

# ‘Wailing’ and ‘Moaning’ *Gladiator*’s Music Phenomenon and Legacy

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“Contextualize the violence through the music. It’s not just blood, guts, and gore, because it’s exciting, but actually make it very much part of this idea of the simple man, the farmer, who loses his family, who loses his voice. He doesn’t hardly speak in the second act; the music has to speak for him.”<sup>1</sup>

Hans Zimmer

## *THE MUSIC*

Hans Zimmer and Lisa Gerrard’s music for the 2000 film *Gladiator* earned tremendous attention, which led to a certified Gold soundtrack and prestigious award recognitions, including a Golden Globe Award and an Academy Award nomination for Best Score categories. One of the most recognizable aspects of the score is a technique often described as the “wailing female” or the “moaning woman” vocal.<sup>2</sup> This vocal scoring is most evident during the pivotal scene where Russell Crowe gazes upon the murdered bodies of his wife and son. The highly emotional impact of this dramatic moment is elevated by Zimmer and Gerrard’s score. Gerrard’s wailing vocals not only parallel the uncontrollable mourning of Crowe’s character while spiritually evoking the soulful sound of his beloved wife, but they also created “a zeitgeist moment in film music.”<sup>3</sup>

Defining the sound of the wailing/mourning solo vocalist requires several descriptors. The solo voice is typically performed by a female vocalist, although multiple examples of male vocalists do exist (which will be highlighted later in this chapter). Moreover, the ubiquitous singing is usually wordless. The voice is frequently singing in a lower/medium vocal range with heavy vibrato (the waving fluctuation of a pitch used to add musical expression) and deep reverb (an echoing effect that gives depth). Additionally, the melody being sung is seemingly full of movement and embellished with ornamentation, which creates a vocalise (a melody without words) or a melisma (multiple notes sung on a single syllable of text). Lastly, the singer chosen often has a vocal timbre, tone, or accent that sounds ‘ethnic’ to American audiences for the desired effect of creating an ‘exotic-sounding’ backdrop for a foreign locale or setting.

*Gladiator* was not the first film to employ this scoring approach. There are several examples of its usage in over a dozen films that date before *Gladiator*, including noticeable musical moments in *The Prince of Egypt* (1998) (another Hans Zimmer score) and *The Insider* (1999) (which interestingly also stars Russell Crowe and the wailing vocals of Lisa Gerrard).<sup>4</sup> However, *Gladiator*’s monstrous success ignited a musical phenomenon that launched a new era of scoring, which utilizes this vocal delivery in numerous reincarnations. Although the wailing/moaning female has now become somewhat of a clichéd musical trope – now even parodied in certain instances – its popularity and effectiveness must be acknowledged, as well as the credit owed to *Gladiator* for thrusting this artistic concept into contemporary pop culture’s zeitgeist.

## *THE PHENOMENON*

Due to the massive success of *Gladiator*, and subsequently its score, the wailing/moaning solo vocal effect became a musical lightning rod and transformed into a consistent musical effect among composers during the immediate post-*Gladiator* Hollywood era. This effect's popularity transcended genre and turned it into a musical staple across film, television, and video games.

Not surprisingly, the Historical Epic Drama genre was arguably the most influenced by the popularity of *Gladiator* and its wailing female scoring technique. Many historical epic films take place in overseas settings, thus utilizing Zimmer's popular vocal effect to serve similar purposes as those used in *Gladiator*. These purposes include establishing a sense of exoticism in a 'foreign' environment while providing a sound backdrop of characters experiencing pivotal emotional moments. Epic period films such as Shekhar Kapur's *The Four Feathers* (2002), Wolfgang Petersen's *Troy* (2004), Oliver Stone's *Alexander* (2004), and Joe Johnston's *Hidalgo* (2004) employ consistent usage of the solo female melisma to enhance character-focused emotion amid the grand scales of the stories' foreign locales.<sup>5</sup> Epic biblical films such as Philip Saville's *The Gospel of John* (2003), Mel Gibson's *The Passion of the Christ* (2004), and Ridley Scott's *Exodus: Gods and Kings* (2014) apply the Zimmer-inspired vocal effect to establish a Middle Eastern setting while capturing a dramatic mood.<sup>6</sup> Some of the most noticeable, and perhaps exploitive, uses of the wailing vocal sound are found in Zack Snyder's *300* (2006) and Noam Murro's sequel *300: Rise of an Empire* (2014), where both films present a mixture of male and female wailing sounds on nearly half of their soundtracks' tracks.<sup>7</sup> Likewise, television composers also brought a Zimmer-like score to seemingly *Gladiator*-inspired historical epic television shows. HBO's *Rome* (2005-2007) sporadically uses the mourning woman vocal effect throughout the series for moods of eroticism and seduction.<sup>8</sup> In much heavier fashion, STARZ's *Spartacus* television series (2010-2013) – consisting of season titles *Blood and Sand* (2010), *Gods of the Arena* (2011), *Vengeance* (2012), and *War of the Damned* (2013) – utilizes the vocal convention as a central musical foundation; it can be heard in nearly half of the tracks on the series' soundtracks.<sup>9</sup>

