

When The New Gun Resonates:
Music Connections between
The Good, the Bad and the Ugly
and
The Hateful Eight

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Introduction

“I wanted to do something that was totally different from any Western music I had composed in the past,”¹ said Ennio Morricone, the maestro who composed the score for Quentin Tarantino’s *The Hateful Eight*. 40 years after writing the score for the well-known Western movie *The Good, the Bad and the Ugly*, Morricone still wants to make something special from it. As a composer, we always want to try something new in our composition, as a challenge and self-exploration. But many times it turns out that our musician friends can find the similarities between our newly written piece and previous works. With my personal experience, I wonder, can anyone do something totally different from what he did, even when writing music for movies with the same genre?

Also, I also wonder why the score of *The Hateful Eight* reminds me the score Western movies Morricone wrote before, even they sounds really different, and he regarded the movie as an adventure film rather than a Western one² when Tarantino even regarded the score as the one for horror movies.³

With no doubt the score of *The Hateful Eight* works very well in the movie. At the same time, despite its effectiveness, it has a lot of similarities, which connect it to the score of *The Good, the Bad and the Ugly*. In this thesis, I am going to show the music connections between *The Good, the Bad and the Ugly* and *The Hateful Eight*. I will firstly talk about Morricone’s film scoring approach in Western Movies, in terms of composition techniques and instrumentation. Examples will be listed from previous western movies

¹ Kory Grow, “Ennio Morricone Goes Inside 'Hateful Eight' Soundtrack,” *Rolling Stone*, January 11, 2016, accessed March 19, 2017.
<http://www.rollingstone.com/movies/news/ennio-morricone-goes-inside-hateful-eight-soundtrack-20160111>

² Ibid.

³ Joe Utichi, “Tarantino & Morricone Settle The Score With 'Hateful Eight'”, *Deadline*, December 11, 2015, accessed March 19, 2017.
<http://deadline.com/2015/12/quentin-tarantino-ennio-morricone-composer-hateful-eight-score-abbey-road-1201665539/>

he has scored, i.e. *A Fistful of Dollars* and *For A Few Dollars More* as these two are closely related to *The Good, the Bad and the Ugly*. Then I will talk about how he used the same approach in writing music for these two movies, in the same list of category as in the discussion of Morricone's film scoring approach in Western movies. All these will prove the new gun – *The Hateful Eight* resonates with the old gun – *The Good, the Bad, and the Ugly*.

Movies' overview

The Good, the Bad and the Ugly

The Good, the Bad and the Ugly (*Il buono, il brutto, il cattivo*) is one of the well-known Spaghetti Western movies directed by Sergio Leone, written by him and Luciano Vincenzoni, Agenore Incrocci and Furio Scarpelli, with Mickey Knox also in English version.⁴ It was released in Italy on 23 December 1966, and then released in the United States on 29 December 1967 by United Artists.⁵ It is marketed as the final film in *Dollars Trilogy*, following *A Fistful of Dollars* (*Per un pugno di dollari*) in 1964 and *For A Few Dollars More* (*Per qualche dollaro in più*) in 1965. With the success of the previous two, this final installment led to a huge success in the box office, with the gross revenue of 25.1 million dollars in the United States.⁶

The Good, the Bad and the Ugly is cut shorter before its American release. In its Italian release, the length is around 175 minutes, but United Artists decided to cut it to 161-minute version as "International Export" supervised by the director.⁷ The other 14 minutes include the first appearance of a cue titled "The Strong" in the soundtrack album, of which the melody is also used in the cue titled "The Carriage of the Spirits", when Angel Eyes (Lee Van Cleef) went to chase Bill Carson in the Confederate camp, who had buried a cache of Confederate gold in a grave. (49:38 – 53:54) That explains why the cues appear differently in order when comparing to the soundtrack album, as the album

⁴ Internet Movie Database (IMDb.com). *The Good, The Bad and the Ugly* (1966) – Full Cast & Crew: <http://www.imdb.com/title/tt0060196/fullcredits> (Accessed on April 17th, 2017)

⁵ Charles Leinberger, Ennio Morricone's *The Good, the Bad and the Ugly: A Film Score Guide*. Lanham, MD: Scarecrow Press, 2004, 39.

