

Music Revision - Notes (ET)

- Written by John Williams (1932)
- It's written in late romantic era
- Rewritten as an orchestral suite
- It's the part in the film when ET and Elliot flee from the authorities and the bikes begin to fly under ET's power

Instrumentation

- full symphony orchestra (double woodwind, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, bells, suspended cymbals, piano, strings)
- much doubling of parts and few use of solo timbres or lighter textures - thick texture
- No piccolo and no cor anglais

Texture

- The opening is homorhythmic - the whole orchestra playing or articulating the continuous quaver movement
- MDH - bar 9, the melody is often doubled at the octave
- Use of imitation - horn part - one bar after the rest of the orchestra - 5th repetition of the main theme
- Some use of pedals - tonic bass pedals (9-11), sustained bass pedals (79-end), pedals with octave jumps (17-24)
- Use of ostinato patterns

Structure

- Loose Rondo form - ABACA..
- This piece is unified by use of ostinati and recurring motifs
- Intro (1-8), Theme A (9-16), Theme Av (17-24), Theme B (25-33), Theme Av (34-41), Theme Bv (42-54), Theme Av (55-62), Theme Av (63-68), Coda (69-end)
- The theme A is heard 5 times - once in G and piece shortened by 2 bars

Tonality

- It's tonal and has a strong diatonic feel, mainly in C major
- Modulates through G major, C major, E major, Eb major
- It also hints at Lydian mode with use of F#'s
- The main theme appears only in the tonic or dominant

Harmony

- predominantly tonal and diatonic - not always functional - diminished 7th chords are used - tonally ambiguous chords are used
- There are few conventional cadence points, there are few conventional modulations (often slips chromatically)
- (74) - simultaneous false relation, (75) - use of F#'s which is a Lydian 4th (ET's alien nature)
- Complex chords in a non functional way - Cadd2 + G7sus4 (opening with repeated G, C, D), D7add2(d) - 7th in bass (11), Cminor flat 6 (14), B diminished 7th chord (54)

Melody

- opening 4-note ostinato, theme A is built from periodic 2-bar phrasing, the opening 2-bar phrase provides the melodic shape for the first 6 bar
- Use of rising 5th's which are later inverted to falling 4th's, use of turns, rising octave, rising 7th
- Use of chromaticism in theme B and smaller intervals (nothing larger than a 4th) - unsettled tonal feel
- Motivic development - romantic style
- references to the theme A are coloured by F#'s in coda - Lydian mode - remind us of ET's alien nature