Adjacent to Historical Drama is the broader Drama genre, which also began to partake in the post-*Gladiator* mourning voice trend. In similar fashion to the Historical Drama genre, Drama films execute the wailing woman sound to establish emotional climaxes and tension in an exotic or foreign setting. A boy in South Africa says goodbye to a beloved animal in Carroll Ballard's 2005 *Duma*.<sup>10</sup> The real-life murder of members of the Israeli Olympic team by Palestinian terrorists at the 1972 Munich Olympics occurs in Steven Spielberg's 2005 *Munich*.<sup>11</sup> An angry crowd in an Iranian village stones to death the titular character in Cyrus Nowrasteh's 2008 *The Stoning of Soraya M.*<sup>12</sup> A mourning solo-female score emotionally heightens each of these mentioned moments.

In the worlds of Science Fiction and Fantasy, the wailing female has become a staple pillar in post-*Gladiator* film scoring, and it is utilized for its perceived effect of evoking fantastical mystery and emotional drama. Peter Jackson's epic *The Lord of the Rings* trilogy (2001-2003) applies the mournful female soloist in multiple scenes involving the apparent death of major characters, including Gandalf and Gollum.<sup>13</sup> Similarly, David Yates's *Harry Potter and the Deathly Hallows - Part 2* (2011), the dramatic conclusion to the original Harry Potter film series, captures the lingering heartache of the death of Harry's mother, Lily, through emotional solo female melisma.<sup>14</sup> Besides mourning, Science Fiction and Fantasy films also use the wailing female to reveal exotic or foreign environments. Examples of this vocal sound establishing the exotic include the introduction of Pandora, a fictional inhabitable moon, in James Cameron's 2009 blockbuster *Avatar*, the main characters' transportation to Petra (an archaeological site in the Jordan desert) in Michael Bay's *Transformers: Revenge of the Fallen* (2009), and the main character's thrilling

escape from space back down to Earth in Alfonso Cuarón's 2013 *Gravity*.<sup>15</sup> Additionally, Science Fiction and Fantasy genres sometimes foreshadow the darker mysteriousness of rising antagonists through an eerie solo female vocalise, such as in scenes involving the characters Sheev Palpatine (also known as the sinister Darth Sidious) and Anakin Skywalker (who becomes the infamous villain Darth Vader) in George Lucas's *Star Wars: Episode II - Attack of the Clones* (2002) and *Star Wars: Episode III – Revenge of the Sith* (2005).<sup>16</sup> Other examples of evocative eerie foreshadowing through the wailing female in these fantastical genres include scoring psychic visions in Steven Spielberg's neo-noir *Minority Report* (2002), a calm-before-the-storm opening overture in Roland Emmerich's disaster thriller *The Day After Tomorrow* (2004), and the danger of uncontrollable magic in Disney's *Frozen* (2013).<sup>17</sup> Science Fiction and Fantasy television also execute the single female melisma concept; examples include SYFY's *Battlestar Galactica* Miniseries (2003), FOX's *Dollhouse* (2009-2010), the relaunch of BBC's *Doctor Who* (2005-Present), BBC's *Torchwood* (2006-2011), and ABC's *Once Upon a Time* (2011-2018).<sup>18</sup>

