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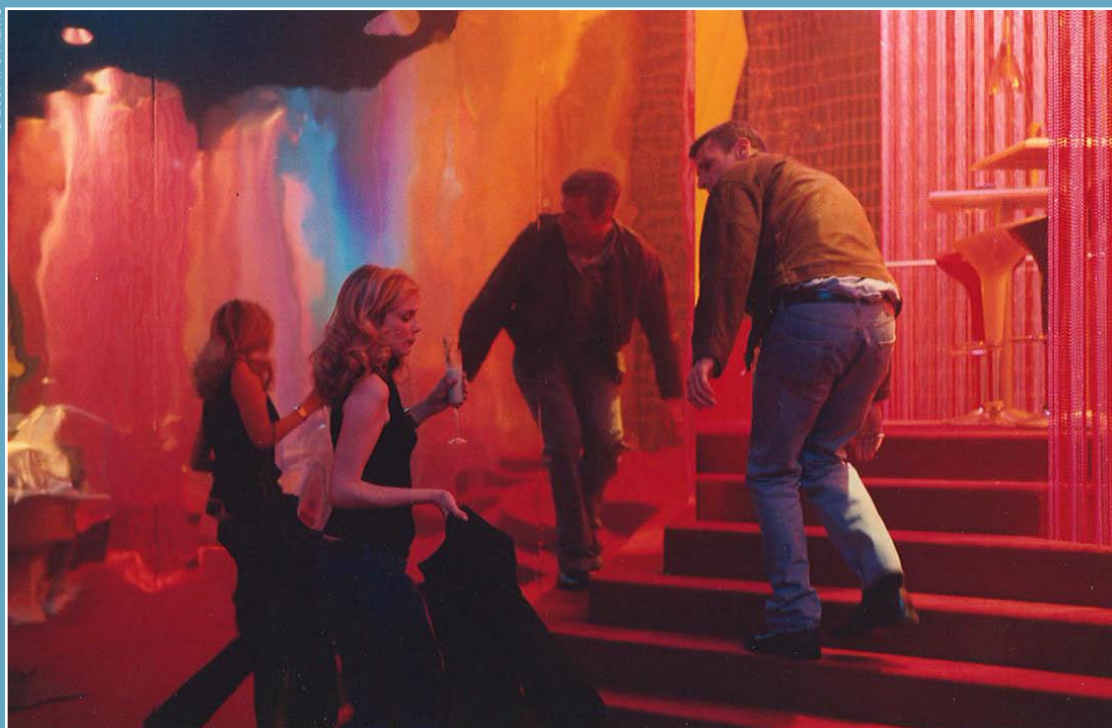
## New themes for a darker 'Potter'

■ The darkness of the upcoming Harry Potter film will be reflected in the film's score, which was recently recorded at Abbey Road Studios in London. "The themes of the film itself demanded a lot of fresh and different material. Two of the main themes developed were the 'Umbridge Theme' and the 'Possession Theme,'" says Nicholas Hooper in Film Music Weekly's revealing article about the score for *Harry Potter and the Order of the Phoenix*.

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## From US TV to French art cinema

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### SCORE OF THE WEEK

#### PRIVATE FEARS IN PUBLIC PLACES Mark Snow

■ American TV music icon Mark Snow recently made an unusual excursion into European art cinema. And it was his music for hit series *The X-Files* and *Millennium* that triggered the interest of French auteur, Alain Resnais, and 84-year old filmmaker who is best known for ar cinema classics *Hiroshima mon amour* and *Last Year in Marienbad*. "It really was like a magnificent vacation for me. I had almost complete creative freedom," says Mark Snow, who was nominated to a Cesar Award for the score.

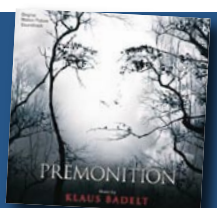
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Mark Snow is best known for his "X-Files" music, and it reached the ears of French cinéma auteur Alain Resnais, who hired Snow to score his new film, "Private Fears in Public Places".



### "Time passages"

Daniel Schweiger reviews Klaus Badelt's score for *Premonition* and Mark Isham's music for *Next*. p:10



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Accounting: **Tina Chiang**  
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Executive and Editorial Office: 27023 McBean Parkway Suite 618, Valencia, CA 91355. Tel: 310-645-9000 Fax: 310-388-1367  
email: [info@filmmusicweekly.com](mailto:info@filmmusicweekly.com).

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This Week on

### FMR FILM MUSIC RADIO

ON THE SCORE:  
**MYCHAEL AND JEFF DANNA**



Film music journalist Daniel Schweiger interviews the composing brothers Mychael and Jeff Danna, who team up for the prosecution in *Fracture*.

INSIDE THE BUSINESS:  
**DOUG WOOD**



Join host Mark Northam for an candid, in-depth interview with composer and music library owner Doug Wood about his ASCAP Board candidacy and more. Also hear interviews with Dan Kimpel, John Braheny and Samm Brown III.

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# Bernstein resigns from ASCAP board

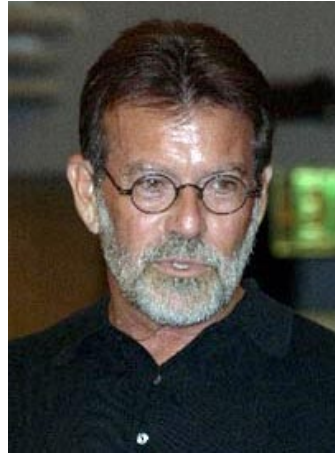
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**Charles Bernstein (left) has resigned from the ASCAP Board of Directors only weeks after he was elected. Richard Bellis (right) has replaced Bernstein.**



In the 2007 election, as in the previous election, no independent candidates were successful in petitioning for a position on ballot for the ASCAP Board of Directors election. In 2001 the ASCAP Board created language that raised the number of signatures of voting writer members required for an independent candidate to be listed on the ballot from 25 to now over 1,000 signatures. The ASCAP Board, responsible for determining the distribution of hundreds of millions of

dollars of royalties each year, works in secret and its deliberations, agenda and attendance records are not available to ASCAP members.

