

# **THE MUSIC IN *THE SHINING***

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(first version 2007; revised version 2010)

## **INTRODUCTION**

Music in *The Shining* is of fundamental importance, as it is in many of Stanley Kubrick's films. Except for two original compositions by Carlos and Elkind, the pieces already existed. Excluding the four songs, the music chosen by Kubrick for this film belongs to the classical contemporary repertoire, which fits well with the Gothic horror atmosphere which is a characteristic element of *The Shining*. Kubrick had already memorably used Ligeti's music in *2001: A Space Odyssey* (1968), and he used it again in *Eyes Wide Shut* (1999). Pieces by Penderecki such as *Polymorphia* and *Kanon* had also been used in another horror cult film, William Friedkin's *The Exorcist* (1973).

The aim of this essay is to analyse the music mix of *The Shining*. None of the pieces was used in its original form in the film: assistant editor Gordon Stainforth (who edited the music) completed the quite complex task of fitting each composition to each sequence in the film. The perception that the spectator has is, therefore, often distorted and altered compared to that intended by each composer, nevertheless the result on the emotional impact of the film is valuable and remarkable. However, in order to have a clear and authentic idea about the nature of these compositions as they were originally conceived, it is highly recommended to listen to integral and unaltered recordings.

## **NOTE ON THE REVISED VERSION**

In this version of the essay, revised in 2010, along with changes to the text, errors and imprecisions were corrected. Moreover it has been indicated with apposite notes ("additions") what was added to the previous version.

## **ANALYSIS METHODOLOGY**

In the analysis we firstly looked into the international version of the film, running 119 minutes, and afterwards also into the 144 minutes version, distributed in USA and Canada only (from now on, "USA version"), containing sequences and shots which Kubrick decided to cut before exporting the film elsewhere in the world.

First of all, information was gathered from various sources (internet, texts about Kubrick, the LP recording described further on) about the titles of the pieces and the

recordings used in the film. Subsequently, recordings have been collected, giving preference (where possible) to those used in the film, and they have been listened to and compared with the fragments heard in the film. The indicated timings are those of the recordings examined by us illustrated further on, which do not always correspond to those used in the film.

The sound of the Warner DVDs of the film distributed in the world since 2001 is not the same as that of the original version: it was remixed after Kubrick's death in Dolby Digital 5.1 (DD 5.1). In our opinion, this operation should never have taken place without the director's approval and supervision. Even Stainforth was not involved<sup>1</sup>. In this analysis we have used the original sound of the Italian version (mixed by Kubrick himself<sup>2</sup>).

ADDITION. Initially, as regards the sequences contained only in the longest version of the film we had analysed the sound of the USA-Canada edition of the dvd distributed in 2001, which is remixed in DD 5.1. Afterwards, it was possible to obtain the first dvd edition of the film (produced in 1999 and distributed only in USA and Canada, therefore containing the longer version of the film), the only one to have the original monophonic sound: the differences between the two mixes have been opportunely indicated. We could also notice that the original mix of the USA-Canada version and that of the original italian version, on which the analysis is based, are identical.

There are also some film copies of *The Shining* with the same remixed sound as that of the dvds: we had the opportunity to see one of these copies in an Italian screening, in March 2010.

## **AUTHORS, TITLES AND DETAILS OF THE RECORDINGS USED IN THE ANALYSIS**

***Wendy Carlos and Rachel Elkind***

*The Shining (Main title) (3'27")*

*Rocky Mountains (3'01")*

Contained in the LP with music from the film (see addition at the end of the paragraph).

***Gyorgy Ligeti (1923-2006)***

*Lontano, for orchestra (1967)*

Berliner Philharmoniker

cond. Jonathan Nott

Teldec Classics (© 2002)

Contained in *The Ligeti Project II* (Teldec Classics 8573-88261-2)

The recording used in the film is performed by the Sinfonie-Orchestra des Sudwestfunk, conducted by Ernest Bour (see the addition at the end of the paragraph).

***Béla Bartók*** (1881-1945)

*Music for strings, percussion and celesta*, Sz 106 (1936)

Berliner Philharmoniker

cond. Herbert von Karajan

Polydor International GmbH, Hamburg (© 1973)

Contained in *Concerto for orchestra – Music for strings, percussion and celesta* (Deutsche Grammophon 457 890-2)

This is the same recording as that used in the film, but in *The Shining* only part of the III movement is heard.

***Krzysztof Penderecki*** (1933-)

*De natura sonoris no.1* (1966)

Polish Radio National Symphony Orchestra

cond. Krzysztof Penderecki

EMI Records (© 1976)

Contained in *Orchestral works* (EMI Classics 7243 5 74302 2 7)

This is the same recording as that used in the film.

*De natura sonoris no.2* (1971)

Polish Radio National Symphony Orchestra

cond. Krzysztof Penderecki

EMI Records (© 1973)

Contained in *Orchestral works* (EMI Classics 7243 5 74302 2 7)

We doubt strongly that this recording is the same as that used in the film (see integration at the end of the paragraph).

*The awakening of Jacob* (1974)

(also known as *The dream of Jacob*)

Polish Radio National Symphony Orchestra

cond. Krzysztof Penderecki

EMI Record (© 1976)

Contained in *Orchestral works* (EMI Classics 7243 5 74302 2 7)

This is the same recording as that used in the film.

*Kanon* for 52 strings and magnetic tape (1962)

Polish Radio Symphony Orchestra

cond. Krzysztof Penderecki

EMI Record (© 1973)

Contained in *Orchestral and choral works* (EMI Classics 7243 5 74852 2 7)

This is the same recording as that used in the film.