Contemporary comic book screen adaptations have also found this vocal tactic fitting to help emphasize the humanizing side of a superhero within the stylized spectacle of the genre. Often in these stories, the vulnerability of superheroes connects to an inner turmoil of struggling with the loss of parents; the mourning female singer is prominent throughout scenes dealing with this tragic subject matter. The dramatic opening sections of both Ang Lee's *Hulk* (2003) and Marc Webb's *The Amazing Spider-Man* (2012) use these techniques during the insinuated disappearance of the titular protagonists' parents.<sup>19</sup> The tension-building first act of Zack Snyder's *Man of Steel* (2013) shows Superman's birth parents propelling him from Krypton in an escape ship before being killed in their planet's annihilation. Emotional climaxes in Alan Taylor's *Thor: The Dark World* (2013) center on the deaths of Thor's mother, Frigga, and his brother, Loki.<sup>20</sup> Each of these mentioned emotion-filled scenes portrays pivotal tragedy that ultimately helps define each superhero's instincts of justice and morality, all accompanied with a melismatic female soloist mourning for, and with, them. This vocalise technique also found its place in superhero television programs; a notable example is its frequent use throughout NBC's *Heroes* (2006-2010).<sup>21</sup>

Horror is another genre that uses the wailing female sound. Horror film composers often execute this scoring tactic for purposes of marrying the effect's established conjuring of grief and exoticism with more genre-specific settings of eeriness, supernaturalism, mysticism, or frightening (sometimes hypnotic or seductive) unsettlement – standard expositional foundations for horror plot conventions. Frank Darabont's *The Mist* (2007) presents an entire final act of mourning female singing during the dramatic panning of monstrous creatures, destruction, and victims.<sup>22</sup> Takashi Shimizu's 2004 supernatural hit *The Grudge* and his 2007 sequel *The Grudge 2* thematically execute moments of highly synthesized female melisma meant to conjure the chilling atmosphere of a haunting afterlife.<sup>23</sup> Stuart Beattie's 2014 action horror film *I, Frankenstein* immediately establishes solo female wailing during the opening credits, preluding to Adam Frankenstein's voice-over monologue describing his revenge motive for murdering his creator's wife.<sup>24</sup> In Darren Lynn Bousman's 2008 cult horror musical *Repo! The Genetic Opera*, a syncopated high melismatic soprano passage soars over gritty rock orchestrations during the introduction section of the song "At the Opera Tonight," reinforcing the gothic-opera tone threaded throughout the music.<sup>25</sup> In similar gritty rock fashion, the song "Forsaken," written for Michael Rymer's 2002 vampire movie *Queen of the Damned*, features motifs of heavily produced "wailing" vocal melismas.<sup>26</sup> Additionally, thriller/horror television shows implemented uses of the synthesized or heavily-produced female melisma for emotional drama, such as in The WB's *Buffy the Vampire*

*Slayer* (1997-2003), the original run of FOX's *The X-Files* (1993-2002), FX's *American Horror Story: Coven* (2013-2014), and FX's *American Horror Story: Apocalypse* (2018-2019).<sup>27</sup>

As the wailing woman became extremely significant in film and television, it naturally seeped into video game music. Ubisoft's *Prince of Persia* game franchise – such as *Prince of Persia: The Sands of Time* (2003), *Prince of Persia: Warrior Within* (2014), and *Prince of Persia: The Two Thrones* (2005) – contains extensive uses of the vocal effect to consistently establish exotic Middle Eastern locales.<sup>28</sup> Similarly, Blizzard Entertainment's *World of Warcraft* game franchise uses the wailing singer to evoke a sense of mysticism and emotional drama. This effect occurs in *World of Warcraft: Wrath of the Lich King* (2008), *World of Warcraft: Cataclysm* (2010), *World of Warcraft: Warlords of Draenor* (2014), and *World of Warcraft: Legion* (2016).<sup>29</sup> Other popular video game franchises that incorporate the solo melismatic voice (either real or synthesized) are *Metal Gear*, *Resident Evil*, *Halo*, and *The Legend of Zelda*.<sup>30</sup>

