CHAPTER NINE:
INCORPORATING MONSTERS — Music as Context, Character and Construction
in Kubrick’s The Shining
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The films of Stanley Kubrick, particularly since 2001: A Space Odyssey (1968), have been characterised by their innovative approaches to the use of music. Even by Kubrick’s standards, however, The Shining (1980) exemplifies a level of both sophisticated interaction of music and moving image, and general reliance on music for contextual, characterisation and narrative purposes, rarely equalled in his output. The film’s almost exclusive use of pre-existent music not only sets it apart from many other contemporaneous and subsequent works in the horror genre but also raises important questions surrounding Kubrick’s conceptual and constructive film aesthetic, and his crucial collaboration with music editor Gordon Stainforth, hitherto rarely acknowledged in the published literature. With the support of material supplied to the author by Stainforth, this essay will re-investigate the historical context, methodology and aesthetic and structural consequences of Kubrick’s use of the modernist and avant-garde music of Bartók, Ligeti and Penderecki in the film — stylistic repertoire some of which he first explored in 2001 and admired in Friedkin’s The Exorcist (1973). It will examine ways in which the music is employed to project climates of primarily psychological (rather than physical) horror and to embody the omnipresent but unseen malevolence of the alien ‘Other’, whether through propelling the narrative in visually static scenes or underpinning passages of vivid action and subverting dialogue in precisely matched scenes of varying length.

A new approach to sound

Theodor Adorno and Hans Eisler would probably never have expected that, together with science fiction, the horror film genre would arguably come closest of all film genres to responding imaginatively to their celebrated attack against the commercial standardisation of Hollywood film music ([1947] 1994: 3-19; 114-33). After all, their call for a ‘progressive’ film music practice, whose atonal scores would create tension with the image and expose its mediated nature rather than preserve illusions of reality and immediacy through cliché, was hardly calculated to appeal to studio bosses: it was in fact largely
ignored at the time in mainstream contexts. Nevertheless, cognizant or otherwise of the Adorno-Eisler aesthetic challenge, composers of subsequent scores for the psychologically, technologically or sociologically dystopian visions of the following films — to varying degrees products of the early Cold War years and the socio-political unrest and gloom of the late 1960s and early 1970s — demonstrated viable new alternatives to prevailing neo-romantic scoring practices, whether through the use of pre-existent music or not:

- Herbet Wilcox’s *Forbidden Planet* (1956) — pre-synthesiser ‘electronic tonalities’ by Louis and Bebe Barron;

- Alfred Hitchcock’s *Psycho* (1960) — Bernard Herrmann’s minimalist dissonant strings with which *The Shining*’s score has much in common;

- Alain Resnais’s elusive *Je t’aime, je t’aime* (1968) — Penderecki’s evidently alien-sounding vocal writing;

- Franklin Schaffner’s *Planet of the Apes* (1968) — percussive, Varèse-like modernity from Jerry Goldsmith, who was reputedly influenced by Penderecki;

- George Lucas’s *THX 1138* (1970) — grating avant-garde electronic tone clusters by Schifrin;

- Andrei Tarkovski’s *Solaris* (1972) — Eduard Artemiev’s harsh or brooding electronic sonorities and his similar treatments of Bach;

- The aforementioned *The Exorcist*.

It is true that Kubrick employs similar, dense vocal clusters of Ligeti’s ‘Requiem’ to accompany both the potentially threatening discovery and examination of the black monolith and the astronaut’s final transcendent journey towards re-birth in *2001* — revitalising the spirit of Francis Bacon’s seventeenth-century utopian projection of microtonal musical “sound-houses” and their “harmonies… of quarter-sounds and lesser slides of sounds” ([1627] 1999: 182). But more broadly, the use of, for example, Bach (for which read functional tonal harmony) as universal signifier of humanity in films such as
THX and Solaris\(^3\), alongside atonal clusters as some kind of dehumanised inverse involving technological oppression or psychological disturbance, initiated an approach that has since attained the status of reactionary cliché. This is a cliché that may be traced back in cinema history (at least conceptually) to Newman’s 1955 film *This Island Earth* in which a plan for the alien invasion of this planet is foiled by one of their number who learns to love the music of Mozart.

In *Forbidden Planet* during the final attack of the monster created from Dr Morbius’s Id, Commander Adams’s cry, ‘That thing out there is you!’, is indicative of the closeness that has often existed between science fiction and horror genres. Whether a monster from within or without, whether a physical or imagined threatening alien presence, the confronting of fear of the unknown, of ‘otherness’ as a discontinuity from ordinary ‘reality’, and of the bases of similarity and difference — the “deep and fearful concern with the foundations of the self” (Kracauer [1947] 2004: 30) — has suggested great potential for a crossover of dramatic audio-visual cinematic techniques. Within the context of scoring films with pre-existent music, this is especially the case with Kubrick who took one particular stylistic strand of 2001’s eclectic musical content and developed it in startling new directions in *The Shining*. Where in the earlier film he deployed music to create highly original and mutually distinct aesthetic effects and audio-visual experiences that tended towards broader kinds of parallelism and instances of striking counterpoint, the later film frequently engages the musical and visual texts in micro-levels of close organic integration.

It is perhaps unsurprising that the initial, predominantly negative, critical reception of *The Shining* was mostly silent on the issue of its music. It receives no mention, for example, in Combs (1980), apart from the list of credits\(^4\), Hogan (1980), Jameson (1980), Macklin (1981) or Titterington (1981). Leibowitz and Jeffress merely list the stereotypical “periodic drum and rattle music” as one of the film’s many Indian motifs (1981: 46), while Wells refers only to the “heavy use of non-original music to wield extra dramatic force” (1980: 438) and Anderson simply criticises the scoring (illogically) as both “much too obvious” and “like padding” (1980: 438). Despite its mostly negative stance, Maslin’s review describes the assembled music, without any further elaboration, as “stunningly effective” (1980), and Mayersberg briefly views the relative inaccessibility of the music in the context of his post-apocalyptic reading of the Overlook Hotel, the Ligeti “laughing at all past music and at people with notions of fixed values”, and even the lyricism of the Bartók being
unrecognised by “ordinary filmgoers” (1980-1: 57). These last comments obliquely raise the important issue to which I alluded previously, of The Shining’s collusion in, if not motivation of, the rapid appropriation in post-1960s mainstream cinema of musically avant-garde styles, pressing them into service as clichés for all manner of manifestations of the ‘Other’ and doing much the same for composers of this music as 1940s Hollywood repertoire had done in varied screen contexts for Wagner, Tchaikovsky, Strauss and Mahler. For entirely different reasons Mayersberg and the musicologist Carl Dahlhaus consider this a situation to be lamented rather than celebrated. The latter writes of an earlier, but no less anti-populist, musical repertoire: “The discovery that audiences who detest Schönberg’s music in the concert hall will accept it without a murmur as background film music is as fundamental as it is depressing” (1989: 346). With specific reference to Kubrick’s film, Mayersberg goes on to say:

The Shining has a lot in common with post-war music. It seems technically brilliant and yet fundamentally heartless. It seems deliberately clever and yet remains enigmatic. Kubrick has tried to bridge a gap which has occurred in the language of film. How can you express dissonance and fragmentation, the essential features of our present lives, in a manner which respects traditional harmonies? Can disorder ever be expressed in an orderly way? Kubrick has reached the limits of conservative film art in The Shining (1980–1: 57).