⁶ Internet Movie Database (IMDb.com). *The Good, The Bad and the Ugly* (1966) – Box office/business:

<http://www.imdb.com/title/tt0060196/business> (Accessed on April 17th, 2017)

⁷ Internet Movie Database (IMDb.com). *The Good, The Bad and the Ugly* (1966) – Alternate Versions = <http://www.imdb.com/title/tt0060196/alternateversions> (Accessed on April 17th, 2017)

has taken the missing scenes into consideration.⁸ It also makes much more sense that why Angel Eyes appeared in the Union camp as a disguised sergeant later.

The movie is a great success and is regarded as one of the well-known movies in film history. One saying claims that it is because it triggered the American audience with the ongoing Vietnam War at that time. Also, the violence, the blurriness of the line dividing “good” and “bad”, and the anti-war feeling of Sergio Leone shown in the movie, all contributed to the success of the movie.

The Hateful Eight

The Hateful Eight is the eighth movie directed and written by Quentin Tarantino⁹ It is on screened on 30 December 2015 in the US. This is also the first collaboration of Morricone and the director with first original score in one of his films. This is also the first original score of Morricone written for a Western movie 40 years after *The Good, the Bad and the Ugly* (1967).¹⁰ Despite the critics by film critics and the sufferings in box-office because of the Police boycott, which was in response to the director’s address to police brutality while talking about the violence inside the movie¹¹, *The Hateful Eight* remains controversial because of the violence, race and gender issue shown, as always in Tarantino’s movies. The score by Ennio Morricone has won the award of the Best Original Score in the 88th Academy Award and Golden Globes 2015.¹²

⁸ Leinberger, 57.

⁹ Internet Movie Database (IMDb.com). *The Hateful Eight* (2015) – Title: <http://www.imdb.com/title/thehatefuleight> (Accessed on April 20th 2017)

¹⁰ *Variety*, ‘The Hateful Eight’: How Ennio Morricone Wrote His First Western Score in 40 Years, by Kristopher Tapley <http://variety.com/2015/film/in-contention/hateful-eight-quentin-tarantino-ennio-morricone-western-score-1201659489/> (Accessed on April 20th 2017)

¹¹ *The Guardian*, Police union claims victory as *The Hateful Eight* struggles at box office, by Ben Child <https://www.theguardian.com/film/2016/jan/15/police-union-quentin-tarantino-the-hateful-eight-struggles-box-office> (Accessed on April 27th 2017)

¹² Internet Movie Database (IMDb.com). *The Hateful Eight* (2015) – Awards <http://www.imdb.com/title/thehatefuleight/awards> (Accessed on April 27th 2017)

Plot Synopsis

The Good, the Bad and the Ugly

The story is set in the background of the old American West during the American Civil War although the movie is filmed in Spain.¹³ Blondie (the Good), Angel Eyes (the Bad) and Tuco (the Ugly) are searching for a cache of stolen gold buried by a man named Bill Carson. The partnership among them is established based on the benefit they can get. By the time they three find the grave where Carson buried the gold based on Blondie's saying, Tuco leads the way to the cemetery and dig the grave named "Arch Stanton". Blondie reveals that only a decomposing corpse is contained inside the grave. Blondie then leads the three of them into an empty patch of land in the middle of the cemetery for a battle. Blondie shoot Angel Eyes fast, points his gun to Tuco and reveals that the real location is a grave marked "Unknown" right next to "Arch Stanton". After placing Tuco into the noose, fastening it to a nearby tree and making Tuco stand on the unstable wooden cross of one of the graves, Blondie takes half the coins and rides away while Tuco cries for help. After some distance Blondie turns around to shoot the rope above Tuco's head, freeing him one last time before riding off as Tuco screams in rage.

¹³ Leinberger, 40.

Plot Synopsis (con'd)

The Hateful Eight

While racing toward the town of Red Rock in post-Civil War Wyoming, bounty hunter John "The Hangman" Ruth and his fugitive prisoner Daisy encounter another bounty hunter Warren and Mannix who claims to be a sheriff. Hoping to find shelter from a blizzard, they went to a mountain and stopped by at a stagecoach stopover there. Later on they found that the strangers inside the house was a group of man who wanted to rescue Daisy and they have killed the original owner of the stagecoach stopover. She offered Mannix that if he sets her free and kills Warren, the group of her brother's men, who are waiting in Red Rock to kill Mannix and ransack the town, will spare him and he can claim the bounties of the deceased. Mannix rejected her offer and wounds her after. Afterwards, as the two men lie dying, Mannix reads aloud Warren's forged Lincoln letter, complimenting it's detail.¹⁴