Even the Broadway Musical genre found ways to utilize the solo melismatic female to conjure sounds of foreign and exotic locales. *American Idiot*, a rock musical built on songs from the infamous rock band Green Day, premiered on Broadway in 2010. The musical won the 2011 Grammy Award for Best Musical Show Album and earned a nomination for the Best Musical Tony Award. During a scene involving a fictional overseas army soldier, the song “Extraordinary Girl” begins with a solo female vocalist instructed in the sheet music to sing a melismatic ‘Ah’ over a “Middle Eastern Groove.”<sup>31</sup>

As a consequence of the solo wailing/mourning voice saturating early twenty-first century entertainment, the sound eventually became perceived by some in the Hollywood industry as a tired trope begging to be parodied. Several instances of parody began presenting themselves in the Comedy genre. The 2008 parody film *Meet the Spartans*, which was directed by Jason Friedberg and Aaron Seltzer, spoofs the historical 2006 action blockbuster film *300* and its score, which is itself heavily influenced by Zimmer's *Gladiator* score.<sup>32</sup> Composer Christopher Lennertz stated that his music for *Meet the Spartans* was meant to satirize the “stereotypes of that genre.”<sup>33</sup> Film score reviewer Johnathan Broxton acknowledged the successful parody within Lennertz's score through all of the “wailing Arabic vocals, ethereal female sopranos” and believes the vocal writing to be “just gorgeous, almost to the levels of Hans Zimmer and Lisa Gerrard in *Gladiator*.”<sup>34</sup> In similar fashion, other comedic films employed the musical genre stereotype as parody for scenes involving over-the-top dramatic deaths and destruction, including Trey Parker's 2004 *Team America: World Police*, Ben Stiller's 2008 *Tropic Thunder*, and Larry Charles's 2006 *Borat: Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan*.<sup>35</sup> Additionally, the solo wailing voice has become parodied in television; examples include multiple scenes in episodes of NBC's *Community* and a fake trailer for a non-existent film called *Dundee* – a spoof “reboot” of the *Crocodile Dundee* franchise – which aired during the 2018 Super Bowl as a promotional gimmick for Australian tourism.<sup>36</sup>

## THE FUTURE

As the wailing voice became an iconic institution in twenty-first century music scoring, the development of cutting-edge technologies allowed new generations of composers to have access to a wailing or mourning solo female singer at their literal fingertips. Thanks to software development companies like EastWest, composers in the modern digital age can access realistic replications of this sought-after *Gladiator*-sounding vocal effect, allowing composers to build Zimmer-inspired scores without leaving their computer.

Founded in 1988 by award-winning producer Doug Rogers, EastWest grew to become the most critically acclaimed virtual software instrument developer in the world.<sup>37</sup> In 2007, under EastWest's "Quantum Leap" imprint, the company released a ground-breaking virtual instrument software program called *Voices of Passion*, which was produced by Nick Phoenix.<sup>38</sup> Quantum Leap's *Voices of Passion* allows the user to manipulate live-recorded vocal samples from solo female vocalists from India, Syria, Wales, Bulgaria, and America.<sup>39</sup> The software grants the user complete control over the voice sample's vibrato, breath, and attack, allowing for a computer-generated realistic sound of an exotic wailing solo female.<sup>40</sup> Seemingly inspired by the popularity of Zimmer's *Gladiator* score, EastWest displays the following review from *Sound on Sound* magazine at the top of the product's official website:

A very varied and colorful 7.3GB collection of expressive, finely performed and beautifully recorded solo female vocal performances, all patiently waiting their chance to make it onto the soundtrack of *Gladiator 2* ('just when you thought it was safe to go back into the arena').<sup>41</sup>

In 2018, Quantum Leap released another virtual voice software entitled *Voices of the Empire*, which was produced by Doug Rogers and Nick Phoenix.<sup>42</sup> Similar to *Voices of Passion*, *Voices of the Empire* gives the user complete control over a solo-female voice sample recorded by singer Uyanga Bold.<sup>43</sup> Bold is a vocalist who frequently works with Hans Zimmer, which connects the product to *Gladiator* and its wailing female sound.<sup>44</sup> Bold's vocals for *Voices of the Empire* contain "ethnic musicality" that "harkens back to ancient civilizations."<sup>45</sup>