Several years ago the ASCAP Board, upon the resignation of score composer Mark Isham, selected 10th runner-up songwriter Wayland Holyfield as his replacement on the board rather than score composer John Cacavas who was reportedly the first runner-up in that election.

mn

## OPENING THIS WEEK



### THEATRICAL

- *28 Weeks Later* (John Murphy)
- *Delta Farce* (James S. Levine)
- *The Ex* (Edward Shearmur)
- *Georgia Rule* (John Debney)
- *Home of the Brave* (Stephen Endelman)

### DIRECT-TO-DVD

- *Cadaverella* (Joseph Allen)
- *From Other Worlds* (Pierre Földes)
- *Lord Help Us* (John & Sean Dunson)
- *Section 8* (Jack Allen)
- *Swamp Zombies* (Russ Castella)

## Fenton wins Brits Award



■ George Fenton won this year's Classical BRIT Award, being named "Soundtrack Composer of the Year" for

the music he wrote to the BBC series *Planet Earth*. The two other nominees were John Williams for *Munich* and James Newton Howard for *The Village*.

## Goldenthal ballet on stage in NY

■ The American Ballet Theatre will stage Elliot Goldenthal's Emmy-nominated ballet *Othello* at the Metropolitan Opera House in New York on May 22-24 and at Dorothy Chandler Pavilion in Los Angeles on July 13-15. Goldenthal, who is best known for his music for film such as *Frida*, *Interview With the Vampire* and *Titus*, wrote the ballet in 1998 and the music was released on CD by Varèse Sarabande.

## FROM THE PUBLISHER

### Why so few agents?

I've been thinking this week about the severe shortage of film and television music agents. With so many composers in the business, admittedly an oversupply, and an expanding amount of programming that needs both licensed and original music and scoring, it seems to me that the professions of "composer agent" or "song licensing rep" would be booming, but they aren't.

The number one complaint I get from composers in the first 5-7 years of their careers is: Why can't I get an agent? That usually stems from a desire on the part of the composer to concentrate on writing music servicing their clients, rather than marketing and drumming up new work. These composers and many others would be happy to pay 10% of their income for representation.

The few agents in the industry are so in demand that many of them don't do a lot of marketing at all, instead letting the composers go out and build relationships and get considered for jobs, with the agent stepping in to send demos and negotiate the deal. And the existing agents can pick and choose only the most "marketable" of composers, leaving everyone else unrepresented.

Here's a message for music business programs at our colleges and universities: rather than turn out hundreds of new composers every year into a massively oversaturated market, how about developing some courses in effective and ethical representation? There's a huge demand for these skills, and given the huge shortage of agents, a qualified and motivated agent could write their own ticket in the film and television music industry today.

**Mark Northam**  
Publisher

mark@gmdgroup.com



# Hooper writes new themes for Potter

The darkness of the upcoming Harry Potter film will be reflected in the film's score, which was recently recorded at Abbey Road Studios in London. Film Music Weekly spoke with composer Nicholas Hooper about the score for *Harry Potter and the Order of the Phoenix*.

## WORK IN PROGRESS

When Warner Bros. confirmed that Nicholas Hooper was the composer hired to score the new Harry Potter film, the soundtrack community was taken by surprise. But for anyone who is aware of the films director David Yates has done before, including the TV movies *The Girl in the Café* and *Sex Traffic*, the choice of composer was a natural one. Yates and Hooper have worked together on numerous projects. Still, it's somewhat unusual that a director is able to retain his composer relationship when doing a transition to the world of big studio blockbusters.

"David Yates and I talked very carefully about how we should approach Warner Bros.," says Nicholas Hooper.

"First of all, we put together



**The Chamber Orchestra of London performs Nicholas Hooper's *Harry Potter* score, recorded at Abbey Road.**

good examples of work I had done on other projects for the producers in England. In consultation with them, we then put together a palette of ideas for different aspects of the film which we then presented to Warner Bros. This was accepted, and included one or two bigger musical ideas which eventually got used in the final score."

During March and April, Hooper and his team recorded almost two hours of music at Abbey Road Studios in London. Peter Cobbin, a score mixer whose previous credits include the *Lord of the Rings* trilogy, recorded the Chamber

Orchestra of London (around 90 players) as well as choir and electronics.

"Worth particular note was a huge Taiko drum from Japan, suggested by my agent Darrell Alexander – it makes a deep sound you can actually feel," says Nicholas Hooper.

Following in the footsteps of original *Harry Potter* composer John Williams, the composer used the well-known "Hedwig Theme" in his score, first in the film's opening and then subsequently at particular dramatic moments.

"We all felt that it was essential that we use John Williams' beautiful and haunting theme as it is so strongly identified with the films," says Nicholas Hooper. He continued, "Having worked closely with David Yates for many years, we have always tried to push the boundaries of what we do, and have often worked well in advance of the film being completed. This produced a score which grew and developed organically with the film."

*Harry Potter and the Order of the Phoenix* has already been described as a darker film than its predecessors. This is also reflected in the score for the film.

