*Response* Harry Potter

From Henrik

…one must keep in mind that he composes for the mass market, and faces constraints as to what he may be allowed to throw at the audience. Perhaps composers are freer now than ever before to move in entirely divergent patterns, incorporating as many or as few elements from whichever previous centuries they so choose.

This resonates I think perfectly with the way one critic characterized Philip Glass’s compositional method. He said something to the effect that now Philip had everything from the past laid out in front of him and he could the pick and choose what elements he wanted to include. I guess, judging from that one statement, Henrick’s quote from Hooper about simplicity, and the little I’ve listened to… I would have to uneducated-ly deem him as a minimalist composer. I think this title speaks to the effect of the music in the movies. That is to say that Hooper’s music functions similarly to how Glass’s functioned in *The* *Hours*. Contrasting to Williams music, Hooper’s seems to be introspective; music emanating perhaps from the characters themselves rather than a mythic theme placed on top of a humanistic basis to elevate the narrative to legend. That is not to say that William’s music was not yoked to the characters, I would argue in a very different way…almost a novel way. The Bartok-esque solo violin accompanying McGonagal was less of a testament to the truth of her being, but rather a caricature sketched in the imagination of the children upon their first encounter with her. The music in scenes from the Hooper scores seem to be less novel. The simplicity in the music, the lack of striking themes is a result of a more humanistic focus of the film on the personal struggles of the characters. We’ve been asking what does cinema require of film music? And in this case the answer is *less* than what was required in the first few films. The audience’s interest in the movies has evolved from simply what will happen? to what will happen *to* Harry and Hermione and Ron. The humanistic aspect is important so over-romantic music of mythic grandeur would have been far too overpowering for what the later films require.