As stated in *Electronic Musician Magazine*, EastWest/Quantum Leap's cutting-edge technologies supply film, television, and game composers with a "wealth of exotic vocals."<sup>46</sup> This new frontier of music technology permits composers to create authentic-sounding ethnic female melisma without the need for a studio and a live-singer, which allows anyone to attempt to be Hans Zimmer from the comfort of his or her home.<sup>47</sup>

## THE LEGACY

While *Gladiator* was not the first film to conjure emotional mysteriousness and exoticism through an ethnic female vocalise, Hans Zimmer and Lisa Gerrard's music is widely considered to be the inspiring springboard that launched a phenomenon in subsequent scores. Writer Dave Roos found Zimmer and Gerrard's "vaguely ethnic wail" to be one of the most "repeated musical motifs in recent cinema history."<sup>48</sup> Film composers like John Debney (who employed female wailing in his score for *The Passion of the Christ*) openly admit that the effect is the sound "du jour" for composers in a post-*Gladiator* Hollywood.<sup>49</sup>

After nearly two decades since *Gladiator* premiered in movie theaters all over the globe, Hans Zimmer is still inspiring composers with his Lisa Gerrard-like vocal scoring. As stated by film historian Emilio Audissino, Hans Zimmer is considered a "key figure in today's Hollywood music" whose work has "influenced most of the younger-generation Hollywood composers."<sup>50</sup> In 2014, Zimmer and his joint venture *Bleeding Fingers Custom Music Shop* launched an international competition for composers entitled "HANS ZIMMER WANTS YOU."<sup>51</sup> To win the contest, participants had to recompose original music written by Zimmer specifically for the competition. Zimmer's music was divided into downloadable independent tracks that could be isolated, edited, and manipulated. One of the prominent tracks contained the music's melody being epically wailed by an ethnic-sounding solo female vocalist.<sup>52</sup> This seemingly purposeful nod to his

*Gladiator* score, nearly a decade and a half after its premiere, validates Zimmer's popularity and longevity through his association with a wailing singer.

Musicologists, composers, writers, and critics are torn between defining the ethnic vocalization as compelling, evocative, and nuanced, or as an overused musical trope and cliché.<sup>53</sup> However, one thing that they all seemingly agree on is *Gladiator*'s role in launching the scoring effect as a phenomenon in twenty-first century entertainment. Whether one hears wailing/mourning in films, television, video games, theatre, advertisements, computers, or competitions, one thing is abundantly clear: *Gladiator* became a musical lightning rod for composers yearning to imitate the success of Zimmer and Gerrard's sounds. Just as Hans Zimmer wanted his *Gladiator* music to "speak" for the film's main character, the film's legacy clearly 'spoke' to generations of post-*Gladiator* composers.<sup>54</sup>