In the light of these observations, The Shining could be said to represent something of a watershed moment in film history: both a point of departure which signalled the imminent cementing of post-war avant-garde musical repertoire and styles as standard means of underscoring a plethora of evils in future compositional practice, and a point of closure at which such music forever lost the opportunity of gaining wider signifying potentiality within public consciousness. At the centre of this crossroads stood, among others, Kubrick, an artist with exceedingly well-tuned musical sensibilities and a film maker by no means resistant to the benefits accruing from commercial success.

Despite selective deafness to the music of The Shining, some of the more perceptive of its contemporary critics, like Mayersberg, discerned the significance of certain deeper shifting aesthetic processes at work in the film that have relevance to its musical dimensions.
Combs and Leibowitz and Jeffress, for example, recognised as one of its themes an economic affluence both built on past evils and potentially productive of future evils (1980: 222; 1981: 45). The moral risks attached to unchecked commerce according to this view would certainly chime with the Marxist Adorno-Eisler axis of critical theory and its applications to film music production, though this is rendered thoroughly problematic in the case of *The Shining* with Kubrick’s apparent commodification of an Eastern-European high-art music (written in the context of either pre-war fascist or post-war communist oppression) as emblem of malevolence. Perhaps the use of this particular nationally and politically affiliated repertoire had more to do with what Macklin identified as the film’s typically Kubrickian satiric edge by which the foibles of American culture and values (represented by cartoons, space-race sweaters and chat-show shibboleths) are set against venerable old-world values of the American Indian and ‘serious’ European art (1981: 93; 95).

If this is too bald an opposition, then perhaps Macklin’s observation of the film’s sense of abstraction through banality of dialogue and characterisation, the second-level discourse others have often attributed to the film as a work of horror that is about the notion of horror or the notion of horror films, might be instructive in understanding the use of a music whose lack of many of the recognisable conventional markers of melodic and harmonic structure surely embodies a corresponding degree of technical and emotional abstraction. The trouble with this line of argument is that the modernist music of Bartók and the avant-garde music of Ligeti and Penderecki used by Kubrick do not trade on banality and cannot be said to subscribe to the self-reflexive and intertextual referencing of postmodern compositional trends. This repertoire is more firmly located in the eloquent traditions of modernist autonomy, originality and stylistic purity. In his desire to use such music, perhaps Kubrick realised that its power lay in an ability to replace what banality leaves out: meaningful levels of communication, and the reflection and counteraction of what Titterington sees as two of the film’s primary metaphors of the ‘coldness’ (harsh, often high-pitched dissonances) and inescapable ‘circularity’ or perhaps labyrinthine nature (enclosed, non-progressive harmonic idioms) of contemporary existence, the latter visually and thematically symbolised by the hotel’s maze (1981: 119; 120). In this way, the music participates in the film’s subordination of language and “our conscious critical awareness” (ibid.: 121), in favour of image structures and forms of audio-visual concatenation that became part of Kubrick’s development of a more intuitive and subliminal cinematic
language after 2001. For Mayersberg this renders *The Shining* “nothing more or less than a metaphor for the cinema itself” (1980–1: 57).

In what remains the most revealing interview given by the director, Ciment manages to extract from Kubrick discussion of some key aspects of his creative aesthetic in relation to *The Shining*. “I wanted to make a film constructed in the way that silent films used to be”, says Kubrick:

> I wanted very much to make a film in which the story is told in ways different from those to which the sound film has accustomed us (in other words a series of scenes which could just as well be performed in the theatre). Dialogue tends to be employed as the principal means of communication, but I believe that without doubt there is a more cinematic manner of communicating, closer to silent film (quoted in Ciment, 1987: 187).

Later, in response to questions about the film’s supernatural and psychological elements, Kubrick finds refuge in notions of the irrationality of artistic (primarily musical) expression:

> I do not want to give any rationalizing explanation of this story. I prefer to use musical terms and speak of motives, variations and resonances. With this kind of narrative, when one tries to offer an explicit analysis, one tends to reduce it to a point of ultra-transparent absurdity. From this point on the musical or poetic utilization of the material is that which is most appropriate… With this kind of story one is apparently in a region not only where intellectual exploration ceases but also where no-one is able to tell whether what happens is true… I like those realms of narrative where reason is of little help. Rationality takes you to the frontiers of these regions and then it remains for you to explore the poetic or musical level (ibid.: 192-3; 196).

It seems from this that Kubrick and *The Shining* offered as much a backward glance as they did a programme for the future, indeed these impulses are quite possibly mutually dependent: responding to Eisler and Adorno in providing music which is more than a
“secondary piece of decoration” and which has “its own logic and integrity” (Donnelly, 2005: 45) but going far beyond this to ground aspects of the film-making process in the exploratory, instinctive world of musico-poetic expression. This may go some way towards explaining Kubrick’s unusually protracted shooting schedules and his heuristic approach to filming multiple takes of identical scenes, searching for nuances and combinations of performances that cannot be obtained merely through conventional methods of directorial verbal explication. But Kubrick’s aesthetic goes even further back than this to the world of pre-sound cinema, a period during which traditions of musical accompaniment shifted from an initial musical dominance, which precluded any interference with the organic integrity of musical works in screen contexts, towards a commercially driven reversal of this practice whereby the bowdlerizing of the classics became the norm. As Altman suggests; “in order to assure its film future, music had to abandon its first principles” (2004: 243). In The Shining Kubrick seems to toy with: firstly, aesthetic inclinations: filming extended sequences which would allow long sections of musical works (notably the Bartók) to be retained intact; and exploiting other musical material through encouraging combination, abridgment and electronic enhancement, to which it may in fact be structurally and stylistically amenable, for shorter-term ends. More than this, however, silent cinema was of necessity an art of vivid, even exaggerated, visual and physical gesture. In the search for first principles and a screen media not reliant on the verbal, Kubrick’s incitement of his actors towards extremes in the portrayal of the effects of transcendent forces (particularly Jack Nicholson whose ‘mugging’ in the film has often been the subject of harsh criticism) formed part of the aesthetic network of screen media functions which, together with music, mise en-scène and revolutionary steadicam camerawork, both paid homage to and far exceeded the magical plasticity of the conventions witnessed at the birth of cinematic storytelling, the subsequent submerging of which in widespread verbal-literary narrative procedures Kubrick appears to lament.

