



Returning The Mystery To The Viewer

A Musical and Psychological Analysis of the Music of *Homeland*: Season 1

Jonathan O'Hara

FS-695

Thesis Advisor: Alfons Conde

30 June 2015

Jonathan O'Hara

Thesis Advisor: Alfons Conde

Berklee College of Music

30 June 2015

Returning the Mystery to the Viewer

A Musical and Psychological Analysis of the Music of Homeland: Season 1

The function of music in any visual media can generally be broken down into the following tendencies; music is there to support the narrative, heighten the intensity and tension, accentuate the stakes of what is going on in a particular moment, or to imbue a scene with a specific meaning or perhaps evoke a certain emotion. For the most part, Sean Callery's unique score for the first season of the acclaimed television drama *Homeland* is no exception to these aforementioned effective tendencies. However, what makes his score so extraordinary is its departure from the necessity to elicit specific emotions from the viewer and Callery's desire to achieve the opposite effect: mystery and drama through emotional ambiguity. *Homeland* is "a political thriller in which all of the drama, action, suspense, and tension lies in the spaces between the words."¹ Although the show contains its fair share of action and appropriate music to support it, the majority of the drama is played out psychologically and thus, the score is predominantly driven by psychological motivations. Because *Homeland's* plot is centered upon a central mystery and many unknowns, the score is not a slave to always coloring the specific emotions of certain moments. Rather, Callery music disguises its emotional perspective and shrouds itself in the drama and ambiguity that permeates the narrative. According to the composer

¹ Interview with Sean Callery (12 May 2015).

himself, his “biggest singular challenge was scoring in a minimal way that really returned the mystery and the ambiguity back to the viewer, and yet still making a musical contribution that enhances the storytelling of the series.”² Not only was Callery able to do this while retaining a distinct sense of musical continuity within the ambiguity; his sonic landscape enhances the viewer’s observational and somewhat voyeuristic perspective, placing us directly inside the head of the characters that are experiencing this confusion and mystery firsthand, mainly the protagonist Carrie Mathison. All the while, Callery does not dictate to us how we should respond emotionally to specific moments and instead lets us grapple with the ambiguity and mystery ourselves and have our own gut reactions.

CONTEXT AND SHOOTING STYLE

In the first half of *Homeland* Season 1, this above-mentioned central mystery is as follows: without permission from her superiors and based on intelligence she received while working as a field agent in the Middle East, CIA agent Carrie Mathison observes and spies on a returned American Marine, Sgt. Nicholas Brody, whom she suspects has been turned by terrorists during his seven years of captivity. Carrie obsesses over Brody and his possible status as a terrorist, all while Brody struggles to adjust to a normal life with his family after captivity. Eventually, Carrie becomes romantically involved with Brody in efforts to get closer to understanding him; however, this just complicates things further. Carrie also is bipolar and has kept her disorder a secret from the CIA throughout

² Interview with Sean Callery (12 May 2015)

her employment. All of this knowledge is essential context needed to understand the role of music in *Homeland*.

The show is shot in a documentary-like style, assuming a voyeuristic perspective for the viewer, which presents challenges for the score. Callery explains, “the presence of music in it of itself is almost illogical because the moment you hear music, you’re creating an unnatural hyper-reality because you have score that is informing the viewer how to feel.”³ How he chooses to navigate this conundrum is by not “over-scoring” and generally, keeping the music relatively minimal.

According to Callery, most of the music in *Homeland* is meant to be seen (and heard) through Carrie’s eyes and point-of-view. Since much of the show, especially the first few episodes, is spent with Carrie in a state of ambivalence, not knowing whether the terrorists have turned Sgt. Brody or if he is just shell-shocked and dealing with post-traumatic stress disorder, much of his music parallels this ambivalence. I will refer to this type of music as “confused music.”

THE FIRST CUE

The first cue of the season needed to setup a logical framework in which Callery could establish the score’s point-of-view.⁴ At this point in the show, the audience is not aware of the existence of Sgt. Brody, the intangible factor that this “central mystery” revolves around. Callery chooses wisely to use this cue to establish the connection between elements of the score and a first-person point-of-view seen through Carrie’s eyes.

³ Interview with Sean Callery (12 May 2015).

⁴ Appendix A: “Cue List”: Ep. 1 – Cue #1

Beginning with establishing shots of Washington D.C., and then segueing into shots of the interior of an apartment, this scene gives us our first glimpse into Carrie Mathison's life back on United States soil. Just as this scene is crucial in establishing a context for the show and its voyeuristic cinematographic tendencies, so too is this scene crucial for establishing a musical framework for the show. So immediately, Callery establishes his general sonic palate, peppered with an air of intrigue and mystery right from the beginning. As he will with many cues in the first season of *Homeland*, Callery begins this first cue with a sense of harmonic ambivalence. We can't quite tell if we are in G Major, g minor, or somewhere in between because he only uses 2 notes: an open 5th with a G as the tonic. This is "confused music" on the most basic and micro level, but is important to note because it subconsciously provides the viewer the opportunity to draw his or her own conclusions emotionally. The tonal ambiguity of open and transparent harmony pervades the entirety of Callery's score and will be discussed in much detail throughout this paper. Rhythmic intrigue is created initially through the use of delays in the guitars, synths, and most notably, the chords in the keyboard. These delays create an intricate web of phantom rhythms that further sets up the mystery that we are vaguely aware of at this point in the show.

The first non-chord tone that he introduces in this cue is a C#, an augmented-4th above the tonic and a leading tone to the dominant. This alludes to the jaunty chromatic harmony of the main theme that has not been heard yet, immediately tying the music that we are hearing, and eventually the main theme, to Carrie Matheson. This chromatic harmony, especially in juxtaposition with the open and transparent harmony discussed above, will be a consistent device that Callery uses to create a subtle sense of confusion

throughout the show. As we see more of Carrie's apartment, including a photo of trumpeter Louis Armstrong hung on her wall and a photo of the terrorist Abu Nazir pinned to a corkboard, Callery introduces more elements that will be fundamental building blocks of his score, including, but not limited to, grounded yet somewhat nebulous tone centers, more chromaticism as well as his usage of synths and subtle yet effective sound design.

We then see Carrie hurriedly getting ready for work, prompting a change in the music and its orchestration. She takes her medication, removes what presumably is a wedding ring, and leaves her apartment. These are all very normal daily activities that would generally not be included in an hour-long television drama, usually for the sake of squeezing in more action and plot development, but thanks to Callery's score, this portion of the cue has a heightened importance in allowing the viewer to learn quite a bit about Carrie. Supported by a plain pad, the strings and piano act as propulsive engines and are much more frantic and disjointed than seems appropriate for what is visually occurring in the scene, never fixating on a particular pattern or figure for more than a few iterations. Yet they also possess mechanical and precise qualities, subtly suggesting that this too is an incarnation of Carrie's slightly frenzied, yet somehow organized methodology. The off-balanced nature of these string and piano figures also intentionally points to what we eventually find out to be her bipolar disorder.

When Carrie takes her pill, the orchestration changes and a layer of the string engine is peeled back. Everything starts to become a bit less frenzied and more subdued, paralleling the effect of the pill on her psyche. This obvious sync point also confirms that this music is meant to be seen, heard, and felt from Carrie's point of view. In order to

eventually “return the mystery and ambiguity” to the viewer throughout the season, Callery must be deliberate and somewhat obvious with his devices in this cue to establish connections between the storyline and the music. Thus, this cue is one of the most “on-the-nose” cues of the whole season, with notable and obvious audiovisual sync points, which is not very common in this score. It is as though Callery is easing us into the waters of the ambiguous music of *Homeland* little by little, introducing us to the protagonist and her psyche before he fully submerges us in the depths of Carrie’s mind. By the time Carrie is in the car on the way to work, her medication has kicked in and the pads take over as the foreground element in the mix, relegating the previously frenetic strings into a subdued, repetitive ostinato that slowly disintegrates into nothing.

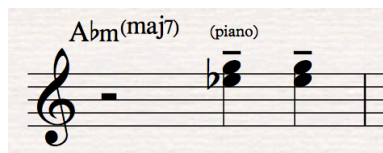
“CONFUSED MUSIC” AND IT’S MANY MANIFESTATIONS

After the first cue of the season, much of the score consists of what I have previously referred to as “confused music.” This confusion continues to manifest on two different levels in the plot: Carrie’s confusion with Brody and his status as a potential terrorist, and the confusion caused by her mental disorder. Callery describes it this way:

“The confused part of it, the ambiguity of the music, is particularly indigenous in the first part of the first season because (Carrie) wasn’t sure what she was seeing. She was convinced she was seeing the right thing, but she had other people telling her otherwise... There was a lot of unknown in those moments of the show, a lot of mystery and a lot of frustration on her part about what she was observing... She thinks she has the answer, but then it is not quite there... Her lack of confidence

and her confusion had to be depicted (musically) but not “hit too hard on the head.”

Thus Carrie's confusion regarding Brody is depicted musically in a variety of subtle ways, some thematic and others not. One example of this occurs in certain cues when Carrie is in a voyeuristic position spying on Brody. Callery uses a minor-Major 7th chord for the basis of his harmony in these moments and articulates the top two voices as follows:⁵



Example 1: Voyeuristic Motif (thematic) – Carrie Spying on Brody

Similar to Carrie's observation of Brody, this harmony is odd and uncomfortable, unsure of itself and unsure whether it belongs in this situation. However, the simple rhythm and slow tempo in which the upper voices are played in the piano suggest a sense of calm and collected observation in spite of the somewhat peculiar and confusing harmony. It is unsettling and uncomfortable for the viewer, but the juxtaposition between the odd harmony and the calm, calculated quarter-note rhythm in the piano diads allows the viewer to occupy Carrie's pensive state of mind as she tries to figure out Brody's modus operandi. Since Carrie is confused, and the music is “confused,” the audience in turn is confused and we are forced to draw our own conclusions and thus experience the mystery that Carrie is experiencing in our own way. Callery uses similar types of thematic devices with restraint; the above example appears only four times throughout

⁵ Cue List: Ep. 4 – Cues #7 & 9, Ep. 5 – Cues #3 and 13

the first season of the show, just enough to establish it's thematic intent, but not too much to be overly obvious.

MAIN THEMES

I cannot go any further without mentioning *Homeland's* main themes. Beginning with the title sequence, inspired by Polish trumpeter Tomasz Stanko's *Terminal 7*, the main title music is critically important because it sets the tone at the beginning of each episode.

Vague and nebulous, yet sonically dense with music and audio samples, this ethereal and jazzy main title embodies the emotional crux of the show. Nothing is crystal clear or fully formulated and the sheer mass of sound buries a lot of elements deep within the sonic fabric. Although Callery gravitates towards d minor as his key center in the main titles, the overall tone feels enigmatic and unfamiliar while still remaining portentous and ominous. He does this by moving in and out of different scalar modes based off a tonic of D, utilizing many chromatic tones. Furthermore, the title sequence imagery begins with fleeting, stream-of-conscious imagery from Carrie's childhood as well as Carrie sleeping, thus creating a link between her conscious and this type of music. By playing against the quick-cutting, stream-of-consciousness imagery with more unpredictable, arrhythmic music, Callery creates a dichotomy between image and sound that yields a strange, confusing duality between Carrie and the theme music. Throughout the show we come to realize that Carrie identifies with jazz and uses it as a means of understanding herself as well as a source of comfort. This is particularly important in the licensed music of the show, which will be explored further later. Having said all of this, it would be impractical for Callery to score the entire show in this dense style, so Callery contrasts the main title

with a generally minimal score that retains the ambiguity of the main title in a very different way: through transparency and subtlety.

Melodic Theme A. One of the two main melodic themes that people generally associate with *Homeland* occurs in the music that is played over the credits of almost every episode. The instrumentation is practically identical to the main title, yet is less dense sonically. The melody occurs in the piano, while a mournful trumpet floats on wistfully above, all while delay-ridden guitars and unpredictable drum set rhythms drive the subdued and irregular pulse.

Example 2: *Melodic Theme A*

Delving into the theory of this melody, the first two bars of this theme contain the harmonic building blocks of much of the shows music directly within the piano melody. It is comprised mainly of perfect-5ths, perfect-4ths, and augmented-4ths as well as chromatic passing tones. These open intervals (4ths and 5ths) as well as the contrasting chromatic non-chord tones (especially minor-2nds/Major-7ths, and augmented-4ths) permeate the entirety of *Homeland's* harmonic language and are the primary colors with which Callery paints his harmonic canvas. Although this melody sounds minor, the resolution in the third measure suggests a Dorian mode, where the Eb is a passing tone between the D and the E. This is a scalar mode that Callery often uses in conjunction with or in place of a minor mode. In contrast to a minor mode, the raised 6th scale degree in Dorian mode adds a splash of a lighter color to the normally darker mode, thus slightly “confusing” a mode that our ears are so accustomed to hearing in music every day. By no

means did Sean Callery invent the Dorian mode; its use is ubiquitous in film music.