¹⁴ Internet Movie Database (IMDb.com). The Hateful Eight (2015) – Plot Summary: <http://www.imdb.com/title/thehatefuleight/plotsummary> (Accessed on April 20th 2017)

Morricone's film scoring approach in Western Movies

i. Use of minor modes

Minor mode is frequently used in the Western Movies scored by Ennio Morricone in the main title and most of his other cues. It is very different from some other Western Movies in the same period. For example, the score of *The Cowboys* (1972), directed by Mark Rydell and scored by John Williams, gives a very positive and adventurous feeling with his use of C major and modulation to major modes. Also, the score of *Magnificent Seven* (1966), directed by John Sturges and scored by Elmer Bernstein is also a heroic score, with full orchestral sound and lots of syncopation, which provides the energetic and heroic feeling. With the profound impact of Austro-German history, music in minor keys or modes is often understood as sad or bad in our perception. It also explains why Morricone wrote most of the cues in minor key/ modes, it is because the Italian Western movies involve violence and immorality.

One example of the use of minor scales is the "Title Theme" of *A Fistful of Dollars*. (Figure 1.1) Here we can see the scale is in D Aeolian, or D Dorian, as Morricone tried to make an ambiguity on the nature of the minor scale with the absence of sixth scale degree (B-flat or B natural).

Moderato

The musical score for the "Title Theme" from *A Fistful of Dollars* is presented in three staves. The tempo is marked "Moderato". The first staff begins with a Dm chord and features a melodic line with a long note on D. The second staff starts with an F chord and continues the melodic line with a long note on F. The third staff contains a melodic line with long notes on Bb, G, Bb, and Dm. The music is in a minor mode, specifically D Aeolian or D Dorian, as indicated by the absence of the sixth scale degree (B-flat or B natural).

Figure 1.1: "Title Theme" from *A Fistful of Dollars* by Ennio Morricone

Another example of the use of minor scales is the “Title Theme” of *For A Few Dollars More*. (Figure 1.2) Here we can see the scale is in D harmonic minor, with the presence of C sharp.

The musical score for the "Title Theme" is presented in three staves. The first staff is marked "Moderato" and begins with a Dm chord. The melody starts with a quarter note G4, followed by a dotted quarter note A4, a quarter note B4, and a quarter note C#4. The second staff continues the melody with a quarter note D5, a quarter note E5, a quarter note F#5, and a quarter note G5. The third staff features a bass line with chords Am, C, and Dm. The piece concludes with a double bar line.

Figure 1.2: “Title Theme” from *For A Few Dollars More* by Ennio Morricone

ii. Simple key relationships

Morricone tends to use simple key relationships in his music. In his interview with *Premiere* in 1989, he mentioned, “When I begin a theme in a certain key, say D minor, I never depart from this original key. If it begins in D minor, it ends in D minor. This harmonic simplicity is accessible to everyone.”¹⁵ That proves his tendency for having digestible harmonic relationship in his music.

In the soundtrack album of *A Fistful of Dollars*,¹⁶ 12 out of 17 tracks stays in D minor, including “Title Theme” (Figure 1.1) as shown above; “Square Dance” appears to be in A major; “Consuelo Baxter” and “Senza Pieta” end in A minor after the first half of music with serialism (will be discussed later in this thesis); “Tortura” backs to A after 8

¹⁵ Donald Fagen, “Ennio Morricone? Ah, Bellissimo!” *Premiere*, August 1989, 106.

¹⁶

minutes of undefined tonal centre, and Morricone played around in the ambiguity of D major and D minor mode in “Ramon”. From these we can see that the keys among the tracks are mostly in tonic-dominant relationship, which is a very classical approach in developing the linkage.

In the first complete soundtrack album of *“For A Few Dollars More”*, there is more variety in the key of the tracks. 12 out of 38 tracks (bonus tracks included) are in D minor, including “Title Theme” which is in D Dorian mode. (Figure 1.2) “The Bounty Killers” appears to have the pedal note of A for the whole cue, while “Eye For an Eye” and “Occhio Per Occhio”, in which the latter one appears to be the Italian version of the former English one, are in D minor, then modulate to A minor later. Also, 9 tracks in the album are in Eb minor. 3 piano solo cues including “Where Is He?” In C major, and “Brute Justice” in G minor with an album edit version.