Musical intentions

While the musical score of The Shining has been given some attention in more recent generalised literature on the director and the film (for example, Hummel [1984], Kagan [1991], Bingham [1996], Baxter [1997], LoBrutto [1997], García Mainar [1999], Howard [1999], Koker [2000], Nelson [2000], Falsetto [2001], Rasmussen [2001] and Phillips and Hill [2002]), it took the birth of the internet and the enthusiasm of a dedicated fan base to
begin probing more deeply and seriously into its structural and aesthetic complexities. The last three years (more than two decades after the film’s release) have seen the appearance of a doctoral thesis (Lionnet, 2003), a research paper (Barham, 2003) and a book chapter in addition to this one (Donnelly, 2005) either wholly or partially dedicated to the film’s scoring. This is a reflection both of recent reorientations in musicological disciplines and institutions towards the greater scholarly appreciation of film music in general, and of renewed interest in Kubrick as an artist following his death in 1999. Figure 1 provides a list of all the music utilised in the film.

Figure 1: The music employed in *The Shining*

<table>
<thead>
<tr>
<th>Music</th>
<th>Location within film</th>
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<tbody>
<tr>
<td>‘The Shining’ (Main Title) by Wendy Carlos and Rachel Elkind. Based on the ‘Dies Irae’ from Berlioz’s <em>Symphonie Fantastique</em>. Carlos plays synthesiser while Elkind supplies vocal effects.</td>
<td>Opening Sequence.</td>
</tr>
<tr>
<td>‘Rocky Mountains’ by Wendy Carlos and Rachel Elkind.</td>
<td>As the family is driving to the Overlook.</td>
</tr>
<tr>
<td>‘Lontano’ by György Ligeti, 1967. Sinfonie-Orchester des Sudwestfunks, conducted by Ernest Bour.</td>
<td>When Danny first sees the twins in the Games Room; Wendy and Danny in snow, Jack watching; and when Wendy first discovers that the Overlook’s telephone lines are down.</td>
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</tbody>
</table>
| ‘Music For Strings, Percussion and Celeste’ (3rd movement) by Béla Bartók, 1936. Berlin Philharmonic, Conducted by Herbert von Karajan (Deutsche Grammophon). | Wendy and Danny in the maze early in the film (as Jack throws the ball against the Overlook’s walls and looks down upon the model of the maze). When Danny first discovers Room 237, and attempts to open the locked door, then sees the twins; carries on right through to the end of Jack typing, and pulling paper out of a typewriter. Danny and Jack in the bedroom, “I’ll never hurt you”.


<table>
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<tr>
<th>Composition</th>
<th>Description</th>
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<tbody>
<tr>
<td>'The Awakening of Jacob' by Krzysztof Penderecki, 1974. Polish Radio National Symphony Orchestra, conducted by Penderecki.</td>
<td>Used (appropriately!) as Jack awakens from his bad dream while at his desk — starting with Wendy checking the boilers (a favourite cue of mine); and when Jack enters Room 237.</td>
</tr>
<tr>
<td>‘Utrenja’ (Morning Prayer) by Krzysztof Penderecki, 1960/70. Symphony Orchestra of the National Philharmonic, Warsaw, conducted by Andrzej Markowski, recorded by Polski.</td>
<td>This excerpt of ‘Utrenja’ is used several times. First, when Jack axes Halloran. Then it punctuates Wendy’s scream as she sees ‘Redrum’ written in the mirror, and later her shock as she sees Halloran’s lifeless body. It was also used in the original 144–minute version of the film as she witnesses the various ghosts of the Overlook coming to life. Finally it is layered with ‘Polymorphia’ as Jack chases Danny through the maze.</td>
</tr>
<tr>
<td>— ‘Kanon Paschy’</td>
<td>When Wendy hits Jack with the baseball bat, when Jack exclaims ‘Here's Johnny!'; when Wendy witnesses the blood flowing from the elevator; and in many of other places in reels 14 &amp; 15 (see chart).</td>
</tr>
<tr>
<td>'De Natura Sonoris No.1' by Krzysztof Penderecki, 1966. Probably from a Phillips label recording.</td>
<td>Plays as Danny rides his trike, turns the hall corner and sees the twins. Also plays when Wendy discovers that Jack has sabotaged the Snowcat.</td>
</tr>
<tr>
<td>'De Natura Sonoris No.2' by Krzysztof Penderecki, 1971. Polish Radio National Symphony Orchestra, conducted by Krzysztof Penderecki.</td>
<td>As Jack approaches and enters the ballroom for the first time; as Danny writes ‘Redrum’ in lipstick on the mirror; and as Halloran drives the Snowcat to the Overlook.</td>
</tr>
<tr>
<td>'Polymorphia' by Krzysztof Penderecki, 1961. Probably from a Phillips label recording.</td>
<td>As Wendy discovers Jack’s ‘All Work and No Play makes Jack a Dull Boy’ writings; when Wendy drags Jack into the larder; and it embellishes Jack chasing Danny in the maze.</td>
</tr>
</tbody>
</table>
"Masquerade" by Jack Hylton and his Orchestra. Probably straight a (cassette of) 78 record obtained by The Shining’s 1930s music researcher. Plays faintly in background as Jack storms out of the kitchen service corridor and sees the balloons outside the Gold Ballroom.

'Midnight, the Stars and You' by Ray Noble & his Orchestra, Al Bowlly vocal, 1932. Plays during the Ballroom scene, and over the closing credits.

'It's All Forgotten Now' by Ray Noble & his Orchestra, Al Bowlly 1932. As Jack talks with Grady in the red bathroom.

'Home' by Henry Hall and the Gleneagles Hotel Band, late 1920s. As Jack talks with Grady in the red bathroom.