*Polymorphia* for 48 strings (1961)

Cracow Philharmonic Orchestra

cond. Henryk Czyz

Polskie Nagrania (© 1967)

Contained in *Krzysztof Penderecki volume one* (Polskie Nagrania PNCD 017 B)

We think that this is the same recording as that used in the film, although internet sources indicate that the one used in *The Shining* is played by the Polish National Symphony Orchestra conducted by Penderecki<sup>3</sup>.

*Jutrznia* (1969-1971) (sometimes indicated as *Utrenja* or *Utrenya*)

Pioneer Choir (chorusmaster Wladyslaw Skoraczewski)

Warsaw National Philharmonic Orchestra and Choir (chorusmaster Józef Bok)

cond. Andrzej Markowski

Polskie Nagrania (© 1973)

Polskie Nagrania PNCD 018

This is the same recording as that used in the film.

## ***Songs***

*Masquerade*

Jack Hylton and his Orchestra

Recorded 23/9/1932, London, Decca F-3161

*Midnight, the stars and you*

Lyrics and music by Jimmy Campbell, Reg Connelly and Harry Woods

Performed by Ray Noble Orchestra, voice Al Bowlly, 1932

*It's all forgotten now*

Lyrics and music by Ray Noble

Performed by Ray Noble Orchestra, voice Al Bowlly, 1934

*Home (When Shadows Fall)*

Lyrics and music by Van Steeden, Clarkson and Clarkson

Performed by Henry Hall & the Gleneagles Hotel Band, 1931

## INTEGRATION

We were able to obtain the LP disc *The Shining Original Sound Track*, Warner Bros. Records Inc., HS 3449, USA 1980.

This album, which was never republished afterwards, contains:

- *The Shining (Main title)*
- *Rocky Mountains*
- *Lontano*, Sinfonie-Orchester des Sudwestfunk, cond. Ernest Bour
- *Music for strings, percussion and celesta* (III movement) [the same recording as that used in the analysis]
- *Utrenja* (that is *Jutrznia*) (excerpt) [the same recording as that used in the analysis]
- *The awakening of Jacob* [the same recording as that used in the analysis]
- *De natura sonoris no.2* [the same recording as that used in the analysis]
- *Home* (with kind permission of Decca Record Company Ltd.)

The recording of *De natura sonoris no.2* differs so much in some moments from the way it is heard in the film, that we think it is a different recording. However, since it is included this official Warner LP, we do not exclude the hypothesis that the differences depend on alterations made to it by Stainforth.

For technical reasons it was not possible to use the *Lontano* recording contained in this LP for the analysis.

## INFORMATION ABOUT THE PIECES AND THE COMPOSERS

### *THE SHINING (MAIN TITLE)*

Electronic piece composed for the film. Carlos and Elkind use a phrase taken from the 5<sup>th</sup> movement of Hector Berlioz's *Symphonie fantastique*, which was itself inspired by the famous medieval hymn *Dies Irae* thought to be written by Tommaso da Celano (XIII century). Carlos and Elkind also composed other electronic music for *The Shining*, but Kubrick decided not to use it.

## *ROCKY MOUNTAINS*

Electronic piece composed for the film.

## *MUSIC FOR STRINGS, PERCUSSION AND CELESTA (III MOVEMENT)*

This Adagio follows a 5-part palindromic structure (ABCBA), which Bartók loved. The orchestra consists of: strings divided in two groups (violins I/II, violas I, cellos I, double basses I; violins III/IV, violas II, cellos II, double basses II), snare-drum with snares off, snare-drum with snares on, cymbals, tam-tam, bass drum, timpani, xylophone, celesta, harp, piano.

## *LONTANO*

Ligeti says: “I gradually moved away from total chromatics: *Lontano*, first performed in Donaueschingen in 1967, is micro-polyphonic, but it is also diatonic and is made up of countless unison canons” (quoted in the cd booklet). The first performance took place on the 22<sup>nd</sup> October 1967 in Donaueschingen by the Sinfonie-Orchester des Sudwestfunk, conducted by Ernest Bour, during the prestigious contemporary music Festival which takes place in the city every October. The orchestra consists of: 4 flutes (2<sup>nd</sup> and 3<sup>rd</sup> also piccolos; 4<sup>th</sup> also G alto flute), 4 oboes (the 4<sup>th</sup> also English horn), 4 clarinets (the 1<sup>st</sup> A clarinet, the 2<sup>nd</sup>, 3<sup>rd</sup> and 4<sup>th</sup> B flat clarinet; the 3<sup>rd</sup> also B flat bass clarinet), 3 bassoons, 1 contrabassoon, 4 horns in F, 3 C (or D) trumpets, 3 trombones (1<sup>st</sup> and 2<sup>nd</sup> tenor, 3<sup>rd</sup> tenor-bass), tuba, strings.

## *DE NATURA SONORIS NO.1*

The title means “About the nature of sound”, and it is inspired by Lucrezio (“*De rerum natura*”, “about the nature of things”). The first performance, conducted by Andrzej Markowski, took place on the 7<sup>th</sup> April 1966, during the International Festival of Contemporary Art in Royan, France. The ample orchestra consists of: 4 flutes (of which 1 or 2 piccolos), 3 oboes, English horn, 2 B flat clarinets, B flat bass clarinet, 2 alto saxophones, 3 bassoons, contrabassoon, 6 F horns, 4 B flat trumpets, 3 trombones, tuba, vibraphone, bells, 5 kettledrums, 2 bongos, 6 tom-toms, snare-drum with snares off, snare-drum with snares on, metal block, whip, claves, wooden blocks, cymbal, Javanese gong, tam-tam, piano, harmonium, flexaton, 24 violins, 8 violas, 8 cellos, 6 double basses.

