted and formed his scores, which form the basis of the current and following chapters respectively. Jones's industrial processes are those which are determined by the television industry, and are effectively the requirements and limitations that he must respond to and work within. Jones's musical processes reflect his creative approach to a project after the industrial conditions of composing music for television have been met.

This chapter considers the industrial factors that influenced and shaped Jones's television scores. Jones has adapted to a number of industrial conditions, including those established by the multiple advertising and non-advertising broadcasters that operate within both the American and British television industry, and the production crew (including producers and directors). Industrial factors that impacted Jones such as the many programme forms unique to television, budgets, broadcaster requirements, spotting sessions, working with film cuts, and time schedules are evaluated, as well as how these factors changed over the thirty-year period that Jones's television work (contained in the archive) spans. Evidence from the archive as well as testimony from Jones and his team are utilised to identify and explicate these industrial processes, contextualised by the literature outlined in Chapter One.

As highlighted in Table 2.1, the archive contains twenty-one scores belonging to Jones's narrative television projects. These were all released between

1982 and 2012, a period spanning most of the multi-channel transition (1980–2000) and the major part of the matrix era to date (2000–). Because over two thirds of Jones's television projects were released during the multi-channel transition, they are all grouped for discussion according to their programme form and the era of Jones's career they were released during (illustrated in Figure 2.2), instead of the industrial era. There is a correlation between the television industrial eras and two of Jones's career eras. His 'Early Career Era' began shortly after the beginning of the multi-channel transition, in 1982 with *Joni Jones*. Furthermore, Jones only accepted commissions for multi-episodic television programmes shortly before the beginning of the matrix era, from 1996 with *Gulliver's Travels*. This could be a reflection of the change in the industrial landscape around the transition from the multi-channel transition era to the matrix era, the latter of which, Jones's 'Hallmark Era', only precedes by four years. It is also possible that with the growth of Jones's reputation as a screen composer, he became more selective in the projects that he scored, and bigger-budget programmes such as the Hallmark miniseries afforded him greater ensemble sizes and more space for thematic development (telefilms are frequently associated with smaller budgets). Notably, Jones says in interview that he prefers to talk about the Hallmark miniseries since he approaches them more like films for cinema.

> I imagine that I haven't actually experienced television scoring the way most composers do. I might have at the start of my career when working on projects for the BBC or one-off ITV plays but I tend to be asked to work on television to create film-type scores for mini-series projects, like an extended film with all that production value where one uses similar kinds of forces, orchestra with electronic sounds.[1]

[1] Trevor Jones, Interview with the Author (04/09/2014).

All of Jones's television projects are summarised in Table 3.1 below, according to the era, programme form, industry and broadcaster of each programme's original release.

Table 3.1. Jones's television projects in chronological order according to era, programme form, industry and broadcaster (advertising broadcasters are asterisked)

Era	Year	Programme Title	Programme Form	Broadcaster (Country)
Early Career	1982	Joni Jones	Miniseries	S4C (UK)*
	1983	Those Glory Glory Days	Telefilm	C4 (UK)*
		One of Ourselves	Telefilm	BBC1 (UK)
	1984	Aderyn Papur	Telefilm	S4C (UK)*
		The Last Days of Pompeii	Miniseries	ABC (US)*
		Dr Fischer of Geneva	Telefilm	BBC2 (UK)
		This Office Life	Telefilm	BBC1 (UK)
	1985	The Last Place on Earth	Miniseries	ITV (UK)*
Telefilm	1988	Coppers	Telefilm	BBC1 (UK)
	1989	Murder on the Moon	Telefilm	ITV (UK)*
		A Clydeside Carol	Short telefilm	BBC1 Scotland (UK)
	1990	By Dawn's Early Light	Telefilm	HBO (US)
	1993	Detonator	Telefilm	USA Network (US)*
Hallmark	1996	Gulliver's Travels	Miniseries	NBC / C4 (US / UK)*
	1998	Merlin	Miniseries	NBC (US)*
	1999	Cleopatra	Miniseries	ABC (US)*
	2002	Dinotopia	Miniseries	ABC (US)*
	2002-03	Dinotopia	Series	ABC (US)*
Recent Career	2006-07	Jozi-H	Series	CBC (Canada)*
	2009	Blood and Oil	Miniseries	BBC2 (UK)
	2012	Labyrinth	Miniseries	Showcase (Canada)*

Jones's Early Career Era

Jones's television scoring career began two years after the multi-channel transition formally began, and his 'Early Career Era' from 1982 to 1985 coincides with the early years of the multi-channel transition. During this time, Jones scored eight

projects in the form of three miniseries and five telefilms. Most of these were British productions (transmitted by both advertising and non-advertising broadcasters), but Jones's first production for the American television industry also falls in this time period (for an advertising broadcaster). The first group of television projects that are discussed in relation to Jones's industrial processes are the three miniseries that were released during his Early Career Era: *Joni Jones* (1982; S4C), *The Last Days of Pompeii* (1984; ABC) and *The Last Place on Earth* (1985; ITV).

The Miniseries of Jones's Early Career Era

The earliest made-for-television project contained in the archive is the five-part miniseries *Joni Jones*, directed by Stephen Bayly and produced by Linda James under their production company Red Rooster Films and Television. It is based on a semi-autobiographical novel by Robert Gerallt Jones,[2] and follows a young boy (Joni Jones) growing up in North Wales during the Second World War. The next miniseries contained in the archive is the three-part production of *The Last Days of Pompeii*, directed by Peter Hunt, and produced by David Gerber, William Hill and Richard Irving. Like *Joni Jones*, *The Last Days of Pompeii* is an adaptation of a book.[3] It is a historical drama that follows the lives and loves of a selection of both the richest and poorest members of society during the last days of the ancient Roman city of Pompeii, before it is destroyed by a volcanic eruption caused by Mount Vesuvius. The third and final miniseries in this era is the seven-part miniseries *The Last Place on Earth*. While not an adaptation of a book, it is based on historical events, chronicling the British and Norwegian race to the South Pole. It was directed by Ferdinand Fairfax, and co-produced by Robert Buckler and Tim Van Rellim.

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[2] Entitled *Gwared y Gwirion* (translated *The Lost Innocence*), which was published in 1966.
[3] Edward Bulwer-Lytton's novel of the same name, which was published in 1834.

Joni Jones was first aired on the newly-commissioned Welsh channel *Sianel Pedwar Cymru* (S4C) on 4 November 1982, just four days after the broadcaster began transmitting. S4C is a sister channel of Channel Four (which began transmission in England, Scotland and Northern Ireland two days before S4C on 2 November); they are both advertising channels and S4C shares much of its programming. However, S4C is distinctive in being Britain's first (and only) Welsh-language channel for Welsh audiences. *The Last Days of Pompeii* first aired on 6 May 1984, and was transmitted by one of the 'big three' American networks of the time, ABC (also an advertising broadcaster). *The Last Place on Earth* was first broadcast on the British advertising channel ITV, one of only four channels at that time (alongside BBC1, BBC2 and C4/S4C), on 18 February 1985. While *Joni Jones* was broadcast in regular, thirty-minute episodes (not including adverts), *The Last Days of Pompeii* and *The Last Place on Earth* feature an extended opening episode (144 minutes and 87 minutes in duration respectively, not including adverts), followed by the remaining episodes of a regular length (94 minutes and 52 minutes in duration respectively, not including adverts).

While the budget for *Joni Jones* is unknown, *The Last Days of Pompeii* and *The Last Place on Earth* enjoyed budgets of $19 million[4] and £6.7 million[5] respectively. These budgets were particularly high for television productions at the time of their release. *The Last Days of Pompeii* featured a large cast of well-known actors more often associated with their work for cinema, including Laurence Olivier, Brian Blessed and Olivia Hussey. Martin Shaw is the lead actor in *The Last Place on Earth*, and had an established career by the time of the release of this production.

[4] According to Bestbuy's website <http://www.bestbuy.com/site/the-last-days-of-pompeii-2-discs-dvd-1984/3139004.p?skuId=3139004> [22/09/2017].
[5] Max Jones, '"The Truth about Captain Scott": The Last Place on Earth, Debunking, Sexuality and Decline in the 1980s', *The Journal of Imperial and Commonwealth History*, 42.5 (2014), 857–881 (p. 861).

Furthermore, *The Last Days of Pompeii* and *The Last Place on Earth* featured carefully crafted set designs, locations, special effects, and costumes which, along with the actors they featured, aligned these productions with the concept of 'quality TV' discussed in Chapter One.

Five-part and seven-part British productions *Joni Jones* and *The Last Place on Earth* were broadcast weekly, scheduled on Thursdays at 7:30pm and Mondays at 9pm respectively. This places them both during weekday prime time slots, with *Joni Jones* geared more toward family viewing and *The Last Place on Earth* more towards adult audiences, correlating with their subject matter. A *Times* issue demonstrates that, in addition to the quality of the programme, the scheduling of *Joni Jones* was a success; it resulted in the miniseries becoming the second most-watched programme on S4C during the week of the broadcast of its third episode, with 116,000 viewers.[6] It has been hailed as 'one of S4C's flagship productions in 1982',[7] lending it particular cultural significance. Another marker of this significance is its transmission by BBC2 with subtitles in 1986 – 'the first ever Welsh language series to be shown on that channel' [translated].[8] The first part of the three-part American production, *The Last Days of Pompeii*, was broadcast on Sunday 6 May at 8/7c (8pm Eastern time and 7pm Central time, due to the two American time zones its broadcaster operated across), and the second two parts were aired on the following weekdays (Monday and Tuesday evenings). This kind of scheduling is typical of American prime time 'quality TV', in terms of the season of release (before the 'sweeps') as well as the time of the week and day.

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[6] Anon., 'TV top ten', *The Times* (30/11/1982), p. 24 accessed via *The Times Digital Archive* <http://gale.cengage.co.uk/times.apsx> [11/07/2016].
[7] Anon., 'Lle aeth Pawb?: Joni Jones', *The British Broadcasting Company* <http://www.bbc.co.uk/programmes/p02z166y> [22/09/2017].
[8] Kate Woodward, *Cleddfy ym Mrwydr yr Iaith?: Y Bwrdd Ffilmiau Cymraeg* (University of Wales Press, 2013), p. 170.

Because all three of these miniseries were transmitted by advertising broadcasters, they would have included regular, scheduled breaks in the narrative to allow for adverts (which ultimately part-funded their respective broadcasters). Programmes that are produced to be transmitted by advertising broadcasters present a scenario that is unique for television composers. They are usually made aware of where these breaks will lie in advance of scoring to ensure that their surrounding music cues will not be abruptly cut off. Aside from composing appropriate music before and after the programme is interrupted by an advertisement break (act ins and act outs), another requirement of programmes transmitted by certain advertising broadcasters is to write music that accompanies the commercial bumpers.

In interview, Trevor Jones refers to bumpers as 'guzintos' and 'guzoutos', as in music that 'goes-into' the advert break and 'goes-out' of the break and back into the programme. Jones admits he did not coin these terms himself, but adopted them from his music editors who often used them (most of whom were supplied by Carlin Sr.'s Segue Music company). Jones also explains how they are usually musically derived from the main theme or motif of the show, and that they are there to:

> signal to an audience that this was the end of the 'Act', and that you were into a commercial break; similarly, that it was the end of the commercial break and that the programme was resuming. So basically, they were little musical idents that made the transition into or out of the commercial breaks.[9]

Jones's orchestrator, Geoff Alexander, confirms that these cues are specifically recorded, rather than cut in the editing room:

[9] Trevor Jones, Interview with the Author (08/01/2016).

> Certainly some of them were, some of them were done individually. I think some of them might have been chopped off the end of a cue. We probably recorded them separately because it's easier than crashing in with an edit. It's just as quick to tell everyone to play from bar 60 or something and do the last six bars of something... you know, it would sound nicer than if someone chops in from bar 60.[10]

There is no evidence in the Trevor Jones Archive that commercial bumper music was composed for *Joni Jones*. The first instance of these specialised cues belong to the first American television production that Jones scored, *The Last Days of Pompeii*. The archive contains seven bumpers for this project, which are summarised in terms of their name (how they are labelled in the archive) and duration in Table 3.2 below:

Table 3.2. Summary of the bumpers contained in the archive belonging to *The Last Days of Pompeii* (according to how they are labelled in the 2-track film cues)

Name	Duration
Bumper One Long	8 seconds
Bumper One Short	5 seconds
Bumper Two Long	8 seconds
Bumper Two Short	5 seconds
Bumper Three Long	8 seconds
Bumper Three Short	5 seconds
Bumper Four	5 seconds

The bumpers can be heard in the 2-track film cues, and are listed on the analogue reel boxes. They contain short, musical excerpts relating to themes of the miniseries (their musical properties are discussed in more detail in Chapter Four), and range between five and eight seconds in length. This is consistent with Karlin and

[10] Geoff Alexander, Interview with the Author (04/03/2016).

Wright's description of bumpers in the literature (written two decades after the release of *The Last Days of Pompeii*):

> Bumpers are short musical signatures used in conjunction with the graphic title card for a show. They are usually based on a short phrase or motif derived from the theme, and are typically either 5 or 7 seconds long, including the reverb "ring off" after the orchestra cuts off their last note. Almost all television shows require them, including movies-of-the-week and miniseries, depending on each broadcast company's policy.[11]

What is also apparent from studying the bumpers in the archive is that Jones provided alternate versions of three of the bumpers. These bumpers are labelled 'long' and 'short', but to be more specific, they depict the same cue but vary in tempo. The reasoning behind composing alternate versions is evidenced by Karlin and Wright's advice to composers:

> It is a good idea to create a softer and louder version of the bumper for movies and miniseries to provide a choice in dubbing, in case the producer might like the idea of matching the outgoing mood of a scene with the incoming bumper. […] They can always be dropped at the dubbing stage if not needed.[12]

While Jones provides faster and slower versions rather than softer and louder versions, the practice of composing more bumpers than needed in the form of alternate versions in some form shows that the literature is accurate. It is important to note that while *The Last Days of Pompeii* was released in 1984 for the American market (and the earliest project in the archive to contain bumpers), Karlin and Wright were writing about the American market in 2004, twenty years later.

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[11] Fred Karlin and Rayburn Wright, *On the Track: A Guide to Contemporary Film Scoring*, 2nd edition (New York: Routledge, 2004), p. 436.
[12] Ibid.

The second instance of commercial bumpers located in the Trevor Jones Archive belongs to the British production of *The Last Place on Earth*. Like *The Last Days of Pompeii*, there are seven bumpers in total that are situated in the 2-track film cues, but their labelling summarised in Table 3.3 indicates that there were originally eight:

Table 3.3. Summary of the bumpers contained in the archive belonging to *The Last Place on Earth* (according to how they are labelled in the 2-track film cues)

Name	Duration
Bumper No. 1	5 seconds
Bumper No. 2	4 seconds
Bumper No. 3	5 seconds
Bumper No. 5	4 seconds
Bumper No. 6	4 seconds
Bumper No. 7	5 seconds
Bumper No. 8	4 seconds

The fourth bumper (which would have presumably been labelled 'Bumper No. 4') appears to be missing, and this is an example of the incompleteness of the archive. This time, Jones does not provide alternate versions of the same cue, but each bumper is somehow related to one of the musical themes heard in the miniseries (discussed in more detail in Chapter Four).

While there is no evidence in the archive that supports the notion that Jones was aware of the location of advert breaks in advance of scoring *Joni Jones* and *The Last Place on Earth*, evidence of this nature does exist for *The Last Days of Pompeii*. In the only video tape belonging to this project found in the archive (labelled 'Reels 33-34', which portrays an early, rough cut from the final part of the film), there are two instances of place cards (situated about 10 minutes apart) that depict the words 'COMMERCIAL BREAK' printed on them. This is the only project in the archive

which details their location so conspicuously, and as this is a viewing copy for the composer, this would have enabled Jones to be aware of these breaks and score around them.

While not contained in the archive, the DVD productions of *The Last Days of Pompeii* and *The Last Days on Earth* offer evidence of where the original advert breaks would have been situated throughout (for those film cuts which are not represented in the archive), in the form of some hangovers from their respective original productions for television. During *The Last Days of Pompeii*, there is a pause in the visuals that then fades to black at regular intervals of approximately thirty minutes throughout each episode. Similarly, *The Last Place on Earth* contains place cards that are depicted throughout, stating 'End of Part ___' at the end of each act followed by 'Part ___' place cards that introduce the next act.

A musical feature that is sometimes required by broadcasters of multi-episodic programmes (irrespective of whether they are advertising or non-advertising), is a specialised theme of a certain length that accompanies the opening and closing titles sequences. All three of Jones's Early Career Era miniseries feature these, and the corresponding music durations required of Jones are outlined in Table 3.4 below:

Table 3.4. Opening and closing titles music durations for the Early Career Era miniseries

Production Title	**Opening Titles Music Duration (mm:ss)**	**Closing Titles Music Duration (mm:ss)**
Joni Jones	02:00	01:44
The Last Days of Pompeii	03:06 (first two parts)	02:57
The Last Place on Earth	01:12	01:48

While it is not possible to observe either of the titles music sequences for *Joni Jones* without the final production, it is possible to extract from the archive that a regular introductory and end titles sequence existed for this miniseries. This is because a cue named 'Theme' and 'End Credits' (containing the opening and closing titles music respectively) can be found in the 2-track film cues, in addition to all the numbered cues that are heard throughout each episode. With the DVD versions of both *The Last Days of Pompeii* and *The Last Place on Earth*, it is possible to observe the repeated opening and closing titles sequences that Jones's music accompanies, and, like *Joni Jones*, the main theme is included in both the opening and closing credits. However, the much longer opening and titles sequences for *The Last Days of Pompeii* feature secondary themes from the miniseries as well as the main theme.

A second consideration for programmes of a multi-episodic nature is the production team's decision to produce a film version of the project, for both television broadcast and recorded media (such as VHS or DVD, depending on the time of the project's release). *Joni Jones* was originally produced as a miniseries in the form of five, weekly, thirty-minute episodes (without adverts), and was adapted into a 90-minute feature film six years later. Although this effectively altered *Joni Jones*'s programme form from simply a miniseries into a hybrid production, the decision to convert it into a film was made several years after its original release. Since the miniseries was not originally intended to be a film at the outset, Jones was not involved in this conversion and did not need to edit existing music or provide anything additional beyond what was originally composed. Neither *The Last Days of Pompeii* nor *The Last Place on Earth* were ever re-released as films,[13] so they never became hybrid productions.

[13] Their respective DVD versions remain in their original, episodic form.

A third process unique to multi-episodic programme forms are the different cue naming conventions that can be found in the archive. Cues are either distinguished by the episode number they belong to or the film reel they belong to. *Joni Jones* is organised by the former method; the cues for each corresponding episode are held on one reel, as demonstrated in Table 3.5 below:

Table 3.5. The cues of *Joni Jones* according to the episode they belong to

Episode No. and Title [Translated]	**Cues**
1. Y Hanner Goron [The Half Crown]	1M1–1M10
2. Y Chewing Gum [The Chewing Gum]	2M1–2M6
3. Y Faciwis [The Evacuees]	3M1–3M9
4. Y Ffoadur [The Refugee]	4M1–4M11
5. Y Llythyr [The Letter]	5M1–5M6

This is the cue naming convention Jones most frequently adheres to concerning multi-episodic programme forms throughout his career; it distinguishes which cues belong to which episode of a television miniseries or series. Conversely, two of the three exceptions to this convention belong to his Early Career Era miniseries. The cues for *The Last Days of Pompeii* and *The Last Place on Earth* are labelled sequentially from Reel 1–35 (containing cues 1M1–35M2) and Reel 1–44 respectively (containing cues 1M1–44M2), aligning with how cues are labelled in Jones's film work (for cinema and television).

The members of the production team with whom Jones interacts varies between projects. It was likely due to Jones's pre-existing relationship with Stephen Bayly, having collaborated on at least one film together during their time at the NFTS, that Jones was asked to join the production team of *Joni Jones*. While there is no evidence that any spotting sessions took place, or that any temp tracks were provided before he scored the three Early Career Era miniseries, Jones speaks in

interview regarding the communication between himself and the producer for *The Last Days of Pompeii*. Jones remembers his reaction when he played the opening titles music to him over the telephone (because the producer was based in Los Angeles), who said 'that's not lollipop music, that's not bubble gum music, that's music with integrity and taste'.[14] For Jones, this was an unusual project as it was the first and only instance of a production where he never met the director, only the producer. Jones also states that the aforementioned conversation with the producer was the last time they spoke, which offers further evidence that a spotting session never occurred for this project. In addition, the list of cassette recordings of spotting sessions compiled by Jones's assistant Neil Stemp does not include any of Jones's Early Career Era projects.

Interestingly, members of the production team for *The Last Place on Earth* hold several tangential connections to Jones's career. Trevor Griffiths's published screenplay that accompanies the miniseries, entitled *Judgement Over the Dead: The Screenplay of The Last Place on Earth* (1986), features an interview with Griffiths by Misha Glenny that outlines the many directors brought on to the project before Fairfax. One was Philip Saville with whom Jones had worked on the telefilm *Those Glory Glory Days* (1983), but who left *The Last Place on Earth* just two weeks after signing on as director.[15] Another of the potential directors was Michael Lindsay-Hogg,[16] who had worked with Jones on *Dr Fischer of Geneva* (1984) only one year before *The Last Place on Earth*. Jones then went on to work with him again on *Murder on the Moon* (1989), four years later. Each of these telefilms are discussed later in this chapter.

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[14] Randall Larson, 'An Interview with Trevor Jones', *CinemaScore*, 15 (1987), <http://www.runmovies.eu/?p=25> [26/07/2014].
[15] Trevor Griffiths, *Judgement Over the Dead: The Screenplay of The Last Place on Earth* (London: Verso, 1986), p. xix.
[16] Ibid., p. xv.

The final industrially-determined process that the archive can bring to light is that of the production time schedules for the three Early Career Era miniseries. While there are no dated video tapes relating to any of the Early Career Era projects in the archive, some analogue reels are dated, which give an indication of how long before the television broadcast premiere the music was recorded. The first three reels of *Joni Jones* are dated 7 October 1982, and the fourth and fifth reel are dated 8 October 1982. This means that all of the music was recorded a little under a month before the first episode was broadcast on 4 November 1982. In addition to the five reels containing all the cues for the five episodes, there is a separate reel which contains the *Joni Jones* theme, which is dated 14 October 1982, and this was therefore the last cue of the score to be recorded. The music for *The Last Days of Pompeii* was recorded at a much earlier stage. Dates on the corresponding track sheets and reel boxes reveal that the music was recorded between 9 January and 14 February 1984, eleven weeks and five days before the television broadcast premiere on 6 May 1984. Furthermore, an additional recording exists that is dated 1 November 1986, two years following the television broadcast. It was most likely recorded for either an OST album or VHS release. Finally, the music for *The Last Place on Earth* was recorded over the longest period of all projects within the Early Career Era miniseries, between 20 November 1984 and 22 January 1985, with the final recording session occurring three weeks and six days before the first episode was broadcast on 18 February 1995.

The Telefilms of Jones's Early Career Era

Broadcast over the same period as the Early Career Era miniseries are the five, British telefilms that were released during this time, for both advertising and non-

advertising broadcasters: *Those Glory Glory Days* (1983; C4), *One of Ourselves* (1983; BBC1), *Aderyn Papur* (1984; S4C), *Dr Fischer of Geneva* (1984; BBC1), and *This Office Life* (1984; BBC1).

The first telefilm that Jones scored was *Those Glory Glory Days* in 1983, directed by Philip Saville and produced by David Puttnam. It is a drama comedy that follows a group of teenage girls and their obsession with Tottenham Hotspur Football Club. The next telefilm in the archive is *One of Ourselves*, which was released the same year. It was directed by Pat O'Connor and produced by Kenith Trodd, and is an adaptation of a short story[17] about the coming of age of a teenage boy in a provincial town. Released the following year was *Aderyn Papur* (which translates as *Paper Bird*), another Welsh project directed by Stephen Bayly and produced by Linda James under Red Rooster Films and Television (as was *Joni Jones*). This film is about a young boy who lives in an under-developed Welsh village, who hopes for a brighter future after meeting two Japanese businessmen with intentions to build a factory there, but no final production of this film is available. Also released in 1984 was the telefilm *Dr Fischer of Geneva*, directed by Michael Lindsay-Hogg and produced by Richard Broke (who is also credited as a writer). It is based on a novel of the same name,[18] and follows the development of the protagonist's relationship with his fiancé's estranged father. The final telefilm of this era, and the third to have been released in 1984, is the drama comedy *This Office Life*, directed and produced by Ian Keill. This film is also based on a book: Keith Waterhouse's *Office Life* (1978), published only six years prior. There is no available footage of this film (either online or on DVD), nor any contextual information regarding its plot summary. The Trevor Jones Archive holds the only

[17] William Trevor's 'An Evening with John Joe Dempsey' from *The Ballroom of Romance* (1972).
[18] English novelist Graham Greene's *Doctor Fischer of Geneva or The Bomb Party* (1980).

accessible media relating to both *Aderyn Papur* and *This Office Life* in the form of audio recordings for all of their music cues.

Those Glory Glory Days was produced for Channel Four's *First Love* film series, and was broadcast at 9:30pm on 17 November 1983. In addition to its television debut, it was released in cinemas the following year,[19] as one of a select few films produced by Channel Four have previously done. While this was always Puttnam's intention, the re-release did not affect Jones, as neither the film nor the music was edited before it was rescreened. *One of Ourselves* was the first production that Jones scored for a non-advertising broadcaster, broadcast by BBC1 at 9:25pm on 22 November 1983 (five days after the television premiere of *Those Glory Glory Days* on C4). *Aderyn Papur* is Jones's second and final production for Welsh broadcaster S4C in the archive, and was broadcast at 7:30pm on 23 April 1984. Jones then returned to productions transmitted by BBC1 with *Dr Fischer of Geneva* and *This Office Life*, broadcast at 9:30pm, 1 October 1984 and 5:10pm 30 December 1984 respectively.

The only project of these five telefilms that contains contextual information regarding its budget is *Dr Fischer of Geneva*. A *Times* article lists it as having cost £1.25 million, a very large amount at the time considering its 1984 release.[20] However, contextual information does exist regarding the scheduling of the original television broadcast of each of these telefilms (detailed in the previous paragraph), listed in corresponding *Times* articles. They were all released in prime time slots, in terms of the time of day (all in the evening), and/or the time of the year (such as the Christmas holidays in the case of *This Office Life*). *This Office Life* was the only

[19] It was released in cinemas in 1984 as a double bill with another *First Love* film for Channel Four: *P'tang, Yang, Kipperbang* (1982; C4).
[20] Bryan Appleyard, 'Handicaps of humanity', *The Times*, (01/10/1984), p. 7 accessed via *The Times Digital Archive* <http://gale.cengage.co.uk/times.apsx> [02/03/2016].

telefilm of this era that was scheduled for release on a weekend (Sunday), while the rest were released on weekdays (between Monday and Thursday).

Only two of Jones's Early Career Era telefilms were transmitted by advertising broadcasters, and they were *Those Glory Glory Days* by C4, and *Aderyn Papur* by C4's Welsh sister channel, S4C. Despite being produced for advertising broadcasters, there is no evidence in the archive that suggests Jones knew where the advert breaks would lie, or if either project featured commercial bumpers that required accompanying music. In fact, repeated screenings of *Those Glory Glory Days* available on *Box of Broadcasts*[21] indicate that the advert breaks fall at different times throughout the film depending on what time the film was scheduled to be broadcast (with every rerun). These advert breaks would always be at regular intervals of 30 minutes after the first one, but depending on which time slot the film was broadcast, the first break (and thus all the following breaks) would fall at a different point in the narrative. This suggests, though not conclusively, that Jones was not aware of where the adverts would lie in advance of scoring, since the film is simply interrupted to allow for adverts when necessary.

In terms of Jones's relationship to the production team of his Early Career Era telefilms, there are some connections between *Aderyn Papur*'s director, Bayly, and *Dr Fischer of Geneva*'s director, Lindsay-Hogg, and Jones's previous work for television (discussed earlier in this chapter). However, there is no further evidence of Jones's working relationship with any of the producers or directors for these telefilms, nor is there evidence that suggests any of these projects were spotted or temped.

[21] For example, reruns broadcast by the sister of C4, FilmFour, on 13 August 2011 at 4:55pm and 15 June 2012 at 4:40pm.