It is important at this stage to dispel certain myths that have developed and still exist concerning the process of the score’s production and resultant levels of audio-visual interaction. In the first place, Kubrick did not carry out any cutting of the film prior to the conclusion of the whole shooting process. Secondly, all the laying of the music tracks was undertaken after the final cut of the film was established. Thirdly, therefore, “none of the scenes were choreographed to the music — it was all done completely the other way round” (Stainforth, 2006: personal communication with the author). The understandable and persuasive idea that the reverse was the case persists to this day. For example, according to Donnelly: “the film is at least partly cut to music… The fact that the music existed before the film means that large sections of the film are cut to the music” (2005: 43; 45). Similarly, “Kubrick frequently liked having formal music pieces dictate the shape of certain scenes and sequences, so he would edit his film to match the music” (Carlos, 2005: 37). Even Lionnet comes perilously close to suggesting this:

[T]he music… effectively leads the performance… it controls the picture… the music is controlling the action of the picture… individual questions and answers [are] controlled by the musical effects in the score (2003: 41; 93; 97).
That this often appears to be the case is testament to the efforts of the film’s music editor, Gordon Stainforth. However, these comments do conceal, and are perhaps confused by, the fact that on set during shooting Kubrick sometimes did play music (entirely different from that which formed the eventual score) in order to create an appropriate performance atmosphere and space for the actors.\(^\text{10}\)

The degree and nature of Kubrick’s involvement in the music editing requires clarification. At least by the beginning of the scoring process, and probably earlier, Kubrick knew he wanted to use the music of Penderecki, Bartók and Ligeti (particularly the first two) and gave Stainforth large amounts of recorded examples to sift through. He considered that Penderecki’s music in particular “was most suitable for the film” (Stainforth, 2006: personal communication with the author) and was keen to use the Bartók piece (the third movement of ‘Music for Strings, Percussion and Celeste’) which he especially liked. Apart from this, however, what appeared to concern Kubrick more was the general mood and character of the repertoire rather than a determination to use specific pieces at chosen moments in the film. In accordance with the aesthetics of excess with which Kubrick wished to imbue the film as a whole, Stainforth recognised that “the music had to be ‘over the top’… Anything less would not have been true to the underlying manic quality of the movie as the madness unfolds towards the end” (ibid.). On a practical level, the editor was given a precise list of the places where Kubrick wanted music cues in the film, along with broad indications of the type of music he required.\(^\text{11}\) At no stage did the director engage in critical or analytical discussion of the repertoire in question, but rather made his intentions known in very clear and functional ways, confident that “the resonances of the music were just right for the film” (ibid.). Kubrick would watch scenes with alternative scoring laid by Stainforth and select the versions he preferred. Stainforth reported that more often than not their judgments coincided and that Kubrick was “by and large… very pleased with the particular pieces I selected” (ibid.).

The only music that Kubrick had specifically decided on before Stainforth embarked on the music editing process was Wendy Carlos’s synthesised ‘Dies Irae’ which accompanies the tracking shots of the Rocky Mountains at the beginning of the film.\(^\text{12}\) He was also instrumental in the idea of layering more than one of the Penderecki tracks simultaneously in order to ‘beef up’ the climactic final maze scene, and, since he was also seated next to the dubbing editor and faders throughout the mixing process, he almost certainly had input
into elements of this final part of post-production. Nevertheless in comparison with most other aspects of the film-making process over which he exerted considerable authorial control, Kubrick seems to have been less closely involved in the precise selection, editing and laying of the music, although of course no part of the scoring progressed beyond the music editor’s cutting room without his final approval. In effect Stainforth’s role and achievements as music editor were to realise Kubrick’s broad artistic intentions on a detailed practical and creative level. (Stainforth’s condensed versions of the film’s music charts are given in Figures 2-5, and the more detailed dubbing charts of the final two reels of the film [from Danny writing ‘REDRUM’ on the mirror onwards] containing Kubrick’s own handwritten instructions in blue ink, are given in Figures 6 and 7.)

Figure 2: Stainforth’s summary music chart of the film (i)
Figure 3: Stainforth’s summary music chart of the film (ii)
Figure 4: Stainforth’s summary music chart of the film (iii)
Figure 5: Stainforth’s summary music chart of the film (iv)
Figure 6: Stainforth’s rough music chart of reel 14
This clarification of the working process serves in no way to diminish the sense of Kubrick’s authorship or artistic ownership and vision of the film, but certainly gives the lie to any belief that he operated hermetically and self-obsessively with disregard for others.
Film making has always been one of the most collaborative of activities and Kubrick was able, at least in this case, to balance profound individual creative insight and determination with an understanding of how sharing and developing that insight with gifted artistic and technical partners could accomplish far-from-ordinary results. Furthermore, the issue of the aesthetic and creative hierarchy of music and image raised above in the context of the remarkable nature of much of the film’s audio-visual interaction, should be qualified by recognising that even if scenes were not cut wholesale to fit pre-existing musical structures, Kubrick’s methods of shooting and editing the visual text (areas over which he exerted immediate and total control) may well have reflected, at however subliminal, recondite or marginal a level, something of his prevailing artistic preoccupation with the musical repertoire he envisaged for the film. In other words, these procedures of creating and manipulating the image may have allowed for, or lent themselves to, particular types of structural, expressive and interactive musical treatment. This may explain how, in an exhaustive process of trial and error, fine judgment and partial good fortune akin to Kubrick’s own creative practice, Stainforth was able on so many occasions to distil from the material such trenchant combined configurations of scenic and aural structural dynamic. Figure 8 outlines some of the numerous small adjustments Stainforth made to picture cuts and/or music tracks in the process of music editing.