## *DE NATURA SONORIS NO.2*

The piece was commissioned by the Juilliard School of Music in New York, and was performed for the first time therein, on the 3<sup>rd</sup> December 1971, under the baton of Jorge Mester. The orchestra consists of: 4 horns in F, 4 trombones, 1 tuba, slide whistle, 4 cymbals, 2 tam-tams, 2 gongs, metal block, iron (rail), cymbals, saw, flexatone, bells, tubular bells, wooden bass drum, kettledrums, 1 harmonium, 1 piano, 24 violins, 8 violas, 8 cellos, 6 double basses.

## *THE AWAKENING OF JACOB*

The German title for the piece is formed by the first three words of *Genesis*, 28, 16, which inspired the composer: “Als Jakob erwachte aus dem Schlaf, sah er, Gott

dagewesen war. Er hat es aber nicht gemerkt". Translation: "And Jacob awoke from his sleep, and said, Indeed God is here, and I didn't know it". It was composed for the celebration of the Silver Jubilee of Prince Ranier III, and was performed for the first time on the 14<sup>th</sup> August 1974 in Monte Carlo by the National Opera Orchestra, conducted by Stanislaw Skrowaczewski. The orchestra consists of: 3 flutes (1<sup>st</sup> and 2<sup>nd</sup> also piccolos; 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> also ocarina), 3 oboes (3<sup>rd</sup> also english horn; 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> also ocarina), 3 clarinets (3<sup>rd</sup> also ocarina), 3 bassoons (3<sup>rd</sup> also contrabassoon; 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> also ocarina), 5 horns, 3 trumpets, 3 trombones, tuba, timpani, tam-tam, bassdrum, 24 violins, 10 violas, 10 cellos, 8 double basses.

### *POLYMORPHIA*

The piece was composed in summer 1961 in Dziwnowo, city near the Baltic Sea. It was commissioned by the radio station Norddeutschen Rundfunk in Hamburg. The first performance took place on the 16<sup>th</sup> April 1962, conducted by Andrzej Markowski (the orchestra was that of the radio station which had commissioned the work). The piece is dedicated to Hermann Moeck, Penderecki's first western editor. It is interesting that the composer chose to end the piece, entirely atonal, with a C-major chord, which generates astonishment and surprise in the listener. (Some of the information was taken from the booklet of the CD, by Mieczyslaw Tomaszewski).

### *JUTRZNIA*

The word *Jutrznia* means "morning prayer". The work is divided into 2 parts: *The entombment of Christ* (1969-1970) and *The resurrection* (1970-1971).

*The entombment of Christ*, for 2 mixed choirs, solo voices (soprano, mezzo soprano, tenor, 2 basses) and orchestra, is divided into 5 parts:

- 1) Tropar, a cappella (gospel telling)
- 2) Wieliczanije (prayer to Christ with lamentation, which ends with the cry for mercy)
- 3) Irmos, a cappella (poetic image of the entombment)
- 4) Nie wydày mienié Màti (a lyrical address by Christ to the Holy Mother)
- 5) Stichira (lamentation for Christ's death and expression of hope in the resurrection).

The orchestra consists of: 4 flutes (1<sup>st</sup> and 2<sup>nd</sup> also piccolo; 4<sup>th</sup> also alto flute), 3 oboes, 3 clarinets (3<sup>rd</sup> also E flat clarinet), bass clarinet, contrabass clarinet, 2 alto saxophones, 2 baritone saxophones, 3 bassoons, contrabassoon, 6 horns, 5 trumpets, 4 trombones, 2 tubas, timpani, 2 triangles, 2 gongs, tubular bells, 4 cymbals, 2 tam-tams, 2 tom-toms, 2 bongos, small drum, wood headed bass drum, wooden bell, woodblocks, guiro, claves, whip, javanese gong, 2 ratchets, vibraphone, marimba, piano, harmonium, bass guitar, 24 violins, 10 violas, 10 cellos, 8 double basses.

It was performed for the first time on the 8<sup>th</sup> April 1970 in the gothic cathedral of Altenberg; the soloists, the choirs and the Koln Radio Orchestra were conducted by Andrzej Markowski.

*The resurrection*, for solo voices (soprano, mezzo soprano, tenor, 2 basses), boys'

choir, 2 mixed choirs and orchestra, is divided into 8 parts:

- 1) Ewangelia
- 2) Stichira
- 3) Psalm z Troparionem paschalnym
- 4) Kanon Paschy, Piesni 1, 3, 6, 9
- 5) Kanon Paschy, Piesn 8
- 6) Kontakion
- 7) Oikos
- 8) Kanon Paschy, fragmenty spiewów poprzednich.

The orchestra consists of: 4 flutes (1<sup>st</sup> and 2<sup>nd</sup> also piccolo; 4<sup>th</sup> also alto flute), 4 oboes (4<sup>th</sup> also english horn), 4 clarinets (3<sup>rd</sup> also E flat clarinet, 4<sup>th</sup> also bass clarinet), contrabass clarinet, 3 bassoons, contrabassoon, 6 horns, 4 trumpets, 4 trombones, 2 tubas, timpani, 2 triangles, 6 cymbals, crotales, 2 tam-tams, 4 tom-toms, 2 gongs, 2 bongos, bass drum, wood headed bass drum, woodblocks, wooden bell, bells, glockenspiel, sleigh bells, tubular bells, metal plate bell, 2 claves, mass bells, thunder machine, 2 hyoshigi, train rail, glass chimes, xylophone, bass xylophone, marimba, vibraphone, celesta, harmonium, piano, 24 violins, 10 violas, 10 cellos, 8 double basses.

