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HOLLI BARGER  
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BY THE COMMITTEE CONSISTING OF

Dr. Vivian Luong, Chair

Dr. Jake Johnson

Dr. Marvin Lamb



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## Abstract

In recent decades, the field of disabilities studies has shifted from solely a medical outlook to a more rounded approach of how disability is constructed culturally and socially. With this change, disability scholars aim to understand and accept disability as a part of human experience; establishing a person's capability and behavior as a difference and not a deficit. Within disability studies, the supposed "deficit" of disability comes from a society deeming someone as normal or abnormal with normalcy as superior to anything that does not meet that standard. Not only can this view of disability studies be reflected on human bodies, but it can also be applied to musical contexts and narrative artforms. As Joseph Straus notes, music and our narratives about it, often allow for metaphors of musical dysfunction and rehabilitation, or of tension and release. Film and film music are two other artforms that also use depictions of disability as obstacles to overcome by the end of the narrative. However, within the field of music theory and disability studies specifically, film soundtracks are a less explored topic. Through this thesis, I seek to provide a cross-disciplinary approach to the analysis of film and music through visual and sonic aspects of disability narratives to provide a better understanding of how these narratives function in society and culture.

In this document I examine four narrative plot points and the accompanying music from the film *How to Train Your Dragon* (2010) through the lens of disability studies. This animated children's comedic, adventure, fantasy movie incorporates complex themes of identity and friendship across differences into the narrative and music that creates an enjoyable viewing experience and invites a disability perspective. I will begin with a literary review of the scholarship on music and disability studies and narrative in film. Next, I briefly dive into four plot points that illustrate the underlying normal versus abnormal binary in the film. These plot

points center on the outsider status of the main character, Hiccup, and his eventual dragon friend, Toothless, as well as the larger opposition of Hiccup's Viking community and Toothless' dragon family. I analyze important moments within the score that display these binaries, focusing specifically on the relationship between Hiccup and Toothless. To conclude, I discuss the importance of using this lens of disabilities studies to emphasize acceptance, enrich the meaning of music, and provide valuable insight of deeper connections within the narrative of a film and its music. Ultimately, this thesis seeks to expand the interdisciplinary connections across disabilities studies, film studies, and the field of music theory.

Keywords: Music and Disability Studies, Narrative, Film Music, Joseph Straus, Claudia Gorbman, John Powell, *How to Train Your Dragon*, Children's Film, Animated Film



## Chapter 1: Introduction

“[M]usic is able to tell stories, and among the stories it tells are stories about disability.” (Straus 2011, 12)

Everyone has a story to tell, and everyone desires to connect with a story—whether one similar to their own or otherwise. For some that story is of love and joy, others loss and heartbreak, and for some their story is of disability or a sense of otherness from society (Straus 2011, 10). Hearing different kinds of stories allows for other identities and experiences to be introduced to readers.

As my opening quotation by music theorist and disability scholar Joseph Straus states, music is a means of storytelling, of which can be stories about disability. Theorized as a broad category of human experience, disability scholars and activists’ notion of disability include people with physical impairments, as well as those of that affect behavior or emotion, mental or developmental aspects, and even cultural situations that affect their lives. Often a person with a disability is in some way deemed unlike others in society and certain accommodations have been implemented to support those in need. There are many ways these stories of disability can be conveyed—whether personally from individual to individual, sonically through music or sound, textually through books or articles, or visually through art and media. Film, in particular, is an artform that can illustrate disability narratives both visually and sonically through the story played out on screen along with the music of the score or soundtrack.

One of the key tenets of this thesis is that the visual and sonic modes of a film together allow for stories of disability to connect with the audience in a richer way. As film music analysis is a relatively new sub-field in music theory, this interconnection between visual and

sonic storytelling in film has yet to be considered thoroughly.<sup>1</sup> I will suggest in this thesis, in the context of film, that separating these two integral parts of the narrative hinders the full impact and purpose the creators aim to construct as well as the audience's experience of the film's meaning. These two types of narrative in film support each other reciprocally; together, they generate an unbreakable loop to create interconnected stories that vastly impact the viewing experience. Thus, in this project, I will demonstrate how an analysis that entwines the visual and sonic narratives of a film will reflect the disability narratives more meaningfully within the story. To realize this main goal, I will begin first with a literature review to further explain the scholarship and concepts I will be applying throughout this thesis regarding 1) film music analysis, 2) film and disability studies, and 3) disability studies and music.

## **Literature Review**

### Film music analysis

One scholar known for cultivating the field of film music analysis is Claudia Gorbman. Her research in this area brings the fields of film analysis and musicology together to look at how music functions in film. In her pioneering book, *Unheard Melodies: Narrative Film Music* (1987), she argues for the importance of studying how music interacts with the visual aspect of a film and thus, the creation of a different approach in critical film analysis. Gorbman states that film music cannot be judged the same way as "pure" or classical music because of its narrative function. Therefore, she offers a model with three musical codes to identify connections between music and a film's narrative: pure, cultural, and cinematic musical codes (see Table 1 below).

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<sup>1</sup> Two primary books in music theory that analyze film music are David Neumeyer's "*Meaning and Interpretation of Music in Cinema*" (2015) and Frank Lehman's "*Hollywood Harmony: Musical Wonder and the Sound of Cinema*" (2018). While these two sources discuss important aspects of film music, they separate the music from the narrative of the film within the analysis.

<b>Pure Musical Codes:</b>	<b>Cultural Musical Codes:</b>	<b>Cinematic Musical Codes:</b>
Musical Structure and Syntax	Instrumentation, Orchestration, Exoticism	Themes and musical context to visual narrative

**Table 1.** Gorbman’s Three Musical Codes for Film Analysis. Adapted from Gorbman 1987, 13.

First, pure musical codes create narrative tension and release through musical structure and syntax. From my own observation, the opening title of *Casablanca* (1943) features dissonant, unresolved chords underneath the narrator’s introduction as the movie’s setting and context are spelled out beginning with war. Second, cultural musical codes allude to the environment and/or culture of the film either through the instrumentation, rhythm, melody, or harmony. This is exemplified for Gorbman in the opening of *Casablanca*. Here, the first shots are scored with “a vaguely Middle-Eastern cue” (1987, 83), with a clarinet and oboe playing a minor-key melody with ornamentations. Gorbman interprets this instrumentation as an expression of the exotic streets and markets of Morocco to situate the viewer into this world (1987, 83). Third, cinematic musical codes refer to the context of the music in the film's narrative. A modest example from *Casablanca* at the beginning of the film is when an Allied resistance fighter gets shot and the score emulates the fall towards the ground with downward melodic motion (Gorbman 1987, 88). These three musical codes, while individual in nature, can work in tandem to provide a musical narrative to what is happening on screen thereby highlighting the importance of studying the interconnectedness of music and film. For film music scholars and myself, Gorbman’s codes remain a useful method to organize and understand the interconnections between music and film. As a result, I will adapt these codes to structure my analysis of the disability narratives within the film *How to Train Your Dragon*, or *HTTYD* for short.

In the field of music theory itself, Táhírih Motazedian’s recently published book, *Key Constellations: Interpreting Tonality in Film* (2023) offers an innovative approach to analyzing large-scale tonality in film soundtracks. In this book, Motazedian illustrates how key and pitch analysis of film music can give listeners a new way to engage with the soundtracks and reveal hidden meanings within the narrative of the film. Building on research on large-scale key relationships in Western art music, such as German art song and large symphonic works (xi), she argues that analyzing such musical techniques in film can contribute to our field’s better understanding of meaning and interpretation in film music. The first examples of the importance of key relationships in film are introduced at the very beginning of her book. Here, Motazedian contrasts two characters from two different films: Anne Elliot from *Persuasion* (1995) and Mr. Fox from *Fantastic Mr. Fox* (2009). While these two movies and characters are from contrasting genres, examining large-scale key relationships in these films reveals how techniques such as transposition and tonal direction can support a film’s narrative.

In *Persuasion*, transposition and tonal direction play important roles in depicting the emotional trajectory of the film’s heroine, Anne. As Motazedian observes, the classical piano works that are presented with Anne’s scenes are gradually transposed down a half step from the original key of the piece (shown in Table 2) as she continues into a depressive, “subdued shell of her former self” (2023, 1) after rejecting the man she truly loved, Captain Frederick Wentworth.

TABLE 4 Preexisting works in *Persuasion*, all transposed to new keys for the film

Cue	Original Key	Film Key	Transposition	Timestamp
Chopin Prelude Op. 28, No. 21	B $\flat$ major	A major	down m2	0:00:15
Bach French Suite No. 1—III. Sarabande	D minor	C $\sharp$ minor	down m2	0:14:04
Chopin Nocturne Op. 9, No. 3	B major	B $\flat$ major	down m2	0:41:52
Chopin Prelude Op. 28, No. 3	G major	G $\flat$ major	down m2	0:49:24
				0:51:35
				0:54:28
Bach French Suite No. 3—III. Sarabande	B minor	C $\sharp$ minor	up M2	1:16:16

**Table 2.** Works transposed in *Persuasion*. (Motazedian 2023, 63).

When he returns to her life and she begins to take control of her life again, the music at the end of the film shifts a whole step above the original key of A major to B major, thus showing that “the soundtrack depicts Anne’s character arc *tonally* by reflecting the stages of her life journey” (Motazedian 2023, 2). The whole step transposition shows the triumphant of love to not just correct Anne’s happiness but achieves greater fulfillment reflected in the upward tonal direction of the overall film.

The character Mr. Fox, however, has the opposite tonal shift in his narrative. In *Fantastic Mr. Fox*, Mr. Fox’s arc involves abandoning his reckless behavior and arrogance to maturely strategize against farmers and protect his family (Motazedian 2023, 1). Motazedian notes that the soundtrack of *Fantastic Mr. Fox* begins in E major with the cues, “American Empirical Pictures” and “The Ballad of Davy Crockett” and as Mr. Fox subdues himself to grow up, the tonality settles down and transposes to D major, the key of Mr. Fox’s identity (Motazedian 2023, 81). At moments of importance in Mr. Fox’s narrative, D major is what the theme or cue is centered around, specifically with the whistle of D-A-D, which is his “trademark” that tonally marks his identity within the narrative (Motazedian 2023, 78). Once Mr. Fox successfully protects his family from the farmers and builds their new home, the final key of the score in “Mr. Fox and

Mrs. Fox” shifts to the defining key of D major for Mr. Fox as he settles into the best version of himself.