"The themes of the film itself demanded a lot of fresh and different material. Two of the main themes developed were the 'Umbridge Theme' and the 'Possession Theme,'" explains Nicholas Hooper. "Professor Umbridge is a new central character in this fifth story, and is an apparently fluffy but cruel and increasingly mad witch who is planted in the school by the Ministry of Magic. The theme reflects her character in an insistent, irritating way and was great fun to write – should be a hit with ring tones! The 'Possession Theme' is the story of Harry's gradual possession by Voldemort, who convinces him that Sirius Black, his godfather, is being tortured. It appears in various forms, at times slow but mainly with a sense of



## Harry Potter – the music

- Film music veteran John Williams composed the music for the first film in the series, *Harry Potter and the Sorcerer's Stone* (2001) and the third one, *Harry Potter and the Prisoner of Azkaban* (2004).
- William Ross adapted Williams' themes and wrote new music for the second feature, *Harry Potter and the Chamber of Secrets* (2002).
- For the fourth film, *Harry Potter and the Goblet of Fire* (2005), Scottish composer Patrick Doyle was hired to write the music.
- Nicholas Hooper makes his Hollywood debut with the fifth film, *Harry Potter and the Order of the Phoenix*.
- The music written for the video game versions of the *Harry Potter* movies has been written by Jeremy Soule. James Hannigan is doing the score for the latest game based on the new film.

panic, and often getting faster and faster. This searing theme was enormously rewarding to write."

*Harry Potter and the Order of the Phoenix* premieres worldwide on July 17. Cast members include Daniel Radcliffe, Rupert Grint, Emma Watson, Helena Bonham-Carter, Robbie Coltrane and Ralph Fiennes. Among Nicholas Hooper's scoring team members on the project were Alastair King, who conducted the orchestra and choir, and orchestrators Geoff Alexander, Julian Kershaw, Bradley Miles and Simon Whiteside. The soundtrack album is scheduled to be released by Warner Bros Records on July 10.

mc



**Composer Nicholas Hooper at work during the 'Harry Potter and the Goblet of Fire' sessions at Abbey Road Studios.**



**Director David Yates and the big Japanese taiko drum used in the new *Harry Potter* score.**



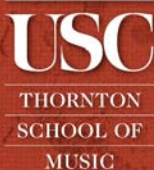
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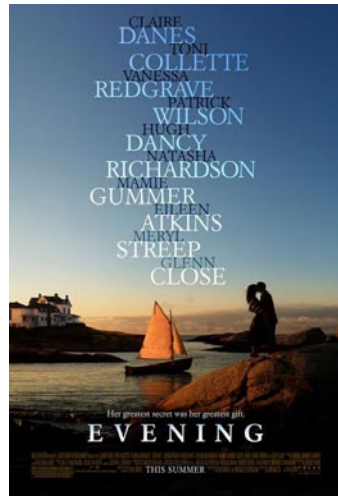


SIGNINGS & PROJECTS

Jan A.P. Kaczmarek:  
**Evening**



■ The Polish composer who won the 2005 Best Original Score Oscar for *Finding Neverland*, has recorded his music for *Evening*, a drama directed by Lajos Koltai, who previously made the acclaimed *Fateless*, scored by Ennio Morricone. *Evening* tells the story about a woman who suffers from cancer and remembers her life – it's a film that features a strikingly strong female cast, including Meryl Streep, Vanessa Redgrave, Claire Danes, Glenn Close and Natasha Richardson. The film is scheduled to premiere on June 29, distributed by Focus Features. Kaczmarek's score was recorded in Warsaw with the Polish Radio Orchestra and piano soloist Leszek Mozdzier. **mc**



*Evening*, a new drama featuring a strong cast including Vanessa Redgrave, Glenn Close, Meryl Streep and Claire Danes, gets a score by Jan A.P. Kaczmarek.

**Lisa Gerrard  
on US tour**



■ Singer/composer Lisa Gerrard, who most notably worked with Hans Zimmer on *Gladiator*, is currently on tour in North America. Her performances will include, among other things, selections from her music written for *Gladiator*, *The Insider* and *Whale Rider*. The tour premiere was in Atlanta on May 3. Gerrard recently release a new solo album, "The Silver Tree" and also has a new music documentary, *Sanctuary*, out on DVD. **mc**

THE A-LIST

The hottest composers in Hollywood right now:

- 1 (2). John Williams
- 2 (1). Danny Elfman
- 3 (3). Hans Zimmer
- 4 (4). Ennio Morricone
- 5 (6). James Newton Howard
- 6 (5). James Horner
- 7 (8). Thomas Newman
- 9 (7). Clint Mansell
- 10 (new). Nicholas Hooper
- 11 (11). Philip Glass
- 12 (12). Michael Penn
- 13 (13). Christopher Young
- 14 (9). Howard Shore
- 15 (14). Harry Gregson-Williams
- 16 (15). Randy Newman
- 17 (10). John Murphy
- 18 (new). Patrick Doyle
- 19 (20). Alan Silvestri
- 20 (17). Gustavo Santaolalla

The list is based on data from Internet Movie Database's "StarMeter," showing "who's popular based on the searches of millions of IMDb users."

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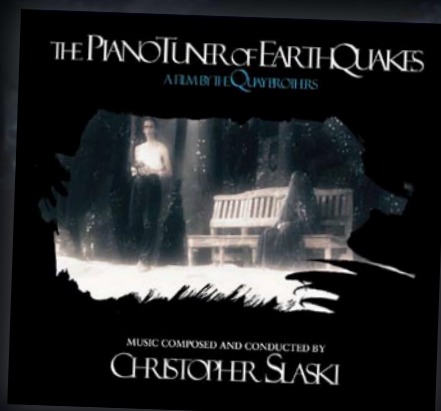
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# TV music icon ventures into French art cinema

**MARK SNOW** scores PRIVATE FEARS IN PUBLIC PLACES

## THE TOP 10: MARK SNOW



### Mark Snow's best-known projects:

1. The X-Files (1998)
2. Disturbing Behavior (1998)
3. The X-Files (TV, 1993)
4. Crazy in Alabama (1999)
5. Ernest Saves Christmas (1988)
6. The Boy in the Plastic Bubble (TV, 1976)
7. Helter Skelter (TV, 2004)
8. Odd Girl Out (TV, 2005)
9. Sole Survivor (TV, 2000)
10. Project: ALF (TV, 1996)

Source: IMDb

Mark Snow is represented by the Gorfaine-Schwartz Agency.