However, it does allow him to avoid hitting more basic emotions like general happiness and sadness directly “on the head.” Instead, by introducing windy chromaticism and the Dorian mode juxtaposed against the minor mode in this melodic theme, Callery immediately complicates and matures the emotional landscape of his music and ends each show leaving us unsure quite what to think or how to feel.

The image shows a musical score for a piano. The top staff is labeled 'slightly detuned piano' and the bottom staff is labeled 'pad'. The music is in a key with two flats (B-flat and E-flat) and a 4/4 time signature. The melody in the piano part is chromatic and features several tritones, such as B-flat to D and E-flat to G. The pad part provides a harmonic background with sustained chords and some chromatic movement.

Example 3: First Appearance of Melodic Theme A (Ep. 1 – Cue #2): Inversion and Variation

The aforementioned Melodic Theme A appears in variations throughout the show. The second cue of Episode 1 (Example 3, above) is one of the more fleshed-out iterations of the melody we hear throughout the season, and actually occurs before we have heard Melodic Theme A in its primary form. This introduces the theme and also associates it with Carrie’s mind and her doubts in this particular scene. This melody starts as soon as the CIA director David Estes announces that they have found Sgt. Brody after seven years of being MIA. The dissonances and tritones relay a feeling of uneasiness; we can tell Carrie feels that something is not quite right in this scenario. The chromatic, windy theme sticks out in the foreground against the transparent pad background. Callery, again, is introducing us to something in a relatively obvious manner that he will apply throughout the show often in a subtler manner. However, the important thing to note is

the association this cue makes between Carrie and Melodic Theme A, which, more often than not, appears not as a complete melody but rather via little melodic micro-cells of two or three notes throughout the entire season.⁶ The complete melodic theme appears only in a few pivotal moments of great significance involving Carrie and is always played on the piano.⁷



Example 4: Melodic Theme B

Melodic Theme B. The other main melodic idea Callery uses throughout the first season is Melodic Theme B. This theme sounds distinctly minor and has a more clear-cut, dramatic function. It is often used in scenes with Brody, but also scenes involving other characters with potential ties to Abu Nazir.⁸ Other melodies unrelated to these two main melodic themes pop up here and there, however, these melodies are usually more of melodic micro-cells than fleshed out melodies. In a show like *Homeland*, melody has the potential to be distracting and pull the viewer out of the perceived “realness” of the moment if we consciously realize that we are hearing a melody. Consequently, melodic content is handled very carefully and sparsely throughout the season.

MUSICAL LANGUAGE AND ITS PSYCHOLOGICAL IMPLICATIONS

Callery’s musical language in *Homeland* is a complete package, with no one aspect able to exist and function effectively without the others. While his melodies and

⁶ Cue List: Ep. 3 – Cue #5 is one example of this.

⁷ Cue List: Ep. 7 – Cue #3 and Episode 11 – Cue #11 are two of the most important examples of Melodic Theme A’s re-appearance.

⁸ Cue List: Ep. 7 – Cue #6, Ep. 10 – Cue #3, Ep. 12 – Cue #3 are some of many examples of the appearance of this theme.

melodic micro-cells could not exist outside the framework of his well-defined and unique harmonic language, this harmonic framework is informed by and enhanced by his delicate and restrained orchestration and sound design, which I will continue to refer to collectively as “sonic orchestration.”

By often using sparseness and minimalism in regards to his harmony and his sonic orchestration, Callery achieves a certain open and transparent nature to his music, but still manages to keep it aurally intriguing. Psychologically, this leaves his music more open to interpretation. It remains intentionally uncluttered and ambiguous enough to feel unsettling and uncertain in the emotional direction in which the music is pointing the viewer. He achieves this effect in a variety of ways harmonically and orchestrationally, including, but not limited to his use of single notes and open fifths, his modulatory techniques, his use of sustained chromatic dissonances (specifically minor-2nds and augmented 4ths/diminished 5ths), mixed scalar modes, instrumentation choices, sound design, as well as subtle audio effects.

Cue Entrances and Modulations. To begin to understand Callery's harmonic landscape, we must first look at how Callery begins many of his cues. In many of his cues in the first season, Callery fades in the music on either a single tone or an open fifth, often using a pad or other non-threatening, non-abrasive sound.⁹ Single-note entrances are particularly useful to Callery because it allows him to not necessarily define the cue's tonic immediately. By patiently letting these single notes evolve through restrained and subtle sonic orchestration, Callery gives himself the option to easily keep the true key center of a cue obscured until a specific moment or can modulate to another key center without

⁹ Cue List: Ep. 1 – Cue #12, Ep. 3 – Cue #1, Ep. 6 – Cue #5, and Ep. 11 – Cue #8 are a few of countless examples of this trend.

being obvious whatsoever. Callery uses these somewhat invisible modulations and disguised tone centers as a constant source of ambiguity and as a tool of adding subtle changes of color to the drama: a tool with which he can organically allow us, the viewers, to steer our emotions in conjunction with the emotions of a particular character or characters.

One example of this occurs in in Episode 4 when Jess tells Brody she has invited his best friend Mike, whom Brody is partially aware that she had been sleeping with, over for their upcoming barbeque.¹⁰ After a solemn G fades in via a pad, Callery follows this G with another voice entering relatively soon after the first voice, in this case, on a Major-7th below: an Ab below the initial G. These voices begin to work in an eerie counterpoint. Although it initially sounds as though G is the tonic and the Ab is a chromatically dissonant minor-second, Callery takes advantage of this chromatic relationship in a different way. He instead treats the G as a Major-7th of an ab minor chord, creating an uncomfortable harmony of the ab min/Maj7 chord, which becomes a thematic component of the score. Callery does not truly reveal the tonic until the next scene begins and we see Carrie stealthily watching Brody's house from her car. By using the minor-2nd/Major-7th dissonances to hide the tonic, Callery allows his music to function at first in a confusing and uncomfortable way during the scene with Brody and Jess with his extended counterpoint, and then later evolving into more clear-cut tonality when the camera shifts to Carrie spying on Brody.

When Callery's musical entrances are more abrupt, they are still handled in a very precise manner and always rife with psychological implications. For example, at the end

¹⁰ Cue List: Ep. 4 – Cue #7

of the sixth episode, Brody takes a polygraph test to determine if he had anything to do with the unlikely death of a CIA-captured prisoner of war with ties to Abu Nazir.¹¹ This test comes directly on the heels of Brody and Carrie beginning their romantic involvement. Carrie takes advantage of this fact and tells the man administering the test to ask Brody if he has ever been unfaithful to his wife, and Brody lies, yet still manages to pass the polygraph in that moment. That is also the moment where Callery begins his music, quickly introducing a reversed bowed metal noise with a delay. This noise presents itself briefly as a stinger of sorts, but as quickly as it was introduced, the stinger and its delays fade away and low pads take over the mix. This abrupt stinger clues us into Carrie's momentary surprise and frustration at Brody's passing of the polygraph test. But as the pads and eventually the dissonant marimbas and other synths take over as the main elements of the mix, this implies that Carrie's passing surprise gives way to her more pensive and brooding mentality.

Open Fifths. Callery's ubiquitous usage of open fifths has a similar effect as his employment of long single notes. With these open diads, Callery propagates an ambiguity between Major and minor tone centers, giving his cues a further sense of tonal haziness. This harmonic opacity is used throughout his score to dispel any sense of definiteness in the sentiment of the scene, thus forcing the viewers to ask themselves the question, "how does this make me feel?" For example, when Brody returns home from Afghanistan and sees his family for the first time in seven years at the airport, Callery waits with restraint, holding back the music until Brody has been hugged by his wife Jessica and then is

¹¹ Cue List: Ep. 6 – Cue #14

addressed by his daughter, Dana.¹² This prompts the introduction of his music, which fixates on an open fifth based on the tonic of Eb. Callery noticeably steers away from coloring this scene with a distinctly Major or minor tonality, and instead relies on the introduction of 2nds, 6ths, and 7ths to allude to potential harmonic centers. The minor-6ths and minor-7ths suggest eb minor, however, Callery never uses a minor-3rd to affirm that tonality. This harmonic confusion also deliberately plays against the content of a scene that could have easily been scored with a happier musical demeanor, but instead, the music is uneasy and apprehensive, which is much more appropriate for the moment. It gives us a sense of Brody's overwhelming confusion, anxiety, and trepidation in returning to the United States, which trumps the happiness of seeing his family for the first time in seven years. Within the context of Brody's confusion, are we lead to believe that he is not thrilled to see his family? Or are we to believe he is experiencing PTSD and does not know how to deal with his emotions? Or is there something more at play, of which we are yet unaware? Callery lets his music lay his framework for these questions, but stays out of the way of answering them and instead lets us make sense of the ambiguity for ourselves.

Lack of Obvious "Hit-Points." Callery does not use very many obvious "hit-points" to highlight action within his cues, except in the case of Brody's hallucinations, his flashbacks to his time in Afghanistan, and other similar moments that are meant to intentionally jar the viewer and disrupt our senses.¹³ These flashback-centric cues rely heavily on atonality and creative sound design and are centered on the use of bowed

¹² Cue List – Ep. 1, Cue #7

¹³ Cue List: Ep. 1 – Cues #13, 17. Ep. 2 – Cue #3. Ep. 3 – Cue #7. Ep. 4 – Cues #1, 4. Ep. 5 – Cue #5. Ep. 9 – Cue #3

metals, other high-frequency noises. Just as Brody is caught off-guard by the immediacy of these flashbacks, so too is the viewer, catching us off-balance and thrusting us directly into the flashback or hallucination with Brody. In these cues, Callery intends to fixate on a sonically uncomfortable area of the frequency spectrum, but does not overload that area with too much information. Callery explains that when composing cues that are primarily just sound design, it is easy to continually add elements one on top of the other just because they sound good. However, it is important to exercise restraint and to treat these sound design-based cues just as one would treat an orchestral cue so that the music does not sound muddy. So through his attention to detail in these cues, Callery achieves a dense and uncomfortable soundscape with a lot of sounds and sound design, yet makes sure that each sound has enough room in the mix to retain its unique and unsettling individual qualities. The atonality characteristic of these cues further jostles the viewers' senses, giving them no clear tone center to latch onto and thus bamboozling our senses even further.

Cue Endings. Callery ends the majority of his cues with rather long fade-outs, usually with no definitive "ending." This is worth noting because, like the above-mentioned fade-ins, these fade-outs partially camouflage the presence of his music and allow Callery to surreptitiously ease the viewer in and out a particular characters' perspective without drawing blatant attention to his music. However, when a cue does end abruptly and suddenly, it is intentional and meant to emphasize a moment that catches a particular character, usually Carrie or Brody, by surprise. Consequently, we are able to remain within the head-space of that particular character and experience their shock or surprise simultaneously. One clear example of this occurs when Brody twice unsuccessfully tries

to detonate his bomb vest when cluttered in a shelter with various high-ranking political officials, most importantly, the vice president, against whom Brody has a personal vendetta.¹⁴ He is extremely nervous and anxious in the moments leading up to his first attempt to detonate, the diegetic sound fixated on his heavy, labored breathing and all other noise of conversation reduced to background murmurs. For Brody's first attempt, Callery brings 2 pads on a minor-7th (E tonic and a D above). These pads possess a wind instrument-type quality to them, causing them to sound icy and cold, further adding to Brody's isolation and fear in this moment. Callery dissipates this slightly crescendoing tension with sudden silence in the exact moment that Brody clicks the detonator switch. The detonator does not work, and just as Brody is taken by surprise at the device's malfunction, so too are we by the silence. Through this sudden lack of music, we are further plunged into Brody's mind, experiencing this false climax of what was to be his impending death along with him. Once the immediate total shock has worn off of Brody, high tremolo strings and harmonics uncomfortably enter for just a few seconds to signal to the viewer that Brody is coming to grips with the failure of his device and the fact that he is still alive. This is by no means light subject matter, and many composers would treat this type of moment with a grandiose and heightened sense of drama in their underscore. However, Callery stays true to his relatively minimal methodology, which is especially effective in relaying the intensity and gravitas of the situation by emphasizing sentiments of isolation and mounting anxiety.

Brody's second attempt is scored in a similar fashion, containing the same type of false climax, although this time it is orchestrated a bit differently. The high tremolo

¹⁴ Cue List: Ep. 12 – Cues #9, 11

strings and harmonics that ended the last cue reappear here as the primary element of the rising tension, buoyed by reversed woodwinds and similar pads to the pads used during his previous detonation attempt. This time, Brody is caught off-guard by a tap on his shoulder from a secret service agent saying that Brody has a phone call from his daughter. This comes mere seconds before Brody would have activated the detonator. The texture is so well orchestrated that the secret service agent's cell-phone ring is almost imperceptible within the texture, as if it is a part of the sound design, signaling to us that in that moment, Brody is almost totally unaware of his surroundings. His apprehension intensifying by the second, he is completely in his own head, and Callery makes sure that the viewers are right in there with him to experience this tense moment.