Figure 8: Selected details of the music editing process

<table>
<thead>
<tr>
<th>Scene</th>
<th>Adjustments/points of synchronisation</th>
<th>Stainforth’s Comments</th>
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<tbody>
<tr>
<td>Jack bouncing the ball before looking at the maze model</td>
<td>Conventional synchronisation of the music to the action</td>
<td>The whole thing was in fact synched from the bouncing ball and the swing of Jack’s arm. I just inched it this way and that way until it felt just right, and I remember being almost beside myself with excitement when I first got it to work. Such was the nature and quality of the music that I couldn’t cut it (I may have tightened it by a few frames) but we definitely had to lengthen the shot of Jack looking down at the maze to make the music fit the rest of the scene.</td>
</tr>
<tr>
<td>Danny trying the doorknob to Room 237 and then getting back on his trike</td>
<td>Conventional synchronisation of the music to the action</td>
<td>I synched the music exactly with his head movements.</td>
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<tr>
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</tr>
<tr>
<td>Jack and Danny in the bedroom</td>
<td>Some picture cuts changed by a few frames</td>
<td>I managed to persuade Ray [Lovejoy, the film’s editor] to change some picture cuts… to make the music work exactly right.</td>
</tr>
<tr>
<td>Captions such as ‘Tuesday’ and ‘Saturday’</td>
<td>Synchronised with accented chords in the music</td>
<td>I remember being slightly embarrassed initially by the big chords on some of the captions (where [Kubrick] had not wanted any music), but I argued that that was how the music went and that it would be much better to go along with it rather than fading out; and when he saw the alternative version(s) I’d laid up he agreed… I think he just accepted that there was no other way of doing it because that was how the music went.</td>
</tr>
<tr>
<td>Bar room Scene</td>
<td>‘Choreographing’ the music with the action and the dialogue</td>
<td>I spent hours ‘choreographing’ the music with the action and the dialogue e.g. ‘Anything you say, Lloyd, anything you say’: I hit the beat when he picks up the glass, and made the phrasing of the music work with the rhythm of the dialogue.</td>
</tr>
<tr>
<td>Wendy’s discovery of ‘All work and no play’ manuscript</td>
<td>Shifting the music in very small increments</td>
<td>I must have moved/relaid the music here thirty or forty times. The timing of ‘How do you like it?’ was critical, in the end, to within about half a frame (two sprockets) i.e. about a 48th of a second. ‘OK, let's talk!’ says Jack, and Boomp – boomp goes the music: 1 – 2; and I make him put his fist on the table on the second beat, not the first. So much more powerful than the first, much more obvious, way that I tried it. I made a lot of tricksy music cuts and crossfades in that scene.</td>
</tr>
</tbody>
</table>
Jack locked in the food storeroom | Synchronisation of music to action | I managed to synch up the manic music leading up to: ‘You’ve got a big surprise coming to you ... go check it out! Check it out!’ with Jack drumming his fingers on the door. That took an awful lot of finding, but I felt it could almost have been written for the scene.

Wendy running through the snow to the snowcat in the garage | Synchronising Penderecki to delayed reaction of actor | That chord when she picks up the distributor cap; I remember continually moving ‘De Natura Sonoris No 1’ back and back, frame by frame, so that there was a definite time delay of nearly a second as the full import of the detached distributor cap sinks in.

In the final part of this study I will examine more closely two of the most outstanding examples of audio-visual concatenation in the film, one employing music by Penderecki (Danny’s encounter with the Grady twins, DVD opening of chapter 12 [34.48mins–36.04mins] and the other using Bartók (Jack and Danny in the bedroom, DVD chapter 13 [36.45mins-40.57mins]). First, a brief synopsis of the film’s plot: frustrated writer and former teacher Jack (Jack Nicholson) takes his wife Wendy (Shelley Duvall) and son Danny (Danny Lloyd), who has psychic abilities, to a remote and empty Colorado hotel over the winter to act as caretaker. Gradually Jack’s mental equilibrium disintegrates as he appears to take on the characteristics of a previous tenant named Charles or Delbert Grady, who brutally murdered his wife and two daughters with an axe some years before. After many tense episodes, some involving psychic visions and threatened or actual physical violence, and a climactic outdoor chase scene, Wendy and Danny manage to escape the hotel in a snowmobile leaving Jack to freeze to death in the hotel’s hedge maze.

In the first scene to be discussed Danny rides along the seemingly endless hotel corridors on his small tricycle (an allusion, perhaps, to Damien’s activities in similar devastating scenes of Donner’s The Omen, 1976), captured from behind with the pioneering smooth, low flight of Garret Brown’s recently invented steadicam. Rounding a particular corner he halts, confronted with a vision of what we assume to be the two previously murdered Grady sisters. As shown in Figure 9 this scene uses a section from near the beginning of Penderecki’s ‘De Natura Sonoris no. 1’ of 1966, a work which, in terms of the composer’s
historical and technical development, combined the techniques of aural ‘saturation’ through
dense pitch clusters characteristic of earlier pieces such as ‘Polymorphia’ (1961, also used
in the film), ‘Fluoresences’ (1961) and ‘Threnody for the Victims of Hiroshima’ (1959-61)
with a renewed interest in clear formal demarcations, which in the event are helpful in its
application in this case to the cut of cinematic images.\textsuperscript{14} The analysis shows that the scene
is constructed in an arch with longer shots at the beginning and end and a series of rapid
shots in the middle (for example, shots 7 to 15 which occur within the space of eleven
seconds), to a degree matching the changing textural activity in the score. The music
(together with the unnaturally low angle and persistently lethargic camera movement)
appears immediately to set up a connotative space at odds with the innocuousness of the
activity visually portrayed. Thereafter various key moments in the scene such as short
passages of dialogue and rapid cut-aways to an image of bloodied corpses interleave and
sometimes synchronise with Penderecki’s series of ready-made ‘stingers’ (either single
percussive attacks or brief scalar passages). In order to make this work to such a high level
of accuracy and refinement, and with such palpable impact, a cut of approximately four
bars is made in the music from Fig. 5 + 2 to Fig. 5 + 6 omitting the series of cello and double-
bass ff attacks marked ‘au talon’ (with the heel of the bow) and resuming just before the
first of the rising woodwind scalar figures. Particularly notable effects, some of which
accrue from this, are the direct image-to-music matches at cut-away shots 7, 12 and 14 of
the slaughtered girls (percussion and piano attack followed by rising scalar figures); the
kinetic parallel at shot 15 where Danny raises his hands to covers his face at the end of the
penultimate rising scale (Fig. 6); the first glimpse of his eyes gingerly peeping through his
fingers towards the end of shot 15 synchronised with the cessation of the sustained
woodwind, brass and string high cluster at one bar before Fig. 7; and the ‘interpolation’ of
brief components of dialogue during moments of reduced volume and periods of
reverberation between various musical climaxes (shots 4, 5, 6, 8, 11, and 13). Stainforth
comments on the results as follows:

\textit{What I did, I hope, throughout the scenes with Danny on the bike was
something more visceral and rhythmic. Trying to make this feel more like a
direct experience, like you are really experiencing it now… There was also
the enormous practical problem of making a whole piece of pre-composed
piece of music work with the scene. My music charts show that I did actually}
take some liberties here, but the one thing I will never do is mess with the original ‘phrasing’ of the music. It has to work with the film or it’ll never work. What you can never do is change the whole phrasing of the music. And here all the stuff with Danny looking through the gaps in his fingers was an integral part of the whole scene — one whole big musical/visual/emotional ‘phrase’ (Stainforth, 2006: personal communication with the author).