BY MIKAEL CARLSSON

**Mark, let's begin with the most obvious question here: how did you get the opportunity to score *Private Fears in Public Places* – a French film by one of the finest auteurs in French cinema? I suppose Alain Resnais had heard some of your previous music?**

Alain Resnais heard some of my X-Files music on French TV, and thought I would be right for his film.

**So what kind of sound was the director looking for in this film? And what was it like to work with**

**Alain Resnais – he's a true art cinema legend, and 84 years old! Did he have any strong opinions about music in films in general and in his films in particular?**

Monsieur Resnais did not ever speak of the scores from his previous films, or mention any other film scores. He had his editor temp the film with music from the X-Files and Millennium, which obviously gave me direction. He never, which is truly amazing, told me what to do and was confident that I would do the right thing!

**The film is based on a play by Alan Ayckbourn – were you familiar with it before? What did you**



*Composer Mark Snow, whose output is dominated by American TV music for shows such as "Ghost Whisperer" and "One Tree Hill", makes an unusual excursion into French art cinema, scoring 84 year old auteur Alain Resnais' "Public Fears in Public Spaces".*





**think about the story and how did it inspire you musically?**

The Ayckbourn play was interesting to read, but Alain's interpretation was truly inspired! There was a bittersweet, lonely and often oddly comical mood in the script, but it was the images in the film that were really poignant and moving. And interestingly enough, there was this visual theme of snow that was never mentioned in the script, that Alain used as transitional material from scene to scene.

**Although you have done quite a few feature films, you are of course best known as a leading composer in US television. Can you tell me about the differences between scoring US television and working on a French feature film?**

The main difference in scoring this movie and American TV, was this great director trusted his choices so much, that there were no test screenings, he had final cut, and not ever was he concerned about the money aspect. He is a great artist who just followed his heart. He was fearless, and just thought only of the picture without a care about ratings, studios, networks – and was free of the paranoia of ambition, almost childlike in his magical, quiet approach. He never tried to explain what the music should be, he trusted that it would all be right.

**Does it ever happen when you work in television that you sit there and go, "okay, time for another generic suspense sequence" - I mean, you've certainly seen them all, haven't you?**

Yes, in TV there is being told to copy the temp, write

a generic chase or suspense, which can be tedious. Although, Chris Carter with the X-Files was always encouraging me to do whatever I thought was right, including some of my twelve tone craziness! If I could work with directors like Resnais on movies like this, I would move to France or wherever to be part of that. I'm happy to say that I found that inspiration came easy on this project – working in Paris, it doesn't get much better.

**Can you tell me how you approached the score in terms of themes and orchestration? Also, where did you record it?**

There was no formula to this movie, it was totally original. It really was like a magnificent vacation for me. I had almost complete creative freedom, with only a few minor notes from Alain. Since he liked my X-Files music, I did not use an orchestra or live players, but my electronic setup. I recorded and performed the score at a studio in Connecticut. There was a main title theme on piano that came back many times in the score with variations.

**You were nominated for a Cesar award for your score to the film. Did you go to the French "Oscar" gala?**

Unfortunately, I couldn't go the Cesar ceremony, but I accidentally found it being broadcast on cable TV. It looked very cool, a lot of great outfits and people speaking French for some reason!

**Finally, what are you working on at the moment?**

What am I working on now? It just doesn't matter until I can return to France and Alain Resnais. Does that sound like I'm sucking up? You bet! ■

**THE FILM:**  
**PRIVATE FEARS IN**  
**PUBLIC PLACES**



**Plot outline:** In Paris, six people all look for love, despite typically having their romantic aspirations dashed at every turn.

**Director:** Alain Resnais.  
**Producer:** Bruno Pésery  
**Stars:** Lambert Wilson, Laura Morante, Sabine Azéma, Isabelle Carré, André Dussollier.

**Production companies:** Soudaigne Compagnie, Studio Canal, France 2 Cinéma, Societé Francaise de Production, BIM.



# Time passages with Badelt and Isham

- **Premonition (Klaus Badelt) – Varèse Sarabande**
- **Next (Mark Isham) – Lakeshore**

## ALBUM REVIEW

BY DANIEL SCHWEIGER

Time might be fleeting, but thanks to CD technology we can make its music pause, fast forward, rewind and play—the latter being the preferred way of listening to the chronology-bending power that composers Klaus Badelt and Mark Isham have mustered for the fantasies *Premonition* and *Next*—two alternate takes on time-skipping that share a fateful momentum between them. In *Premonition*'s case, it's poor Sandra Bullock who has to navigate the days between a future where her husband has perished, and a past where he's still alive—always hoping to find a way to cheat his destiny. Though her cinematic journey is muddled beyond belief, Klaus Badelt's score is worth the trip as a listen. As he's shown in such sample-driven scores as *The Recruit*, *Constantine* and the first *Pirates of the Caribbean*, Badelt knows his way around dark, undulating rhythms—mood pieces which are often called upon to go for minutes without end. And while some in this CD's case top out at over the ten-minute mark, Badelt's command of an unrelenting, *misterioso* atmosphere keeps this elegiac musical journey more than interesting.

