James Horner, Aaron Copland, and Three Fields of Inquiry    SMT 2017 / Alexandria, VA
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WORKS CITED


EXAMPLES

Example 1. Copland, Appalachian Spring, Suite, mm. 78–83 (from Lerner 2001)
Example 2. The “Copland” schema, in the manner of Gjerdingen 2007.

**The Copland**

The Copland, while resembling a cadential gesture, can also serve to initiate a formal unit as a self-contained, albeit concise, idea. Its primary source is the ballet *Appalachian Spring* by Aaron Copland; however, Copland’s progression continued to tonic harmony. It was taken up by film composers around the turn of the twenty-first century as a concise signifier of Americana and wide-open spaces, but also of the harshness of those spaces, of determination, and of self-determination.

![Diagram of the Copland schema](image)

**Central Features**

- Three relatively long events, with the first beginning on a metrically strong position, usually a downbeat.
- In the melody, a stepwise descent through scale degrees 4, 3, and 2.
- In the bass, a stepwise rise through scale degrees 3, 4, and 5.
- A progression of three harmonies, usually on tonic, subdominant, and dominant.

**Variants**

- The inner voices may be altered or even vacated.
- The anacrusis may be modified or even omitted.
- The melody of the third event may change from scale degree 2.
- The third event may be omitted; additionally, the first two events may be played backwards.

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
<th>Year</th>
<th>Time</th>
<th>Schematic Alterations</th>
<th>Narrative Context</th>
</tr>
</thead>
<tbody>
<tr>
<td>Apollo 13</td>
<td>James Horner</td>
<td>1995</td>
<td>0:41–0:54</td>
<td>Third chord altered in second presentation</td>
<td>Apollo 13 crew walk toward their craft, voice-over tells of Kennedy’s challenge</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>2:13:30–2:13:43</td>
<td>Third chord altered in second presentation</td>
<td>Apollo 13 crew come aboard the recovery carrier U.S.S. Iwo Jima; a voice-over summarizes the future events of major characters</td>
</tr>
<tr>
<td>The Perfect Storm</td>
<td>James Horner</td>
<td>2000</td>
<td>1:17–1:25</td>
<td>None</td>
<td>Gloucester City Hall: wall listing fisherman who have lost their lives at sea</td>
</tr>
<tr>
<td>Joe Somebody</td>
<td>George S. Clinton</td>
<td>2001</td>
<td>6:05–6:18</td>
<td>No anacrusis</td>
<td>Divorced father travelling to the city to see his daughter</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>12:25–12:46</td>
<td>No anacrusis, slower</td>
<td>Immediate aftermath of father humiliated in front of daughter</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>1:26:19–1:26:17</td>
<td>None</td>
<td>Father heroically chooses non-violence at film’s climax</td>
</tr>
<tr>
<td>Windtalkers</td>
<td>James Horner</td>
<td>2002</td>
<td>2:10–2:32</td>
<td>None</td>
<td>Concludes opening aerial shot of Monument Valley during title credits</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>31:04–31:24</td>
<td>None</td>
<td>Native American defends his choice to fight in WWII</td>
</tr>
<tr>
<td>Flyboys</td>
<td>Trevor Rabin</td>
<td>2006</td>
<td>26:30–27:09</td>
<td>Anacrusis and chords separated, third chord withheld then altered                                      a fresh set of war planes for the L’Aéronautique militaire of WWI arrives as an American pilot looks on</td>
<td></td>
</tr>
<tr>
<td>Evan Almighty</td>
<td>John Debney</td>
<td>2007</td>
<td>30:55–31:40</td>
<td>First and third presentations followed by vi (*1 in treble)                     God shows Evan the suburban valley as it was first created, and encourages him to build the ark</td>
<td></td>
</tr>
<tr>
<td>The Magnificent Seven</td>
<td>James Horner and Simon Franglen</td>
<td>2016</td>
<td>20:12–20:30</td>
<td>No anacrusis, modally repositioned                                           Widow demands that a bounty hunter hear her plea for revenge against her husband’s murderer</td>
<td></td>
</tr>
</tbody>
</table>
Example 4. Dissonant voice exchange in the “Copland.”

Example 5. Cadential treble and bass lines in the “Copland.”

Example 6. Reduction of *Appalachian Spring*, mm. 80–97 (from Kleppinger 2009).

Example 7. Minimal deviations of the “Copland” from isochrony (in this case, in the treble line) to achieve more consonance between cadential treble and bass lines.
Example 8. Two thematic transformations from John Williams's score to *Star Wars IV: A New Hope.*

**Change of tonal center relative to melody**

- **0:00:36**
  - Bb: $d = 98$

- **1:55:24**
  - G#: $d = 72$

- **1:56:38**
  - F#: $d = 72$

**Change of species**

- **0:00:36**
  - Bb: $\hat{5}$
  - Semitone / Tone

- **1:55:24**
  - G#: $\hat{5}$
  - Tone / Semitone

- **1:56:38**
  - F#: $\hat{3}$
  - Semitone / Tone

Example 9. The “Copland” (expressed diatonically) transformed into Horner’s “stretched Copland”

- 9 7

- 9 7
Example 10. Two-dimensional “intratextual field” situating variants of the “stretched Copland” in *Field of Dreams*

<table>
<thead>
<tr>
<th>Species of fourth</th>
<th>Tonic position of melody (whole note = tonic pitch)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Semitone Tone Tone</td>
<td><img src="image1" alt="Tonic position of melody" /> [Example 11]</td>
</tr>
<tr>
<td>Tone Tone Semitone</td>
<td><img src="image3" alt="Tonic position of melody" /> 11:57: “Are you actually thinking of doing this?”</td>
</tr>
<tr>
<td></td>
<td><img src="image4" alt="Tonic position of melody" /> 9:34: “If you build it, he will come,” vision of baseball field</td>
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<tr>
<td></td>
<td><img src="image5" alt="Tonic position of melody" /> 1:39:39: “Hey Dad, wanna have a catch”</td>
</tr>
</tbody>
</table>


Example 12. “Field of Dreams” culmination as consequent of an intertextual transpositional period.