More Thematic Harmony. Aside from the tonally amorphous single-notes and open-fifths, Callery relies upon careful use of chromaticism to craft his musical and dramatic language in *Homeland*. Critical to this ethos are minor-2nds and augmented-4ths. Callery does not only deploy chromaticism to provide modulatory pivot point; he also, especially in cues where the harmony is relatively ambiguous, uses these dissonances to further add to the tension of the scene or to highlight a change in the action. Often, these dissonances are approached through counterpoint and linger uncomfortably, as they did in the previously described seventh cue of Episode 4. In a score that is generally minimal, these prolonged fixations on dissonances create a sense of intentional discomfort in the viewer. This sense of uneasiness is often used in cues to mirror Carrie's discomfort and anxiety in her inability to fully comprehend all the facets of the mystery that she has been attempting to solve.

THE MIDDLE-EASTERN INFLUENCE

Middle Eastern harmony and instrumentation also plays a significant role in the musical language of the show for a few reasons. Instrumentation-wise, Callery often uses a duduk player or a solo violin to add a middle-eastern sound to certain cues. Where we hear this music, it draws the obvious parallel to people or moments that have a connection to the Middle East. However, to add a further sense of intrigue, Callery introduces this music in moments where we are not sure of what exact connection that specific character has with the Middle East and if it is simply a cultural connection or if they are involved with the terrorist Abu Nazir. Callery takes advantage of this confusion and uses this Middle-Eastern influence somewhat liberally in scenes with characters such as Brody, Tom Walker, and Eileen Faizel, to name a few.¹⁵ We know they all have connections with the Middle East and Callery points to this with his music, but the specific connections are not always obvious to the viewer.



Example 5: C Major Phrygian Scale

Moments containing this Middle-Eastern instrumentation often rely on a Major Phrygian scale, which is simply a harmonic minor scale that begins on the 5th scale degree. The example above is a C Major Phrygian scale derived from an f harmonic minor scale. This simple tonic displacement adds a multitude of possibilities harmonically, which Callery explores in his score to further add to the score's ambiguity. Utilizing "Tetrachord 2" allows him to work with a set of notes that sounds like they

¹⁵ Cue List: For Brody, see Ep. 2 – Cue #15 and Ep#3 – Cue #9. For Eileen Faizel, see Ep. 6 – Cue #7 and Ep. 7 – Cue #6. For Tom Walker, see Ep. 8 – Cues #1, 6.

belong to the minor mode, often employing this scale while using Melodic Theme B, which is comprised entirely of notes from “Tetrachord 2.” “Tetrachord 1” contains an augmented-2nd interval between the 2nd and 3rd scale degrees, which, in addition to giving the scale a distinctly Middle-Eastern sound, also draws a parallel to a harmonic minor mode based on the 4th scale degree. He also quite often raises the 7th degree of this scale to give the upper “Tetrachord 2” a harmonic minor scale sound as well and allows him to explore the dissonances of Major 7ths and minor-9ths, both of which are a half-step apart from the tonic.¹⁶ Furthermore, the 3rd scale degree gives this scale a hint of the major mode because it is a Major-3rd away from the tonic. All used in combination with one another, these different scalar mini-modes contained in the Major Phrygian scale create a natural tonal ambiguity within the harmony.

Thematic Key Centers. Callery creates another thread of musical consistency amidst his sometimes tonally mysterious score by utilizing key centers thematically from time to time. Similar to his thematic usage of harmony and sparse melodic motifs, he creates for the viewer cohesion between certain moments and certain musical motifs by using these connected key centers, regardless of the chromaticism or modulation that is present in the cue. This alerts our subconscious to the correlation without being very obvious. For example, near the end of Episode 7, it is revealed that Tom Walker, a marine scout sniper who Brody was lead to believe he had beaten to death, is still alive and is a potential terrorist threat currently on United States soil.¹⁷ This information is revealed during the penultimate cue of the episode, which modulates from e minor to d minor, and for the next three episodes, every scene involving Tom Walker is centered either upon e minor

¹⁶ See Cue List: Ep. 3 – Cue #13 and Ep. 11 – Cue #8 are two examples of this

¹⁷ Cue List: Ep. 7 – Cue #12

and/or d minor.¹⁸ This correlation between Walker and those two key centers exists without having to establish a melodic theme, or *leitmotif*, specifically for Walker, allowing Callery to remain sparse melodically in moments involving Walker while still composing thematically.

“SONIC ORCHESTRATION”

Callery's unique sound world would not be possible without his distinctive instrumental palate. Since plenty of ambiguity is created through the harmony, melody, and sonic orchestration, the instrumentation is critical in maintaining continuity and creating a recognizable and consistent framework for the score. The score relies primarily on synths, pads, keyboards, guitars, strings, and percussion. Many other instruments make their way into the score from time to time, such as middle-eastern instruments like the duduk and the oud, as well as more traditional orchestral instruments like woodwinds and brass. The heavy usage of instruments such as pianos and electric keyboards can be traced back to the jazz influence of the show, whereas the synths and sound design add a different and modern flavor to Callery's music.

Oftentimes, a development in the action or drama of a specific scene is accompanied by the introduction of a new instrument or synth. However, since most of Callery's music is relatively sparse and minimal, he has to find creative ways to continue pushing the momentum of a scene forward without overcrowding the instrumentation. One great example of how he does this is by using automated filters, subtle LFOs, and discreet volume or panning adjustments to keep the viewers' ears engaged and the music

¹⁸ Cue List: Ep. 8 – Cue #1, 4, 5, 6. Ep. 9 – Cues #2, 7. Ep. 10 – Cues #11, 12

moving forward. He pays careful attention to this in regards to his pads, the bedrock of many of his cues, which could easily become boring and static if they do not maintain a sense of evolution through audio effects and adjustments. By adding these elements of sound design, Callery allows the pads to take on a life of their own, evolving organically along with the scene as opposed to weighing it down.

Callery also employs many reversed sounds, which immediately create an off-kilter sensation when juxtaposed against a primarily non-reversed soundscape. One of the main examples of this occurs during Brody's flashbacks and hallucinations. In addition to the already-chaotic atonal soundscape, the reversed synths and reversed bowed percussion further disorient the viewer and are effective in musically emulating Brody's psychological state in those moments. Callery also often uses a reversed sine-wave synth, which often carries thematic implications pertaining to Carrie.¹⁹ In many moments throughout the first season, particularly towards the latter half of the season, this sound percolates through the sonic texture in moments of Carrie's pensiveness and confusion, acting as a sonic equivalent of little bubbles of thought fleetingly appearing and disappearing in her mind. For example, in the first cue of Episode 6 when Carrie is watching footage of Brody and trying to make sense of what she is observing, the reversed sine-wave synths act as semi-melodic, textural elements trying to peek through the sonic fabric, trying to take shape into something coherent. But just as her thoughts and conclusions are trying to take shape in these moments but ultimately are unsuccessful

¹⁹ Cue List: Ep. 4 – Cues #7, 9. Ep 6 – Cues #4, 7, 14. Ep. 7 – Cue #3. Ep. 8 – Cue #8. Ep. 9 – Cue #13. Ep. 10 – Cues #11, 13. Ep. 12 – Cue #1

in doing so, so to does this sine-wave sound, which cannot utter more than a note or two before melding seamlessly back into the amorphous texture.²⁰

Perhaps the most crucial element of sound design employed by Callery is his usage of delays. Throughout almost every cue of the season, one, some, or all of the instruments and synths are affected by delays to varying degrees. These delays are sometimes very rhythmically precise and other times more meandering and aimless with their echoes and pulsations. In a show where there are so many questions and not very many answers, these phantom rhythms add a layer of complexity on top of the score through their rhythmic intricacy, in addition to creating forward momentum musically. On a subconscious level, these delays force the viewer to reckon with the same questions that are frustrating Carrie: what is real and what is misleading? Should we believe what we see and hear, or is it all just a façade?

Another method Callery uses to create forward momentum is through the rhythmic impetus of arpeggiators, often used with a sine wave bass. Aside from its propulsive qualities, this constant 1/8th or 1/16th note pulse created by the arpeggiator often has sinister implications.²¹ Multiple times, the arpeggiated bass is introduced when we are led to believe that Brody is thinking about some important information to which we are not privy.²² We come to associate this arpeggiated bass with these sneaky types of moments, and thus Callery teases us with this instrumentation. He allows us a furtive glimpse into the plotting and calculated gears of thought churning inside Brody's mind, all while not giving any discernable information away. He leaves the viewer with their

²⁰ Cue List: Ep. 6 – Cue #1

²¹ Cue List: Ep. 2 – Cue #12. Ep. 6 – Cue #7

²² Cue List: Ep. 1 – Cues #4, 9. Ep. 5 – Cue #4. Ep. 6 – Cue #14

thoughts, pondering the implications of the mystery presented to them by the introduction of the arpeggiated sine-wave bass: what does Brody know that we do not?

THE IMPORTANCE OF JAZZ

Callery's score is not the only music that plays an important psychological role in *Homeland's* first season; the show's licensed music plays a pivotal part in complementing and furthering the score's agenda. When asked what they remember about the score of *Homeland*, many people have noted the major influence of jazz on the score. However, those people are only partially correct in their statements. Although the jazz language did inform some of the harmony and instrumentation used in Callery's score, save for the main titles a few select cues, jazz music is actually notably absent from Callery's score. Rather, jazz finds its impactful niche in the licensed and source music of the show. Acclaimed music supervisor Kevin Edelman has worked with Sean Callery on five different shows, however on *Homeland*, it was vitally important that much of the licensed music make a specifically psychological contribution to the show in tandem with Callery's score, especially since the majority of the score is seen through Carrie's eyes.

If Callery's score gives the viewer the ability to empathize with Carrie's confusion while still retaining an important sense of ambiguity, Edelman's scrupulous selection of different jazz songs allows the audience to understand a different side of Carrie Mathison: how she uses jazz as a mechanism of comfort and as a means of understanding her own state of mind. In a conversation between Carrie and Saul relatively early in the season, Carrie makes a reference to her love for Theolonius Monk,

the legendary jazz pianist who's music is generally chaotic and contains much off-kilter improvisation. This bit of information is a microcosm of her personality as a whole and confirms an important point; Carrie uses jazz as a means of understanding her own bipolar disease. To her, jazz is the musical equivalent of her state of mind: chaotic and busy, improvisational and moody, but always within a certain amount of preordained structure that she has imposed upon herself, whether perceptible or imperceptible to the average listener. She is able to see patterns and come to conclusions that many others might not when faced with an ambiguous mess of ostensibly unrelated bits of information. Carrie finds order within chaos; it's who she is down to the core of her being and the main reason why she is so good at her job.

There are around six specific moments in the first season of *Homeland* where licensed jazz exposes facets of Carrie's character; however, there are two central instances that fully capture the importance of jazz in understanding Carrie Mathison. While out on a date at a jazz bar, Carrie is watching television when she notices Brody's subtle finger movements and interprets this as a possible way of sending messages to terrorists via live television broadcasts.²³ Aside from her obvious affinity for the genre, jazz is critically important in this scene because although the music playing is somewhat frantic and seemingly unorganized harmonically, rhythmically, and melodically, Carrie becomes more calm, hyperaware, and precise with her thoughts amidst the musical chaos and is able to notice subtle things such as Brody's almost imperceptible finger tick, which she might not have noticed otherwise.

²³ Cue List: Ep. 1 – Cue #20

In the final scene of the penultimate episode of season one, the ugly side of Carrie's bipolar disease is exposed when CIA director David Estes comes to her house and terminates her employment with the CIA in addition to tearing down her wall of meticulously organized documents and photos pertaining to her investigation of Abu Nazir.²⁴ Edelman chose to license a song entitled "Tristan" by Polish free-jazz trumpeter Tomasz Stanko, whose music appears throughout the first four seasons of *Homeland*. The music fades in and quickly takes over the diegetic sound and becomes the sole source of audio in the scene. At first listen, this subtle, sparse, and meandering piece of music seems to play against the frenzy occurring on screen as Carrie screams and cries and must be physically restrained. This specific usage of jazz perfectly embodies the vulnerable side of Carrie's disease. She is at her worst here, having poured out all of her emotions until there is literally nothing left, not even the diegetic sound of the scene, leaving her metaphorically naked, bare, and stripped-down to her very core. The tangible union between her and her favorite genre of music is never more apparent than at this moment. Gone is all the frenzy and fracas of the quick chord changes that she loves; the harmonic rhythm here progresses slowly and freely. Gone is the chaos of wild rhythmic patterns; the drums play in and out of time, but remain sparse and bare. Gone is the comfort she finds in the crazy improvisations and complex interplay between different instrument voices; all that remains is Carrie at her core, the singular, somber trumpet melody of just a few notes, floating on top of an isolated and bare accompaniment.