There's a sad, pleading vibe to *Premonition*,

sympathetic pianos and strings strikingly conveying a lost, female soul at odds against some unfathomable rip in time. But instead of relying on sampled effects to pump up the danger, Badelt's melodies effortlessly flow into each other. It's the kind of style that Hans Zimmer's protégés had to perfect to match their master's style of scoring in this fashion (a la *Hannibal* and *The Thin Red Line*). But only Zimmer's best composers have made this seemingly amorphous approach uniquely their own. And in *Premonition*, Badelt's music has a distinctive ebb and flow, his themes surfacing at well-placed junctures in this dark sea of notes. And this is one particularly creepy place to take a dip, where even the most haunting emotion isn't going to escape the hands of time.

In the thoroughly entertaining *Next*, Nicolas Cage does so with the aid of an ability to peer two minutes into the future, beating the clock with crashing logs, cars and split-second bullet-dodging abilities. Needless to say, this isn't a dark chic flick like *Premonition*, and Isham runs with the kind of muscular action tones that graced his score for *Time Cop*. But while that film's director restricted Isham's era-jumping music to continuous orchestral percussion, Lee Tamahori has given Isham a thankfully wider palette here. And Isham literally runs with the opportunity, with any number of breathless chase cues that find a new, intriguing momentum in a scoring world consumed with finding the next way to rip off John Powell's trend-setting music to *The Bourne Identity*.

Mark Isham might not be able to see the fu-

ture. But he is one of the few composers who can move between musical styles without revealing his identity, a chameleon-like ability that he's shown from *The Cooler*'s crime jazz to the victorious sports anthem of *Miracle*. But you can tell Isham's sound individually by genre, especially when it comes to his atmospheric, full-throttle scores like *Kiss the Girls*, *Impostor* and *Don't Say a Word*. All share relentless percussion, mood, and big, brassy statements (the kind which echo Isham's far more sedate life as a jazz trumpeter). This kind of adrenalin is what *Next* is all about. And like its hero, Isham's music has a neat anticipation to it, counting down the stopwatch before the next chase begins.

Yet there's sympathy to Isham's driving suspense in *Next*. It's music that captures the sound of a guy who's too cool for school, but likable in his time-sure cockiness. And it's unabashed, usually big stuff, which sounds just fine when you're trying to save the love of your life from a nuclear bomb. Like *Premonition*, Isham's music is driven by a solemn tenderness in much the same way as Badelt's score—though the orchestral colors are far brighter. *Next* is chase music with a heart, fun, nail biting stuff that makes the listening minutes go by almost too fast. You always know excitement is around its musical corner.

Courtesy of iFmagazine.com



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# Silva Screen names 100 greatest themes



■ Silva Screen Records in the UK has picked their choices for the 100 greatest film themes and will present them all in a 6-CD box coming out on May 28.

The set features recordings from the label's extensive library

of film music recordings, kicking off with Alfred Newman's "20<sup>th</sup> Century Fox Fanfare" and Max Steiner's *Gone With the Wind*, and ending with a suite from Gustavo Santaolalla's *Brokeback Mountain* and "Chevaliers de Sangreal" from Hans Zimmer's *The Da Vinci Code*.

Also coming out from Silva Screen in May is a 2-CD set devoted to the film music of Hans Zimmer, *The Essential Hans Zimmer Film Music Collection*. It features selections from Zimmer scores such as *Gladiator*, *Crimson Tide*, *The Thin Red Line*, *Thelma and Louise*, *The Last Samurai*, *Hannibal* and *Pirates of the Caribbean: Dead Man's Chest*. **mc**

## COMING SOON!

### MAY 15

- *Spellbound* (Miklós Rózsa) – Intrada

### MAY 22

- *Bug* (Brian Tyler) – Lionsgate (online)
- *The Essential Hans Zimmer Film Music Collection* (Hans Zimmer) – Silva Screen
- *First Snow* (Cliff Martinez) – Superb
- *Paprika* (Susumu Hirasawa) – Milan
- *Pirates of the Caribbean: At World's End* (Hans Zimmer) – Walt Disney
- *Frankenstein Vs. The Creature from Black Cove* (Mel Lewis) – Lakeshore

### MAY 29

- NEW** *100 Greatest Film Themes* (6-CD set, various) – Silva Screen
- *I Capture the Castle* (Dario Marianelli) – MovieScore Media

### JUNE 5

- *Lucky You* (Christopher Young) – Varèse Sarabande

### JUNE 12

- *The Lives of Others* (Gabriel Yared/Stéphane Moucha) – Varèse Sarabande

### JUNE 19

- *Bloodsport* (Paul Hertzog) – Perseverance

**NEW** *Evan Almighty* (John Debney) – Varèse Sarabande

**NEW** *Shrek the Third* (Harry Gregson-Williams) – Varèse Sarabande

### JUNE 26

- *The Enforcer* (Jerry Fielding) – Aleph

**NEW** *Live Free or Die Harder* (Marco Beltrami) – Varèse Sarabande

### JULY 10

- *Harry Potter and the Order of the Phoenix* (Nicholas Hooper) – Warner Bros

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# Dancing Dots support blind musicians

This past week I was quoting a new Core Duo system for a blind musician in Missouri. In our discussions, I was introduced to a company specializing in supporting blind musicians named Dancing Dots. The name comes from how notes appear to some people with vision impairment.

## MUSIC TECHNOLOGY AND YOU

By PETER LAWRENCE ALEXANDER

Dancing Dots is a for-profit corporation doing groundbreaking work with practically zero industry recognition, and minimum support. Dancing Dots full name is Dancing Dots Braille Music Technology. It was founded in 1992 by Bill McCann, a cum laude graduate (trumpet performance major, jazz emphasis) of Philadelphia's University of the Arts. Get this. Mr. McCann, who's also blind, worked for nine years for Sun Oil, where as a human systems resource analyst, he updated and designed computer programs that created reports and display screens for *sighted* workers. Bill's first product for Dancing Dots, launched in 1997, was the Goodfeel® Braille Music Translator. Goodfeel takes files from Sibelius or Finale and converts them into Braille notation. As long as you can read music notation, you can convert the music with no problems, and it supports UK formatting.