Now we can see more different keys are used, but the simple key relationship still exists. Besides the tonic-dominant relationship shown among the tracks with D minor and A minor, or with tonal centre in A, we can also see tracks in C minor or in G minor have formed a third relationship with a big group of tracks in Eb minor.

Simple key relationship doesn’t appear among tracks only but also inside a track. Most of the cues stick to conservative chord progression without much modulation. Have a look on the “Main Theme” of *For a Fistful of Dollars* (Figure 1.3), the chord progression is in a conservative way: tonic (I) to dominant (v), back to I, then C major which is dominant of the relative major (F major), then I to subdominant (Gm7), then I to dominant major.

Lento

Oboe

Strings

Dm Am/D Dm

4 C Dm Gm7 Dm A7/E

Figure 1.3: “Main Theme” from *A Fistful of Dollars* by Ennio Morricone

iii. Use of Human Voice

One of the techniques that Morricone used while writing music for Western Movies is using human voice. He has once told Jon Burlingame and Gary Crowds that, human voice is “an extraordinary instrument” with its direct sound from the body and can be the most expressive and malleable instrument.¹⁷ In “Title Theme” of *A Fistful of Dollars* and that of *For A Few Dollars More*, both of them have used human voice. The former starts using human voice two bars before the entrance of the electric guitar, with the words “We can fight!” clearly spelt out, and the latter one has the very similar structure with the former, while the voice enters two bars before the guitar as well, but this time they have wordless voice like “Whoa! We-We-Whoa!” and enrich the harmony with men choir in the second part of the cue.

¹⁷ Leinberger, 22.

Although Morricone is not the first one using human voice in film music (Miklós Rózsa had used it in *The Thief of Bagdad* in 1940)¹⁸, his use of human voice in film music of Western movies is a profound marking and highlight the relationship between Western cultures with human voice. In the book *Cowboys, Mountain Men, and Grizzly Bears: Fifty of the Grittiest Moments in the History of the Wild West* by Matthew P. Mayo, There is one chapter slightly mention why using voice is essential for the cowboys. Because cowboys are responsible for herd moving for their owner in a spacious environment, they communicated within shouting distance of any cowboy they could reach, to save their lives, and also as much property of their owner as they could.¹⁹

iv. Micro-cell techniques

Morricone always shows his use of micro-cell techniques in the western movies he has written film scores for. Micro-cell techniques can refer to using a small bunch of notes to develop the phrase, or using a small bunch of notes to quickly re-call the linkage between the music and what happened in the movie, not limited to tonal music but also serial music, which Morricone is often interested in, specially serialize tonal music.²⁰ He can develop the theme from a very limited numbers of pitches to a flourished theme as we heard in the movies. For example, in the trumpet solo of *A Fistful of Dollars* (Figure 1.4), the notes can be simplified to a phrase with combination of a group with D, A, G, and F, also another group with D, A, G, and E. (Figure 1.5)



Figure 1.4: "Trumpet Solo" from *A Fistful of Dollars* by Ennio Morricone

¹⁸ Leinberger, 23.

¹⁹ Matthew P. Mayo, *Cowboys, Mountain Men, and Grizzly Bears: Fifty of the Grittiest Moments in the History of the Wild West*. Globe Pequot Press, 2010, 162.

²⁰ Ennio Morricone, Sergio Miceli, translated by Gillian B. Anderson, *Composing for the Cinema: The Theory and Praxis of Music in Film*. Scarecrow Press, 2013, 250.



Figure 1.5: Fragmentation of “Trumpet Solo” from *A Fistful of Dollars* by Ennio Morricone

Another example can be shown in “They Meet” from *For A Few Dollars More*. The motif on flute (Figure 1.6) formed by A, D and E only in five notes, it reminds the audience about the competitions between two men who are going to challenge each other with their skillfulness as gunmen.



Figure 1.6: Motif of “They Meet” from *For A Few Dollars More* by Ennio Morricone

Although Leinberger claimed that the use of his micro-cell technique in his composition process remains a mystery, the result of it is he is able to create a short and catchy tune that makes his music memorable by the audience.

v. Use of horse riding rhythm

Horse-riding rhythm is one of the music elements that Morricone uses all the time in his film music of Western movies. The rhythm, which is formed by one eighth note and two sixteenth notes, is very common and deep-rooted in our perception. It's almost understandable to everyone that when we need to resemble rapid horseback riding we will just sing that out. As in the old West culture, horse is the main transportation for cowboys, it is deeply associated with Western movies with Ennio Morricone's music.