There is a strong sense in which both the broad dynamic sweep and the local structural elements of music and image in this scene are sustained and work together on a variety of kinetic and articulatory levels to yield a momentary ‘Gesamtkunstwerk’ in miniature which, if not greater than its parts, operates on an entirely different multi-medial aesthetic plane from those of its respective unitary elements. Much of the success of the passage derives from a resistance to unimaginative and repetitive clichés of cartoon-like synchronisation, and the retention of a degree of mutual autonomy between music and image. Such points of concurrence that do exist combine with many other moments of asynchronicity or partially overlapping material creating a distinctly malleable and much more convincingly organic unfolding of sonic and visual events.

Figure 9: *The Shining*: analysis of 34.48mins-36.04mins. Danny’s encounter with the Grady sisters

<table>
<thead>
<tr>
<th>Time</th>
<th>Shot Details</th>
<th>Image/action/dialogue</th>
<th>Music (Penderecki De Natura Sonoris No. 1)</th>
</tr>
</thead>
<tbody>
<tr>
<td>34:48</td>
<td>Shot 1. Moving steadicam from behind and from distance</td>
<td>Danny cycling along corridor; disappears around corner</td>
<td>2 before fig. 2 → fig. 3 (wind &amp; string clusters, gradual crescendo)</td>
</tr>
<tr>
<td>Time</td>
<td>Shot</td>
<td>Description</td>
<td>Music</td>
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<tr>
<td>35:04</td>
<td>Shot 2. Close-up from behind Close-up from behind with medium view beyond</td>
<td>Danny cycling along narrower corridor Turns corner, sees girls, stops. View over Danny’s head down corridor to two girls</td>
<td>Fig. 3 → fig. 3 (+5) (harmonium and strings) Fig. 3 (+4) (percussion and brass ‘stinger’)</td>
</tr>
<tr>
<td>35:13</td>
<td>Shot 3. Close-up</td>
<td>Danny’s face</td>
<td>Fig. 3 (+5) → fig. 3 (+7) (tam-tam &amp; brass, brass, string and woodwind ‘stinger’)</td>
</tr>
<tr>
<td>35:15</td>
<td>Shot 4. As end of shot 2</td>
<td>View over Danny’s head down corridor to girls; ‘Hello Danny’</td>
<td>Fig. 3 (+7) → fig. 4 (+1) (woodwind crescendo)</td>
</tr>
<tr>
<td>35:22</td>
<td>Shot 5. As Shot 3</td>
<td>Danny’s face. ‘Come and play with us’</td>
<td>Fig. 4 (+1) → fig. 4 (+6) Contrabassoon lowest note Percussion and piano ‘stinger’</td>
</tr>
<tr>
<td>35:30</td>
<td>Shot 6. As Shot 4</td>
<td>View over Danny’s head down corridor to girls ‘Come and play with us’ Danny’</td>
<td>Fig. 4 (+6) → fig. 4 (+9) (gong and piano ‘stinger’, fig. 4 (+7))</td>
</tr>
<tr>
<td>35:36</td>
<td>Shot 7. Medium</td>
<td>Bloodied corpses</td>
<td>Fig. 4 (+9) → fig. 4 (+10) (percussion and piano ‘stinger’)</td>
</tr>
<tr>
<td>35:37</td>
<td>Shot 8. Medium</td>
<td>The girls standing. ‘For ever’</td>
<td>Fig. 4 (+10) → fig. 5 (reverberation of percussion and piano ‘stinger’)</td>
</tr>
<tr>
<td>35:39</td>
<td>Shot 9. As Shot 7</td>
<td>Bloodied corpses</td>
<td>Fig. 5 (reverberation of percussion and piano ‘stinger’)</td>
</tr>
<tr>
<td>35:59</td>
<td>Shot 10. Close-up</td>
<td>Danny’s face reeling</td>
<td>Fig. 5 (reverberation of percussion and piano ‘stinger’)</td>
</tr>
<tr>
<td>35:40</td>
<td>Shot 11. Close-up</td>
<td>The girls standing. ‘And ever’</td>
<td>Fig. 5 (reverberation of percussion and piano ‘stinger’)</td>
</tr>
<tr>
<td>Time</td>
<td>Shot Number</td>
<td>Scene Description</td>
<td>Music Description</td>
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<tr>
<td>35:42</td>
<td>Shot 12. As</td>
<td>Bloodied corpses</td>
<td>Cut to fig. 5 (+6) (rising chromatic woodwind ‘stinger’)</td>
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<td></td>
<td>Shot 7</td>
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<tr>
<td>35:43</td>
<td>Shot 13.</td>
<td>Girls standing ‘And ever’</td>
<td>Fig. 5 (+7–8) (end of rising chromatic woodwind ‘stinger’)</td>
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<td></td>
<td>Extreme</td>
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<tr>
<td></td>
<td>close-up</td>
<td></td>
<td></td>
</tr>
<tr>
<td>35:45</td>
<td>Shot 14.</td>
<td>Bloodied corpses</td>
<td>Fig. 5 (+9) → fig. 6 (rising chromatic brass ‘stinger’)</td>
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<tr>
<td></td>
<td>As shot 7</td>
<td></td>
<td></td>
</tr>
<tr>
<td>35:47</td>
<td>Shot 15.</td>
<td>Danny covers his face</td>
<td>Fig. 6 → fig. 6 (+9) (end of rising chromatic brass ‘stinger’ → rising chromatic</td>
</tr>
<tr>
<td></td>
<td>Close-up</td>
<td></td>
<td>woodwind, brass 'stinger', string gliss → sustained</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>woodwind, brass, string high notes →</td>
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<td></td>
<td></td>
<td></td>
<td>beginning of harmonium cluster).</td>
</tr>
<tr>
<td>35:59</td>
<td>Shot 16.</td>
<td>View over Danny’s head of empty corridor</td>
<td>Fig. 6 (+10) onwards (harmonium and Viola cluster)</td>
</tr>
<tr>
<td></td>
<td>Medium</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Figure 10: Penderecki’s ‘De Natura Sonoris no. 1’ (1966) annotated with Kubrick’s shots in Danny’s encounter with the Grady sisters
Figure 10.2: Penderecki’s ‘De Natura Sonoris no. 1’ (1966) annotated with Kubrick’s shots in Danny’s encounter with the Grady sisters
Figure 10.3: Penderecki’s ‘De Natura Sonoris no. 1’ (1966) annotated with Kubrick’s shots in Danny’s encounter with the Grady sisters
Figure 10.4: Penderecki’s ‘De Natura Sonoris no. 1’ (1966) annotated with Kubrick’s shots in Danny’s encounter with the Grady sisters.
The predominant music-image interaction of this scene is replaced in the second scene under investigation here by primarily an intimate liaison between music and dialogue. Danny enters Jack’s bedroom, approaches and talks with his destabilising father to the accompaniment of the first forty-five bars of the third movement of Bartók’s ‘Music for Strings, Percussion and Celeste’ (1936). This movement is arguably the least tonally anchored of a work which marked the composer’s renewed interest in large-scale orchestral composition allied with a concern for thematic intricacy and integration, and, appropriately in this context, the projection of a strong, almost pictorial, sense of atmosphere through the manipulation of textural and timbral effects. The third movement, an example of the composer’s so-called ‘night music’ expressive mode, has frequently been celebrated in musical circles for its intense, yet detached, emotive resonances. In a study written a few years prior to the making of the film, John McCabe described the music’s “remote feeling” and “inhuman iciness”, and the “touches of frozen humanity” offered by the viola melody in particular (1974: 49; 52). On both microcosmic and macrocosmic levels, image, music and text seem to coalesce. In broad terms the pace, volume and relative inertness of the score’s kinetic content, often underpinned by extended pedals, and later by ostinati, match the lack of movement in the image and the attenuated dialogue whose trajectory moves from seeming inanity towards the insinuation of violence, though all is delivered in a monotone. Vital shifts in emphasis such as when Danny asks, “You would never hurt mummy and me, would you?”, are aligned with changes in the music’s texture, degree of linearity and intermediate moments of climax.

