

Exploring a Pantheon of Styles

Musical eclecticism in Treasure Planet

Maisterintutkinnon kirjallinen työ

28.03.2022

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Abstract

This master's thesis explores and examines the musical eclecticism in Disney's *Treasure Planet* (2002). The research aims to examine and create an overview of the eclectic styles and approaches employed by the composer by dividing the music into score categories.

The content presented above will be discussed throughout three chapters. The first chapter will establish the preliminaries of this thesis, presenting the terminological definitions, research questions, methods, and objectives of the study. The second chapter will briefly summarize the historical context of the movie, its corresponding plot, and present the most important musical elements. Moreover, the chapter will focus on defining and identifying the score's different musical categories and themes on top of analyzing these findings in relation to the movie's three acts.

In the third and final chapter, the study's core ideas will be concluded and summarized to gain an understanding of how these eclectic musical elements have been employed in *Treasure Planet*.

Keywords: eclecticism, film music, animation, Disney, Treasure Planet

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CHAPTER 1: RESEARCH FUNDAMENTALS

1.1 Preliminaries

A great deal has been said about Disney, the American entertainment company whose story started almost a century ago in 1923 when brothers Walt and Roy Disney founded The Disney Brothers Studio. This thesis sets out to explore and discuss a more recent chapter in the company's history, focusing on the 43rd feature animation produced by the Walt Disney Animation Studios called *Treasure Planet*, released in 2002. More specifically, this study focuses on the eclectic characteristics and elements of the film's original score composed by James Newton Howard.

In her latest book *Discussing Disney*¹, Dr. Amy M. Davis frames the role of music in animation studies by stating the following "as with cosmetics as a form of costuming within animation, music too is an overlooked area of animation studies." By calling music an "overlooked area," Davis seems to suggest that even-though music has had an integral part in the success story of Disney (bringing home 8 Oscar wins in both music categories between 1989 and 1995), it has still received only a modest amount of attention from music scholars. The following study will indeed center around an animated feature film. However, it will hopefully be regarded as research on music and, specifically, musical eclecticism rather than being considered as an animation study in itself.

The concept of eclecticism, which will soon be defined and discussed further, and its function within film music represents the core on which this study is constructed. The essential preliminaries for executing this study will be established during the following chapters, including terminological definitions and the presentation of both research questions and challenges. Moreover, this current chapter will also include a discussion on this study's different methods and objectives.

The second chapter will briefly look into the history of the Walt Disney Animation Studios and its turbulent "post-renaissance years" to provide context for the discussion. Furthermore, *Treasure Planet* will be discussed with a focus on its historical context, a summary of its plot, and most importantly, its musical elements and their relationship to the concept of eclecticism. This is executed by dividing the music into seven different score categories and analyzing how these categories are utilized in each of the film's three acts. On top of this, the discussion will be extended to include thoughts on diegetic music and also feature an overview of the

¹ Amy M. Davis, *Discussing Disney* (John Libbey publishing Ltd, 2019), 13.

important themes of the score. Lastly, in the final chapter, I will aim to provide some conclusions on the matter, especially concerning research questions, with added suggestions regarding further topics worthy of research.

Musically speaking, *Treasure Planet* features a staggering array of various musical approaches ranging from high-seas swashbuckling music to pseudo-ethnic moods and from comedic theremin playing to touchingly emotional string passages. The pseudo-ethnicity mentioned above shows in *Treasure Planet* as a welcoming of Celtic elements such as solo fiddles, whistles, and accordions, combined with a musical setting that strongly alludes to music from that tradition.

Throughout this study, a discussion around how these elements have come to join together in an eclectic whole is brought forth by categorizing, analyzing, and comparing them.

1.2 Definition and etymology of eclecticism

In order to grasp the pivotal objectives and viewpoints of this study, we'll have to define and ponder upon the meaning of the word *eclectic* and the concept of *eclecticism*. And moreover, discuss its meaning in the context of music and film music.

According to Merriam-Webster's full definition of the adjective *eclectic*, their website² reads the following:

1. *"composed of elements drawn from various sources."*
2. *"selecting what appears to be best in various doctrines, methods, or styles."*

Furthermore, as a noun, the definition is:

"one who uses a method or approach that is composed of elements drawn from various sources: one who uses an eclectic method or approach."

When examining the word's etymology, according to the Oxford English Dictionary,³ it seems that the term originated as a word used in philosophy during the late 17th century. Moreover, the term stems from the Greek word "eklektikos" and "eklegein" which means 'pick out' (ek 'out' + legein 'choose').

² <https://www.merriam-webster.com/dictionary/eclectic>

³ <https://www.lexico.com/definition/eclectic>

1.3 Preliminary context and usage of “eclecticism”

*“Eclecticism and patchwork are nothing new in film-music tradition; to borrow Bernard Herrmann’s words, film is a “mosaic art.”*⁴

From the early stages of film-making, music has played a vital part in enhancing the story and evoking the different emotions that the filmmakers have aimed to communicate in their endeavors. The very existence of film has been to bring forth moving pictures of themes, ideas, and stories that typically have resided outside of our human reach. For instance, pictures of foreign places or much more “impossible concepts” such as interstellar travel. This is all by way of illustrating some of the imaginative ways in which film has often –but not always– paved the way for everyday escapism. The aforementioned description of (early) film-making might be understood as “romanticized” by some, but its purpose is to illuminate the crucial role that music has had ever since the early days of cinema; all the way from when live acoustic orchestras accompanied the on-screen action in the early 20th century up until the usage of modern virtual instruments and sample libraries that have liberated the creativity of a much larger audience during the 21st century.

The fact that cinema has typically included lots of moving, rapidly changing pictures emphasizes the preliminary statement I’m about to make: music in film has often been subject to feature a varying level of eclectic elements. Furthermore, this is especially true with animation, a style of film-making that usually includes even more rapid pacing, that requires for the music to change even faster, and also to include many styles of music, often allowing for the music to be understood as something “eclectic”. This tradition, especially normal in animation, wherein the music precisely follows the characters’ movements as seen on the screen, is called *mickey-mousing*⁵. Some parts of this technique have thrived and stayed relevant even up until our time. Even though this study is not particularly focused on ‘mickey-mousing’ as a technique, it still serves as a concept whose implications to modern animation scoring must be taken to account as something that propels the “eclectic whole” forward. It is very typical for a single scene to include a multitude of musical styles, textures, and functions. For instance, a character moving rapidly in one direction could be followed by some complimentary dialogue, which is then again followed by an accented movement, after which another character might allude to a foreign place or new concept.

⁴ Lloyd Whitesell, *Musical Eclecticism and Ambiguity in The Sweet Hereafter* (2011), 230.

⁵ Mervyn Cooke, *A History of Film Music* (Cambridge University Press, 2008), 29. Mickey Mousing = illustrative musical effects synchronized with specific events in a film's physical action. The term was derived from Walt Disney's famous cartoon character (who first appeared on screen in 1928), but the procedure had also been common in music for live-action.

1.3.1 Eclecticism in film music as discussed by others

Associate professor and music theorist Frank Lehman has discussed eclecticism in film music in his book, entitled *Hollywood Harmony: Musical Wonder and the Sound of Cinema*, and in his article, *Transformational Analysis and the Representation of Genius in Film Music*. Lehman's views stem from a Neo-Riemannian theory for analyzing harmonic progressions in film music. Somewhat regularly, he will mention the eclectic qualities of film music in order to create a kind of backdrop for his research. Furthermore, Lehman, in his studies, is mainly concentrating on harmony and, more specifically, "triadic chromaticism," which he then clarifies means "–the use of [037] in progressions not directed by diatonic intervals or functional routines– to provide reinforcement and commentary for the image."⁶

In his article, he specifies how "a voracious eclecticism of musical styles," which has played a central part ever since its introduction to cinema some 90 years ago, has become the "defining feature of film music." His thoughts on the matter coincide with mine with the exception of him, first and foremost, aiming his focus at non-animated film music such as the scores written by Hollywood Golden Age (early 1930s to mid-1950s⁷) composers, Erich Wolfgang Korngold and Max Steiner.

Eclecticism is mentioned several times in Lehman's book, *Hollywood Harmony*; while discussing William Rosar's film musicological perspective on the idea of film music sound; Lehman supports Rosar's findings of the "singularity of the film music sound" by suggesting that the film music sound is irreducible since even a cursory overview of music for cinema will exhibit "that a voracious eclecticism of styles has been present since the craft's inception at the turn of the twentieth century."⁸ Moreover, Lehman underlines the fact that eclecticism of musical genres functions as the "hallmark of Hollywood's approach to harmony," which, of course, serves as the focal point of his study specifically. His focus on harmony creates a clear distinction to my research, as I have endeavored to form a broader sense of the music in one single film (*Treasure Planet*) as opposed to his research, which is based on strictly defined structures, aka harmonic progressions, and the process of categorizing the behavior of such phenomena.

⁶ Frank Lehman, *Transformational Analysis and the Representation of Genius in Film Music* (*Music Theory Spectrum*, Vol. 35, No. 1, Spring 2013), 1.

⁷ Mervyn Cooke, *A History of Film Music* (Cambridge University Press, 2008), 69.

⁸ Frank Lehman, *Hollywood Harmony: Musical Wonder and the Sound of Cinema* (*Oxford Music/Media Series*, Oxford University Press), 7.

The earlier citation calling cinema “mosaic art” points us back to Lloyd Whitesell’s text entitled, “Musical Eclecticism and Ambiguity in *The Sweet Hereafter*.” Whitesell describes Hollywood Golden Age composer Max Steiner’s approach as a “pragmatically inspired eclecticism,” which differs from the “postmodern usage” employed by Mychael Danna (the composer of the film *The Sweet Hereafter* whose music Whitesell discusses). Whitesell continues by describing the Hollywood convention of using different types of music in order to provide “narrative continuity” by employing specific codes for understanding “spatial relations, temporal sequence, psychological motivation, and causal logic.” He then elaborates that film composers often merged separate “discursive spheres for representational purposes.” Whitesell’s remarks seem to be somewhat more concerned with semiotics and communicational aspects that far surpass the scope of my research objectives. My study is less invested in what the music tries to convey emotionally. Instead, it focuses on how certain eclectic elements behave and why they have prevailed as part of the film’s soundtrack.

1.4 Definition of score categories and the 70/30 rule

Expanding upon the discussion on eclecticism and in order to understand this study’s research questions, both the concept of score categories and the so-called 70/30 rule need to be introduced and defined. The idea of dividing a score into different approximated musical categories is at the heart of the concept of a single score category. This process of dividing the score into categories requires a holistic knowledge of the soundtrack, which will then facilitate an intricate observation of certain emerging musical tropes and styles, such as emotional or action. Each of *Treasure Planet*’s score categories will be defined and introduced thoroughly later in this study in Chapter 2. The relationships of the score categories will function as the primary tool enabling the comprehension of *Treasure Planet*’s inherent musical eclecticism.

Under the supervision of the film’s directors, John Musker and Ron Clements, the different departments operated under the law of a 70/30 split. This split referred to the ratio with which the film should employ different visual styles; 70% traditional and 30% sci-fi. Associate Art Director Ian Gooding stated in *Treasure Planet*’s DVD commentary interview⁹ that they utilized a “really interesting design philosophy,” which the crew called the 70/30 rule, and continued by stating that the design team “tried to get that to everything.” Moreover, Andy Gaskill, who operated as the movie’s Art Director, said during the same interview that “the whole 70/30 idea was started by Ron Clements, I think” and continued by explaining how this

⁹ *Treasure Planet* DVD video commentary featuring an interview with Associate Art Director Ian Gooding and Art Director Andy Gaskill explaining their perspective on the 70/30 rule.

concept could be seen in any given image of the movie, and that the viewer would first see only predominantly traditional-looking objects such as an 18th-century sailing ship. He then continued how upon further inspection, one would soon realize that the picture included something different, new, and odd. This rule was tailored to enhance the directors' vision for *Treasure Planet* specifically and should therefore not be seen as a general type of movie-making paradigm or law. Furthermore, as this split has often been strongly associated with the visual style of *Treasure Planet* but also with sound design, it might be worthwhile to also examine how this rule operates as seen from a musical perspective. I have therefore decided to include these topics as parts of my secondary research questions.

1.5 Research questions

The proper framing of this study centers around the necessity to present functional research questions. Therefore, the research question is:

What are the specific factors steering the utilization of eclectic musical styles in the animated feature film *Treasure Planet* (2002)?

The secondary questions are as follows:

1. What are the stylistic score categories in *Treasure Planet*?
2. What is the function and origin of Celtic music in *Treasure Planet*?
3. How does the so-called 70/30 split present itself seen from a musical perspective?

1.6 Research methods and categorization

To research and categorize different eclectic phenomena, one is forced to observe the film from a subjective point of view while still pursuing to create a holistic and objective perspective. The methodological foundation of this study draws upon a list-based spreadsheet approach [table 4] that informs of each musical entry's stylistic category, of its duration, starting and ending points, description of the musical elements, and when relevant, a short description of the scene in particular. Thematically important occurrences will also be featured (such as main theme entries and other recurring motives).

The listing of each musical *entry* –hereafter, *cue*– enables an understanding of the data set that forms the foundation of this study. On top of the spreadsheet, a set of colorful graphs illustrating the usage of music will be created to help compare the findings between the three

acts [table 5] and a column graph [table 1] showing the percentage division of each score category.