**Who's Afraid of Braille Music** is a primer for both parents and educators showing how sensible the Braille system is for learning to read Braille music notation.

Working with a software reader program called JAWS from **Freedom Scientific**, Dancing Dots produces a scripts program called Cake Talking. Created by educator David Pinto, Cake Talking allows blind musicians to take advantage of Cakewalk's Sonar 6. How powerful is this software? Well, consider that when it was first demonstrated in 2000 at California State University Northridge, a blind singer/songwriter, within the span of an hour, recorded the piano, guitar and bass parts for her own song and then recorded herself singing the lead vocal and three harmony parts.

**Sibelius Speaking 3**, "...combines a set of sophisticated scripts for the JAWS for Windows screen reader with tutorial documents and superb online help. That means that blind composers or arrangers can now independently transfer their creative musical ideas directly from their

mind's ear to the printed page! Sibelius Speaking frees the blind composer to create music for all kinds of traditional or not-so-traditional ensembles, from string quartets, to jazz bands, symphony orchestras or (why not?) dueling tubas! You can print your music for any sighted person to read in the medium they recognize: conventional, staff notation."

What very few know is that the late Ray Charles had a significant hand in developing Sibelius 3. Read what Bill McCann wrote about the first demonstration with Ray Charles, performed at the CSUN Technology and Persons with Disabilities conference in Los Angeles in March, 2003, "Ray charted out 32 measures of an original jazz waltz scored for four saxes and a rhythm section in front of a capacity crowd which included Stevie Wonder and Dianne Schuur. We printed out the parts, and assembled the band of sighted players who had been waiting outside the room. Ray told them something like: 'Now, if I made any mistakes, \*play\* the mistakes!' He counted it off, the guys played it and it was perfect!"

Although Sibelius 3 has been discontinued, I called the Sibelius sales office in Walnut Creek, California (925-280-6600), and blind students can still order that version to work with Sibelius Talking 3.

For sequencing/digital audio software, at this time, only Cakewalk Sonar has done the work to

be used by blind musicians, 2000 of whom are Dancing Dots customers.

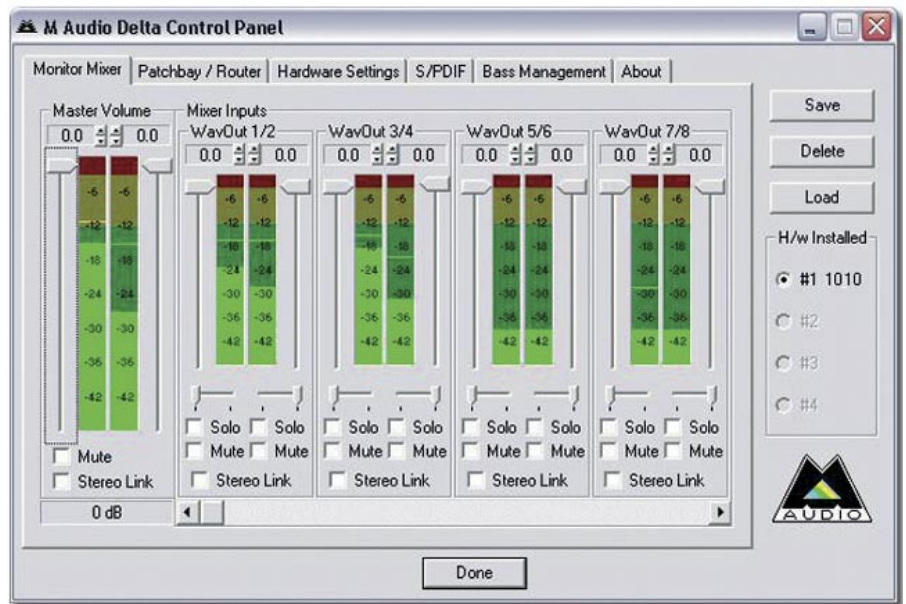
Professional audio card input monitors represent a huge dilemma for screen readers because not all are written to the graphics standards the programs can read. As a result, in creating this Sonar 6 system, we were limited to the graphics of the M-Audio Delta series. (see screenshot). Even within the M-Audio card line, we could not confidently recommend the client to a Firewire 400 or 1814 because of the graphics issues.

Because graphics, there's also enhanced system integration issues, along with anecdotal insights from fellow blind colleagues that weren't always technically accurate.

This required a number of phone calls to put together a real spec for a Sonar digital audio workstation that would also work with the accessibility software, especially in the midst of changing from XP to Vista. In this case, the assignment was to develop a system that would be good for three years.

Once we finally zigzagged it through, a solid spec for blind musicians today is:

- Sonar 6
- Dual Core with 2GB of RAM that can be expanded to 4GB
- Vista capable 975 motherboard with expandability to 8GB of RAM
- XP Pro
- M-Audio Delta series audio card





Dancing Dots also recommends a second audio card, like Creative Labs SoundBlaster to handle the voice recognition software. According to Freedom Scientific, the JAWS software program can operate in 4GB of RAM. So if Sonar 6 is “tweaked” to handle 4GB of RAM, the blind musician can have one powerful system enabling him to run many tracks and effects at once.

To verify this, I contacted Mattias Henningson, that amazing Swede who created the Giga memory edit, and has been instrumental in testing PCs and memory issues for the Vienna Instruments. In running Sonar 6 at 4GB of RAM, Mattias wrote, “I’m using a core duo, 4GB, XP32 machine right now as my main studio machine with Sonar 6 and I haven’t been able to push it over the edge performance-wise yet at least and I’ve made some quite large mixes on it ranging from sample intense projects pushing ram use to 40 track 3-hour live mixes for dvd productions involving numerous plugins.”