Through numerous examples across various film genres, Motazedian argues for the importance of key relationships across the entirety of a score (original score, preexisting music, pitched sound effects, and pitched dialogue) in analyzing with the narrative of the film. In this thesis, I will use Motazedian’s ideas of large-scale key relationships when discussing the pure musical codes within the cues of the *HTTYD* soundtrack to highlight the interconnectedness of the visual and sonic narratives in this film.

### Film and Disability Studies

Sally Chivers and Nicole Markotic’s *The Problem Body: Projecting Disability in Film* (2010) contains essays that examine how film addresses issues of disability and society. In using the word “problem” to talk about disability shown in film, the authors refer to multiple representations of the body (ill, aged, disabled, obese, etc.), but also in how disability has been viewed socially. The “problem” challenged in this book is how society has approached that disability as a deficit or defect. Instead, the authors argue for a change towards acceptance of different kinds of bodies through strengthening film analyses to consider more thoroughly the role of the body in film and disability studies.

For example, the last chapter of *The Problem Body* begins by discussing the role of Lieutenant Dan in the film *Forrest Gump* (1994) as an example of the anatomy of disability in film. Lieutenant Dan becomes a double-amputee after leading in the U.S. Army in the Vietnam War, losing both of his legs. Played by actor Gary Sinese, an able-bodied man, this character is shown “lifting himself from a seated position on the floor into his wheelchair” (Synder and Mitchell 2010, 179). This scene shows the strength it takes to use only one’s arms to lift into a

chair, the special effects to create this moment in film, as well as the stigma to use able-bodied people in roles of disability (Synder and Mitchell 2010, 179). This leads to film analysis critic of the portrayals of disability in past movies that can shift to include “bodies typically concealed from view” in the future (Synder and Mitchell 2010, 181). By the end of the film, Lieutenant Dan is shown with titanium legs that allow him to walk again, even if it is slow and with a cane. This portrayal is a part of the effort to “fix” people with disabilities in films in that era of film making. Chivers and Markotic state how cinema shifted to targeting the social services intervention or lack thereof (Synder and Mitchell 2010, 201–202). In my personal experience and as depicted across my literature review, I believe a shift toward more acceptance of disability has occurred since this book became available.

To expand on this example further, not only is there a story of physical disability shown in *Forrest Gump* through a secondary character, Forrest Gump, the main character and narrator of this story, overcomes a physical disability (scoliosis) that required leg braces, and also has a learning disability. Several times throughout the film, Forrest is asked, “Are you stupid or something?”, and after meeting his son, Forrest, he asks Jenny, “Is he smart or...”, most likely wanting to finish with “or like me?” when pointing to himself before Jenny interrupts to stop that thought. To further illustrate this character’s disability, Tom Hanks, the actor who played Forrest, modifies the speed of his speech by slowing down and emphasizing the Southern accent for the audience to understand this aspect of the character.

The interactions between characters in this movie toward the characters with disabilities reflect society outside of the movie; a negative, disdained view. Everyone wants Forrest to act a particular way or fix his behavior to be normal. However, Forrest’s mother at the very beginning of the film reminds her son of something important to remember when viewing this film but also

for real life, “You’re the same as everybody else, you are no different.” Chivers and Markotic might not agree with how disability is represented in this film, but they would understand and acknowledge that this film brings disability into discourse both physically and socially. *HTTYD* also brings disability into discourse in similar ways to *Forrest Gump*. The idea of acceptance of oneself and of others that are different is the outlook that film and disability scholars strive for as well as music and disability scholars.

### Music and Disability Studies

According to introduction to the *Oxford Handbook of Music and Disabilities Studies* (2016a), the focus of disability studies has shifted from solely a medical outlook to a more holistic approach of how disability is perceived culturally and socially. To expand on that the *Handbook* states, “disability is simultaneously real, tangible, and physical and also an imaginative construct,” forged to make sense of a binary between ability (what one can do) and dis-ability (what one cannot do) (Howe, Jensen-Moulton, Lerner, Straus 2016a, 1). The old view of disability is a fixed mindset in a society that chooses to accommodate some people and exclude others, often degrading others for their differences.

Narratively, characters with disabilities have historically been used to create tension, give “the story a problem to solve,” and is measured as a counterexample to that which is desirable in the story (Howe, Jensen-Moulton, Lerner, and Straus 2016a, 3). In the old view, disability is seen as curable, it is eliminated, or made undetectable, passing as able-bodied (Howe, Jensen-Moulton, Lerner, and Straus 2016a, 3). To expand on the example of the film *Avatar* (2009) used in the *Handbook*, humans try to exterminate the natives of the planet while also trying to learn more about them by becoming like them (3). The main character, Jake, while unable to walk on



Earth, regains this capacity effortlessly with his alien avatar. The two communities in this story view the other as different, thus pitting themselves against each other from the start.

In her contribution to the *Handbook* titled “‘Pitiful Creature of Darkness’: The Subhuman and the Superhuman in *The Phantom of the Opera*,” Jessica Sternfeld states that, “every story, no matter what category of identity studies may be invoked, is fundamentally about ‘normal/abnormal.’ We can call this the community and the Other, or the normal-bodied versus the disabled/disfigured, and so on” (Sternfeld 2016, 799). As will be discussed below, not only is physical disability displayed in *HTTYD*, but also these ideas of societal or communal outlooks of an “us vs. them” mindset.

In opposition to this harmful binary, current disability studies and activism aims to understand and accept human variety; establishing a person’s capability and behavior as a difference and not a deficit. To do so, we can work toward seeing and understanding what a person’s or people’s experiences and contributions by, through, and because of the disability, instead in spite of it (Howe, Jensen-Moulton, Lerner, and Straus 2016a, 3).

This recent approach of critiquing disability as a harmful opposition between a standard of normal and abnormal builds connections to other scholarship on minoritized identities, such as establishing a gender, race, and queer studies, which Straus explores in *Extraordinary Measures: Disability in Music* (2011). Joseph Straus defines disability in *Extraordinary Measures*, “as any culturally stigmatized bodily difference” (Straus 2011, 9.); thereby aligning his research with that of the scholarship on other marginalized identities pertaining to gender, race, and sexuality (Straus 2011, 10). Straus’s notion of difference refers to the deviation from what’s considered normal in any congenital or acquired, temporary or permanent, physical or mental difference with the human body or bodily characteristics (Straus 2011, 10–11). From a societal perspective,

these differences are negatively valued as affecting an individual or community. Each case of disability must consider context as what is understood as normal will vary depending on the circumstances.

The power of deeming something or someone as normal implies that there is a standard for such, thus implying that abnormalities can occur. These abnormalities can subvert community expectations in a way that stigmatizes and excludes, making one's differences stand out. From the stance of normal, there is an expectation for the normal to be normalized and allows people to count others as "lacking, ... dysfunctional, deformed, impaired, inadequate, [or] invalid" (Adams, Reiss, Serlin 2015, 131). The act of "being normal" suggests that one does what is expected of them to be and do, and not deviate from the norm. Being seen as abnormal towards societal expectations leads to the sense of otherness, separating and dividing people and communities. So, the perception of abnormality within a community needs to be accepted simply as neutral differences, which ultimately reshapes the idea of normal to be inclusive of what makes others special (Straus 2011, 34). The idea of human bodily features and characteristics with its differences can be asserted onto the idea of a musical body and characteristics that reflects and constructs disability (Straus 2011, 14).

From this connection of normalizing/stigmatizing human and musical bodies, Straus observes the way musical works have been related to the human body through theoretical musical traditions along with how music and the theoretical traditions can be understood via disability studies. In particular, the metaphor of a work of music being that of a human body is used throughout chapter six of *Extraordinary Measures* to explain a work's form, function, and motion. Straus notes that two related ideas implicate disability; one, that a musical work might become deformed or impaired in some way similar to a human body, and two, that like a body, a

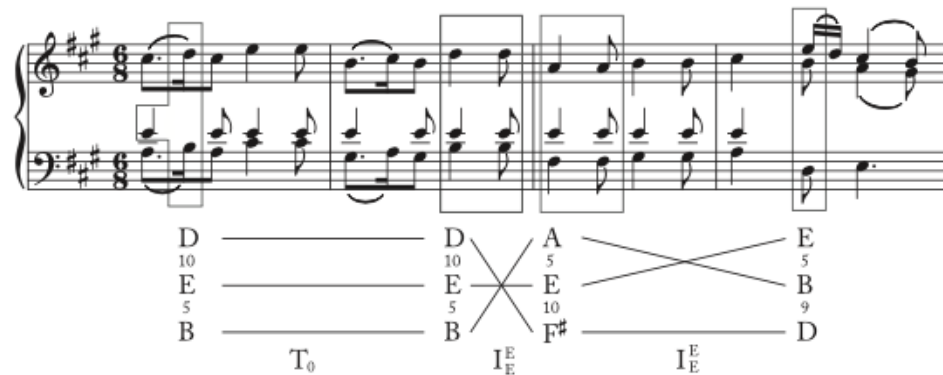
musical work can be normal or abnormal. The effect of opposites allows traditional music theory to differentiate between “well-formed, properly functioning, normal musical bodies, and ill-formed, poorly functioning, abnormal musical bodies” (Straus 2011, 103). Standard music theory, like that taught in undergraduate courses, seeks to normalize standards of music in order to cure or overcome them, such as dissonance resolving to consonance, seeing the abnormal as a problem or deficit that needs to be solved. These observations, based on the normal/abnormal binary, are ableist ideas of the body and thus are harmful stories about disability. This metaphor of a musical work as a human body implies that the individual parts, themes, tonality, form that of skin, organs, limbs; creating a whole, larger entity and cannot be separated (Straus 2011, 105). Disability studies, and Straus in particular, hopes to reject normalization so that we can accept what was previously deemed as abnormal as simply a difference and a part of a creative identity (Straus 2011, 17) without the negative connotation.

In his most recent article, “Music Theory’s Therapeutic Imperative and the Tyranny of the Normal” (2021), Straus desires to bring the analytical stories that we tell about disabled musical bodies further into focus. In this article, Straus draws on examples from *Extraordinary Measures* to contrast how music theory typically diagnoses and normalizes musical abnormalities with how he strives to reconstruct musical analysis for disability aims. In one such example, Straus addresses Schenker’s approach to dissonance as a musical abnormality that creates “paralysis” within the linear progression, thereby posing a threat to the music itself (Straus 2021, 340). A linear progression thus absorbs the dissonance to cure and overcome the abnormality, like that of the medical model of disability.