In detailed terms, the following should be noted with reference to the analysis offered in Figure 10:

1. The swish-pan to Jack sitting on the bed in the first shot concurs almost precisely with the first viola demisemiquaver turn figure (bar 7).

2. The fractured dialogue is frequently heard as if inserted in brief moments of silence within the principal melodic line.

3. Upwardly and downwardly inflected questions and answers are mirrored by string glissandi articulating similar directed motion.
4. The passage of most sustained dialogue is underpinned by the first musical passage of sustained pulse (bars 24-30).

5. The repeated questions “What do you mean?” and “Did your mother say that to you?” referring back to Danny’s original, and crucial scene-altering, question “You would never hurt mummy and me, would you?” are all aligned with piano and celeste chords at the beginnings of bars 31, 32 and 33, which interrupt the prevailing linearity of the musical activity and pulse.

Perhaps most importantly for the scene, the later section of what should ostensibly be the most reassuring text (“I love you more than anything else in the whole world and I’d never do anything to hurt you”) is reinterpreted to such a degree by the passage from bar 35 of alternating ‘black-note/white-note’ pentatonic ostinati (rapidly covering ten of the twelve notes of the chromatic pitch spectrum) on celeste, together with piano and harp glissandi and intensifying string tremolandi, that its rational linguistic meaning is compromised, even negated, and connotative levels of musical signification begin to appropriate the diegetic space.

Stainforth has described the painstaking editorial process thus:

*At first I first cut [the music] (simply reduced to ABA from an ABABA structure), it was still a bit too long for the scene, and it took all sorts of jiggery-pokery to make it fit really well... If my memory is correct... I had to cut out about 15-20 frames of the music, maybe more, with two very subtle cuts, and then we had to lengthen at least two of the cuts of Jack and Danny, and I think the very last cut to get the final chord to come right on the title ‘Wednesday’... Fitting classical music to a scene like this always involves many compromises, but a few cues had to be absolutely right. I remember an absolutely ‘key’ cue was where Danny says ‘You would never hurt me or mommy would you?’ and Jack says ‘What do you mean?’ Even then, to make it all fit, some of the picture cuts had to be changed slightly (Stainforth, 2006: personal communication with the author).*
Figure 11.1: The use of the third movement from Bartók’s ‘Music for Strings, Percussion and Celeste’ in *The Shining*, 36.45mins-40.57mins)

Figure 11.2: The use of the third movement from Bartók’s ‘Music for Strings, Percussion and Celeste’ in *The Shining*, 36.45mins-40.57mins)
It is interesting to note that Bartók’s one-time collaborator (as librettist of his opera ‘Duke Bluebeard’s Castle’ [1912]) and philosophical inspiration Béla Balázs (1884–1949) was Hungary’s foremost film theorist who supported film’s anti-realist use of montage and camera angle. In his essay ‘Der sichtbare Mensch’ [The Visible Man] (1924), one of the earliest studies of the aesthetics of silent cinema, he celebrated the kinetic and scenic attributes of the medium in terms not dissimilar from Kubrick’s:

Film is on the point of inaugurating a new direction in our culture... We are all about to re-learn the largely forgotten language of gestural movement and facial expression. Not the replacement of words with sign language, but the visual communication of the directly embodied soul (1924: 2001: 17).

In the absence or diminishment of such visual elements in this particular scene, it is its music which seems to embody the very ‘gestural’, kinetic and expressive aspects of screen language which Balázs is commending for the future of the art form—sometimes to enhance and at other times to subordinate and counteract the implications of other parameters, and to incite interpretative contemplation of less obvious and explicable levels of signification. The music, like the hotel and the roving, subjective camera, partakes in the omniscience of the narrating text to provide context, psychological characterisation and structural articulation for its dynamic of encroaching instabilities.

If Bartók himself moves teleologically through the successive movements of ‘Music for Strings, Percussion and Celeste’, from chromatic density and tonal uncertainty to diatonicism and relative stability, then it would be surprising if a cinematic appropriation of his music would attempt to subvert this paradigm. Significantly, after the second of the scenes analysed above (about half-way through the film), the Bartók itself cedes to the more radically dissonant, non-melodic and metrically irregular avant-garde repertoire of Penderecki, and never reappears. In the face of this, we may be obliged once more to revisit Adorno’s and Eisler’s critique, and to conclude that the future of the music of cinematic dystopia could be a highly problematic one if it is not to escape the reification of practice into cliché: for chromaticism or dissonance read ‘delusion’ as Lionnet suggests (2003: 36). This is particularly the case if the so-called post-modern approach to film scoring after
1950, in which music is supposed to have become an agent of new modes of viewer cognition destructive to comfortable illusions and traditional hierarchies, is disclosed as little more than a yearning for the romanticised, populist conventions of largely nineteenth-century musical languages. Such entrenched traditions of cinematic and mass media association modify, perhaps permanently, the reception history of a musical modernism and post-war avant-garde that may themselves be complicit in their own cultural downfall.\textsuperscript{17}

Nevertheless, in between the cracks in the commercial edifice, study of the relations between music and image may help uncover and reassess inevitable tensions in our understanding of musical value and history. Several aspects of Kubrick’s practice together conspire and problematise the interpretative process: his self-reflective challenges to rationality and linguistic hegemony (Jack is reduced at the end to an inarticulate, gibbering wreck); his couching of narrative uncertainty in poetic and paranormal levels of imagistic and (via Stainforth) musical manipulation; his twin commercial and artistic impulses; and his search for an elusive, cognitive dream-realm with ambiguous point of view, which transcends cause and effect and clear distinctions between the subjective and the objective, the conscious and the unconscious, and fantasy and reality, and embeds “antique metaphysics… and contemporary absurdism” (Meisel cited in Kagan, 1991: 212) in often abstract contexts of psychological imprisonment and creative redundancy (Jack’s five-hundred pages of ‘All work and no play’).