Besides the intricate, cue by cue observations, a more average-based approach will also be utilized. Moreover, this average-based study aims to form a broader overview of what types of categories are used and how they relate to each other: the percentage of music in relation to the total duration of the movie and the average length of each musical cue etc. This data will help us understand the broader strokes of how the role of music differs between each of the three acts.

From these categories, average-based data points, and findings, a set of conclusions will be drawn, aiming to examine the differences and intricacies featured in this film. The more subjective findings shall be balanced by the more fact-backed, methodological findings that are proper observations rather than subjective interpretations of certain phenomena.

Furthermore, a set of particularly eclectic scenes will be mentioned in order to exemplify how and especially why certain scenes call for the utilization of varying musical elements.

1.7 Research challenges

It goes without saying that conducting research with the objective of adequately commenting on the Walt Disney Animation Studios' collection of artistic endeavors spanning the past 20 years of film-making is a difficult task. As this was, in all honesty, my initial objective for this study, it might, therefore, be more pleasing to discuss only a narrower selection thoroughly and leave the broader, historical overviews for a more general discussion. In film music, and particularly in animated film music, eclecticism is almost a given. The perplexity of properly measuring and categorizing eclectic musical phenomena, as well as the challenge of comparing these findings in a meaningful way, constitute this study's key research challenges.

Developing scientifically sound methods for studying, interpreting, and analyzing the following findings can be considered rather difficult. Furthermore, the sheer volume of data that could potentially be used as part of this study far surpasses the scope and objectives of this current thesis. In summary, this study's two main challenges concern the measurability of eclectic features and the proper framing of this topic.

In their book "A Research guide to film and television music in the United States", Jeanne Gayle Pool and H. Stephen Wright are elaborating on the challenges concerning scholarly research on film music by noting that one of the leading problems around the study of film

music is the lack of primary sources.¹⁰ Primary sources refer mainly to notated scores and documents from the film composition process. On top of this, one might add the possibility of interviewing musicians who have worked on the movie as an adequate primary source. The lack of the aforementioned sources has naturally also participated in forming some of the challenges faced by this particular study, as not too many documents have prevailed from the making of *Treasure Planet*'s original score.

1.8 Research objectives and sources

The aim of this thesis is to place itself into a wider scope of three points of discussion, namely 1) studies within film music (the primary category for this study), 2) studies within examining the role and history of Disney (so-called Disney studies), and 3) studies in animation. This thesis uses a few sources in order to help in the formulation of thought and discourse as well as a myriad of articles and reviews on the web, videos uploaded to services such as YouTube, and a few shorter dissertations by students and teachers in universities around the world.

Of higher importance are the following publications:

'The Major Tritone Progression in Recent Hollywood Science Fiction Films' by Scott Murphy, a collection of studies called 'Discussing Disney'¹¹ and especially its essay by Oliver Lindman called "From Operatic Uniformity to Upbeat Eclecticism: The Musical Evolution of the Princess in Disney's Animated Features", and "Musical Eclecticism and Ambiguity in *The Sweet Hereafter*" by Lloyd Whitesell. These literary works share common traits with the aims and perspectives that my study sets out to explore. On top of this, they also have a tight-knit relationship with the subjects I'm about to discuss: musical eclecticism in a specific film (Lloyd Whitesell), the approach to analyzing a specific musical trope used in *Treasure Planet* (Scott Murphy), and comparing a specific Disney-related phenomenon during a period of many decades (Oliver Lindman). In addition to this and of specific importance to the discussion on *Treasure Planet* are film music reviews written by Christian Clemmensen and Mike Brennan. These reviews have helped in understanding how critics of the time have viewed the music of *Treasure Planet* and how they have interpreted some of its intriguing elements. By intriguing, I'm referring to, for instance, the score's Celtic elements, which will certainly receive adequate attention through my upcoming research.

¹⁰ Jeannie Gayle Pool, and H. Stephen Wright, *A Research Guide to Film and Television Music in the United States* (Scarecrow Press, Inc. 2011).

¹¹ Amy M. Davis, *Discussing Disney* (John Libbey publishing Ltd, 2019).

Finally, I'm hoping that this research can help illuminate the context of Disney and film making some 20 years ago and also that the questions I present will strike the reader as something at least, modestly intriguing. Further in-depth studies are always needed, and this will naturally be the case after the completion of this study. Hopefully, the following chapters will paint a rather vivid picture, from a historical and contextual point of view, that will enrich the field of Disney studies to also include research within orchestral, non-vocal film music. Lastly, I wish that this study will spark the reader's interest to explore the world of Treasure Planet.

CHAPTER 2: THE MUSIC OF TREASURE PLANET

2.1 In search of the post-renaissance Disney formula

After the exceptional success of the years that scholars have referred to as both the Menken era¹² and the renaissance era¹³, from *Little Mermaid* 1989 to *Tarzan* in 1999, the company faced a set of commercial challenges, with decreasing box office returns. Disney's old style of 2D animation was becoming extensively outdated and the company was facing some serious competition from the likes of Dreamworks and Pixar.¹⁴

Due to this Disney had already started to deviate from their usual princess-themed musicals that had provided the core for the massive success of the Menken era. The era after 1999 has become widely accepted to be referred to as the 'post-renaissance' era or the 'Science-Fiction era'¹⁵, mainly due to the successive releases of movies such as *Atlantis*, *Lilo and Stitch*, and essentially *Treasure Planet*.

From a musical point of view, some significant changes had started taking place after the release of *Mulan* (1998) and *Tarzan* (1999), whose scores both were still strongly song-driven. A new studio composer, James Newton Howard¹⁶, was assigned to score three consecutive pictures: *Dinosaur* (2000), *Atlantis: The Lost Empire* (2001), and *Treasure Planet* (2002). This represented a shift in the studio's approach and strategy relating to music, as they now found themselves steering away from the song-based success formula of the Menken era to search for a new Disney formula. Even-though both *Atlantis* and *Treasure Planet* do feature songs, they aren't sung by the on-screen characters. Furthermore, instead of drawing influences from the orchestral score itself (like in the case of the Menken era musicals where the thematic connection between score and songs is strong), they presented the viewer with more modern pop and rock elements. Both of these movies include a pop song in their end credits, *Treasure Planet* features a pop-rock song supporting a montage at the 33-minute mark.

Coincidental with the change in musical paradigm, a bigger change was taking place inside the animation department. Disney animation was moving from their traditional, hand-drawn

¹² Oliver Lindman calls the era from 1989 to 1999 the "Menken era". The term refers to composer, Alan Menken who composed the score and songs for *The Little Mermaid*, *Pocahontas* and *Aladdin* to name a few.

¹³ Chris Pallant, *Demystifying Disney: A History of Disney Feature Animation* (New York: Continuum Publishing 2011), 89.

¹⁴ Robert Iger, *The Ride of a Lifetime* (Penguin Random House LLC, New York, 2019), 132.

¹⁵ M K Keane, <https://the-artifice.com/disney-science-fiction/>

¹⁶ James Newton Howard (born 1951) is an American composer, conductor, and record producer who has scored the music for over 100 films.

2D style to 3D computer animation¹⁷. Treasure Planet has received positive feedback for its portrayal of graphics, with its employment of Deep Canvas as the most often mentioned detail. Deep Canvas is a computer program using rendering and coloring technology that functions as a tool meant to help animators design big 3D environments¹⁸. The software was originally programmed for Tarzan (1999)¹⁹ but also played a prominent part in forming the special graphical look of Treasure Planet. For instance, the solar galleon, R.L.S. Legacy, was made using Deep Canvas.

2.2 Treasure Planet's historical context

The history of Treasure Planet begins during the 1980s with the celebrated duo that propelled Disney to massive success throughout the 90s: Ron Clements and John Musker (the directors of, e.g., *The Little Mermaid*, *Aladdin*, and *Hercules*). They originally pitched the idea as "Treasure Island in Space" at then CEO Michael Eisner's famous pitch meetings called *Gong Shows*²⁰. After numerous unsuccessful attempts at pitching the movie, they only agreed to direct *Hercules* in 1997 if they would then be allowed to make *Treasure Planet*.

Treasure Planet was finally released on the 27th of November 2002. The movie was in production for a total of 10 years and ended up costing the studio over \$180 million, but only grossing \$101 million. As of 2011, *Treasure Planet* represents Disney's most significant financial failure. This fact is relevant in forming a historical overview for the post-renaissance era, and specifically, in order to emphasize the necessity for the company to change its strategy and look for new ideas and concepts.

Moreover, for the purpose of this study at least, *Treasure Planet* forms a kind of low point from which we could examine the trajectory and evolution of not only the company as a whole but, more intriguingly, the treatment and usage of film music throughout the past 20 years of movie-making at the Walt Disney Animation Studios leading up to its most recent successful animated musicals with the likes of *Frozen* (2013) and *Encanto* (2021).

¹⁷ Qu, Hans. Why Aren't We Still Talking About "Treasure Planet"? <https://filmschoolrejects.com/why-arent-we-still-talking-about-treasure-planet/>

¹⁸ Definition of Deep Canvas https://second.wiki/wiki/deep_canvas

¹⁹ Deep Canvas demo from the movie *Tarzan* <https://www.youtube.com/watch?v=RZA6nitNeYw>

²⁰ The *Treasure Planet* DVD video commentary features a quote by Ron Clements himself explaining this at 1:30:45.

2.3 Short plot summary

Disney's 43rd full-length animated feature film, *Treasure Planet*, is based on the novel *Treasure Island* by Robert Louis Stevenson (1883). The story centers around young protagonist Jim Hawkins who lives on the planet Montessor together with his mother, Sarah Hawkins, who runs a small tavern called the Benbow Inn. Jim receives an artifact from Billy Bones (an old sailor), which reveals itself to be the map to Treasure Planet, which according to the legend, is where notorious Captain Flint's treasure is hidden. After receiving the artifact, a group of pirates forcefully enter the inn to acquire the map but end up destroying the tavern as they will soon find out that Jim, his mother, and a regular customer, Dr. Delbert Doppler, have already left the burning building.

After arriving at the home of Dr. Doppler, Jim "solves" the puzzle of the map, and Doppler decides to fund an expedition to Treasure Planet. Accompanied by the orchestral main theme, they arrive at Montessor Spaceport²¹ to board the solar galleon²² *R.L.S. Legacy* and to start their voyage together with the new crew they've mustered. On *R.L.S. Legacy*, Jim meets the feisty Captain Amelia, her first mate, Mr. Arrow, and most importantly, their cook, a half cyborg, half-man, Long John Silver.

During their interplanetary voyage, Jim forms a strong bond with Silver, who unfortunately has, together with his pirate crew, made extensive plans to start a rebellion and mutiny once the arrival on Treasure Planet is close. After escaping the mutiny to Treasure Planet itself, the wounded main characters Jim, Doppler, and Amelia meet a robot called B.E.N. who offers them shelter.

After a series of unsuccessful negotiations between Jim and Silver about the possession of the map, Doppler and Amelia are taken hostage, and Jim is forced to open the map and reveal the precise location of the treasure (on the planet). They soon find out that treasure is hidden in the "centroid of the mechanism (the planet itself)" and that the whole planet is, in fact, a booby trap set to self-destruct mere moments after someone enters the vault where the treasure is hidden. The crew is saved from certain death by Jim's innovative idea to use a portal to take them back home to Montessor.

²¹ A space harbor for solar ships disguised to look like a crescent moon.

²² Oxford English Dictionary, *galleon*, "a sailing ship in use (especially by Spain) from the 15th to the 18th centuries, originally as a warship, later for trade. Galleons were typically square-rigged and had three or more decks and masts."

2.4 Musical preliminaries in *Treasure Planet*: an eclectic endeavor

James Newton Howard was assigned as the composer for *Treasure Planet* as he had previously composed the aforementioned Disney animations: *Dinosaurs* and *Atlantis*.

American scholar, Scott Murphy²³ touches upon the eclectic elements of the soundtrack by describing James Newton Howard's score for *Treasure Planet* as something that:

*"Offers a wide spectrum of musical styles, including reminiscent of Golden-Era swashbuckling scores, Irish-tinged folk music, and cartoon-style scoring à la Carl Stalling."*²⁴

Murphy's description functions as an adequate summary of the most memorable elements of the soundtrack, however, there's still a lot of music left unmentioned such as the eerie and ominous woodwind writing and the rhythmically relentless action music. In the following chapters, I will thoroughly discuss the various musical styles that Howard has employed in his score. Moreover, by dividing the music into what I hereafter call *score categories*, I will endeavor to explain how the different musical styles behave within the score. On top of this, the categories' respective proportions and functions within the whole will be discussed.

The *Treasure Planet* score runs for roughly 73 minutes and 45 seconds which totals to about 83% (score percentage) of the movie's total runtime (excluding end credits). The score percentage is a factor that is seldom discussed within the film music discourse. A study focused on examining the percentage of music per film could potentially yield interesting results if applied to a larger number of movies. From such a study, we might perhaps be able to comprehend how the function of music in film has developed over the years from a broader point of view.

Nevertheless, this number, 83%, is a good factor in emphasizing how crucially important score music is also to this specific film. The roughly 74-minute score consists of 37 independent cues, with an average length of 02:04 per cue [see table 4]. On top of the orchestral score, the movie features two pop-rock songs; *I'm Still Here (Jim's Theme)* (heard in a montage starting at 00:33:07) and *Always Know Where You Are* (heard one hour later at the beginning of the end credits at 1:28:53).

²³ Scott Murphy, Volume 12, Number 2, May 2006, *Society for Music Theory*, 7.

²⁴ Cooke, Mervyn. *A History of Film Music* (Cambridge University Press, 2008), 290. Carl Stalling was a cinema organist from Kansas City who provided the music for 21 animated Disney short movies during the 1920s.