To contrast this approach to music, Straus offers an alternate which he calls “Disability Music Theory.” With this method, Straus demonstrates how music theory does not have to

prioritize the normal in analysis or the “tyranny of the normal.” To resist this “tyranny,” we do not create analytical stories that solve the problems, overcome the difficulties, or cure abnormalities. Instead, we can simply accept those bodies for what they are in our analyses. Disablist music theory reflects on how music is influenced by disability as a source of creativity not as an obstacle. This view focuses on how music “embeds and embodies disability, represents disability, narrates disability, [and] tells stories about disabled bodies” (Straus 2021, 342). So, in the moments within music that would normally be labeled as abnormal (dissonance, break in form, etc.), the disabled body is kept in the conversation as the main point.

To justify his point, Straus provides an example of using Disablist Music Theory with Mozart’s Piano Sonata in A major, K. 331, one of the most analyzed passages in music literature in the field shown in Figure 1 (Straus 2021, 343). Within the first movement, normalizing music theory would count the B and D notes within the first three beats as neighbor tones to the notes around it. Straus shifts these notes to the center of the analysis as a three-note harmony of B-E-D, from the bass up. Between m. 3 and 4, the notes around E are inverted to F#-E-A before returning to the three-note harmony now rotated to D-B-E.



**Figure 1.** Straus’s analysis of Wolfgang Amadeus Mozart, Piano Sonata in A Major, K. 331, first movement, mm. 1–4. Replicated from Straus 2021, 344.

There is a melodic and harmonic network of musical relationships around B-D-E that is non-normalizing, a part of disablist theorizing (Straus 2021, 344.). In the third movement, the disabled body of B-D-E within a normal tonal frame is also racialized as an exotic Other with the Turkish March (Straus 2021 344). These three notes “can act as a musical emblem of the folk, either in a benign ritualistic way or a darker evocation of a racialized, mental limited ‘primitive’” (Straus 2021, 344). Straus’ disablist theory shifts the story away from normative (harmful) Western art music practices to bring the disabled body into the center to embrace diversity and inclusion. These two views of using disablist theory can be models of analysis to use as the *HTTYD* score deals with altered normalized musical aspects and the concept of Othering within the visual and sonic narratives. I will be using Disablist Music Theory in my analysis to highlight the moments in the score that display the disability narratives of Hiccup and Toothless; not simply using normative standards of music theory.

As noted in my opening section and summary of Straus work in his book *Extraordinary Measures* (2011), music possesses the power “to tell stories” that can reinforce or subvert the “tyranny of the normal” (Straus 2011, 12). In this thesis, I seek to contribute to this work in music and disability studies by providing a cross-disciplinary approach to the analysis of film and music by focusing on the film *How to Train Your Dragon* (or *HTTYD*, for short), an animated children’s film with disablist themes. Through analysis of this film, I will blend observations about visual and sonic aspects of disability narratives to provide a better understanding of how these narratives function in the film and more broadly, in our current society. With this approach, I aim to bring together the scholarship traced above so that my thesis can expand the literature of music and disability studies through the inclusion of film music analysis. Furthermore, I believe that these various fields and their connections can enrich the

meaning of the music on a soundtrack and thus enhance the film viewing experience, building on the idea of acceptance over oppression.

## **Methodology**

In my thesis, I will offer a detailed and interconnected analysis of the visual and sonic components in *HTTYD* to demonstrate how these various parameters convey the film's disability narrative. In particular, I will examine four binaries that illustrate the underlying normal versus abnormal binary in the film—a binary that has been problematized in recent music and disability research. These plot points center on the outsider status of the main character, Hiccup, and his eventual dragon friend, Toothless, as well as the larger opposition of Hiccup's Viking community and Toothless' dragon family. I analyze important moments within the score that display these binaries, focusing specifically on the relationship between Hiccup and Toothless.

To structure my analysis, I will use Gorbman's three musical codes in film music analysis: pure musical codes, cultural musical codes, and cinematic musical codes (1987, 2–3). Within the pure musical codes, I will look at form, harmonic syntax, and use Motazedian's ideas on key relationships in each cue included. The cultural musical codes focus on instrumentation, orchestration, and other features that allude to exoticism and the culture of this movie. The cinematic musical codes deal with the themes of the movie and characters and look at specific moments where the story and score align in narrative. Again, these three codes sonically are interconnected with one another as well as with the visual narrative in the film.

Chapter 2 will look at individual cues within the score and the binary of Hiccup and Toothless through the outline of the analysis above. In this analysis chapter, the visual and sonic narratives will be compared to the final cues 5M40 “Where's Hiccup” ending into 5M41 “Coming Back Around” as this is where all narratives and themes come together to finish out the

movie in heroic style. This chapter will begin the analysis of cue 2M10 “Wounded” when Hiccup discovers Toothless stuck in a cove, unable to fly out. The next analysis looks at cue 2M14 “Forbidden Friendship” when Hiccup and Toothless begin to build their connection that lasts a lifetime. The third analysis explores the cue 3M20 “Test Drive” which is the first time Hiccup and Toothless successfully fly together.

### **Limitations of the Study**

One limitation of this study is the project's scope being narrowed down into the scope of a thesis document. As I have discovered, this film and its soundtrack could easily unfold into a much larger project because of the complexity with the different fields of study I am exploring, but also the length of the soundtrack (98 minutes). As such, I will limit my analysis to only three cues that mainly pertain to the relationship between the two main characters, Hiccup and Toothless, even though there are three other disability binaries I will also identify in Chapter 2. This movie is also a part of a trilogy, so the scope of the narrative and soundtrack expands beyond what I am exploring. There are events that happen in the second and third film that could enrich this research now, but mainly serve as future research to dive into.

Another limitation of my thesis will be its lack of proper engagement with music and narrative studies in music theory and musicology. Instead, I will use the term “narrative” generally to describe the story that the film and music create and how they relate to each other, however that is the extent to which I insert this field topic into my thesis. In this document, because of the number of topics I am discussing and using in my analysis, I have chosen to limit the explanation of narrative as a theoretical and analytical term. In future research, this could be further explored to help deepen the understanding of narrative in this cases and other films.

## **Anticipated Results**

As previously stated, I seek to provide a cross-disciplinary approach to the analysis of film and music through visual and sonic aspects of disability narratives to provide a better understanding of how these narratives function in society and culture. I will discuss the importance of using this lens of disabilities studies to emphasize acceptance, which occurs at the end of the film when dragons become a part of the Viking community, and Hiccup and Toothless are heroes and complement each other in their friendship. The themes within the score also become complete and end in a higher key than beginning, showing the fullness in the community and the friendship, and overcoming the oppression that was evident at the beginning of the movie. This view of the narratives within this movie and its soundtrack enriches the meaning of the music and provides valuable insight into deeper connections within the narrative of a film.

Film is a way for disability narratives to be explored through the film narrative and the musical narrative which can reflect society and culture in everyday life. Since this is a children's movie, the intended audience of children allows for this medium to express the idea of everyone in a community having value. This can lead younger audience members to view disability and difference in an accepting way. Ultimately, I hope to continue to encourage the embodiment of the recent views of disabilities studies and film studies within the field of music theory, using narrative as the connection between these fields.



## Chapter 2: Analysis

### Introduction

In the DreamWorks Animation's 2010 film *How to Train Your Dragon*, we follow the journey of Hiccup, a 15-year-old, scrawny Viking from the island of Berk and his unlikely-but-transformative friendship with the Night Fury dragon, Toothless. Berk is known for its pests, the dragons, who often steal livestock and wreak havoc on the village. In response to these dangers, the Vikings of Berk are tasked with protecting the village and killing dragons.

Throughout the years, the Vikings have documented and ranked the ferocious beasts based on their danger level. Out of all the dragons, the Night Fury is known as the most dangerous and the hardest to catch. This status makes Hiccup's subsequent friendship with the Night Fury Toothless even more unique and special in this film,

At the beginning of the film, it is established that Hiccup's small stature and sarcastic personality make him abnormal to the tough, brawny Vikings. In particular, Hiccup's father and chief of Berk, Stoick the Vast, is the biggest Viking of the whole village and is said to have killed a dragon with his bare hands when he was just a baby; whereas Hiccup, described as a "toothpick," has yet to kill any dragons. Furthermore, the villagers and Stoick view Hiccup's quirks as a hindrance due to his tendency to get in the way and mess things up for the village. For his (and the village's) protection, Hiccup works in the blacksmith shop where he sharpens weapons and creates mechanical devices.

In Hiccup's opening narration, he expresses his desire to move beyond the village's and Stoick's limitations on him which motivates the plot of this film. To prove himself, Hiccup creates a bola launcher to capture a dragon in a way that is unique to him. During a dragon attack on the village, Hiccup manages to ensnare a Night Fury (Toothless), the most feared dragon to

the Vikings, forcing the dragon to crash down into the forest beyond the village. However, none of the Vikings believe Hiccup enough to seek out the trapped dragon. Instead, Stoick decides to help Hiccup become a true Viking by entering him into the dragon-training class with the other young Vikings while most villagers seek to find the dragon's nest after the recent attack.

To validate himself, Hiccup decides to find the stricken Night Fury in the forest in order to kill the beast and take its heart to his father. Seeing how trapped the dragon is and knowing it is his fault, he sets the dragon free, sparing his life, right before the dragon reciprocates the act. Hiccup later goes back into the forest and finds the Night Fury trapped in a cove, unable to fly out due to a missing tail fin on the left side. Now along with being a fierce dragon, hunted by Vikings for just trying to get a meal, this dragon becomes physically disabled, making him more of an outcast than before. After befriending this Night Fury and naming him Toothless due to his retractable teeth, Hiccup manufactures a prosthetic tail fin. In order for the tail fin to work properly, Hiccup must ride Toothless and adjust the positions to make certain flying maneuvers happen. This action forms an unusual bond between these two outcasts within their respective communities that makes Toothless appear more normal and Hiccup as the first dragon rider. Hiccup keeps this friendship a secret from the villagers, especially from his father, to protect Toothless. Hiccup discovers, through his friendship with Toothless, that dragons are not the monstrous beasts that Vikings know them to be, but instead dragons are loyal, protective, and powerful creatures. Instead, the true danger posed against both the Village of Berk and the dragons themselves is revealed to be an enormous dragon named "the Red Death" who lives in the dragon's nest and requires all other dragons to kill livestock to feed it.

