

University of Denver

Digital Commons @ DU

Musicology and Ethnomusicology: Student
Scholarship

Musicology and Ethnomusicology

11-2019

Space Music: Annotated Bibliography

Juan Panneflek

Follow this and additional works at: https://digitalcommons.du.edu/musicology_student



Part of the [Musicology Commons](#)



This work is licensed under a [Creative Commons Attribution 4.0 License](#).

Space Music: Annotated Bibliography

Space Music

Annotated Bibliography

My topic is to research works written about outer space that are accompanied with a visual component and find the qualities that makes the music sound “spacy” and how it relates to the visual.

Baughner, Sarah. “Universal Density: A Musical Representation of Astronomical Objects and Concepts.” M.M., University of North Carolina Greensboro, 2012, ProQuest Dissertations and Theses.

Baughner analyses the electronic music project called Universal Density which takes the audience into a journey of the astronomical objects outside of our Solar System. This piece is accompanied with a short film that includes animated photos of the surrounding objects outside the Solar System. Baughner relates the film in contrast to the music and concludes that it is a supplemental part that lets the audience understand the piece better.

Donnelly, K. J. *Music in Science Fiction Television: Tuned to the Future*. London, U.K.: Routledge, 2012. Accessed October 29, 2019. ProQuest Ebook Central.

This book highlights the sounds and instrumentation used throughout popular science fiction TV shows such as, “The Twilight Zone”, “The Jetsons”, “Doctor Who” and “Lost”.

Gresko, Andrew. “Sound, Spectator, and Psychoanalysis in Star Wars: Episode IV A New Hope.” M.A., Tufts University, 2019, ProQuest Dissertations and Theses.

Gresko analyses the cantina scene in *Star Wars: Episode IV A New Hope* and why the choices for instrumentation and sounds for that scene can mean differently for different people.

Liang, Dong. "Sound, Space, Gravity: A Kaleidoscopic Hearing (Part II)." *New Soundtrack* 6, no. 2 (2016): 191–202.

Gives an analysis of the sound design in the movie *Gravity* and how the scenes sync up to present the audience an immersive and powerful demonstration of audio technical mastery.

Link, Stan. "Horror and Science Fiction." In *The Cambridge Companion to Film Music*, edited by Mervyn Cooke and Fiona Ford, 200–215. Cambridge, U.K.: Cambridge University Press, 2016.

This chapter provides an in-depth analysis of the function of music in horror and science fiction movies. It starts with a historical context and then later explains how film music has extended outside of the films themselves in commercial value.

McLeod, Ken. "Space Oddities: Aliens, Futurism and Meaning in Popular Music." *Popular Music* 22, no. 3 (2003): 337–55.

The article explores space and alien imagery in popular music in relation with sex, gender, race as well as non-conformist identities. Could be useful to help analyze the functions of these aesthetics and apply them to music.

Murphy, Scott. "The Major Tritone Progression in Recent Hollywood Science Fiction Films." *Music Theory Online* 12, no. 2 (2006): Music Theory Online, 2006, Vol.12(2).

Murphy gives historical context in where tritones have been used how it can change when approaching film music, he points out common motives using the tritone in the movie *Treasure Planet* as well as a scene analysis of how it can be used to represent outer space.

Serinus, Jason Victor. "Sun Rings." *Stereophile*. 42, no. 11 (2019): 141-141.

Serinus writes a review of a performance of Sun Rings, composed by Terry Riley, performance by the Kronos Quartet. He writes in detail background information about the collection of recordings used in the performance as well as a description of the stage set-up used by the quartet including lighting and the video use.

Strauss, Richard, *Also Sprach Zarathustra: Tondichtung, Frei Nach Friedr. Nietzsche, Für Grosses Orchester, Op. 30.*; Leipzig, Germany: Universal Edition, 1908.

This score can be used to be compared to scenes in *2001: A Space Odyssey* which would help understand how this piece does has developed its strong association with space thematic music over the years.

Strauss, Richard, Jorge. Mester, and Pasadena Symphony Orchestra. *Also Sprach Zarathustra Composed by Richard Strauss; Conducted by Jorge Mester; Pasadena Symphony Recorded on Nov. 22, 1993, Newport Classic, NCAU-10010.*

Great quality recording of Strauss' orchestral piece.

Talbot, James. "Starships, Gallifrey, Krypton, and Earth: Searching for the Hero Archetype in the Melodies of Science Fiction and Superhero Films." M.M., Wayne State University, 2015, ProQuest Dissertations and Theses.

Provides a Schenkerian analysis of motivic themes related to science fiction heroes.

Williams, John. *Star Wars (The Best Of Space Music)* (Boston Pops Orchestra, J. Williams),

2014, Naxos Music Library, Streaming Audio, 320 kbps.

One of the best recordings out there of the Star Wars soundtrack.