From the early stages of production onwards, and as mentioned earlier in this study, the different departments operated under the law of a 70/30 split. This split referred to the ratio with which the film should employ different visual styles; 70% traditional and 30% sci-fi. This rule was then imposed on not only the visuals but also the sound design and, allegedly, even the music.

At this point, one might utter the critical question of how this 70/30 rule practically operates in the score? In answering the question, one should first determine which parts of the music could be viewed as "traditional" and which parts as "sci-fi". At the beginning of the score at 00:03:40, a riffing electric guitar ostinato seems to suggest a more modern, even crossover-esque approach. However, this guitar riff only returns at the very end of the movie in an analogous cue. Therefore, the 70/30 split cannot be constituted by using 70% orchestral music and 30% synth/guitar music. Perhaps the two pop-rock songs featured in the movie could take part in the 70/30 split, thus making the earlier hypothesis a little more plausible. In addition, one might regard the ominous harmonic language as a scifi element, whereas the swashbuckling, high-seas music would then be traditional.

This 70/30 challenge was stressed by the film's sound designer, Dane Davis in an interview with Maureen Droney²⁵ in which he described how difficult it was to combine the elements "of the classic seagoing story with a large dose of futuristic action-adventure." Moreover, he discussed the 70/30 split that the directors maintained by continuing "70 percent familiar, traditional sounds and 30 percent exciting, fantasy-based sounds. We constantly strove for a balance between them to create an antique future." This 70/30 split and the employment of Celtic elements are some of the most intriguing questions that *Treasure Planet* has to offer.

2.5 Preliminaries of the score categories

According to conductor and orchestrator Pete Anthony, the musical scope of all three films was massive. He made the following remarks in Christian DesJardin's book *Inside Film Music*:

*"I think they (Dinosaurs, Atlantis, Treasure Planet) were challenging for everybody. They were one-hundred-plus-piece orchestras, and they were big, thematic-based scores that were old-fashioned in the sense that they were so dramatic and carried the films."*²⁶

²⁵ Maureen Droney, *Avast and Away!* (2003)
https://web.archive.org/web/20090326043304/http://mixonline.com/mag/audio_avast_away/

²⁶ Christian DesJardins, *Inside Film Music* (2006), 303-304.

As already mentioned earlier, various musical styles are present in *Treasure Planet*. Therefore, my aim has been to categorize the most prominent of styles and study their function within the film, their themes and harmony, their orchestration and textures, and proportions within the movie in order to gain a holistic understanding of how the different eclectic elements function in Howard's score. Referring to table 4, each cue features a primary style coupled with a few subsidiary styles or functions. Approximately 15 different categories have been identified. But in order to streamline, and perhaps even simplify the study's results, the musical categories have been reduced to a total of six independent score categories and one song category.

The score categories are as follows:

1. Swashbuckling
2. Celtic (rhythmic)
3. Emotional
4. Slapstick
5. Action
6. Ominous
7. Pop-rock (song category)

The two songs have both been assigned to a category called pop-rock. Next, the score categories will receive a more thorough examination as they essentially constitute the focal point of this study. The songs will also be discussed since they –at least *I'm Still Here*– carry a lot of meaning to the story.

2.5.1 Methodological approach

Regarding the methodological approach of this study and especially the categorization process of each cue, I have analyzed and watched the movie several times on top of listening to the official soundtrack release separately. During the actual categorization process, I have watched the movie and started and stopped the film according to the starting points of each musical cue. As the result of this, for later reference and analysis, a spreadsheet with columns for the following data points has been created [see table 4]:

Cue number, cue name, duration in the picture, timecode in, timecode out, primary category, subsidiary category 1, subsidiary category 2, thematic content, and general notes / scene events.

In order to work out the names of the cues and their respective durations, I compared the on-screen action and the start and end timecode of the music as heard in the movie to a comprehensive cue list found on the Chronological Scores²⁷ website. On top of this, I compared the list and music heard in the movie with the official soundtrack album²⁸ to figure out what parts had most likely been left out of the official release. Therefore, it was possible to categorize the cues and to examine their durational relations.

On top of the earlier mentioned “score percentage,” the style categories will also receive their corresponding “category percentage.” This data point is studied based on the categorization of each musical event by examining how long a specific piece of music belongs to a certain style category before changing to another.

As a caveat, it is essential to underline the fact that these categories are relatively subjectively experienced, approximated reductions and impressions of the total musical scope. Still, however subjective these findings might be, an argument can be made that these style categories will still serve to describe the function and meaning of the composer’s musical tropes and techniques to support the on-screen narrative. Each cue’s classification to a specific category is established by comparing the musical event to the style category’s forthcoming definition. In order to alleviate the problem stemming from the subjective impressions of the music, I will thereupon clearly define and discuss what kind of music belongs to each category, how the music is used and what are its common elements with regards to instrumentation, harmony, theme, and essentially its relationship to the narrative.

2.6 Score music style categories

Each of Treasure Planet’s style categories will be introduced and discussed in the following seven sections in order to provide an overview of the eclectic musical phenomena present in the movie. The names of these sections are given by the author to adequately express their character and function within the score.

²⁷ <https://chrono-score.blogspot.com/2013/05/treasure-planet.html> is a website that provides full lists of soundtrack releases as well as the cues left out of the official soundtrack release.

²⁸ Treasure Planet (Music from the Motion Picture) 2002 © WALT DISNEY RECORDS

2.6.1 Swashbuckling

The term Swashbuckling stems from a “genre of European adventure literature focused on a heroic protagonist”²⁹, with the noun swashbuckling defined as “daring and romantic adventure.”³⁰ In the context of film music, swashbuckling tends to refer to the scores of the many adventure movies of the Hollywood Golden Age (early 1930s to mid-1950s). Two movies often mentioned as swashbuckling icons are *The Adventures of Robin Hood* (1938) and *The Sea Hawk* (1940), both of which were composed by the Austrian-born Erich Wolfgang Korngold. In his *Treasure Planet* review, film music critic Christian Clemmensen noted that “He (James Newton Howard) approached this score just as you would expect, with Erich Korngold in one pocket and John Debney in the other.” Clemmensen continues by stating that *Treasure Planet*’s score has a “swashbuckling nature.”³¹

This is all by way of presenting a historical context to the swashbuckling term that I’ve chosen to represent one of the most memorable musical categories of the score. The swashbuckling category is most often related to the major tutti main theme [see table 3]. The category’s high adventure character is emphasized through its presence in crucial moments of the movie, e.g., after surviving a cosmic storm or when the protagonists finally arrive back at their home planet, Montessor.

The music in this category is most often driven by energetic writing for the brass section, which functions as the force propelling forwards the rather triumphal nature of the music. The horn section, coupled with the violins, often carries the thematic material. High –sometimes extremely high– violins are often added to pivotal moments to create an extra layer of orchestral brilliance. Different types of percussive bells, such as the glockenspiel, prominently doubles melodic lines while also participating in shimmering bell textures. The woodwind section participates in different arpeggiated or scalar figures often in close coordination with the celeste and (probably multiple) harps. Trills and tremolos are also quite common, which helps to associate this music with a broader sense of fantasy music. The key is often diatonic with the Ionian, Lydian, and Mixolydian modes being the most prominent. The music modulates with a modest pace. Important moments can incorporate a large choir, which often still remains somewhat in the background.

²⁹ <https://en.wikipedia.org/wiki/Swashbuckler>

³⁰ <https://www.lexico.com/en/definition/swashbuckling> Oxford Dictionary

³¹ Christian Clemmensen, *Treasure Planet* album review (2002) https://www.filmtracks.com/titles/treasure_planet.html

To summarize the employment of instruments, this category is often utilizing the tutti forces of the one-hundred-plus-piece orchestra, in some of the most high-adventure moments of the movie. As the category is usually associated with the main theme, this also means that the category can from time to time take up most of the movie's "sonic space" meaning that it's mixed so that it's clearly discernible from other aural elements such as dialogue and sound design. The fact that this music –especially when coupled with the main theme– is mixed rather loud supports the reasoning behind the idea of why this is one of the most memorable and notable score categories of the movie.

The presence of the swashbuckling category is strongest during the first act's introductory moments, such as when 15-year old Jim Hawkins rides his solar surfer, when the camera transitions to the Spaceport, or as their solar galleon, R.L.S. Legacy finally launches in a flashy manner.

Moreover, the category is typically briefly touched upon during emotionally vital moments within action sequences, such as when Jim saves Silver's life amidst the cosmic storm sequence at 00:39:23 (for 6 seconds) or when Silver makes a big sacrifice to save Jim's life later in the movie 01:18:58 (for 20 seconds). The second half of the film uses the swashbuckling category relatively sparsely as this part of the movie is dark in tone and rather action-heavy. Finally, the music of the ending sequence is almost the same as in the analogous solar surfer sequence in the beginning.

Of the score's total runtime of approximately 74 minutes, the swashbuckling category runs for 10 minutes and 45 seconds. This, in return, means that the category accounts for about 14,5% of the score's runtime and about 12,1% of the whole movie's runtime before end credits.

In summary, the swashbuckling category is essential in setting up the adventure (exposition), supporting emotional and heroic high points during more intense –often action-packed– scenes, and helping provide closure by bringing back the music as heard at the beginning of the picture. This category is strongly associated with the pursuit of adventure, flying, and soaring, with supporting great "close call" achievements and, in general, highly vivid and energetic scenes.

2.6.2 Celtic (rhythmic)

The Celtic or even “pseudo-Celtic” music in *Treasure Planet* presents itself as an intriguing stylistic choice. Even though the music might only be pseudo-Celtic I will hereafter refer to the style as simply, “Celtic”. However, this category’s usage throughout the score has raised questions also among film music critics and a kind of fascination in myself.

There are two types of Celtic music present in this score:

- A. The rhythmic, almost dancelike Jig type, played by an ensemble of Celtic soloists.
- B. The sentimental and emotional kind. Featuring solo pipes, whistles, and orchestral woodwinds accompanied by soft strings. This music belongs to the emotional category.

The Celtic (rhythmic) category features music that alludes to Silver’s character and especially to some of his finer moments when he’s feeling witty and relaxed. The music consists of tin whistle-like instruments, mandolins, and other strummed guitars, Celtic concertinas³², and fast fiddle playing. Throughout the cues, there is a dancelike quality quite unlike any other music in the score.

Film music critic Mike Brennan from soundtrack.net has in his review of *Treasure Planet* described how James Newton Howard’s inventive instrumentation ideas “makes *Treasure Planet* stand out from a regular action score” and continues by crediting the “Celtic feel” as another factor helping it stand out. He then goes on to explain how Silver’s character is “scored with a jig-like³³ theme that appears in (the cues) *Silver* and *Silver Bargains*.”³⁴

The music seems to have a strong connection with Jim’s home planet, Montessor, especially as the last piece of music before the end credits song is a barn dance-type of Celtic tune played on band instruments rather than orchestral instruments. This might suggest that Celtic music has an important part in their home planet’s culture, and in the world of the film, the music might even be of their culture (this matter is analyzed further in 2.8 Diegetic vs. Non-diegetic music).

³² <https://www.celticmusicinstruments.com/concertina-page/> The concertina is a free-reed Celtic musical instrument, a lot like the harmonica and some other accordions, with buttons and bellows on both ends. Simultaneously developed in England and Germany by Sir Charles Wheatstone in 1829 and Carl Friedrich Uhlig in 1834 respectively.

³³ <https://en.wikipedia.org/wiki/Jig> The jig (Irish: port, Scottish Gaelic: port-cruinn) is a form of lively folk dance in compound metre, as well as the accompanying dance tune. It is most associated with Irish music and dance.

³⁴ Mike Brennan, www.soundtrack.net (2005), <https://web.archive.org/web/20070306000001/http://www.soundtrack.net/soundtracks/database/?id=3291>

In total, this style category is active for 2 minutes and 45 seconds, accounting for roughly 3,1% of the whole runtime and 3,7% of the total music runtime. A solid example of this category is the cue Silver from the official soundtrack release, which is heard in the movie at 00:21:32.

2.6.3 Emotional

Another very prominent and meaningful style category is the emotional category. This category might be worth examining from two points of view as there is both a lot of

1) emotional Celtic music in this category and also 2) non-Celtic emotional music. The word emotional in this category refers to the music's serene and sentimental character as well as to the scenes that this type of music is accompanying. Moreover, the word Celtic could have been added to the category, perhaps as a subsidiary category, because of its prominent employment of solo instruments often associated with Celtic music, such as fiddles, pipes, whistles, and the accordion, as already alluded to in the previous section.

The centerpiece of this category is the "bonding theme"³⁵ [see table 2] heard in the cue "Silver Comforts Jim." Soft and ethereal strings are the usual padding and background for most of these scenes, with a solo woodwind carrying the melodic material. This music is often associated with personal growth and deeply meaningful but sorrowful moments in the story, such as when Sarah talks about his son in the beginning and when Silver and Jim say goodbye at the very end. When examining the opening of the film, it's evident how crucially important the emotional Celtic category is for establishing the unique atmosphere of the movie. The film starts off by painting a calm scenery of "the peaceful winds of the Etherium". This opening shot is accompanied by some of the most expressive solo fiddle playing heard on the album played by Scottish musician, Alasdair Fraser. Further discussion touching upon these perspectives continues in 2.7.3 Bonding Theme.

