Music as magic in The Lord of the Rings: From Book to Movie

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Bachelor thesis

In this thesis I investigated the correlation between music and magic as they were represented in the book and movie, Lord of the Rings the Fellowship of the Ring.

I started of with introductions of the different aspects in which music was added in both the book and the movie respectively, as well as adding two examples from each medium. To make what was written understandable I had to explain some of the history of the universe, the people within it and more with the help of book Silmarillion, in which the world-building aspect of music and magic was told in detail.

In chapter 3, I took a closer look at both the examples from the book and from the movie and looked closer at similarities and differences between those mediums.

I chapter 4 I talked a bit about the reception the movies i particular got among the general viewer to better get a grasp of how other people reacted to the movie.

Finally I came with a conclusion based on what I had seen during the analysis of chapter 3.
It may well have been the greatest movie trilogy ever, but The Lord of the Rings films could have been even better by sticking to the source material. Rather than be a man “gentle in bearing, and a lover of lore and of music” (as Tolkien described him), screenwriter Philippa Boyens had Faramir kidnap Frodo and lust after the ring in the same manner as his brother. This is entirely inconsistent with his sentiments in the book, where he declares, “Not if I found [the ring] by the wayside would I take it.” On the whole, the comic relief throughout The Lord of the Rings trilogy is well handled by Peter Jackson and co-screenwriter Philippa Boyens. From Bilbo’s 111th birthday party through to the end, Merry and Pippin bring the laughs with their non-stop troublemaking and tomfoolery.

Editorial Reviews. Review. Like the Lord of the Rings story itself, this book is a journey. Adams makes us hear the music, feel the tension or hope or despair through impassioned narrative and a rich musical vocabulary. - -BlogCritics. This is a large, quality-bound book that includes a CD of extra music cuts from the LOTR movies, which was appreciated. But I quickly found that the detailed text was beyond me. For anyone studying the music of Lord of the Rings, Film Music/Composition, Music for musicals and operas including its composition, Western Mainstream Orchestral composition in general, this is a very good book to read. It is full of compositional techniques used by Howard Shore in the Lord of the Rings film. Fans of Lord of the Rings and film music alike will enjoy this in-depth analysis of Howard Shore's music for the LOTR movies. Adams begins by presenting all the various themes used in the score, then describes how Shore weaves them all together in the films going through each movie from beginning to end. The accompanying demos/rarities CD has some interesting pieces, as well as a conversation between the composer and the author.