The final industrial processes that are supported by the archive and contextual information when available are the recording timelines for these telefilms. 28 November 1983 is the only date associated with *Those Glory Glory Days* in the archive, labelled on a reel which only contains four cues: 1M1, 11M4, 8M1 and 6M1 in that order. The reel is dated eleven days after the television premiere of the telefilm, and is most likely a re-recording of these select cues in preparation for the project's re-release in cinemas the following year.[22] However, an interview with Puttnam (the executive producer) sheds light on the production timeline:

> The problem with working to the tight sort of schedule we're forced to is unfortunately [the music] is always a tremendous afterthought, whereas with a feature film you can normally have the composer working with you as you're making the picture. Trevor Jones did a wonderful job, he came in literally three weeks before we finished the picture and you always get the sense [in] television that the music has been stuck on, because in truth it has been.[23]

There is only one dated reel in the archive that belongs to *One of Ourselves* and *Aderyn Papur*, and that is 15 August 1983 and 16 March 1984 respectively. This means the music was recorded approximately fourteen weeks and five weeks before their respective television broadcast premieres. Dates in the archive relating to *Dr Fischer of Geneva* indicate that the music was recorded much further in advance. It was recorded on adjacent days, 17 and 18 May 1984, approximately nineteen weeks before it was broadcast on television. Finally, a range of dates between 17 and 21 December 1984 can be found in the archive relating to the music recording of the cues that belong to *This Office Life*, with the last recording session falling one week and two days before it was scheduled to be broadcast. Of all of Jones's television

[22] Either for the film itself, or as part of its marketing campaign (i.e. for its trailers).
[23] David Puttnam, 'Those Glory Glory Days (London Film Festival Interviews) 1983', *YouTube* (uploaded 2010), <https://www.youtube.com/watch?v=OronYQTMwww> [23/08/2016].

work, this is the shortest time before the premiere of a production that the music was recorded (a considerable thirty-five minutes of music), that is indicated by the archive.

Early Career Era Summary

All of Jones's Early Career Era projects were scheduled during prime time evening slots, for a mix of both advertising and non-advertising broadcasters. There is no evidence in the archive that suggests that any project was spotted or temped. At least three projects were high budget productions (*The Last Days of Pompeii*, *Dr Fischer of Geneva* and *The Last Place on Earth*), with well-known cast members. With the exception of *The Last Days of Pompeii*, all his early projects were for the British television industry, which he continued to work for until his second American production in 1990. Only *The Last Days of Pompeii* has video evidence in the archive that explicitly states where the advert breaks would be positioned, to allow Jones to score around them. All the projects were recorded at different stages before television broadcast.

Jones's Telefilm Era

Jones's Telefilm Era follows his Early Career Era, and spans the period 1988 to 1993. During this time, Jones exclusively scored telefilms, for both the American and British television industries (transmitted by both advertising and non-advertising broadcasters). This era of Jones's career corresponds with the midpoint of the multi-channel transition in the television industry, at a time when the number of broadcasters in both the American and British television industries was increasing. The five telefilms that Jones scored in this period are: *Coppers* (1988; BBC1),

Murder on the Moon (1989; ITV), *A Clydeside Carol* (1989; BBC1 Scotland), *By Dawn's Early Light* (1990; HBO) and *Detonator* (1993; USA Network).

Coppers was directed by Ted Clisby and produced by Andrée Molyneux, and is a black comedy about two men who feign being policemen. It was broadcast by BBC1 as part of its *Sunday Premiere* film series, at 9:05pm on Sunday October 16, 1988. *Murder on the Moon* is a sci-fi crime drama about an American and a Russian detective that investigate a murder, set on the moon. Directed by Michael Lindsay-Hogg and produced by Tamara Asseyev and Ron Carr, it was broadcast by ITV at 8:15pm on Saturday 26 August 1989. Later the same year, the made-for-television short film *A Clydeside Carol* was released, with a duration of approximately 22 minutes. It was directed by Kees Ryninks and produced by Tom Busby, and it is an adaptation of Charles Dickens's classic story, *A Christmas Carol* (1843). It was broadcast on Christmas Eve 1989 at 4:40pm, by BBC1 Scotland, a division of the BBC with some regional programming specific to Scotland (though shares much of its programming with the rest of the UK). *By Dawn's Early Light* was released the following year, broadcast by cable operator HBO on the evening of Saturday 19 May 1990 (exact time unknown, but likely post-watershed due to adult themes). It was directed by Jack Sholder, and produced by Bruce Gilbert. Like *A Clydeside Carol*, it is also based on a book[24] – the story is set in 1991 and is about a military operation attempting to prevent a fictional WWIII breaking out when tensions between the US and the Soviet Union rise.[25] The final film that was released in the Telefilm Era is *Detonator*, produced by Peter Snell and directed by David Jackson (who is also credited as the writer). It is an action-thriller about the international attempt to stop terrorists aboard a hijacked goods train that contains a deadly nuclear weapon, and

[24] William Prochnau's *Trinity Child* (1983).
[25] It is also one of the last films to depict such a scenario before the collapse of the Soviet Union and thus the end of the Cold War in 1991.

was broadcast on Wednesday 14 April 1993 (time unknown, presumably post-watershed due to adult themes) by USA Network (which is owned by NBC).

Of these five telefilms, the only production to have an estimated budget associated with it is *Murder on the Moon*, which cost a reported £3.5 million.[26] It stars Brigitte Nielsen and Julian Sands, and features a number of special effects due to its sci-fi setting on the moon. However, judging by the well-known cast of *Detonator* (including Christopher Lee, Patrick Stewart and Pierce Brosnan) and *By Dawn's Early Light* (including James Earl Jones, Rebecca De Mornay and Powers Boothe), it is unlikely these projects were produced on a small budget. Most of these productions fall within prime time scheduling (as detailed in the previous paragraph), broadcast at times when a large percentage of television-owners would be available to watch, to attract the largest audience possible (and thus, viewing figures). They were all broadcast on the weekend (either on a Saturday or Sunday), and, where known, in the evening (starting between 8:15pm and 9:05pm), with the exception of the earlier, afternoon broadcast of *A Clydeside Carol*. However, this short film was presented on Christmas Eve, which is considered prime time regardless of the time of day of the broadcast.

Due to the advertising nature of the broadcasters of two of these telefilms, there would have been advert breaks throughout both *Murder on the Moon* and *Detonator*. However, the archive only contains commercial bumper music for the former project, and it is unclear if Jones was even aware of where the advert breaks would lie for the latter project. Jones provided twelve commercial bumpers for *Murder on the Moon*, ordered sequentially from 'Commercial Bumper 1' to 'Commercial Bumper 12' and ranging from five to seven seconds in length. They

[26]According to the IMDB <http://www.imdb.com/title/tt0097931/?ref_=nm_flmg_com_62> [22/07/2017].

are all derived from cues heard throughout the film, functioning in much the same vein as his bumpers for the Early Career Era miniseries.

Regarding Jones's working relationship with the production team for these telefilms, Jones had worked with both Lindsay-Hogg and Ryninks beforehand (on telefilm *Dr Fischer of Geneva* and documentary *The Lone Rider* respectively). And while Jones's connection to the directors and producers of the other telefilms is unknown, the Trevor Jones Archive does contain the only instance of spotting notes that accompany a television production to a telefilm belonging in this era, for *Detonator* (Figure 3.1). This document found in the relating paperwork not only confirms that a spotting session took place but also offers a rare insight into the level of musical detail that is discussed in such a meeting.

1	1m1	Opening Titles	01:00:00:01	01:03:01:08	3.01	Ominous, trepidatious. Low breathy Flute; woof-woof 16va Gigantic, breathing, awe-inspiring. Rhythmic pattern.
		Laboratory				Mystery, tension. Building to sustain climax. Pulse. Continue pulse from 1m1 (since they join).
2	1m2	Irradiation	01:03:01:08	01:03:42:00	0.41	Under dial. More urgency in pulsing. Low strings, brass. Where is end? Ref. 4m1.NB Sheer needs less attack when spinning out.
3	1m3	Rail Yard	01:03:42:00	01:06:41:19	3.00	Drama. Toolkit 1 with melody and harmony shaped
4	1m4	Sting	01:08:09:08	01:08:20:10	0.11	Sting on insert"Bremen"NB end reel 1 EXTRA 22 FRAMES WHERE is this cue situated?
5	2m1	Eurorail Control	02:00:07:01	02:02:36:07	2.36	Toolkit 1. Fade over cut to UN building. Out by cut to Philpot.NB ROGER, OLD BEAN We need a Doppler effect when trains avoid eachother.
6	2m2	Fat Man	02:04:09:24	02:06:32:18	2.23	Toolkit 1. Out cut to Philpot

Figure 3.1. Excerpt of the spotting notes for the first five cues of *Detonator*

In terms of the time schedules for the telefilms of this era, it is possible to track the time between Jones receiving film footage and recording for three of these productions (those that contain associated video tapes in the archive), and the time between recording and the broadcast premiere for all of them (since they all contain at least one dated reel holding recorded film cues). The telefilms which have video tapes contained in the archive are *Coppers*, *By Dawn's Early Light* and *Detonator*. These tapes are all dated, and are summarised in Table 3.6 below along with any corresponding music recording dates and the broadcast premiere:

Table 3.6. Time schedules for Jones's Telefilm Era projects

Telefilm Title	**Dated Video Tape(s)**	**Recording Date(s)**	**Date of Television Premiere**
Coppers	30/06/1987; 01/07/1987 (Reels 1-4)	06/09/1987	16/10/1988
By Dawn's Early Light	27/11/1989	05/02/1990	19/05/1990
Detonator	23/07/1992 (cutting copy Reels 5-11); 24/07/1992 (cutting copy Reels 1-4)	September 1992	14/04/1993

Whilst none of the video tapes contain any music or temp tracks, they do elucidate the stage in post-production that the film had reached when it was handed to Jones, and, because they are all dated, they give an indication as to how long Jones had to score them. For *Coppers*, Jones received the video tapes over two months before the music was recorded, but it was another year before the film was broadcast on television. Again, Jones received the video tapes for *By Dawn's Early Light* around

two months before the music was recorded, but it was still another three and a half months until the broadcast premiere. While the exact date of the music recording session(s) for *Detonator* are not detailed in the archive, it was at least 6 weeks after Jones received any film footage for the production.

The remaining two telefilms of this era do not contain video tapes in the archive, but there is evidence that supports when their music cues were recorded. *Murder on the Moon* was recorded between 4 and 5 April 1989, over twenty weeks before the broadcast premiere. On the other hand, the music for *A Clydeside Carol* was recorded in December 1989 (exact date unknown), the same month as its television debut.

Jones's Telefilm Era Summary

The five telefilms released in this era were produced for the American and British television industries, for a mix of advertising and non-advertising broadcasters. The last two films of this era, *By Dawn's Early Light* and *Detonator* mark a shift in Jones's move to scoring predominantly American productions – the next exclusively British production Jones's worked on was not released until 2010. There is no evidence that any of these telefilms were temped, but there is paperwork in the archive that contains spotting notes for *Detonator*. A combination of dated video tapes and recordings point towards a more complete idea of Jones's working timeline for these films, but they were all recorded at different stages before the broadcast premiere and thus no trends can be drawn.

Jones's Hallmark Era

After Jones's Telefilm Era, he scored four miniseries and one spin-off series for Hallmark Entertainment, led by Robert Halmi Sr. at that time. These projects form the Hallmark Era, and were released between 1996 and 2003. Jones's Hallmark Era straddles the boundary between the multi-channel transition and the matrix era in the television industry. All of these projects are primarily American productions (with one exception that was a collaboration between the American and British industries), and they were all for advertising broadcasters. They include the miniseries *Gulliver's Travels* (1996; NBC/C4), *Merlin* (1998; NBC), *Cleopatra* (1999; ABC) and *Dinotopia* (2002; ABC), as well as the spin-off series of *Dinotopia* (2002-03; ABC).

Jones's first project for Hallmark, *Gulliver's Travels*, is a two-part miniseries that was directed by Charles Sturridge and produced by Robert Halmi Sr., Duncan Kenworthy, Brian Henson and Chris Thompson. It is based on Jonathan Swift's classic satirical novel of the same name,[27] and follows an Englishman (Gulliver), who was presumed lost at sea, return from his travels with strange tales that are allegories of the real world. It was a co-production by one of the 'big three' American networks, NBC, and the British channel C4, but was first broadcast by NBC on adjacent days in February 1996.[28] Two years later, Jones scored the two-part miniseries, *Merlin*, which was also broadcast by NBC on adjacent days, in April 1998. It was directed by Steve Barron and produced by Robert Halmi Sr., Dyson Lovell and Chris Thompson. Jones's industrial processes for *Merlin* are only briefly discussed in this chapter because it forms the subject of the case study in Chapter Five. The following year, Hallmark's two-part miniseries *Cleopatra* was released,

[27] Which was published in 1726.
[28] It aired on C4 in the UK two months later, in April 1996.

and this time was broadcast by NBC's rival, another broadcaster of the 'big three', ABC. Like the previous two Hallmark productions, *Cleopatra* was also broadcast on adjacent days, in May 1999. It was directed by Franc Roddam, and produced by Robert Halmi Sr., Robert Halmi Jr., Steve Harding, Dyson Lovell and Steven North. It is based on the historical story of the iconic Queen of Egypt, Cleopatra, and her struggles protecting her country from the Romans through her relationships with Julius Caesar and, after his death, Marc Antony. *Dinotopia* is a three-part miniseries, directed by Marco Brambilla and produced by Robert Halmi Sr., Robert Halmi Jr. and several more. Like *Cleopatra*, it was also broadcast by ABC on adjacent days, in May 2002. It is based on James Gurney's book of the same name,[29] and follows two brothers who crash-land on an island inhabited by both humans and intelligent dinosaurs. The final project in this era is the spin-off series of *Dinotopia*, produced and directed by multiple people. The series is thirteen episodes in length, and the first episode was broadcast by ABC in November 2002. Each episode explores a new situation the two brothers find themselves in on the island, but for this series version of *Dinotopia*, most of the cast is replaced by new actors.

While the budget of the *Dinotopia* series has not been published, the estimated budgets for the four miniseries of Jones's Hallmark Era can be found on their corresponding IMDB pages. They are all multi-million dollar productions, and all feature well-known actors and special effects. The budget for *Gulliver's Travels* was $28 million, and features actors known for their work for cinema such as Ted Danson, Mary Steenburgen, Omar Sharif and Kristen Scott Thomas. Almost every scene of the miniseries features some kind of special effects, which utilised a mixture

[29] *Dinotopia: A Land Apart From Time* (1992).

of CGI and animatronics – Halmi Sr. claims a total of 125 were used over the course of the production.[30] According to an interview with producer Duncan Kenworthy, it took years to find the financial backing for *Gulliver's Travels*, because the project necessitated much special effects work.[31] *Merlin* used even more special effects, a reported 450 instances,[32] and with a budget of $30 million, could also afford a crew of well-known cinema actors (including Sam Neill, Helena Bonham Carter, Rutger Hauer and Miranda Richardson). Finally, with a record budget of $80 million,[33] reproducing the dinosaurs and locations of Gurney's book made *Dinotopia* push the limit of technological abilities of its day. The *New York Post* suggests that *Dinotopia* 'could be the most expensive made-for-TV-movie of all time'.[34] The miniseries also features a number of familiar actors, including David Thewlis, Jim Carter and the voice acting of Lee Evans.

The budgets of all these miniseries reflect the change in attitude towards the 'value' of television compared to theatrical films, and this can be measured in proportion to film costs at this time. For instance, *Dinotopia* is comparable to a theatrical film that was released the same year: *Reign of Fire* (d. Rob Bowman, 2002). Both productions feature live-action, well-known actors alongside large, fantastical, computer-generated creatures. The IMDB lists the budget for *Reign of Fire* as being $60 million,[35] and while this is $20 million less than *Dinotopia*, the

[30] Robert Halmi Sr., 'Foreword' in Merlin: *Shooting Script* (Newmarket Press, 1999), p. viii.
[31] Matt Bacon, *No Strings Attached: The Inside Story of Jim Henson's Creature Shop* (MacMillan Publishing Company, 1997), p. 151.
[32] Robert Halmi Sr., 'Foreword' in Merlin: *Shooting Script* (Newmarket Press, 1999), p. viii.
[33] According to the IMDB <http://www.imdb.com/title/tt0233044/> [14/02/2018] and an online interview with Trevor Jones undertaken by Dan Goldwasser (2001) <https://www.soundtrack.net/content/article/?id=87> [14/02/2018].
[34] Don Caplan, 'Dinotopia busts Monster Budget: $70M Miniseries makes others look Prehistoric', *New York Post* (2000) <http://nypost.com/2000/06/01/dinotopia-busts-monster-budget-70m-miniseries-makes-others-look-prehistoric/> [27/09/2017].
[35] IMDB <http://www.imdb.com/title/tt0253556/> [28/02/2018].

film was less than half the total length of *Dinotopia,* with a run time of one hour and twenty minutes.

In addition to featuring large budgets, well-known actors and notable special effects, the four Hallmark series were all scheduled in a very similar way, by both NBC and ABC. The first episodes were all broadcast on Sunday evenings, with the remaining episodes broadcast on adjacent days afterward. According to Matt Bacon, *Gulliver's Travels* was 'a huge success around the world, attracting 56 million viewers in the U.S.'.[36] The series version of *Dinotopia* was scheduled differently, with one episode scheduled per week (on Thursdays) rather than on adjacent evenings. The Hallmark miniseries were all released around the time of the sweep stakes. Elizabeth Jenson writes for the *LA Times* about the release timing of the miniseries version of *Dinotopia*:

> The miniseries comes at a time when other networks have cut back on or abandoned the genre after audiences seemed to lose interest. But ABC, which is owned by Walt Disney Co., is giving the six-hour "Dinotopia" three consecutive nights beginning Sunday, in the middle of the important May ratings sweeps, on which stations depend to set future ad rates.[37]

Jones began working with Hallmark in the 1990s having worked with producer Duncan Kenworthy before on Jim Henson's film, *The Dark Crystal* (1982). It was perhaps due to this pre-existing relationship with Duncan Kenworthy, the producer of *Gulliver's Travels*, that brought him onto this first project for Hallmark. This is supported by what Trevor Jones has said in interview:

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[36] Matt Bacon, *No Strings Attached: The Inside Story of Jim Henson's Creature Shop* (MacMillan Publishing Company, 1997), p. 151.
[37] Elizabeth Jensen, 'A Tall Order for ABC's 'Dinotopia'', *Los Angeles Times* (2002), <http://articles.latimes.com/2002/may/10/entertainment/et-jensen10> [24/09/2017].

> So when I was asked in the late 90s to work for Hallmark, I was very enthusiastic. I scored *Gulliver's Travels* for a producer friend, Duncan Kenworthy, who I had worked with on several film projects. I met him on *Dark Crystal* back in the 80s, then we went on to do *Notting Hill* and so on. But he asked me to do this television project. I think it was two parts, and the budget was sufficient to write an orchestral score in addition to electronics, with synthesizers.[38]

The subsequent production of a film version is a common feature across the first three miniseries, conjoining their parts to form a feature film. This is perhaps a reflection of their large budgets, and also a reflection of the added importance of these productions to their respective broadcasters. However, the music production time schedule for these productions varies. *Gulliver's Travels* and *Dinotopia* were recorded a similar time before their broadcast premieres, around two months beforehand. However, *Cleopatra* and *Merlin* were recorded less in advance, around six weeks before their air date. Interestingly, despite *Dinotopia* being a three-part rather than two-part miniseries, Jones did not have much more time to score it compared to the earlier miniseries.

Most of the Hallmark Era miniseries were spotted and temped. According to Neil Stemp's list of spotting session recordings, *Gulliver's Travels*, *Merlin* and *Cleopatra* were spotted. According to evidence in the archive, largely derived from watching the video tapes, *Merlin*, *Cleopatra* and *Dinotopia* were temped. The temp track for *Merlin* is discussed in more detail in Chapter Five. Jones's pre-existing music from *Merlin* can be heard in *Cleopatra*, and an excerpt of John Williams's music for *Jurassic Park* can be heard in *Dinotopia* (which is perhaps unsurprising given the subject matter of these films). The Hallmark productions are the first and only time that Jones had a repeat relationship with a production company (aside from occasional second collaborations with director), so this may have influenced the

[38] Trevor Jones, Interview with the Author (04/09/2014).

production team to do things the same way. Even though there is no evidence that *Dinotopia* was spotted, or that *Gulliver's Travels* was temped, the presence of evidence for these processes belonging to the other Hallmark miniseries suggests they did occur but have simply not been retained in the archive.

Jones was required to supply music to accompany bumpers for the two Hallmark productions transmitted by NBC (*Gulliver's Travels* and *Merlin*), but only for the series version of *Dinotopia* of the three productions transmitted by ABC (not for *Cleopatra* or the *Dinotopia* miniseries). The presence of bumpers in the archive for *Dinotopia* the series and not the miniseries version (rendering it the exception to the rule), may have been precisely due to its longer programme form. It was produced to be on the air over a longer time period, which perhaps meant that a greater reinforcement of its 'brand' was felt to be necessary to help secure consistent repeat viewing.

Overall there is a consistency to the industrial processes Jones underwent throughout the Hallmark Era, though the final two productions were less successful (the series version of *Dinotopia* was cancelled after half the episodes aired). *Dinotopia* the series marked the end of the Hallmark Era for Jones, and his collaboration with Robert Halmi Sr.

Jones's Recent Career Era

Jones composed music for three final television projects contained in the archive, which represent his Recent Career Era. These are the thirteen-episode series *Jozi-H* (2006-07; CBC), and the two two-part miniseries *Blood and Oil* (2010; BBC2) *and Labyrinth* (2012; Showcase). *Jozi-H* was produced and written by Mfundi Vundla, a producer Jones had worked with before and would go on to again. Similarly, Jones

had met the producer of *Labyrinth* before on *G.I. Jane* (1997), Sir Ridley Scott. The first and last of these were productions for the Canadian television industry (the only two in Jones's television career), and were also both for advertising broadcasters. Despite this, only *Jozi-H* contains accompanying bumpers in the archive.

It is difficult to judge the industrial processes and their affect on Jones for these projects, as there is very little corresponding information in the archive or online. Budgets have not been published for these projects, and only the British production of *Blood and Oil* has a corresponding *Times* article detailing its air date (9pm on Saturday, 27 March). However, due to the adult themes in both *Jozi-H* and *Labyrinth*, these were also likely post-watershed productions. It is also likely *Labyrinth* had a big budget, due to the well known actors (including Tom Felton and John Hurt) and the use of advanced special effects.

Because relatively little exists in the archive for these projects, it is difficult to ascertain processes like timelines and to judge how, if at all, these projects may have differed from similar programme forms completed earlier in Jones's career. There is no evidence of spotting or temping for any of these projects, though this does not necessarily indicate these processes did not take place. There are examples of Jones preparing alternative versions of some cues for *Jozi-H* and *Labyrinth*, but otherwise there is little that can be deduced about the impact of the industrial environment on Jones's work on these most recent projects.

However, Neil Stemp does illuminate a little about the time schedule for *Jozi-H* in interview:

> In my experience, with the TV stuff, especially *Jozi-H* which was thirteen episodes, and which we had I think between a week and two weeks on each episode. And each episode was one-hour long, so basically, maybe ten days... let's say ten days per episode. So they don't

> get much time to throw cues out and get you to re-write them, unless there's something really, really wrong with it then they just say "great, great, keep it coming!"[39]

Stemp also goes on to highlight a notable difference between composing long-running series and shorter multi-episodic miniseries:

> With something like *Jozi-H* obviously they just deliver you an episode every week and you score what's there and you've no idea what's coming next. […] Every week another episode is coming up and we just sat down and watched as the audience would […] But we had no synopsis of what the overall arc of the plot was going to be, we'd just get an episode at a time and respond to it. And I think most of the TV projects of Trevor's, they have been miniseries which are like films in the sense that you would know the whole story before you start. So *Jozi-H* was a bit of a one-off really. I can't think of many others that were like that.[40]

The final key point to note relates to both *Jozi-H* and *Blood and Oil*. They both required 'recap' cues, which were music cues to accompany the visual sequences that remind audiences of previous narrative events before each episode begins. However, upon listening to these cues it is not possible to determine that this is their function (apart from inferring this from their file names), and it is only by watching the final release of *Blood and Oil* that it is possible to realise these cues are being used in this way.

Conclusions

While Jones's television career spans two of the broadly understood eras of television, it is better viewed as four non-continuous periods. Three of these sit clearly within the industrial eras, but the other – the Hallmark Era – straddles the

[39] Neil Stemp, Interview with the Author (19/01/2015).
[40] Ibid.

transition from multi-channel transition to the matrix era. This is perhaps the most interesting period from an industrial perspective owing to the large shifts in the priorities and approaches of TV production companies and channels at the time, and while there is a large degree of consistency of process across the Hallmark Era projects, there are small differences – such as the disappearance of bumpers – that indicate shifts in the way that broadcasters wished to present headline productions (such as these miniseries) to the public. Despite all of this, there seems to have been relatively little change to the way Jones has worked within the industrial environment across his career to date. The following chapter, which also breaks down his output into the four eras used in this chapter, considers the development of his musical processes across his TV career.

Chapter Four

Trevor Jones's Musical Processes

Introduction

The previous chapter outlines and discusses the various industrial requirements that impact Trevor Jones when scoring for television. While these requirements do affect his musical approach to a project, once they have been met he has a great deal of creative freedom. This chapter focuses on Jones's individual, musical approach when scoring a range of programme forms, with an emphasis on narrative-driven television, the majority of his output. When industrial elements do come in to play, how Jones musically responds to these is also evaluated. This examination of Jones's compositional methods is informed by the aural, textual, visual and notational materials in the Trevor Jones Archive alongside interviews with Jones and two members of his professional team, assistant Neil Stemp and orchestrator Geoff Alexander.

Jones's musical practices reflect his creative decisions relating to the genre, narrative and form of a television project. His approach to thematicism, harmony, rhythm, form and instrumentation is examined, as well as any musical influences that may have impacted his scoring. In addition, how his approach changes over time with the evolution of his personal style will be considered, since beginning writing for television in the early 1980s.

As depicted in Figure 2.2, during Jones's 'Early Career Era' he worked on eight television projects in a brief, three-year period, which involved three miniseries and five telefilms. This was followed by his 'Telefilm Era' where he worked solely on telefilms for a five-year period, which were also the last telefilms he scored.

Jones was brought on to score four miniseries for Hallmark Entertainment in his six-year 'Hallmark Era', the last of which, *Dinotopia* (2002), earned its own spin-off series of the same name. However, despite this spin-off having also been produced for Hallmark, it falls under Jones's 'Recent Career Era' and is discussed alongside the only other series Jones worked on, *Jozi-H* (2006-2007). The 'Recent Career Era' also contains two miniseries, and, spanning ten years, represents the longest musical era discussed in this chapter, closing with Jones's most recent television project contained in the archive.

After discussing all of Jones's narrative-driven projects according to their programme form and the era in Jones's career they fall under, trends can be drawn concerning: the technology used; whether temp tracks existed and/or spotting sessions occurred; whether bumpers were composed; whether cue variations were recorded; whether Jones employed acoustic instruments or electronics (including whether a score was drawn out or toolkits were employed) and the amount of music that was composed according to the genre, programme form and era of Jones's television career. Even though these trends include industrial factors (such as bumpers, temp tracks and spotting sessions) or are related to industry-determined aspects (such as a project's budget) here they are considered in terms of the impact they have had on Jones's musical processes.

When industrial conditions allow, it is worth noting Jones's preferences throughout the scoring process which, unless stated otherwise, apply to all his film and television scores. These include the stage that Jones begins work on a project, his conducting responsibilities, working with performers during the recording stage and his involvement in the dubbing/mixing process. These practices are discussed

before breaking down the components of his composition methods according to the time of release and form of each programme.