The rapid horseback riding rhythm might have started being familiar with its use of the finale of Gioachino Rossini's *William Tell Overture* in the radio series “Lone

Ranger” in 1933, broadcasted by in radio station WXYZ in Detroit, later on television show.²¹

In “Title Theme” of *A Fistful of Dollars* we can clearly hear this rhythm starting from the middle section of the cues, slightly before the entrance of the men choir saying “We can fight”. In “Title Theme” *For A Few Dollars More*, it starts together with the entrance of wordless voice.

vi. Use of contemporary elements

Morricone always inserts contemporary elements into his music. For example, one of his techniques is using textural approach in creating tension in the cues of Western movies he scored. For example, in *For A Few Dollars More*, the cue titled “Watchers Watched” starts with high strings playing sustained notes in harmonics in the whole cue, around two minutes, enriching the texture gradually with “dissonant” intervals, with bassoon later on comes in, then English horn playing the flourished broken chords formed by G, D and C. This creates discomfort feeling and tension to the audience.

Another example is shown “The Attack” from the same movie. Morricone used percussion, piano, trumpet, organ and double bass to create triton and perfect by switching instruments to create the intervals after a long-held sustain. Although the instability is formed by a few notes and two intervals only, they work well to show the tension when Indio slowly enter town and head to the bank for their prepared robbery.

²¹ William Emmett Studwell, *The Americana Song Reader*. Routledge, 1997, 90.

Music Connections of Old and New

With the examples shown above of Ennio Morricone 's film scoring approach in Western movies from the previous movies he has written music for, the following will be example from *The Good, the Bad and the Ugly* and *The Hateful Eight*, organized by the same categories mentioned above.

i. Use of minor modes

The Good, the Bad and the Ugly

Same as in *A Fistful of Dollars* and *For A Few Dollars More*, in *The Good, the Bad and the Ugly*, minor mode has been used in most of the cues. From below (Figure 2.1) we can see that in "Title Theme" it states in D minor at the beginning, intended skipping the sixth scale degree, not letting people knowing if it is in D Aeolian, or D Dorian.

The musical score for the "Title Theme" from *The Good, the Bad and the Ugly* is presented in two systems. The first system consists of a melody line and a drum line. The melody line is in 4/4 time and marked "Allegro". It begins with a Dm chord and a "fl." (flute) marking, followed by "harmonica" markings. The drum line includes "S.D." (snare drum) and "B.D." (bass drum) markings, with a "mf" (mezzo-forte) dynamic. The second system starts at measure 5 and continues the melody and drum lines. The melody line in the second system includes "Dm", "Am", "Dm", "G", "harmonica", and "Dm" markings. The drum line continues with "S.D." and "B.D." markings.

Figure 2.1: "Title Theme" from *The Good, the Bad and the Ugly* by Ennio Morricone

It is not until B section of the cue that brings back B natural with the melody on electric guitar, accompanied by men chorus. Then at the end of B section, he introduced C sharp, which is the subtonic of D harmonic minor for the preparation of repeating A section.



Figure 2.2: B Section, “Title Theme” from *The Good, the Bad and the Ugly* by Ennio Morricone

The Hateful Eight

For this film, with no doubt it is also set in minor mode because Tarantino’s movies are well known for the bloody violent scenes, as we said earlier, music in minor keys or modes is often understood as sad or bad in our perception. In “Title Theme” of *The Hateful Eight*, the music is in C harmonic minor, with the presence of B natural, which appears in the third bar of the melody played by contrabassoon.

Moderato

Contrabassoon

Drum Set

H.H.
B.D.

Cm Bm Cm Bm Cm Bm Cm Bm

Cm Bm Cm Bm

Cm Bm Cm Bm

Figure 2.3: “Title Theme” from *The Hateful Eight* by Ennio Morricone

ii. Simple key relationships

The Good, the Bad and the Ugly

As the usual practice of Morricone in the Western Movie he has scored, the harmonic simplicity is achieved by the simple key relationship among keys of different cues in the movies. 9 tracks in the soundtrack album are in D minor. (and now see can see that Morricone used D minor as the main key in Dollar Trilogy) “Ecstasy of Gold” is in A minor, which is dominant in D minor. “Father Ramirez” changes from A minor and to D minor in the middle without modulation, retaining the tonic-dominant relationship as the two other movies in Dollars Trilogy.

