1. Introduction
   1. As you know, the title of my EPQ is a study of “Howard Shore’s use of Musical devices in his score for The Lord of The Rings”
2. Topic and Motivation
   * 1. I’d like to start with the original ideas for the topic of this presentation, and what motivated me to pursue this rather specific and niche idea.
   1. Choosing a Topic
      1. I knew from the start that I wanted to do my project on music. Like everybody, I enjoy music! I have also been studying it for the better part of my life, learning the Alto, and later the Organ and Piano. GCSE Music was one of the options I chose to study in Year 10; however it was a subject I was unable to carry on studying at school at A-Level.
      2. Now that I knew I was going to write about music, however, music is quite a broad area of interest. I had to narrow it down. Another one of my passions has always been watching movies, particularity Science Fiction. My next step was therefore obviously to study Film Music.
      3. I have been an avid listener of film music for a while. However, knowing a soundtrack by heart is no guarantee of appreciating it fully. Music has become such a prominent part of movies. I therefore wanted to orient my work to studying the effectiveness of a soundtrack, and how a composer can truly use his work to influence and add to a story.
      4. I could not simply, however, study film music as a whole. I had to focus on a specific franchise, if not a specific film. This step was the easiest for me, and is the culmination of reasons of why I wanted to do this EPQ in the first place. I chose to write about a collection of music I knew inside out, back to front. One of, if not the greatest soundtracks ever written, and certainly one of the most popular trilogy of films of the 21st century. I chose to study *The Lord of the Rings.*
3. Brief Overview
   * 1. I want to give a brief overview of this trilogy, and give some background information on the films, and their music.
   1. So about the films
      1. The Lord of the Rings is a trilogy of films released between 2001 and 2003 directed by Peter Jackson. It was filmed and produced almost entirely in New Zealand.  
         Based on the book of the same name by JRR Tolkien, this series of movies was extremely successful, and has grown to become one of the greatest franchises of all time.
      2. Named after the 3 parts of Tolkien’s original book, they are entitled:
         1. The Fellowship of the Ring
         2. The Two Towers
         3. Return of the King
   2. And a bit about the soundtracks themselves
      1. All three films were composed AND orchestrated by Howard Shore, during the post production of each respective film. Culminating in an epic score that lasts for over 12 hours
         1. It contains nearly 110 unique and recognisable themes
         2. It makes use of a wide variety of instruments, from all around the world
         3. It stars featured soloists in many performances and registers
         4. It was performed by The London Philharmonic Orchestra, making up 120 players.
         5. It was very well received, earning
            1. 3 Oscars, 2 golden globes, 3 Grammys, and was elected more than once as the best score in film history.
4. Objectives
5. Process
   1. A very large part of my EPQ is therefore spent observing Shore’s use of leitmotifs.
      1. Here’s a small overview of what a leitmotif is
      2. A leitmotif is a recurring musical theme or idea created by the composer.
      3. By associating a particular theme with a part of the narrative, a composer can therefore use these musical creations to add to the dramatic actions on screen.
      4. Leitmotifs can be attached to almost any part of a story
         1. Characters, Locations
         2. Emotions
         3. Events
         4. Objects
         5. And even themes and ideas inside of the film
      5. The main ideology behind Leitmotif is to create a sense of attachment to that particular sound that evokes audiences to feel particular emotions when that sound is repeated through the film.
      6. Initially developed for use in theatre and operas, and greatly popularized by Wagner, leitmotifs are now today one of the most prominent and useful part of a composer’s tool belt.
   2. Here are but a few of some of the most recognisable leitmotifs in film history.
      1. You may notice a few composers making repeated appearances in this list
      2. I am certain there is not one person in this room who would not be capable of immediately identifying all of these pieces of music to their respective franchise and movie.
6. Structure
   1. My final project was quite different from my initial ideas
      1. I initially wanted to cover a multitude of themes and analyse them all, as well as study the use of these themes in specific scenes. I quickly realized this was going to be an unrealistic approach, and the more I learned about the depth and dimension of Shore’s work, the more I had to narrow down my selection.
7. Conclusion