²⁴ Cue List: Ep. 11 – Cue #12

THE ABSENCE OF MUSIC

The last scene of the season is a perfect capstone to the psychological turbulence viewers have endured up to this point in the show. Carrie has a hospital-bed epiphany connecting Brody and Nazir through Nazir's son Isa just moments before she is put under anesthesia for voluntary electro-therapy to treat her bipolar disorder. What makes this scene so perfectly uncomfortable is the *lack* of underscore. More often than not, in scenes centered around Carrie, the appearance of music prompts the viewer at a subconscious level to be aware that Carrie's mental gears are churning and she is thinking critically; however, it does not necessarily inform the viewer what she is thinking or what emotion to feel. In this instance though, right before Carrie's mind is about to be literally jolted with large amounts of electricity, the audience is figuratively jolted out of Carrie's head to a different and unfamiliar voyeuristic perspective. We are the observers now, and Carrie is the observed. We are not thinking with Carrie anymore; we do not inhabit her headspace any longer. We are left with even more questions; we can only hope that she remembers her epiphany despite her impending electro-therapy treatment. This leaves us with a fittingly ambiguous and uncomfortable cliffhanger going into the next season and poses perhaps the most important question and mystery of all; what will be going on inside the mind of Carrie Mathison when she wakes up from her anesthesia, and will Sean Callery's music give us the same unique opportunity to see through Carrie's eyes?

CONCLUSION: THE MUTUALISTIC RELATIONSHIP OF JAZZ AND SCORE

The final and perhaps most critical aspect of *Homeland's* music to discuss is the crucial relationship between the licensed jazz music and Callery's score. The contrast

between the content of the scenes containing chaotic jazz music versus many of Callery's minimal and slow-evolving cues is deliberately abnormal and discomfiting. Because Carrie finds an inner peace and can make sense of things amidst the sonic volatility in jazz music, many viewers who would usually find moments of chaotic jazz relatively incomprehensible on a musical level are able to forgo their lack of musical understanding and can still experience a shared psychological state with Carrie. This empathy has been built up throughout the season based on a trust established between the viewers and Sean Callery's musical score, which is ironic in it of itself because the score is inherently ambiguous in its very nature. In contrast to the jazz in *Homeland*, which provides us a window into comprehending Carrie's self-understanding as well as an accurate depiction of the extremes of her disease, Callery's score provides us a different window into Carrie's point-of-view which allows us to experience Carrie's heightened sense of confusion firsthand, specifically in her confusion in her inability to determine if Brody is in fact a terrorist. It is as if there are not enough puzzle pieces available for Carrie to fit all of them together; she can't quite connect all of the dots. She needs something more, so she relies on her intuition and gut emotional reactions to make decisions, just as Callery forces the audience to do with his music. He does not allow us to go down the easy path by freely giving us all of the "musical puzzle pieces" with which to construct our emotions and opinions. Rather, he reaffirms his mission of returning the mystery and ambiguity to the viewers by giving us the opportunity to draw our own conclusions and be confused alongside the characters. It is because of this musical bridge of trust established between composer and viewer that *Homeland* and its music will endure as paragons of artistry and creativity long after the show is no longer on the air.

Appendix A: Homeland Season 1 Cue List and Notes

Episode # - Cue #	Cue Start	Cue End	Cue Duration	Context	Key/Harmony	Noticeable Instrumentation/Effects	Important Notes	Psychological?	Important Syncs
1 - 1	3m 22s	4m 50s	1m 28s	Carrie getting ready and going to work	g minor (ish) [all cues labeled with "ish" in addition to the tonality contain other scalar modes based upon the same tonic]	Pads, Synths, Sine Bass, Piano, Guitars, Keys, Strings, a lot of delay	Frantic Strings right off the bat put us inside Carrie's head	Yes-Frantic strings right off the bat put us inside the mind of Carrie, they are precise, methodical, yet tempo-wise feel as close as you can get to out of control without being out of control. When we cut to the car at 4:30, a pad in 5ths take over as the primary element in the mix, the frantic strings begin to subside both rhythmically and volume-wise, signifying an onset of calm, her pills are kicking in and she is in control by the time she walks into her briefing.	When Carrie closes the mirror and takes her pill, Callery peels back a layer of strings, giving a sense of release and relief. We can tell these pills are important to Carrie's well being and state of mind.
1 - 2	5m 44s	6m 36s	0m 52s	"I'm an American." They found Brody in Afghanistan. Carrie is immediately suspicious	ab minor. Piano motif: Eb Ab F B motif (perfect 4ths and tritones are a common theme)	Marimba/Pad, electronics, piano is very detuned, maybe some chorus and flanger as well, which immediately has psychological implications		Yes-The piano motif subtly alludes to Carrie's doubts, which at the very end of the cue, we are made aware that these doubts stem from her meeting with the prisoner in Baghdad. The music very carefully and subtly precedes the viewers' knowledge of her doubts.	Yes-When Carrie asks about what happened to Thomas Walker, piano comes in over the pad/marimba. That lets us know that Carrie doesn't quite think everything adds up in this situation.
1 - 3	6m 36s	7m 5s	0m 29s	Brody looks in the mirror, cuts his beard hair	No clear tone center	Totally Electronics-based, lots of bowed metals and stuff	Scissor noises very loud, gives a sense of hyperreality	Yes-inside Brody's head	
1 - 4	8m 41s	9m 6s	0m 25s	Carrie asks for surveillance on Brody. Cut to Brody getting his haircut	d minor	Pads, Arpeggiated Sine Bass	Rigid bass rhythm with close-up of Brody <i>might</i> be intentional. The music isn't all happy that Brody is coming home, rather it is calculated and rather menacing	Somewhat	
1 - 5	10m 54s	11m 28s	0m 34s	Jess drives home	f minor	Pads, High, sparse panning electronics			
1 - 6	14m 17s	15m 24s	1m 7s	Setting up surveillance in Brody's house	e minor	Pads, bowed cymbal, filtered percussion (wood perc with delays). Also lower percussion filtered	Sets a mood. By staying in one key	Not necessarily-more of a methodical, "lets get everything set up" type cue	
1 - 7	17m 29s	18m 43s	1m 14s	Brody sees family	Eb Maj (ish)	Pad (same soft, bare pad), strings	Harmony isn't quite on the nose "happy." Uses sus 2s and b7 (and b6) chords. Bb minor chords are also present at times	Definitely possible, doesn't really hit anything on the head too directly. The harmony is indirect (Maj vs min tensions). The tone of the scene is indirect (rather plain pad). Callery isn't hinting at anything directly. This is an example of a cue that is "confused"	
1 - 8	19m 45s	21m 9s	1m 24s	Brody gives speech to Marines, Carrie watches on TV	a minor	Pads, Harp plucks (sparse)	a minor pedal, pad seems to keep growing and constantly subtly change	The sparse interjections of the harp to the pad's fabric could be indicative of Carrie's suspicion	
1 - 9	23m 45s	24m 52s	1m 7s	Brody and family drive home and arrive to group of photographers/reporters	a minor	Bass on an arpeggiator (a minor), piano, pads	Bass pattern does not change	Getting a sense that this bass might be one of Callery's devices to put us inside Brody's head	Cue ends abruptly when Brody gets out of the car.
1 - 10	26m 8s	27m	0m 52s	Carrie's surveillance is set up, she begins watching Brody and family	d minor	Pads, solo violin/viola, super filtered/detuned piano low in the mix, percussion (high and low)	Strings make an appearance, D to Eb motif, very middle eastern	Not particularly	
1 - 11	32m 20s	32m 40s	0m 20s	Carrie is late, she takes her pill and leaves her house	e minor	Pads, Filtered Percussion		Not particularly	
1 - 12	32m 55s	33m 32s	0m 37s	Brody is being "debriefed" by Carrie and others	e minor	Pads, Piano	No harmonic modulation whatsoever	Creates a certain atmosphere of curiosity...going from question to question in the interrogation.	
1 - 13	35m 30s	35m 53s	0m 23s	Brody sees picture of Abu Nazir, flashback to interrogation	Atonalish	Electronics, bowed metals, reversed synths and reversed bowed percussion	The tone is uncertain. Callery gives us absolutely no clue as to the relationship between Abu Nazir and Brody	Most definitely- before the flashback visually begins, as the music starts, Callery clues us into the fact that Brody definitely knows Abu Nazir (which is then immediately supported by the visual flashback).	
1 - 14	36m 23s	36m 42s	0m 19s	Carrie and Brody look at each other	E (open)	Pads	Again, uncertain tone, leaves the harmony open as to not give anything away	Very psychological-except we don't know who's head we are in for this cue. Carrie's? Brody's? Both? Very ambiguous	
1 - 15	37m 29s	38m 17s	0m 48s	Brody lies to Jess, going to Bluemont Park	e# minor (ish)	Pads, synths, percussion, lots of delays, piano (filtered, resonant, low-mid heavy)	Brody is overtly sinister for the first time.	Somewhat-the tone is similar to other psychological-based cues, however, we cut between a lot of different characters	
1 - 16	39m 24s	41m 2s	1m 38s	Brody meets with Helen Walker, Carrie and team surveils	d minor (lots of #4 resolving to 5 [throughout the score])	Pads, pianos, wet and dry synths, reversed synths, lots of delays, percussion		More of a "tone-setter" for what is happening in the story	When we see the Ballard truck, BIG percussion hit (maybe a bit much/out of character for a subtle score, but definitely heightens the drama)
1 - 17	41m 25s	41m 54s	0m 29s	Brody tells Helen that Tom Walker was beaten to death, lies and says he wasn't there	d minor	Pads, percussion, unpitched metals.	Brody makes a habit of lying directly after having a flashback. He might be putting a pitch envelope or LFO on his synth pads to create the tension-release of these half-step/quarter-tone pitch glides	Yes-the super wet pads and unpitched metals, etc put us in a different space sonically to go along with Brody's flashback (similar to the last flashback)	
1 - 18	43m 17s	43m 43s	0m 26s	Carrie goes home, Saul is there waiting	e minor	Sine Bass/Kick, Wet Pad, Piano, Synth Strings		Transitional music	
1 - 19	45m 16s	46m 35s	1m 19s	Carrie in bed, listening to jazz	b minor	Trumpet, Guitar, E Bass, Piano, Drums	Very similar vibe to theme song. Potentially Licensed Music	Jazz as a coping mechanism	
1 - 20	48m 40s	50m 50s	2m 10s	Carrie at bar with guy listening to jazz band, notices Brody's finger gestures on TV			Licensed Music	Jazz is her choice of the music she wants to go see when she need to calm down	
1 - 21	50m 50s	53m 51s	3m 1s	Carrie shows Saul evidence via Brody's finger gestures on camera, Brody is on a run. Flashback to killing Tom Walker. Brody stops in front of the capitol building	e minor/d minor/f minor/# minor/d minor	Pads, strings, piano, percussion, delays, subtle reversed synths, brass at the end, keys	First modulation(s) mid-cue in the entire show.	Definitely in certain parts of the cue. Weaves in and out of environmental vs psychological function	d minor: "Just wait" -Carrie (pointing out Brody's finger pattern a second time). f minor: "We should explore this further" -Saul. e# minor: Jess realizes that Brody isn't there, Brody running. d minor: Brody stops in front of capitol building
2 - 1	4m 8s	4m 35s	0m 27s	Brody wakes up from his bad dream	Atonalish (d or a minor)	Pads, reversed pads, delays, etc		Most definitely	
2 - 2	5m 11s	5m 52s	0m 41s	Jess shows Brody her arm that he grabbed at night while he slept	g minor	Pad	Super sparse. Open harmony again for the most part.	Not sure	