In order to save Toothless and ultimately the Vikings from the Red Death, Hiccup and the other young Vikings use the captured dragons in Berk to ride to the dragon's nest. Overcoming

their differences, Hiccup and Toothless work together to defeat and kill the Red Death. The connection they share; the trust Toothless has in Hiccup to operate the tail fin properly and the trust Hiccup has in Toothless to keep him alive leads them to victory. However, as they are flying toward the ground and the Red Death is crashing and imploding, Hiccup and Toothless get struck by the Red Death's tail leading them into the ball of fire below. Toothless barely reaches an unconscious Hiccup in time to save him from the fire and the fall. Hiccup survives, but at a cost.

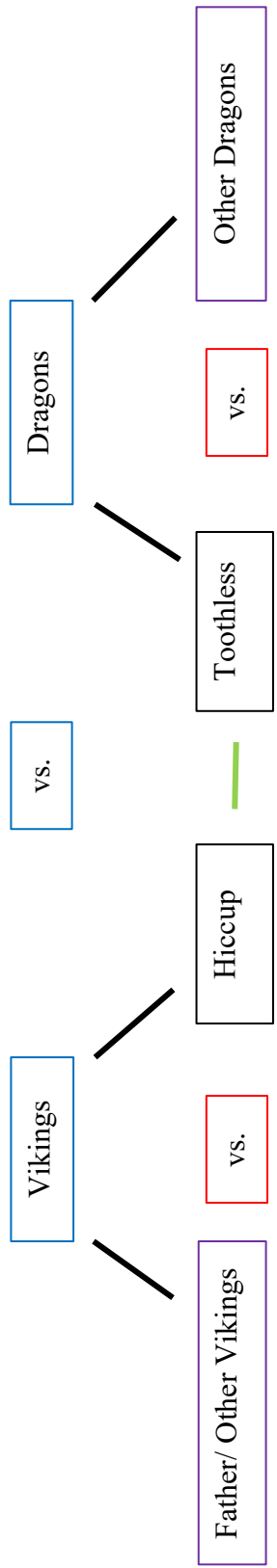
Once he wakes up after passing out, Hiccup realizes he is at his house with Toothless indoors and starts to worry but is startled by the prosthetic now on his lower left leg. When Hiccup tries to walk, Toothless knows exactly what he is going through and assists Hiccup across the room. As they take a few steps together, "their missing parts form a poetic silhouette" (Script, x) as they head outside. Hiccup is frightened at first to see the sight of dragons in the village, living as pets to the Vikings. Additionally, the son of the chief is now respected for his bravery in saving not only his people, but shifting the mindset of the Vikings to see the dragons as creatures they can interact and bond with. Stoick and the villagers are thankful to Toothless for saving the village and their perspective of dragons forever changes.

Throughout my experience of this film as a viewer, I noticed the deep connection between the film narrative and the score of the film, which comprises of original music composed by British composer John Powell (b. 1963). As a member of Hans Zimmer's music studio, Powell worked with Zimmer on several films before building a career for himself. From my observations, Powell has developed a distinctive style of film writing and has notably written mainly for action and children's animated films, such as *Happy Feet* (2006) and *Solo: A Star Wars Story* (2018), both of which were nominated for Grammy awards. As my analysis below

will attest, the level of composition that Powell inputs into the score for any of the children's animated films he has written for elevates the status of the scores and improves the overall quality of the films.

In this thesis, I argue that *HTTYD* weaves the narrative of disability, visually and sonically, through four binaries of normal vs. abnormal or the Self and Other concept. The four binaries are Vikings vs. Dragons, Hiccup vs. Other Vikings/Father, Toothless vs. Other Dragons, and Hiccup and Toothless seen in Figure 2. In this reading, the overarching binary within this film is Vikings vs. Dragons. Since this film is from Hiccup's perspective, the audience begins with the Vikings' point of view on the dragons. Vikings consider the dragons as inferior beasts that only come to destroy and steal their livestock; defining Vikings as dragon killers and dragons as threats to the Vikings. Later in the film, the viewers discover that the dragons are only gathering livestock to survive from the alpha dragon, the Red Death. And ultimately, the Vikings and dragons come together to defeat their common enemy, thereby upending this binary.

Hiccup is deemed an outcast by his father and the other Vikings throughout the entire film; this is the second binary within the film. From his name to his stature to his disposition, Hiccup is unlike any other Viking and is a stark contrast specifically to his chieftain father, Stoick the Vast, whose name reflects the feelings toward his son at the beginning of the film. To complement the Viking binary, Toothless, especially after getting injured, is to the dragons as Hiccup is to the Vikings. A Night Fury is the most feared dragon to the Vikings, but after getting injured, Toothless' status shifts because of his inability to fly solo. The final and main binary that I am exploring in this thesis is that of Hiccup and Toothless which shows two outcast characters within their respective communities coming together in an unlikely friendship that changes the balance of the two communities.



**Figure 2.** Four binaries in *HTTYD*.

Ultimately, I view Hiccup and Toothless' story as a disability narrative of accommodating and accepting, based off Blake Howe's blog (2013). The complexity of the physical disability narrative that occurs to both Hiccup and Toothless leads to each receiving a prosthetic, which displays the accommodating narrative. Towards the beginning of the film, Toothless, when captured by Hiccup, injures his left tailfin, causing him the inability to fly on his own. Hiccup then creates a tailfin prosthetic for Toothless, and with Hiccup's help, gives Toothless the ability to fly again like a normal dragon. At the end of the film, Hiccup and Toothless are in danger, which results in Hiccup losing his lower left leg and is given a prosthetic to walk (somewhat) normally. This physical reflection of the similar use of prosthetic on their bodies also represents the emotional connection these two characters feel for one another. The opposition that is apparent between the Vikings and the dragons throughout the film slowly dissolves as Hiccup and Toothless build their 'forbidden friendship'. Overcoming their previous hostility, the Vikings and other dragons learn, through Hiccup and Toothless, how to accept one another and live as one community.

Building on Straus's Disablist Music Theory, my analysis will look at three cues, "Wounded", "Forbidden Friendship", and "Test Drive", to examine how the music and visual aspect of the film work together to construct the film's disability narrative.<sup>2</sup> To inform my analysis of the main musical themes in the film, I first examined the final two cues, the last part of "Where's Hiccup?" and the first part of "Coming Back Around," to reconstruct the final and complete version of the main themes, which gradually form throughout the film as a mirror to Hiccup and Toothless' developing friendship and character arcs. The main two musical themes that Powell utilizes throughout the score, gradually forming the complete version by the final

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<sup>2</sup> The complete score of these three cues are found in Appendix B.

cues are Flying Theme A and B and the Flying Ostinato displayed in Figures 3 and 4. These musical themes occur most often when Hiccup and Toothless are the center of the visual narrative.



**Figure 3.** Flying Theme A and B within the *HTTYD* score notes. (Powell 2020, i)<sup>3</sup>



**Figure 4.** Flying Ostinato within the *HTTYD* score notes. (Powell 2020, ii)<sup>4</sup>

In the development of these two musical themes, I argue that Powell uses the theoretical idea of cumulative form to reflect the character arcs and friendship of Hiccup and Toothless.

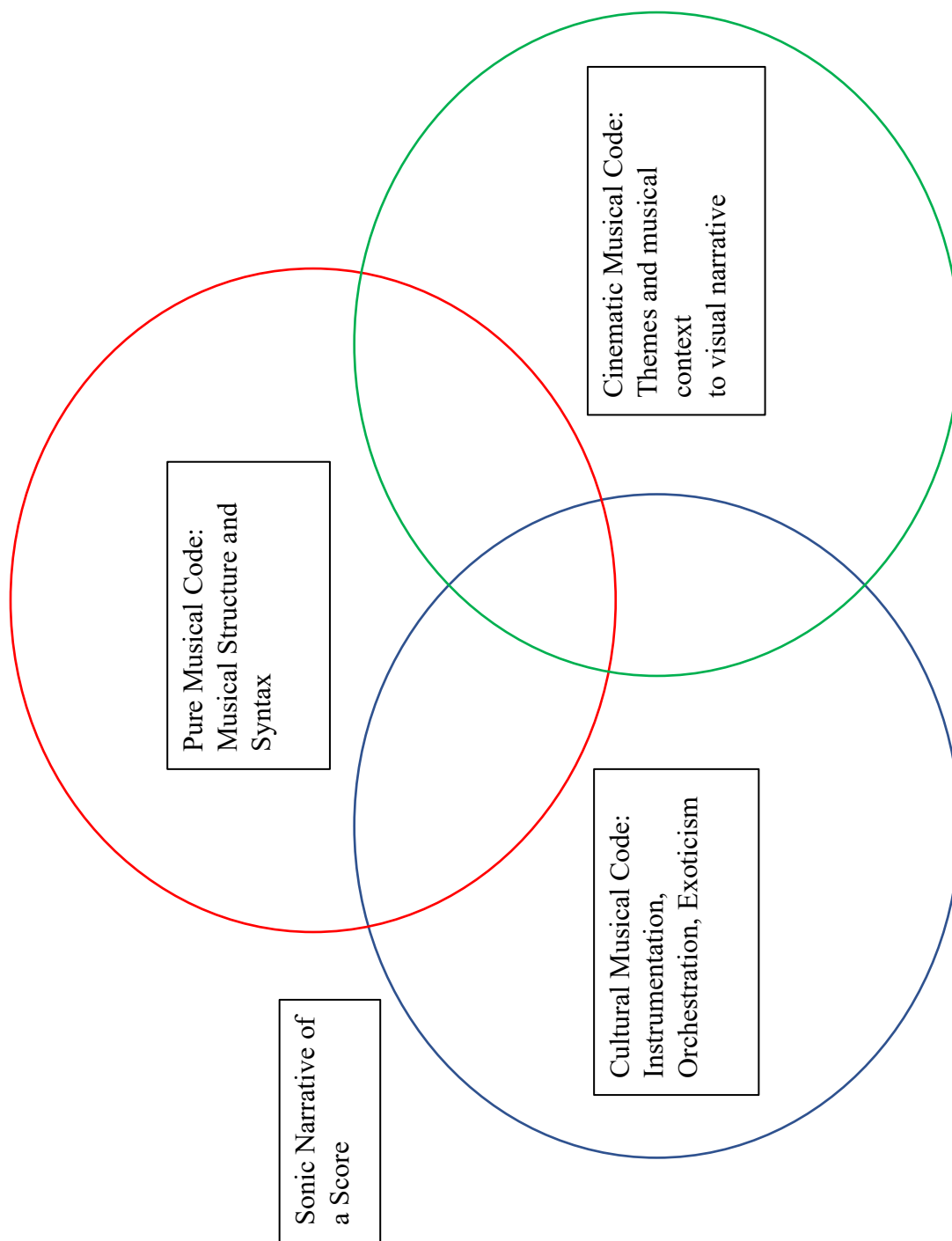
<sup>3</sup> Within the “Where’s Hiccup?” cue, this theme is played in C major and within the “Coming Back Around” cue, this theme is played in E major.