Film music reviewer, Christian Clemmensen has in his review³⁶ of the score brought forth a more reserved view on the Celtic elements by stating that the feature that makes the score discernible from other similar soundtracks "is the Gaelic tilt to its personality." He then goes on to list some of the Celtic instruments that "add ethnicity where none was really required." He claims in the next sentence how this "inserts an extra element of fantasy into the picture" and continues by saying that these types of musical elements are, at least by American audiences, "often associated with imagery of general historical fantasy settings."

³⁵ Bonding theme is a term I have given this theme.

³⁶ Christian Clemmensen, 2002, https://www.filmtracks.com/titles/treasure_planet.html

During the course of the movie, this style category is audible for approximately 17 minutes. This means that it's one of the most common types of music played in the movie, taking up about 19% of the movie's full runtime and 23% of the score's runtime.

2.6.4 Slapstick

The slapstick - category features a colorful palette of musical gestures and characters. This category is strongly defined by its function and behavior in relation to the on-screen action rather than as something with an inherently cohesive and strong musical profile in its own right. An important point with regards to this category is the employment of the mickey-mousing technique, which is especially prevalent in scenes that feature Silver's pet, Morph.³⁷

The music in this category is often characterized by its fast-paced orchestral swirls, rapid changes in meter and musical styles, and close synchronization with on-screen events. The utterly quirky and peculiar music associated with the robot character, B.E.N.³⁸, also belongs to this category. Its prominent utilization of the "theremin"³⁹ is what makes it unique within the score, as this instrument is only associated with B.E.N. On top of the theremin, B.E.N. is sometimes accompanied by an excessively tragic solo violin designed to underline his emotionally exaggerated presence e.g., at 00:58:01.

An earlier quote by Scott Murphy featured him describing the multitude of musical styles in *Treasure Planet*. He referred to this category by noting that the score includes "cartoon-style scoring⁴⁰ à la Carl Stalling." This is by way of underlining the long historical tradition of this film music composing technique, which is arguably, still relevant today. Perhaps especially so when utilized in close proximity to comedic events and characters (such as B.E.N. or Morph).

It's highly typical for slapstick music to bring together an extremely wide range of various musical tropes and different instrumentational ideas within a really narrow timeframe (e.g. going from celeste runs to slow, comedic accordion bends, etc.). This category features some of the most eclectic elements of the whole score, referencing back to the primary objectives of this study. It would be possible to further sub-categorize the slapstick music of *Treasure Planet*.

³⁷ <https://disney.fandom.com/wiki/Morph>
Morph is a pink blob character that has the ability to "morph" into anything he wants and a major character in *Treasure Planet*.

³⁸ <https://disney.fandom.com/wiki/B.E.N.>
B.E.N. (Bio Electronic Navigator) is a supporting character in Disney's 2002 animated feature film, *Treasure Planet*.

³⁹ The theremin is an electronic musical instrument controlled without physical contact by the thereminist (performer).

⁴⁰ Cartoon-style à la Carl Stalling is likely another way of describing a mickey-mousing type of technique. But this is more specifically tied to Stalling's compositional style rather than a general technique such as the mickey-mousing.

This categorization would be very much dependent upon what and whom the music is associated with.

The score employs this category for about 8 minutes and 59 seconds. This totals roughly 10,1% of the total runtime and about 12,2% of the score's runtime.

2.6.5 Action

Of all score categories presented, action music is probably the genre that is most widely understood without offering a specific context to the category itself. As action music is bound to be densely packed with musical information, a whole myriad of separate studies could be conducted on this style category alone. Action music plays a somewhat traditional part in *Treasure Planet*. This category's main function consists of reinforcing the on-screen events through rhythmically active, accent-rich music.

The action category is most often associated with scenes involving forcefully energetic events relating to activities such as fighting and escaping and enhancing dramatic outer space conditions such as cosmic storms or exploding planets. This category is quite prominent during the latter half of the film as this part of the film is much darker than the exposition.

Concerning the musical traits of the action category, it's pretty obvious to note that the action category is strongly brass-driven, often still employing the tutti forces of the orchestra. The percussion section receives a prominent role in many of the rhythmically infectious cues, which helps propel forward the otherwise brass-heavy music. Piatti strikes are used in close coordination with the bass drum to create strong accents, the occasional anvil is audible in more peculiar moments and the xylophone doubles the trumpet quite regularly. The snare drum is used to give strength and a sense of direction to some of the more military music-influenced cues. A somewhat peculiar addition to the orchestral palette is the piano which receives a percussive role in many action cues. The piano is often played in its lowest register to give clearly emphasized support to the accent-driven passages.

Another instrument group worth noting is the brass section. Each section within the brass seems to have its designated signature sound, function, or motif: the trumpets are often written extremely high and played with a forward projecting sound, the horns are used in multiple inventive ways including dramatic rips and lip trills, without excluding traditional melodic doublings. Trombones have been assigned the important role of creating noise and keeping up the rhythmic activity through the many ways of employing marcato and staccato playing techniques.

Coming back to the discussion of the function of the choir, it's rather surprising how it seems that this instrumental group is seemingly most notably utilized in the action category. The action category welcomes the choir with a somewhat varied set of techniques, consisting of accented "ha"-shouts and long notes, implying a more texture-based approach to choir scoring. A fact also worth pointing out here is the clear difference in audibility when comparing the employment of the choir in other parts of the score. As opposed to the swashbuckling category, where the choir is often only subtly audible, it's quite usual to be able to hear the choir clearly in this category as it's rather muted and bound to take a more supporting role in the other categories.

From a music-theoretical standpoint, the action category features a set of important differences from other portions of the soundtrack; the most striking is naturally the metric design of the music, with its rapidly shifting time signatures and irregularly placed accents, all stemming from the desire, but not bound, to precisely match the on-screen actions. The harmonic language continues this trend by utilizing more complicated structures through its many octatonic and chromatic melodies, clustery-stingers, and long dissonant notes.

The action category functions as a powerful contrast to the engaging high seas adventure themes of the swashbuckling category and the solemn warmth of the emotional category to bring forth the pirate crew's ruthless betrayal and the undeniably harsh and unwelcoming circumstances of the long-desired Treasure Planet and outer space in general.

In total, this category is audible for 13 minutes and 15 seconds, which constitutes about 15% of the total runtime and 18% of the score's runtime. Taking into consideration the density and complexity of the music, this is quite a significant amount of music, especially when comparing the total bar count between the action and for instance, emotional category.

2.6.6 Ominous

This category proves its significance through its duration encompassing roughly 29% of the total musical sum. Regardless of the energetic and adventurous premise of Treasure Planet, there are still numerous darker moments relating to characters, conceptual ideas, and events. The most striking gesture of this category is the Map theme [see table 2] that is prominently presented during the first act for instance when Jim manages to unlock the treasure map⁴¹ and at a much later point when Jim yet again unlocks the orb to reveal the exact location of the treasure on the planet itself. On top of the aforementioned musical employment, the

⁴¹ https://disney.fandom.com/wiki/Map_of_Treasure_Planet The Treasure Planet map is a fist-sized golden orb, instead of being a traditional paper map.

category functions as underscore for many less intense but still rather threatening scenes, such as when Scroop (one of the antagonists) bullies Jim or when the crew plots their rebellion.

It's no surprise that the music of the ominous category features darker tone colors and leans heavily on instruments that are strong in their low registers such as low (bass) clarinets, bassoons, trombones, cellos, and contrabasses. Special colors such as muted trumpets, the occasional Bartok pizzicato, and low harp swirls are coupled together with tremolo strings, distant female choir, and low melodic lines. It's important to note how the utilization of sound color and texture is one of the features distinguishing this category from the others. Moreover, the continuous harmonic ambiguity and prevalence of brass clusters play a vital part in establishing this category's unique musical profile.

On the discussion concerning harmony, professor Scott Murphy has thoroughly analyzed and studied what he calls Treasure Planet's "major tritone progression" (MTTP) in his article released in the *Journal of the Society for Music Theory* in 2006⁴². Based on the aforementioned dark and harmonically ambiguous character of the music, I have arrived at the conclusion of including all of the sequences he has analyzed as music belonging to the ominous score category. His paper centers around discussing a few pivotal moments in which the "undulation between E-major and B-major triads" are "significant features" of the music.

Murphy brings up a point concerning the tritone gesture's historic meaning by stating that "the tritone progression has a rich and diverse history of extra-musical associations in art music." This is a way to give the progression a reference and context that functions also outside of Treasure Planet. He then goes on to talk about the tritone progression's intertextual significance by offering many examples from the film music literature that employ the very same tritone progression. Furthermore, he then suggests that these types of tritone gestures are often associated with sightings of outer space and explains further that one possible reasoning behind this musical behavior is the fact that the tritone progression is a progression that withholds the "longest distance" in tonal music, as the distance between the first degree and the raised fourth degree (tritone), is the furthest interval in the chromatic scale as the fifth interval, according to traditional set theory, can be reduced to an inverted fourth. Moreover, in his article, he sets out to explore why the usage of the tritone progression during the crew's arrival at the Treasure Planet at 00:49:18 (half point of the movie) is the "appropriate accompaniment to this scene." Murphy's study differs from mine in its very

⁴² Scott Murphy, *The Major Tritone Progression in Recent Hollywood Science Fiction Films* (Volume 12, Number 2, May 2006, *Society for Music Theory*), 1.

foundation as my study aims to establish an approximated but still holistic view of the behavior of music in *Treasure Planet*. Whereas his study sets out to discuss a brief, clearly framed, but highly noticeable series of musical events within the film. His comments regarding the MTTP are relevant to my study since they help in developing an understanding of what parts of the score are identified as important by other scholars.

The ominous category is present throughout many scenes in the movie, as it is often used to create a certain general atmosphere to the movie, that easily fits to accompany a whole variety of different cinematic events ranging from the epic discovery of the planet to supporting the dialogue through its employment of dark, muted colors.

The audience can witness the ominous category for a total duration of about 21 minutes and 4 seconds, which is approximately 23,7% of the total runtime and 28,6% of the score's runtime. Because of the explanations offered above and the durational proportions presented here, we can establish that the significance of this category is quite high. However, a specific caveat has to be added to the sentiment regarding significance. This caveat stems from the fact that the very nature of the ominous category –oftentimes only serving the purpose of accompanying the film in less dynamic moments– means that the music is bound to tilt towards a slightly anonymous and general character which then renders its overall memorability and significance less so when compared to, for instance, the swashbuckling or emotional category.

2.6.7 Pop-rock songs

As mentioned during the preliminary chapter, the orchestral score receives additional support from two pop-rock songs performed by John Rzeznik from the Goo Goo Dolls. The first one heard at the 33-minute mark is called *I'm Still Here (Jim's Theme)* and the second one, *Always Know Where You Are* opens the end credits. *I'm Still Here* functions as a montage starting off the second act, during which Jim and Silver bond and deepen their relationship. It's also during this montage that the audience learns that Jim's father left his family years ago.

Compared to the Disney musicals of yore, it is here we can see how the utilization of songs differs from the musicals as the on-screen characters are neither singing nor reacting to this music in any way. Whether '*I'm Still Here*' could have been sung by Jim in the movie is a fascinating thought to ponder upon. The music bears little similarities to the orchestral score. However, John Rzeznik's voice and lyrics fit the "rebel-with-a-cause" presence possessed by the protagonist. Rzeznik has said in an interview that "it was easy to relate to Jim, you know? I

felt like that when I was his age.”⁴³ Critics have argued both for and against the necessity of the song montage with Christian Clemmensen arguing that “their (the songs’) modern rock noise is a 180 degree turn from Howard's strong instrumentals” while Mike Brennan states that *I’m Still Here* adds “to the electric guitar feel Howard hints at a few times, accompanying one particular scene quite well.”

As a score category, the pop-rock one places itself in a somewhat different context to the rest of the categories since it occurs only once during the total runtime of the film excluding the end credits. This fact makes it slightly different from the rest.

2.7 Important themes

Continuing the discussion on the music of *Treasure Planet*, a point regarding thematic entrances and thematic development is due before getting into the analysis of each separate act. Throughout this study, many themes and motives have been mentioned. To begin with, it’s important to note that all themes excluding the main theme have not been widely acknowledged to hold the same names as the ones that I will be referring to hereafter; Danger, Map, and Bonding theme. Briefly touching upon the ever so often discussed leitmotif⁴⁴ analysis, it’s possible to establish that the deliberate employment of the leitmotiv scoring approach has not been apparently crucial to *Treasure Planet*’s composition technique. However, there are clear moments where the scoring is approached in a way that borrows from a leitmotivic thinking: for instance the way that the music behaves when talking about *Treasure Planet*, or in relation to certain events such as how the main theme is used. In *Treasure Planet*, strong, character-based themes are not specifically emphasized like for instance in *Star Wars* where established long-form themes are associated with many significant characters. A good example of such pieces would be Yoda’s and Princess Leia’s themes by John Williams. The question concerning leitmotifs might exceed what is necessarily relevant to analyze in this thesis, which might, however, render this a more intriguing question for a further study on the topic.

Here follows a brief overview of the important musical themes of *Treasure Planet* whose notated versions are available for viewing in table 2.

⁴³ Rebecca Murray, John Rzeznik Sets Sail for *Treasure Planet* movies.about.com November 19, 2002.

⁴⁴ A recurrent theme throughout a musical or literary composition, associated with a particular person, idea, or situation. Late 19th century from German *Leitmotiv*, from *leit-* ‘leading’ (from *leiten* ‘to lead’) + *Motiv* ‘motive’. <https://www.lexico.com/definition/leitmotiv> Oxford Dictionary

2.7.1 Main Theme

The main theme entries, as already mentioned, are primarily associated with the swashbuckling category. Roughly speaking, it is possible to divide the employment of the main theme into two groups:

1) the major tutti main theme (hereafter, MTMT) and 2) main theme variations.