The next steps are mixing. Here, Mr. McCann recommends use of MIDI keyboard controllers with sliders or knobs so that MIDI mixing and editing can be done without reading the computer monitor. For [Yamaha Motif](#) users, there’s an online user manual created by Dancing Dots customers.



For audio, a standard hardware mixing board like those from Mackie are recommended since the blind musician can learn the board by feel and with practice, can mix as well or better than a “normie.” Besides a hardware board, a favored piece among some blind musicians is the [Tascam FW1884](#). The FW1884 is a Firewire system that doubles as an audio card, MIDI mixer and audio mixer.

While there’s a lot happening, there’s more

to be done. Many blind users want Pro Tools, but according to Mr. McCann, it would take a \$50,000 grant to create the Pro Tools Talking scripts, plus there are the ongoing upgrades.

Perhaps now that AVID owns Digidesign, M-Audio, Pinnacle and Sibelius, it might consider some underwriting to help others, which in turn, would help them.

Just a thought.

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**Neal Acree:** Juncture.  
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**Craig Armstrong:** The Golden Age (co-composer).  
**David Arnold:** Hot Fuzz.  
**Angelo Badalamenti:** The Eye.  
**Klaus Badelt:** Heaven and Earth.  
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**Carter Burwell:** No Country for Old Men.  
**Niall Byrne:** How About You.  
**Jeff Cardoni:** Firehouse Dog • Save Me.  
**Sam Cardon:** A House Divided • The Dance • Mummies.  
**Teddy Castellucci:** Are We Done Yet?  
**Nick Cave:** The Assassination of Jesse James by the Coward Robert Ford (co-composer).  
**Nigel Clarke/Michael Csányi-Wills:** The Grind.  
**Charlie Clouser:** Death Sentence.  
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**Joseph Conlan:** American Pastime.  
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**Jane Antonia Cornich:** Island of Lost Souls • Solstice.  
**Burkhard Dallwitz:** Romeo and Me • Taking Tiger Mountain • The Interrogation of Harry Wind • Chainsaw.  
**Jeff Danna:** Closing the Ring • CZ.  
**Mychael Danna:** Surf's Up • Fracture.  
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**Alexandre Desplat:** Mr. Magorium's Wonder Emporium • His Dark Materials: The Golden Compass.  
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**Patrick Doyle:** The Last Legion.  
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**Robert Duncan:** Butterfly on a Wheel.  
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**Steve Edwards:** Finding Rin-Tin-Tin.  
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**Paul Englishby:** Magicians.  
**Tobias Enhus:** Paragraph 78.  
**Ilan Eshkeri:** The Virgin Territories • Stardust (co-composer) • Straightheads • Strength and Honour.  
**Evan Evans:** The Mercy Man.  
**Sharon Farber:** When Nietzsche Wept • The Tribe.  
**Guy Farley:** The Flock • The Christmas Miracle of Jonathan Toomey • Knife Edge • Dot Com • The Broken • Dylan.  
**Louis Febre:** Tenderness.  
**George Fenton:** Fool's Gold.  
**Chad Fischer:** The Babysitters.  
**Robert Folk:** Kung Pow: Tongue of Fury • Magdalene • Vivaldi.  
**Jason Frederick:** Chinaman's Chance.  
**John Frizzell:** Careless • First Born.  
**Michael Giacchino:** Ratatouille.  
**Vincent Gillioz:** Pray for Morning • L'Ecart • Séance • Say It in Russian.  
**Scott Glasgow:** Hack! • Toxic • The Gene Generation • Bone Dry.  
**Philip Glass:** No Reservations • Cassandra's Dream.  
**Elliott Goldenthal:** Across the Universe.  
**Howard Goodall:** Mr Bean's Holiday.  
**Adam Gorgoni:** Starting Out in the Evening.  
**Jeff Grace:** The Last Winter • Triggerman • I Sell the Dead.  
**Harry Gregson-Williams:** Shrek the Third • Gone, Baby, Gone • Jolene • The Chronicles of Narnia: Prince Caspian.  
**Rupert Gregson-Williams:** I Know Pronounce You Chuck and Larry • Bee Movie.  
**Andrew Gross:** Forfeit.  
**Larry Groupé:** Resurrecting the Champ.  
**Andrea Guerra:** L'uomo di vetro.