<sup>4</sup> Within the “Where’s Hiccup?” cue, the Flying Ostinato is played as an augmented version in C major where the notes are doubled. Within the “Coming Back Around” cue, this theme is played in E major.

J. Peter Burkholder crafted the idea of cumulative form in his book, *“All Made of Tunes: Charles Ives and the Uses of Musical Borrowing”* (1995). He states that cumulative form is when the musical theme is not presented completely at the beginning as in traditional forms, but is fragmented, developed, and brought together completely at the end (Burkholder 1995, 137). Besides the opening “DreamWorks Animation” logo music playing an incomplete Flying Theme A, these themes are first heard with the film visuals in fragmented variations several cues into the film. As the film progresses, the themes are developed in various, fragmented ways until the climax of Hiccup and Toothless’ friendship when the themes are complete, foreshadowing the final cues. While this climatic moment is not the end of the film, it is a key moment within the visual narrative of the two main character’s unlikely bond that precedes the ultimate conversion of the Viking and dragon community.

My process examining these two key musical themes included investigating the key centers, form, instrumentation, orchestration, and melodic and harmonic norms, all of which are included with Gorbman’s three musical codes. While Gorbman saw these three musical codes as separate categories of interpreting film music, I approach these three musical codes as interconnected to the film and therefore, link the sonic narrative itself, together even more, as well as create a stronger connection of the sonic narrative to the visual. This interconnectedness between the three musical codes highlights the importance of studying a film and its music as a complete narrative shown in Figure 5 below. Aiming to link the disability narratives sonically, I compare the characteristics of the music in each cue through Gorbman’s musical codes to identify the abnormal version from the complete, final, and normal version. These three cues gradually display how Hiccup and Toothless come together in a unique friendship to complement the disability narrative of one another.





**Figure 5.** Gorbman's three musical codes interconnected.

Powell knits the three musical codes of these cues together and creates a sonic narrative that enhances the visual disability narrative. Before entering the analysis, let me put into context the scene that the first cue covers.

### **“Wounded” Scene Synopsis**

This scene occurs in the first twenty minutes of *HTTYD*. After hearing in dragon training that dragons always go for the kill, Hiccup heads back into the forest to figure out why the Night Fury, Toothless, did not kill him in their previous encounter. Hiccup enters a rocky crevice near the dragon’s crash site that leads to an isolated cove and finds a black scale on the ground. As he is studying the scale, the “Wounded” cue begins. Toothless flies up the wall attempting to get out of the cove, terrifying Hiccup in the process. Staying out of sight, Hiccup observes Toothless’ behavior and creates a sketch of the Night Fury, which has never been done prior. After several attempts out of the cove, Toothless gets distracted and gives up, but not before Hiccup drops his pen into the cove, alerting Toothless of his presence. Hiccup realizes that Toothless is missing his left tailfin, making him unable to fly properly, so he returns to the Great Hall in the village for dinner and to research this particular dragon. For even more context, the entire scene from the script is available to read in the Appendix A.

### **“Wounded” Cue Analysis<sup>5</sup>**

The first of Gorbman’s musical codes in film music analysis is the pure musical codes. A part of Gorbman’s pure musical codes is the musical structure or form to organize and unify a theme or piece. As noted above, the final two cues of the film present the complete form of the Flying Theme which includes both the Flying Theme A and Flying Theme B continuously. The

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<sup>5</sup> “Wounded” Cue Recording from YouTube.  
<https://www.youtube.com/watch?v=7ry4F9T4b4g&list=PL4D48F7B301C79783&index=5>

form of “Wounded”, shown in Figure 6, contrasts the final and complete version by illustrating the divide between Vikings and dragons, including a variety of breaks or incomplete versions of both Flying Themes. This presentation of the themes within “Wounded” utilizes Burkholder’s cumulative form where the theme is first depicted in fragmented versions. For contrast, the form of the cue, “Where’s Hiccup?,” is displayed in Figure 7, which shows the complete, full version of the Flying Theme from mm. 37–51 of that cue.

Another part of Gorbman’s pure musical code, key centers, modes, or scales are a basic musical structure that establishes the mood and setting of a piece. As Hiccup recoils from Toothless rushing past him up the wall, a flourish from the harp and piccolo lead to a pedal D-natural in the low brass and contrabass, grounding the cue around that tone. From the beginning of this cue to m. 22, a pedal D-natural is usually present.

Utilizing Motazedian’s approach to large-scale key relations, it will be important to place this D-natural key center in the context of the film’s previous cues and their key areas. The first cue of the film, “This is Berk,” begins centered around F major. The next important cue for Hiccup and Toothless is 1M7B-C “Training Out There” which shifts down to E major as Hiccup encounters Toothless up close for the first time. Both Hiccup and Toothless at this moment spare each other’s lives, forming the connection between one another. Not much later, “Wounded” begins having shifted down another whole step to D-natural.

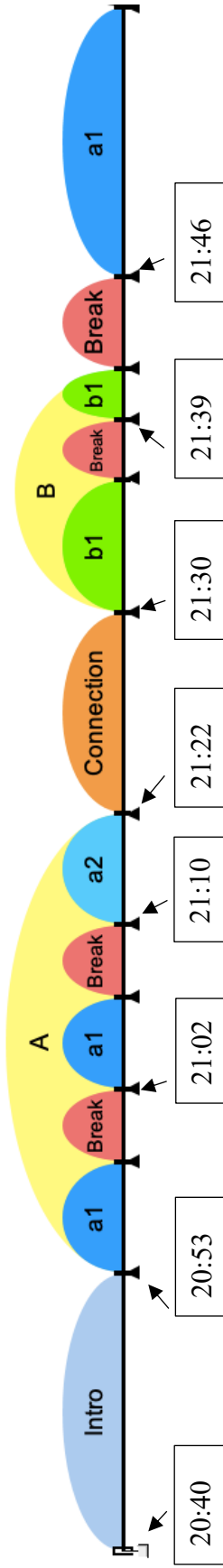


Figure 6. Form diagram of the "Wounded" cue.

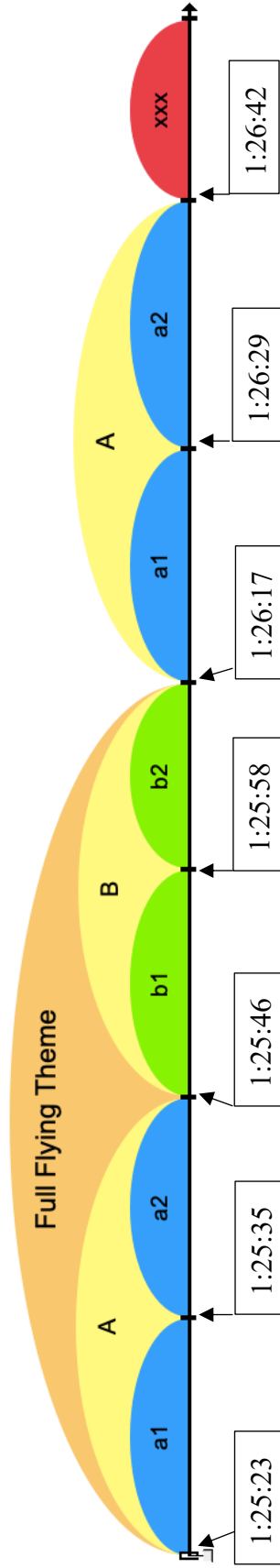
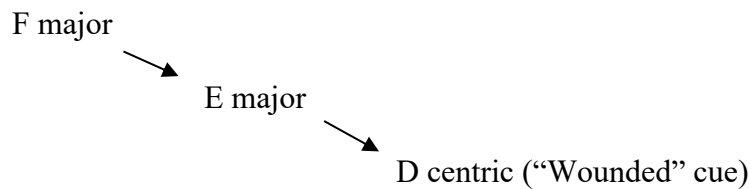


Figure 7. Form diagram of the "Where's Hiccup?" cue.

I suggest that this descent displayed in Figure 8 illustrates Hiccup’s struggle and pull between the expectation of a Viking, which is to kill dragons, and his reality of setting one free, unable to fulfill a Viking’s duty. For Toothless, this descent represents his extreme shift from being able to fly and being the most feared dragon to a grounded dragon, unable to fly on his own.



**Figure 8.** Tonality at the beginning of *HTTYD*.

Whenever Toothless is attempting to fly at the very beginning of the cue, the pitch collection present is [D, Eb, F#, G, A, Bb, C], displayed in Figure 9, is a D Phrygian Dominant scale, known to evoke exotic styles in music. The Phrygian Dominant scale ( $\hat{1}$ ,  $b\hat{2}$ ,  $\hat{3}$ ,  $\hat{4}$ ,  $\hat{5}$ ,  $b\hat{6}$ ,  $b\hat{7}$ ), seen in Figure 10, differs from its ancestor the Phrygian mode ( $\hat{1}$ ,  $b\hat{2}$ ,  $b\hat{3}$ ,  $\hat{4}$ ,  $\hat{5}$ ,  $b\hat{6}$ ,  $b\hat{7}$ ), shown in Figure 11, by having a raised third note ( $\hat{3}$  versus  $b\hat{3}$ ). Because of this raised scale-degree three, there is an augmented second, a typically forbidden or rare interval in Common Practice Tonal music, that occurs between the second and third tones.



**Figure 9.** C Phrygian dominant scale in “Wounded.”



**Figure 10.** C Phrygian dominant scale.



**Figure 11.** Phrygian mode.

This dissonant interval and distinctive scale evoke Ralph Locke’s ideas on musical exoticism, which explores how foreign or exotic peoples and settings are depicted in Western musical styles and contexts. In a strict musical sense, this D-centric scale functions as a pure musical code that grounds this part of the cue around this specific tone while continuing the descent of the large-scale tonally. However, this distinctive kind of scale is also intertwined with cultural musical codes that create the setting and mood of the scene. I will explore the concept of musical exoticism within the cultural musical codes section below.