It was performed for the first time on the 28<sup>th</sup> May 1971 in the medieval cathedral in Munster, near Koln; once again the Koln Radio Orchestra was conducted by Andrzej Markowski.

In some performances (e.g. Kraków, June 1988), all the 3 Pendereckian oratorios (*Passio et mors domini nostri Jesu Christi secundum Lucam* [1963-1966], *The entombment*, *The resurrection*) are made to form one ecumenical work under the label of Paschal Triptyc. (Mieczyslaw Tomaszewski)

### KANON

The canon is a “contrapuntal procedure which consists in making one part start the melody and then making other parts follow it by imitating the melodic design” (*Enciclopedia Universale Garzanti*). In Penderecki’s case, there is a timbric experimentation more than a melody. The piece can be divided into 5 parts, following the ABABA structure, as follows:

A1: We hear uncertain sounds, which presage something negative.

B1: There is a succession of confused and strident sounds. The performance is recorded on 2 magnetic tapes, which are played afterwards.

A2: We hear the A1 recording, over which the orchestra plays.

B2: We hear the B1 recordings of both tapes: the first from 2’00” to 2’58”, the second from 2’47” to 4’00”. Again, the orchestra plays over the recordings. There are thus, 3 sonorous sources: the result is incredibly frantic, explosive and disturbing.

A3: the orchestra plays phrases similar to the ones of A1, over the recording of A1.

We realise that this description may seem inappropriate or limited from a musicological point of view, but our intention is solely to make clear our observations which follow regarding the film, so this seemed to be the best choice.



The piece was performed for the first time on 21 of september 1962 in Warsaw by the Rundfunk-Sinfonie-Orchester of Katowice directed by Jan Krenz.

## **DESCRIPTION OF THE PIECES IN THE SEQUENCES OF *THE SHINING***

For each piece there are indications of the boundaries of the sequences, in which each piece is used.

### *THE SHINING (MAIN TITLE)*

- 1- Beginning – title “The Interview”
- 2- Danny in his room telepathically hears his parents - Jack throws objects in the kitchen
- 3- Jack goes towards Ullman’s office – cut to Halloran driving his car

1- The piece is interrupted before its ending.

2- The piece is heard from 2'41" ca to an imprecise point. This portion of the piece was mixed here so as to remove the Dies Irae theme, mantaining the other sounds and the distorted voices, to which other electronic sounds are added. In the DD 5.1 remix, the volume of music and sound effects is higher than the original mix, so we can't say whether there are differences in the mix itself.

3- Elements of the piece are heard along with other electronic sounds (see futher: “Electronic sounds by Wendy Carlos and Rachel Elkind”).

### *THE AWAKENING OF JACOB*

- 1- Dissolve to Danny in the bathroom – title “Closing Day”
- 2- Danny is playing with the toy cars – Danny enters the Colorado Lounge and Wendy says «Danny, everything’s okay!»
- 3- Shot inside room 237, a few seconds after the cut – dissolve to Halloran making a phone call

1- The piece is inserted from its beginning to 1’22” ca of the recording, probably without alterations (the playing speed may be slightly slower). The listening is interrupted an instant before the appearance of the title. In the DD 5.1 remix, an error has been made: the listening is interrupted on the title, so the piece goes on to 1’27” ca. In the USA version, there are 2 sequences with Danny’s doctor (played by Anne Jackson) before the title: the actress’ voice is heard while the screen is dark, after the blood vision, and is overlapped with the music, which interrupts at 1’27” ca (or

probably a few seconds further).

2- The piece starts once again from its beginning, but it proceeds until 3'30" ca.

3- The piece starts from its beginning to an imprecise point. Between 3'37" ca and 4'20" ca there are several cuts. Approximately in the whole sequence there are electronic sounds created by Carlos and Elkind (a whistle, beats), superimposed on the music.

### *ROCKY MOUNTAINS*

Plongée after the title "Closing Day" – line «What time does the plane leave?» (Ullman in the Overlook)

### *LONTANO*

1- Danny plays with the darts – line «This is the staff wing of the hotel» (Ullman, while taking Jack and Wendy to their room)

2- Line «In here is where we keep all the dried goods and the canned goods» (Halloran to Wendy in the storeroom) – line «and seven kinds of what have you» (Halloran to Wendy in the same sequence)

3- Line «Missed!» (Wendy to Danny, while playing in the snow) – Wendy enters Ullman's office

1- The piece starts at 2'50", and goes on without alteration to 4'01" ca.

2- The piece is heard as above, but it is interrupted a few seconds before (3'40" ca).

3- The piece is heard once again as above, but goes on further, until 4'44" ca.

### *MUSIC FOR STRINGS, PERCUSSION AND CELESTA (III MOVEMENT)*

1- Line «I'm coming in close» (Wendy to Danny, while running towards the maze) – title "Tuesday"

2- About 10" after the title "Tuesday", while Danny rides his tricycle – Jack extracts the paper from the typewriter

3- Danny opens the door of the Torrance's apartment in the hotel, before talking to Jack – title "Wednesday"

1- The piece starts at 2'24", and goes on without alteration until the first clash of

cymbals (4'43"), which perfectly coincides with the appearance of the title. Jack's movements and steps surprisingly follow the tempo of the music.

2- The piece starts when a xylophone sound is heard (2'12"), a few seconds earlier than in the previous sequence. It then proceeds without alteration until the first clash of cymbals (as above), which perfectly coincides with the moment in which Jack extracts the paper. Once again the actor's movements (Lloyd, in this case) and the editing follow the music tempo and sounds.