Does the music therefore stand for some irrevocable historical separation between nature and civilisation; or for the potential of the human psyche to become an “inchoate monster of energy” (Snyder 1982: 12)? Is its purpose to compensate for the film’s flatness of dialogue and characterisation or for Kubrick’s ambivalence in portraying the incorporeal, his reluctance to posit unequivocally those alternative dimensions, contemplation of which constitutes part of the traditional pleasure of the work of horror? Is it to counterbalance the strong satirical edge to some of the film’s acting performances and situations, and to re-locate the film more firmly within generic traditions of contemporary horror? Is it to legitimise, complement or temporally dramatise the often slow pacing and extended takes of the filming, as well as its occasional passages of rapid cut-aways (for example, in the corridor scene discussed above)? Is it to offer an aestheticised portrayal of the protagonist’s downward psychological curve, to reflect human and social un-assimilability in that of avant-garde high art within wider culture? Do we ‘make sense of the visuals through the
structure of the music’ as Donnelly suggests (2005: 48) or does its employment simply create at last a ‘use value for the useless’ (ibid.: 51), the film acting as an allegory of the failure of high art and the voracious appetite of mass culture in the continual widening of its library of clichés? Does the music, as Lionnet suggests (2003: 91–7), actually invade the diegesis in the film’s latter stages, propelling the narrative of violence: do the characters ‘hear’ it?

Part of the historical, aesthetic and technical significance of this film and its scoring lies in the sheer number of interpretative readings they generate, which is potentially as large as the number of the film’s viewers. For it is very much in the nature of Kubrick’s creative impulses that his works encourage self-examination and perceptual re-orientation. In the case of The Shining, this questioning and adjustment occur in the context of the kind of dread articulated by Kierkegaard of “something unknown, something on which one dare not look, a dread of the possibilities of one’s own being, a dread of oneself”, and of Nietzsche’s equally disturbing “paths and corridors” of the human soul which knows “secret ways towards chaos” (cited in Prawer, 1980: 122). At the centre of The Shining’s labyrinth lies not the minotaur but ourselves, and from this perspective of terror we are compelled to contemplate “orders of existence which cannot easily be assimilated in the categories of our waking consciousness” (ibid.: 281). From somewhere near the core of these orders of existence the film’s musical sound world acts in many different ways as a potent aesthetic, intellectual and personal signifier of the very greatest and the very worst — the sublime, ridiculous and monstrous — of human culture and identity.

I am grateful to the School of Arts, Communication and Humanities at The University of Surrey for providing financial support enabling further work on this project to be carried out in Spring 2006, and to Gordon Stainforth for providing documentation of his work as music editor of The Shining.

Endnotes

1. Kubrick was originally offered the directorship of The Exorcist by Warner Brothers, and later commented favourably on the film (Ciment, 1987: 196). According to Gordon Stainforth, “Stanley had seen The Exorcist before making The Shining, and had been impressed by the music… that is definitely where he got the
idea of using Penderecki from… Vivian Kubrick told me that he had been impressed by the Penderecki music in *The Exorcist*’ (email to the author, 30 May 2006).


3. In the former, the moment of final escape from the repressive dystopian environment is accompanied by the opening chorus of the *St Matthew’s Passion*, and in the latter the organ chorale-prelude in F minor ‘Ich ruf zu dir’ is used as a recurring refrain.

4. Music credit listings such as this, matching the film’s own, invariably cite the specific Bartók piece employed but give only the names Ligeti and Penderecki.

5. See, for instance, the tone clusters and sustained, high-pitch string sonorities employed in subsequent mainstream films dealing with the paranormal such as *The Sixth Sense* (M. Night Shyamalan, 1999) and *The Others* (Alejandro Amenábar, 2002).


7. For example Shawn Martin’s website (www.drummerman.net/shining).

8. Donnelly makes no reference to Lionnet’s work, the most comprehensive study of the music to date, and my own work was carried out contemporaneously with, but without knowledge of, Lionnet’s.

9. The following discussion is based directly on information provided to me by Gordon Stainforth, the film’s music editor.

10. For example Kubrick played Stravinsky’s *The Rite of Spring* on a small portable cassette player while filming parts of the final chase in the maze (see Vivian Kubrick’s documentary, ‘The Making of *The Shining*’, available on the commercial DVD of the film) and, according to Stainforth, Sibelius’s *Valse Triste* at other parts of the filming, a piece that Kubrick had intended to use as part of the eventual score of the film.
11. On occasion Stainforth laid music at places and in scenes where Kubrick had not requested it, for example in the bedroom scene with Jack and Danny. Given the high quality of the results, Kubrick was sufficiently impressed to agree to these changes.

12. A small amount of the other music and sound effects created by Carlos and Rachel Elkind — part of a considerable quantity of music written by them that was originally intended to be the film’s score before Kubrick changed his mind (most likely a few months before Stainforth’s music editing began) — remained in the final edit and was used in combination with the score of pre-existent music. For further details of Carlos’s involvement with the film see LoBrutto (1997: 446-8) and Carlos (2005).

13. These charts of the last two reels are ‘rough working charts’ from which the final music dubbing charts were made; the latter became the property of Warner Brothers and are currently unavailable.

14. Penderecki has composed music especially for more than twenty films, mainly shorts and animations but significantly including Resnais’s previously noted *Je t’aime, je t’aime* of 1968 whose protagonist is propelled into a confusing temporal maze after an unsuccessful suicide attempt. This film was never released in the UK and has not appeared on video or DVD.

15. According to Stainforth, Kubrick had originally intended not to have any music during this scene.

16. The encircled numbers and the arrows extending to them in the example represent, in order and as accurately as possible, the placement of either dialogue or action in relation to musical events.

17. Ironically, in Stephen King’s novel, Wendy both reads gothic novels and listens to the music of Bartók.

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