Throughout this cue, the Flying Theme is a sonic element that begins to connect these two characters, Hiccup and Toothless, together. The first time Flying Theme A is present in “Wounded” is in mm. 6–7 (a1), with a flourish from the harp and woodwinds that interrupts the theme (break). However, when comparing it to the final and complete version in the final two cues, the Flying Theme A at m. 6 of “Wounded” has stacked thirds that harmonize the melody line in the harps, female choir, and first violin. These first two bars are also slightly altered from the final version by adding a repeat of the third set of notes before finishing this snippet. In mm. 6 and 7, these stacked thirds change between a major third for the first and last note of this part of the theme to minor thirds in between. The minor harmonies, along with the instrumentation used for this, create an eerie, unsettled, and unfamiliar feel between Hiccup and Toothless. Hiccup is very cautious as he observes Toothless and the elements within the score sonically demonstrate that emotion to the viewer and will be discussed further in the cinematic musical codes. After the break in m. 8, the Flying Theme A continues in mm. 9–10 (a1) before another

harp and woodwind flourish interrupts (break). The alternations between stacked major and minor thirds continue in mm. 9–13 as the second part of the Flying Theme A appears before going unfinished (a2). The A theme remains incomplete as the back half of this theme (mm. 12–13) is cut short again. This break coincides with Toothless getting frustrated and blasting the ground with a fireball.

In mm. 10–17, the main pitch collection is [D, E, F#, G#, Bb, C], which creates a whole tone scale on D, seen in Figure 12. In contrast to the diverse combination of adjacent minor, major, and augmented seconds in the Phrygian Dominant scale, this whole tone scale includes pitches separated by only whole tones or whole steps<sup>6</sup>.



**Figure 12.** Whole tone scale in “Wounded.”

Because the notes in the whole tone scale are the same distance apart, it can be difficult to identify a tonic or home note. But through the use of a pedal on D–natural, it is possible to hear the music anchored in the key of D major or minor. This scale is also used to evoke musical exoticism and will be further explored within the cultural musical codes.

Following a brief connection, Flying Theme B begins in mm. 18–19 with an anticipation of the theme in m. 17 seventeen in the oboe, clarinet, horn, tuba, female choir, and first violin (b1). In mm. 17–21, Flying Theme B, the second half of the full Flying Theme, begins with stacked thirds like with Flying Theme A. However, additional notes are included to create chords

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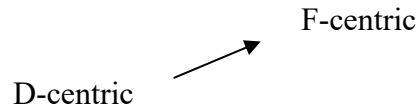
<sup>6</sup> There are two types of whole tone scales and enharmonic pitches and rotations of the scale are possible; whole tone scale one (WT1) includes the notes [C, D, E, F#, G#, A#] and whole tone scale two (WT2) includes [Db, Eb, F, G, A, B]. Since this part of the cue centers on D–natural, this would be the scale WT1 on D.

that enrich the harmony and texture. This part of the theme and this part of the scene is more focused on Toothless after another fall. The theme begins with the same instrumentation as before with the oboe, clarinet, and tuba added; continuing with a thin texture until it expands to all strings, high brass, and contrabassoon. A bolder and fuller texture within this theme, along with the ascension of the extended chords brings an understanding of Toothless to Hiccup. Another flourish starting in the harp and moving to the upper woodwinds in m. 20 interrupts the B theme again before the theme continues on beat four of m. 20 (break).

However, in the pickup to m. 21, the texture and instrumentation thins back to just oboe, horn, harp, female choir, and violin one, being abruptly cut off. This texture and minor stacked thirds bring the focus back to cautious and unsettled Hiccup as he accidentally gets Toothless' attention by dropping his pen into the cove, interrupting the Flying Theme B again (b1). The pitch center shifts from D-natural up a minor third to F-natural by m. 22, shown in Figure 13, with the theme revolving around F-natural. This minor third shift upwards at the end of this cue reflects the changes to the theme throughout as Hiccup and Toothless stare profoundly at each other, continuing to slowly build a connection between one another.

In mm. 23–27, an augmented version of Flying Theme A returns in the lower voices and instruments to end the cue as Hiccup and Toothless stare profoundly at each other (a1). The first part of this theme is extended to double the complete version so where originally it was quarter notes, now the rhythmic duration is a half note. The interval between the second and third note of the theme is changed from a minor third in the complete version to a major third. This interval change creates a mysterious setting that leads the viewer to wonder what is going to happen between these two characters, however the viewer is left questioning as the scene transitions.





**Figure 13.** Tonality in “Wounded” cue.

The second of Gorbman’s musical codes in film music analysis is the cultural musical codes. Focusing on features of the music that allude to exoticism, such as instrumentation, orchestration, and modes or scales, helps bring the viewer into the culture of the film. Prior to a discussion of the use of musical exoticism as a cultural musical code in this cue, I will need to unpack Locke’s idea of musical exoticism to frame this analysis.

Locke offers a broader definition of musical exoticism in his book, *Musical Exoticism: Images and Reflections* as “the process of evoking in or through music – whether that music is “exotic-sounding” or not – a place, people, or social milieu that is not entirely imaginary and that differs profoundly from the home country or culture in attitudes, customs, and morals” (Locke 2009, 47). In Part 1 of his book, after defining musical exoticism, Locke presents musical features that suggest an exotic style.

The first among several that is in “Wounded” is 1) Modes and Harmonies and includes several subcategories. Modes refer to non-major and minor key relationships in music such as whole-tone, octatonic, etc. and Harmonies suggest other non-diatonic harmonies such as bitonal, atonal, and dodecaphonic. The a few subcategories of Modes and Harmonies include 1a) intense chromaticism, 1b) shifting harmonies, and 1c) modes and scales with chromatically “altered” notes such as the Phrygian dominant scale. Other musical features Locke states are 2) bare textures, 3) complex and inherently undefined chords, 4) repeated and distinct melodic patterns, 6) vocal chanting (extended melismas, monotone, “cries”, unusual words, local linguistic variants), 7) instrumental lines equivalent of melismas, 8) departures from normative types of

continuity (asymmetrical phrases, sudden pauses, excessive reps, etc.), 9) quick ornaments, foreign musical instruments, 10) highly distinct instrumental techniques, 11) vocal range and tessitura (Locke 2009, 51–54).

Film is an artform that can depict this concept of exoticism in a variety of ways through visual and sonic narratives that are similar to that of an opera, ballet, or musical theater. Film music has prospered from exotic settings since sound film origins with the visual settings being referenced by sonic ones such as the numerous depictions of cowboy-and-Indian adventures (Locke 2009, 263). Leonard Bernstein's *West Side Story* reframes Shakespeare's *Romeo and Juliet*, of which both bring the exoticism concept of Self and Other to show tension between two distinct groups. For *West Side Story*, the Americans of the white gang are contrasted with the Puerto Rican immigrants through musical style-markers. Cool jazz represents the white gang as an amalgamation of American popular styles while Latin-American dance symbolized the Puerto Ricans; both having Hispanic dance rhythms to evoke the traditions of an opera being set in distant regions. The choreography of this show resembles the musical characteristics between each group, properly shown in the scene at the gym. The narrative of this complex work displays the tension between the Sharks (Puerto Ricans) and the Jets (white Americans) while also connecting the two groups through the main characters, Maria and Tony (Locke 2009, 268–275); much like that of Hiccup and Toothless in *HTTYD*.

The culture of Vikings began from Scandinavian countries which now include Denmark, Norway, Sweden, and even Finland. Eventually, the Vikings targeted and settled in countries of Celtic culture, Ireland, Scotland, and England, and continued northwest to modern day Iceland and Greenland (Sawyers 2001, 13). European people saw Vikings as foreign, uncivilized, and deemed them as the Other. As it turns out, the composer Powell stated in an interview, “My

family is from Scotland. I was brought up with Scottish music. I love world instruments. I love the exoticism of what was needed sometimes, but it was really Celtic, and that's in my blood" (Patches 2009). He used the influence of his own culture and others to create this score through the instrumentation, orchestration, and ornamentations. Locke even states in an article that Scottish-sounding music has been accepted as exotic (Locke 2007, 490). For this cue specifically, there are not world instruments like in other cues, but the female solo vocalist stands out as the element of the Celtic culture and musical exoticism that Powell draws inspiration from.

Within the cue of "Wounded," as mentioned previously in the pure musical codes, the Phrygian Dominant scale is used at the beginning to measure nine with the pitch collection [D, Eb, F#, G, A, Bb, C]. The distinguishing feature of this scale is the  $b^2$  and  $^3$ , creating the augmented second interval. The Phrygian Dominant scale is commonly used to allude to Other identities outside of the norm in Western art music, which is one reason for its use of exoticism (McClary 1991, 63). The musical genre of opera is a setting where the use of the Other identities is used in opposition to Europeans to evoke "desire, envy, contempt, or fear" (McClary 1991, 63). Georges Bizet's *Carmen* (1875) is known for using this concept of exoticism, not just musically, throughout the opera along with the Phrygian Dominant scale. This scale can be identified in the Prelude to Act IV with the theme in the oboe in mm. 18–25. A descending octave melody line first shows the  $^3$  (C#) for an A-natural Phrygian Dominant scale and then to  $b^3$  (C), blurring this scale with the Phrygian mode in Figure 14.



**Figure 14.** Bizet’s *Carmen* No. 1a “Aragonaise” (Prelude to Act IV).

After, in mm. 10–17 the whole tone scale on D is used with main pitch collection of [D, E, F#, G#, Bb, C]. As noted above, the whole tone scale can be ambiguous tonally as the distance between the notes of the scale are the same. When this scale first appears, Toothless takes flight a second time during this cue and Hiccup is sketching what a Night Fury looks like and observing why Toothless cannot fly away. The Phrygian Dominant scale changes to whole tone scale as Hiccup is discovering and learning more about this dragon, making Toothless seem less exotic than previously perceived. The Phrygian Dominant and whole tone scales bring in ideas of Ralph Locke’s *Musical Exoticism*, which explores how foreign or exotic people and settings are depicted in all music styles and contexts.