3- The piece starts from the 2<sup>nd</sup> xylophone sound (0'06"). During the conversation between Jack and Danny, it is remarkable that their tête-à-tête is accompanied by the "ups and downs" of Bartók's music. Furthermore the swish pan on Jack and his head movement are synchronized with the music. Immediately before Jack's line «You know that, don't you?», the recording has had a cut (approximately between 4'20" and 4'30") so that the clash of cymbals (the same described in the other sequences, 4'43") would coincide with the title's appearance. In the USA version, after the title "Monday" there is a sequence in which Wendy and Danny are watching television in the Colorado Lounge; Danny asks his mother if he could go to his room to take the toy cars, Wendy gives him permission, Danny gets out of the frame, dissolve to the door while being opened by Danny. Bartók's "Music" starts on the dissolve. In the international version, after the title there is immediately the shot of the door: for this reason, along with the dissolve, the first xylophone note that introduces the movement has disappeared.

#### *DE NATURA SONORIS NO.1*

1- Danny pedals, before encountering the twins – title "Monday"

2- Wendy leaves the Overlook to go and check the snowcat – shot of Jack sleeping in the storeroom

1- The piece fades in at 0'38" ca. Between 2'05" and 2'25" ca the recording has had a cut. Before the title, it is possible that the recording has been altered.

2- The piece starts at 0'15" and goes on without alterations until a clash of percussions (1'36"), which coincides with Grady's knocking at the door. Here too, in a few points, the actress' (Duvall) movements follow the sounds in the music. In parts, *Polymorphia* is overlapped with the piece.

#### *DE NATURA SONORIS NO.2*

1- Line «Danny, everything's okay!» (Wendy to Danny in the Colorado Lounge, see *The awakening of Jacob*) – line «God, I'd give anything for a drink»

(Jack at the bar in the Gold Room)

2- Shot of Halloran's snowcat – zoom on Wendy's face

3- Jack stops running in the maze – Danny leaves his hiding place and starts running again

4- Jack strolls in the maze while Wendy and Danny escape – a few seconds before the cut to the snowcat moving

5- Jack strolls in the maze before dying – Jack's corpse

1- The piece starts at 0'10" ca and goes on up to 3'06". Between 1'25" and 1'35" ca the recording has had a cut. There are interesting analogies between the music and the actor's movements.

2- The piece starts from its beginning and goes on up to 3'06" ca. There are interesting analogies between the music and the sounds emitted by Danny who repeats the word «redrum».

3- The piece starts at 0'15" ca, overlapped with *Jutrznia – Kanon Paschy, Piesni 1, 3, 6, 9*, and proceeds without alterations until fading out at 1'00" ca, while Danny runs. Before vanishing, the piece gets overlapped with the *Kanon*.

4- The piece starts at 2'20" ca, a moment before the shot of Wendy and Danny getting on the snowcat, and goes on uninterruptedly until 2'42" ca.

5- The piece is heard from 3'10" ca to 3'26" ca. We do not exclude the hypothesis that in this portion of the piece there is an overlapping of fragments from other points of the same piece.

### *POLYMORPHIA*

1- Wendy enters the Colorado Lounge with the baseball bat – dissolve to Jack while being dragged to the storeroom

2- Jack is dragged to the storeroom – shot from outside of Wendy opening the Overlook's door

3- Wendy stops in front of the snowcat in the garage – title "4 pm"

4- Jack says «Danny boy!» after having killed Halloran – Jack starts running again

5- Wendy goes up the final step, before seeing the dog-man – Jack looks out the Overlook

1- The piece starts from its beginning, immediately after the cut, and proceeds uninterruptedly until a moment before the cut to Danny hallucinated (4'25" ca): here Stainforth made a cut at the recording. From now on, the piece proceeds once again without alterations from 4'42" ca to 8'52" ca, until the dissolve. Here Stainforth has

interrupted the piece, just before the C-major chord which concludes *Polymorphia* (see the information about the piece): obviously, this chord would have been out of place compared with the climax of the film. The efficacy of this composition is exceptional, because in the first minutes is characterized by an emotional crescendo which corresponds exactly with Wendy's rising terror. At a couple of points, Nicholson moves in sync with the music.

2- The piece starts once again from its beginning and proceeds uninterruptedly until a moment before Wendy puts a foot outside the hotel (4'27" ca). Here we can hear *De natura sonoris no.1*. Between 3'33" and 3'55" ca there is a cut in the recording (while Jack says «go check out the snowcat and the radio and you'll see what I mean»). It is ironical that Nicholson, at one point, "imitates" the sound of the pizzicato heard in *Polymorphia* by the movement of his fingers and tongue<sup>4</sup>.

3- As soon as Wendy stops in front of the snowcat, we can hear another fragment from *Polymorphia* until the title, the same fragment as in the 1<sup>st</sup> sequence described above (while Danny telepathically hears his parents and sees the blood): we will hear it once again when Wendy sees the dog-man. In these moments the piece is overlapped with *De natura sonoris no.1*.

4- There are nearly imperceptible sounds (3'33" ca – 3'42" ca), overlapped with *Jutrznia – Ewangelia*.

5- Stainforth has used once again the fragment we heard in the 1<sup>st</sup> and 3<sup>rd</sup> sequences described above, which proceeds until fading out a few moments before Jack puts his foot outside the hotel, before turning the lights on. (4'42" ca – 5'16" ca). Here too the piece is overlapped with *Jutrznia – Ewangelia*, and in some moments it seems hushed, but this is caused quite certainly by volume alterations, not by cuts. While the two ghosts raise their heads, the *Polymorphia* fragment has been dubbed over itself, out of sync by approximately a second, so as to make the music "doubled" and more confused. At this point in the DD 5.1 remix, there is a mistake, because the fragment is no longer overdubbed (there is less confusion in the soundtrack, and as a consequence, there seems to be an emptiness, an absence in the new version by comparison with the original).