When commencing work on a film or television project, Jones prefers to view film cuts before scoring rather than reading the project script. Even though he engages with a project 'at different stages in the production of a film',[1] his preference is to first encounter a film in its visual form. This is because it allows him to view the story in its final filmic context:

> I like just having the 'one pager', a brief outline of the story, because the script evolves until the film is shot, then the story might even continue to change in the editing. Consequently I avoid the filming, I like to see the film in its assembly and at that point to see if I'm able to understand the narrative as presented to me in this initial cut. Because often if you know the screenplay, if you know the script, you've gone through several re-writes, you've gone through several edits of the movie, you don't have an objective view of how the film is playing because you have a memory of a scene that might have been left out or something in the screenplay that was added.[2]

After viewing the film, Jones attempts to find the 'basic storyline', so he can 'respond in a critical way, the way a first-time audience would'.[3] He sees his role in post-production as someone who 'not only tries to clarify the emotional intent of a scene but also someone who can respond to the logic in the narrative'[4] and not contradict it, to aid the audience's understanding of the storyline as it unfolds. He believes that the qualities to do this are inherent in the nature of music, that 'its continuity in the unfolding of the melodies, harmonies, and other parameters, creates

[1] Trevor Jones, Interview with the Author (04/09/2014).
[2] Ibid.
[3] Ibid.
[4] Ibid.

a cohesion which serves to bind disparate images thereby creating the illusion of continuity'.[5]

Once Jones has sketched out the main themes for a project, he begins the process of orchestration. He explains in interview how he is very specific about his choice of instrumentation for every project, and is usually laid out in short scores before his orchestrator such as Geoff Alexander 'explodes the scores' and 'assigns instruments stipulated in the short score'.[6] The instrumentation is considered by Jones from the outset, 'whether a piccolo or a trumpet is playing the melody. I can't conceive of a piece of music which is trying to convey a specific emotion without stipulating the instrumentation'.[7]

When the opportunity presents itself, Jones does conduct many of his scores, and finds the latter stages of a project 'very enjoyable'.[8] He explains the recording and dubbing process in interview:

> Not having spent a great deal of time with the director, my engineer and I, after recording all the music, mix it, position all the cues on the film, and ask the cutting room for their stems of sound effects and dialogue which we lay up to picture. We do a mini-dub of the soundtrack with the music, dialogue and SFX. We then screen this for the director in the penthouse, a room that I like working in at Abbey Road. We screen the entire film for the first time and he gets an idea of all the elements of the soundtrack playing together. So at this stage it's the first time in the music studio that he actually sees his project come together. Directors find this helpful because it enables them to be objective and make changes. I've heard directors say to dubbing mixers, "you know, this scene played well at Abbey Road so don't change that".[9]

[5] Trevor Jones, Interview with the Author (04/09/2014).
[6] Ibid.
[7] Ibid.
[8] Ibid.
[9] Ibid.

In regard to working with performers during the recording process, Jones avoids 'discussing the dramatic implications of the music'[10] when communicating with them:

> If it needed to be portentous I would mention this but [also] give clear instructions about whether notes needed to be staccato, or a phrase needed to be played legato; perhaps "bars three and four are louder than bars four and five" and so on. But the instructions were always related to the notes on the page. One needs to convey technical information which will result in the musicians expressing the correct degree of the emotion the cue is trying to convey. Frankly, musicians should not be concerned about anything other than expressing what the music is trying to convey, what is implicit in the notation. It should be up to the composer to be able to interpret emotion using musical parameters, rather than trying to tell the musicians the story.[11]

The Miniseries of Jones's Early Career Era

The first group of television projects that belong to Jones's 'Early Career Era' are the three miniseries released in this period: *Joni Jones* (1982), *The Last Days of Pompeii* (1984) and *The Last Place on Earth* (1985). *Joni Jones* is a five-part miniseries and was one of the first programmes to air on the newly-opened Welsh channel, S4C. Peter Hunt's three-part adaptation of *The Last Days of Pompeii* was Jones's first television project to debut in the US (broadcast by ABC), and with seven parts, Ferdinand Fairfax's *The Last Place on Earth* is the longest miniseries in Jones's portfolio (broadcast by ITV).

Joni Jones represents the first project of Jones's contained in the archive, comprising five thirty-minute episodes. Produced by Linda James and directed by Stephen Bayly, whom Jones met at the National Film and Television School, it tells the story of a young boy growing up in North Wales during the Second World War.

[10] Trevor Jones, Interview with the Author (08/01/2016).
[11] Ibid.

It was first broadcast by S4C on 4 November 1982, just four days after the channel opened.[12]

The score is monothematic, based largely around the main theme (Figure 4.1), which is played by recorder and accompanied by strings in the style of an early English folk piece. The main theme is rooted in A minor and based harmonically on a circle of fifths, in a slightly more complex variation of ternary form, ABCA'. The combination of simple instrumentation, structure and harmonic language evokes a pastoralism that reflects the rural surroundings of the protagonist's home, albeit that the music relationship to the English folk tradition is slightly anachronous for a Welsh story.

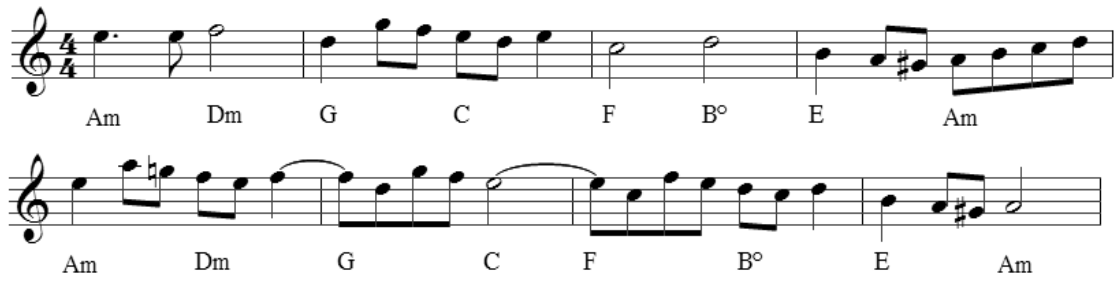

Figure 4.1. Aural transcription of the main theme of *Joni Jones* (section 'A' of the theme)

Similarly, the main theme for *The Last Days of Pompeii* (transcribed in Figure 4.2, below) forms the principal musical idea heard throughout the miniseries. This production is based on a novel of the same name by Edward Bulwer-Lytton, and is a complex story of the lives of Ancient Roman elites and slaves set during the final days of Pompeii before it is destroyed by the historic eruption of Mount Vesuvius. Track sheets reveal that Jones mixed ancient instruments such as the shawm and dulcimer, a symphony orchestra, electronics, and percussion instruments

[12] Channel Four began transmission in England, Scotland and Northern Ireland two days prior on 2 November.

such as claves, chimes, and harp to form a score that reflects the setting of Ancient Rome, but is still grounded in Western film underscoring technique. Indeed, Jones had combined these instruments before in earlier film projects, such as in *The Dark Crystal*.

Like its counterpart in *Joni Jones*, *The Last Days of Pompeii* draws on the circle of fifths, but Jones employs the harmonic device quite differently in this historical drama. Firstly, a fanfare-style figure on strings and brass is presented over a sustained tonic pedal, underpinned by prominent timpani alternating between A and E to reinforce the A minor tonal centre, with the circle of fifths coming to the fore only in the second half of the theme. A layer of complexity is added to the harmony in this section, however, with Jones substituting the expected F-B^{o} in bars 13-14 of the theme for F♯^{o}-B♭, pushing the music a significant distance away from A minor before abruptly returning to an extended dominant chord in bar 15.

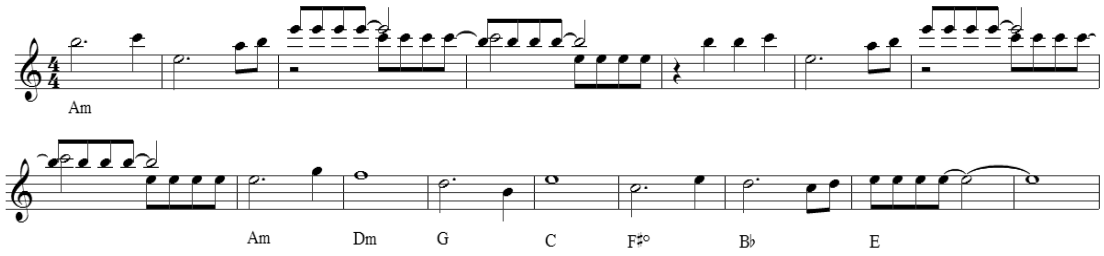

Figure 4.2. Aural transcription of the main theme of *The Last Days of Pompeii*

There are two further notable differences between the structure and sound of these two main themes – firstly, where each phrase of the *Joni Jones* theme concludes with a perfect cadence, the return to the tonic is delayed in *The Last Days of Pompeii*, with the dominant chord extended to the end of the 16-bar phrase before a return to A minor. This subtle distinction, alongside the rather more noticeable difference in

instrumentation between the two scores,[13] helps each to set an appropriate tone for its picture, with the folk-like feel of the former becoming a more strident, dramatic style in the latter. Although it is also in A minor, Jones adopted a different harmonic approach to the main theme for *The Last Place on Earth*, the melody for which is supported by a sustained tonic pedal under changing chords, and punctuated by a perfect cadence after four bars, and a subtler plagal cadence at the end of the phrase (illustrated in Figure 4.3).

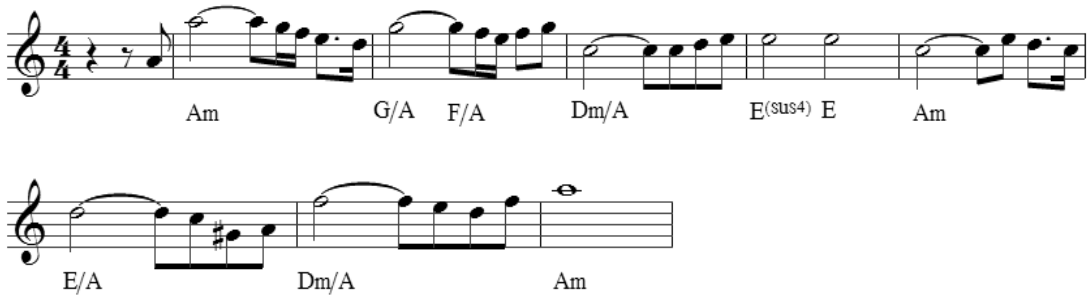

Figure 4.3. Aural transcription of the main theme of *The Last Place on Earth*

The Last Place on Earth is based on a true story, following the race to the South Pole by the British team led by protagonist Robert Scott, and their Norwegian rivals led by Roald Amundsen. Although the melody of the main theme in Figure 4.3 is played by the trumpet accompanied by strings and brass, this is preceded by a group of synthesised sounds which generate an icy, eerie effect. This reflects the cold, unforgiving climate of the frontier both teams in the narrative hope to conquer, and foreshadows the tragedy that ensues in this pursuit.

In addition to the main theme, Jones wrote specific love themes for each of the three principal couples in *The Last Days of Pompeii* to help audiences distinguish

[13] This project was the first television project of Jones's in which the music was performed and recorded by the London Symphony Orchestra, and conducted by Marcus Dods.

the many characters that appear over the five and a half hours' duration of the miniseries, and guide them through the complex narrative. Jones adopts a similar approach to the score for *The Last Place on Earth*; there is one primary theme but here the secondary themes represent romance (the love theme for the protagonist Captain Scott and his wife Kathleen, played by flute and featuring a circle of fifths), Scott's Norwegian rivals, and the South Pole itself.

Although it was not possible to obtain a copy of the final version of *Joni Jones*, the way Jones uses themes to ground the score can still be observed from the materials in the archive. As it is monothematic, the same theme links all five episodes, not only in the opening and closing credits but throughout as underscore too. Furthermore, it is manipulated in several ways to reflect different situations and moods in the narrative. For example, a slower version of this theme using a more minor harmony can be heard in 1M2, ending on an interrupted cadence instead of the tonic. Sometimes instrumental changes can be heard, such as the strings taking over the melody normally played by recorder in 1M8, with an added layer of percussion. This technique is also employed in *The Last Place on Earth* and *The Last Days of Pompeii*, where the theme is altered structurally, harmonically, and melodically to reflect the narrative.

Jones undertook a considerable amount of research before scoring *The Last Days of Pompeii*, drawing on the inspiration of the setting in the ancient Roman city of Pompeii. For example, he wrote music for Ione's character, a priestess for the Ancient Egyptian Goddess Isis according to legend, based on music heard in contemporary temples of Isis still in existence today, and the 'various percussion

music'[14] used in these temples is also reflected in the score. Similarly, for one of his source cues for *The Last Place on Earth*, Jones composes a pastiche string quartet which sounds consistent with parlour music of early 1900s Britain, the setting of the narrative.

The only instance of pre-existing music influencing Jones's scoring approach in his early miniseries is found in *The Last Place on Earth*. A scene which begins with the British team singing 'Onward Christian Soldiers' diegetically in their camp at night before transitioning to the same group continuing their expedition the next day. During the transition, the explorers' voices are heard continuing the hymn but are then joined by Jones's arrangement of the hymn in the underscore. Jones's arrangement, without the accompanying vocals, can be heard in cue 30M1 contained in the archive.

Joni Jones contains the earliest dated television cues in the archive that include different versions. These offer an insight into some of the creative musical decisions that the composer made (whether on his own initiative or on instructions from other members of the film production team, such as the director). For example, there are three versions of the opening titles music, titled 'Theme Version 1' (recorded on 7 October 1982), 'Joni Jones Theme (Classical Echo)' and 'Joni Jones Theme (Pop Echo)' (both recorded on 14 October 1982). They are identical in structure, melody, harmony and length, but as implied by their names, they differ in sound quality. Without any associated track sheets it is difficult to determine exactly what the difference between these two cues is, and therefore the full extent of any instrumental or technical variation. However, aural analysis indicates that the 'Classical Echo' and 'Pop Echo' versions feature different reverb/synthesiser effects

[14] Randall Larson, 'An Interview with Trevor Jones', *CinemaScore*, 15 (1987), <http://www.runmovies.eu/?p=25> [26/07/2014].

but are consistent across the main body of the instrumental line-up. The archive documentation does not lend greater weight to any version of the cue, and it seems that Jones may have created and recorded these variations of it in order to offer director Stephen Bayly a choice when deciding what to use as the opening titles. From the archive it is possible to deduce that it is indeed the opening titles that these three 'Theme' cues were intended to accompany, firstly, because the 'End Titles' cue is already labelled so, and was recorded separately to the underscore cues just like the three 'Theme' cues were. In addition, the 'End Titles' cue is a different length to the 'Theme', lasting 1 minute and 55 seconds in duration as opposed to the 'Theme' cues which are all over ten seconds longer. All three variations of the 'Theme' are visualised in *Audacity* in Figure 4.4 below:

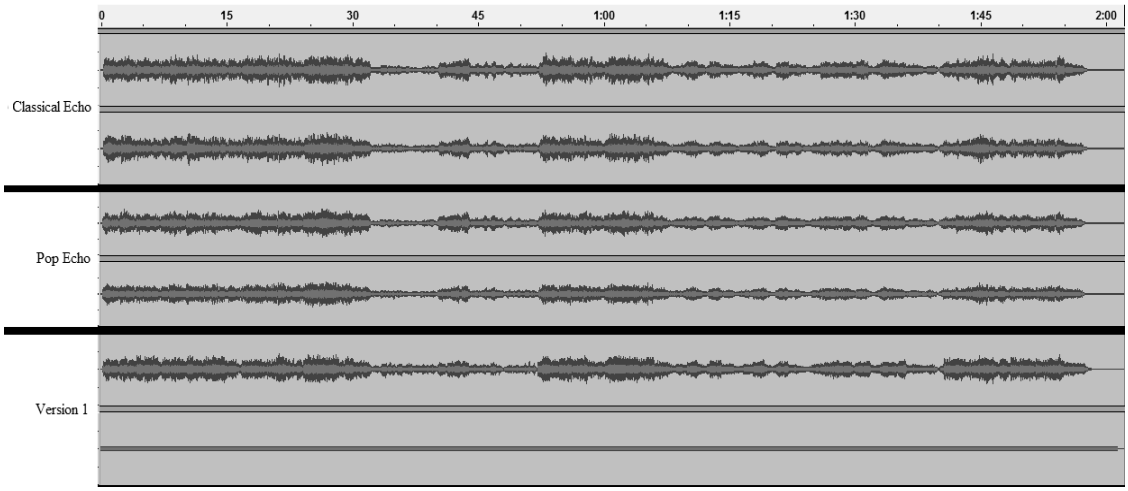

Figure 4.4. The three versions of the opening titles music for *Joni Jones* visualised in *Audacity*

It is not possible to determine which version was used without a copy of the final film for the five-part miniseries, or if indeed all three were used to introduce different episodes.

The archive also contains evidence that Jones provided alternative versions of certain cues belonging to *The Last Days of Pompeii*. For example, cue 1M1 has an original and a revised version, which differ in structure but only vary by two seconds in duration. Most notably, the string theme in the centre of the revised version is not as developed, only lasting eight bars in duration compared to the eighteen bars of this section in the original version of 1M1.

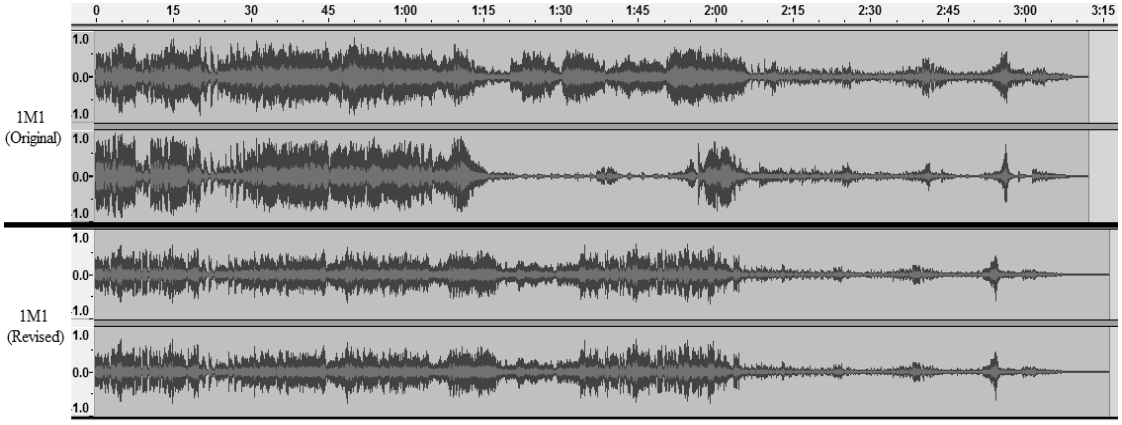

Figure 4.5. The original and revised versions of cue '1M1 Opening Titles Prologue' for *The Last Days of Pompeii* visualised in *Audacity*

There is also evidence that Jones composed two versions of certain cues for *The Last Place on Earth*, this time in the form of different mixes. For example, the original cue for 4M3 was recorded and subsequently remixed, and both versions were retained. Another variation in cues is provided in 27M2, with the original version and a 'delay harp' version, and in 30M1, there is an 'NT' version which ends on an inversion of the tonic while the 'T' version ends on the tonic root chord.

The 2-track film cues in the archive for *Joni Jones* are labelled 'with Dolby', which is a useful marker for the impact of technology on Jones's musical processes. Indeed, given that Jones had already established elements such as the bourdon (a very low 64ft organ stop sound) as part of his signature sound by the early to mid

1980s, the availability of the Dolby system appears to have been extremely beneficial for allowing him to compose with greater creative freedom, without needing to consider the limitations of the sound-reproduction system.

Jones was required to provide commercial bumpers for both *The Last Days of Pompeii* and *The Last Place on Earth*, which were both aired on advertising broadcasters (ABC and ITV respectively). Despite the fact that *Joni Jones* was also premiered by an advertising broadcaster (S4C), no bumpers exist in the archive for this project. There are seven bumpers for *The Last Days of Pompeii* in the archive, and seven for *The Last Place on Earth*. These can be found in the 2-track film cues and are represented in Tables 4.1 and 4.2 below.

Table 4.1. Commercial bumpers for *The Last Days of Pompeii*

Name	**Duration**	**Musical Description**
Bumper One Long	8 seconds	Main theme excerpt played by brass in unison octaves followed by C♯m chord (94 BMP)
Bumper One Short	5 seconds	Identical to 'Bumper One Long' but faster (145 BMP)
Bumper Two Long	8 seconds	Main theme excerpt played by brass in unison octaves followed by E chord (96 BMP)
Bumper Two Short	5 seconds	Identical to 'Bumper Two Long' but faster (160 BMP)
Bumper Three Long	8 seconds	Main theme excerpt played by brass in unison octaves followed by Fm chord (100 BMP)
Bumper Three Short	5 seconds	Identical to 'Bumper Three Long' but faster (140 BMP)
Bumper Four	5 seconds	Identical to 'Bumper Three Long' but missing the first two notes of the main theme excerpt

Jones provided variations in duration for three of the four bumpers for *The Last Days of Pompeii*; approximate tempos in terms of beats per minute give an indication of the difference in speed between the short and long versions of each bumper. Jones does not provide different versions of bumpers for *The Last Place on Earth*, but does

generate more musical variation with the seven he does compose. Almost all of the bumpers end on a diminished chord, reminiscent of a 'sting' cue.

Table 4.2. Commercial bumpers for *The Last Place on Earth*

Name	Duration	Musical Description
Bumper No. 1	5 seconds	Am chord followed by C♯^{o} chord
Bumper No. 2	4 seconds	Am chord followed by F^{o} chord
Bumper No. 3	5 seconds	Fm chord followed by C♯^{o} chord
Bumper No. 5	4 seconds	Am chord followed by D♯^{o} chord
Bumper No. 6	4 seconds	Am chord followed by D♯^{o} chord
Bumper No. 7	5 seconds	Orchestral flourish on C♯^{maj7} chord in 2nd inversion
Bumper No. 8	4 seconds	Am chord followed by F chord in 1st inversion

All the bumpers for *The Last Days of Pompeii* are based on a variation of the main theme motif of the miniseries (see the first two bars of Figure 4.2), while the bumpers for *The Last Place on Earth* are instrumentally similar to the rest of the score, but are less motivic. The bumpers for both miniseries are all short, ranging from four to eight seconds in duration, as is industry standard, and are all based on no more than two chords.

What can also be observed by the file names of the 2-track film cues held in the archive is a number of missing cues for two of Jones's early miniseries. For example, in Table 4.2 above, there is no 'Bumper No. 4' in *The Last Place on Earth*. Similarly, for *The Last Days of Pompeii*, cue 2M2 is missing despite the presence of cues labelled 2M1 and 2M3 that should precede and succeed it. This may be because these cues were deleted after the initial spotting session (if there was a session), or because these slots are occupied by pre-existing music. Indeed, from examining the final film it is possible to discern that the latter is the case for missing cues in *The Last Place on Earth*. For example, cue 3M1 is missing in the archive, but a source cue of the pre-existing piano piece, Schumann's 'Von fremden Ländern

und Menschen' from *Kinderszenen*, is located between cues 2M2 and 3M2 in the final film of episode one (presented diegetically). Because this pre-existing cue is absent from the archive, it is possible that it was not Jones's responsibility to provide cues of this nature.

From listening to the 2-track film cues it is possible to confirm Jones's presence at the recording sessions for some of his television scores, or if he conducted the score himself. His voice can be heard counting the upbeats (CLIX) for the ensemble in the cue recording for 1M1 of *Joni Jones*, and other members of the recording team refer to him throughout the recording session. At one point he is asked to conduct another take of a cue (by the tape operator): 'Trevor, would you mind doing another one?' or a take is complimented: 'beautiful', 'very good, Trevor' etc. Jones's voice can also be heard in some cues for *The Last Days of Pompeii*, confirming his presence at the recording session despite the score being conducted by Marcus Dods.

There are many musical features that the miniseries that Jones scored during his 'Early Career Era' have in common. They all feature primarily acoustic instrumentation with a string section, and are thematic, whether that be monothematic in the case of *Joni Jones* or multi-thematic in both *The Last Days of Pompeii* and *The Last Place on Earth*. All the miniseries are tonal and in the key of A minor, while as time progresses they become more harmonically complex (the latter two miniseries encompass more advanced harmonies). No evidence in the archive lends itself to supporting that any of these projects were temped or required a spotting session, but it is possible to garner from Neil Stemp's list of scores held in Suffolk that a score was created for all three miniseries. Finally, Jones provided cue

versions for all three projects, ranging from alternate synthesiser effects, long and short versions of the same cue or different mixes.

The Telefilms of Jones's Early Career Era

The second group of television projects that belong to Jones's 'Early Career Era' are the five telefilms that were released in this period alongside the miniseries previously discussed in this chapter: *Those Glory Glory Days* (1983), *One of Ourselves* (1983), *Dr Fischer of Geneva* (1984), *This Office Life* (1984) and *Aderyn Papur* (1984).

Philip Saville's *Those Glory Glory Days* was the first telefilm that Jones scored, but it was produced with the intention of a subsequent release in cinemas the year following its television debut. It is a British drama-comedy about a group of four adolescent girls and their complete adulation for Tottenham Hotspur Football Club, co-produced by Channel Four Television Corporation, Enigma Productions and Goldcrest Films International. The score is heavily centred on the film's main theme (Figure 4.6), with the exception of a dreamy atmospheric cue without a distinctive melody that is reserved for imaginary or flashback scenes. The main theme is played in the key of G major with the melody played by brass (accompanied by strings and percussion), the only 'Early Career Era' project main theme of Jones's to appear in a major key. It draws parallels with musical features recurrent in a number of theme tunes to British sports programmes, such as the prominent use of brass in the BBC's *Match of the Day* and the syncopated percussion rhythms heard in the BBC's *Sports Night* and radio broadcast *Test Match Special*. A football atmosphere is also evoked by the descending walking bass line and brass-band nature of the main theme, which is driven forward by upbeat and cheerful dotted rhythms.

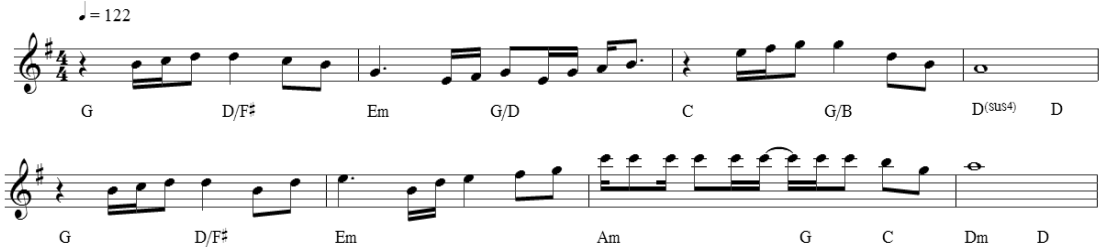

Figure 4.6. Aural transcription of the main theme of *Those Glory Glory Days*

Sometimes the main theme is played slower without any percussion for more reflective scenes, such as when the protagonist is alone entertaining herself with some newspaper cut-out football players. Another example is when the four best friends realise their chances of obtaining FA Cup Final tickets are slimmer than they previously thought, where the theme is played by a flute instead of the usual brass and strings. The theme is also altered to represent more comical, light-hearted scenes in the film. In these instances it is still played by flute but is then accompanied by piano, in a faster tempo, with exaggerated swung rhythms.

Produced for the BBC and directed by Irish director Pat O'Connor, Jones's second telefilm, *One of Ourselves* was released the same year as *Those Glory Glory Days*. It also shares the coming-of-age theme of *Glory Days*, this time about a teenager growing up in an Irish provincial town. The score for *One of Ourselves* also shares similarities with *Glory Days*. It is also centred on one main theme (Figure 4.7), but this time presented in the Aeolian mode in the context of A minor. It is reminiscent of Irish folk music, particularly due to the use of pedal and drones which evoke a pastoral nature, with the melody performed by an Irish whistle. Just as Jones emulates the style of music most often associated with football in *Glory Days*, his score for *One of Ourselves* reflects its narrative setting of rural Ireland.

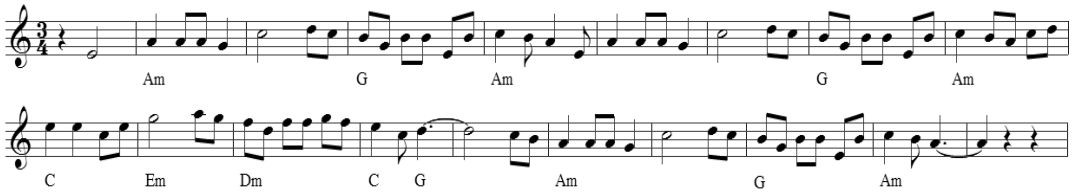

Figure 4.7. Aural transcription of the main theme of *One of Ourselves*

The main theme appears in Rondo form (ABACA) in the opening credits, but is heard in other variations throughout the film. Sometimes the theme is altered harmonically, instrumentally and/or in tempo. For example, a solo flute plays the main theme slower than normal while accompanied by a similar dreamy atmospheric soundscape that is static in harmony used in *Glory Days*. This cue is heard during scenes which, like the use of this dreamy soundscape in *Glory Days*, visualise an imaginary scenario, in this case where the protagonist fantasises about the older woman he is attracted to.