Metrically speaking the main theme consists of a 2+2 structure, an A-part, and B-part [see table 2]. During the MTMT installments, the whole 2+2 structure is normally played, however, during most of the main theme variations, typically only the first two bars are used. This is likely because Howard only wants to hint at the theme rather than explicitly playing the whole four-bar tune. Furthermore, it's evident that the two opening bars of the main theme are the most striking and memorable portions of the thematic figure. If one would endeavor to describe the main theme in words, one could evidently describe it as a fanfaric motif quite declaratory in nature. However, due to its recurring utilization of eighth note triplets, and diatonic neighboring notes, it's on the other hand, quite easily also adjustable to non-fanfaric use cases such as sequential development and minor variants in, for instance, action cues. This goes by way of saying, that the main theme thrives in various different roles, probably due to its relatively simple, easily singable structure.

Relating to this discussion, or perhaps already alluding to another research altogether, it might perhaps be of interest to also study the musical events that follow the fanfaric 2+2 structure of the MTMT. In almost all of the MTMT instances, there are apparent differences in the way that the music behaves right after the main theme entry. Concerning the chronological placements of the MTMT entries, they have all been clearly marked as part of the upcoming act graphs [see table 5]. In total there are five occurrences of the MTMT. Their division is as follows (please refer to the attached main theme graph, table 3, to access more information about each separate main theme installment):

MTMT in Act 1:

– Solar Surfer – To The Spaceport – The Launch

MTMT in Act 2:

– Cosmic Storm

MTMT in Act 3:

– Jim Saves The Crew

Of these five entries, all except *To The Spaceport* are nearly identical in their function and employment of orchestral forces. In terms of the scene that they're accompanying, they all associate with similar types of victory-related events, such as surviving a cosmic storm. *To The Spaceport*, has a more continuous character where the main theme is not only a brief fanfare of grand motivic stature but also part of a steadier rhythmic accompaniment.

Again, we arrive at a specific number of data points, namely, five MTMT entries. It's yet a little vague to draw a sense of meaning from these findings. It's arguably evident that main themes are used quite often in movies, but it presents itself with another intriguing point of research: why, when, and how often do composers call upon the main theme in their respective movies?

The sparsity and careful disposition of the *Treasure Planet* MTMT shouldn't come as a surprise, but it brings forth an interesting point of discussion where one can ponder upon the other possible moments in the movie, where this main theme could've been, if not equally successfully, then at least adequately placed? In short, it's possibly acceptable to interpret the five moments where the MTMT is fully employed to be of significant importance to *Treasure Planet*. They underline and emphasize certain key moments through the utilization of the most significant musical material, the MTMT.

Based on the discussion above, one might be hesitant to draw the conclusion that the main theme is only rarely audible in the picture, which according to my estimates is neither correct nor false. This is by way of explaining how James Newton Howard has used the main thematic material so very often and in different musical settings, and also how it is placed in different score categories. Here follows a brief discussion on how the main theme has represented itself throughout the film in various different textures and styles, or so-called main theme variations.

Regarding the varied versions of the main theme, there are a few especially worth mentioning as Howard has utilized the theme in a multitude of ways, for instance as sequential motives, minor versions as included in action cues, and even introduced textured accompaniments to the theme. It's beyond the scope of this study to arrange and ponder upon every instance of the main theme, as this is something that could arguably become a study of its own. Next, I'll elaborate upon the meaning and function of the following list of recognized main theme versions [see table 3]:

1. **Sentimental version** (first entry of the main theme, one instance at 00:03:02)
2. **Developmental version** (e.g. 01:20:52 + multiple other instances)
3. **Minor version** (e.g. 00:11:43 + multiple other instances)
4. **Swirl texture version** (one instance at 00:53:13)
5. **Rhythmic strings version** (last entry of the main theme, one instance at 01:27:32)

The first instance of when the audience hears the Treasure Planet main theme comes as part of the underscore accompanying Jim and Sarah's dialogue when Jim prompts his mother with the question of whether someone will ever find the planet. It is at this moment, approximately three minutes into the film that the audience can perceive the main theme as played by a solo english horn accompanied by soft string chords. The significance of this moment lies within the concepts that it underlines: the Treasure Planet theme relates not only to the planet itself but rather the fantasy of the pursuit that it evokes in Jim. This *sentimental version* of the theme is heard only once during the total runtime of the movie. Continuing on the topic of main theme entrances that deal with Jim's relationship with his mother. Almost equally close to the end than the sentimental variant was from the beginning (ca. 3 minutes), when Jim and his mother finally see each other after Jim's ship has returned to the Spaceport, the audience is greeted by yet another variant of the main theme, the *rhythmic strings version*. This time the main theme is surrounded by music belonging to the Celtic category only to make a quick detour in the swashbuckling category with a string-driven energetic instance of the main theme. It's intriguing to observe how both the first and the very last instances of the main theme are heard during Jim and Sarah's interactions, and also to note that these two main theme instances are musically unique when compared to all the other versions of the main theme.

Approaching the discussion of the *minor version* of the main theme it's possible to establish quite the opposite situation to the one-off quality of the aforementioned main thematic versions (sentimental and rhythmic strings). The minor version is quite simply just that, but with added small tweaks to its intervallic ingredients, especially in the second bar, and its technical employment and musical function. The minor version is heard at least eight times throughout the picture, with multiple instances in The Mutiny -cue and also the final action cue at the very end called Jim Saves the Crew. Horns and other brass instruments play a prominent part in bringing forth this version as it's most often given to exactly these instruments.

Lastly, there is the developmental version of the main theme, which is utilized to serve a multitude of purposes, rendering it a sort of collection of different use cases ranging from

preparatory trumpet fanfares to violin passages employing the eight-note triplets in a manner that liberates this rhythm to form a continuous driving motor [see table 2]. All this goes by of illustrating the many ways of how the main theme places itself in a wide array of musically differing contexts and connects various moments of the film to this important gesture.

2.7.2 Map Theme

Another important theme for *Treasure Planet* is the Map Theme. This theme belongs to the ominous category and is presented strongly only two times during the movie at 00:13:22 and 01:09:39. Both scenes featuring the Map Theme correspond with the opening of the interactive golden orb, or the map, showing the location of the treasure in relation to the location of the protagonists. The harmonic language of the Map Theme features a peculiar, non-diatonic combination of triads. The four-bar passage starts with an F-major triad leading to an Eb-minor triad undulating back to F-major that ultimately reaches an Ab-minor chord, thus creating a scale including the notes F-Gb-Ab-A-Bb-Cb-C-Eb. In terms of orchestral colors, the theme employs a unique set of instruments with the stable quarter note melody placed in the horns doubled by a faint mixed choir (possibly also doubled by low strings and trumpets). Moreover, the accompaniment includes swirling harps and high woodwinds, creating a mysterious, almost dreamlike texture that alludes to its arguably evident influence, *The Map Room* -cue heard in *Raiders of the Lost Ark*⁴⁵, composed by John Williams. Concerning the earlier mentioned research by Scott Murphy, the Map Theme is closely related to his discussion on the Major Tritone Progression. Ultimately, even though the Map Theme is explicitly heard only twice during the movie, the theme has a crucial role in forming the atmosphere of the ominous score category as well as also functioning as the category's pinnacle musical gesture.

2.7.3 Bonding Theme

Belonging to the emotional category, this theme is prominent in the beginning, middle, and end. The theme is played a total of six times throughout the movie, with the last three instances chained together in different instrumental formations at the very end of the movie (01:25:24). The very opening of the film features this theme played by a solo fiddle starting at 00:00:07. Regarding the following entries of the theme, it is only until 00:44:58 that the theme is heard again in a scene involving Silver comforting Jim. The theme is there onwards associated only with Jim and Silver and is often played by a solo whistle. The harmonic

⁴⁵ *Indiana Jones and the Raiders of the Lost Ark*, directed by Steven Spielberg, 1981.

support for this theme often employs a pedal point, supporting the noble and solemn quality of the almost folk song-esque melody. The theme returns at 01:25:50 and is now placed in an orchestral, tutti context. Moreover, the fact that Treasure Planet begins with the bonding theme underlines the theme's significance, and at the same time, alludes quite early on and in a very delicate way to the events that are about to unfold later.

2.7.4 Danger Theme

Concerning themes, the Danger theme might be of lesser significance when compared to the aforementioned main, map, and bonding themes. But it is however important to note the fact that this theme bears meaning in terms of its way of referring to the notorious, Captain Flint. Captain Flint is an important character in the world of the movie, as it is his legacy, his treasure, that both Jim and the Silver's pirate crew endeavor to acquire. This descending theme belongs to the ominous category and is portrayed by extremely low instruments such as bass clarinets, bassoons, male choir, and low strings.

2.8 Diegetic vs. Non-diegetic music

When discussing film music, it is quite typical to at least touch upon the intriguing question of diegetic vs. non-diegetic music. Diegetic music according to its dictionary definition reads as follows:

“(of sound in a film, television programme, etc.) occurring within the context of the story and able to be heard by the characters: the music used is strictly diegetic.”⁴⁶

The score music for animated films is typically non-diegetic, meaning that the music exists outside the world of the characters thus meaning that they are not capable of interacting with the music. However, in recent animated Disney musicals, some interesting exceptions to this paradigm have started popping up.

Of recent Disney films, we can find two significant examples where the music possesses diegetic traits. Early on in Disney's Frozen 2 (2019), the main character, Elsa hears a mesmerizing, non-lyrical voice calling her from beyond to which she replies by singing a song. This voice proves itself to be very important to the story as Elsa's interest in the origin of this voice sets the movie's narrative in motion.

Another example from a recent and highly successful Disney movie with a brief but

⁴⁶ <https://www.lexico.com/definition/diegetic>

noteworthy diegetic moment happens shortly after the opening song of Disney's *Encanto* (2021). It is up for debate how and what the following scene exactly represents on the spectrum of diegetic music, but at the very end of *Encanto*'s opening song, the main character, Mirabel's singing is abruptly interrupted by a question from her Abuela, asking about what she is doing? At that point in the song, Mirabel was describing her complex family tree to a handful of the village's children. Therefore, it is possible to think that in the movie's context she wasn't really singing but in fact only telling the story to the kids through words and that the singing is something of a fantasy that only the audience gets to witness. However, Abuela's interrupting of the song brings forth the possibility of the music being perceived as diegetic. Still, it is quite challenging to receive a visual of any sort (e.g., instruments) that would argue for the reality that this music would actually exist in the movie. It's quite likely that the opening song in *Encanto* is in fact non-diegetic.

This is all by way of illustrating how diegetic elements have been utilized in recent Disney movies, which then helps us elaborate on this conversation in the context of *Treasure Planet*. At first sight, as one would expect, *Treasure Planet* incorporates music that is mostly non-diegetic. This includes all of the score music and also the pop-rock montage. Hence, it's quite intriguing to arrive at the very end of the movie, at a scene where the Ben Bow Inn has been fully refurbished with riches acquired from *Treasure Planet*. The scene consists of a cheerful social event showing an alien character playing multiple instruments including a stringed instrument resembling a mandolin that is played like a fiddle, a metallic woodwind instrument, a frame drum, a seemingly living creature that also doubles as a concertina, another seemingly living creature resembling a cat doubling as a kind of foot-pedal-instrument that looks like a bagpipe, and some spoons⁴⁷ played like castanets.

All of this means, that the Celtic tune is diegetic music that accompanies a barn dance or possibly even a *cèilidh* or *céilí*⁴⁸, which is a sort of Gaelic social event incorporating dance and traditional folk music. As the characters laugh and dance, the camera closes in on Jim and then moves towards the sky where the audience is greeted by an image of Silver reflected in the night sky clouds.

With the "Gaelic tilt to its personality,"⁴⁹ the music at the end of the film suggests a meaningful relationship with the earlier non-diegetic Celtic music that has been strongly

⁴⁷ [https://en.wikipedia.org/wiki/Spoon_\(musical_instrument\)](https://en.wikipedia.org/wiki/Spoon_(musical_instrument)) Spoons can be played as a makeshift percussion instrument, or more specifically, an idiophone related to the castanets. They are played by hitting one spoon against the other.

⁴⁸ <https://en.wikipedia.org/wiki/Cèilidh> A *cèilidh* or *céilí* is a traditional Scottish or Irish social gathering. In its most basic form, it simply means a social visit. In contemporary usage, it usually involves dancing and playing Gaelic folk music, either at a house party or a larger concert at a social hall or other community gathering place.

⁴⁹ Earlier citation when discussing the review by Christian Clemmensen.

associated with the character Silver. As there exists no clear evidence of Silver's home planet, one can perhaps make the educated assumption that it could, in fact, be Montessor, same as Jim's home planet. Based on these findings, it is possible to continue and make a fair assumption that the Celtic music of the world as we humans know it is, in fact, folk music of the planet Montessor. The barn dance music is distinguishably different from the Celtic (rhythmic) category as heard during earlier parts of the film, especially concerning rhythm, tempo, and tonal language. The diegetic barn dance has a band quality to it with its happy and steady beat. It alludes much more strongly to a general Celtic music tradition than the non-diegetic cues heard as part of the score as they incorporate a more eclectic set of musical traits.