Episode # - Cue #	Cue Start	Cue End	Cue Duration	Context	Key/Harmony	Noticeable Instrumentation/Effects	Important Notes	Psychological?	Important Syncs
2 - 3	6m 35s	7m 30s	0m 55s	Brody looks at reporters and has a flashback to being imprisoned	D Maj into atonal	Pads, Strings, Keys w/ delay, sound design, whispers, effected voices, electronics		Definitely the 2nd half, and he made it obvious. He put us in the place that Brody's mind was both physically and psychologically	
2 - 4	7m 58s	9m	1m 2s	Brody is having a moment, goes into his room and curls up in the corner	No real key center, focused on sound design	Airy Pads, Bowed Metals, Reversed percussion, delays everywhere		The music plus the phone ringing really puts us inside Brody's mind state, also the high frequency of the pads (the "ringing") in my mind alludes to a head ache, which is definitely what Brody is experiencing	
2 - 5	11m 8s	11m 50s	0m 42s	Carrie is watching Brody on her computer, Saul comes over	e# minor	Weird arpeggiated synth (kinda Vangelis-in), piano, guitar, delays		Airy synth puts us in Carrie's headspace	Cut to Brody, the rhythmic delays start to happen
2 - 6	12m 56s	14m 5s	1m 9s	Carrie tells Saul that Brody is having nightmares	g minor	Pads, Strings, reversed piano, regular piano	Jazzy theme motif makes an appearance in the transition between scenes	More mood-setting then psychological	
2 - 7	16m 31s	17m 35s	1m 4s	Carrie's asset, Lynn Reed calls for Carrie's assistance	atonalish/a minor/d minor	Piano, Pads	Piano 4 note ostinato, as the scene progresses, modulates down a halfstep, but the harmony doesn't move	It would seem as such, however, I think the purpose of the music here is to create a sense of discomfort, to allude to something that we are not yet aware of, however, very subtly.	
2 - 8	17m 35s	18m 30s	0m 55s	Brody is sitting in the corner of his room, hears Jess get home, gets up and tells her he had a great day	e# minor	Piano, Pads, other synths, percussion, lots of delays, subtle rhythmic pulse	Strange dissonant piano melody makes an appearance, towards the end of the cue. Gives the scene a sense of finality but at the same time some open-ended apprehension	More of a "tone-setter" for what is happening in the story	
2 - 9	20m 9s	20m 50s	0m 41s	Estes and another dude tell Mike to make Brody re-enlist	G tone center (feels minor, uses b6 and b7 chords again [seems to be thematic])	Pad	Open 5ths keeps the audience confused in a good way	Yes, in the same way that the scene in Ep. 1 when Brody see's his family (#1 - 7) and a previous scene in Ep. 2 (#2 - 2)	
2 - 10	21m 59s	22m 50s	0m 51s	Brody hits the reporter, Chris sees. Brody goes into the woods	eb minor	strings, perc, synths, piano	Callery uses a lot of b6 as well as b2 in any given tone center	More psychological from the audience's perspective/subtly disorienting, but with a constant pulse	Callery waits a beat AFTER Brody hits the reporter to place his own musical hit
2 - 11	23m 6s	24m 9s	1m 3s	Max follows Brody	c minor	Strings, guitar, synths, perc	b6 and b2 to create dissonances. strong rhythmically	More of a "tone-setter" for what is happening in the story	
2 - 12	24m 31s	27m 8s	2m 37s	Lynn and Carrie meet. Lynn has video of Nazir. Carrie calls Saul.	c minor	Ambient pads, strings, piano, percussion (very sparse), arpeggiated sine bass, reversed keys, reversed guitar	Begins very ambient, "stinger" of sorts with percussion and crescendo when we see Nazir on video. Piano kicks in to drive the momentum forward, and then the sine bass arpeggiated really takes over the momentum	Somewhat, since this is a scene dealing with a girl who is scared to be a CIA asset and Carrie is calming her down, but the music stays in line with the scene, understated, some subtleties, and most importantly, contains forward momentum.	
2 - 13	28m 20s	29m 15s	0m 55s	Saul and Carrie talk about Nazir/Brody connection at CIA	a minor	Pads		More of a "tone-setter" for what is happening in the story	
2 - 14	30m 53s	32m 10s	1m 17s	Max watches Brody in hardware store, calls Carrie	all over the place. Edim7 to Ebdim7 in strings, Low D in bass, eventually modulates to A in bass	Strings, stark contrast with the bass hitting a low D, percussion, electronics	SUPER dissonant cue, something is really going on for Callery to decide to heighten dissonance to this level!	Psychological from the get go, there is a sense of division/duality in this cue between the D in bass and rhythmic percussion vs the seaisk diminished chords. Also, the bass has a subtle LFO on the pitch envelope, cool device	
2 - 15	32m 56s	33m 30s	0m 34s	Brody puts the bag from the hardware store in the garage	e minor	Pads, solo violin (middle-eastern flair), piano, duduk	Duduk and violin might be alluding to Brody's potential connection with Abu Nazir	Not sure.	
2 - 16	37m 19s	38m 32s	1m 13s	Brody tells Chris that sometimes you have to stand up for yourself	eb minor	Pads, Strings	Very similar to the moment where the family sees Brody for the first time harmonically and sonically		
2 - 17	39m 22s	39m 50s	0m 28s	Virgil bumps into Lynn on purpose in hotel and spills tea on her	e minor	Pads, piano, keys, percussion (some of which is very very filtered: thematic)		More active and rhythmic, trying to create momentum as opposed to inhabit a state of mind	Music "bump" is a second after Virgil bumps into Lynn
2 - 18	40m 15s	41m 40s	1m 25s	Carrie and Lynn talk in the bathroom. The prince arrives.	c minor	Pads, strings, guitar, percussion (some of which is very very filtered: thematic), keys	Ends with a piece of the keys motif	Not particularly	
2 - 19	45m	48m	3m	Brody is dreaming, wakes up, goes to his garage, cleans it, opens the door slightly, and lays down a prayer mat	A minor/A Major/d minor	Pads, white noise (also in a lot of the previous cues, just noticed it here), percussion, trumpet (briefly), violin (middle-eastern flair), string section (as cue intensifies), choir patch, more percussion, brass, effected and strange voices	Some of the most "epic" music of the show.		Cut to Brody in bed at 45:20, low filtered percussion comes in
2 - 20	48m 39s	50m	1m 21s	Brody gets dressed in his marine uniform and greets the press	f minor	Pads, duduk, solo violin (middle-eastern flair), percussion, strings, brass, sub bass	Again, epic orchestral, I think the last cue might have been to set up this one. Middle-eastern influences infused with the bombastic orchestral makes sense after he prays in Arabic in the prior scene	Playing the hero card, psychologically triumphant for Brody. Might motivate the impetus for big orchestra sound	Percussion intensifies as he walks out his front door
			22m 20s						
3 - 1	3m 49s	5m 8s	1m 19s	Lynn gets the data from Amir's cell phone, Amir gets her a necklace	d minor/e minor/a minor	High pad, low bass drum hits, granular synth, other synths	Single tones and 5ths	Yes, Callery seems to often use a single note sine wave (with a subtle LFO) to force you to experience the tense moment that a certain character is experiencing at the current moment	When Lynn sees the phone on the bed, low bass drum hit, helps portray the gravitas of the situation
3 - 2	8m 26s	9m 56s	1m 30s	Carrie briefs the CIA on Lynn Reed, Saul gives her a hard time in the meeting	e minor	low synths, pads, bass, piano, filtered perch	pulsating	not particularly	
3 - 3	10m 21s	11m 4s	0m 43s	Dana comes home after missing the interview	eb minor	Pads, bowed metals, strings	open 5ths again, with the b7 thrown in	Sort of	
3 - 4	12m 30s	13m 3s	0m 33s	Jess listens as Brody and Dana talk and laugh	D Maj/e minor	high bowed pad		Yes-Jess might feel isolated. Or Callery could be playing the fact that her character is outside the room where Dana and Brody are. Good example of a "confused" cue	
3 - 5	13m 3s	14m 3s	1m 0s	Carrie gets the data chip from Lynn Reed	e minor	rhythmic perc, strings, pads, pianos, vibes/marimba	chromatics at play yet again, chromatic down motifs, usually beginning on a 5th (B E B, Bb Eb Bb, A D A...)	Psychological for the audience, not necessarily for the characters	

Episode # - Cue #	Cue Start	Cue End	Cue Duration	Context	Key/Harmony	Noticeable Instrumentation/Effects	Important Notes	Psychological?	Important Syncs
3 - 6	17m 28s	18m 5s	0m 37s	Saul and Carrie talk in CIA, Saul can't forgive Carrie	c minor	synth strings/pads	Chromatic downward over a C pedal above in strings (Ab, G, F, Eb, Db)	not particularly	
3 - 7	19m 2s	19m 57s	0m 55s	Brody walks with the interviewer and is asked about being tortured	f minor	Bassy, synths, violin (middle-eastern flair), reversed synths, bowed metals		Yes-flashback	
3 - 8	22m 40s	23m 31s	0m 51s	Dana confronts Jess about sleeping with Mike, they arrive home to Brody, Mike and the interviewer	a minor	Pads, piano, keys, percussion (some of which is very very filtered: thematic)		Only in the "important sync" moment. Example of in and out of psychological versus overall mood	When Dana sees Mike and Brody, the music changes textures
3 - 9	25m 30s	26m 8s	0m 38s	Brody looks at himself in the mirror	f minor	Pads, high bowed metals, solo violin (middle-eastern flair)	enters on a D in the pad, but immediately modulates to f minor. Essentially the same as cue #3 - 7	Very. Moments with Brody alone are almost always psychologically-based score-wise. Also the violins clue us into his ties, whatever they may be, with the middle east. More and more moments of the score dealing with Brody are subtly being infiltrated with these ethnic elements; not just flashbacks (especially when he is by himself)	
3 - 10	32m 20s	33m 35s	1m 15s	Lynn calls Carrie, she's worried, Carrie says there is a team following her; Carrie and Virgil track her cell phone and race to follow her	e minor	Low pads, percussion high and low filtered, vibes, high bowed stuff, reversed pads	good example of rising the intensity of a cue more than subtly	somewhat	
3 - 11	34m 15s	35m 23s	1m 8s	Lynn is shot, Carrie and Virgil race to the scene	e minor	pads, strings, perc		Scoring the action and drama, not necessarily inside anyone's head	initial hit comes a couple seconds later than the 2 gun shots, not even in rhythm
3 - 12	39m 7s	40m 10s	1m 3s	Estes and Carrie talk in the elevator about Lynn's death	a minor	Pads, piano, strings		Possibly-Carrie's sadness	
3 - 13	41m 4s	42m	0m 56s	Carrie and others are debriefed by Estes and Carrie wants to talk to Amir, but Estes says no	Db	Pad, strings	Again, b7 and b2 harmonies are present.	Unsure, this is another confused cue: some of the harmony is Major (normal 6th as well as a Maj7th chord in pads), totally not the emotion that anyone is feeling in that moment	
3 - 14	43m 6s	44m 9s	1m 3s	Carrie sees Lynn's parents at the morgue	d minor	Pads (angelic), marimba			
3 - 15	45m 28s	48m 29s	3m 1s	Saul comforts Carrie. They realize that it was probably the necklace someone was after. The necklace is sold, young couple buys home by the airport	c minor/f minor	Pad, bowed pads, keys/vibes, low strings/synth, percussion, string section			
			16m 32s						
4 - 1	2m 46s	4m 34s	1m 48s	Carrie watched Brody in the bathroom, Brody hallucinates and sees Abu Nazir in the mirror	c minor	guitar, pads, piano, bowed stuff, reversed synths, strings, perch	Seems like a b6 to 5, ostinato in guitar in g minor, however, that's actually just b3 to 2 in c minor. Also very important to note is the development within the cue. How Callery uses subtle variations on the same theme to weave a constant fabric but convey very different moods	totally, he makes it obvious in places, but I feel he goes from the inside of Carrie's head (intent and observing carefully), to Brody's when he sees Abu Nazir.	vibe completely changes when Brody sees Abu Nazir in the mirror
4 - 2	8m 50s	9m 43s	0m 53s	Carrie debriefs CIA team, Saul tells them to look into the finances of the hawallah brokers	d minor	pads, reversed synths, strings			
4 - 3	12m 2s	12m 39s	0m 37s	Tension between Mike and Brody, Brody gets out of the car	b minor	synths, strings, pads, high frequencies of some sort		tension	
4 - 4	13m 33s	13m 52s	0m 19s	Brody hallucinates and sees Jess in the garage	atonalish	Reversed vibes and synths and pads and bells, all creating one homogenous sound		Yes, Callery clues us into this hallucination with the high frequency, alienating music that doesn't really have a pitch center	Hallucinated Jess disappears, music out
4 - 5	14m 44s	16m	1m 16s	Brody is in garage, gets gun out. Cut to Carrie watching him. Brody notices that the flowers were trampled by the deer	b minor	plain pad in higher frequencies, low pads, guitar with straight delays, marimba, strings	As he does with many cues, especially the less tonally specific ones, starts them in a semi-key-center and then resolves to the main key of the cue when something important occurs in the scene (Brody goes to get his gun)	begins with disorienting pads, uses an Augmented 8th resolving to a Major 7th	Ends the cue on B Major first inversion missing the 5th, which is odd because that is when Brody sees the flowers that Jess planted were trampled by the deer. Good example of a confused cue in this sense
4 - 6	24m	24m 58s	0m 58s	Estes asks Galvez to keep tabs on Carrie	f minor	piano with straight delay, pads, bowed high frequency pads, guitar, piano with no delay	uses a #4 and a b2 right off the bat. Also #4 and b2 happen to be B and F# which form a fifth, which is super characteristic of Callery's score. By staying true to his thematic use of P5ths, he uses them creatively in this instance, at first separately, creating the most dissonant possible intervals, and then together as a P5th, which emphasizes the chromatic nature of his score. As if that was not enough, he holds the bass until he brings it in ON A b7! Eb (D#) B and F# also form a B Maj triad in first inversion, many of which (b6 triads that is) appear all over the score for this show	The tonic to #4 motif immediately puts us in a state of anxiety. Estes is making an uncomfortable request to someone who considers Carrie a friend and the music not only embodies his strange request but Galvez's immediate sense of apprehension. Allows us to get in the head of Galvez while simultaneously "scoring the overall action" of the scene	