The female solo vocalist also brings in the mysterious, unsettling feeling to the scene and the cautious nature and curiosity to Hiccup as he observes Toothless in the cove. Beginning in m. 3–6, the vocalist melody consists of half steps within the Phrygian Dominant scale. The half step motion is the smallest interval in Western music, most commonly known from the film *Jaws* and the shark theme. Two half steps alternating back and forth at increasing speed creates a suspenseful feeling as the shark fin pokes out of the water. The shark in *Jaws* is seen as a dangerous monster, much like the dragons in *HTTYD*, and the half steps evoke an otherworldly quality of the sea creature from the human’s perspective. In the score notes, Powell made a similar comment to my own; “The choir and female vocalist give this short cue an otherworldly

quality” (viii). It is through the half step motions of the Phrygian Dominant scale that displays musical exoticism, and the ornamentation of grace notes from the female vocalist that culturally connects to the Celtic heritage of Vikings (Sawyers 2001, 117). Celtic vocal music utilizes melisma's, singing a single syllable with multiple notes, and ornamentations of grace notes to enhance the emotions of the music (Sawyers 2001, 117). Even when the whole tone scale appears, these characteristics in the female vocalist line continues in mm. 14–20 to incorporate Gorbman’s cultural musical code within this cue.

Finally, for this cue, Gorbman’s third musical code is the cinematic musical codes which includes the musical themes and other elements that connect the context of the music to the film’s narrative. As stated in the pure musical codes, the Flying Theme is the main musical theme that occurs in this cue. Flying Theme A and B are used with variations from the complete version of minor harmonies, breaks in the form of the themes, and incomplete versions of both Flying Theme A and B. This theme, as a whole, is used to connect Hiccup and Toothless’s characters as they get to know each other and build their friendship. Since this cue is still at the beginning of the film, the form of this theme being broken displays how these two outsider characters are learning more about each other after having spared each other’s lives.

Surrounding and underneath the Flying Theme, there are musical elements that help develop the mood and setting of this scene. To begin this cue, Toothless flies up the wall, scaring Hiccup, and the harps and piccolo aurally illustrate that ascension with the flourish of thirty-second notes straight into half step tremolos in the upper strings. The half step tremolos reflect Hiccups fear and the mystery of seeing this dragon again in the first nine measures of this cue as Hiccup attempts to figure out why the Toothless is in this cove and cannot get out. The tremolos also introduce and imitate the female vocal line that includes chromatic motion and grace notes

alluding to the cultural musical codes. Once the tremolos cease, m. 10 brings in a flourish again beginning with the harps as Toothless attempts to fly up the wall again. The harps begin with thirty-second notes of the whole tone scale starting on D3 into a glissando up to an E6 and a glissando back down to D3 as Toothless falls back down the wall.

The centric pitch of D-natural from the pure musical codes is utilized in the harp glissando to further anchor this part of the cue around this pitch. These harp glissandos get backed up by the upper woodwinds with quick runs and trills. In m. 16 and 17, Toothless attempts to take flight again and as he does, the celesta begins the flourish on D3, then harp 1 on D2, then bassoon on D3, right into harp 2 on D3 with a mix of thirty-second notes and septuplets between these instruments. As Toothless' tail fails to allow him to fly and he falls back to the ground, harp 2 has a three-octave glissando from D6 to D3. Bassoon continues descending to D2 and clarinet 1 and 2 and harp 1 continue the whole tone scale with more thirty-second notes and septuplets. This flight attempt and crash happens after Hiccup realizes why Toothless cannot fly out of the cove and as the music moves into Flying Theme B.

In mm. 13–14, Hiccup states the only spoken line within this scene, trying to understand why Toothless cannot fly out of the cove. Hiccup had already drawn a sketch of what the Night Fury looks like, of which no one had ever done before. After stating, “Why don't you just...fly away?” (Script 2010, 28), he realizes that Toothless is missing his left tailfin. As he is erasing this on his page and realizing what that does, beat three of m. 15, has a diminished seventh chord ( $d^{\flat 7}/F$ ) in the low strings that shows Hiccup's confusion into his realization with a D-major chord on beat one of m. 17. This happens right before Toothless attempts to fly for the third time in this scene and confirms to Hiccup that the tailfin is what is preventing Toothless from flying out of the cove.

“Wounded” is a significant cue that introduces the disability binary between these two characters within the musical codes of the sonic narrative that links to the visual narrative. This is shown through the broken and incomplete form of the Flying Themes and the use of the Phrygian Dominant and whole tone scales around the centric pitch of D-natural. Hiccup and Toothless’ friendship is further developed as they have more interactions with each other and come to understand each other more. This development is explored next in the aptly named cue 2M14 “Forbidden Friendship”.

### **“Forbidden Friendship” Scene Synopsis**

After “Wounded,” Hiccup utilizes the resources of dragon training school to learn more about Night Furies. While the Vikings present the Night Fury dragons as fearful creatures--“The unholy offspring of lightning and death itself. Never engage this dragon” (Script 2010, 32–33), Hiccup remains curious about Toothless’ decision to spare his life. Following some trials and tribulations at dragon school, the scene cuts from the dragon training to the cove in the forest, where Hiccup knows Toothless still resides. Hiccup cautiously enters the cove and tries to bring Toothless out to understand why this dragon did not behave like how the Vikings said dragons would behave; which is to kill. Toothless ends up sneaking up on Hiccup and is “ready to pounce” (Script 37) when Hiccup offers a fish to him. Hiccup does this because in the “Wounded” scene, Toothless is shown not catching a fish between the crashes from attempted flight. As Toothless comes toward Hiccup to take the fish, Hiccup notices that its teeth are missing, and this is how the dragon receives his name “Toothless.” As the Toothless releases his teeth to grab the fish, Hiccup is startled, and the “Forbidden Friendship” cue begins.

Toothless seeks to share the fish that was given and has Hiccup take a bite. After swallowing, Hiccup smiles which Toothless repays with an attempt to smile back. Hiccup,

“amazed” then tries to touch Toothless, but “Toothless hisses and flaps off to a crash on the other side of the cove” (Script, 38). The scene cuts to later in the day, where Hiccup is drawing in the sand a portrait of Toothless. At this point, Toothless is sitting beside Hiccup observing this artistic expression to which Toothless mimics by “making haphazard lines in every direction” (Script, 38). These lines turn out to be a maze in which Hiccup must maneuver around, without stepping on the lines, to get out of. The music builds as Hiccup is spinning in circles to escape the maze, which puts him directly in front of Toothless. Then one of the biggest moments of the film occurs when Hiccup reaches out to touch the ever so close dragon for the first time when “[t]o his amazement, Toothless bridges the gap and presses his muzzle against Hiccup's hand. In a flash, the dragon is gone, leaving Hiccup astounded” (Script, 39). For more context, the entire scene from the script is available to read in the Appendix.

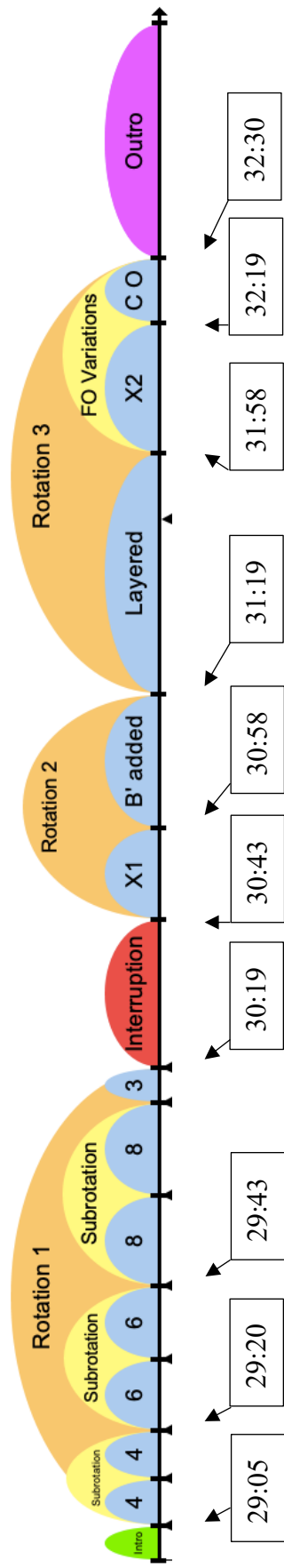
### **“Forbidden Friendship” Cue Analysis<sup>7</sup>**

From a consideration of Gorbman’s pure musical codes, the musical form of “Forbidden Friendship” itself significantly supports this narrative moment. In particular, the form shifts away from typical expectations so far of breaks between the musical themes and instead, takes a developmental approach. In my analysis, I note that the form of “Forbidden Friendship” involves the recycling of thematic material with varied alternations, which we can understand as “rotational form.”. Rotational form is the process of recycling thematic material within sections of a piece to expand the musical space, which is intensified by each meditative reflection of the restatements (Hepokoski 1993, 25).

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<sup>7</sup> “Forbidden Friendship” Cue Recording on YouTube.  
<https://www.youtube.com/watch?v=x6fX4wWR58Y&list=PL4D48F7B301C79783&index=9>

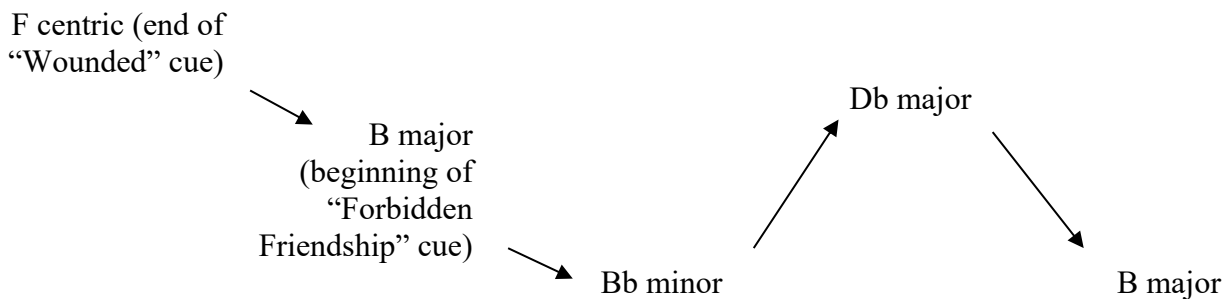




**Figure 16.** Form diagram of the ‘Forbidden Friendship’ cue.

According to scholarship on musical form, this formal technique is used across diverse kinds of pieces, such as in “theme and variations; strophic songs; strophic variations; rondos” (Hepokoski and Darcy 2006, 612) and entire sonata works. But what unites the material presented in rotational form is that the cyclical restatements of thematic material can lengthen the original material, omit, shorten, develop, decorate, combine, be interrupted, or otherwise altered in its recycling (Hepokoski and Darcy 2006, 611). “Forbidden Friendship” uses rotational form, displayed above in Figure 15, but on a small scale as it unfolds the material of the Flying Ostinato gradually to connect to the visual narrative that reflects the growth of Hiccup and Toothless’ friendship in this scene.

