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# Hidden Gems in the Audio-Visual Archive: Trevor Jones's Score for *The Dark Crystal*

Professor David Cooper, Dr Ian Sapiro, Dr Laura Anderson, Sarah Hall

[www.trevorjonesfilm.leeds.ac.uk](http://www.trevorjonesfilm.leeds.ac.uk)

[tjfilm@leeds.ac.uk](mailto:tjfilm@leeds.ac.uk)

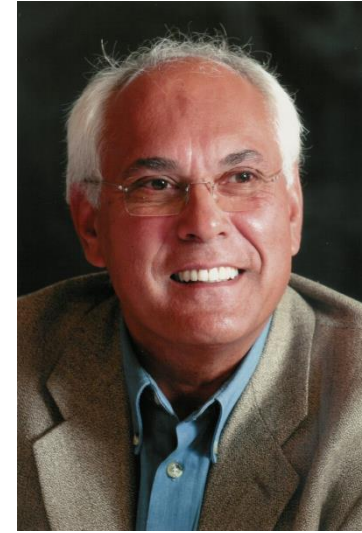


Arts & Humanities  
Research Council

- Studies at Royal Academy of Music and the University of York

‘The course at York was designed really to fill in gaps in my musical education which the Academy hadn’t dealt with: ethnic music, rock, jazz, pop, avant-garde, 20<sup>th</sup> century, electronic, all kinds of music’.

[Christopher Fox and David Cooper, ‘Interview with Trevor Jones’, *Cinematic? Constructing the Film Score* (Newcastle: Cambridge Scholars Publishing, 2008), 1]



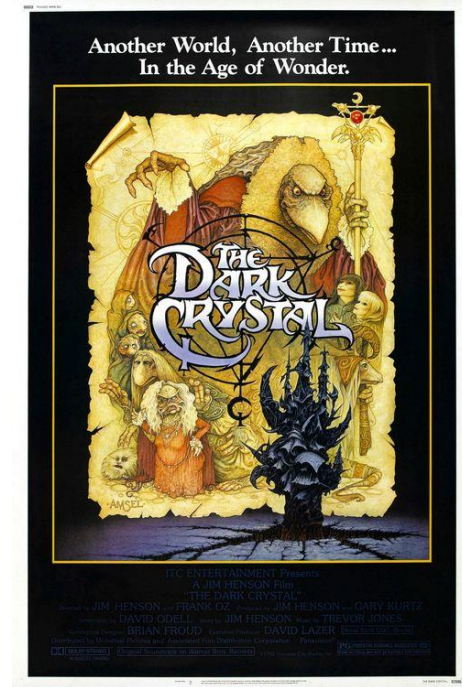
# National Film and Television School (1977–1979)

- Composer for student films
- Collaborated with Roger Christian
- Collaborations with Roger Pratt and Gary Kurtz
- Meets Jim Henson in September 1980
- ‘a very smooth transition into the industry’

[Christopher Fox and David Cooper, ‘Interview with Trevor Jones’, *Cinematic? Constructing the Film Score* (Newcastle: Cambridge Scholars Publishing, 2008), 2].

# *The Dark Crystal* (1982)

- Henson Production Company founded in London 1978
- Project pitched to Paramount July 1979
- Filming between April and October 1981
- Music recording sessions:
  - March – May 1981
  - January – February 1982
  - August 1982 (album)



Skeksis and Mystic



Kira and Jen

# Musical Style

- Broader film music context
- Musical style
  - Orchestral
  - Synthesisers – Fairlight, Synclavier
  - Medieval/Renaissance instruments
    - Crumhorn, Racket, Rebec, Double Flageolot, Recorder
- Fantasy story world: sense of shared memory



# Music Making in *The Dark Crystal*

- Diegetic music
  - Jen's Tune
  - Mystics Funeral
  - Skeksis Funeral
  - Jen and Kira – Black River Idyll
  - Pod Dance
- Approach
  - Pre-recorded
  - Footage shot/cut to recorded music
  - Live-action process
    - Not so necessary in animated/animatronic production