## NOTES

- 1 "Hans Zimmer-Interview on GLADIATOR Soundtrack," *Youtube*, accessed June 10, 2019, <https://www.youtube.com/watch?v=goafUm5cDb0>.
- 2 See, for instance, Pauline Hanesworth and Marta Garcia Morcillo, "Introduction: Cinematic Cityscapes and the Ancient Past," in *Imagining Ancient Cities in Film: From Babylon to Cinecittà*, ed. Marta Garcia Morcillo, Pauline Hanesworth, and Óscar Lapeña Marchena (New York: Routledge, 2005), 6; Joakim Tillman, "Topoi and Intertextuality: Narrative Function in Hans Zimmer's and Lisa Gerrard's Music to *Gladiator*," in *Music in Epic Film: Listening to Spectacle*, ed. Stephen C. Meyer (New York: Routledge, 2017), 60-85; Tim Summers, *Understanding Video Game Music* (Cambridge: Cambridge University Press, 2016), 111; Dave Roos, "Wail Watching," *Salon*, May 26, 2004, accessed June 27, 2019, <https://www.salon.com/2004/05/25/wails/>; Timothy Greiving, "Moaning Woman: Beauty is in the Ear of the Beholder," *Film Score Monthly* 14.7, July 2009, accessed June 27, 2019, [https://www.filmsonline.com/fsmonline/free\\_article.cfm?ID=1995&issueID=53&page=1](https://www.filmsonline.com/fsmonline/free_article.cfm?ID=1995&issueID=53&page=1).
- 3 Timothy Greiving, "Moaning Woman: Beauty is in the Ear of the Beholder."
- 4 Hear, for instance, Hans Zimmer and Stephen Schwartz, "Deliver Us," track 1 on *The Prince of Egypt Soundtrack*, DreamWorks Records, 1998, compact disc; Lisa Gerrard and Pieter Bourke, "Meltdown," track 16 on *The Insider: Motion Picture Soundtrack*, Sony Music Soundtrax, 1999, compact disc.
- 5 Hear, for instance, James Horner, "The Making of a Fine Soldier," track 1 on *The Four Feathers: Original Motion Picture Soundtrack*, Sony Classical Records, 2002, compact disc; Horner, "3200 Years Ago," track 1, "The Temple of Poseidon," track 4, "The Greek Army and its Defeat," track 6, "Hector's Death," track 9, "The Wooden Horse and the Sacking of Troy," track 10, "Through the Fires, Achilles...and Immortality," track 11, and "Remember," track 12 on *Troy: Music from the Motion Picture*, Reprise Records, 2004, compact disc; Vangelis, "The Drums of Gaugamela," track 4, and "Gardens of Delight," track 8 on *Alexander: Original Motion Picture Soundtrack*, Sony Classical, 2004, compact disc; James Newton Howard, "Katib," track 9 and "Montage," track 10 on *Hidalgo Soundtrack*, Hollywood Records, 2004, compact disc.
- 6 Hear, for instance, Jeff Danna, "Mary Washes Jesus' Feet," track 4 on *The Gospel of John: Original Motion Picture Soundtrack*, Varese Sarabande Records, 2003, compact disc; John Debney, "The Olive Garden / Night Sky," track 1 on *The Passion of the Christ: Original Motion Picture Soundtrack*, Sony Masterworks, 2004, compact disc; Alberto Iglesias, "Opening + War Room," track 1, "Moses in Pythom," track 5, "Moses and Nun," track 18, and "Animal Deaths," track 22 on *Exodus: Gods and Kings: Original Motion Picture Soundtrack*, Sony Masterworks, 2014, compact disc.
- 7 Hear, for instance, Tyler Bates, "To Victory," track 1, "The Agoge," track 2, "Submission," track 5, "The Ephors," track 6, "Cursed by Beauty," track 7, "Goodbye My Love," track 9, "Tree of the Dead," track 11, "The Hot Gates," track 12, "Immortals Battle," track 16, "Fever Dream," track 17, "Xerxes' Tent," track 18, "Tonight We Dine in Hell," track 19, and "Message for the Queen," track 24 on *300: Original Motion Picture Soundtrack*, Warner Bros Records, 2007, compact disc; Junkie XL, "History of Artemisia," track 1, "Fog Battle," track 8, "A Beach of Bodies," track 9, "Fire Battle," track 10, "Xerxes' Thoughts," track 11, and "Queen Gorgo," track 12 on *300: Rise of an Empire: Soundtrack*, WaterTower Music, 2014, compact disc.