While not the most crucial of observations, the concept of diegetic music is very much deserving of adequate attention as the question itself demonstrates relevance when dealing with almost any research on film music. The question of diegetic music has been crucially important from the early days of film. As in the olden days, the existence of film music was justified only through its visual association with on-screen events. The brief diegetic moment at the very end of *Treasure Planet* shines a completely new light on the matter concerning Celtic music, and perhaps even helps alleviate my original fascination regarding the topic by providing a clear answer to the question.

2.9 Analysis of *Treasure Planet's* Score Categories

In order to establish a holistic perspective of the different score categories in *Treasure Planet*, I have attempted to demonstrate my findings through a series of graphs. The first set of graphs consists of a spreadsheet that shows the division into each category by percentage. Moreover, a set of three graphs have been generated to approximately illustrate how the music behaves through each of the three acts. The reason behind the idea to divide the graphs in three stems from the classic concept in which movies are divided into –typically three– acts. Furthermore, the upside of division by act enables the reader to distinguish the intriguing changes in the employment of music, as they are easily comparable to one another.

According to my hypothesis, this way of demonstrating findings will yield results that are far more comprehensible than a long litany of text. Still, it's good to bear in mind that the graphical demonstrations are approximations that serve the purpose of describing only the broad strokes of the musical events. Thus, they cannot be held accountable for displaying each and every detail, since a graph like that would quickly become overly complicated, which would then render this graphical concept obsolete in the first place.

The categories have been ordered according to the notion of presenting the most information-dense and intense category at the top (action) and calmer music at the bottom (emotional). The order of the categories from intense to calm is as follows: *action*, *swashbuckling*, *slapstick*, *Celtic rhythmic*, *ominous*, and *emotional*. The pop-rock category has been left outside this ranking as it functions as its own entity, independent of the other categories' network of back and forth interplay. This order, from intense to calm will help to demonstrate how the music functions when examining the three act graphs later on in this study. In other words, when there are more dramatic and significant changes in the music (e.g. when going from action to ominous) we can see a long dark line drawn from the action category all across to the ominous category. Whereas when there are less dramatic shifts going from action to swashbuckling we can clearly establish that the shifts in intensity are less dramatic because of the shorter distance between the line that is drawn between the two categories. The analysis of Treasure Planet will be based on the impressions that are concluded based on the knowledge of the movie, its music, and these approximated graphical demonstrations of the score categories.

2.9.1 Column graphs for each category's duration

With the desire of demonstrating the durational relationships of each category, a set of columns have been assigned to do so. In the following graph [see table 1] it's possible to find a summary of the data that has already been presented in the last paragraph of each category's introduction (2.6.1 – 2.6.7).

The main objective of this graph is to illustrate the relationships of each category with the idea of gaining an overview of which categories are important and how this is translated to actual on-screen minutes.

An interesting question has to do with the memorability of categories: what passages of music do we remember as significant and why? And how is this portrayed in the factual durations of each category? It is yet again of paramount importance to make a statement that

Category Name	Duration	Of total runtime	Of score runtime
Action	13:15	14,9 %	18,0 %
Swashbuckling	10:45	12,1 %	14,6 %
Slapstick	08:59	10,1 %	12,2 %
Celtic (rhythmic)	02:45	3,1 %	3,7 %
Ominous	21:04	23,7 %	28,6 %
Emotional	16:57	19,1 %	23,0 %
Pop Rock	04:11	4,71 %	-

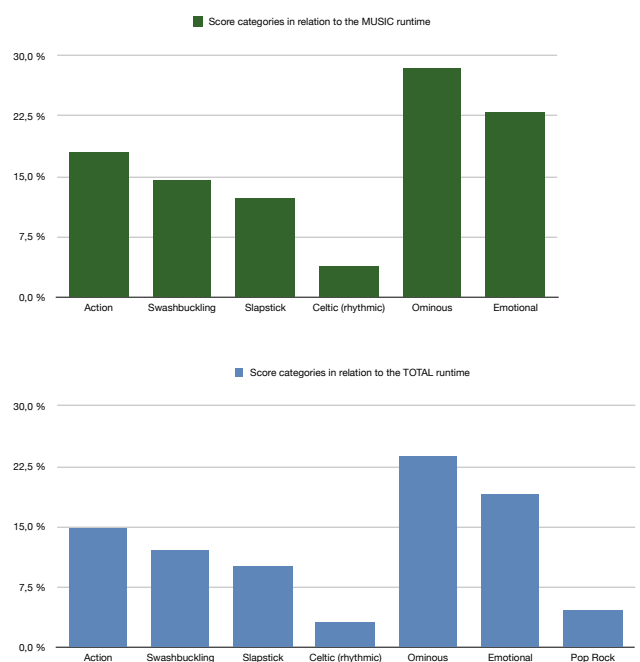


Table 1 – Score Category Percentage Columns

touches upon the concern that comes with such arguable over-simplification and approximation of quite complicated data.

There are probably moments in the score that could be interpreted to belong to other categories than the ones demonstrated here, or there are short segments that should've been assigned to represent another category. Still, there is an argument to be made that this analysis, however, approximated it may be, serves to illuminate the relationships that these eclectic musical elements possess in an animated feature film of this caliber. At the very least, there is nothing standing in the way of attempting to make fair assumptions and conclusions based on the data as it's presented in this study.

It's fascinating to observe that the action, swashbuckling, and slapstick categories are quite similar in duration with all of them ranging between 9 and 13 minutes. These categories are rhythmically complex and quite precisely follow the on-screen actions, which in turn makes them demanding from a composition technical point of view. The arguably memorable, Celtic (rhythmic) category is in turn very short in comparison. Its humble duration, emphasizes the significance of the category as it is nonetheless a vital part of the score.

The ominous and emotional categories both share the common trait of having a slow tempo and associate with less dynamic and intense scenes. However, they serve very different purposes as the emotional category accompanies personal and family-related themes, with the Bonding theme as the most prominent one while the ominous category supports the darker scenes, especially those relating to the treasure map.

2.9.2 The three-act graph analysis

The division into acts is based on Robert Brown's article "Anatomy of an Animated Adventure: Atlantis and Treasure Planet"⁵⁰ that divides the movie as follows:

Act 1 – 00:00:00 – 00:33:00

Act 2 – 00:33:00 – 01:08:15

Act 3 – 01:08:15 – 01:29:15

Endeavoring to grasp the information presented in the colorful act-graphs [table 5], it's important to notice what the graphs are essentially trying to convey, namely the relationships of the different eclectic score categories. The concept of analyzing the score categories' prevalence, intertextual relationships, and behavior, has helped to pave the way in

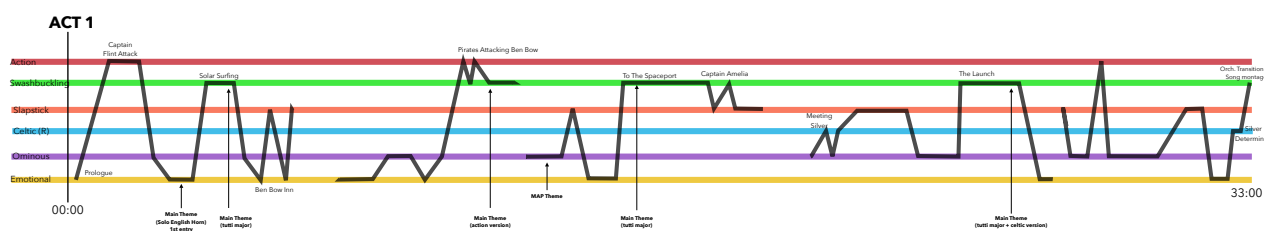
⁵⁰ Robert Brown, Anatomy of an Animated Adventure: Atlantis and Treasure Planet.
<http://filmfisher.com/2020/06/anatomy-of-an-animated-adventure-atlantis-the-lost-empire-and-treasure-planet/>

understanding how different types of eclectic musical phenomena have been utilized throughout the film. Furthermore, this concept aligns with the ideas of the average-based approach briefly touched upon in 1.5 Research methods and categorization.

All of the concepts mentioned above can easily be observed through studying approximated graphs that clearly exhibit how and when the score changes predominantly from one category to another. This is executed through a series of three graphs, with each of them portraying their corresponding act. The act-based graphical observations serve the purpose of demonstrating approximated, holistic concepts rather than discussing a myriad of endless intricate details which would quickly exceed the scope of the resources available for this specific study. In the following paragraphs, I will endeavor to present and analyze the findings displayed through these graphs.

Concerning the graphics and how to interpret them, the colors each represent different categories with the most intensive, action (red) on the top and the calmest category, emotional (yellow) on the bottom. The dark line indicates the music and where on the category spectrum it is active during given moments of the movie. The written comments with arrows show where thematically important musical moments take place e.g., main theme entrances while the other text snippets are referencing on-screen actions to help align the happenings as seen in the movie with events on the graph. The breaks in the dark line represent rests in music. Lastly, another noteworthy discussion is the concept of category pairings. The discussion on pairings focuses on studying which categories typically follow each other, therefore, forming “common pairings” within the different acts.

2.9.3 Act 1 – Prolonged prologues & swashbuckling fantasy



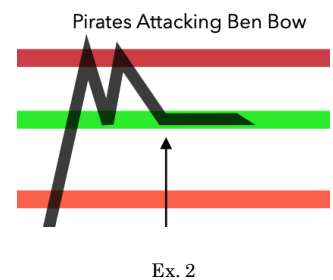
Ex. 1 – Act 1 Graph

When studying all three graphs, one can observe that the music in the first act has a tendency to exist within a single score category for greater durations than when compared to the other acts. Viewed from a rather hands-on type of context, there are lots of horizontal, straight lines, which in terms of music mean, that the category remains somewhat the same for a longer

period of time. The first act touches on all the different score categories with its most memorable moments employing the swashbuckling category and features the MTMT a total of three times which is a lot compared to acts 2 and 3 where the MTMT is heard only once per act. The main theme entrances in cues *Solar Surfing*, *To The Spaceport*, and *The Launch* all serve expositional purposes setting the narrative in motion.

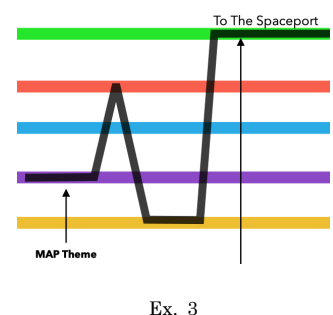
As opposed to the action-driven second act, in the above graph, we can establish only two important passages that occupy the action category: *Captain Flint's Attack* and *Pirates Attacking the Ben Bow Inn*. These scenes are connected through their similar depictions of either violent destruction of property or looting. During Captain Flint's Attack, the viewer sees Jim Hawkins reading an interactive futuristic book in which the tale of how Flint robbed merchant ships a long time ago is told, and in the second scene, we can see a yet non-identified Pirate crew breaking into the Ben Bow Inn in order to try and get a hold of the treasure map orb. Furthermore, a few other highly important score category-related moments are the first notable installment of the ominous category through the introduction of the Map Theme 00:13:22 and the first installments of the Celtic category as Jim and Doppler are introduced to Silver 00:21:16.

From the earlier mentioned pairing point of view, it's conceivable that the action category during the Pirate Attack is changing back and forth between the swashbuckling category and action category a total of two times (example 2). This is quite the common pairing, especially during the second act. In part since the swashbuckling category serves the purpose of enhancing emotionally significant moments within the scenes that, however, still keep up the initial drive and intensity of the action category. The reason behind this is the fact that both categories typically employ a tutti orchestra instrumentation.

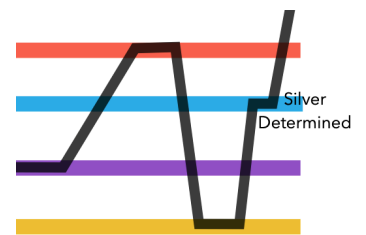


Another pairing that's worthy of mentioning is the interplay between the ominous and emotional categories. During the 1st act, it's possible to identify the employment of the emotional category as something that often involves Jim's mother, Sarah Hawkins talking about or with his son. As Jim leaves for Treasure Planet he no more interacts with his mother, so the emotional category is changed to be used during the bonding between Silver and Jim.

However, the first act speaks of an emerging relationship between the ominous and emotional categories, often including a rather fleeting entrance by the slapstick category, as witnessed in close proximity of



the Map theme (example 3) and just before the end of the first act (example 4). This pairing (ominous—> slapstick —> emotional) speaks of the existence of stark contrasting events in the given scenes. Their many sudden shifts of mood and dynamic oftentimes call upon corresponding actions from the eclectic score. The first act ends after a bonding moment in the emotional category takes us through an orchestral fanfare in the swashbuckling category that leads into the pop-rock category's entry, I'm Still Here at the 33-minute mark.

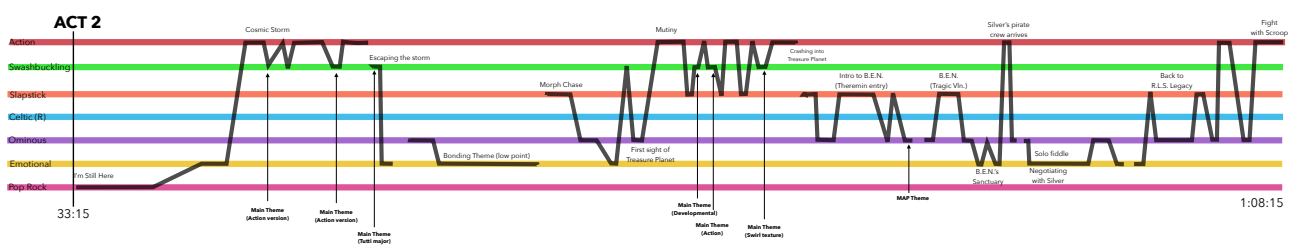


Ex. 4

Through the aforementioned analysis of the first act, it has become possible to establish how the introductory events of the opening act change and compare to the intensifying actions of the second act and the resolution in the third act. The first act's way of employing the swashbuckling category is often free from dialogue or intensive sound design. Consequently, this then helps these cues stand out in an unparalleled way.