Episode # - Cue #	Cue Start	Cue End	Cue Duration	Context	Key/Harmony	Noticeable Instrumentation/Effects	Important Notes	Psychological?	Important Syncs
4 - 7	25m 54s	27m 17s	1m 23s	Jess tells Brody she invited Mike over for the BBQ. Carrie watches Brody's house, gets a call from Galvez with a lead on Faizel	ab minor	bowed high pads, piano, other plain pads, low sine bass, strings, reversed sine-waves	Besides the single note on a pad fade in, which Callery begins many of his cues with, he also begins a lot of cues with a single note fade in followed immediately with another voice entering (this time on a M7 below [Ab below a G] working in counterpoint, usually on relatively dissonant intervals. Instead of using the G as a tonic and the Ab as a b2 as he often does, he instead takes advantage of these notes chromatic relationship in a different way. He treats the G as a Maj7 of an ab minor chord, creating an uncomfortable harmony of Ab min/Maj7 chord. What makes it more uncomfortable is the eventual repetition of the Eb and G on the piano, the seemingly unnatural Major interval contrasting the otherwise minor harmonic language of the scene	Yes-this scene is immediately uncomfortable and we feel like we are inhabiting the mind-state of Jess, however, we also transition into the mind state of Carrie as she surveils the household when Callery employs the repeated M3rds in the piano	
4 - 8	29m 59s	31m 44s	1m 45s	Carrie and Galvez follow Faizel	d minor/no clear tone center	Filtered piano, bass drum, bowed metals, synth, percussion, strings, keys, percussion, solo violin (middle-eastern flair), duduk brass of some sort	Investigate the harmony of the cue a bit further. Very off kilter to begin with, and then gets	Yes. This is a very curious cue harmonically from the beginning when they are following him, and then the orchestration changes and gets more frantic and less tonal as the intensity builds. Scoring the scenes anxiety as well as Faizel's wife's sense of urgency and anxiety	"The traffic is bad on the beltway" causes Faizel's wife to warn him that isn't safe to return home, the music immediately becomes less tonally focused and distressed
4 - 9	38m 45s	39m 56s	1m 11s	Carrie looks at her wall	ab minor	Synths, sine bass, piano, reversed sine-waves, bells, solo violin (middle-eastern flair), arpeggiated pitched metals	Brings back the ab min/Maj7 chord	Yes-Carrie is looking at her wall of suspects and theories, pensively observing, and the music reflects this pensive nature. Tempo-wise, it is steady and controlled, but harmonically it is a bit confused and off-kilter	Violin comes in as Carrie walks towards her wall full of pictures, notes, etc.
4 - 10	40m 15s	41m 10s	0m 55s	Faizel and his wife talk, Faizel is nervous that he was followed, his wife comforts him	e minor	Moving pads, piano, bowed metals, oud	piano motif (C, Eb, B) consists of the b6, leading tone [the leading tone, especially in this episode, has become thematically important], and ultimately resolves to the fifth	Not particularly	
4 - 11	42m 49s	43m 40s	0m 51s	On a stormy night, Carrie sits at home on her couch. She decides to get up and leave	c minor	pad intro, single notes (E, up to C, B, down to D, Db, C), synths, weird chromatic guitar arpeggiations	the weird chromatic guitar seems like it will be a thematic thing, as it appears in the next cue as well	Yes-especially the guitar. Carrie is discomobulated by the fact that Saul told her to move on from Brody and maybe thinking that she might miss him in a weird way	
4 - 12	44m 47s	46m 14s	1m 27s	Brody goes to a veterans support group, Carrie follows him	c minor	High bowed vibes, pads, detuned piano, reversed synth, strings, filtered percussion, guitar	Brings back the 3 note theme from 4 - 1	Not really, but at times, elements like the weird chromatic guitar put us in the headsapce of Carrie, and also allude to the show's main theme	
4 - 13	48m 59s	49m 15s	0m 16s	Carrie leaves and Brody stands in the rain	e minor	Strings, synths, percussion (toms), pads			
			13m 39s						
5 - 1	3m	4m 15s	1m 15s	Someone has been beaten and is dragged into a truck and to a plane in Islamabad. Brody prays.	c minor	Duduk, pads, strings, solo violin (middle-eastern flair), percussion	Rhythm is very typical middle eastern. Great groove	Mood-setter	
5 - 2	5m 45s	6m 12s	0m 27s	Carrie gets a call from Galvez	a minor	Pad, filtered perc, reversed synths, piano		Not particularly	
5 - 3	6m 37s	7m 13s	0m 36s	Carrie looks through her sister's/dad's pill cabinet	ab minor	pads, piano	min/Maj7th comes back here	Yes-the repeating motif of Eb G diads on quarter notes on beats one and two of each measure comes back. (see #4 - 7)	
5 - 4	13m 54s	15m 52s	1m 58s	Brody is driven to the interrogation by the CIA	d minor	Pad, Strings, lots of delays (like always), arpeggiated sine bass, keys, filtered percussion		Mood-setter	sine bass ostinato starts when they put the prisoner in the car
5 - 5	16m 22s	18m 52s	2m 30s	Brody sees who they will be interrogating, recognizes him, and has a flashback to him getting peed on	d minor/e minor/c minor	Pad, filtered perc, reversed synths, bowed metals, solo violin (middle-eastern flair), duduk	modulation after Brody recognizes the guy. modulation again when Saul goes to interrogate him	Yes, especially the first part in d minor that is definitely in Brody's head	
5 - 6	20m 5s	21m 56s	1m 51s	Saul interrogates the terrorist	Atonalish	pads, bowed metals, strings		Atonal and bowed metals make the atmosphere uncertain, just like the interrogation	When we see the terrorist's face when the cue starts, Callery puts a quickly reversed noise
5 - 7	22m 12s	24m 20s	2m 8s	The interrogations continue	Atonalish	pads, bowed metals, strings	continuation of the last cue	Atonal and bowed metals make the atmosphere uncertain, just like the interrogation	
5 - 8	29m 3s	30m 4s	1m 1s	Carrie takes her pill, Brody shaves, the prisoner sits and listens to death metal	eb minor	pad, string harmonics, piano		Atmospheric, mood music	
5 - 9	32m 26s	32m 50s	0m 24s	Brody goes to talk with Estes	c minor	strings, pads			
5 - 10	35m	35m 33s	0m 33s	Estes allows Brody to meet with the terrorist	d minor	pads, keys			
5 - 11	35m 52s	37m 15s	1m 23s	The email address is traced to Faizel. Brody meets with the terrorist	c minor	pads, strings, low drums, percussion	Very effective use of harmony then striped down to just rhythm to keep the very subtle pulse going but change texture		When we see the terrorist's face when the cue starts, Callery puts a quickly reversed noise
5 - 12	41m 32s	44m	2m 28s	The terrorist commits suicide with a razorblade. Saul gives Carrie the authorization to move in on Faizel's house. Faizel is not there	c minor/no harmony/e minor/a minor	strings, pads, percussion, solo violin (middle-eastern flair)	Again using percussion as a bridge between key centers		

Episode # - Cue #	Cue Start	Cue End	Cue Duration	Context	Key/Harmony	Noticeable Instrumentation/Effects	Important Notes	Psychological?	Important Syncs
5 - 13	48m 29s	49m 20s	0m 51s	Carrie is frustrated by Saul's lack of willingness to go up the chain with her theory on Brody. She goes home and dismantles her wall of work on Brody	ab minor	piano, pads, reversed synths	The repeating motif of Eb G diads on quarter notes on beats three and four of each measure comes back. (see #4 - 7 and #5 - 3)	Absolutely-min/Maj7th comes back here. Also disguises this Major third (Eb G) as a seemingly Major sonority at first since it is over an Eb on a pad, but the minor/Major 7th chord comes in when the sine bass comes in and puts us back in the the off-kilter harmony and strange mental state of Carrie. The min/Maj 7th could be an example of Carrie's bipolar nature manifesting itself subtly in the music. The music is eerily calm as she is having a slight breakdown and emotional time removing all over her work from her wall	
5 - 14	52m 59s	55m 4s	2m 5s	Carrie can't sleep, talks to her niece	eb minor	pads, piano, strings, high bowed stuff, celesta		root resolving to b7 again, seems to be thematic of the lack of clarity in the show. Sounds minor, but not quite sure at all times	
			19m 30s						
6 - 1	3m 14s	3m 58s	0m 44s	Carrie watches footage of Brody	a minor	Electric Piano with straight eighth note delays, Bass, Synth Pads, Subtle filtered percussion, reversed sine waves	Tritone based harmony to start the episode immediately. Also the percussion contains two distinct timbral elements, one of which is panned hard left and the other is panned hard right. Yet another example of Callery adding subtleties to keep the ear engaged without distracting from the drama.	Yes, yet another voyeuristic cue. Carrie is observing and trying to make sense of what happened in a situation with Brody. We inhabit the inside of her head as this confusion tries to take shape and form into some sort of conclusion, and the music perfectly underscores this. The rhythm is calculated and precise, yet the harmony and textural elements are a bit more amorphous. The reversed sine waves are one example of a semi-melodic, textural element that tries to peek through the sonic fabric, tries to take shape into something coherent, but cannot get more than a note or two in before melding back into the texture.	
6 - 2	6m 17s	6m 59s	0m 42s	Brody prepares for a speech writes on a piece of paper. Jess gets ready for the event at their house	a minor	Electric piano, synth with rhythmic straight delay (16th notes), piano (with slightly longer attack time than normal), clarinet melody, pads	Straight delays providing the main rhythm for the second straight cue	Seems to be, we begin by inhabiting a space with only Brody in it, and as the cue progresses, more elements are added, but the core elements of the cue are the basis of Brody's thoughts at the moment	
6 - 3	7m 55s	8m 25s	0m 30s	Jess helps Brody with his tie, Brody looks in the mirror	eb minor	Pads (2 main pads, one of them coming from a triangle wave, the other one being a more high-pitched, bowed metals type of sound), low strings	A short cue where Callery doesn't hit the tonic until the final chord (there are multiple cues throughout the show like this)	Not particularly	
6 - 4	10m 39s	11m 27s	0m 48s	The investigation at Faizel's house continues	d minor	Piano of some sort (sounds like a combination of an electric piano and an 80's piano), pads, reversed sine waves, bass, filtered metal percussion (super low in the mix, almost non-existent)	Reversed sine waves have a 5-note motif. The formations of a melody, which could indicate some sort of progress	Somewhat. Sounds investigatory and unsure, but not trying to inhabit the inside of someone's head. Rather, it is trying to set a tone (no pun intended) for the investigation	
6 - 5	12m 19s	13m 13s	0m 54s	Faizel and his wife are driving. Faizel is worried	e minor	Pad droning on the tonic, another pad enters and then a piano comes in and plays a two-note motif (C, Eb)	jaunty 2-note motif that Callery often uses to unsettle the viewer slightly more than the image does and provide a further sense of ambiguity		
6 - 6	16m 33s	16m 51s	0m 18s	Brody finishes giving his speech	a minor	Solo trumpet melody with slight delay			
6 - 7	18m 54s	19m 48s	0m 54s	The CIA obtains a traffic light photo of Faizel and his wife	d minor	Bass on an arpeggiator (d minor), piano, pads, reversed sine wave, percussion, voice-like synth, duduk	Same reversed sine wave motif from the investigation at the house pops up here (both cues are in the same key). Duduk, voice-like synth and percussion give it a very subtle middle-eastern flair	See above in #6 - 4	
6 - 8	20m 17s	22m 27s	2m 10s	Faizel and his wife arrive at the safehouse, the door has a bomb on it, they leave, Faizel is confused by his wife's lack of honesty when it comes to her "training"	Atonalish	Synth pads, filtered percussion, clock-like ticking synths with delay, bass, high bowed metals, duduk, string harmonics, string extended techniques, metal percussion	Very uneasy	Yes, but not for a specific character. Psychological for the viewer, puts us directly in the line of the drama and amplifies the tension. Good example of how Callery deals with tension subtly yet effectively	
6 - 9	25m 13s	27m 10s	1m 57s	Lauter berates Brody, Matt punches Lauter, Brody punches Matt multiple times and drives away	d minor, eb minor, c# minor	Pads, strings	Keys change when the scene's focus shifts		
6 - 10	31m 33s	32m 45s	1m 12s	Carrie thinks Faizel's wife might be the driving force. Brody calls Carrie and tells him	ab minor	Pads, strings, high metals and synths, filtered piano, bass, filtered percussion (wooden), lots of subtle panning	b7 makes an appearance here, Callery holds the bass until the b7 comes in		
6 - 11	39m 7s	39m 38s	0m 31s	Faizel is gunned down in the hotel room, his wife escapes through the window	Atonalish	String rise into random pizz, col legno strings, piano, piano extended techniques, synths	Cue ends on an F-C diad on a plain pad after really intense action		
6 - 12	41m 26s	42m 29s	1m 3s	Brody comes home in the am, he's visibly drunk as the Jess leaves to take the kids to school	Bb minor	Piano (more active than normal), delays and somewhat melodic	Great example of Callery's pacing and letting the music breathe throughout the scene		
6 - 13	43m 32s	44m 58s	1m 26s	Saul leaves the polygraph room, Brody enters	a minor	Electric piano, Electric piano with no audible attack and tremolo in 16th notes [see #6 - 2, similar or same as that "synth"], piano (single-notes) with delay, percussion (filtered and low hits), bass, oud, pads			