Aderyn Papur is a telefilm about a boy living in an under-developed Welsh village with hopes for a better future after meeting two Japanese businessmen with intentions to build a factory there. The main theme (Figure 4.8) is based on a circle of fifths, but it begins with a koto solo. This instrumental choice lends the theme a strong Japanese influence, which reflects the Japanese businessmen in the narrative. Some parallels can be drawn between both the productions and the scores of *Aderyn Papur* and *Joni Jones*; they are both harmonically based on a circle of fifths, set in Wales, broadcast by Welsh channel S4C and directed by Stephen Bayly.

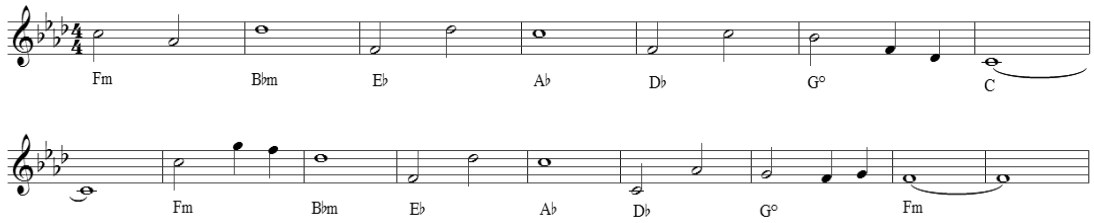

Figure 4.8. Aural transcription of the main theme of *Aderyn Papur*

First broadcast by BBC 1 in 1984, *This Office Life* is a British made-for-television comedy-drama 'about a man who is completely satisfied with his life as a filing clerk'.[15] Like *Aderyn Papur*, there is a Japanese influence at the start of the score, though the reason for the use of this sound-world in *This Office Life* is unclear. In this case, it is the style of the opening theme played by flute, which is suddenly displaced by a jazz-style section featuring a saxophone, with the use of the flute (now playing the countermelody) being the only connection between the two sections (represented in Figure 4.9).

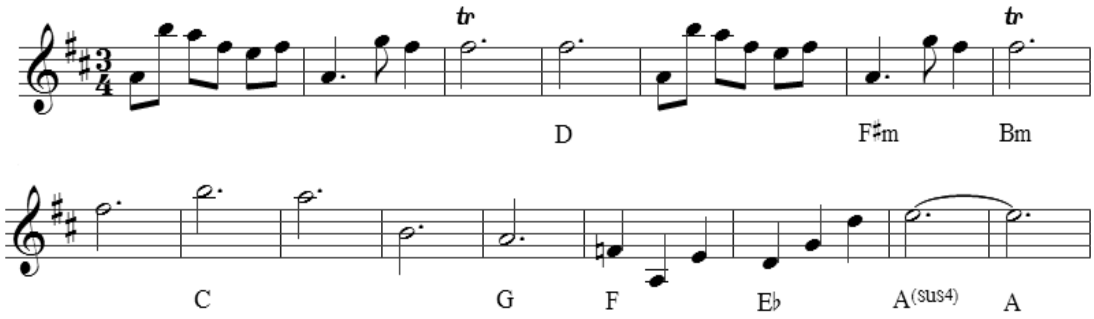

Figure 4.9. Aural transcription of the main theme of *This Office Life* (played by flute)

Dr Fischer of Geneva is a British telefilm, directed by Michael Lindsay-Hogg for BBC2 and was released in 1984. It is based on Graham Greene's book of the same name, and stars James Mason as Dr Fischer who tests the greed of the rich

[15] Anon., 'Television Listings for 29 December', *The Times* (1984), p. 29 accessed via *The Times Digital Archive* <http://gale.cengage.co.uk/times.apsx> [24/08/2016].

by enticing them with valuable presents. The majority of the score is tonal in the key of A minor and centres around the main theme, the melody of which is played by the trumpet (illustrated in Figure 4.10) accompanied by strings and percussion. The main theme features some chromaticism, which lends a dark and mysterious tone to the film.

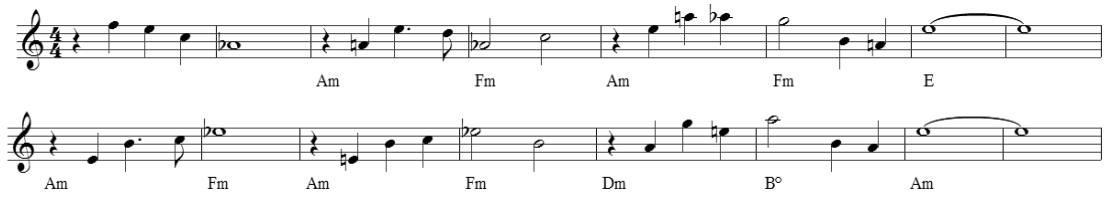

Figure 4.10. Aural transcription of the main theme of *Dr Fischer of Geneva*

From the archive, it is also possible to listen to different versions of the same cue, even though only one (if any) would have been used in the final version. The name of the cue is often introduced by the tape operator, along with some comments. For example, Table 4.3 below illustrates the four versions of cue 3M6 from *Dr Fischer of Geneva*, all of which are slightly different lengths and variations:

Table 4.3. Version chronology for the cue 3M6 from *Dr Fischer of Geneva*

Cue	Duration	Comment (tape operator)	Ver.
3M6 Steiner orchestra	03:22	'Large orchestral version'	1
3M6 revSteiner	03:21	'Revised version of 3M6 Steiner cue'	2
3M6 small orchestra	03:27	'Version 3'	3
3M6 viola ending	03:30	'Version 4 Viola ending'	4

While pre-existing music is used in *Those Glory Glory Days*,[16] both diegetically and non-diegetically, these pieces are isolated in the film and do not interact with Jones's score. *One of Ourselves* also contains pre-existing music: the song 'Swinging Down the Lane' by The Carolina Buddies (1930), which also does not interfere with Jones's score. Indeed, Jones's early telefilms are musically relatively simple, with most containing monothematic scores that adapt the main theme to reflect the dramatic action, though the later scores begin to move away from this approach towards what could perhaps be considered a more filmic way of scoring the visual action. There is some consistency of musical approach across all of Jones's early television scores, whether for miniseries or telefilms, with a clear preference for acoustic scores based around the string section, a strong sense of tonality (with occasional modality), and a thematic approach to score construction. Towards the end of this period there is some noticeable development of Jones's style, however, with greater harmonic complexity in scores such as *The Last Days of Pompeii* perhaps showing development of his compositional voice, and also an increased confidence in and understanding of the television environment in which he was working.

Jones's Telefilm Era

Jones scored five telefilms in his 'Telefilm Era': *Coppers* (1988), *Murder on the Moon* (1989), short film *A Clydeside Carol* (1989), *By Dawn's Early Light* (1990) and *Detonator* (1993). These represent the last stand-alone dramas that Jones scored, as they were much more prevalent in the network era. During the multi-

[16] Such as some choral music in the choir practice scene, and the song 'A Teenager in Love' by Doc Pomus and Mort Shuman.

channel transition they began to plateau in their popularity, before television drama favoured more serialised programme forms.

These telefilms differ in genre and content quite markedly. *Coppers* is a telefilm that was screened as part of the BBC1 film series 'Screen One' in 1988. It is a comedy-drama directed by Ted Clisby and produced by Andree Molyneux, and is about two young men who decide to spend their evenings masquerading as police officers. By contrast, *Murder on the Moon*, which is also a British telefilm, is a futuristic drama and murder mystery set on the moon. It starred Brigitte Nielson and Julian Sands, and premiered on the British advertising channel ITV at 8:15pm on 26 August, 1989. Towards the end of the same year, the made-for-television short, *A Clydeside Carol* was released for BBC1 Scotland, and was directed by Kees Ryninks, a director Jones had previously worked with. The following year, the action-thriller *By Dawn's Early Light* was released, and three years later, the action-thriller *Detonator*.

Perhaps the most significant point of note for these telefilms is that they fall during a period of Jones's career in which he used 'toolkits' prominently in his film work. These were a collection of sounds that emoted a particular atmosphere or soundscape. A full exploration of Jones's approach can be found in David Cooper, Ian Sapiro and Laura Anderson's book *The Screen Music of Trevor Jones: Technology, Process, Production* (2018), in which they describe toolkits as 'collections of sounds that could be used both within and in place of specific cues to maintain and develop a film's sonic environment'.[17] This appears to be the intended function within these telefilms, with cues for *Murder on the Moon*, *By Dawn's Early Light* and *Detonator* all labelled as toolkits. The music heard in all these films is

[17] David Cooper, Ian Sapiro and Laura Anderson, *The Screen Music of Trevor Jones: Technology, Process, Production* (Aldershot: Ashgate, forthcoming 2018).

mainly atmospheric due to this, which works with the narrative. All of these films are thrillers of some sort, and Jones's scores are there to exaggerate any suspense.

A set of spotting notes belonging to *Detonator* is contained in the Trevor Jones Archive (Figure 3.1 in the previous chapter), the only television production. It indicates that at least two toolkits were used in the score, albeit in different ways. 'Toolkit 1' is used to describe four cues, but can be heard in more cues throughout the film. The core elements for this toolkit are flutes, shakers, anvils, a hi-hat, kick drum, tom toms, a sound labelled 'spun glass' and the bourdon, a synthesised organ sound that Jones uses across many of his film and television work. 'Toolkit 2' on the other hand is only referenced in one cue, 6M1, and it is this idea of a toolkit that provides a customised group of sounds that Jones continues to use throughout his career.

Jones's Hallmark Era

The five projects released during Jones's Hallmark Era are the miniseries *Gulliver's Travels* (two parts), *Merlin* (two parts), *Cleopatra* (two parts) and *Dinotopia* (three parts), followed by the spin-off series version of *Dinotopia* (thirteen episodes). Jones's musical processes for *Merlin* are explored in Chapter Five, as a case study.

All of these miniseries have a defining main theme which is used frequently throughout their scores, but also feature a number of secondary themes (as many as thirty in the case of *Merlin*). The main theme of *Gulliver's Travels* features a strong, tonic pedal bass, often taking the form of repeated quavers that pulse under the slower, sweeping melody line. This offers a sense of groundedness and consistency that contrasts with Gulliver's fantastical journey and apparent state of delusion. The melody itself grows from the first two-bar cell to the second with increased range,

then is expanded into a four-bar phrase through the falling pattern being extended. This simple development is reflected in a simple harmonic language, though the added 6ths, 7ths and other dissonances created by the melody against the harmony prevents the repeated chord pattern from becoming boring or predictable (Figure 4.11).

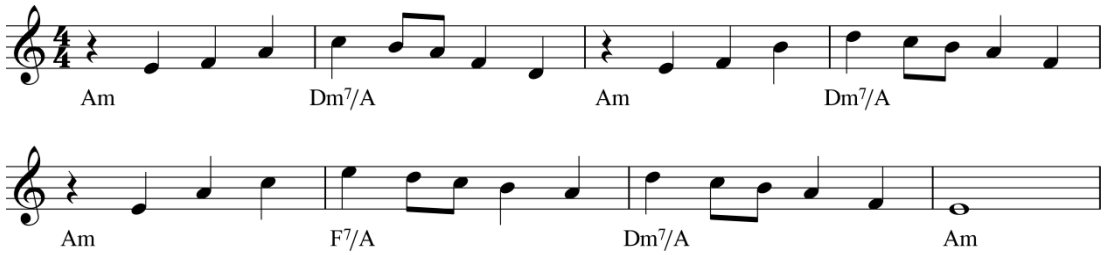

Figure 4.11. Aural transcription of the main theme of *Gulliver's Travels*

While the 'Gulliver' theme avoids the leading note, therefore enabling it to be understood as minor and as being in the Aeolian mode, the main theme from *Cleopatra* (Figure 4.12) uses the ambiguity of the seventh degree of the scale in a different way. The opening D minor harmony is followed by C major, the descending pattern using the flattened seventh degree of the scale and suggesting both the melodic minor and the Dorian mode, but when the phrase moves to the dominant chord in bar 4 it is a resolute A major, the sharpened leading note sounding prominently in the harmony and asserting the minor key tonality of the material. This pattern is repeated, and Jones continues to develop the harmonic language in the third phrase of the theme, momentarily following an excursion around the circle of fifths from F – B♭ – E♭ before shifting a diminished fifth to the dominant to end the melody. Interestingly this recalls similar harmonic approaches used in some of Jones's earliest television scores, while the 4+4+8 bar structure mimics that of *Gulliver's Travels*, albeit with the phrase lengths doubled.

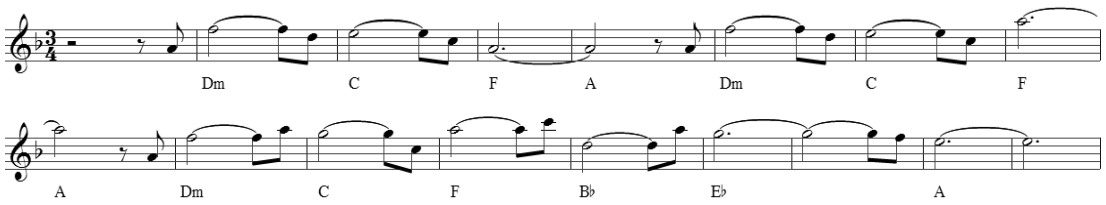

Figure 4.12. Aural transcription of the main theme of *Cleopatra*

The main theme for *Dinotopia* breaks away from the ideas found in these preceding Hallmark series to some extent. It lacks some of the tonal and modal ambiguity of Jones's preceding scores, but retains some of the added dissonances between the melody and the underlying harmony, notably the prominent D♯ in the second bar of the theme that functions as an added sharp 6th over the F sharp minor harmony, and the E over the D major chord in the penultimate bar of the theme.

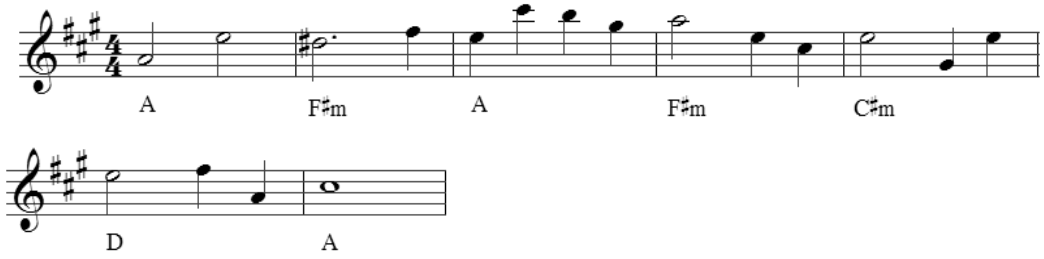

Figure 4.13. Aural transcription of the main theme of *Dinotopia*

While *Gulliver's Travels* also featured special effects, Jones discusses his approach to working with early video tapes containing pre-CGI footage for *Dinotopia*. He started work before the visuals were completed, and faced the challenge of predicting what the final effect would be in order to score it appropriately. But the biggest challenge for Jones was 'trying to get an audience into the world where one believes that dinosaurs speak and that one can have communication', and to believe they are emotional, intelligent creatures:

> There's so much computer graphics involved and one doesn't know what the image is going to be until virtually you've seen it on the television and a lot of the time I'm looking at blue screen, I'm reading the script trying to find out what the final image will be, not actually seeing the *skybax* or [that] little line which says "the *tyranadons* fly screen left to right" and that kind of indication of what the action will be, basically because there's thousands and thousands of computer graphics which will not be completed until virtually the A-date so there is that challenge of using your imagination and trying to rise to an occasion which you hope the music won't overpower the images but one's not certain what the images are going to be. So it's always quite a challenge and one that I really enjoy enormously.[18]

It is important to also take into account the genre of a project as well as what category of programme form it falls under when considering the amount of original music required. Fantasy genres may necessitate more music to complement the mythical elements, to help them become more 'believable'. Another consideration may also be the decision to bring in a 'name' composer (as Jones's career had already been established by this point); this may not have been the case if less music was needed, and thus, the films Jones scores (especially later in his career) may correlate to music acquiring a more dominant role.

> *Dinotopia* is a great challenge because it's enormous in its scope and part of the magic for me is trying to get an audience into the world where one believes that dinosaurs speak, and that one can have communication with these rather superb animals. They have a sensitivity and emotion that one really isn't used to associating with huge, tyrannosaurus rexes or a tyranodon or any of these massive dinosaurs. They're not creatures one usually finds cuddly and indeed intelligent. So part of the job and the role of the music is to try and get the audience into a state of believing this world, this state of falling in love with this world, and it is a beautiful, visual world that has been created at great cost and it looks absolutely stunning.[19]

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[18] Trevor Jones, 'Trevor Jones talk about Dinotopia music', *YouTube* (uploaded 2006) <http://www.youtube.com/watch?v=CQQ8tSGIMbg> [25/01/2016].
[19] Ibid.

Jones explains more about his production practices for the 2002 miniseries *Dinotopia* in an online interview. As was the case in *Merlin*, his orchestral scoring (for a 90-piece orchestra) is mixed with 'a fair bit of electronic fusion but not so that you would notice'.[20] He goes on to explain why his instrumentation of choice is the full orchestra:

> I tend to write for big, orchestral sounds basically because I think they don't age the film as much as synthesisers do. There are some electronics but they're there to extend the orchestral palette, they're not in the score for their own sake. Synthesisers come and go; you can listen to scores and you know that they spell out the 60s, 70s, 80s, 90s and they tend to age a film. They tend to date films whereas with the big symphonic scores technically sit behind the picture much more effectively I think. You can have a great, big orchestral texture and lots of dialogue without it clashing.[21]

Three performers known for their screen work in the industry feature in Jones's scores for *Merlin* and *Cleopatra*: Andy Findon (flute) and Phil Todd (EWI) for the former, and Belinda Sykes (vocals) in the latter. The use of Sykes's vocals, alongside the use of the Arabic shawm, are further examples of 'ethnic' influences that enable Jones to emulate a distinct Egyptian feel. This combination of orchestral instruments (and voice) electronics, particularly the EWI, is a long-standing fingerprint of Jones's musical style that is also evident in his film scores. This strategy for using instruments in this way across the more film-like miniseries does not seem to differ from his film work for cinema.

Jones's scores for the Hallmark Era see a return to his symphonic scoring style after the Telefilm Era, as well as the use of thematicism not employed since his Early Career Era (notably the dominance of the main theme in the score for

[20] Trevor Jones, 'Trevor Jones talk about Dinotopia music', *YouTube* (uploaded 2006) <http://www.youtube.com/watch?v=CQQ8tSGIMbg> [25/01/2016].
[21] Ibid.

Gulliver's Travels). The way in which Jones uses harmony and controlled dissonance in his music is also similar, reserving any atonal cues for narrative moments of inflated peril. Though the ensembles are bigger, he remains committed to using an orchestra in his projects for the most part, albeit with the addition of electronics (which, at this time, had advanced significantly along with technology). Jones approaches these projects in a consistent orchestral style but still individual way; *Merlin* is characterised by folk influences, *Cleopatra* by the Arabic influences, and *Gulliver's Travels* and *Dinotopia* by the fantastical influences, which perhaps reflects his consistent industrial approach discussed in Chapter Three.

Jones's Recent Career Era

Jones scored a thirteen-episode series and two, two-part miniseries in his Recent Career Era: *Jozi-H*, *Blood and Oil* and *Labyrinth* respectively. *Jozi-H* is a hospital drama based in the South African city of Johannesburg. Only 2-track film cues exist in relation to this series in the archive, and even a version of the final production is not possible to obtain. These cues reveal that the score is fully synthesised, and the only memorable (and thus identifying) theme is heard in the opening credits cue. This cue is reminiscent of other dramas of the hospital genre, such as *Casualty* (1986–) and *Holby City* (1999–). They share musical properties including a fast tempo, with repeated percussive sounds reminiscent of hospital equipment.

Blood and Oil is about a woman who flies out to Nigeria to discover more about the kidnap of her husband by a Nigerian militant group. The score for this miniseries is also fully synthesised, and each Sibelius cue can be found in the archive. This makes it possible to identify each sound that can be heard in the 2-track film cues, including use of 'reverse celeste', 'African style drums', 'Nigerian

bass' and 'Nigerian Udu' (the 'ethnic' influences of the latter three reflect the narrative).

The story of *Labyrinth* follows two female protagonists on their search for the Holy Grail, 800 years apart from one another. One is charged with protecting three books revealing the location of the Holy Grail, whilst the Cathars are being massacred after being declared heretics, whilst the other uncovers her secrets during an archaeological field study in France. Jones's score for *Labyrinth* combines synthesisers with acoustic instruments performed and recorded by the LSO. As is the case for *Blood and Oil*, the Sibelius cues contained in the archive corresponding to *Labyrinth* reveal which specific instrumentation was employed; for example, synthesiser instruments include the 'Super Range Vibraphone' and the 'EXS' harp. The score also contains numerous cues which are religious Psalms sang by an SATB choir, set to Jones's music. However, what is most unique about this project compared to his previous television work is that Jones composed the Psalm cues for playback on set during filming. In a behind-the-scenes interview, Jones describes this process:

> We're outside Cape Town on day 47 of a 50 day shoot, and we're shooting the Cathars who come down this mountain singing to their death while below them… as they're about to be thrown into the fires, into the pyre […] At the bottom of the mountain are the Monks who try to out-sing the Cathars. […] I've set two psalms: Psalm 23 for the Cathars and the Monks are singing my setting of Psalm 94 which is very aggressive… so it's kind of a musical sing-off. And it should be one of the more dramatic moments, musically, in the film.[22]

After the initial recording of these cues for playback on set, Jones needed to effectively rewrite the same music once the scene was actually cut to the right

[22] Trevor Jones, 'Labyrinth behind the scenes part 2', *YouTube* (uploaded 2013), <https://www.youtube.com/watch?v=tEXOTV463zQ> [28/09/2017].

length. This is very unusual since it is almost akin to asking Jones to write a temp score, and then to copy the temp score into a format usable for the final programme. However, since it is all his music and it was all written specifically for this project, it was presumably much easier to deal with than if it had been a genuine temp score comprising music from other projects, whether Jones's or not. Jones discusses his perspective on this practice in a separate interview:

> Kate Mosse's *Labyrinth,* shot in France and the Western Cape, South Africa – they would playback pre-recorded material, which was good for the actors as it put everyone into the emotional context of the scene. I was also able to gain an early indication of what the director expected from the score. So once I pre-recorded the material it would be used as play-back on the shoot. However the material would have to be truncated or augmented for the final cut but it makes life a lot easier because one is not having to chase somebody else's piece of music [temp score]. One begins to develop ideas for the score at an early stage because you're using your own themes and motivic material.[23]

As noted in Chapter Three, there is little in the archive on any of the Recent Career Era projects relative to his earlier work, so accordingly it is difficult to offer any further significant musical criticism or analysis of the processes that formed these scores. However, from the Sibelius scores for the synthesised cues belonging to *Blood and Oil* and *Labyrinth*, it is possible to discover exactly which sounds Jones used to form these scores.

Conclusions

It is possible to draw some trends regarding Jones's use of thematicism and instrumentation throughout his four career eras represented by the archive. His Early Career Era projects were all monothematic, with the exception of the miniseries *The*

[23] Trevor Jones, Interview with the Author (08/01/2016).

Last Days of Pompeii and *The Last Place on Earth*, and all employed acoustic instruments. Jones then turned towards fully synthesised scores for his Telefilm Era films, which all used music as functional, atmospheric soundscapes rather than in a thematic way. The Hallmark Era oversaw Jones's return to acoustic instruments (albeit with some electronic synthesiser sounds) and thematic scoring, this time for the full symphony orchestra (which Jones had only used once before for his score for *The Last Days of Pompeii*).

Finally, two projects of Jones's Recent Career Era comprised of synthesised scores, while his most recent project, *Labyrinth*, combined a synthesised score with acoustic cues (performed by the London Symphony Orchestra). The former two projects, *Jozi-H* and *Blood and Oil* did not use thematicism, while Jones's score for *Labyrinth* was monothematic. Jones has personally expressed his preference for acoustic scores, particularly for the full orchestra, and when the budget allows, he is able to adhere to this wish. Conversely, there are some projects that show very individual influences drawn from the nature of the story or setting, such as the Japanese sounds in *Aderyn Papur*, that show how Jones has been able to modify his compositional voice to reflect the specific needs of the various projects on which has worked. Finally, the programme form of a production may have influenced his approach to the score. Excluding the telefilms of his Early Career Era, which were released before the advance of technology and Jones's toolkits, all of Jones's Telefilm Era productions are electronic. However, this may have been due to the genre and/or budget of these projects, and not their form.

It is also possible to decipher from the recording logs in the archive if the programme form had any bearing on how much music Jones composed for each project. To do this, every cue belonging to each project is added up to discover the

total amount of music that was recorded and used in the final film, before comparing this figure to the total duration of the final film. The percentage of music that accompanies each project is summarised in Table 4.4 below:

Table 4.4. Proportion of production scored compared to total duration

Year	Project	Programme Form	Proportion Scored (%)
1982	Joni Jones	Miniseries	37
1983	Those Glory Glory Days	Telefilm	12
	One of Ourselves	Telefilm	19
1984	Aderyn Papur	Telefilm	51
	The Last Days of Pompeii	Miniseries	53
	Dr Fischer of Geneva	Telefilm	33
	This Office Life	Telefilm	43
1985	The Last Place on Earth	Miniseries	28
1988	Coppers	Telefilm	31
1989	Murder on the Moon	Telefilm	53
	A Clydeside Carol	Short telefilm	35
1990	By Dawn's Early Light	Telefilm	38
1993	Detonator	Telefilm	57
1996	Gulliver's Travels	Miniseries	65
1998	Merlin	Miniseries	72
1999	Cleopatra	Miniseries	85
2002	Dinotopia	Miniseries	>100*
2002-03	Dinotopia	Series	>36*
2006-07	Jozi-H	Series	50
2009	Blood and Oil	Miniseries	60
2012	Labyrinth	Miniseries	85

*The percentages for both the miniseries and series version of *Dinotopia* are problematic as they do not accurately represent how much was scored. Slightly more music than the duration of the film exists for the original miniseries version, and less music than would be expected exists for the series version. It is possible that Jones was asked to provide cues for both the miniseries and series version simultaneously while working on the original *Dinotopia* (as it was commissioned at the same time as the spin-off series), while the cues for the series version were re-

used many times throughout the series. Furthermore, the series version includes 'toolkit' cues that have variable durations. This means that the percentages listed in Table 4.4 are inaccurate for both *Dinotopia* projects.