- 8 Hear, for instance, Jeff Beal, “Cleopatra Seduces Caesar,” track 18 on *Rome: Music from the HBO Series*, Rykodisc Records, 2007, compact disc.
- 9 Hear, for instance, Joseph LoDuca, “Six Against One,” track 1, “Leaving Sura,” track 2, “Thracians Brave,” track 4, “No Life Without You,” track 7, “Sura Abducted,” track 8, “Cena Libera,” track 10, “Truck and Roll,” track 12, “Training,” track 13, “Rematch,” track 15, “Dominus,” track 16, “In the Arena,” track 17, “We Are Gladiators,” track 18, “Arse a Bit,” track 25, “Reunion Imminent / Tragic Reunion,” track 28, “I Am Spartacus,” track 29, “Always a Choice,” track 33, “Proving Legend,” track 35, “No More Mr. Nice Guy,” track 36, and “End Titles,” track 42 on *Spartacus: Blood and Sand Soundtrack*, Varese Sarabande Records, 2010, compact disc; LoDuca, “Snuff Montage,” track 4, “Proper Reward,” track 8, “Gannicus,” track 9, “Blind Sided,” track 11, “An Offer Refused,” track 12, “Gannicus Vs Crixus,” track 15, “A Man So Blessed,” track 18, “Marked Man,” track 22, “Titus Ultimatum,” track 29, “Down for You,” track 30, “Poison,” track 32, and “Titus Pyre,” track 33 on *Spartacus: Gods of the Arena*, Varese Sarabande Records, 2012, compact disc; LoDuca, “Steel Nerve,” track 3, “Lifting Curse,” track 5, “Healing Wounds,” track 6, “Forever Loved,” track 7, “Overjoyed,” track 9, “Hymn to Venus,” track 11, “Ashur’s Gift,” track 12, “Night Forest Battle,” track 17, “Ashur’s Last Stand,” track 18, “Broken Waters,” track 23, and “Experienced Hands,” track 28 on *Spartacus: Vengeance*, Varese Sarabande Records, 2012, compact disc; LoDuca, “Rebel Army,” track 1, “Crassus V. Spartacus / Agron Rescue,” track 5, “Tribute Games,” track 9, “Crassus’ Scheme / Sole Command,” track 16, “Wolf’s Bite / Huff and Puff,” track 19, “Spartans in Flight,” track 20, “Titans Crash / Leaving City,” track 22, “Crixus’ Heart / Alpha Fight,” track 24, “Everything is Clear,” track 25, and “Remembrance / Honor the Fallen,” track 30 on *Spartacus: War of the Damned*, Varese Sarabande Records, 2013, compact disc.
- 10 Hear, for instance, John Debney and George Acogny, “Xan and Duma Say Goodbye,” track 18 on *Duma: Original Motion Picture Soundtrack*, Varese Sarabande Records, 2005, compact disc.
- 11 Hear, for instance, John Williams, “Munich, 1972,” track 1 on *Munich: Original Motion Picture soundtrack*, Decca Records, 2005, compact disc.
- 12 Hear for instance, John Debney, “Dead Woman Walking,” track 15 and “The Stoning of Soraya M.,” track 16 on *The Stoning of Soraya M. (Original Motion Picture Soundtrack)*, Varese Sarabande Records, 2013, compact disc.
- 13 Hear, for instance, Howard Shore, “The Bridge of Khazad-dûm,” track 13 on *The Lord of the Rings: The Fellowship of the Ring: Original Soundtrack*, Reprise Records, 2001, compact disc; Shore, “The End of All Things,” track 16 on *The Lord of the Rings: The Return of the King: Original Soundtrack*, Reprise Records, 2003, compact disc.
- 14 Hear, for instance, Alexandre Desplat, “Lily’s Theme,” track 1 on *Harry Potter and the Deathly Hallows – Part 2: Original Soundtrack*, WaterTower Music, 2011, compact disc.
- 15 Hear, for instance, James Horner, “You Don’t Dream in Cryo,” track 1 on *Avatar: Music from the Motion Picture*, Atlantic Records, 2009, compact disc; Steve Jablonsky, “Infinite White,” track 6 on *Transformers: Revenge of the Fallen - The Score*, Reprise Records, 2009, compact disc; Steven Price, “Shenzou,” track 15 on *Gravity: Original Motion Picture Soundtrack*, WaterTower Music, 2013, compact disc.
- 16 Hear, for instance, John William, “Confrontation with Count Dooku/Finale,” track 13 on *Star Wars: Episode II – Attack of the Clones Soundtrack*, Sony Masterworks, 2002, compact disc; Williams, “Padmé’s Ruminations,” track 8 on *Star Wars: Episode III – Revenge of the Sith Soundtrack*, Sony Masterworks, 2005, compact disc.
- 17 Hear, for instance, John Williams “Visions of Anne Lively,” track 12 on *Minority Report: Original Motion Picture Soundtrack*, Dreamworks Records, 2002, compact disc; Harald Kloser, “The Day After Tomorrow,” track 1 on *The Day After Tomorrow: Original Motion Picture Soundtrack*, Varese Sarabande Records, 2004, compact disc; Christophe Beck, “For the First Time in Forever Reprise,” *Frozen*, directed by Chris Buck and Jennifer Lee, Walt Disney Pictures, 2013, DVD (‘wailing female’ sound is only heard in the film and not on the soundtrack).
- 18 Hear, for instance, Richard Gibb, “A Call to Arms,” track 10 on *Battlestar Galactica: Original Soundtrack*, La-La Land Records, 2004, compact disc; Eric Brazillan and Jonatha Brooke, “What You Don’t Know (Theme Song),” *Dollhouse*, created by Joss Whedon, Fox, 2009-2010; *Doctor Who*, Series 6, Episode 7, “A Good Man Goes to War,” music by Murray Gold, BBC One, aired June 4, 2011; *Torchwood*, Series 2, Episode 5, “Adam,” music by Ben Foster and Murray Gold, BBC, aired February 13, 2008; *Torchwood: Children of Earth*, Series 3, Episode 4, “Day Four,” music by Ben Foster and Murray Gold, BBC, aired July 9, 2009; *Once Upon A Time*, Season 4, Episode 10, “Shattered Sight,” music by Mark Isham, ABC, aired December 7, 2014.