Episode # - Cue #	Cue Start	Cue End	Cue Duration	Context	Key/Harmony	Noticeable Instrumentation/Effects	Important Notes	Psychological?	Important Syncs
6 - 14	46m 45s	48m 32s	1m 47s	Brody lies on the polygraph and gets away with it	d minor	Pads, synths, pitched mallet percussion, bouncing filtered pitched percussion (see #6 - 8), high strings, reversed sine waves, electric piano, bass with arpeggiator (same as earlier in this episode), duduk (see #6 - 8), string ensemble, brass, intense percussion	This cue and (many in this episode) are very tritone heavy, which makes it seem as though we have modulated when we actually have not (harmony seems like it is centered around Ab when the bass still drones on a D softly). Also, Callery brings back a lot of material from throughout the episode in this cue (a kitchen-sink type of approach), including, but not limited to the electric piano ninth-chord that started the episode, the duduk, the, the reversed sine waves, the arpeggiated bass, the bouncing pitched percussion (still not sure what instrument that is)	Yes, Carrie is confused as to how he beat the polygraph so easily but cannot convey this to Saul because she cannot tell him that she has slept with Brody.	
			14m 56s						
7 - 1	2m 34s	2m 56s	0m 22s	Faizel's wife walks into a bus station	eb minor	Strings, reversed sine wave-type pads, percussion		Not particularly, other than it being tense, rhythmic music for a tense scene	
7 - 2	8m 45s	9m 35s	0m 50s	Saul tells Estes he wants to go pick up Faizel's wife in Texas	eb minor	Low saw synth filtered, reversed sine wave-type pads (panning), filtered percussion, pads			
7 - 3	11m 36s	12m 34s	0m 58s	Carrie enters her cabin, looks out the window at Brody	g minor	Pads, Strings, reversed piano, electric piano, reversed sine waves, effected piano	First time we've heard a direct quotation of the theme in a long time	Yes, Carrie is being an observer again, another voyeuristic cue, except this time, she is with Brody and observing at the same time for the first time	
7 - 4	14m 55s	16m 28s	1m 33s	Saul arrests Eileen (Faizel's wife)	eb minor	Low saw synth filtered, reversed sine wave-type pads (panning), filtered percussion, pads	tonic, b7, b6 motif in this cue		
7 - 5	17m 36s	18m 6s	0m 30s	Cut from Eileen and Saul in car to Brody and Carrie at the lake in the morning	ab minor	Pads, reversed sine waves, piano	seems like it will start in eb minor again, but Callery starts the cue on the 5th		
7 - 6	19m 21s	19m 41s	0m 20s	Saul and Eileen drive, Saul talks	f minor	Violin (Middle-Eastern flair), Pads	B-Theme makes an appearance here (its appeared quite a bit before)		
7 - 7	20m 57s	21m 59s	1m 2s	Saul and Eileen talk	f minor	Violin (Middle-Eastern flair), Pads, reversed synths	Middle eastern flair makes an appearance with the piccardy third (raised third in a minor key) and the b2		
7 - 8	35m 28s	36m 22s	0m 54s	Carrie and Brody are having sex. Carrie and Brody are sleeping and Brody starts saying "Isa" in his sleep	g minor	Strings, Pads, reversed synths (quick reversed synths when Brody is having his nightmares)			
7 - 9	36m 49s	37m 50s	1m 1s	Saul and Eileen stop in Indiana	c# minor (ish)	Pads, synths, synth marimba			
7 - 10	41m 22s	42m 4s	0m 42s	Carrie accidentally reveals she knows the type of tea that Brody drinks	Bb minor (Chromatic)	Pads, Low Strings, piano	tonic to b2 is the main motif in this cue	Yes-Carrie messes up and tries to recover, but Callery doesn't quite hit Carrie's mistake on the nose; he leaves a bit of uncertainty	
7 - 11	43m 15s	43m 46s	0m 31s	Saul talks to Estes on the phone while Eileen is in the interrogation room	D (diminished 9th diad)	high bowed pad, reversed synths (sparse)	Centered on D, but the reversed synth comes in on a diminished 9th below very sparsely. This cue contains ONLY these 2 notes	Again, very uncertain, makes the viewer feel uneasy in general. Not specifically through the eyes of a single character, more of an overall mood setter	
7 - 12	51m 7s	54m 14s	3m 7s	Tom Walker is IDed as the potential sniper. Cut between Saul with Eileen and Carrie with Brody	e minor, d minor	Pads, percussion, strings			
7 - 13	55m 8s	57m 8s	2m 0s	Brody arrives home, ends with him crying on the couch	g minor	Pads, electric piano, guitar, effected piano with delay		Yes-very bare and sparse, contemplative cue. Doesn't lead the audience in any direction except the feeling of isolation brought about by the plain pad that is the main element of this cue, which works perfectly in tandem with Brody's mind-state at the time being	
			13m 50s						
8 - 1	4m 11s	4m 54s	0m 43s	Tom Walker goes car to car asking for money on the streets of Washington D.C.	e minor	Pads, reversed synths, metal percussion, piano, strings, violin (Middle-Eastern flair) [D, C#, A#, B]			
8 - 2	8m 56s	9m 25s	0m 29s	Brody comes home from Langley	a minor	Strings, Pads, Piano			
8 - 3	18m 32s	19m 7s	0m 35s	Saul asks if Carrie is ok after she reveals her history with Brody to Saul	eb minor	Pads, Electric Piano	resolves to f minor chord to end the cue	Yes somewhat - Callery uses his trademark open 5ths as well as the b6 and b7 that he uses often throughout the show to convey an ambiguous tonality. Carrie wasn't necessarily expecting Saul to offer her comfort in this moment of revelation, so the open 5ths convey a combination of Carrie's surprise with Saul's unexpectedly gentle and kind reaction. This gesture of friendship harkens back to the harmonic language used when Brody sees his family for the first time in Episode 1	
8 - 4	21m 42s	22m 40s	0m 58s	Tom Walker throws out his burner phone after trying to call home	e minor	Pads, Filtered Percussion, electric piano, lots of delays, some sort of bowed reversed synth			
8 - 5	33m 27s	39m 12s	5m 45s	Helen makes contact with Tom on the phone. She warns him the FBI are coming for him. He escapes into a mosque and the tac team shoots 2 people in the mosque	g minor, e minor, g minor, c# minor, eb minor, c# minor	Pads, strings, synths, high bowed pads, electric piano with delays, filtered percussion, bowed synths, driving percussion	Switches to e minor when the cue gets more tactically oriented, the phone conversation between Tom and Helen Walker is scored more sparsely and centered in g minor.	This cue goes in and out of psychological vs. "playing the action"	The key changes coincide with important changes in the action

Episode # - Cue #	Cue Start	Cue End	Cue Duration	Context	Key/Harmony	Noticeable Instrumentation/Effects	Important Notes	Psychological?	Important Syncs
8 - 6	39m 27s	40m 9s	0m 42s	Tom Walker goes to a storage unit and opens a box with a sniper rifle in it	d minor	Violin(middle-eastern flair), duduk, pads, strings, percussion	dorian mode used in conjunction with middle eastern rhythms in percussion, duduk, and violin create a unique texture for this cue that still fits in very well with the overall vibe	The middle-eastern flair is introduced with Tom's character here because we clearly see the sniper rifle that he has in the storage unit	
8 - 7	42m 42s	43m 28s	0m 46s	Carrie talks to Brody outside his house and Jess walks outside	eb minor	Pianos (2 different piano sounds), Pads, Synths	No tonic, seems almost like pentatonic-based harmony		
8 - 8	46m 37s	48m 59s	2m 22s	Carrie "I'm going to be alone my whole life" to Saul. Man enters his nice house, thinks Tom Walker is there, but it's Brody: "I'm through dealing with Nazir, and you can tell him that"	eb minor, f minor, Bb minor, d minor, c minor	Pianos (with noticeable delays), Pads, reversed sine waves, filtered violin, filtered pitched percussion (sounds like pitched woodblocks), strings, synths, intense percussion	Uses tonic to b2 in f minor to transition gracefully to Bb minor (5 to b6). The cue also ends with the tonic to b2 in c minor. (in a minor key: tonic to b2 can act as a tension or in conjunction with a raised 3rd to give that key a middle-eastern flair	Yes, this cue starts in dorian mode again, which he has used a lot in past episodes in moments where he doesn't quite want to hit an emotion directly on the head	
			12m 20s						
9 - 1	5m 48s	6m 6s	0m 18s	Brody is blindsided in the grocery store parking lot	d minor	Pads, low saw bass, reversed synths, filtered violin/violin harmonics, synths			
9 - 2	8m 20s	8m 44s	0m 24s	Tom Walker walks in the forest with a backpack on	e minor	Synths, processed woodwinds (definitely some flute in there), Pads, Bass			
9 - 3	11m 20s	15m 8s	3m 48s	Flashback to Brody and Abu Nazir	g minor, e (goes between minor and Major, but for the most part minor)	High bowed pad, pads, piano, violin (middle-eastern flair), percussion, duduk (effected), strings, piano, oud, low drum hits		Yes definitely, this was a defining moment in describing Brody and Abu Nazir's relationship and how it came to be, and Callery puts us back in that moment directly with the same devices he uses to convey a sense of "I'm very confused, but I'm going with it," a sentiment this show deals with quite often	
9 - 4	15m 44s	16m 29s	0m 45s	Abu Nazir introduces Brody to his son Isa and tells Brody that he wants him to teach Isa English	a minor	Strings, duduk, pads		Yes, in the same way that the last cue was, just a bit less confused.	
9 - 5	18m 31s	18m 52s	0m 21s	Brody gets a shot and goes out to play with Isa	c minor	pads, high bowed pads		Exploratory music	
9 - 6	18m 55s	19m 39s	0m 44s	Brody tries to play soccer with Isa, Isa takes the soccer ball	c dorian, g minor	Pads, pizz strings, arco strings, violin (middle-eastern flair)			
9 - 7	27m 28s	28m 3s	0m 35s	Tom Walker practices with his sniper rifle in the woods	d minor	Pads, Processed Woodwinds, Low drum hits	Not clearly in d minor, just basing that assumption off of the D-A diad and the texture that Callery weaves in this 30 second cue		
9 - 8	28m 28s	28m 52s	0m 24s	Brody and Isa embrace after Brody complements Isa's progress in his English proficiency	c minor	Pads, duduk, strings		Yes	
9 - 9	32m 44s	33m 47s	1m 3s	Brody wakes from a bad dream. Isa gives him a drawing he made of them with a soccer ball	c minor	Pads, bowed pads, electric piano, duduk		Yes	
9 - 10	35m 25s	36m 28s	1m 3s	Brody and Nazir speak on Skype	f minor	Strings, pads, oud			
9 - 11	37m 37s	41m 12s	3m 35s	Drone strike hits right after Isa leaves for school. Brody searches for Isa and finds him dead. Brody and Nazir pray over Isa's dead body	atonal. d minor	Pads, bowed metals, reversed synths, solo voice, strings, duduk			
9 - 12	42m 34s	43m 6s	0m 32s	Brody watches a broadcast of the Vice President saying that the dead bodies of children from the drone strokes	c minor	Pads, low strings, filtered duduk		Yes, the b2 here is used to convey a sense of Brody's disgust towards the VPs statements	
9 - 13	45m 32s	46m 45s	1m 13s	Saul and Carrie stakeout the Saudi embassy	g minor	Filtered piano, reversed sine waves, percussion, pads			
			14m 45s						
10 - 1	5m 55s	7m 16s	1m 21s	VP comes to Brody's house	d minor	Pads, oud, violin (middle-eastern flair), duduk, reversed sine waves, filtered percussion		Yes, tense and Brody is unsure what is happening when the secret service get to his house, so he readies himself for anything.	Carrie listens to jazz in her car to start the episode (before this cue)
10 - 2	7m 48s	8m 50s	1m 2s	VP asks Brody if he'll run for office	chromatic, no clear tone center	pads, reversed pads, violin (middle-eastern flair)		Yes-amorphous and ambiguous. We don't know Brody's thoughts on the matter and Callery lets us inside his mind just enough to know he's considering the VP's offer but not directly revealing his feelings and allowing the viewer to draw their own conclusions amidst the confusion	
10 - 3	10m 56s	11m 23s	0m 27s	Brody sits on the couch, Jess comes home	f minor	low bass drone, violin (middle-eastern flair)	B-Theme makes an appearance here (its appeared quite a bit before)		
10 - 4	12m 32s	13m 22s	0m 50s	Jess is not enthused with the idea of Brody running for government office	chromatic, no clear tone center	reversed bowed pads, high string harmonics, violin (middle-eastern flair), pads			
10 - 5	15m 24s	16m 34s	1m 10s	Carrie and Saul prep for their meeting with Al-Zahrani	e minor	Strings, pads, bass (pedal E), filtered percussion, synths, bowed pads, metals	diminished chromatic chords are the main thematic element here	Yes-diminished harmony juxtaposed against the pedal E in the bass and the percussion	
10 - 6	20m 14s	20m 36s	0m 22s	Al-Zahrani is brought up the elevator to Carrie and Saul	b minor	Pads, synths, electric piano, lots of delays			
10 - 7	21m 39s	22m 32s	0m 53s	Carrie shows Al-Zahrani the compromising photos of him	Bb minor (Chromatic)	Pads, synths, electric piano, high bowed metals, piano, bass, lots of delays	the cue starts with a diminished 9th (C, Db) which makes us feel like we're maybe in e minor, however, Callery uses the introduction of the bass/low piano note to introduce the Bb minor tone center, thus propelling the scene forward subtly		
10 - 8	25m 9s	26m 42s	1m 33s	Carrie threatens the safety of Al-Zahrani's daughters	d minor	pads, piano, string harmonics,			