The information presented in Table 4.4 has been visually represented in a bar chart that forms Figure 4.14 below, with the exception of both the *Dinotopia* projects due to the reasons asterisked above:

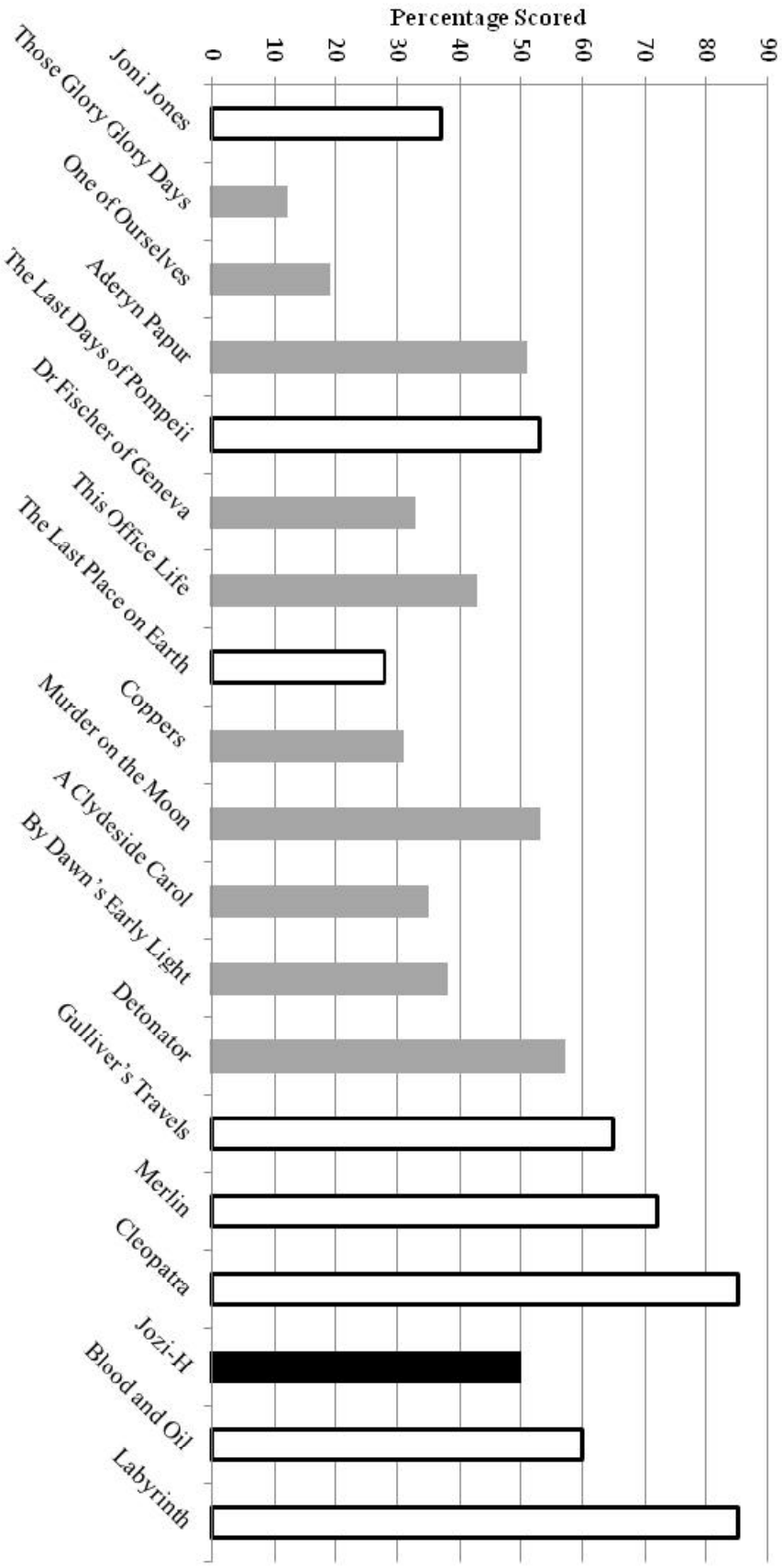

Figure 4.14. Bar chart that demonstrates the percentage that each of Jones's projects were scored, in chronological order and according to programme form

Figure 4.14 illustrates that there is a stronger correlation between the proportion of music Jones supplied for a project according to the point in history it was released rather than its programme form. This could be due to his more recent projects generally having higher budgets than his earlier work, or possibly due to Jones's increasingly filmic style of scoring as his career advances further with experience. Having said that, Jones's miniseries contain, on average, a higher proportion of music scored compared to his telefilms.

The following chapter brings Jones's industrial and musical considerations together to explore a single project as a case study, the Hallmark Era two-part miniseries *Merlin* (1998; NBC).

Chapter Five

Case Study: *Merlin* (1998)

Introduction

The previous two chapters discuss Trevor Jones's television projects according to either the industrial or musical processes that formed their scores, and how these processes evolved over time. This chapter evaluates both of these processes in relation to one television programme at a particular point in history of both the television industry and Jones's career. The case study presented is the two-part miniseries *Merlin* (1998), directed by Steve Baron and produced by Hallmark Entertainment for the American broadcaster NBC. For the purposes of this chapter, the two parts of the miniseries will henceforth be referred to as 'Film One' and 'Film Two' in accordance with how they are most often labelled by Jones and his colleagues on various materials contained in the Trevor Jones Archive.[1] Evidence from primary sources contained in the archive and interview material from Jones and his working team will be assessed alongside the available contextual information (published and online) to explicate the full production and scoring process of this case study.

This chapter situates *Merlin* in both the wider television industrial climate in which it was released as well as the musical era of Jones's television scoring career. The miniseries was released very close to the boundary between two significant eras in the television industry, and represents the second project of Jones's 'Hallmark Era' after *Gulliver's Travels* in 1996. In addition to the timing of the release of *Merlin*, industrial aspects that impacted Jones's scoring process such as the project

[1] Including the cue lists, VHS tapes and DA-88 tapes.

budget, programme form, production timeline and its broadcaster and director's musical requirements are considered. Outside of these industrial factors, Jones's musical processes are also examined in terms of how he chose to interact with the narrative using thematicism, harmony and instrumentation.

There are several reasons why *Merlin* is particularly suited to an evaluation that combines Jones's industrial and musical practices. The archive holds a larger range of materials belonging to the miniseries than is accessible for any other television project. In addition to audio recordings, VHS tapes and associated items of paperwork, the archive contains photographs of a large proportion of the original score for Film One, and the only instance of a complete temp track (also accompanying Film One) – something quite uncommon in television productions. Furthermore, the release of *Merlin* in 1998 situates the miniseries at the boundary between two significant eras in the television industry, at a time where the industrial landscape was undergoing several changes. One such change was a growing emphasis on the marketability of television programmes, which affected several aspects of the production of *Merlin* from its budget to the hybridity of its programme form. *Merlin* was originally aired as a two-part miniseries on consecutive days in April 1998 but was also intended to be re-released on television and pre-recorded media as a feature length film (that conjoins the two parts) from the outset, which also affected Jones. Finally, Jones speaks in more detail regarding his musical approach to *Merlin* compared to other television projects, largely due to its film-like nature.

Industrial Context

As discussed in Chapter One, the introduction of cable and satellite technology during the multi-channel transition produced a significant rise in the number of broadcasters and therefore competition for market share, between themselves and the existing, traditional networks. Whether it was through cable or satellite operators bringing in audiences paying a subscription fee or through advertising broadcasters competing for high ratings to garner more profitable advertising slots, both advertising and non-advertising broadcasters were competing for as many viewers as possible. One method of achieving this was by producing what scholars name 'quality TV' or 'event programming' discussed in Chapter One: big-budget productions which often feature well-known actors, established writers and innovative special effects that are more commonly associated with the big screen.

The Hallmark Entertainment/NBC production of *Merlin* in 1998 places it two years before the boundary between the close of the multi-channel transition and the beginning of the matrix era. Its broadcaster, NBC, was one of the 'big three' traditional networks at this time and faced fierce competition, particularly from its rivals ABC and CBS, for higher value advertising slots in the 'sweeps' (discussed in more detail in Chapter One). There are four sweeps each year corresponding with each American 'season'; *Merlin* was scheduled for release in April 1998 in time to be considered for the May sweeps, so there needed to be an emphasis on its production value in order to increase the potential of securing high ratings.

To do this, *Merlin* was produced and advertised as 'quality TV', and met all the aforementioned criteria for this model of television programming. According to *The New York Times*, 'the typical network television movie [at the time of

publication in 1998] costs about $5 million',[2] but *Merlin*'s budget was reported to have been $30 million[3] – a significant amount for a made-for-television production at that time, even when considering the project as essentially two feature-length films. Such a budget could afford the actors, writers and special effects that would mark the miniseries as 'quality TV'. The founder of Hallmark Entertainment (now Sonar Entertainment), Robert Halmi Senior, also recognises the importance of 'quality TV' as well as how it can be achieved. He attributes successful television to the understanding of how to 'break through the clutter of today's noisy and jammed television landscape', and expresses the view that 'you have to do something that's *big*, something that says "quality", something that stands out in the madding, heavily-cloned program crowd'.[4]

Halmi Sr. equates 'quality TV' with what he believes makes a successful theatrical film. Firstly, he recognises the importance of *Merlin*'s large, 'almost unprecedented'[5] cast, including Sam Neill, Helena Bonham Carter, Rutger Hauer and Miranda Richardson. Warren Hoge, reporter for *The New York Times*, also draws the comparison between *Merlin* and a feature film, remarking that the miniseries attracted 'to television a cast of actors and actresses more commonly associated with the big screen'.[6]

Next, Halmi Sr. acknowledges the script-writers for *Merlin*, Ed Khmara, David Stevens and Peter Barnes, and director Steve Barron.[7] Barron shares Halmi's vision concerning the filmic nature of the miniseries, asserting that his goal was to

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[2] Bill Carter, 'TV Notes; Merlin Sparks Ratings Magic', *The New York Times* (1998). <http://www.nytimes.com/1998/04/29/arts/tv-notes-merlin-sparks-ratings-magic.html> [31/05/2017].
[3] Kevin J. Harty, *Cinema Arthuriana* (McFarland, 2002), p. 26; IMDB <http://www.imdb.com/title/tt0130414/> [31/07/2017].
[4] Robert Halmi Sr., 'Foreword' in Merlin: *Shooting Script* (Newmarket Press, 1999), p. vii.
[5] Ibid., p. viii.
[6] Warren Hoge, 'COVER STORY; Visual Wizardry Beyond Merlin's Dreams', *The New York Times* (1998), <http://www.nytimes.com/1998/04/26/tv/cover-story-visual-wizardry-beyond-merlin-s-dreams.html> [31/05/2017].
[7] Robert Halmi Sr., 'Foreword' in Merlin: *Shooting Script* (Newmarket Press, 1999), p. viii.

'maintain feature-picture quality through what is, in effect, *two* feature films'.[8] Halmi Sr. then devotes a large section of his acknowledgments to the advances in computer technology which enabled a production of *Merlin* that would not have been possible 'even six months' earlier, because 'almost every month some new special effects (CGI) techniques are perfected'.[9] He counts and compares the gradually increasing number of special effects that featured throughout the last three productions he produced: 125 for *Gulliver's Travels* (1996), just over 200 for *The Odyssey* (1997) and 450 for *Merlin*, reflecting how the 'ability to tell a story is enhanced by state-of-the-art CGI technology'.[10] However, he emphasises that the enrichment of the story uses CGI as 'a means to an end', with the end goal being 'to tell an engaging story in a clear and entertaining way, a story that will seize the mind and imagination of tens of millions of intelligent viewers'.[11]

Like Halmi Sr., Barron also acknowledges the number of effects shots in *Merlin*: 'almost 500' compared to 'most features that use effects [which] have maybe 150'.[12] In addition to the use of special effects that make the project more film-like, he accredits the use of 'tools and gadgets that just haven't been used in prime time television',[13] such as the Snorkel camera (a camera which features a special lens that enables it to film hard to reach places that previous technology could not), though Barron agrees with Halmi Sr. in the notion that CGI is just 'a means to an end', reinforcing that 'all the effects will just enhance what we already have'.[14] Barron concludes his interview by returning to the subject of *Merlin's* cinematic qualities

[8] Steve Barron, 'A Conversation with Steve Barron' in Merlin: *Shooting Script* (Newmarket Press, 1999), p. 223.
[9] Robert Halmi Sr., 'Foreword' in Merlin: *Shooting Script* (Newmarket Press, 1999), p. viii.
[10] Ibid.
[11] Ibid.
[12] Steve Barron, 'A Conversation with Steve Barron' in Merlin: *Shooting Script* (Newmarket Press, 1999), p. 223.
[13] Ibid.
[14] Ibid., p. 224.

which made it stand out in the televisual landscape of its time, predicting that the project was 'going to be, cinematically, a vast – even epic – production, which is rare in television'.[15]

Another important factor in attracting large audiences is the time a programme is scheduled for broadcast. The first part of *Merlin* was scheduled during prime time on a weekend, at 9pm Sunday 26th April 1998. The second and final part aired the following day, again during prime time at 9pm. Prime time is the peak time for ensuring a large audience will be free from work commitments, particularly during a weekend. Halmi Sr. comments, 'if I can get the whole family together on a Sunday night to watch something like this, it's a start',[16] affirming his target audience for *Merlin*.

Bill Carter, a reporter for *The New York Times*, accounts that *Merlin* was indeed successful in its bid to receive high ratings, 'with an audience that NBC estimated at a total of 70 million for Sunday and Monday nights'.[17] He goes on to describe how the miniseries broke records concerning the ratings it garnered, and offers more detail into the audience demographic it attracted:

> It had the highest rating of any miniseries this season, the highest of any May miniseries on NBC since 1984, when cable was only a speck of dust in the eyes of the network programmers. Among total viewers, "Merlin" grabbed the biggest audience on NBC since the first broadcast of "Jurassic Park" in 1995. It was especially strong with the younger viewers – those between the ages of 18 and 49 – that NBC values most.[18]

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[15] Steve Barron, 'A Conversation with Steve Barron' in Merlin: *Shooting Script* (Newmarket Press, 1999), p. 226.
[16] Warren Hoge, 'COVER STORY; Visual Wizardry Beyond Merlin's Dreams', *The New York Times* (1998), <http://www.nytimes.com/1998/04/26/tv/cover-story-visual-wizardry-beyond-merlin-s-dreams.html> [31/05/2017].
[17] Bill Carter, 'TV Notes; Merlin Sparks Ratings Magic', *The New York Times*, (1998). <http://www.nytimes.com/1998/04/29/arts/tv-notes-merlin-sparks-ratings-magic.html> [31/05/2017].
[18] Ibid.

The reference to *Jurassic Park* (1993) is notable since Barron also references this film alongside *Dragonheart* (1996) when discussing the CGI creatures featured in *Merlin* as being unusual for television and more comparable to the CGI creatures in these theatrical films.[19] In addition, Barron's first choice to play the character of Merlin, Sam Neill, previously starred in *Jurassic Park*. Neill established his acting career in cinema, as did many other members of *Merlin*'s 'all-star' cast, which serves as further evidence of the 'quality TV' status of the miniseries.

The production of *Merlin* also shares many similarities with Jones's first 'Hallmark Era' project released two years prior, *Gulliver's Travels* (1996), directed by Charles Sturridge. They are both NBC/Hallmark productions, produced by Halmi Sr. for broadcast by NBC. In addition, they were both produced and advertised as 'quality TV', featuring big budgets, well-known actors, established writers and numerous special effects. Furthermore, they both straddled two programme forms; both projects were originally screened as two-part miniseries (consisting of two ninety-minute parts) before subsequently being rescreened on television as feature length films. The hybrid nature of *Merlin* is discussed in relation to its effect on Jones's score in more detail later. In the foreword of the shooting script for *Merlin*, Halmi Sr. points out that *Gulliver's Travels* 'marked Hallmark Entertainment's first miniseries outing with NBC, and it was a major critical and ratings success',[20] just as *Merlin* came to be. Indeed, Jones's relationship with Halmi Sr. built on the success of *Gulliver's Travels* most likely contributed to his involvement on *Merlin* and three further projects with Hallmark.

Both Barron and Halmi Sr. treated the miniseries in a cinematic way since its conception, and this is also reflected by the choice of Trevor Jones for its composer.

[19] Steve Barron, 'A Conversation with Steve Barron' in Merlin: *Shooting Script* (Newmarket Press, 1999), p. 223.
[20] Robert Halmi Sr., 'Foreword' in Merlin: *Shooting Script* (Newmarket Press, 1999), p. vii.

Jones identifies himself as a film composer, and was more known for his film work before he began working for Halmi Sr. and his company. Similarly, when working in television Jones prefers to undertake projects that are more filmic in nature and scale, such as the Hallmark miniseries, and has expressed that he tends 'to be asked to work on television to create film-type scores for mini-series projects, like an extended film with all that production value where one uses similar kinds of forces, orchestra with electronic sounds'.[21] Larger budgets ultimately affect the composer in the choice of instrumentation and ensemble available to them, and, in the case of *Merlin*, allowed Jones to work with an ensemble more commonly associated with the big screen: the prestigious London Symphony Orchestra.

After bringing in revenue through advertising, another industrial consideration in the production of a large-scale miniseries (which is unique to the television industry) is the practice of syndication. While this may not have affected Jones directly, the market for national and international redistribution (including other networks in the original country of production, the US) can generate considerable additional revenue for a project after its initial presentation. According to Bill Carter, 'NBC paid about $12 million for three runs of "Merlin" and now [have] an instant classic that it may be able to play successfully during holiday seasons over the next couple of years'.[22] This emphasises the considerable investment poured into the production, and its replay-ability further validates NBC's investment. Since syndication is considered at the inception of a production before filming begins and almost certainly before a composer is employed, its potential to increase the project's economic value impacts on the setting of the overall budget, and therefore also the budget of each area of the project, including its music.

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[21] Trevor Jones, Interview with the Author (04/09/2014).
[22] Bill Carter, 'TV Notes; Merlin Sparks Ratings Magic', *The New York Times*, (1998) <http://www.nytimes.com/1998/04/29/arts/tv-notes-merlin-sparks-ratings-magic.html> [31/05/2017].

Table 5.1 below highlights the various worldwide broadcast premiere dates of *Merlin.* As can be seen, *Merlin* was released in a large number of markets potentially generating significant additional revenue and supporting Halmi Sr.'s desire for a high-budget product. The premieres are spread over a period of four and a half years, and in some cases the time delay may be due to an embargo period of sorts stipulated in the rights agreement, presumably with the intention of maximising the impact of each televisual, and potentially DVD, release.

Table 5.1. Initial broadcast dates of *Merlin* in chronological order[23]

Country	**Date of Initial Broadcast (Film One)**
USA	26/04/1998
Canada	26/04/1998
Australia	05/07/1998
Germany	18/10/1998
France	25/12/1998
UK	04/04/1999
Portugal	08/04/1999
Hong Kong	13/11/1999
New Zealand	09/01/2000
Hungary	22/10/2000
Sweden	10/09/2001
Spain	01/11/2002

Archival Resources

As mentioned earlier in regard to why *Merlin* is particularly suited to in-depth discussion as a case study, it has one of the largest collections of associated materials in the Trevor Jones Archive relating to Jones's television work, both in terms of resource type and number. Figure 2.1 summarises the materials contained according

[23] All broadcast premiere dates from the IMDB, except the UK broadcast premiere which is omitted on the IMDB but an issue of *The Times* positions it as having been broadcast on Channel Four on 4 April 1999 at 6:10pm (almost exactly one year after its American and Canadian debut), and therefore is included in the table. See <http://www.imdb.com/title/tt0130414/releaseinfo?ref_=tt_dt_dt#akas> [accessed 23 July 2017] and Anon., 'Television Listings for 4 April', *The Times*, Issue 66478 (1999), p. 8 accessed via *The Times Digital Archive* <http://gale.cengage.co.uk/times.apsx> [accessed 23 July 2017].

to their type and what details about the scoring process they can inform. In regard to the aural materials, there are ten analogue reels, 117 film cues, 21 DA-88 digital transfers, and a uMatic tape recording of the soundtrack album. The analogue reels contain the master recordings of all the cues for the miniseries. The reel boxes also specify the length of each cue (noting where in the reel they begin and finish) as well as some comments relating to certain cues. These comments most commonly detail which cues have instrumental overdubs. The archive also holds three sets of DA-88 tapes: two copies of 'Night 1 Set 1' split into the seven parts that form Film One of the miniseries, and one set of seven tapes that make up 'Night 2 Set 2' which accompanies Film Two. These tapes contain the film's dialogue and sound effects, and 'Night 1 Set 1' also contains a temp track that accompanies almost the entirety of Film One, which is discussed in more detail later in this chapter.

Textual materials include two cue lists, 95 track sheets, eight reels of recording take details and some miscellaneous paperwork. The two cue lists detail the cue numbers and titles (one for each part of the miniseries), the date of recording and mixing (for each individual cue in the case of the Film Two cue list), the CLIX, the beats per minute, the duration and the SMPTE start and stop times. The track sheets list the instrumentation for each cue, except for 1M1, which is inaccessible due to water damage. They also detail the cue number, name, recording technology, date, engineer and some timing notes. The take lists of the *Merlin* recording sessions offer the most detail in regard to the timings of each take of each cue, and comments include information referring to when master, complete takes and instrumental overdubs were recorded. In addition, they offer details surrounding the studio name and location, which balance, assistant and technical engineers were involved in the project and its job number. Though not a resource that arrived with Jones's

contribution to the archive, a shooting script was published for this project as part of *The Newmarket Shooting Script Series*, entitled Merlin: *Shooting Script* (Newmarket Press, 1999). The only other television project of Jones's with a published and thus publicly accessible shooting script is for *The Last Place on Earth* (1985).

There are seventeen (audio-)visual resources contained in the archive relating to *Merlin*, all of which are VHS tapes that contain earlier, unfinished cuts of film. One contains the 'Assembly' cut of Film One, which is the earliest version in the archive, and shares more similarities with the shooting script in terms of scene order and dialogue than with the final released version of the miniseries. The other sixteen VHS tapes contain a later but still unfinished version of Film One and Film Two, divided into eight parts respectively. The VHS tapes offer an insight into what visual and narrative material Jones was given to work with. There are some scenes with incomplete CGI and missing shots with temporary place cards with text detailing what will eventually be happening in that shot. Furthermore, some scenes are even accompanied by a temp track, which offers an idea as to the characteristics of music that the director or music editor envisioned accompanying those scenes, and an opportunity to compare Jones's musical response to those same scenes in the final version.

There are also more musical materials in the archive relating to Jones's television output than are available for any other project. These consist of photographs of a large portion of the score for Film One, and Sibelius files of a concert suite formed by four cues of the miniseries. These materials offer more precise musical details than can be found listening to the audio recordings of the same cues, such as time signatures, key signatures, instrumentation (both acoustic and electronic), tempo markings, harmonies and rhythms. They can also offer

textual information such as cue names, recording and orchestration dates, the identity of each cue's orchestrator, total ensemble size, the distribution of players to instruments and more technical details including beats per minute, CLIX, SMPTE and a precise duration of each cue (down to one hundredth of a second).

The only materials missing for *Merlin* which one other project does contain is a set of spotting notes. However, it is possible to deduce from a list of spotting-centred discussions provided by Jones's assistant, Neil Stemp, that a meeting did occur between Jones and the director for *Merlin*, Steve Barron. In addition, Jones speaks about this meeting in interview. All the aural, textual, visual and notational materials in the archive which relate to *Merlin* are summarised in the Table 5.2 below according to their quantity and what information they contain.

Table 5.2. Summary of all the items relating to *Merlin* held in the Trevor Jones Archive

Resource Type	**Quantity**	**Notes**
Analogue reels	0.5" reels x 10	Contains all music cues for Film One and Two
VHS tapes	Film One Assembly	Depicts an earlier version of Film One (matching the shooting script), and features two instances of temp tracks
	Night 1 Cut 7 x 8	Depicts an almost final version of Film One, split into 7 acts with a separate tape for the credits sequence (visual timecode; no music)
	Night 2 Cut 7 x 8	Depicts an almost final version of Film Two, split into 7 acts with a separate tape for the credits sequence (visual timecode; no music)
	Total: 17	
Film cues (2-tracks)	Film One x 46	Contains cues 1M1-8M1
	Film Two x 49	Contains cues 11M1-18M0 and CB1-7
	Total: 117	
DA-88 tapes	Night 1 Set 1 Episode 1-7	Contains dialogue, SFX and a temp track for the seven acts that make up Film One

	Night 1 Set 2 Episode 1-7	Contains only dialogue and SFX for the seven acts that make up Film One
	Night 2 Set 1 Episode 1-7	Contains only dialogue and SFX for the seven parts that make up Film Two
	Total: 21	
Paperwork	Cue lists x 2	One cue list for Film One and Film Two
	Track sheets x 95	44 track sheets for Film One and Film Two plus seven commercial bumpers
	Take lists x 8	4 reels each for Film One and Film Two
	Misc. x 3	Depicts mix settings
uMatic tape	10 cues	Contains the tracks used for the OST album
Sibelius files	4 cues	Concert suite: 'Opening Titles', 'Ambrosia dies', 'One Last Trick', 'End Credits'
Other	Shooting script	Matches the 'Film One Assembly' VHS tape narrative

Furthermore, while not part of Jones's donation to the archive, the shooting script for *Merlin* reveals many more nuanced production details. It identifies where Film One ends and Film Two begins for the original miniseries version of the production.[24] The script for Film One matches the dialogue and visuals portrayed by the 'Assembly' cut VHS tape in the archive, which is likely to be the text that this version of the film was cut to. It also provides evidence that advert breaks were taken into account from as early as the script-writing stage, since it is organised into a number of 'acts'. There are seven, similar in length acts in both Film One and Two to enable the broadcaster, NBC, to schedule regular advert breaks between these acts. This demonstrates that the script writers were aware *Merlin* was to be broadcast on an advertising broadcaster from the outset. The shooting script also reveals many differences between the original conception of *Merlin* compared to the final form of the film (which will be discussed in more detail in relation to the VHS tapes later).

[24] Ed Khmara and David Stevens, 'Screenplay' in Merlin: *Shooting Script* (Newmarket Press, 1999), pp. 96-97.

Industrial Processes

Jones's compositional approach to the score of *Merlin* was affected by a number of industrial factors such as time schedules, meeting the director, continuously receiving updated film cuts, temp tracks and specific broadcaster requirements. Many materials in the archive relating to *Merlin* are dated, enabling a rough timeline to be constructed for the scoring process that followed after principal photography was finished. Barron recalls that all filming for both Film One and Film Two was completed in 'just fourteen weeks',[25] and that production began 'just six months before its scheduled air date',[26] but he does not specify exact dates. Table 5.3 contains a summary of the order of events surrounding the scoring process that occurred in the lead up to the release of *Merlin* as recorded across various resources contained in the Trevor Jones Archive.

Table 5.3. Timeline of scoring schedule for *Merlin* according to dated resources in the archive

Date	Type	Event in the Scoring Process
11/02/1998	VHS tape	Jones received the 'Assembly' cut of Film One
06/03/1998	Score	Earliest date in the archive that indicates orchestration for a cue had been completed by Geoff Alexander (for Film One)
27/03/1998	Score	Earliest date in the archive that indicates orchestration for a cue had been completed by Julian Kershaw (for Film One)
20/03/1998	VHS tapes	Jones received 8 VHS tapes depicting all the parts of 'cut 7' of Film One of the miniseries
22/03/1998	VHS tapes	Jones received 8 VHS tapes depicting all the parts of 'cut 7' of Film Two of the miniseries
31/03/1998	DA-88 tapes	Jones received the 'temp mix 02 transfers' for both Film One and Two, which contain dialogue and SFX, and, for Film One, a temp track

[25] Steve Barron, 'A Conversation with Steve Barron' in Merlin: *Shooting Script* (Newmarket Press, 1999), p. 224.
[26] 'The Making of Merlin', from *Merlin*, dir. by Steve Barron (Hallmark Entertainment, 1998) [on DVD].

02/04/1998	Reel box & cue list	Recording of 17 master cues for Film One took place (by the LSO)
03/04/1998	Reel box	Recording of 25 further master cues for Film One took place
	Score	Alexander and Kershaw still orchestrating cues for Film One
04/04/1998	Reel box	Recording of remaining 4 master cues for Film One took place
08/04/1998	Reel box & cue list	Recording of all 51 master cues for Film Two took place (including the commercial bumpers)
17/04/1998	uMatic tape	The complete OST album was recorded
26/04/1998	Shooting script	Film One is presented by NBC (9-11pm ET)[27]
27/04/1998	Shooting script	Film Two is presented by NBC (9-11pm ET)

As can be seen in Table 5.3, the first dated material relating to *Merlin* in the archive is the 'Assembly' VHS tape (containing an early cut of Film One), which Jones received on 11 February 1998, just over ten weeks before the television premiere of the miniseries. At this point it is worth noting that there is no record in the archive as to whether an 'Assembly' cut of Film Two existed, or at least was ever given to Jones. The Film One 'Assembly' cut occupies a single VHS tape, and is approximately 1 hour 52 minutes in length. A counting timecode is fixed towards the lower-left corner of the screen, beginning at 09:59:53:21 with a place card that reads 'Merlin Cutting Room Episode 1 almost complete assembly'. Once the timecode reaches 10:00:00:00, the film begins, which follows the narrative described in the shooting script for Film One very closely despite some missing and incomplete CGI shots.