Something slightly different from before is the increased proportion of cues with major keys. Among twenty-one tracks in the album, five are in D major and two are in B flat major. Even so the keys are still in either tonic-dominant relationship or a third relationship formed by B flat and D major, while B flat is the submediant D harmonic minor scale. The cues in major appear in the movie when the soldiers are glorifying the dead colleagues in the American Civil War, or when the soldiers became prisoners of war of the opposite side and being forced to sing the song in order to increase their nostalgic feeling. But as Sergio Leone has also hidden his anti-war feeling and hope for peace in the movie, cues in major might that’s why being used in the film.

Talking about the key relationship in the track, with the reference on the harmonic progression of “Title Theme” of the movie (Figure 2.1), it is as simple, or we can say conservative, as the cues in *A Fistful of Dollars* and *For A Few Dollars More*. The cues starts in D minor, then goes to G major, go back to D minor, then to C major, which is the dominant of its relative major, then going to A minor chord, the fifth of D and ends

in D minor. Although the score of the movie has been regarded as “the least exciting of Morricone’s Leone scores”²², the score is still very “Morriconian” in many ways.

The Hateful Eight

Besides having different director, this film is different in the process of production that might explain why the music written for the movie are all in C harmonic minor. In the soundtrack album, Morricone writes 17 cues among 28 tracks inside. He wrote the music based on the script only but not by scoring any specific scenes because Tarantino would like to have the music written within a month for the 3-hour-long movie.²³ So Morricone wrote the music without knowing where the director fit the music in with the scenes. Short period of time for composing might explain why all the music is in C harmonic minor, except “Jim Jones at Botany Bay” which is in E flat minor and “Now You’re All Alone by David Hess” in E major because these two are existing tracks not by Ennio Morricone.

But more than that, what can be observed is, from “Title theme” of *The Hateful Eight*, the cue stays in C minor and B minor in the first eight bars, which is way more less active in sense of the variety of harmony comparing to the examples we have seen above. Simple key relationship inside the track is still retained; just the relationship has change to tonic-subtonic relationship.

iii. Use of Human Voice

The Good, the Bad and the Ugly

Considering the use of human voice in *The Good, the Bad and the Ugly*, the statement that saying this score is the less excited one in Leone’s movies becomes invalid. At the beginning of the movie, three distinct sound plays the motif in “Title

²² Leinberger, 63.

²³ Kory Grow, see 1.

Theme”: firstly soprano recorder, then a human scream which is described as imitation of “coyote” and the bass ocarina. The scream is the representation of Tuco, “The Ugly” in the movie.²⁴ It hasn’t happened before to make use of human voice to represent a character in a movie. It is an interesting point that worth to get more attention on. Besides that, the wordless men chorus shouting, not only relays to the history of the Old West, musically it also has a percussive effect with strong attack added into the cue.²⁵

The Hateful Eight

The use of human voice appears in “Title Theme” i.e. “L’ultima diligenza di Red Rock” only. In the recapitulation session, while strings session doing counter melody to the main theme, the human voice here serves similar function as the one used in *The Good, the Bad and the Ugly*, which is the percussive effect to the music, in response to high strings session which has more detached playing then his other music for Western movies.

iv. Micro-cell techniques

The Good, the Bad and the Ugly

Micro-cell technique is one of the points that have been discussed a lot regarding to “Title Theme” of *The Good, the Bad and the Ugly*. There are two main motif cells in the first two bars. The first one is the one played by the flute, and the harmonica plays another. (Figure 2.4)

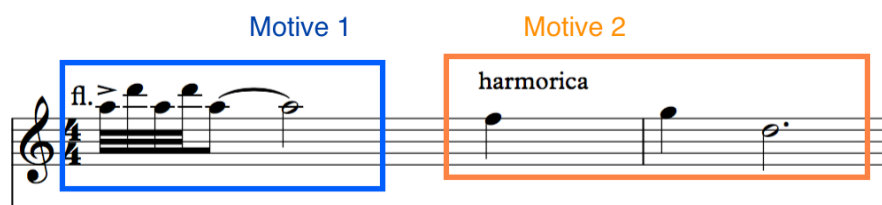


Figure 2.4: Motif in “Title Theme” from *The Good, the Bad and the Ugly* by Ennio Morricone

²⁴ Leinberger, 71.