- 19 Hear, for instance, Danny Elfman, “Prologue,” track 2 on *Hulk: Original Motion Picture Soundtrack*, Decca Records, 2003, compact disc; James Horner, “Main Title—Young Peter,” track 1 on *The Amazing Spider-Man: Soundtrack*, Sony Classical, 2012, compact disc.
- 20 Hear, for instance, Hans Zimmer, “Goodbye My Son,” track 5 on *Man of Steel: Original Motion Picture Soundtrack*, WaterTower, 2013, compact disc; Brian Tyler, “Into Eternity,” track 7 on *Thor: The Dark World: Original Motion Picture Soundtrack*, Hollywood Records, 2013, compact disc; Tyler, “Deliverance,” track 22 on *Thor: The Dark World: Original Motion Picture Soundtrack*, Hollywood Records, 2013, compact disc.
- 21 Hear, for instance, Lisa Coleman and Wendy Melvoin, “Fire and Regeneration,” track 10 on *Heroes: Original Score Soundtrack*, La-La Land Records, 2009, compact disc.
- 22 Hear, for instance, Mark Isham, “The Host of Seraphim,” track 7 on *The Mist: Original Motion Picture Soundtrack*, Varese Sarabande Records, 2007, compact disc.
- 23 Hear, for instance, Christopher Young, “Ju-On I,” track 1 on *The Grudge: Original Motion Picture Soundtrack*, Varese Sarabande Records, 2004, compact disc; Young, “Shikyo,” track 10 on *The Grudge 2: Original Motion Picture Soundtrack*, Varese Sarabande Records, 2006, compact disc.
- 24 Hear, for instance, Reinhold Heil and Johnny Klimek, “Main Title,” track 1 on *I, Frankenstein: Original Motion Picture Score*, Lakeshore Records, 2014, compact disc.
- 25 Darren Smith and Terrance Zdunich, “At the Opera Tonight,” track 1 on *Repo! The Genetic Opera: Original Motion Picture Soundtrack*, Lionsgate, 2008, compact disc.
- 26 Jonathan Davis and Richard Gibbs, “Forsaken,” track 2 on *Queen of the Damned: Music from the Motion Picture*, Warner Music Group, 2002, compact disc.
- 27 Hear, for instance, *Buffy the Vampire Slayer*, Season 3, Episode 9, “The Wish,” music by Christophe Beck, The WB, aired December 8, 1998; *The X-Files*, Season 8, Episode 1, “Within,” music by Mark Snow, Fox, aired November 5, 2000; James S. Levine, “Lala Lala (End Credits),” *American Horror Story: Coven*, created by Ryan Murphy, FX, 2013-2014; *American Horror Story: Apocalypse*, Season 8, Episode 1, “Lala Lala (Remix),” music by James S. Levine, FX, aired October 31, 2018.
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