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Music in *2001: A Space Odyssey*

The film *2001: A Space Odyssey* (1968), directed by Stanley Kubrick, expands upon Arthur C. Clarke's short story "The Sentinel". Both individuals made a science fiction tale in regards to human evolution from ape to man to ultimately a higher spiritual being. This tale is derived as a science-fiction version about the idea of Christian theology that suggests man will evolve into a higher form after the turn of the second millennium.

2001: A Space Odyssey (1968) was well known not only for its visual effects, but also its use of adapted music. Originally Kubrick, in collaboration with Alex North, was going to use the original score for *2001*. However, Kubrick decided to utilize borrowed music from previously made works. This film reestablishes the traditions of adapted scores in an avant-garde way.

The film borrows music from a variety of composers of various sources. From Richard Strauss: opening to Also sprach Zarathustra (1896), Johann Strauss Jr: Blue Danube Waltz (1867), Aram Khachaturian: Gayane Ballet Suite (1942), and numerous of Ligeti's works are the number of composers and their respective works that Kubrick decided to use for the film. Similar to leitmotifs, Kubrick uses these borrowed music pieces to associate different events or scenes in the film. For example, works from Richard Strauss are accompanying moments of evolution, Johann Strauss and Khachaturian's works accompany scenes of space travel. Unlike how film music is utilized for certain details of the scenes such as character mood or movements, each of these songs are mainly detached from what is happening in the drama. Music from Ligeti, which was used without permission, is utilized not for its melody and rhythm, but is used to emphasize texture and sound masses, a rather avant-garde style of

the time.

In the new era of music, Kubrick changes the meaning of how adapted works are incorporated into films. Rather than adapting or modifying previously made work to fit the needs of the film, these works can be left intact to allow for coexistence with the visual elements of the film.