The next dated item which follows chronologically is the portion of score in the archive for Part One, which contains a range of dates concerning complete orchestrations by the two orchestrators Jones worked with on *Merlin,* Geoff Alexander and Julian Kershaw, from 6 March to 3 April 1998. This indicates that

[27] Anon., 'Cast and Crew Credits' in Merlin: *Shooting Script* (Newmarket Press, 1999), p. 243.

the orchestration was a continuous process, likely according to the order that Jones was completing cues, which was not chronological. In addition, it is possible to determine that Jones began scoring to the earlier 'Assembly' cut, before he received the re-structured, almost final 'cut 7' version of the film.

Next in the timeline, Jones received all seven acts of 'cut 7' of Film One on eight VHS tapes on 20 March 1998, and all seven parts of 'cut 7' of Film Two, also on eight VHS tapes, two days later.[28] While Jones received these tapes just over a month before the television broadcast premiere, he recalls composing the full score for both Film One and Film Two in 'nineteen days'.[29] Barron notes that Film One and Film Two were shot together as one project and split into two parts for television reproduction, which explains why Jones received the visuals for Film Two so soon after Film One. This second version of the miniseries shows many changes from the 'Assembly' cut in terms of the development of the narrative, edited scenes, more complete (but still unfinished) CGI, and even structural changes. The nature of these changes are discussed in more detail later, in the context of how Jones works with early film cuts.

Nine days after receiving 'cut 7' of the miniseries, Jones received three sets of DA-88 tapes: two sets contain the sound effects and dialogue for Film One and Film Two, and one set contained a complete temp track for Film One on top of the sound effects and dialogue. The copy of Film One with the temp track was sent to Jones so he had an idea of the atmosphere and mood desired in the music by the production team, while the copy without the temp track allowed Jones to sketch his

[28] Film One and Film Two each have eight VHS tapes associated with them. Seven of these tapes contain the seven acts of the respective films, while the eighth tape of each set simply contains a title card indicating that it represents the yet-to-be-complete end credits sequence.
[29] Trevor Jones, Interview with the Author (08/01/2016).

own music alongside the narrative and sound effects. The way Jones musically responded to the temp track is discussed in more detail later in this chapter.

By the recording stage, Jones had completed and orchestrated (with Alexander and Kershaw) many cues for *Merlin*. According to the text on the analogue reel boxes and the cue lists, all the master cues for Film One and Film Two were recorded between 2 April and 8 April. What is apparent from studying the handwritten notes on the boxes for the 0.5" analogue reels is the order in which the master cues were recorded. As demonstrated in Table 5.4, in keeping with normal practice on films, the cues for Film One were not recorded in chronological order, whereas, unusually, all the cues for Film Two were, excluding the commercial bumpers (which were recorded at the end of the session). In addition, the cues for Film One were recorded over three days, 2, 3 and 4 April 1998 according to the analogue reel boxes, while all the cues for Film Two plus the commercial bumpers were recorded on one day, 8 April 1998, the following week.

However, the take lists for *Merlin* tell a different story. All the cues for both Film One and Film Two were recorded over eight reels, which are all dated '2-4 March 1998' in print. This date is most likely incorrect, as the cue orchestration dates handwritten in the score indicates they were all orchestrated after this time, and the fact this date is typeset suggests these dates could have been an estimate that was printed in advance. Interestingly, the cues for Film One are in a similar order of recording to the reel boxes, but the cues for Film Two are no longer in chronological order. As these are the take lists, they detail every take of each cue that the London Symphony Orchestra performed, noting which take is the master and thus final take for each cue. Consequently, it is possible to assume that since all the master versions of each cue were already recorded, when recording these on to the analogue reels

they can be placed in any order (and it makes sense to decide to record them chronologically). Perhaps the master cues for Film One were not recorded in chronological order on to the analogue reels because some cues were not written yet or ready for recording, whereas by the time Film Two was recorded a week later every cue was prepared.

Another possibility is that it may not have been possible to book the studio for three sessions on 2, 3, or 4 April, resulting in all the cues being spread across these three days, whereas they could book the morning, afternoon and evening session on 8 April the following week to record all the master cues for Film Two in one day. The London Symphony Orchestra and Abbey Road Studios would have needed to have been booked well in advance of recording, so it is likely that as much recording as possible would have been planned over the four days that were available for booking.

The breaking up of recording for Film One might relate to different ensemble sizes as that is often the reason for recording over several sessions, and this is supported by figures in the archive relating to ensemble size in Table 5.4. This may also have been due to performer availability, suggested by handwritten notes attached to some of the boxes. For example, on reels one and two (both dated 02/04/1998), notes labelled 'Gary flute' and 'No EWI' can be found, followed by a list of cues to which these labels refer. The same system applies on reels three and four (both dated 03/04/1998), except that 'Gary flute' is replaced by 'Andy flute' (referring to flute player Andy Findon) indicating a change of personnel.[30]

[30] Andy Findon has performed Jones's music for previous and later projects too, such as *G.I. Jane* (1997) and *From Hell* (2001), perhaps because of their relationship with the LSO. He even performed on Jones's soundtracks to *Dark City* (1998) and *Desperate Measures* (1998) which were both released the same year as *Merlin*.

In addition to the recording dates on the analogue reel boxes and the take lists, it is possible to compare the recording dates on the track sheets for each cue as well as the date by which it was orchestrated (and by whom) found on the score (for the cues that were photographed). Table 5.4 summarises the dates recorded on these three sources in the archive, the ensemble size for each cue (for those photographed), any additional notes found on the reel boxes and which orchestrator was assigned to each cue (for those photographed). The marking 'O/D' indicates that the recording is an overdub, intended to be layered on top of a previous recording.

Table 5.4. *Merlin* cues in chronological order of master recordings (on reel boxes) for Film One

Cue	**Notes**	**Date on Track Sheets**	**Date on Reel Boxes**	**Date Orchestrated** [G.A. / J.K.][31]	**Ensemble Size**
1M2	Drum O/D	31/03/98	02/04/98	16/03/98 [G.A.]	66
1M9/10	EWI; Flute O/D	01/04/98	02/04/98	29/03/98 [G.A.]	67
2M6	EWI	01/04/98	02/04/98	27/03/98 [J.K.]	66
3M3	Drum O/D	01/04/98	02/04/98	19/03/98 [G.A.]	68
5M6	Drum O/D	01/04/98	02/04/98	30/03/98 [G.A.]	63
7M1		01/04/98	02/04/98		
5M4	Drum O/D	01/04/98	02/04/98	24/03/98 [G.A.]	63
1M1		N/A	02/04/98	30/03/98 [G.A.]	81
1M12	EWI; Flute O/D	01/04/98	02/04/98	29/03/98 [J.K.]	82
5M3	Flute O/D	N/A	02/04/98	07/03/98 [G.A.]	82
4M4	Drum O/D	02/04/98	02/04/98	22/03/98 [G.A.]	71

[31] This information is only available for the portion of score for Film One contained in the archive. G.A. and J.K. stand for the two orchestrators Jones worked with on *Merlin*, Geoff Alexander and Julian Kershaw respectively. Some cues were not orchestrated so they are also absent for this reason, such as 3M4s due to it being a solo drum source cue.

6M1	Flute O/D + Drum O/D	02/04/98	02/04/98	29/03/98 [G.A.]	82
7M3		02/04/98	02/04/98		
7M4		02/04/98	02/04/98		
8M1		02/04/98	02/04/98		
1M3/4	Flute O/D	02/04/98	02/04/98	09/03/98 [G.A.]	54
1M5		02/04/98	02/04/98	10/03/98 [G.A.]	54
1M6		02/04/98	03/04/98	15/03/98 [G.A.]	50
1M11		02/04/98	03/04/98	15/03/98 [G.A.]	47
2M1		N/A	03/04/98	30/03/98 [G.A.]	55
2M2		02/04/98	03/04/98	17/03/98 [G.A.]	54
2M3		02/04/98	03/04/98	31/03/98 [G.A.]	47
2M4	EWI	02/04/98	03/04/98	30/03/98 [G.A.]	53
3M1	Drum O/D	02/04/98	03/04/98	30/03/98 [G.A.]	53
1M8	Flute O/D	03/04/98	03/04/98	06/03/98 [G.A.]	46
5M1		03/04/98	03/04/98	22/03/98 [G.A.]	67
4M2s/3	Drum O/D	03/04/98	03/04/98	03/04/98 [J.K.]	54
3M5	Flute O/D	03/04/98	03/04/98	26/03/98 [G.A.]	41
3M7	Flute O/D	03/04/98	03/04/98	26/03/98 [G.A.]	43
6M2		03/04/98	03/04/98		
6M4a	1st 10 bars only; see reel 5 for long version	03/04/98	03/04/98		
7M2		03/04/98	03/04/98		
1M7	Flute O/D	03/04/98	03/04/98	16/03/98 [G.A.]	37
2M5		03/04/98	03/04/98	03/04/98 [J.K.]	39
3M2		03/04/98	03/04/98	30/03/98 [G.A.]	51
3M4s	Drum O/D	03/04/98	03/04/98		
3M6	EWI? Wrong segue	03/04/98	03/04/98	07/03/98 [G.A.]	43
3M8		03/04/98	03/04/98	07/03/98 [G.A.]	44

4M1	Flute O/D	03/04/98	03/04/98	09/03/98 [G.A.]	42
5M2		03/04/98	03/04/98	03/04/98 [J.K.]	39
5M5	Flute O/D	03/04/98	03/04/98	07/03/98 [G.A.]	37
6M5		03/04/98	03/04/98		
7M0		03/04/98	04/04/98		
6M3		03/04/98	04/04/98		
6M4b	Long version; bar 45-end	N/A	04/04/98		
6M3	Wild	03/04/98	04/04/98		

It is worth noting that, between the time the master cues were recorded for Film One and Film Two, cues from Film One were still being orchestrated. In addition, because the score labels which orchestrator was assigned to orchestrating each cue, it is possible to determine a correlation as to which cues Julian Kershaw and Geoff Alexander received (the two orchestrators who worked with Jones on *Merlin*). Kershaw tends to be assigned cues which feature electronic soundscapes, such as 2M5 'Mab Shouts' and 5M2 'Incoming Tide', while Alexander orchestrated the majority of the orchestral cues.

The dates recorded on the analogue reel boxes and the track sheets for all the master cues of Film Two contained in the archive are summarised in Table 5.5 below, including any notes found on the analogue reel boxes.

Table 5.5. *Merlin* cues in chronological order of recording (according to track sheets) for Film Two

Cue	Notes	Date on Reel boxes	Date on Track Sheets
11M1		08/04/98	03/04/98
11M2		08/04/98	04/04/98
11M3		08/04/98	04/04/98
11M4		08/04/98	04/04/98
11M5		08/04/98	04/04/98
11M6a		08/04/98	04/04/98

11M6b		08/04/98	04/04/98
11M7		08/04/98	04/04/98
11M8		08/04/98	N/A
11M9		08/04/98	04/04/98
11M10		08/04/98	04/04/98
12M1		08/04/98	04/04/98
12M2		08/04/98	04/04/98
12M3a		08/04/98	04/04/98
12M3b		08/04/98	04/04/98
12M4		08/04/98	04/04/98
12M5		08/04/98	04/04/98
13M1		08/04/98	04/04/98
13M2s	Done last week for Film 1	08/04/98	04/04/98
13M3		08/04/98	04/04/98
13M4		08/04/98	04/04/98
13M5		08/04/98	04/04/98
13M6		08/04/98	04/04/98
14M1		08/04/98	04/04/98
14M2		08/04/98	04/04/98
14M3		08/04/98	04/04/98
14M4		08/04/98	04/04/98
15M1		08/04/98	04/04/98
15M2		08/04/98	05/04/98
15M3		08/04/98	05/04/98
15M4a		08/04/98	05/04/98
15M4b		08/04/98	05/04/98
15M5		08/04/98	05/04/98
15M6		08/04/98	05/04/98
16M1		08/04/98	05/04/98
16M2		08/04/98	05/04/98
16M3		08/04/98	05/04/98
16M4		08/04/98	05/04/98
17M1		08/04/98	05/04/98
17M2		08/04/98	05/04/98
17M3		08/04/98	05/04/98
17M4		08/04/98	05/04/98
18M1	[End Titles] Not done - use from Film 1	08/04/98	05/04/98
CB1		08/04/98	06/04/98
CB2		08/04/98	06/04/98
CB3		08/04/98	06/04/98
CB4		08/04/98	06/04/98
CB5		08/04/98	06/04/98
CB6		08/04/98	06/04/98
CB7		08/04/98	06/04/98
18M0		08/04/98	08/04/98

The final dated item in the archive is the uMatic tape, which Jones received on 17 April 1998, nine days before Film One was broadcast. It is approximately 1 hour and 14 minutes in length, and contains the final, mixed recordings in preparation for the commercial release of the OST album for *Merlin* on 12 May 1998. Soundtrack albums provide an additional source of revenue for a production on top of re-runs and syndication, and represent another industrial process considered at the outset which affects the composer of a 'quality TV' project.

As Jones has explained in various interviews, it is not standard practice (at least in his experience) to include spotting sessions or work with temp tracks in the television industry, mainly due to time and budget constraints. He also expresses that it is his preference not to work to any pre-conceived musical ideas, allowing him greater freedom as a composer. However, a list of recorded spotting sessions compiled by Jones's assistant, Neil Stemp, indicates that a spotting session did indeed take place for *Merlin*, though the contents of the recording are not held in the archive owing to their commercially sensitive nature. Jones met Barron only once, in the composer's London studio, before he began to write the score for *Merlin*. He recalls that he 'spent very little time with [Steve Barron] because his time on the project was spent trying to realise computer graphics and other post-production issues',[32] and effectively left Jones to 'contribute to the emotional content of the story through the music'.[33] Thus, while it was unusual at the time to spot a television programme, it is perhaps less surprising in this specific case, given the scale of the project and its film-like approach. Notwithstanding Steve Barron's views on the use of special effects discussed earlier, in interview Jones describes

[32] Trevor Jones, Interview with the Author (10/12/2014).
[33] Ibid.

Barron as 'a CGI man', noting that prior to *Merlin* he had worked for the Jim Henson Organisation, as Jones had done himself.[34]

Also unusual for television at the time, parts of *Merlin* were overlaid with a temp track before being handed to Jones to score. There are three instances of temp music that can be found in the Trevor Jones Archive relating to *Merlin*. Two short clips of pre-existing music accompany two scenes in the 'Assembly' cut VHS tape for Film One, and the DA-88 tapes for Film One contain a complete temp track from start to finish. Jones's approach to the project in relation to these temp tracks is discussed later in this chapter, in the context of his musical processes when scoring the miniseries.

As previously outlined, Jones was engaged to commence work on *Merlin* while the miniseries was still at the editing stage in the post-production process, in line with common practice in the film and television industries. Indeed, various aural and audio-visual materials received by Jones before and during his scoring process for *Merlin* indicate that the film and narrative were subjected to several changes throughout the post-production process. Using these archival materials – largely VHS tapes and DA-88 audio transfers[35] – alongside the shooting script and the final released production of *Merlin*, a clearer picture can be made as to how the composer interacts with and adapts to changes in the filmic and narrative structures.

In the final release of the miniseries version of *Merlin*, Film One introduces viewers to the Arthurian legend, set in medieval Britain, from the perspective of the wizard Merlin (Sam Neill), a half-human being created by the magic of Queen Mab (Miranda Richardson). Merlin is reluctant to use the magic she has gifted him with other than in situations in which he is forced to, because he does not want to fulfil

[34] Trevor Jones, Interview with the Author (10/12/2014).
[35] These audio resources are usually all of the sound from the film split into three stereo pairs, one each for dialogue, sound effects and music.

the destiny for which he was created – to restore the faith of the people in Queen Mab and the Pagan religion. Film Two introduces us to Arthur (Paul Curran), whom Merlin adopts and raises up as his own in order to teach him the morals and values that are needed to be a good King. Merlin guides Arthur into gaining the sword of Excalibur, helps him build Camelot, and tries to protect him from temptations such as being seduced by Morgan Le Fey (Helena Bonham Carter) and the destructive path set by Queen Mab.

As mentioned earlier, the Film One 'Assembly' cut differs in a number of ways from the final production of *Merlin*. For example, it introduces the character of Arthur very early on, whereas in the final version of the miniseries, this scene is pushed back until the beginning of Film Two. Changes such as these affected Jones in terms of cues having to be re-written and/or re-ordered depending on how far Jones had progressed with the score. The most recent VHS tapes held in the archive relating to *Merlin* that make up 'cut 7' are clearly not completed cuts of Film One or Film Two, as is evident from the presence of green-screen backgrounds and under-developed special effects. However, what is important for the composer at this stage is that the timings are as close as possible to being time-locked, as any minimal changes in the visuals can offset the synchronisation of the score. This appears to be the case here as the timings of each scene are very similar to the final, released production.

Accordingly, the principal purpose of these VHS tapes was to give the composer a rough idea of the footage that would require scoring, even if still unfinished. Jones explains the impact of CGI on the timing of incomplete shots:

> when one works on this type of project, there are invariably scenes that are missing and of course the computer graphics are still being finalised

> after the mix/dub. Computer generated graphics do present one problem and that is that the length of shots might change – usually the shot would run for a longer period of time so the music has got to be adapted and I think once that adaptation to the final graphics is made then that concludes my scoring activity on a project.[36]

Comparing the VHS tapes alongside the shooting script and final picture make it apparent that some changes occurred even after Jones received the latest version of the picture that exists in the archive. There is no evidence in the archive that Jones composed any music in addition to that heard in the final films, and while this does not in itself confirm that no music was written for scenes cut late in the editing process, it indicates strongly that this is the case. The making of any type of production, whether it be for film or television is not normally a linear process from the initial idea to the final product. The script is revised several times, and even once filming has begun, the order of scenes is still subject to change. By the time the composer receives the first viewing copy, the film cuts should ideally be as close to being locked as possible. However, in the digital era, it is almost inevitable that there will be changes even at the late stages of the process that the composer must work with and adapt their score to. Jones offers his perspective on how the compositional and recording process is affected by narrative changes:

> One gets a locked picture of sorts which is liable to change even after the music's been recorded. I have been on recording sessions where the editor announced changes in every single cue and this begs the question: "Why did you not send the most recent version of the film so that the music could be adapted and conformed to this cut?" In any event the CGI people would continue to work on the images up to the final moment, I'm sure they would continue if there was no delivery date for the project. Unfortunately one cannot do that with music. The music has to be recorded and mixed and one is restricted by the availability of the orchestra, musicians and the studio. One has to make decisions which are not necessarily comfortable like accepting a cut that is not the final cut,

[36] Trevor Jones, Interview with the Author (10/12/2014).

> in the knowledge that one will have to make alterations and adapt the final recorded score once the picture edit and the computer graphics have been completed.[37]

As a consequence of the production of *Merlin* being for television, and to be broadcast by the American network NBC, there were a number of requirements that Jones needed to adhere to. Due to the broadcaster's need to include adverts in its programming, and the era in television industry the project is situated in, Jones was required to write music to accompany the bumpers which separated the narrative from the adverts at periodic intervals. In addition, there were restrictions concerning the length of the opening and closing titles sequence music, and the need for a longer closing titles sequence cue to close the film version of the miniseries.

Jones provided music for seven commercial bumpers that accompany the miniseries (listed in Table 5.6), though their exact placement is not determinable from the archive nor the final version of the film. Although it is no longer possible to view the bumpers in conjunction with the visuals in their original form, it is still possible to extrapolate further details regarding their conception from the archive.

Table 5.6. Commercial bumpers for *Merlin*

Cue Number	Cue Name	Duration
CB1	Clifftop	7 seconds
CB2	Dragon	5 seconds
CB3	Excalibur	7 seconds
CB4	Merlin & Nimue	5 seconds
CB5	Merlin	5 seconds
CB6	Mab	7 seconds
CB7	War	7 seconds

[37] Trevor Jones, Interview with the Author (10/12/2014).

The archive reveals that all the commercial bumpers were specifically recorded with *Merlin*'s score by the London Symphony Orchestra. This is confirmed by the notes written on the analogue reel boxes, the take list and the cue list for Film Two. For example, an excerpt of the Film Two take list is provided below (Table 5.7, which is manually typeset due to poor readability of the water-damaged original resource), which demonstrates that the bumpers were specifically recorded and not edited as an excerpt from an internal cue.

Table 5.7. Excerpt from the take list for Film Two indicating the recording of the bumpers

Take	Start	End	Duration	Comment
				CB1
257	48:57	49:07	0:10	Complete Take
				CB2
258	49:57	50:08	0:11	Complete Take
259	50:10			
260	51:04	51:14	0:10	Complete Take
261	51:34	51:45	0:11	Complete Take MASTER
				CB3
262	52:25	52:35	0:10	Complete Take
				CB4
263	53:27	53:36	0:09	Complete Take
				CB5
264	54:21	54:32	0:11	Complete Take
				CB6
265	55:07	55:16	0:09	Complete Take
266	55:35	55:45	0:10	Complete Take MASTER
				CB7
267	56:13	56:21	0:08	Complete Take

The names of these bumpers recorded on the analogue reel boxes and the 2-track film cues suggest they likely relate to certain characters or situations in the narrative. In interview, Jones explains that he would use a truncated version or a phrase of a theme, and confirms that they 'served to bookend the commercial

breaks'.[38] Jones's musical approach to the bumpers is discussed in more detail later, after contextualising his approach to the full score of *Merlin*.

Because the broadcaster is advertising, another convention that often accompanies commercial bumpers is that of act ins and act outs. Although Karlin and Wright (2004) and Davis (2010) suggested the practice of providing act ins was becoming old-fashioned, four examples are contained in the archive relating to Film One (which can be observed in Table 5.9). The beginning of acts 4, 5, 6 and 7 are all introduced by act in cues, which begin immediately after the advertisements and the following commercial bumper conclude. To illustrate this, Figure 5.1 demonstrates the close of Act 3 along with its accompanying act out, the transition to the commercial bumper (stating that it is the 'End of Part Three'), followed by advertisements, followed by another commercial bumper (introducing 'Part Four'), immediately followed by Act 4 along with an accompanying act in cue.

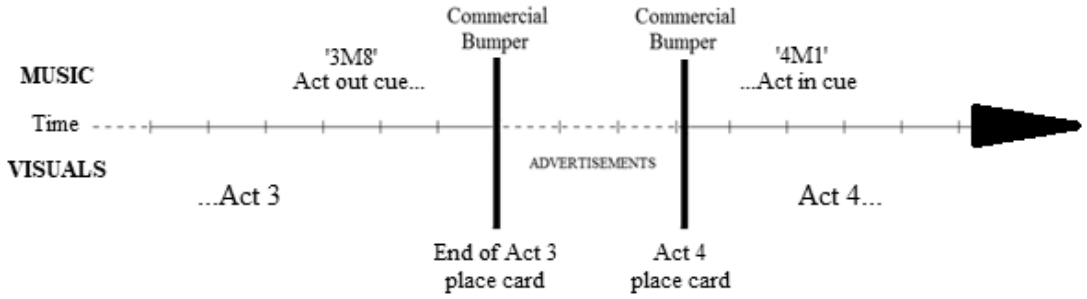


Figure 5.1. Simplified representation of where commercial bumpers and act ins/outs lie in relation to Act 3, Act 4 and the advertisements of Film One of *Merlin*

Furthermore, Jones needed to work within another condition unique to the television industry. Not only did Jones need to provide opening and closing titles music that would be repeated in each part of the miniseries, television broadcaster

[38] Trevor Jones, Interview with the Author (10/12/2014).

regulations also required them to be of a certain length. The length of the opening titles sequence is 36 seconds for both Film One and Two, and Jones's main theme for the miniseries needed to fit within this duration before it could branch off into the first cue of the film. The closing titles sequence for both Film One and Two is 54 seconds in length, and again Jones needed to adapt the main theme to accompany this. These parameters must be considered carefully because they affect the tempo and duration of the music. Furthermore, the film version of the miniseries, free from broadcaster timing restrictions, contains a longer credits sequence, which required Jones to compose a longer end credits cue. This cue, entitled 18M0 'Merlin End Credits 4M' is just over four minutes in length (with '4M' presumably being an abbreviation for 'four minutes'). It functions like a suite of themes, as is common in traditional cinema end credits sequence music. Jones's musical approach to scoring the bumpers and opening and closing titles sequences for both versions of *Merlin* is discussed in more detail later in this chapter, after contextualising his musical processes to the full score.

Musical Processes

The discussion up to this point has largely dealt with Jones's approach to scoring the television miniseries *Merlin* in terms of the various industrial conditions he was operating under. This section will now focus on Jones's musical process when approaching the score to *Merlin* in terms of his creative decisions, free (as much as that is possible) from limitations and requirements of the television industry. Incorporating the various resources in the Trevor Jones Archive and accounts from Jones and his colleagues in interview, aspects of his musical processes considered include: his compositional approach to the score in terms of his use of thematicism

and harmony; his choice of instrumentation; how he musically responds to industrial factors such as commercial bumpers, opening and closing titles sequences and the hybrid nature of *Merlin*'s programme form; as well as the recording stage of the process.

Merlin represents the second miniseries in Jones's 'Hallmark Era', after *Gulliver's Travels*, as it did for much of the crew. As suggested earlier, it was most likely due to Jones's successful relationship with Hallmark after working on *Gulliver's Travels* that he returned to scoring a second miniseries for the production company. The archive does not contain evidence as to whether Jones received a script before commencing scoring, but in interview he expressed his preference to receiving a brief story synopsis or assembly cut, for both his film and television projects. This is so he can 'understand the narrative as presented'[39] in a filmic way, and avoid any confusion that changes in the film cuts that deviate from the script may cause.

In terms of the musical style *Merlin* is scored in, Jones responds to its adventure-fantasy genre with a thoroughly thematic approach. Jones explains his writing process in interview:

> Basically as I worked through the films I'd write a theme for each of the characters as they cropped up. With hindsight, when I looked at the score in a continuum, I'd refine them more and more, some would be related themes, others independent themes. Often I'd find that I could have a theme played in counterpoint to another.[40]

Jones's music can be heard almost continuously throughout both parts of the miniseries – a rich web of over thirty themes permeate over two thirds of screen

[39] Trevor Jones, Interview with the Author (04/09/2014).
[40] Ibid.

time. The amount of music that *Merlin* required is unusual for television (at least at the time of its release), and is another element of the miniseries which lends itself more to cinema. Table 5.8 below summarises the amount and percentage of music recorded for Film One and Film Two.

Table 5.8. Timings breakdown of picture to underscore ratio

Part Number	**Total Picture Running Time**	**Total Music Running Time**	**Percentage Scored**
Film One	87 minutes, 11 seconds (01:27:11)	62 minutes, 31 seconds (01:02:31)	71.7%
Film Two	87 minutes, 29 seconds (01:27:29)	63 minutes, 12 seconds (01:03:12)	72.2%
Total	174 minutes, 40 seconds (02:54:40)	125 minutes, 43 seconds (02:05:43)	72%

The score is predominantly modal in the key of D minor, with some variation, and consists of many cues that quote variations of the main 'Merlin' theme (Figure 5.2). The 'Merlin' theme is established early on in Film One, as it constitutes the main titles theme and is repeated in association with Merlin's character six further times in the first act alone, becoming his leitmotif. It serves to remind viewers what they are watching with the aim to encourage them to return for the broadcast of the second, concluding part. This central theme identifies the protagonist as well as the programme itself, and does so by musically imparting the characteristics of the narrative in terms of its Medieval Britain setting (via the folk influences and modal tonality). This works because, as Ronald Rodman states, 'a leitmotif, whether heard as part of a program's theme music or repeated as

intradiegetic music within the TV narrative, is an effective means of quickly delivering televisual meaning'.[41]

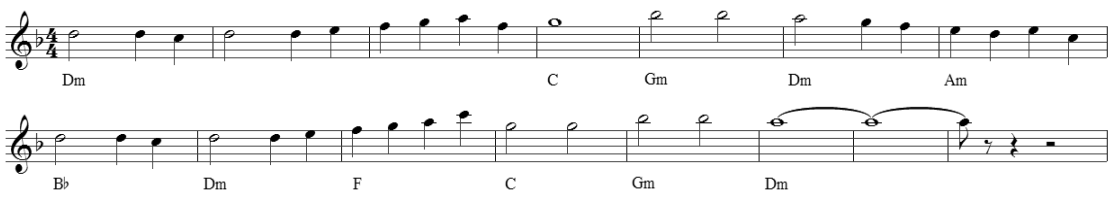


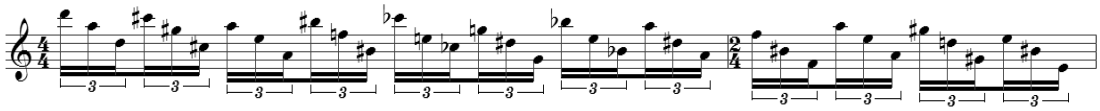
Figure 5.2. Score transcription of the 'Merlin' theme [theme 1][42]

The main 'Merlin' theme is altered and manipulated in several ways, shifting between the major key and the minor, as well as appearing in various orchestral timbres to represent character development, location and changes in atmosphere along the story. This use of themes is very cinematic in terms of the way they are developed and repeated over the two parts, reinforcing their relationship with associated characters and the narrative.