### *JUTRZNIA – EWANGELIA*

1- Zoom over Wendy's face while reading the word «murder» - imprecise point while Jack smashes the door

2- Jack hits Halloran – pan to the Overlook's exterior

3- Wendy sees Halloran's corpse – Jack says to Danny «I'm right behind you!»

1- The piece starts from its beginning and stops before the voices in the music are

heard (0'10" ca). The impact on the spectator made by perfectly synchronizing the musical explosion with the zoom and Wendy's scream is exceptional.

2- The piece starts from its beginning and proceeds without interruptions until the dog-man raises his head (1'20" ca). Then it starts again from the beginning in sync with the zoom over the two ghosts (the dog-man and his friend) and proceeds uninterruptedly until fading out (0'30" ca), during the pan of the Overlook's outside. On occasion the piece is overlapped with *Polymorphia*. Notice how Wendy's steps are often in sync with the music. This piece is undoubtedly highly effective when associated with the zooms, the editing cuts and the actors' movements.

3- The piece starts once again from its beginning and goes on up to 0'18" ca, as soon as the swish pan has terminated. Here the piece restarts from the beginning and proceeds uninterruptedly until the cut after Jack's line «I'm right behind you!». In the USA version, immediately after the line, there is a sequence in which Wendy is running inside the Overlook when it suddenly becomes dark and she sees the guests' skeletons in the lobby. For this reason "Ewangelia" proceeds for a few seconds further, stopping at 1'20" ca, and after Wendy's scream we can hear the *Kanon*.

#### *JUTRZNIA – KANON PASCHY, PIESNI 1, 3, 6, 9*

- 1- Wendy hits Jack with the bat – a moment before the dissolve
- 2- A moment before Jack pokes his head through the bathroom door – imprecise point while Halloran is driving
- 3- Cut to the blood fall – shot of Danny hiding behind a bush

1- We can hear the piece twice, from 0'02" to 0'08".

2- The piece is heard from 0'02" to 0'08", and then once again from 0'02" to 0'12" ca, when it starts fading out in a few instants.

3- The piece starts exactly on the cut (0'02") and proceeds uninterruptedly until 0'56". A moment afterwards, the listening restarts from 0'58" ca to 1'04". At the beginning of the sequence, the piece is overlapped with the *Kanon*, then afterwards with *De natura sonoris no.2*.

#### *KANON*

- 1- Imprecise point while Jack smashes the door of the apartment – Jack screams after wounding himself
- 2- A moment before Jack switches on the outdoor lights – cut to Wendy in the kitchen

3- Jack chases Danny (after Wendy's encounter with the injured guest) – cut to Danny hiding in the maze

4- Danny runs towards the maze exit – Wendy and Danny escape

1- The piece starts from B1 (see information about the piece), which is interrupted after a few seconds and starts again immediately (so there is no perception of the cut in the recording), and proceeds until the end of B1. Here Stainforth made numerous alterations to the recording, especially by making the string's screeching constant (e.g. between 2'19" and 2'25" or similar). The most evident alteration is that when Jack smashes through the door, pulls out the axe and pokes his head through the hole: Stainforth has reduced the duration of the pauses to make the music perfectly coincide with Jack's movements. From now until the moment when Jack turns the knob of the bathroom door, the piece has no alterations. A few seconds before Jack knocks at the bathroom door, B2 starts, and gets interrupted at 6'21", while Wendy says «Run!» to Danny. Now we can hear fragments of A1 (0'58" – 1'10" ca), until a moment after Wendy has picked up the knife from the basin, when we can hear B2 again from 6'50" ca. B2 proceeds until its end, while Wendy says «Jack, please, don't!». Now we can hear an imprecise part of A1, until the cut (from inside the bathroom) to Jack smashing the door: here B2 follows from 3'06" ca, overlapped for a few seconds with A1, and proceeds until Jack screams (3'37"ca). In the DD 5.1 remix, there are two mistakes: first, the initial seconds of B1, which were heard before B1 itself restarted, are absent (so the overall perception is that the piece starts later than in the original mix); second, the *Kanon* proceeds for a few seconds on the shot of Halloran, instead of disappearing on the shot of Jack.

2- The mix of the piece is particularly complex, so our analysis is provisional. The piece starts during A1 (1'30" ca) and proceeds with B1 until 3'00" ca. From 2'19" ca, there is an overlapping of B1 from 3'10" ca to 4'00". In some ways, we could say that Stainforth made an analogue operation to that of Penderecki in B2 (see information about the piece). In the remix, there is an error: the overlapped portion starts from an earlier point.

3- The piece starts at 2'00" and goes on until Jack's line «I'm right behind you!»; we cannot define the minute of the recording, because it has been substantially altered, apparently in the same way as in the 1<sup>st</sup> sequence described above. After Jack's line the piece restarts from 2'50" ca, proceeding to 2'58"; from now 3'01" ca a pause has been removed. From 3'01" the piece proceeds uninterruptedly until 3'59" ca; now we can hear again the *Kanon* from 2'40" to 2'50" ca. These 10 seconds are nearly imperceptible, because reduced in the volume and mixed with *Jutrznia – Kanon Paschy, Piesni 1, 3, 6, 9*. In the remix, the *Kanon* seems to interrupt itself at 4'00": the ten "additional" seconds have been erroneously mixed later. After Jack's line, there has been a cut: Kubrick has removed a short sequence (visible in the USA version) in which Wendy is running inside the Overlook when it suddenly becomes dark and she sees the guests' skeletons in the lobby. Immediately after Wendy's

scream, we can hear the *Kanon* again, from 2'40" ca to 2'50" ca, and it proceeds, and it proceeds uninterruptedly over the shot of Jack, as we can hear in the international version of the film.

