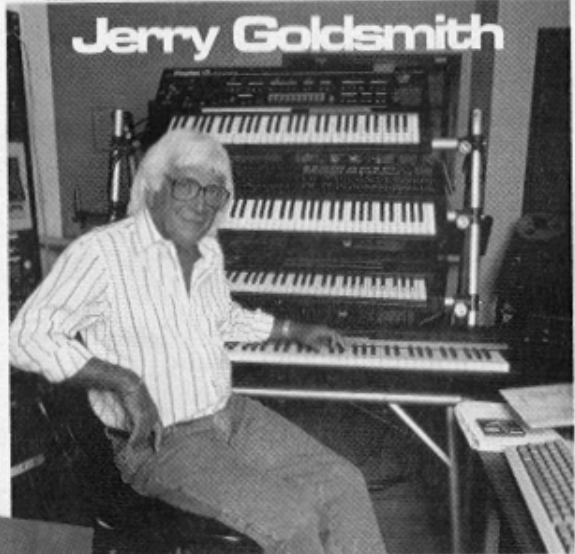


An Interview With
Jerry Goldsmith
A Film Scoring Legend Talks About His Use Of
Synthesizers, His Work With The AURICLE On
The C1 And His Score For Star Trek V
By Tom Darter

AURICLE

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At one of the *Star Trek V* scoring sessions: Jerry Goldsmith (L.)
with Richard Grant, principal co-creator of the AURICLE.
(Photo by Rick Oyama)

JERRY GOLDSMITH is one of the most well-known and most respected film score composers in the world. During a career now well into its fourth decade, Jerry has scored more than 130 feature films (plus countless TV and radio episodes.).

One hallmark of Goldsmith's approach to film music composition is his constant search for new and unusual sounds. This led him to explore the possibilities of electronic music very early in his career. He continues this involvement in the MIDI age by consistently including two to four MIDI keyboardists as part of his orchestra. Still, as you

shall see from the interview below, his attitudes have changed quite a bit in the last few years.

Another hallmark of Goldsmith's approach is that he keeps changing — he actively resists imitating himself (or anyone else). As a journalist, I have enjoyed the opportunity to interview Jerry Goldsmith more than once. And, as a musician, I have appreciated the opportunity to work as a keyboardist in his orchestra on a number of film scoring sessions (including *Explorers*, *Poltergeist II*, *Innerspace*, *The 'Burbs* and *Star Trek V*). In all of my encounters with Jerry, he has proven to be a musician whose attitudes and approaches constantly change. The interview below reflects the current state of Jerry's art.

Let's talk about *Star Trek V*. That's the first time you used the CI music computer with the AURICLE program, isn't it?

Yes.

Had you ever used the AURICLE program before?

Oh, yeah. I used the original version. It was amazing that it was all programmed in 64k. The first film I used [the AURICLE] on was *Extreme Prejudice*, a few years ago. I've used AURICLE ever since. It's a real godsend. It's great for working out timings, laying out cues, providing clicks, everything. And on the CI, the whole program is much richer, because it's written for a computer that has much more memory, and is much faster.

So, the main advantage of using AURICLE on the CI is that you can do a lot more things, because there's more inside the computer?

Well there's more memory, so the program has more bells and whistles on it. And it is a lot faster. ...[so] now,... on *Star Trek V*, I had to deal

with a scene that had been re-edited, and I was able, on the sound stage with the aid of the AURICLE, to re-make the cue — to make cuts and changes in the music, and figure out where certain events had to land. I would say that it took me only ten minutes to redo an entire two minute cue. If I had had to do it longhand [on the scoring stage], it would have been impossible. The computer told me how to redo it, and then I just dictated the changes to the orchestra and the clicks were already redone.

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...when I'm writing, I'm terrible: I often get lost when I'm writing; I'm constantly remetering bars, and then often forget where I put the meter change in, and then I figure it wrong. With the new version of the AURICLE on the CI, I can have any number of screens [windows] up at one time. So, I can always put, say, the meter map on one corner of the screen so I'll always know the current bar and meter situation. Previously, I'd forget to change the meter on the score sheet for the cue, for instance, and then I'd forget where I was, and I would be writing in the wrong meter. With the AURICLE for the CI, I always have a graphic display [visible] of the bars and meters [for an entire cue].

At what point does tying the music to the cue come in? Do you figure out the tempo relative to a rhythm in the cue, or do you get the tempo as part of the musical idea, and then dictate the number of bars based on that, and then figure out what you have to do to fill in the end of the cue?

Here's an example: Let's use the pattern we've just talked about: three measures of 5/8 [subdivided 2+3/8] and followed by one bar of 7/8 [subdivided 2+2+3/8]. Let's say that we want to use this repetitive pattern in a cue that lasts one minute, and that there is an event in the picture at fifty seconds that we want to catch. So we find the tempo we want [musically], and discover that one cycle of the pattern takes 5.3 seconds. Now, what I used to do in a situation like that was divide 5.3 into 50 [seconds] to see where it would come out. But now, with the AURICLE, it's very easy to set up an indefinite number of bars [in this subdivided metric pattern] at the proper tempo [for the music] and then ask the program "Where is 50 seconds?" "What bar and what beat does it land on?" And say, maybe, it will come on the fifth beat of a 7/8 bar. So I change that bar — make it a 2/4 bar plus a 3/8 bar — so I can come on the downbeat at 50 seconds. But again, you know, the AURICLE works very fast.

For the last few years I have been working mostly with the Mac, so using the [Auricle] CI took a little adjusting. We haven't begun to appreciate the musical possibilities of the CI. I think that having all those built-in MIDI ports is wonderful. And the programmable sliders [on the keyboard] are great...

The other thing I like about the CI is its portability. When I work with the AURICLE I use an [external] color monitor [though]. I've never stopped to figure out what all the color coding means on the AURICLE, but it does look pretty in color.

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