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| 26 <sup>th</sup> March 1981    | <ul style="list-style-type: none"> <li>TDC_A_POD-DANCE_S24_C1_T1: 1:20 music.</li> <li>TDC_A_POD-DANCE_S24_C1_T2: 1:50 music with a corresponding modal section.</li> <li>TDC_A_POD-DANCE_S24_C1_T3: 1:10 music abruptly cut off.</li> <li>TDC_A_POD-DANCE_S24_C1_T4: 3:05 music (complete cue). Obligato high-pitched recorder and prominent percussion.</li> <li>TDC_A_POD-DANCE_M4_C1_T4</li> </ul>  |
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# 26 March 1981

## TRACK SHEET

The MUSIC CENTRE Engineers Way, Wembley, Middlesex, tel: 01-903-4611

artist: client: ~~REV.~~ J. B. SETI engineer: DICKO date: 26/3/81 studio: 41

| TITLE | 24-TRACK    | 48-TRACK      | 8-TRACK | 4-TRACK | QUAD  | 38ips | 15ips         | NAB    | CCIR  | DOLBY        |              |            |
|-------|-------------|---------------|---------|---------|-------|-------|---------------|--------|-------|--------------|--------------|------------|
|       | ✓           | ✓             | ✓       | ✓       | ✓     | ✓     | ✓             | ✓      | ✓     | YES          |              |            |
|       | 1           | 2             | 3       | 4       | 5     | 6     | 7             | 8      | 9     | 10           | 11           | 12         |
|       | REC         | BACK          | F/ly.   | COLO    | HOLDY | 1/8ct | SMALL         | CLAY   | Amlet | TEAR         | USOM         | ARM 8      |
|       | 13          | 14            | 15      | 16      | 17    | 18    | 19            | 20     | 21    | 22           | 23           | 24         |
|       | 41.<br>Rec. | OPERA<br>T.M. |         |         | CURBY |       | SMALL<br>RANE | DEM.S. | Amlet | TEAR<br>DRUM | USOM<br>CENT | ARM 8<br>5 |
|       | 1           | 2             | 3       | 4       | 5     | 6     | 7             | 8      | 9     | 10           | 11           | 12         |
|       | 13          | 14            | 15      | 16      | 17    | 18    | 19            | 20     | 21    | 22           | 23           | 24         |
|       | 13          | 14            | 15      | 16      | 17    | 18    | 19            | 20     | 21    | 22           | 23           | 24         |
|       | 1           | 2             | 3       | 4       | 5     | 6     | 7             | 8      | 9     | 10           | 11           | 12         |
|       | 13          | 14            | 15      | 16      | 17    | 18    | 19            | 20     | 21    | 22           | 23           | 24         |
|       | 1           | 2             | 3       | 4       | 5     | 6     | 7             | 8      | 9     | 10           | 11           | 12         |
|       | 13          | 14            | 15      | 16      | 17    | 18    | 19            | 20     | 21    | 22           | 23           | 24         |
|       | 1           | 2             | 3       | 4       | 5     | 6     | 7             | 8      | 9     | 10           | 11           | 12         |
|       | 13          | 14            | 15      | 16      | 17    | 18    | 19            | 20     | 21    | 22           | 23           | 24         |
|       | 1           | 2             | 3       | 4       | 5     | 6     | 7             | 8      | 9     | 10           | 11           | 12         |
|       | 13          | 14            | 15      | 16      | 17    | 18    | 19            | 20     | 21    | 22           | 23           | 24         |
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# 7 April 1981