4- The piece starts from B2 (6'01"), as soon as Danny starts running again, and it proceeds until the cut to Jack, after Danny and Wendy embrace (7'20"). Then it starts again from 3'01" ca, and proceeds until fading out at 3'16" ca. Between the shot of Danny running and that of Wendy going towards the maze entrance, there has been a cut: Kubrick has removed a shot of Jack uncertain about which way to follow in the maze. In the USA version this shot is present, so the *Kanon* has no alterations. In the international version, on the contrary, this shot is absent and consequently a few seconds of the music are absent.

### *MASQUERADE*

Jack walks towards the lobby after having thrown the objects in the kitchen – cut to Halloran calling the ranger

The piece fades in not from the beginning, and proceeds until an imprecise point before the end, in correspondence to the cut. It seems to come from far off (as a matter of fact it comes from the Gold Room, which is still far from Jack). The song is diegetic, because it appears as if being performed by the orchestra in the Gold Room.

### *MIDNIGHT, THE STARS AND YOU*

1- Jack walks towards the Gold Room entrance – line «...hold this for you there, Jeevesy!» (Jack in the red bathroom)

2- Cut to the interior of the Overlook, after Jack's death – one of the titles during the end credits

1- The song starts a few measures after its beginning, precisely after the introduction. It then proceeds uninterruptedly, until the end.

2- The song fades in during the 1<sup>st</sup> of the 2 measures of the introduction, to give the impression that it comes from far off (as a matter of fact, it presumably comes from the Gold Room, which is not near the wall in shot). It proceeds over the end credits, until the title with the name of the Property Master and others: from now on, the soundtrack is filled with applause and voices. The song is diegetic, because it appears as if being performed by the orchestra in the Gold Room.



### *IT'S ALL FORGOTTEN NOW*

Line «Grady, sir, Delbert Grady» (Grady while removing stains from Jack's jacket) – line «Did you know that?» (Grady to Jack in the same sequence)

The song starts from the beginning and goes on until the end; it is diegetic, because it appears as if being performed by the orchestra in the Gold Room<sup>5</sup>.

### *HOME*

Line «He is, Mr. Torrance» (Grady to Jack in the bathroom) – cut to Jack walking towards Ullman's office

The song starts from its beginning, and then stops before the end, in correspondence with the editing cut; it is diegetic, because it appears as if being performed by the orchestra in the Gold Room<sup>6</sup>.

### *ELECTRONIC SOUNDS BY WENDY CARLOS AND RACHEL ELKIND*

Halloran goes into a trance: the whistle, the beats and other sounds are interlaced with *The awakening of Jacob*.

Danny in his room telepathically hears his parents - Jack throws objects in the kitchen: we can hear low sounds, beats, whistles, distorted screams, overlapped with a portion of *The Shining (Main Title)*. They go on until the cut to Jack in the kitchen.

In the USA version, after Jack and Grady's dialogue in the bathroom, there is a sequence in which Wendy talks to herself, Danny goes into a trance and Wendy tries to calm him: in these moments we can hear the usual Carlos and Elkind's sounds, overlapped with portions of *The Shining (Main Title)* mixed without the Dies Irae theme.

Jack goes towards Ullman's office – cut to Halloran driving his car: again the usual low sounds, beats, whistles, until the shot of Halloran. Some of these sounds and especially the voices are contained in *The Shining (Main Title)*. Between the shot of Jack removing a piece from the receiver and the one of the airplane, we can perceive a cut in the “music”: this happens because in the USA version at this point there is another sequence in which Halloran calls the ranger again, and the title “8 am” appears. Furthermore, in this version, the shot of Halloran in the plane is longer: Carlos and Elkind's sounds go on until the dissolve to Jack typing (this shot is absent from the international version).

## LIST OF THE SEQUENCES IN WHICH MUSIC IS PRESENT

Beginning – title “The Interview”: *The Shining (Main title)*.

Dissolve to Danny in the bathroom at home – title “Closing day”: *The awakening of Jacob*.

Shot from above after the title “Closing day” – line «What time does the plane leave?» (Ullman in the Overlook): *Rocky Mountains*.

Danny plays with the darts – line «This is the staff wing of the hotel» (Ullman, while taking Jack and Wendy to their room): *Lontano*.

Line «In here is where we keep all the dried goods and the canned goods» (Halloran to Wendy in the storeroom) – line «and seven kinds of what have you» (Halloran to Wendy in the same sequence): *Lontano*.

Line «I’m coming in close» (Wendy to Danny, while running towards the maze) – title “Tuesday”: *Music for strings, percussion and celesta (III movement)*.

About 10” after the title “Tuesday”, while Danny rides the tricycle – Jack extracts the paper: *Music for strings, percussion and celesta (III movement)*.

Line «Missed!» (Wendy to Danny, while playing in the snow) – Wendy enters Ullman’s office: *Lontano*.

Danny pedals, before encountering the twins – title “Monday”: *De natura sonoris no.1*.

Danny opens the door of the Torrance’s apartment in the hotel, before talking to Jack – title “Wednesday”: *Music for strings, percussion and celesta (III movement)*.

Danny plays with the toy cars – Danny enters the Colorado Lounge and Wendy says «Danny, everything’s okay!»: *The awakening of Jacob*.

Line «Danny, everything’s okay!» (Wendy to Danny in the Colorado Lounge, see *The awakening of Jacob*) – line «God, I’d give anything for a drink» (Jack at the bar in the Gold Room): *De natura sonoris no.2*.

Halloran goes into a trance: Carlos and Elkind's electronic sounds, which after some time overlap *The awakening of Jacob*.