In short, and based on the findings denoted above, we can utter the following argument that the single most important category of this act is the swashbuckling category, with added significant entries from both the ominous and emotional categories. Suffice it to say, the remaining categories (action, slapstick, and Celtic) have by now clearly established their tonal palette and basic musical functions, but are still waiting for their evident emancipation that the upcoming events will unfold.

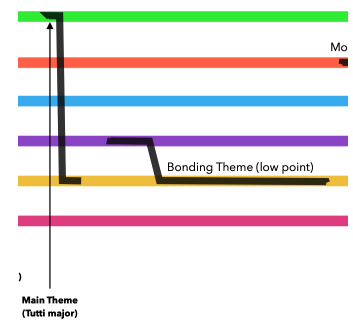
2.9.4 Act 2 – Danger, deception & robot extravaganza



Ex. 5 – Act 2 Graph

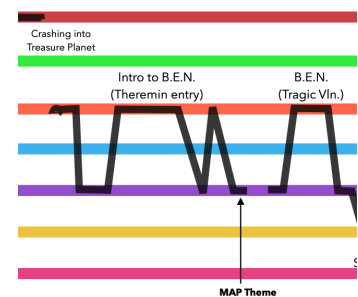
The second act introduces a deviation in approach, during which the first act's high adventure-themed swashbuckling escapism is exchanged for the mercilessness of outer space, Cosmic Storm (starting at 00:38:13) and the vicious Pirate crew with The Mutiny (starting at 00:50:02). Furthermore, the second act brings forth a more heterogenic utilization of musical categories and a significant, rapid shifting between them. Contrasting to –or perhaps even, transitioning out of– these attention-drawing moments of high-intensity action, a musically

meaningful moment takes place right after the Cosmic Storm. It is here, where the emotional category is liberated through the solemn cue, “Silver Comforts Jim” (example 6). During this cue, we can hear a solo oboe, Celtic pipes, and whistles supported by a soft string pad accompanying Silver’s pep talk to Jim after some not-so-successful series of events during the Cosmic Storm. The comforting cue is around 3 minutes and 30 seconds long, rendering it an important, contrasting low point for the movie and a passage of bonding for both characters. This bonding moment has its ramifications on Silver’s perspective especially relating to Jim as he now sees him almost like a son to him, or at least, as his mentee. This brings out a certain softness of character in Silver that is seen as a weakness by his pirate peers. Weakness that almost endangers his authority as the leader of the upcoming mutiny. All this is by way of illustrating the importance of this scene and its music and the role of this cue in relation to the emotional category as a whole. If not crucially relevant to this study, one might present the question of whether it would be possible to establish a defining core scene for each score category. For the emotional category, this aforementioned cue might be exactly that.



Ex. 6

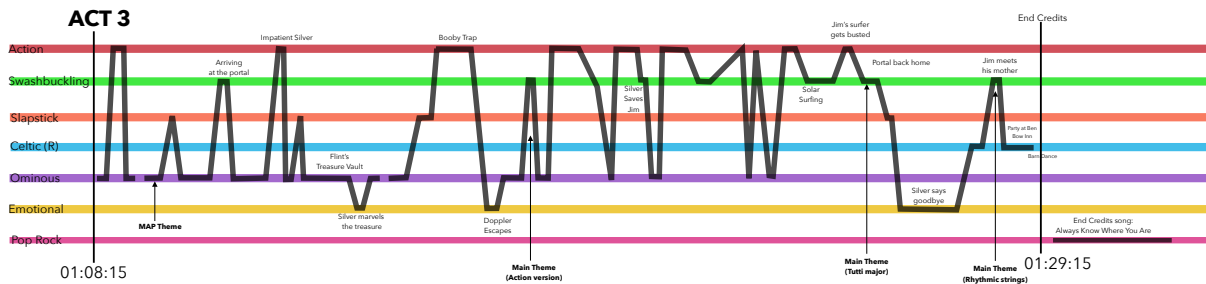
During the latter half of act two, after The Mutiny, a new character is introduced. The robot B.E.N. serves as the initiator that helps emancipate the slapstick category. His exaggerated on-screen presence calls for some rather ludicrous scoring, with added theremin and tragic solo violin commentary precisely following his rapid mood swings. Vital to observe here is the interplay between the ominous category and the slapstick category (example 7) especially in relation to B.E.N. as his introduction coincides with the arrival at Treasure Planet (after The Mutiny) that bears with it some concerns over the protagonists’ next steps. These concerns are then typically accompanied by the ominous category, while B.E.N.’s “extravaganza” gets a so-called slapstick “treatment.”



Ex. 7

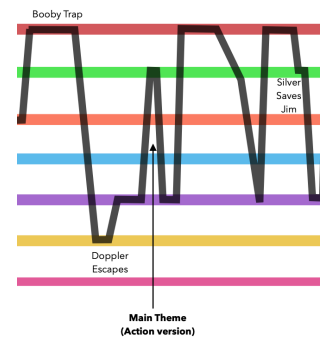
It is no surprise to see a vivid fluctuation between categories in the second act, as this is a natural cause of all the dynamically and dramatically unfolding events of the movie’s narrative including storms, mutinies, new characters, and low points.

2.9.5 Act 3 – The unsung hero’s return



Ex. 8 – Act 3 Graph

As one examines the third act’s graph, it is possible to note how the resolving final scenes of the movie revolve around intense scenes. The prevalence of the action category is strong throughout, with a series of brief deviations to the swashbuckling and ominous categories often also present. Most of this act the movie’s events take place on Treasure Planet and inside Captain Flint’s treasure vault. Shortly after entering the vault a booby trap laid by Flint is put in motion which starts a chain of events including almost a continuous stream of dynamic and complex action music. As with the first act, moments in which the action category changes to the swashbuckling category involve emotional points such as when Silver saves Jim amidst the destruction of Flint’s treasure vault (example 9).



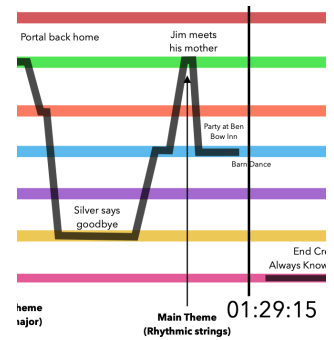
Ex. 9

At the end of the act just before the final resolution, the music enters into the swashbuckling category with music reminiscent of the opening cue, Solar Surfing. This is due to the fact that Jim builds a kind of solar surfer type of machine from broken parts on their rescue ship, R.L.S. Legacy (which B.E.N., Doppler, and Captain Amelia have acquired back from the pirates when Jim was in the treasure vault with the rest of the crew). The music is strongly alluding to the heroic nature of the introductory scenes but quickly returns to exactly the same music as in Cosmic Storm, since Jim’s vehicle has suddenly stopped working. After he gets the vehicle working again, he can save the day and return the crew back to Montessoro. It is here that we hear the major tutti main theme for the last time in the movie at 01:22:45.

Jim and Silver’s last interaction at the end of the movie represents a final return to the emotional category with a long sentimental string cue called “Silver Leaves” (example 10)

aiming to lift spirits up at the end of the movie. This music is highly reminiscent of the bonding themes heard at earlier points throughout the film.

When comparing the third act to the first and second act, it's evident that the variance between categories is a bit more stabilized than when comparing the third to the second act. The high intensity of the third act is visible through its employment of mostly action-based music, while closer to the end the music is strongly alluding to earlier events with the swashbuckling excitement of the Solar Surfing cue and the emotional resolution of the Silver Leaves cue. At the very end, the Celtic music returns as already explained in earlier portions of this thesis during the Diegetic vs. Non-diegetic discussion creating a sense of resolution that is both cinematically and musically satisfying.



Ex. 10

CHAPTER 3: CONCLUSIONS AND SUMMARIES

3.1 The concept of the 70/30 split

Earlier in this thesis, the 70/30 split that concerns the division between traditional and science-fiction elements was presented. In my introductory discussion, I presented a few vague hypotheses as to how this split could have been employed by score composer James Newton Howard. However, at this point in my thesis, based on the aforementioned research, it seems rather plausible that the 70/30 split has not been explicitly utilized to a similar extent as has been the case with e.g., sound design. Moreover, one can undoubtedly come up with merely artificial interpretations of the studied data points in order to arrive at conclusions that would support the existence of the score's 70/30 split. But on the other hand, for instance, if Howard would've approached the scoring with a stronger emphasis on electronic elements by way of using guitars, synths, and loops, one could have indeed argued for the relevance of the 70/30 split. It could potentially prove to be an important concept to mention that concerning, for instance, elements seen in a single shot or some visual world-building shots (shots of Montessor for instance) the 70/30 split would be something that would be clearly discernible in these given circumstances, the elements would, therefore, all be present at the same time. Expanding upon this thought in the case of music, the 70/30 split should operate on a level that is not defined by the different categories' proportional representations but rather as music where the 70/30 split would coexist as part of the music's timbre and texture, or in other words be audible at the same time as different layers of music. A good practical example of this would be the riffing electric guitar at the start of the movie (Solar Surfing scene). The interpretation that the 70/30 split would exist between each of the score categories does not seem likely since the score categories are inherently quite similar to each other. This is due to their relatively equal employment of orchestral instruments and their generally similar musical setting. The comparison suggested by the 70/30 split, traditional vs. science-fiction, speaks of a difference that operates on a much broader level than simple deviations in score categories. Furthermore, by way of extending the observation, the ominous category has a presence closest to the 70/30 split, with its category percentage constituting approximately 29% of the score's runtime. Interpreting this as an instance of the 70/30 split-relationship is vague at best and artificial at worst. This is, however, not a critique against Howard's music but rather a conclusion based on research. Further studies on the matter could naturally reach different conclusions, all of which I will warmly welcome as part of the academic discourse on Treasure Planet.

3.2 Conclusions on the Celtic aspects

The question of what the role and meaning of Celtic music has in relation to *Treasure Planet* has fascinated me for a long time by now. It seems still that it's quite difficult to give an explicit answer to the question. Earlier during this study, I have argued and pondered upon Celtic music as having a relationship to the protagonist's home planet, Montessor. This is because of how diegetic music is employed in the very last scene of the movie, where the alien character accompanies the barn dance with music that has a strong Celtic profile. On top of this, I've added that the Celtic music as part of the score has almost exclusively been associated with the character Silver. However, as mentioned earlier, film music critic Christian Clemmensen has in his review of the score critically noted that the Celtic elements are only used to enhance a "general fantasy setting." His remark refuses to take into account the possibly meaningful value that Celtic music might have in the world of *Treasure Planet*. Without primary sources, such as comments by the composers or any of the soloists, it might be almost impossible to make sound arguments as to what the Celtic elements are trying to convey. It is, however, of importance to emphasize the significance of this discussion by way of noting that critics and fans alike have recognized this element to be quite memorable and unique in the scope of the soundtrack. There's always hope that this question might receive an explicit answer someday in the future. Until that day comes, it'll be up to the imaginations of the filmgoers to interpret the origin of the fascination that this "Gaelic tilt" brings to the film.

3.3 Other possible research topics

Numerous times, throughout this paper, I've alluded to and suggested further studies. It may be of worth to gather them as a final thought at the very end of this study. Many of the studies that I've suggested have placed themselves outside the scope of one single movie with the idea of researching the usage of the main theme in films being one of them. Another such study would be the comparison of the total percentage of score music in different movies, even more interestingly between movies in different genres such as drama, romantic comedy, horror, and animation. In terms of *Treasure Planet*, it seems I've only scratched the surface. Further studies on the topic could involve a more precise analysis of orchestration, voice-leading, and harmony to name a few. Also, the idea of interviewing primary sources to grasp some of the pivotal objectives of the score in order to answer the question concerning the employment of Celtic music. Finally, the concept of score categories could be expanded upon and applied to other movies in order to compare the behavior and function of music in cinema. These are just a few further research topics and ideas worth mentioning at this point in time.

3.4 General conclusion and final summary of this study

Approaching the very end of the research and discussion on *Treasure Planet*, a categorization of its different musical tropes has been established, examining their relationship from a holistic, technical, and narrative point of view. This categorization has been executed by dividing each musical moment into one of seven score categories; swashbuckling, Celtic, emotional, slapstick, action, ominous, or pop-rock song. The factors deciding each musical moment's belonging to a specific score category is based on examining how each musical moment matches the definitions of the score categories.

The categories' durational and proportional relationships have been discussed in relation to the movie's total runtime. Furthermore, concerning the analysis of the broader strokes of how music is approached within the film, the three different acts of *Treasure Planet* have been acknowledged and compared with regards, especially to their employment of various musical categories. Lastly, the *Treasure Planet* score's usage of musical themes has been analyzed with a strong emphasis on the main theme. To support the findings mentioned above, a set of illustrative graphs have been created to help communicate the text-based research.