## TRACK SHEET

client: The MUSIC Centre Engineers Way, Wembley, Middlesex, tel: 01-903-4611

artist: *DICK*

engineer: *DICK*

date: *7/4/81*

studio: *1*

| TITLE             | 24-TRACK          | 16-TRACK          | 8-TRACK           | 4-TRACK           | QUAD              | 30ips             | 15ips             | NAB               | COIR              | DOLBY             |                   |                   |
|-------------------|-------------------|-------------------|-------------------|-------------------|-------------------|-------------------|-------------------|-------------------|-------------------|-------------------|-------------------|-------------------|
| TITLE             | 1                 | 2                 | 3                 | 4                 | 5                 | 6                 | 7                 | 8                 | 9                 | 10                | 11                | 12                |
| <i>POD</i>        | <i>POD</i>        | <i>POD</i>        | <i>POD</i>        | <i>POD</i>        | <i>POD</i>        | <i>POD</i>        | <i>POD</i>        | <i>POD</i>        | <i>POD</i>        | <i>POD</i>        | <i>POD</i>        | <i>POD</i>        |
| <i>EXPLOSIVE</i>  | <i>EXPLOSIVE</i>  | <i>EXPLOSIVE</i>  | <i>EXPLOSIVE</i>  | <i>EXPLOSIVE</i>  | <i>EXPLOSIVE</i>  | <i>EXPLOSIVE</i>  | <i>EXPLOSIVE</i>  | <i>EXPLOSIVE</i>  | <i>EXPLOSIVE</i>  | <i>EXPLOSIVE</i>  | <i>EXPLOSIVE</i>  | <i>EXPLOSIVE</i>  |
| <i>RE-MAKE</i>    | <i>RE-MAKE</i>    | <i>RE-MAKE</i>    | <i>RE-MAKE</i>    | <i>RE-MAKE</i>    | <i>RE-MAKE</i>    | <i>RE-MAKE</i>    | <i>RE-MAKE</i>    | <i>RE-MAKE</i>    | <i>RE-MAKE</i>    | <i>RE-MAKE</i>    | <i>RE-MAKE</i>    | <i>RE-MAKE</i>    |
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| <i>SET</i>        | <i>SET</i>        | <i>SET</i>        | <i>SET</i>        | <i>SET</i>        | <i>SET</i>        | <i>SET</i>        | <i>SET</i>        | <i>SET</i>        | <i>SET</i>        | <i>SET</i>        | <i>SET</i>        | <i>SET</i>        |
| <i>(2-7) DUBS</i> | <i>(2-7) DUBS</i> | <i>(2-7) DUBS</i> | <i>(2-7) DUBS</i> | <i>(2-7) DUBS</i> | <i>(2-7) DUBS</i> | <i>(2-7) DUBS</i> | <i>(2-7) DUBS</i> | <i>(2-7) DUBS</i> | <i>(2-7) DUBS</i> | <i>(2-7) DUBS</i> | <i>(2-7) DUBS</i> | <i>(2-7) DUBS</i> |
| TITLE             | 1                 | 2                 | 3                 | 4                 | 5                 | 6                 | 7                 | 8                 | 9                 | 10                | 11                | 12                |
| <i>STEREOS</i>    | <i>STEREOS</i>    | <i>STEREOS</i>    | <i>STEREOS</i>    | <i>STEREOS</i>    | <i>STEREOS</i>    | <i>STEREOS</i>    | <i>STEREOS</i>    | <i>STEREOS</i>    | <i>STEREOS</i>    | <i>STEREOS</i>    | <i>STEREOS</i>    | <i>STEREOS</i>    |
| <i>POD</i>        | <i>POD</i>        | <i>POD</i>        | <i>POD</i>        | <i>POD</i>        | <i>POD</i>        | <i>POD</i>        | <i>POD</i>        | <i>POD</i>        | <i>POD</i>        | <i>POD</i>        | <i>POD</i>        | <i>POD</i>        |
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# 13 May 1981

CLIENT: *Murphy's*  
 ARTIST: *R.H.*  
 PRODUCER:  
 DATE:

ENGINEER: *NR*

**SNAKE RANCH STUDIO**  
 Shepperton Studio Centre, Post No. 40  
 Studios Road, Shepperton, Middlesex  
 Telephone: 09228 62088 Ext. 260