Shot inside room 237, a few seconds after the cut – dissolve to Halloran making a phone call: *The awakening of Jacob*.

Zoom over Danny’s face while hearing telepathically his parents’ talk: Carlos and Ellkind’s electronic sounds.

Jack walks towards the lobby after having thrown the objects in the kitchen – cut to Halloran calling the ranger: *Masquerade*.

Jack walks towards the Gold Room entrance – line «...hold this for you there, Jeevesy!» (Jack in the red bathroom): *Midnight, the stars and you*.

Line «Grady, sir, Delbert Grady» (Grady while removing stains from Jack's jacket) – line «Did you know that?» (Grady to Jack in the same sequence): *It's all forgotten now*.

Line «He is, Mr. Torrance» (Grady to Jack in the bathroom) – cut to Jack walking towards Ullman's office: *Home*.

[USA VERSION. Wendy talks to herself – cut to Jack walking towards Ullman's office: Carlos and Elkind's electronic sounds.]

Jack goes towards Ullman's office – cut to Halloran driving his car: Carlos and Elkind's electronic sounds, *The Shining (Main Title)*.

[USA VERSION. Halloran calls the ranger once again – dissolve to Jack typing: Carlos and Elkind's electronic sounds, *The Shining (Main Title)*.]

Wendy enters the Colorado Lounge with the baseball bat – dissolve to Jack while being dragged to the storeroom: *Polymorphia*.

Wendy hits Jack with the bat – a moment before the dissolve: *Jutrznia – Kanon Paschy, Piesni 1, 3, 6, 9*.

Jack is dragged to the storeroom – shot from outside of Wendy opening the Overlook's door: *Polymorphia*.

Wendy leaves the Overlook to go and check the snowcat – shot of Jack sleeping in the storeroom: *De natura sonoris no.1* (and partly *Polymorphia*).

Wendy stops in front of the snowcat in the garage – title “4 pm”: *Polymorphia* (and also *De natura sonoris no.1*).

Shot of Halloran's snowcat – zoom on Wendy's face: *De natura sonoris no.2*.

Imprecise point while Jack smashes the apartment's door – Jack screams for having been wounded: *Kanon* (and also *Jutrznia – Kanon Paschy, Piesni 1, 3, 6, 9*).

A moment before Jack pokes his head through the bathroom door – imprecise point while Halloran is driving: *Jutrznia – Kanon Paschy, Piesni 1, 3, 6, 9* (and also *Kanon*).

Jack hits Halloran – panoramic shot of the Overlook’s outside: *Jutrznia – Ewangelia* (and also *Polymorphia*).

Jack says «Danny boy!» after having killed Halloran – Jack starts running again: *Polymorphia* (and also *Jutrznia – Ewangelia*).

Wendy goes up the final step, before seeing the dog-man – Jack looks out the Overlook: *Polymorphia* (and also *Jutrznia – Ewangelia*).

A moment before Jack switches on the outdoor lights – cut to Wendy in the kitchen: *Kanon*.

Wendy sees Halloran’s corpse – Jack says to Danny «I’m right behind you!»: *Jutrznia – Ewangelia* (and also *Kanon*).

Jack chases Danny (after Wendy’s encounter with the injured guest) – cut to Danny hiding in the maze: *Kanon* (and also *Jutrznia – Ewangelia* and *Jutrznia – Kanon Paschy, Piesni 1, 3, 6, 9*).

Cut to the blood fall – shot of Danny hiding behind a bush: *Jutrznia – Kanon Paschy, Piesni 1, 3, 6, 9* (and also *Kanon* and *De natura sonoris no.2*).

Jack stops running in the maze – Danny leaves his hiding place and starts running again: *De natura sonoris no.2* (and also *Kanon*).

Danny runs towards the maze exit – Wendy and Danny escape: *Kanon* (and also *De natura sonoris no.2*).

Jack strolls in the maze while Wendy and Danny escape – a few seconds before the cut to the snowcat moving: *De natura sonoris no.2* (and also *Kanon*).

Jack strolls in the maze before dying – Jack’s corpse: *De natura sonoris no.2*.

## NOTES

<sup>1</sup> Interview with Stainforth by Felix E. Martinez:

<http://www.archiviokubrick.it/opere/film/shining/stainforth.html>

<sup>2</sup> Interview with Mario Maldesi, italian dubbing director of Kubrick's films since *A Clockwork Orange*:

<http://www.archiviokubrick.it/testimonianze/persona/maldesi.html>

<sup>3</sup> For example: <http://www.archiviokubrick.it/risorse/dvdc/dcd.html>. Also here: <http://www.imdb.com/title/tt0081505/soundtrack>. Furthermore, we found no evidence of the existence of a *Polymorphia* recording conducted by Penderecki.

<sup>4</sup> As Stainforth states in the interview (see note 1): "(...) I used a bit of *Polymorphia* and managed to sort of synch it up with him drumming his fingers on the door".

<sup>5</sup> It has been noticed how the title and lyrics of the song make a sort of ironical comment on what Jack and Grady are telling each other. Jack asks Grady: «...weren't you once the caretaker here?». Grady: «Why, no sir. I don't believe so». However, later on, according to what Grady tells Jack about himself it seems that Grady really has been the caretaker. Initially it seems that Grady has somehow forgotten his past (the lyrics say «the trouble and the pain»). The matter is much more complex, because according to Grady, Jack has «always been the caretaker», so we could presume that they are the same person, i.e. there are two Jack Torrances, or two Delbert Gradys (in this case, Jack himself has forgotten his past).

<sup>6</sup> In this case too the lyrics create irony: the song is about the desire of returning home «when shadows fall», as if Jack wants to return to his home (that is the Overlook, where he has always dwelt); this will happen after his death during the night.