As we finish this research, we can draw conclusions upon which the eclectic techniques and ideals of composer James Newton Howard have been based on when scoring the music for *Treasure Planet* almost 20 years ago today. The questions surrounding the Celtic music and 70/30 split have been answered to the best of the author's abilities based on the earlier research materials and conclusions made in accordance with the current research paper. It is evident that the musical intricacies that this score presents have by no means been fully enclosed or answered by this study alone. But concerning the research objectives and questions presented in the preliminary chapter, it might perhaps be fair to assume that the reader has now been presented with at least a modest amount of historically and musically relevant findings that will help provide answers to some of the earlier mentioned questions. The essential idea of this current chapter has been to lay out some intriguing points of view and questions that touch upon some of the mystery and fascination surrounding the music in *Treasure Planet*. This study could be meaningfully amplified with a deeper and more knowledgeable analysis featuring primary sources consisting of the notated score and personal interviews, and more adequate resources.

The myriad of still unanswered questions remain fully vital and calls upon further exploration of the pantheon of styles that *Treasure Planet* offers to Disney scholars and film music fans alike.

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List of Tables

Table 1 – Score Category Percentage Columns

Category Name	Duration	Of total runtime	Of score runtime
Action	13:15	14,9 %	18,0 %
Swashbuckling	10:45	12,1 %	14,6 %
Slapstick	08:59	10,1 %	12,2 %
Celtic (rhythmic)	02:45	3,1 %	3,7 %
Ominous	21:04	23,7 %	28,6 %
Emotional	16:57	19,1 %	23,0 %
Pop Rock	04:11	4,71 %	–

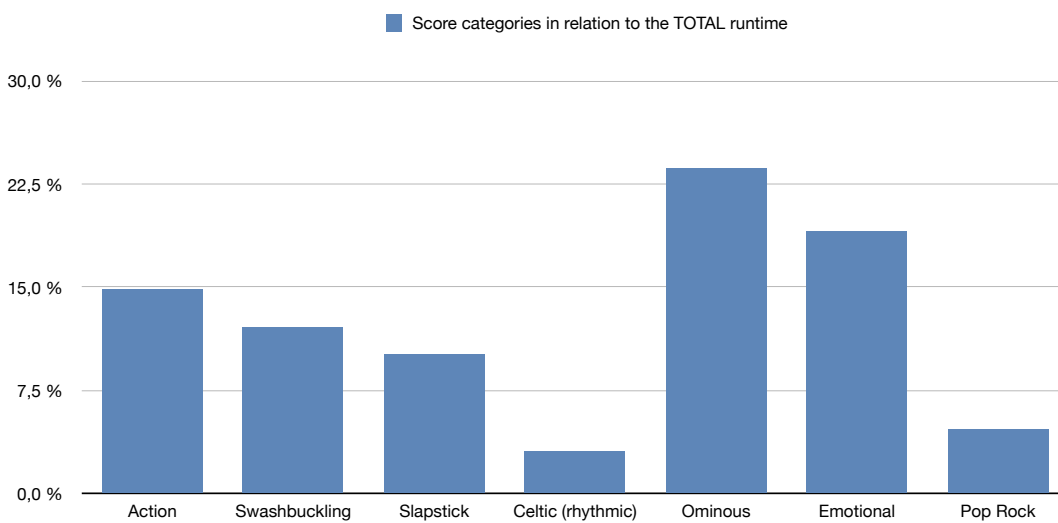
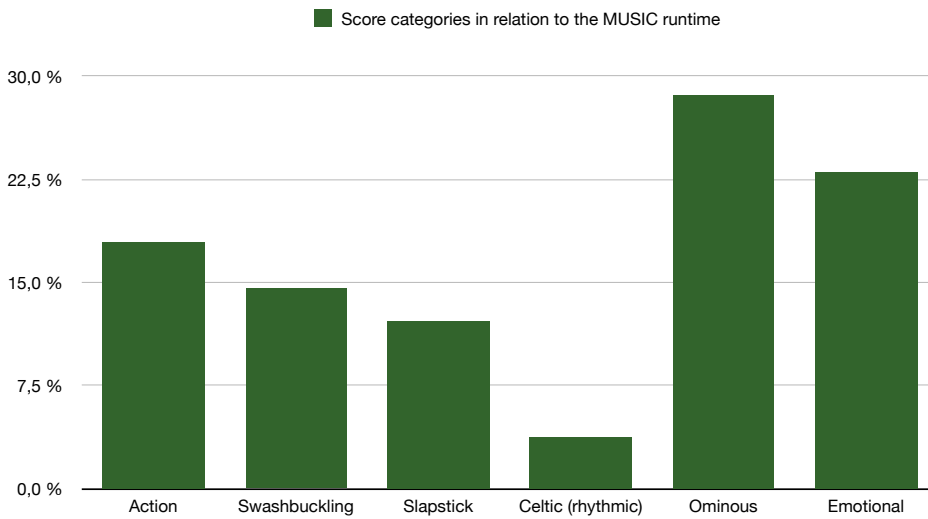


Table 2 – Notated Themes

*All themes are the author's transcriptions done by ear.

**Major Tutti Main Theme = MTMT

Major Tutti Main Theme in F-major (Senimental version)

A-part: F, B \flat , F, C
B-part: Dm, B \flat , F/C, C

Developmental version

Minor version

Swirl texture version

Map Theme

F, Ebm, F, Abm

Bonding Theme

Danger Theme

Table 3 – Main Theme Entries

#	Main Theme version	Timecode	Cue/Scene (if relevant)	Key	Instrumentation	Scene event
1	Sentimental	0:03:02		F-major	Solo English Horn + Strings	Sarah and Jim talking about TP when Jim was a child
2	Developmental	0:04:21	Solar Surfing		Tutti (trumpets)	
3	MTMT #1	0:04:34	Solar Surfing	F-major	Tutti	Right after Jim succeeds with a dangerous stunt with his solar surfer
4	Minor	0:11:43		Eb-minor		
5	MTMT #2	0:15:39	To The Spaceport	F-major	Tutti (Horns melody)	Camera moves to Spaceport
6	MTMT #3	0:26:31	The Launch	D-major	Tutti	RLS Legacy finally launches and starts the voyage to TP
7	Minor	0:38:59	Cosmic Storm			
8	Minor	0:40:54	Cosmic Storm			
9	MTMT #4	0:41:57	Cosmic Storm	G-major	Tutti	Surviving from a black hole after a cosmic storm
10	Developmental	0:50:14	Mutiny			
11	Developmental	0:50:34	Mutiny			
12	Minor	0:51:12	Mutiny			
13	Minor	0:51:43	Mutiny			
14	Swirl texture version	0:53:13	Mutiny		Tutti	
15	Minor	1:17:31				
16	Minor	1:19:58				
17	Developmental	1:20:52	Jim Saves the Crew			
18	Minor	1:21:08	Jim Saves the Crew			
19	Developmental	1:21:55	Jim Saves the Crew		Tutti (choir)	
20	MTMT #5	1:22:45	Jim Saves the Crew	G-major	Tutti	Surviving the explosion of TP by returning to Montessor through the portal
21	Rhythmic strings	1:27:34			Strings	Sarah meets Jim at the spaceport

Table 4 – Cue Chart

#	Cue Name	Duration In Picture	Timecode In	Timecode Out	Primary Category 1	Subsidiary Category 1	Subsidiary Category 2	Thematic Content/Notes	General Notes/Scene Events
1	Prologue	01:26	0:00:00	0:01:26	Emotional	Omnibus	Action		Scene establishing shot, prologue. Young Jim and Sarah read an interactive book
2	Plint's Legend	01:27	0:01:44	0:03:11	Action	Emotional			Pirates looting a merchant ship, the book continues
3	Solar Surfer	01:44	0:03:12	0:04:56	Emotional	Swashbuckling	MTWTF #1		Swashbuckling scenery with Jim flying his surfer as a keel + Lead guitar solo on top of orchestra
4	Ben Bow Inn	01:06	0:05:14	0:06:20	Emotional	Singsack			Change in mood emotional
5	Rooftop / Billy Bones	02:21	0:07:26	0:09:47	Emotional	Omnibus			Sarah worried about Jim's future + Billy Bones entry
6	Reverie of the Cyborg	02:17	0:09:53	0:12:10	Emotional	Omnibus	Action		Pirates destroy Ben Bow
7	Map	00:51	0:12:45	0:13:36	Omnibus		Map theme #1		Solving the map to Treasure Planet
8	Doppler Wants to Go	00:17	0:14:06	0:14:23	Singsack				Doppler slides down a pile of books in excitement
9	Off to the Spaceport	01:55	0:14:25	0:16:20	Emotional	Swashbuckling	MTWTF #2		Dialogue with Sarah and transitioning to the Spaceport
10	R.L.S Legacy	00:22	0:16:57	0:17:19	Swashbuckling				Epic shot of their solar galleon RLS Legacy
11	Captain Amelia	01:08	0:17:51	0:18:59	Singsack	Swashbuckling			Introduction of Captain Amelia and Mr Arrow
12	Silver Intro	02:35	0:20:50	0:23:25	Omnibus		Singsack		Introduction of Silver and Morph
13	Jim Questions Silver	01:10	0:23:52	0:25:02	Omnibus	Omnibus			Discussion between Silver and Jim
14	The Launch	02:37	0:25:02	0:27:39	Swashbuckling	Emotional	MTWTF #3		RLS Legacy taking off
15	Jim Meets The Crew	01:38	0:28:00	0:29:38	Omnibus	Action			Scoop threatens Jim, Silver saves Jim
16	Arrow Warns Scoop	00:17	0:29:55	0:30:12	Omnibus				Arrow and Silver warn Scoop
17	Silver Plots with the Crew	01:14	0:30:42	0:31:56	Omnibus	Singsack			Discussion between silver and the crew
18	Jim Thinks Silver	00:55	0:32:11	0:33:06	Emotional				Jim and Silver discuss on the deck
19	Jim Still Here (Jim's Theme)	03:35	0:33:07	0:36:42	Pop-rock	Montage			Montage scene showing how Silver and Jim bond (song written by John Reznick)
20	Jim and Silver Bond	00:51	0:37:21	0:38:12	Emotional				Jim and Silver bond and discuss
21	Cosmic Storm	04:05	0:38:13	0:42:18	Omnibus	Action	Swashbuckling	MTWTF #4	A cosmic storm surprises everyone, dangerous event for the crew
22	Silver Comforts Jim	03:38	0:42:53	0:46:31	Omnibus	Emotional		Bonding theme	Silver comforts Jim by giving him a pep talk
23	Jim Chases Morph	03:12	0:46:49	0:50:01	Singsack	Omnibus		Danger Theme 00:48:11 Tritone theme 00:48:20	Chasing Morph + Morph preparations discussion-hurrying at "Treasure Planet"
24	The Mutiny	03:50	0:50:02	0:53:52	Action	Singsack			Big action scene with the crew fighting the protagonists
25	The Map Is Morph	00:41	0:54:22	0:55:03	Singsack	Omnibus			Arriving at Treasure Planet only to realise they do not have possession of the map
26	Ben	02:28	0:55:04	0:57:32	Singsack	Omnibus			Introduction of Ben and a discussion about Captain Flint
27	Jim Invites Ben	01:12	0:57:53	0:59:05	Singsack				Ben offers his home as sanctuary for the protagonists
28	Doppler and Amelia	01:10	0:59:14	1:00:24	Emotional	Action			Doppler brings Amelia to Ben's house, Jim fights pirates
29	Silver Bargains	02:54	1:00:36	1:03:30	Celtic (Rhythmic)	Emotional	Bonding theme		Jim and Silver negotiate about the possession of the map
30	The Back Door / Legacy	04:10	1:03:50	1:08:00	Emotional	Singsack	Map theme #2 01:39:35		Jim and Ben retrieve the map from RLS Legacy
31	Silver Gets The Map	00:45	1:08:14	1:08:59	Singsack	Omnibus	Action		The pirate crew moves in the direction of a beam provided by the opening of the map
32	The Portal	05:16	1:09:13	1:14:29	Omnibus	Omnibus			Arriving at the end of the beam the crew finds a portal showing different worlds
33	Captain Flint	00:48	1:14:34	1:15:22	Omnibus	Quicky		Danger theme 01:14:41	In the treasure vault, Jim and B.E.N. notice Captain Flint's skeleton sitting on a chair
34	Booby Trap	01:15	1:15:23	1:16:38	Omnibus	Action			The booby trap laid out by Flint sets off and the whole planet starts falling apart
35	Doppler Escapes	00:47	1:16:39	1:17:26	Emotional	Omnibus			Doppler uses his smarts to escape from the pirates together with Captain Amelia
36	Silver Saves Jim	01:55	1:17:27	1:19:22	Action				Silver saves Jim by reaching out his hand in a close call moment
37	Jim Saves the Crew	04:33	1:19:23	1:23:56	Action	Swashbuckling		Return to solar surfer theme: 1:21:20 "eddie's" outro MTWTF #5	Jim uses a solar surfer built from parts on the RLS Legacy to fly their ship back to the portal through which they'll arrive back in Montressor
38	Silver Leaves	04:55	1:23:57	1:29:52	Emotional				Silver talks with Jim one last time, after which a party is held at the Ben Bow Inn
39	Always Know Where You Are	02:58	1:28:53	1:31:51	Pop-rock	End Credits			End Credits accompanied by a pop-rock song (written by John Kozminik)

Film	Year	Film Runtime (with end credits)	Runtime (without end credits)	Music Runtime	Score runtime	Songs runtime	% of Score Music leads	Score % of music leads	Songs % of music leads	Total amount of cues	Average duration of cue (including songs)
Treasure Planet	2002	1:35:00	1:28:53	1:20:18	1:13:45	06:53	83.0 %	91.8 %	8.2 %	39	02:04