Episode # - Cue #	Cue Start	Cue End	Cue Duration	Context	Key/Harmony	Noticeable Instrumentation/Effects	Important Notes	Psychological?	Important Syncs
10 - 9	28m 23s	28m 50s	0m 27s	Saul to Al-Zahrani "You work for us now"	Bb minor (Chromatic)	Pads, synths, electric piano, high bowed metals, bass, lots of delays	condensed version of cue #10 - 8		
10 - 10	31m 12s	36m 33s	5m 21s	Carrie gets ready for Brody to come over. Brody asks her to keep their weekend at the cabin between them and leaves. Carrie cries. Saul eats by himself at his desk at home			Miles Davis-My Funny Valentine	I don't usually write about source music, but this is the second time we've heard jazz in this episode. Carrie uses it to put herself in a state of calm and comfort	
10 - 11	36m 33s	41m 53s	5m 20s	Al-Zahrani sets up the meet with Walker. The CIA is ready to intercept Walker with Carrie on scene, but when the man they think is Walker reaches Al-Zahrani, it turns out to not be Walker and we see Walker activate a bomb in the man's briefcase and it explodes	d minor-ish, e minor, c minor, g minor, e minor, atonal (chromatic rising)	Pads, Strings, reversed sine waves, low drum hits, filtered percussion, pitched percussion, synths, piano, duduk, horns, orchestral clusters	Uses the percussionist in the scene to create rhythm and doesn't "step on" the rhythm of the scene. Also Callery modulates a lot more than usual in this cue, but each modulation is very specific to subtle changes in the action/scene location/etc	Yes, in the way that it creates a hypersensitivity to the tension	Cue comes directly out of Miles Davis' tune, which ended in G minor, so starting the cue with a pedal D in a pad allows Callery to smoothly modulate into d minor. Also he cuts the music a half a second before the explosion so the music cuts, the audience has just a split second to register that a bomb is about to go off, then the bomb actually goes off. Perfect timing at the music out of this cue
10 - 12	42m	42m 49s	0m 49s	After the bomb explodes, Saul and Estes are unsure if Carrie is alive. Carrie surveys the damage and is injured, but not badly	e minor	Filtered Pads, Filtered Percussion	Everything is incredibly filtered (Low Pass Filter)	The LPF submerges everything and puts you in Carrie's shoes. This is a tried and true "trick" that composers and sound designers use to make you feel like you sonically experienced an explosion	
10 - 13	44m 4s	45m 24s	1m 20s	Jess says she's ok with Brody running for government office. Saul sits with Carrie in her hospital bed	d minor	Electric Piano with straight eighth note delays, Bass, Synth Pads, Subtle filtered percussion, reversed sine waves, strings	Tritone based harmony to start the episode immediately. Also the percussion contains two distinct timbral elements, one of which is panned hard left and the other is panned hard right. Yet another example of Callery adding subtleties to keep the ear engaged without distracting from the drama. Also, extremely similar to cue #6 - 1). Could be an example of recycling material, or it could be linked thematically.	Yes: Again, the rhythm is calculated and precise, yet the harmony and textural elements are a bit more amorphous. The reversed sine waves are one example of a semi-melodic, textural element that tries to peek through the sonic fabric, tries to take shape into something coherent, but cannot get more than a note or two in before melding back into the texture.	
10 - 14	47m 22s	47m 37s	0m 15s	Carrie reacts to Brody's congressional announcement and his kissing Jess on the cheek	a minor	Electric piano, pads, strings, bass		Yes	
			21m 10s						
11 - 1	2m 55s	4m 36s	1m 41s	A bomb is being made	b minor	Pad, duduk, strings, high bowed synths, sparse filtered percussion, oud			
11 - 2	10m 40s	11m 20s	0m 40s	Saul tells Carrie she's acting odd, the doctor asks if she should call another doctor. She says to call her sister	eb minor	Bowed pads, pads, Filtered piano		Yes, she is caught off guard by Saul not understanding her, which is when the music comes in. Also, see "important syncs" at the mention of her sister	uses a IV chord in a minor key when Carrie which is uncharacteristic of Callery, which very much highlights the importance of her sister to her (and how her "secret" is safe with her sister) in that very moment
11 - 3	15m 26s	16m	0m 34s	Saul leaves Carries house. Estes goes to meet with the VP	a minor	Pads, Reversed sine waves, piano, filtered percussion, lots of delays			
11 - 4	21m 32s	21m 52s	0m 20s	Brody zones out staring at the Gettysburg battlefield	D-C# diad (D in the bass)	Low pad and high bowed metal pad		Yes	
11 - 5	25m 30s	28m 30s	3m 0s	Brody goes to pick up the bomb	Bb minor, g minor, a minor	Pads, strings, bowed pads, duduk, bass, violin (middle-eastern flair), choir-like pad		Definitely, all of the modulations and changes in textures very much fit the changes in the emotional arc of the scene	
11 - 6	30m 28s	30m 57s	0m 29s	Guy to Brody at restaurant, "I'd vote for you"	d minor	Pads, Strings, Electric Piano, Horn			
11 - 7	34m 12s	36m 7s	1m 55s	Saul parses through the madness that is Carrie's notes and organizes them on her wall	A minor/A Major/d minor	String Harmonics, pads, filtered percussion, strings, duduk, violin (middle-eastern flair)			
11 - 8	39m 33s	40m 29s	0m 56s	Brody and Jess fool around in the hotel room, but clearly Brody's mind is on the fact that he has a suicide bomb	b minor	Pads, Solo cello, strings, violin (middle-eastern flair)	a TON of M7 and d9 intervals used in this episode		
11 - 9	44m 8s	45m	0m 52s	Dana tries to open Brody's package, Brody catches her	d minor, e minor	Pads, bowed synths, duduk, violin (middle-eastern flair)			
11 - 10	49m 41s	50m 13s	0m 32s	Dana and Xavier look at video of Brody where "He just stands there".	d minor	Pads, string harmonics, piano, electric piano, reversed synths			
11 - 11	50m 13s	51m 20s	1m 7s	Carrie readies for Brody to arrive	g minor	Pads, Piano, Strings	We hear the main theme in almost its entirety played as a piano melody	Extremely: we are deep in Carries head. The use of the full main theme alludes to the connection between Carrie's mindset and the theme itself. Also alludes to the connection between the entire score and it's psychological implications, especially pertaining to Carrie	
11 - 12	52m 47s	53m 40s	0m 53s	Carrie has a meltdown as Estes authorizes the teardown of her wall of evidence on Abu Nazir	(source)	Jazz quartet (trumpet, piano, bass, drums)	Tomasz Stanko - Tristan	Very much so	
			12m 59s						
12 - 1	8m 45s	12m	3m 15s	Carrie cries in her room with Saul there, Brody leaves the storage facility after making his video and waits on a bench. Tom Walker breaks into a car outside a bingo hall and lies down in the back seat	starts amorphous, g minor	Pads, Strings, Pitched Metals, Synths, Reversed Sine waves, filtered percussion, synths, reversed strings/synths			"You're in love with him" - now we have a clear key center (g minor). 11:37- Music out for a little, then back in when the lady opens her car door
12 - 2	17m 10s	18m 47s	1m 37s	Tom Walker sets up his sniper rifle in the lady's house. Carrie lies in bed eyes wide open.	Bb minor, g minor	Pads, Strings, Piano, reversed piano, high pitched metals			

Episode # - Cue #	Cue Start	Cue End	Cue Duration	Context	Key/Harmony	Noticeable Instrumentation/Effects	Important Notes	Psychological?	Important Syncs
12 - 3	18m 55s	19m 59s	1m 4s	Abu Nazir speaks to Brody (Voiceover). Brody prepares to pray when Dana walks into the garage	c# minor	Pads, percussion (middle-eastern rhythmic feel), violin (middle-eastern flair), duduk	B-theme		
12 - 4	29m 4s	30m 10s	1m 6s	Brody puts on the bomb vest, Dana tries to open his door but it is locked	chromatic: centered around a minor	Pads, reversed synths, strings, high pitched metals		Yes, the harmony is ambiguous and unsettling	
12 - 5	32m 50s	33m 40s	0m 50s	Brody says bye to Dana and leaves in his car with a secret service member	a minor	Choir Pad, Pads, Strings			
12 - 6	36m 34s	37m 28s	0m 54s	Tom Walker prepares his sniper rifle and looks at the podium as his target	a minor	Pads, bowed metals, synths			
12 - 7	39m 1s	40m 51s	1m 50s	The VP and Estes arrive, Brody shakes their hands. Walker readies his aim....	atonalish (c minor-ish)	filtered percussion, pads, low bass hits, strings, bowed metals, horns	Fades out as Walker is aiming his sniper on solely a high G harmonic in the strings	Most definitely	
12 - 8	42m 16s	42m 42s	0m 26s	Brody and others are ushered into the bunker	no clear tone center	Pads, tremolo high strings, string harmonics		Yes, Brody is flustered because his main "target" the VP is not in the bunker with him	
12 - 9	45m 35s	46m 6s	0m 31s	Brody tries to activate the bomb, but it doesn't work	no clear tone center	Pads, tremolo high strings, string harmonics		Absolutely, we are directly in Brody's head at this moment. the singular pad symbolizing his singular focus in the moment and also embodying his anxiety, forcing the viewer to feel uncomfortable and isolated in this moment with Brody	Music cuts when the bomb doesn't work
12 - 10	48m 7s	48m 46s	0m 39s	Brody takes off the bomb vest and tries to fix it in the bathroom stall	chromatic, no clear tone center	Pads, high strings, string harmonics		Most definitely	
12 - 11	54m 1s	54m 26s	0m 25s	Brody gets ready to trigger the bomb again, but secret service taps him on the shoulder saying there is a call waiting for him from Dana	chromatic, no clear tone center	Reversed woodwinds, pads, tremolo high strings, string harmonics		Most definitely	Music cuts when he gets tapped on the shoulder
12 - 12	56m 38s	57m 45s	1m 7s	"I'm coming home Dana" - Brody. They leave the bunker	eb minor	Pads, piano, electric piano, strings		Yes, the clearer tone center in this cue after a lot of ambiguity gives us a sense that Brody in fact has made his decision to not trigger the bomb for now	
12 - 13	1h 7m 11s	1h 9m 48s	2m 37s	Estes dismisses Saul's threats. Brody gets a gun from his garage and goes to meet with Tom Walker	g minor	Pads, keyboards, high pitched metals, filtered percussion, strings, reversed sine waves			
12 - 14	1h 11m 46s	1h 13m 32s	1m 46s	Nazir tells Brody on the phone to kill Tom Walker, Brody does.	chromatic, a minor, c minor	Pads, bowed pads, high pitched metals, violin (middle-eastern flair)			
12 - 15	1h 19m 10s	1h 20m 22s	1m 12s	Dana and Brody sit on the roof of their house	eb minor	Piano, bowed metals (vibes or Tibetan Bowls)			
			19m 19s						

Works Cited

Callery, Sean. "Homeland | Main Title Sequence." *YouTube*. YouTube, n.d. Web.

Callery, Sean. "Interview with Sean Callery." Online interview. 12 May 2015.

Ganza, Alex, prod. "Homeland: Season 1." *Homeland*. Showtime. Fall 2011. Television.

"Homeland - Creating the Opening Titles Music." *YouTube*. YouTube, 26 Aug. 2012. Web.

30 June 2015.