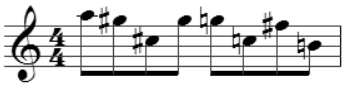
Jones also needed to ensure musical continuity in its role of unifying the two parts of the miniseries. There are over thirty themes that represent all the central characters, such as Merlin, Nimue and Mab, and concepts such as war, love, religion and magic. Despite this, almost every theme across the miniseries is musically related to one of the two major character themes that the narrative is centred around: Merlin and Mab. As can be noted from its transcription in Figure 5.2, Merlin's theme is in the Aeolian mode of D minor and evokes a timeless, traditional folk style. Mab is represented by many variations of a descending, often atonal and chromatic theme (most often performed by the harp and harpsichord) which starkly

[41] Ronald Rodman, *Tuning In: American Narrative Television Music* (New York: Oxford University Press, 2010), p. 16.
[42] Themes have been numbered according to their order of appearance across the miniseries in Table 5.9, and variations of the same theme or themes related to the same character or concept are followed by alphabetical letters e.g. '8a'.

contrasts with Merlin's much warmer, tonal theme. Two variations of Mab's theme are transcribed below (Figure 5.3); they are both most often played by harpsichord, while Variation 8a is a quick tempo and Variation 8d is slower.



Variation 8a



Variation 8d

Figure 5.3. Score transcription of two variations of the 'Mab' theme [theme 8a and 8d]

Almost the entire score is built around themes that mirror Merlin and Mab's opposing characters. An analysis of the secondary themes reveals a hierarchy: themes which are associated with benevolent characters and emotions connected to Merlin's character are in some way related to or derived from his theme, while malevolent characters and emotions are thematically connected to Mab's theme. The most identifying musical characteristics of the following themes are all encapsulated by the overarching 'Merlin' theme in some way, which serves as structural signposting throughout the narrative to guide the viewer through the complex story and many characters:

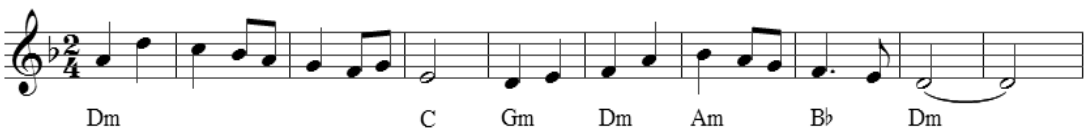


Figure 5.4. Score transcription of the 'Ambrosia' theme [theme 11]

Ambrosia is Merlin's adoptive mother, who raises him for Mab after his true mother died in childbirth. They have a close bond, and it is her death which ultimately cements Merlin's hate for Mab and her will for him to use magic to save herself and the Old Ways. Ambrosia's theme (Figure 5.4) is also in the same mode, key and time signature as Merlin's theme, and even shares the same harmonies (and order) as Merlin's theme (Dm - C - Gm - Dm - Am - B♭ - Dm).

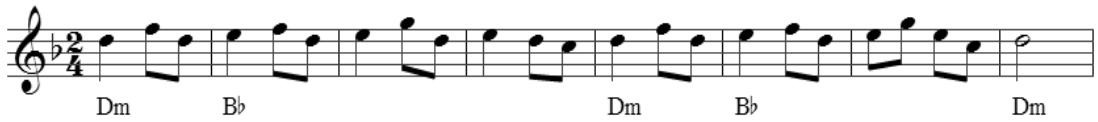


Figure 5.5. Score transcription of the 'Nimue' theme [theme 13]

Nimue is Merlin's first and only love, whom he first meets shortly before saving her life (by using magic for the first time). Nimue's theme is soft and yearning (Figure 5.5), and is often placed in close proximity to Merlin's theme and the related 'Pure Love' theme (Figure 5.6). Nimue's theme shares many musical similarities with Merlin's theme: both are in the Aeolian mode in D minor, share the same register and are both most often played by strings.

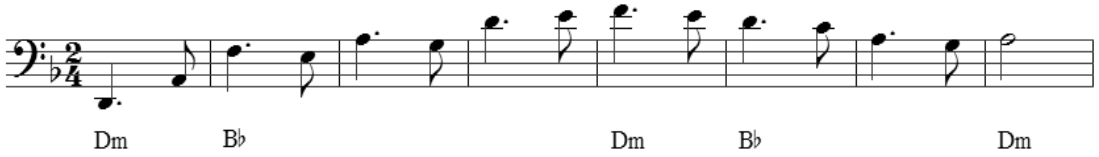


Figure 5.6. Score transcription of the 'Pure Love' theme [theme 14]

Figure 5.6 presents the 'Pure Love' theme between Merlin and Nimue, as opposed to the 'Forbidden Love' theme between King Arthur's wife Guinevere and Lancelot

later in Film Two. It shares the same tonality as the 'Merlin' theme (Aeolian mode in D minor), whereas the 'Forbidden Love' theme is darker and much more harmonically complex. This 'Pure Love' theme is most often played by the cello in close proximity to Nimue's (and often Merlin's) theme, cementing their innocent love for each other.

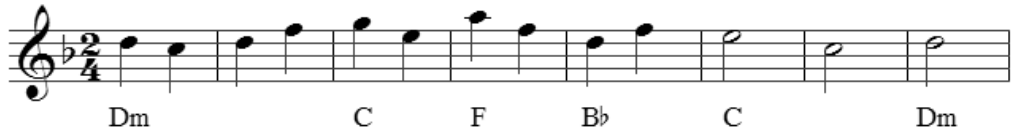


Figure 5.7. Aural transcription of the first variation of the 'Arthur' theme [theme 25a]

Despite being in a minor key, Arthur's theme (Figure 5.7) is triumphant and bold. It is heard for the first time when Arthur is born towards the end of Film One, and becomes much more prevalent in Film Two where Arthur's fully grown character is central to the plot. It also shares the same key as Merlin's theme; sharing musical similarity with Merlin's theme also makes sense narratively as Arthur is raised by Merlin as if he were his own son.

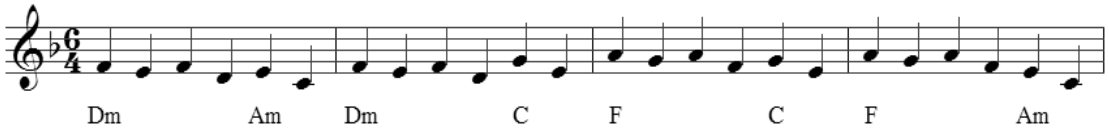


Figure 5.8. Score transcription of the first variation of the 'Magic' theme [theme 2a]

Interestingly, despite magic being something Merlin later grows to hate, his first encounters with magic are mysterious and full of wonder. In addition, he is made by magic, albeit by Mab, but he has no reason to distrust her before his adoptive mother

Ambrosia dies. His relationship to magic is reflected by the optimistic tone of the 'Magic' theme (Figure 5.8) and musically sharing the same key as Merlin's theme.

In contrast, all the negative concepts of the miniseries such as war, conflict and harmful schemes set up by Mab (such as the scene where Mab holds Nimue hostage to be used as dragon bait) share more musical similarities with Mab's themes in their dissonance and chromaticism, moving away from tonality. Some examples of these secondary themes are transcribed below:

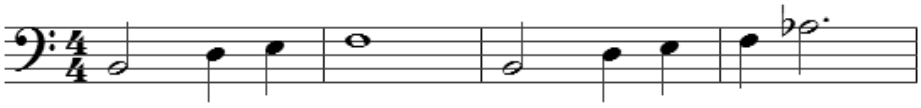


Figure 5.9. Score transcription of the 'Conflict' theme [theme 3]

This 'Conflict' theme (Figure 5.9) is ominous and foreboding, and is heard whenever there is war or conflict on screen. Interestingly, it is also heard when Merlin uses magic for the first time, in a different key and higher register to that transcribed, and played by the EWI flute rather than the usual low, heavy brass. This perhaps foreshadows Merlin's conflicted relationship with magic when it comes to using his powers for good despite the evil motives he feels Mab created him and his abilities for. In addition, the choice of an electronic instrument rather than a flute suggests an unnaturalness to using magic.

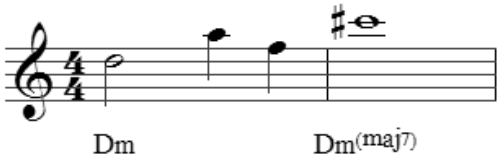
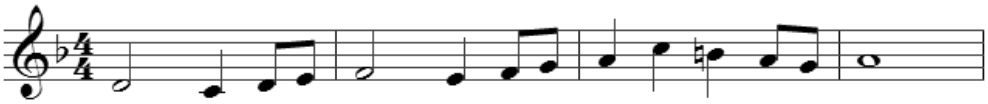
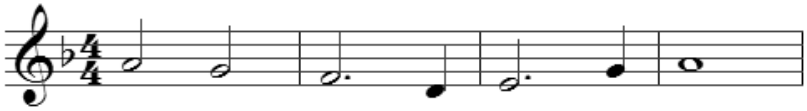


Figure 5.10. Score transcription of the 'War' theme [theme 6]

Again, the theme transcribed in Figure 5.10 is normally associated with war and conflict, but is actually labelled 'War' in the archive as a commercial bumper form; the main idea of this theme forms the basis of 'CB7', the seventh commercial bumper.



Variation 7a



Variation 7b

Figure 5.11. Score transcription of the two 'Pagan' themes [theme 7a and 7b]

Figure 5.11 depicts the two themes associated with the 'Pagan' religion. Both of these themes are modal and mysterious, and are an example of themes 'played in counterpoint to another'[43] as they are often heard together, overlapping with each other. However, these themes are in the Dorian mode and not the Aeolian mode associated with Merlin and the other benevolent characters and concepts. This is perhaps due to the ambiguous duality between the two last Pagan, magical beings: Queen Mab and her sister, the Lady of the Lake. The Lady of the Lake is an ally to Merlin, sympathising more with his character than the extinction that she and her sister inevitably face without Merlin's help.

[43] Trevor Jones, Interview with the Author (10/12/2014).

In order to demonstrate the thematic complexity employed in *Merlin*, the themes and their associated cues are numbered and placed in order of their appearance over Film One in Table 5.9 below.

Table 5.9. Thematic distribution and variation in Film One of *Merlin* (1998)

Cue Number	**Timing**	**Theme**
1M1-1M5	0:00:00-0:07:00	1, 2a; 3, 4a, 5, 6, 4b; 7a, 4c, 9a, 7b, 7a, 7b, 7a, 7b/7a; 8a, 8b, 8a, 1, 8c
1M6-1M9/10	0:08:12-0:13:42	9, 10, 8c/d; 11; 12, 13, 1, 14, 1, 13; 15, 3, 13/14, 1, 13
1M11-1M12	0:14:11-0:19:21	8d, 1, 8d; 11, 1, 14, 3, 10, 4a, 8c
End of Act 1; Act 2	0:19:21-0:19:22	
2M1-2M2	0:20:03-0:22:40	8c/8b; 2b/2a/2c, 2c
2M3	0:22:49-0:23:23	2b
2M4	0:23:31-0:26:30	8c/8b, 7b, 7a, 7b/7a, 8c/8b
2M5	0:27:51-0:28:19	Atmospheric soundscape
2M6	0:29:15-0:31:45	11, 15/8c, 11, 14, 1, 13
End of Act 2; Act 3	0:31:45-0:31:46	
3M1	0:32:51-0:33:17	3
3M2	0:35:23-0:36:25	8c/8b
3M3	0:38:15-0:39:55	3, 4a, 3, 16, 5, 6, 4a
3M4s-3M5	0:40:15-0:41:37	Source drums; 12
3M6	0:42:54-0:44:15	12, 13, 1, 14
3M7; 3M4s	0:45:29-0:45:56	13, source drums
3M8	0:47:18-0:48:24	12, 13
End of Act 3; Act 4	0:48:24-0:48:25	
4M1	0:48:25-0:49:44	1, 14
4M2s/3-4M4	0:50:11-0:55:47	source drums/8c; 3, 4a, 17a, 5, 6, 7a, 17a, 8d, 17b, 8d
End of Act 4; Act 5	0:55:49-0:55:50	
5M1-5M2	0:55:50-0:57:05	13, 8c; atmospheric soundscape
5M3	0:58:06-1:01:47	12, 13, 1, 14, 12, 7b, 4a, 12, 4a
5M4	1:03:37-1:04:05	3
5M5-5M6	1:04:46-1:06:03	8a,8c/8b; 4a
End of Act 5; Act 6	1:06:03-1:06:04	
6M1-6M2	1:06:05-1:10:49	3, 4a, 18, 5, 6, 4b, 12, 4a; 1, 19, 12
6M3	1:10:49-1:13:05	20 (chamber source music based on the 'Merlin' theme)

6M4-6M5	1:14:28-1:17:09	21, 21, 8d/22a; 12, 13, 1
End of Act 6; Act 7	1:17:09-1:17:10	
7M0	1:17:10-1:17:52	12, 14
7M1	1:18:39-1:20:06	22b
7M2	1:20:45-1:22:56	22c, 22a
7M3-8M1	1:23:01-1:27:12	8b, 23, 24, 2c, 23, 25a; 5, 4a; 1

By familiarising the audience with these themes in Film One, it enables them to experience Film Two as an extension of the story rather than a separate episode, and for this reason, Jones needed to ensure musical coherence. Nevertheless, new themes emerge in Film Two that introduce new characters. For example, the ill-fated lovers Lancelot and Guinevere, and ideas like the 'Doomed Love' theme that represents the forbidden relationship between them as opposed to the 'Pure Love' Merlin shares with Nimue. These themes are not just internal signposts but they also guide the audience through the emotional content, narrative direction and balance of power the characters continuously navigate. Jones explains his process in interview:

> I specifically gave characters distinct themes so that I could arrive at a musically interesting soundtrack score instead of a wash of nebulous underscoring. I felt that the characters and situations needed to be qualified. I've always tended to do this, right from the outset. It helps the audience to distinguish the characters in that it gives them a musical thematic identity.[44]

There is considerable repetition of the main 'Merlin' theme during the course of Film One, which is perhaps necessary for two reasons. Firstly, to allow the viewer to establish an association with the protagonist – the character of 'Merlin' himself. Secondly, in order to establish a connection to the programme itself, as the programme's theme music (in both the introduction and end credits) is based on the

[44] Trevor Jones, Interview with the Author (10/12/2014).

'Merlin' theme. This second function acts as a sort of branding for the miniseries, with the purpose of encouraging viewers to return to their television sets upon hearing the familiar theme in order to watch the second part (the following day).

In fact, the 'Merlin' theme is heard fifteen times in Film One (establishing Merlin's character and status as the programme's protagonist), compared to only eight appearances in the second part. This might be because the audience is already familiar with Merlin's character and his protagonist status upon watching Film One, so the music places greater emphasis on representing other important characters, places and ideas. Perhaps the amount of repetition of the 'Merlin' theme in both parts is possible because *Merlin* is only a two-part miniseries; it would otherwise become tiresome if consistently repeated with the character of Merlin's every appearance (which is consistent with Stilwell's viewpoint discussed in Chapter One of this thesis).[45] Jones offers his perspective of this process in interview:

> I think that what happens to me during the scoring process is that I am conscious of the dynamics between the characters, I'm aware of their relationships to one another. The storytelling produces a narrative line that the music can contribute to on so many levels, not the least of which is to provide a cohesion and point up the relationships between characters. One of the levels apart from identifying characters by labelling them with themes, which if they are well-constructed, can actually be crafted to have a relationship to each other. As the dynamics between the characters became more important in latter scenes one can apply a more complex version of, say Nimue's theme to Merlin's theme and so on and one would be able to enhance the emotional complexity within the scenes – in a way of making the function of the music more pertinent. […] For me, the themes and their relationships have as much of an effect on the audience and their perception of the storytelling as the way in which the film was shot.[46]

[45] Robynn Stilwell, '"Bad Wolf": Leitmotif in *Doctor Who* (2005)', in *Music in Television: Channels of Listening*, ed. by James Deaville (New York, London: Routledge, 2011), p. 123.
[46] Trevor Jones, Interview with the Author (10/12/2014).

Instrumentation and Orchestration

According to Ian Sapiro, fully sampled scores are 'more prevalent in television than film',[47] whereas in *Merlin*, the production company had the budget to hire the London Symphony Orchestra to record Jones's original music, an orchestra Jones already has an established working relationship with. In addition, materials in the Trevor Jones Archive relating to *Merlin* include electronic 'sweeteners' which consisted of Jones's own synthesiser sounds for the purpose of being blended with the acoustic instrument recordings to 'thicken' or enrich the sound. This concurs with the literature about this practice, such as Pool and Wright's assertions discussed in Chapter One of this thesis.[48] Jones explains in interview that he prefers writing 'for big, symphonic orchestral sounds because they don't age the film as much as synthesisers do' and that he uses electronics only to 'extend the orchestral palette and are not in the score for their own sake'.[49] This is also due to his belief that 'the big symphonic scores technically sit behind the picture much more effectively'[50] without clashing with any dialogue, where a purely electronic score might. The only exception to this in *Merlin* would be the inclusion of the synthesised Electronic Wind Instrument instead of a flute, otherwise it is possible to discern from the Trevor Jones Archive that Jones uses electronic strings and brass just as supplements or sweeteners to the live acoustic instruments performed by the LSO. These sweeteners should not and cannot easily be distinguished from the live instruments in the final film. Both electronic sounds of the EWI and the bourdon are even

[47] Ian Sapiro, *Scoring the Score: The Role of the Orchestrator in the Contemporary British Film Industry* (unpublished doctoral thesis, University of Leeds, 2011), p. 166.
[48] Jeannie Pool and Stephen Wright, *A Research Guide to Film and Television Music in the United States* (Lanham, MD: Scarecrow Press, 2011), p. 42.
[49] Trevor Jones, 'Trevor Jones talk about Dinotopia music', *YouTube* (uploaded 2006) <http://www.youtube.com/watch?v=CQQ8tSGIMbg> [19/06/2014].
[50] Ibid.

notated in the Sibelius score written in preparation for the 'Suite' performance of the *Merlin* soundtrack.

Jones discusses his preference for the EWI in interview:

> The EWI […] was something that was played by a musician called Phil Todd who was primarily a saxophonist. […]. I found it fascinating because you could take a sample, a timbre, on a synthesiser and activate it by means of a wind-controller, I was impressed by the degree of control, expression and dynamics that one could achieve on the instrument by controlling the filters, air pressure and so on. […] You were able to have a human, physical effect and control the musical expression of sampled sounds – which generally were rather static, and you could form the sound, make it quite expressive because this EWI enabled filters and envelops – all sorts of outboard equipment to come into play, and depending on how much pressure you applied to the mouthpiece, you could shape melodic lines... in much the same way as one played an acoustic instrument, an oboe or any other reed woodwind instrument. But the human element and expressivity could be applied to an electronically sampled sound. So I found the EWI very interesting because one wasn't just confined to a flute sound, or an oboe, or cor anglais or clarinet or whatever, you could use it to produce a guitar sound, any sample which may range from a thunderclap or percussive drum hit to a string sound…, any sound that could be sampled! And that intrigued me – I found that incredibly fascinating. So when the opening titles of *Merlin* has a note about it having more EWI it means that I wanted that specific mellifluous expressive sampled sound raised in the mix.[51]

Returning to the discussion surrounding industrial requirements that Jones needed to adhere to owing to the televisual and commercial nature of *Merlin*, this section explores how Jones musically responded to these industrial requirements, including temp tracks, commercial bumpers, opening and closing title sequences and the hybrid nature of the miniseries. As previously outlined, there are a number of instances of temp tracks contained in the archive. The first instance of a temp track in the 'Assembly' cut (dated 11 February 1998) is taken from a cue from *Cliffhanger* (1993), an earlier film that Jones scored. It is used to score a scene which is

[51] Trevor Jones, Interview with the Author (10/12/2014).

eventually placed in Film Two, where Merlin and Arthur are ambushed by mythical 'griffin' creatures that Queen Mab set on them. The cue from *Cliffhanger* used is 8M2 'Bats' (from about 17 seconds in until the end), which can also be found in the Trevor Jones Archive. 'Bats' and 'Gryphon Attack', the original cue Jones composed for the final version of the same scene that was temped, share many musical similarities, including instrumentation, key, tempo, and length. Both cues accompany a scene of great peril in their respective films (a scene where the characters are being attacked by either bats or griffins), and are dissonant in tonality featuring swirling panicking strings and woodwind punctuated by brass discords. It is not an unusual filmic practice for a director or music editor to use earlier film music of their composer of choice when choosing a temp track. Therefore it is possible that Jones had already agreed to commit to scoring *Merlin* before the temp track was assembled.

The second instance of a temp track used in the 'Assembly' cut is from the scene where Merlin swears on his adoptive mother Ambrosia's grave that he will only use his powers to defeat Queen Mab. Though this piece of music cannot be identified, its attributes can still be compared to what Jones provided for the final version. This is a solemn, emotional scene which is reflected in the choice of sad, slow string music in the minor key embellished with climbing suspensions. Jones also chooses to score this scene predominantly with slow strings in a minor key before building up to a climax using the full orchestra, as can be seen in the score.

The third and most complete temp track associated with *Merlin* is found in the first set of seven DA-88 digital transfers belonging to 'Night 1 Set 1' (dated 31 March 1998). The tapes feature pre-existing music that accompanies almost the entirety of Film One, with each tape containing the sound effects, dialogue and temp

track for each act of the seven acts that make up Film One (excluding the end credits sequence). The cue entitled 'The Payoff' from James Horner's score for *Ransom* (d. Ron Howard, 1996) can be heard accompanying the main titles sequence. The temp music used here was adapted to fit the required duration of *Merlin*'s opening title sequence, and is transcribed below (Figure 5.12).

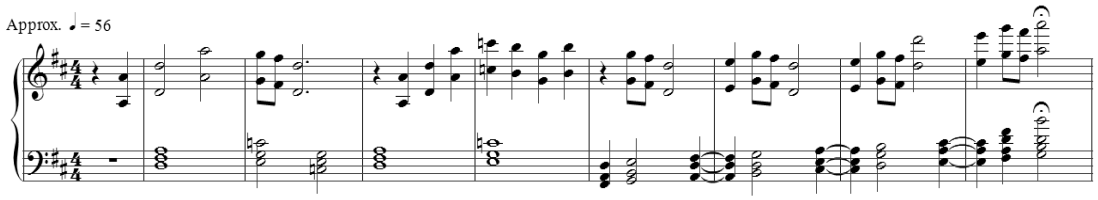


Figure 5.12. Aural transcription of the temp track theme chosen to accompany the opening titles of *Merlin*, from James Horner's cue 'The Payoff' (*Ransom*, 1996)

In comparing this temp track with Jones's 'Main Titles' cue used in the final production of *Merlin*, it is possible to better understand the original musical vision that the production team had in mind, as well as how Jones musically responded to this vision. Some similarities and differences can be observed between the temp track and Jones's cue. Both cues move in an ascending, uplifting motion, and both cues arrive on a paused chord just before the dialogue begins (as can be seen in the last bar of Figure 5.12). Furthermore, both Jones's cue and Horner's cue elicit a sense of time signature change. They are both in 4/4 time but Jones's cue begins in 6/4 for the first four bars only, and there also appears to be a shift in time at around bar 5 of the temp track (Figure 5.12). In addition, Jones's 'Main Titles' cue is a slightly faster 70 beats per minute compared to Horner's 56 beats per minute.

The two cues also differ in many ways. The most striking contrast is the choice of key. Jones's cue is in the Aeolian mode of D minor, while Horner's cue is also modal but in the Mixolydian mode in the context of D major. They also differ

in pitch (the melody in Horner's cue is in a much lower register) as well as instrumentation (Horner's cue is more brass-driven while Jones's is more strings-orientated).

Another industrial process that affected Jones was the broadcaster's requirement for commercial bumpers. Jones was required to score seven commercial bumpers for the miniseries (outlined in Table 5.6 earlier), and the only surviving record of these are contained in the archive as 2-track film cues. Upon listening, their musical characteristics and relationship to themes employed in the main score can be determined. For example, the first commercial bumper, CB1 'Clifftop', is a truncated re-recording of the last musical phrase of 7M4 'Cliff Confrontation', the final cue of Film One which is contained in the 2-track film cues (Figure 5.13).

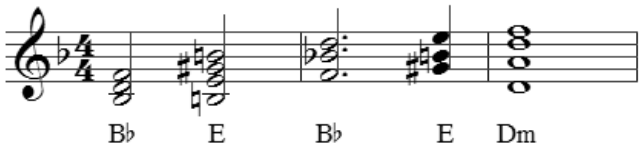


Figure 5.13. CB1: 'Clifftop'

The second commercial bumper, CB2 'Dragon' (Figure 5.14), is taken from the 2-track film cue 4M4: 'Dragon Attack'. The 'Dragon' theme ('17a' in Table 5.9) in 4M4 is introduced during the final scene of Act 4 in Film One where Queen Mab attempts to use Nimue as bait for a dragon in order to force Merlin to use magic to save her. This scene is followed by the end of Act 4 advertising break, and it is likely CB2 was originally positioned at this point in the programme.

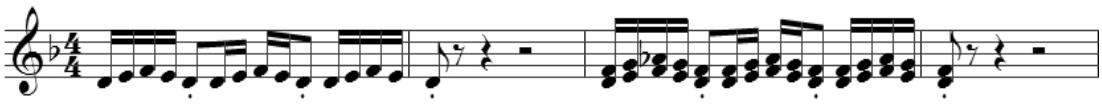


Figure 5.14. CB2: 'Dragon'

Jones explains his approach to scoring the bumpers in interview:

> In that period we tended to book-end the acts of the programme with these short pieces which signalled the end of an act or announced the start of the next. We don't seem to use them anymore, although on certain television channels the main sponsor might have a few bars of their own signature thematic material which prefaces and ends the advertisements. We had little thematic or motivic excerpts that would be applied, so that Commercial Breaks 1 to 7 would pertain to the characters and their themes – for example the theme of 'Merlin and Nimue', would be the love theme.[52]

The example Jones refers to is the fourth commercial bumper in the archive, CB4 'Merlin and Nimue' (Figure 5.15), which is a re-recording of the end of cue 1M9/10 'Merlin Rescues Nimue'. The second half of 1M9/10 features the 'Love' theme, the 'Merlin' theme and then closes after a short excerpt of the 'Nimue' theme played by solo bassoon and accompanied by strings (as seen in the Film One score for cue 1M9/10), the latter of which is represented by CB4.

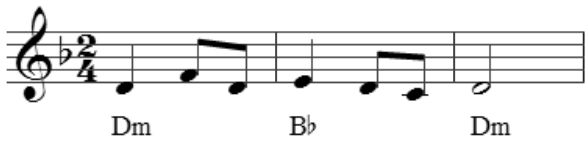


Figure 5.15. CB4: 'Merlin and Nimue'

[52] Trevor Jones, Interview with the Author (10/12/2014).