²⁵ Leinberger, 23.

Notice that both of them consist of just a few notes to develop, the first motive consists of A and D only, while the second one is formed by F, G and D. As mentioned above, the advantage to use micro-cell in music is it makes the motif easy to remember and the linkage between it and the video is stronger than a long phrase because of it is condensed.

The Hateful Eight

Micro-cell technique is used in “Title Theme” of the movie, and also in the cue “Overture”. Referring back to “Title Theme” of *The Hateful Eight* (Figure 2.3), the first cell is formed by the first three notes, which is C, E flat and B natural, and the phrase and developed by repetition of these three notes in the first 8 bars of the melody.

Then in the track “Overture”, the micro-cell is formed by 4 eight-notes in a group, formed by D, C and E flat, the second group is B natural, C, D and E flat. With repetition of two cells in a steady tempo, it becomes an ostinato in the string session (and also the glockenspiel in the second half of the cue). At the same time, English Horn has a part of “2:3” with strings, with a cell consists of two G flats and a D. (Figure 2.5)

Figure 2.5: Transcription Excerpt of “Overture” from *The Hateful Eight* by Ennio Morricone

v. Use of horse riding rhythm

The Good, the Bad and the Ugly

Now think about the opening title *The Good, the Bad and the Ugly*. The opening title starts with the flute, amplified harmonica, whistling and whip crack. What’s

underneath supporting? The drum groove. Referring back to “Title Theme” of the movie (Figure 2.1), Noticed that the cell consists of one eighth note and two sixteenth notes



appears in the snare, which is the imitation of rapid horseback riding, with *accelerando* implied, repeatedly appears throughout the opening sequence.

This time This groove is a very important element in Western movies, as it is a rhythm imitating the horse running. It is actually a very familiar rhythm from Rossini’s *William Tell* Overture Finale after introduction:

The Hateful Eight

In “Title Theme” in *The Hateful Eight*, it seems lost the energy that presents in that of *The Good, the Bad and the Ugly*, but actually the same rhythm appears, it has been just switch from on the snare to on the hi-hat, creating a more sneaky feeling of what happened in the house under blizzard. (Figure 2.3)

vi. Use of contemporary elements

The Good, the Bad and the Ugly

The use of contemporary elements is shown from the use of “unusual” instruments, like Jew’s Harp, the bass ocarina and electronic guitar, which has been just being popular during the early 1970s. Besides that, if we listen to the track “Desert”, Ennio Morricone has used the textual approach to compose the cue. He has used long-time string tremolo and serialism on the piano entered later and also the bassoon part.

The Hateful Eight

When we listen to the track “L'Inferno Bianco (Ottoni)” from the movie, where Daisy is about to be able to get the gun and kill the hangman. We can hear the texture is form by bassoons and clarinet, while the strings are doing steady rhythmic materials. That creates unpleasant tension that fit the scene in the movie.

Conclusion

To conclude, there are many similarities in the composition techniques that Ennio Morricone has used in the film music of *The Good, the Bad and the Ugly* and *The Hateful Eight*, and what he used has been proved that he has used before writing music for these two movies. Although some said that Morricone's composition approach remains a mystery, and he himself also claims that he has written the music in a total different way than 4- years ago, now we can see that the change of his sound still gets the shadow of what his music in the past. The soundtracks of these two movies are like the resonance of a new gun and the old gun.

In terms of tonality, Morricone chose the minor modes most of the time because it is greatly associated with the violence and immorality involved. In terms of harmony, he tend to use simple harmony as a relief to the audience with his interesting texture created by his orchestration. His use in strings session is mostly "classical", but the use of human voice is interesting. He also pushes the horse-riding rhythm and use of human voice more close to the Wild West culture. When a composer tries to do something different, we can always find the shadows of his previous music.

Reference List

Audio CDs:

1. "Per Un Pugno di Dollari" , 2006 BMG Ricordi Music Publishing, distributed by Italia eel italia.
2. "Ennio Morricone Solisti Orchestre del Cinema Itailiano"
Complete Orginal Scores, 2014 Recording Arts AG.
3. "For a Few Dollars More", iTunes music.
4. "The Hateful Eight" soundtrack, 2015 CINE-MANI Production Limited.