|                                  |   |  |                                     |   |   |
|----------------------------------|---|--|-------------------------------------|---|---|
| 1<br><i>Downy</i>                | 2<br><i>Downy</i><br><i>And</i>   | 3<br><i>Guide</i><br><i>Recorder</i>               | 4<br><i>Brie</i><br><i>Andrew</i>   | 5<br><i>Small</i><br><i>Toms</i>  | 6<br><i>General</i><br><i>Pace</i><br><i>RANK</i>                 |
| 7<br><i>Hand</i><br><i>Cumes</i> | 8<br><i>Woods</i><br><i>Rebek</i>   | 9<br><i>ASD</i><br><i>Orum</i><br><i>Horn</i>      | 10<br><i>Terror</i><br><i>Rebec</i> | 11<br><i>Boss</i><br><i>Crumhorn</i>  | 12<br><i>Race</i><br><i>Dance</i><br><i>Goto</i><br><i>(Blis)</i> |
| 13<br><i>Althen</i>              | 14<br><i>Ocean</i><br><i>Recorder</i>   | 15<br><i>Double</i><br><i>Finger</i><br><i>LET</i> | 16<br><i>X</i>                      | 17<br><i>Don</i><br><i>Blue</i><br><i>K.A.</i><br><i>LAST</i><br><i>4.0</i> | 18<br><i>CR</i>   |
| 19<br><i>Hand</i>                | 20<br><i>CD</i><br><i>CITERN</i><br><i>REDUCED</i><br><i>OVER SECTION</i><br><i>OVER WITH</i> | 21   | 22<br><i>Son</i>                    | 23<br><i>Ocean</i><br><i>Device</i>   | 24<br><i>CLIC</i>   |

NAB/GH/AES  
 DOLBY  **NO**  
 ETC...  
**EXCEPT TRACES**  
**MAKED**

P.T.O.  
 FOR 35 mm N.B.C.  
 TRANSFER TO  
 5 TRIPLES.

13 / 30 ins.



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| 8 <sup>th</sup> April 1981     | <ul style="list-style-type: none"> <li>TDC_A_POD-DANCE-REMAKE-1-DRY_M4_C1_T1: cue in stereo mix. No clapping or excessive percussion.</li> <li>TDC_A_POD-DANCE-REMAKE-1-ECHO_M4_C1_T1: cue with echo.</li> </ul>  |
| 13 <sup>th</sup> April 1981    | <ul style="list-style-type: none"> <li>TDC_A_POD-DANCE-MASTER-MIX_M4_C1_T1: cue with hand claps and percussion reinstated.</li> </ul>   |
| 7 <sup>th</sup> May 1981       | <ul style="list-style-type: none"> <li>TDC_A_POD-DANCE-SNAKE-RANCH-STUDIOS_M4_C1_T1: Cue used in film. Mix recorded with guide tracks for ocarina, racket, mandolin (cittern) and bass drum but not claves or tambourine.</li> </ul>  |
| 13 <sup>th</sup> May 1981      | <p>Guide tracks for claves and tambourine recorded at Snake Ranch Studios ahead of this session.</p> <ul style="list-style-type: none"> <li>TDC_A_POD-DANCE-SNAKE-RANCH-STUDIOS_S24_C2_T1: the instrumentation used in the film but with three versions of the double flageolet, the first of which runs throughout the cue, the second is timed correctly but has the wrong feel, and the third marked as 'master' is the version used in the film. Corrected section of cittern part recorded on track 20 for later overdub of track 13.</li> </ul> |
| 18 <sup>th</sup> May 1981      | <ul style="list-style-type: none"> <li>TDC_A_POD-DANCE-ROUGH-MONO-MIX_M4_C1_T1: removes the erroneous part of the cittern part (replaces with overdubbed cittern), and also omits the unused versions of Jen's double flageolet solo.</li> </ul>  |
| 22 <sup>nd</sup> February 1982 | <ul style="list-style-type: none"> <li>TDC_A_POD-DANCE-MIX-ONE_M16_C1_T1: 5 tracks containing the whole cue plus count and sync, with other tracks silent, lasting about 3:20 (shorter than the VHS but longer than the film).</li> </ul>   |





# Concluding thoughts

## Tracing the process behind a film score

- Strengths and weaknesses of the audiovisual archive in undertaking research
- Using the archive to uncover materials
  - [David Cooper, Ian Sapiro, Laura Anderson, Sarah Hall, 'Digitising, Organising, and Managing an Audio-Visual Archive: The Trevor Jones Archive at the University of Leeds', *Journal of Film Music*, 6.2 (autumn 2016)]
- Missing materials
- Variation in quantity of items across projects

# The Professional Career and Output of Trevor Jones

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