Both parts contain almost the same introduction and end credit sequence musically; however, there is a slight difference in the mix levels between the two main titles sequences and the two end credits sequences. The cue list confirms that Jones intended the sound of the EWI (Electronic Wind Instrument – a personal favourite electronic instrument of his) to be more audible in one version of the main titles sequence compared to the other, though it does exist in both versions. Figure 5.16 below is an illustration of the three waveforms for different versions of the opening titles sequence, as viewed in *Audacity*:

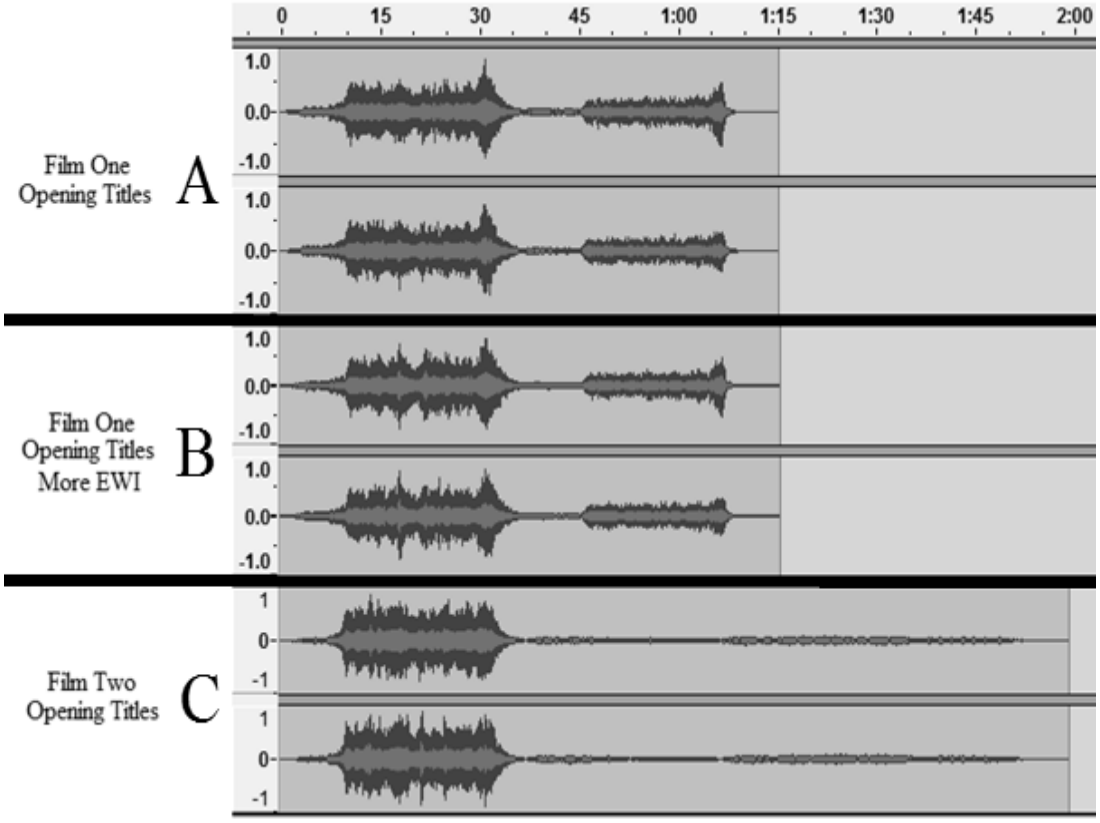


Figure 5.16. Film One, Film One 'More EWI' and Film Two Opening Titles 2-track audio visualised in *Audacity*

Stereo Track A is the original main titles sequence for Film One (recorded on 2 April 1998), Stereo Track B is the 'More EWI' version of the main titles sequence for Film One, and Stereo Track C is the main titles sequence for Film Two. As already

discussed, and as can be seen in Figure 5.16, the difference between Stereo Track A and Stereo Track B is relatively small - the main difference being the EWI part being more audible in Stereo Track B. In the final version of the miniseries, the EWI line is less prominent, which infers that the original cue (IM1 'Merlin Opening Titles') was the favoured version.

However, in Stereo Track C, the main titles sequence for Film Two is visibly louder in the mix, and goes on to enter a different succeeding cue to Film One after thirty-five seconds. In addition, the initial waveform (up until thirty-five seconds) varies slightly in shape, perhaps indicating a different internal balance.

Interestingly, there is a much more noticeable difference between the Film One and Film Two end credits sequences. This is illustrated below in Figure 5.17, which demonstrates the mix waveforms. Stereo Track D represents the closing credits sequence for Film One and Film Two and Stereo Track E represents the closing credits of the film version of the miniseries. However, Stereo Track E was originally recorded to accompany the closing credits sequence for Film Two of the miniseries version of the project. A note on the corresponding analogue reel box indicates that the same cue that was used to accompany the end credit sequence for Film One should be used, thus repeating the cue for Film Two instead of recording it again.

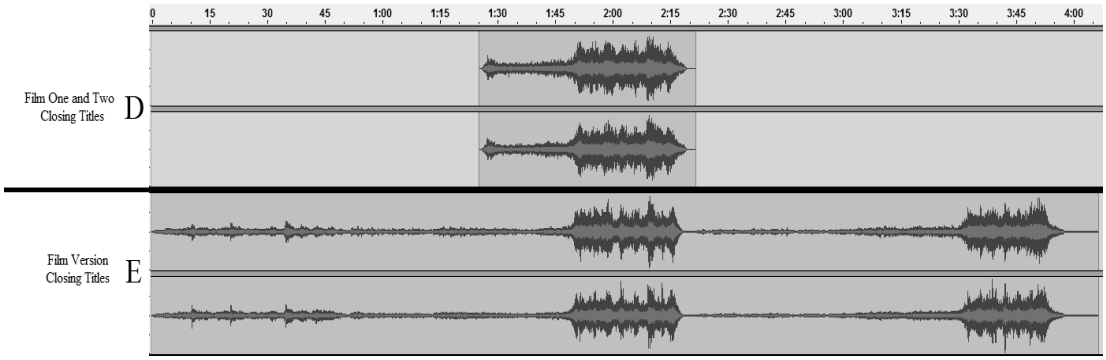


Figure 5.17. 2-track film cues for the miniseries and film version closing titles sequence for *Merlin*, visualised in *Audacity* [Stereo Track D has been vertically aligned with Stereo Track E to demonstrate the point of greatest musical similarity]

Stereo Track D, the closing titles music of both Film One and Film Two, is made up of the 'Merlin' theme in two iterations. It is first heard quietly in the strings, and then repeated much more boldly, featuring more brass. Stereo Track E features the 'Merlin' theme twice, albeit in slightly different variations, which is marked by the surges at around 1:50 and 3:30. It acts almost like a suite of themes from the programme, but surprisingly contains themes associated with minor characters and ideas over the major ones (such as Ambrosia's theme), with the exception of Merlin, that are not featured as prominently throughout the miniseries. The 'Merlin' theme is heard twice in the film version; the first time its melody ends on the tonic, and the second time on the suspended dominant.

The production of *Merlin* sits between two television programme forms as a hybrid, having originally been created as a two-part miniseries and subsequently rescreened as a film which conjoined the two parts. Halmi Sr. suggests that whereas a two-hour feature film would not have provided enough time for the story, the 'television's miniseries format is perfect for something this big'.[53] Indeed, the

[53] Robert Halmi Sr., 'Foreword' in Merlin: *Shooting Script* (Newmarket Press, 1999), p. vii.

miniseries was billed as 'four hours of mass entertainment'[54] and the overall structure of the two pictures is filmic in its conception. Although television narratives are influenced by cinema, they have developed independently, and unlike film, rather than achieving an enhanced state television storylines usually return to the original narrative state at the conclusion of an episode (see Chapter One).[55] However in *Merlin*, the overarching narrative is structured so that Film One cannot function as a stand-alone episode, ending at a point of climax with numerous unresolved plotlines. Instead it is only by the end of Film Two that all narrative tensions have been resolved, similar to the enhanced state that films normally achieve. This approach to the plot parallels Jones's musical treatment of multi-hour miniseries as extended films.

Both the miniseries and film version forms were broadcast on television, while the film version was also released on DVD.[56] Two clear differences which arose as a result of this change in programme form are the removal of the closing title music for Film One and the main title music introducing Film Two of the miniseries and, for at least the original screening on US television presented by NBC and the later screening in the UK presented by 5*, a periodic interruption of the story to allow for advertisements.

Conveniently, where Film One ends and Film Two would have commenced, an advertisement break replaces the closing and opening credit sequences that would normally separate them. The narrative would not make sense without such a break, as the story does not directly continue (temporally or geographically). Film One concludes after Merlin has had an argument with Mab on a cliff top, where she

[54] Robert Halmi Sr., 'Foreword' in Merlin: *Shooting Script* (Newmarket Press, 1999), p. vii.
[55] Ronald Rodman, *Tuning In: American Narrative Television Music* (New York: Oxford University Press, 2010), p. 139.
[56] In several different editions, according to Amazon's website: <https://www.amazon.com/Merlin-Sam-Neill/dp/1574925628/ref=tmm_dvd_title_5?_encoding=UTF8&qid=&sr=> [04/07/2017].

insists she is winning the battle between her desire to spread the pagan religion and Merlin's wish to defeat her, whereas Film Two opens with Merlin having returned to his partner, Nimue, in a distant monastery some time later. Interestingly the DVD version, which does not contain any advert breaks, handles this issue by omitting the first scene of the second film and proceeds directly to the second scene of Film Two, which makes more sense narratively.

Trevor Jones would have been aware that there was a possibility that the two parts of *Merlin* would be combined to form a hybrid film version. Firstly, this was what happened with *Gulliver's Travels* two years prior; for both *Merlin* and *Gulliver's Travels*, a much longer 'End Credits' cue was recorded for their respective film versions, which functioned almost as a suite of the central themes. Secondly, there is also evidence that can be found in the Trevor Jones Archive which supports the notion that a film version of the miniseries was always intended to be released. On the day of music recording for Film Two, a cue named '18M0 End Titles 4 min revision' was recorded (visualised using *Audacity* in Figure 5.17, Stereo Track E). This cue is not heard at the end of Film Two of the miniseries version; instead, a note on the analogue reel box that reads 'Not done - use from Film 1' next to what would have been a recording of the Film Two end credits cue indicates that the recording of the Film One end credits music was instead reused to conclude Film Two. However, '18M0 End Titles 4 min revision' is heard in the film version, which suggests this was where it was always intended to be placed. This cue can also be seen on the cue list for Film Two.

The Trevor Jones Archive also uncovers another aspect of the production process from the digitised audio recordings. The inclusion of a click track (which keeps all the performers in time with each other) as well as a bar count (a track on

which Jones has recorded his own voice keeping count of bar numbers) shows how he ensured the orchestral performers kept in time with both the pre-recorded electronic sounds and the hit points within the film itself. This is a practice he has adopted from his feature film music recording process. Jones discusses his use of these techniques in interview:

> [My] scores are clicked from beginning, throughout to end, all the cues, and the click is a kind of tempo map which is fed to musicians in their headphones—dictating the tempo at which they play. And this tempo map is variable, it can speed up or slow down... and has to be turned up when they're playing very loudly.[57]

Conclusions

Merlin proves to be a particularly interesting case study of Jones's television work for many reasons. It contains a greater variety of related materials in the Trevor Jones Archive than any other television project, including 2-track film cues, 2-track album mixes, DA-88 tapes (the only resource of this kind to contain a full temp track), uMatic tapes, VHS tapes (containing rough and fine cuts of the picture) an array of paperwork (including track sheets and cue lists), the score for Film One (the only paper score in the archive, though only partial) and Sibelius files (containing the concert suite cues). Furthermore, there are only seven television projects that contain evidence of commercial bumpers in the archive, and *Merlin* is one of these. Jones needed to provide commercial bumpers for *Merlin* as it was originally broadcast by an advertising broadcaster (NBC, one of the 'big three') in America. In addition to these materials, Jones expressed a preference for discussing his more

[57] David Cooper, Christopher Fox and Ian Sapiro, '11th Bradford Film Festival, Film & Music Conference, 2005: Keynote Interview with Trevor Jones', in *Cinemusic? Constructing the Film Score*, ed. by David Cooper, Christopher Fox and Ian Sapiro (Newcastle-upon-Tyne: Cambridge Scholars Publishing, 2008), p. 12.

recent work in interview, which includes *Merlin* among the other Hallmark projects. Because of this, there was more discussion relating to *Merlin* in interview, which further supported the rationale for basing a case study on this project.

From the archival materials, enriched by interview with Jones and his team, and contextualised by the literature, nuanced details regarding the production of this miniseries can be extrapolated. These include both industrial aspects such as the work schedule that Jones adhered to, working with a temp track and the broadcaster requirements Jones worked with, and musical aspects of the scoring process, including Jones's compositional approach to the score and the filmic way the themes interact with each other and the narrative.

Chapter Six

Conclusions

A number of conclusions can be drawn from the findings of this thesis. The objective was to discover Trevor Jones's industrial and musical processes when scoring for narrative television, and how these processes changed over time. It is a case study concerning Jones's experience and, while other composers in the industry may share some industrial experiences with Jones, it does not claim to portray how television score production works in the wider industry. Furthermore, only Jones's television programmes that are found in the archive are discussed, which are limited to the time span beginning 1982 until his most recent contained project, in 2012.

This thesis presents the first exploration of Trevor Jones's television work, in terms of his industrial or musical processes. It is the first study to draw heavily on the use of archival materials of this number and detailed nature, alongside testimony in interview. Furthermore, this is the first consideration of the impact of each programme form on a television composer, from stand-alone to multi-episodic forms.

Jones's Industrial Processes

Jones's industrial processes differ according to the programme form of the television project. Multi-episodic programme forms sometimes require specialised themes of a certain length when they contain repeated opening and closing titles sequences. Multi-episodic programmes sometimes require 'recap' and 'teaser' cues, to accompany the 'previously on…' and 'next time…' visual sequences (such as for *Jozi-H*, *Blood and Oil* and the series version of *Dinotopia*). Sometimes miniseries

require a film version that is released after the programme first airs, rendering it a hybrid production (for example, *Gulliver's Travels* and *Merlin*), which requires Jones to write a longer cue to accompany the revised end credits sequences. The dated video tapes in the archive reveal that Jones received all the parts to multi-episodic programme forms very close together, which is something that this research reveals that textual analysis alone could not. The only exception to this rule is Neil Stemp's account of this process for the series of *Jozi-H*, where they would receive each episode week by week and score it without knowing the full narrative. Finally, the cue naming convention for some multi-episodic programmes is sometimes ordered by episode for multi-episodic forms, and sometimes by the film reel they belong to (like a telefilm or cinematic film), which is another particularity that can only be brought to light by the archive.

Another industrial process that affects Jones is whether the broadcaster that transmitted the programme he scored is advertising or non-advertising, i.e. contains advertising as part of its programming or not (as a method of earning revenue to finance its programming). Jones has produced programmes for twelve broadcasters (eight of which are advertising broadcasters) operating within the British, American or Canadian television industry. Advertising broadcasters sometimes require bumpers, and thus, act ins and act outs, whether they operate under the British, American or Canadian television industry. Furthermore, Jones has scored one television project which was a collaboration between two advertising broadcasters operating in two television industries: NBC in the US and C4 in the UK, which brought additional requirements to suit their differing programme schedules. This was Hallmark's *Gulliver's Travels*, and at the time of its release in 1996, NBC contained more frequent advert breaks than C4. Because of this, the NBC version of

the end titles sequence for *Gulliver's Travels* is shorter than the C4 version, which meant Jones needed to write music cues of different lengths to accompany these two versions of the end titles sequence.

Jones interacts with different members of the production and music team according to each television project. Usually he will work with the director (with the exception of *The Last Days of Pompeii*, where he only worked with the producer briefly), but sometimes the producer too (such as Duncan Kenworthy and Robert Halmi Sr.). Similarly, the archive demonstrates working patterns with members of his music team, including chief orchestrators Julian Kershaw and Geoff Alexander, music assistant Neil Stemp, and performers Andy Findon and Phil Todd.

The budget of a project also affects Jones, in terms of the ensemble and instrumentation that is available to him. With an estimated budget of $80 million, *Dinotopia* proved to have the largest published budget for a television franchise that Jones has been involved with to date. There seems to be a correlation between larger budgets and Jones receiving a temp track to work with, as well as the project including a spotting session before Jones's commencement on the score (though this may be limited by the evidence available in the archive, the existence of both of conventions could only be discovered from the archival materials). However, this may also be due to the time the larger budget projects were released. Evidence in the archive indicates that television projects were only spotted from 1993 onwards (with the telefilm *Detonator* being the first). Furthermore, evidence that television projects were temped only exists for the Hallmark productions released between 1998 and 2002, with *Gulliver's Travels* being the only exception. This is surprising because it likely followed the same production process as the later Hallmark

miniseries, and it is perhaps because the archive does not contain any uMatic tapes for *Gulliver's Travels* (which contained evidence of a temp track for *Merlin*).

A trend appears when analysing the programme form of the projects Jones has scored throughout his career. His Early Career Era involved a mix of both miniseries and telefilms, but then he worked exclusively on telefilms until the Hallmark Era. From 1996, he exclusively worked on multi-episodic programme forms, both miniseries and series. This could be a reflection of the way the industry was turning to multi-episodic forms throughout the multi-channel transition to increase audience loyalty with the same broadcaster week by week (especially true of longer-running series). Similarly, patterns emerge in the genre of the productions Jones was scoring: his Early Career Era contains the only drama comedies he produced for television, and throughout the Hallmark Era and Recent Career Era he scored predominantly family/adventure/fantasy genres.

There are seven projects that contain commercial bumper cues in the archive, composed for advertising broadcasters operating under all three television industries represented in the archive (UK, US and Canada), released between 1984 and 2006. Recorded media such as DVDs portraying Jones's television projects normally strip away the bumpers because these productions no longer contain advertisements, so the materials relating to these bumper cues may now only exist inside the Trevor Jones Archive. Although they are not always required for every advertising broadcaster, they are still occasionally required of television composers today, working in both the British and American television industries.

Jones's Musical Processes

Jones's musical approach to each project varies according to the budget and programme form of each production, with some exceptions. The big-budget miniseries of his Early Career Era all employed multiple themes, and were scored for full orchestra (*The Last Days of Pompeii* and *The Last Place on Earth*). The big-budget miniseries and series of his Hallmark Era were similarly for full orchestra, and featured an even higher number of themes in more complex, multi-thematic scores. Jones's Early Career telefilms were all monothematic (between 1982 and 1984), for smaller ensembles. Furthermore, most of his projects employ tonal, modal harmonies.

Jones uses electronics as sweeteners and in their own right; for example, he prefers the timbre of the EWI sometimes to the acoustic, woodwind version. When the budget allows though, he prefers to score for acoustic instruments, particularly the full orchestra. There is a correlation between the programme form of a project and its instrumentation. Most miniseries are mainly acoustic, and the telefilms of Jones's career mostly employ electronics used in an atmospheric rather than thematic way. Furthermore, Jones only uses electronic toolkits for telefilms, with the exception of the spin-off series version of *Dinotopia*.

In regard to any changes over time concerning Jones's musical approach, smaller budget projects of his early career featured small, acoustic ensembles (though these did also suit the narrative). This could be because technology was not developed enough to be used in the industry at this point. However, by 1988, Jones turned toward fully electronic scores, including the use of toolkits. With the first project of his Hallmark Era, *Gulliver's' Travels*, Jones returned towards acoustic instruments, using electronics mainly as sweeteners and their unique synthesiser

sounds throughout the Hallmark Era. Only in his most recent projects did Jones return to the use of electronics (with the exception of *Labyrinth*), with his predominantly atmospheric synth scores for *Jozi-H* and *Blood and Oil*. Furthermore, precise musical details including Jones's choice of instrumentation (whether it be acoustic instruments, electronic instruments or both combined), key signature, time signature, tempo and dynamics are musical processes that this research reveals that textual analysis alone does not. Even the most expert aural transcribers can oftentimes struggle to hear the music properly in the context of the final production of a film or television production, as it can be overpowered by other elements of the soundtrack, including sound effects and dialogue.

The types of television productions that Jones was brought on to score through the years do reflect broader changes in the industry. In addition to the changing popularity of stand-alone to multi-episode forms of programme discussed earlier, television is also currently experiencing a 'Golden Age' in regard to the quality and budgets of its shows (as Nicholas Reyland argues in Chapter One). Television is becoming more film-like in this sense, but with the added benefit of longer story arcs, which allow more complex developments in stories and character. Television is fast becoming the preferred medium for book adaptations for this reason (eleven of Jones's narrative television projects were based on novels, as articulated in Chapter Three). This change in television also increases the need for original music by composers, which again makes it more film-like.

However, despite television becoming more film-like both in terms of its production and musical needs, composing for television is not the same as it for cinema. One of the aims of this thesis is to deconstruct assumptions that television is the same as cinema but with a smaller screen, while simultaneously arguing that its

cultural significance is becoming more on-par with film. Certain broadcaster requirements, time schedules and the differing programme forms in terms of their seriality are the most notable differences.

The archive can reveal a number of nuanced details about both Jones's industrial and musical processes that would not have been attainable otherwise. It illuminates many of Jones's processes that are unique to scoring television programmes, such as bumpers, act ins and act outs, recap and teaser cues, broadcaster specifications regarding opening and closing title sequences and cue versions for film and television versions of hybrid productions. However, it also brings to light the many processes Jones undergoes that television productions share with cinema. Both mediums sometimes require him to meet with the director for a spotting session before commencement on the score, and work with a temp track. Jones uses toolkits in both his work for cinema and television, depending on whether the project requires an atmospheric score or not (as opposed to thematic). He uses the same composition software (Pro Tools and Sibelius) for both mediums, and creates different versions of cues to offer the production team a choice after his work has concluded on a project (such as a short and long version of the same cue). To save time during the recording stage, Jones used click tracks and bar counts to facilitate the process. Furthermore, some productions for cinema and television require an original soundtrack album from the composer after their initial release. Jones has tended to work for big-budget television productions, scheduled during prime time (with budgets more akin to cinema, and a production team experienced in delivering projects for both cinema and television) because these allow him to compose more complex, thematic scores for the full orchestra (most often performed by the London Symphony Orchestra), like he would for cinema.

Research Impacts

In addition to revealing specific details concerning Jones's industrial and musical processes when scoring for television, the research presented in this thesis can contribute to the wider field in a variety of ways, particularly relating to future studies of television music that seek to consider archival materials. As one of the objectives of the overarching AHRC project (of which this thesis forms a part), an online repository has been created which allows academics to access the materials contained in the Trevor Jones Archive.

The research presented in this thesis demonstrates the wealth of information that can be discovered about a composer's scoring processes using archival materials. For example, dated materials can allow a more detailed understanding of production timelines in the industry. Adding the durations of each cue in a project and comparing the total to the picture runtime can provide information concerning the percentage a production has been scored, and how this changes over time, project form, and genre. In many cases, information contained in the archive does not exist anywhere else. Using evidence such as the archival materials can deconstruct assumptions concerning what does or does not happen in the television scoring process, and allows research to be developed which does not rely on generalisations. The classification of programme forms breaks new ground in the theorisation of how varying forms can affect the composer's scoring approach to the project. Broadly speaking, programme forms are either stand-alone or multi-episodic, but there are many different strands of multi-episodic forms with varying structures and narrative arcs (such as miniseries, series and extending series). Furthermore, the periodisation of Jones's career presented in Figure 2.2 can be more broadly applicable to other research subjects.

Further Research Directions Arising from the Thesis

There are three categories of further research arising from this thesis: the exploration of different data belonging to the same project, the exploration of new data belonging to the same project, and the exploration of new data belonging to a new project.

Resources contained in the archive that warrant further exploration belong to different categories of television: Jones's music for adverts, sports channel Screensport and non-narrative television (documentaries). New data belonging to the archive, such as the remaining scores relating to Jones's narrative and non-narrative television still in his possession, could further the understanding of Jones's musical processes for these projects. At present, the only paper score for a television project that exists in the archive is that for *Merlin*, and there are two further complete PDF scores for *Blood and Oil* and *Labyrinth*. Finally, an archive of resources pertaining to a different composer's television work could further the understanding of the way television music is produced. Ideally, a composer who has scored programme forms not already represented in the Trevor Jones Archive, such as long-running, extended series or anthology series.

The final point worth stressing is the importance of preserving media in all forms. Television music is as worthy of high critical attention as music for cinema, but archival resources belonging to either of these forms of media are few and far between. Many general and nuanced details regarding a screen composer's process can be extracted from the musical materials relating to a production.

Appendix

Trevor Jones Interview Schedules

Three interviews were carried out with Trevor Jones that form part of the research for this thesis. They were carried out on 4 September 2014 (at the University of Leeds), 10 December 2014 (at Jones's home in London), and 8 January 2016 (over Skype). The interview schedules for these interviews are included below. The closed-head bullet points are the key questions that form the bulk of the interview, while the open-head bullet points form prompts to ask in the case that further expansion or clarity was needed.[1]

First Interview with Trevor Jones (carried out by David Cooper [DC] and Sarah Hall [SH]), Leeds, 4 September 2014

- DC: How do you perceive the difference between working in film and in television?
- DC: What might be the average time you have to score a television programme?
- SH: When you're scoring for multi-episodic television series, are you given all the episodes before you start writing or is each episode sent across individually?
    - When you conceive the score for a six-episode series, are you thinking about that project as one score or in six smaller parts?
    - How are the scores for two-part or three-part miniseries conceived?
    - How does it affect you if these television programmes contain adverts?
- SH: Is your relationship with television directors similar to film directors?

[1] This interview outline is based on the model provided in Ian Sapiro's *Scoring the Score: The Role of the Orchestrator in the Contemporary British Film Industry* (unpublished doctoral thesis, University of Leeds, 2011), p. 216.

  - Do you feel like you have more freedom in television?
- SH: When does your involvement on a television project usually end?
  - Do you usually conduct your music in the recording sessions?
- DC: Is there as much temping in television as you would find in film?
- DC: Do you find you get as much creative satisfaction from writing a half-hour to one-hour scale on a television show, compared to the full-length feature film scale?
- DC: You have the team environment in film production but do you operate in the same kind of environment in television?
  - Do you have the same kind of role?
- SH: Have you noticed any differences between the process of writing for different industries (such as the UK and US industries)?

Second Interview with Trevor Jones (carried out by Sarah Hall), London, 10 September 2014

- Which projects are you most proud of, personally?
- Are you told about advertisement breaks when you are scoring?
  - Did you know where they were going to lie in advance of scoring?
- What does the abbreviation 'CB' stand for?
- Did you use Sibelius to create the concert suites?
- Tell me about your involvement for the Hallmark project, *Merlin* (1998)
  - Did you watch *Merlin* before you began sketching themes for characters?
  - Did you begin on the piano to sketch out themes?
  - Were the electronic instruments used in the final version? Or was it a demo?

  - Are the electronic sounds used as a sweetener, just to thicken the sound, not for their own sake?
  - Was your involvement in *Merlin* related to your work for *Excalibur* in any way?
  - How much involvement was there from the director (Steve Barron) in the development of the music for *Merlin*?
  - Did the director ask for a leitmotivic score or was that your choice?
  - Did you know there was going to be a soundtrack CD released, as there was for your earlier Hallmark project, *Gulliver's Travels* (1996)?
- Did you name the track 'More Electronic Wind Instrument' for the opening titles of Part 1 of *Merlin*?
  - Was the decision to have this instrument higher in the mix up to you?
  - Do you remember why this was the case?
- Were you told in advance where the advertisement breaks would lie for the Hallmark projects?
- Were the video tapes you received time-locked for the Hallmark projects?
- What were the average time frames for the Hallmark television miniseries?
  - Was this less time than for a feature length film?
- Do you find that, since technology has improved, especially in terms of visual editing technology, it's actually made your job harder because it enables the film-makers to edit later and later into the film production process?
- Are there any television productions that you can think of which were given to you episode-by-episode?
  - How did you approach them differently?
- Do you often collaborate with the sound designer of a project?

    - Does the sound designer work separately to you?
    - Does the sound designer begin work after the music is composed and recorded?
- Are you told where any pre-existing music would lie before you begin scoring a project?
- Did you notice any significant differences between writing television programmes for different channels or networks?
    - What about any differences in the British and American television industries?
- Were there any differences in your scoring process depending on whether the project was a telefilm or a multi-episodic series or miniseries?
- Did you get involved with *Labyrinth* because of your connection with Ridley Scott?
- Did you write the plainchant music in *Labyrinth*?
- What kind of television programme was *A Clydeside Carol*?

Third and Final Interview with Trevor Jones (carried out by Sarah Hall), Skype, 8 January 2016

- How did the composition process for commercial bumpers take place?
- Was the spotting process similar for television as it was for film?
    - Did it depend more on which director you were working with?
- Which software packages did you use?
    - Did you ever compose on *Sibelius*? Or write up sketches using it?
- Were there any differences or challenges working with any particular broadcasters?

- What were the longest and shortest time frames that you ever had to work in?
- Did you need to write new music for the *Dinotopia* spin-off or could you recycle material from the miniseries?

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