## THE SCORE BOARD

**Christopher Gunning:** La Vie en Rose.  
**Steven Gutheinz:** Rothenburg.  
**Richard Hartley:** Diamond Dead.  
**Richard Harvey:** Legend of King Naresuan.  
**Paul Haslinger:** Gardener of Eden.  
**Alex Heffes:** My Enemy's Enemy.  
**Christian Henson:** Scorpion.  
**Paul Hepker:** Rendition (co-composer).  
**Eric Hester:** Lost Mission • Frail.  
**Tom Hiel:** A Plumm Summer.  
**David Hirschfelder:** Shake Hands With the Devil.  
**Ben Holbrook:** Kiss the Bride.  
**Lee Holdridge:** I Have Never Forgotten You - The Life and Legacy of Simon Wiesenthal.  
**Andrew Hollander:** East Broadway.  
**David Holmes:** Ocean's Thirteen.  
**Nicholas Hooper:** Harry Potter and Order of the Phoenix.  
**James Homer:** The Spiderwick Chronicles.  
**Richard Horowitz:** Genghis Khan.  
**James Newton Howard:** Michael Clayton • The Waterhorse • I Am Legend.  
**Terry Huud:** Plaguers.  
**Alberto Iglesias:** Savage Grace • Her Majestic Minor.  
**Mark Isham:** Pride and Glory • Reservation Road • Gracie.  
**Steve Jablonsky:** D-War • Transformers.  
**Corey Allen Jackson:** God's Ears • Ogre.  
**James Jandrisch:** American Venus.  
**Adrian Johnston:** Sparkle • Becoming Jane.  
**Bobby Johnston:** American Fork • Stuck.  
**Tim Jones:** Cryptid.  
**Trevor Jones:** Fields of Freedom.  
**David Julian:** Outlaw.  
**Jan A.P. Kaczmarek:** Evening.  
**John Kaefar:** Room Service (co-composer).  
**Matthew Kajcienski:** Room Service (co-composer).  
**George Kallis:** Highlander: The Source • Antigraity.  
**Tuomas Kantelinen:** Quest for a Heart • The Knight Templar • Mongol.  
**Laura Karpman:** Man in the Chair • Out at the Wedding.  
**Rolfe Kent:** Fred Claus • Spring Break in Bosnia • Sex and Death 101.  
**Mark Kilian:** Rendition (co-composer).  
**David Kitay:** Because I Said So • Shanghai Kiss.  
**Harald Kloser:** 10,000 BC.  
**Penka Kouneva:** The Third Nail • Richard III.  
**Ivan Koutikov:** Wanted Undead Or Alive • Living Hell.  
**Aryavarta Kumar:** The Rapture •  
**Christopher Lennertz:** This Christmas • The Comebacks.  
**Sondre Lerche:** Dan in Real Life.  
**James S. Levine:** Delta Farce.  
**Michael A. Levine:** Adrift in Manhattan.  
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**Joel McNeely:** Fox and the Hound II • The Tinkerbell Movie.  
**Nathaniel Mechaly:** Sans moi.  
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**Peter Nashel:** Wedding Daze.  
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**Roger Neill:** Take • Scar.  
**Randy Newman:** Leatherheads.  
**Thomas Newman:** Nothing Is Private.  
**Marinho Nobre:** Left for Dead.  
**Julian Nott:** Heavy Petting.  
**Paul Oakenfold:** Victims • Nobel Son (co-composer).

**Dean Ogden:** Oranges.  
**John Ottman:** The Invasion • Fantastic Four: Rise of the Silver Surfer.  
**John Paesano:** Shamrock Boy.  
**Heitor Pereira:** Illegal Tender • Blind Dating • Suburban Girl.  
**Barrington Pheloung:** And When Did You Last See Your Father?  
**Leigh Phillips:** The Legend Trip.  
**Nicholas Pike:** The Shooter.  
**Douglas Pipes:** Trick r' Treat.  
**Steve Porcaro:** The Wizard of Gore • Cougar Club.  
**Rachel Portman:** The Feast of Love.  
**John Powell:** The Bourne Ultimatum • Horton Hears a Who.  
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**Philippe Rombi:** Angel.  
**Jeff Rona:** Whisper.  
**Brett Rosenberg:** The Skeptic.  
**William Ross:** September Dawn.  
**Hitoshi Sakamoto:** Romeo x Juliet.  
**H. Scott Salinas:** Strictly Sexual • What We Did on Our Holidays.  
**Brian Satterwhite:** Cowboy Smoke.  
**Mark Sayfritz:** Until Death.sake.  
**Brad Sayles:** The Bracelet of Bordeaux.  
**Lalo Schiffrin:** Rush Hour 3.  
**Marc Shaiman:** Hairpsray • Slammer • The Bucket List.  
**Theodore Shapiro:** Mr Woodcock • The Mysteries of Pittsburgh • The Girl in the Park.  
**Edward Shearmur:** 88 Minutes • The Ex • Dedication • The Other Boleyn Girl.  
**Howard Shore:** Eastern Promises.  
**Ryan Shore:** The Girl Next Door • Numb.  
**Carlo Siliotto:** La Mlsma Luna • The Ramen Girl.  
**Alan Silvestri:** Beowulf.  
**BC Smith:** Greetings from the Shore.  
**Jason Solowsky:** 110%: When Blood, Sweat and Tears Are Not Enough • The Deepening • L.A.Takedown • Unemployed • North by El Norte.  
**Mark Hinton Stewart:** Man from Earth.  
**Marc Streitenfeld:** American Gangster.  
**William T. Stromberg:** TV Virus.  
**Mark Suozzo:** The Nanny Diaries.  
**John Swihart:** The Brothers Solomon.  
**Johan Söderqvist:** Walk the Talk.  
**Joby Talbot:** Son of Rambo.  
**Frederic Taltom:** Asterix at the Olympic Games • Largo Winch • Dragon Hunters.  
**Francois Tétaz:** Rogue.  
**Mark Thomas:** Moondance Alexander • Tales of the Riverbank.  
**tomandandy:** The Koi Keeper.  
**Pinar Toprak:** Blue World • Dark Castle • Serbian Scars.  
**Jeff Toyne:** Shadow in the Trees • The Third Eye.  
**Thanh Tran:** Cult.  
**Ernest Troost:** Crashing.  
**Brian Tyler:** Bug • Time to Kill • War • Finishing the Game • Alien vs. Predator 2 • John Rambo.  
**Shigeru Umebayashi:** A Simple Love Story.  
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**Lyle Workman:** Superbad.  
**Alex Wurman:** The Nines • The Baker • Bernard and Doris • Baggage.  
**Gabriel Yared:** Manolete • 1408.  
**Geoff Zanelli:** Delgo.  
**Marcelo Zarvos:** The Air I Breathe • You Kill Me.  
**Aaron Zigman:** The Martian Child • Good Luck Chuck • Jane Austen Book Club.  
**Hans Zimmer:** Pirates of the Caribbean: At World's End • The Simpsons.