Aside from rotational form, Motazedian’s concept on large-scale tonality in film scores also continues in this cue while having a local narrative arch in the key centers, illustrated in Figure 16. The previous cue, “Wounded,” ended with the pitch center of F-natural which displayed the connection beginning to form between Hiccup and Toothless as it traveled from the pitch center of D at the beginning of the cue. “Forbidden Friendship” is three cues after “Wounded” and begins and ends in the key center of B major. Tonally, “Forbidden Friendship” starts ambiguously outlining the tonic, B-natural, and dominant pitch, F#, within this key alluding to the cautious nature between these two characters. It is not until m. 24 that the mediant of B major shows up (D#), confirming this key center.



**Figure 16.** Tonality in “Forbidden Friendship” cue.

In this cue, the concept of rotational form is broadly used to include cyclical transformations of the Flying Ostinato that are pieced together as the narrative develops. The beginning of “Forbidden Friendship” has a three-bar introduction that is more significant in the cinematic musical codes. However, at m. 4, Rotation 1 begins with three subrotations that are continual development of the Flying Ostinato with a distinctive percussion texture. The reflective aspect of this rotational musical material gradually reveals the Flying Ostinato in a simplified form of quarter notes instead of the final version of eighth notes.

The first subrotation within Rotation 1 includes four measures that set up the texture and in the following four measures, instruments are added to begin vaguely alluding to the Flying Ostinato. At m. 12, the second subrotation begins with the harps outlining the basic notes of the Flying Ostinato that descend from  $\hat{1}$  to  $\hat{5}$  while extending the small phrase from four measures to six measures. The next part of the subrotation from mm. 18–23 introduce additional percussion instruments and the harp now fills in a part of the Flying Ostinato in the descension going  $\hat{1}-\hat{5}-\hat{1}$ ,  $\hat{7}-\hat{5}-\hat{7}$ . The third subrotation in this section extends the phrases again from six measures to eight measures. At m. 24, an augmented variation of the simplified Flying Ostinato begins with richer harmony and texture from bass clarinet, tuba, and contrabass. This variation repeats in the next eight measures beginning at m. 32, but with the version from the second part of the second subrotation. To conclude this overall rotation, a three-measure extension of an incomplete Flying Ostinato variation occurs in the harp.

Rotation 2 takes on a transitional approach as it connects to the layering of the themes in the final rotation. This overall rotation consists of two separate sections which are not subrotations due to the different materials presented in each section. At m. 43, Toothless flies away from Hiccup and the form reflects this separation by breaking from the rotation cycle.

Before Rotation 2, m. 43–55 has an interruption that occurs with a change in texture and material as Toothless becomes defensive, which will be further explored in the other musical codes.

Locally, in the cue, the key center also begins to shift as the scene develops.

When Toothless flies away from Hiccup after his attempt to touch him, the texture and instrumentation shifts, and this change will be explored within the cultural and cinematic musical codes. Between mm. 43–50, the music begins to modulate through an enharmonic common tone ( $D\# = E\flat$ ). In m. 50, the  $D\#$  presents as an anticipation into the next measure and shifts into its enharmonic spelling of  $E\flat$  to belong to an  $A\flat$  major chord. This  $A\flat$  major chord in mm. 51–53 moves to a  $D\flat$  major chord in mm. 54–55. The  $D\flat$  major chord contains a  $D\flat$  and  $F$  which are also within the  $B\flat$  minor chord, of which is the new key center. Since Toothless broke the connection that was building with Hiccup throughout the cue, we can interpret this downward shift in the tonal center (from  $B$  major to  $B\flat$  minor) as a reflection of a step back in their friendship.

The next section (X1), mm. 56–63, settles back into the percussion texture and groove with piano, celesta, and cellos added. The harp has the end part of the Flying Ostinato that is simplified into quarter notes descending from  $\hat{1}$  to  $\hat{3}$ . The final section of this rotation ( $B'$  added), mm. 64–75, brings in a new theme to this cue. An expanded variation of Flying Theme  $B$  occurs in the upper strings and another part of the theme in the sopilka, also further explored in the other musical codes.

The next tonal center occurs at m. 76 where a modulation occurs from  $B\flat$  minor to the relative major of  $D\flat$  major. These two key centers share a key signature of five flats and in Western art music, a modulation from the minor to relative major is rather common. At this moment, Toothless and Hiccup are sitting side by side as Hiccup draws Toothless in the sand and

the Flying Ostinato and Flying Theme A are now layered, playing simultaneously. This increase of a minor third in key centers and the two themes together illustrate the jump in comfortability and vulnerability between the two characters and the growth in understanding each other.

Rotation 3 brings in two themes simultaneously and completes the Flying Ostinato to reflect the connection growing between Hiccup and Toothless. This rotation also has two sections and not subrotations. Beginning at mm. 76–97 an augmented version of the first part of Flying Theme A appears in the upper strings, female voices, and eventually the sopilka (an instrument that I will describe further below) while the complete simplified version of the Flying Ostinato for this cue is heard in celesta, harp, and eventually the dulcimer (Layered). The second section within this rotation, from mm. 98–115, features a developed variation of the Flying Ostinato (X2). In mm. 98–109, the complete version of the Flying Ostinato occurs with a variation of this same theme layered on top in the sopilka and female voices. While mm. 110–115, in what I call the Climbing Ostinato (CO), builds the tension and expectations of the scene. This is a variation of the Flying Theme that is further explained in the cinematic musical codes.

This cue eventually gets back to the key center of B major at m. 116. In m. 115, there is a Gb present within the Bb minor chord that switches to the enharmonic spelling of F# to change to the new key center. Hiccup has been spinning out of the maze Toothless created and at m. 116 ends inches from Toothless. The diminished third down from Db to B shows how the friendship is now becoming secure as Toothless allows Hiccup to touch him on the muzzle, the first time this intentionally between these communities have occurred. After this, at m. 116, an outro takes place as the anticipated moment of the scene arrives and the entire texture shifts to mainly female voices, a few percussion instruments, and strings as the two characters are physically close together, but also completely open with each other as the cue ends on octave F#'s in the violins.

For Gorbman's cultural musical codes in this cue, instrumentation and orchestration are the main aspects that create the culture around this scene. John Powell used a variety of world instruments in this score, several that are Celtic instruments from Powell's heritage and others that are from various European countries. In the score, when the instrumentation is listed, these instruments are labeled as "Other Instruments" (Score, xviii); indicating these instruments are out of the normal orchestra set. This labeling can be connected to the binaries in the film, with the orchestra being normal throughout the film and the "Other Instruments" appearing occasionally or abnormally. However, Powell uses the world instruments to envelope the viewer into the world of the film and to evoke certain characters.

The first world instrument used in this cue is the sopilka, which is an Ukrainian instrument that most relates to the flute and piccolo. This wooden longitudinal instrument is a diatonic flute that has been adapted to include chromatic notes and is referenced from ancient chronicles of Ukrainian folk tunes, legends, and tales (University of Kansas n.d.). This instrument has contributed to modern Ukrainian folk songs and has only been played professionally since the late 20<sup>th</sup> century (University of Kansas n.d.). In the context of this cue, the sopilka is used to represent Hiccup's relatively small stature through the instrument's smaller size and distinct tone.

First, the sopilka shows up in "Forbidden Friendship" at m. 68. At other points within the film and during this scene, the sopilka is heard when Hiccup is the main focus of the scene. At m. 68, the sopilka ends with a variation of the Flying Theme B over an augmented version of the first part of the Flying Theme B. The augmented version of the Flying Theme B begins focused on Toothless and when the sopilka enters, the focus moves onto Hiccup as he is drawing in the sand. This upper register, small instrument is representative of Hiccup's small, unusual stature

for a Viking. The sopilka's sound stands out when written above the staff to cut through the orchestra and bring out this part of the Flying Theme B.

In this cue, the sopilka soars over the female choir and orchestra in a light, unique, and airy way. From mm. 84–93, the sopilka is doubling an octave above the first sopranos and from mm. 98–110, it is doubling the soprano in unison and the altos at the octave. The timbre of the sopilka and the female voices together is smooth, mesmerizing, and blends perfectly as Hiccup and Toothless begin to build their connection through artistic means. At this point in the scene, Toothless witnesses Hiccup drawing him in the sand with a stick, so Toothless takes a tree branch and creates an abstract maze of “haphazard lines” (Script, 38). Hiccup begins to try and figure out what Toothless' intentions are with this maze, and as he makes his way through, the sopilka and female voices are soaring over, building the tension as to where Hiccup will end up once he gets out of the maze.

The other world instrument used in this cue is the dulcimer, which is a string instrument that is beaten with hammers instead of plucking the string. The dulcimer is believed to be from the modern-day Middle East but has had variations come from countries around the world with a possible connection to Ireland (Groce). This ancestor of pianos has also had a revival in the late 20<sup>th</sup> century with new dulcimers being crafted (Groce). With the use of the hammers, the dulcimer has a crisp, bright tone when the hammer zings with the string. In my reading, the dulcimer and its pairing with the sopilka is used to convey the burgeoning friendship between Toothless (dulcimer) and Hiccup (sopilka).

In this cue, the dulcimer enters in m. 84 harmonizing with the celesta with the Flying Ostinato while the sopilka, female choir, and upper strings play an augmented version of the Flying Theme A. This is the second phrase of this texture but with the dulcimer added, there is

more depth in timbre and harmony. At this moment in the scene, Toothless tries to emulate Hiccup's drawing in the sand and creates an abstract maze. The dulcimer added to the texture of the Flying Ostinato from mm. 84–95 balances the sopilka in the Flying Theme A that shows how Hiccup and Toothless are beginning to understand each other. The next time the dulcimer enters is at mm. 102–105 as it doubles the violin an octave below before going back into harmony from mm. 106–109. This really brings out the Flying Ostinato as Hiccup figures out how to get through Toothless' maze by not stepping on the lines on the ground.

These two themes throughout much of this cue are supported by a percussion texture that gradually builds and helps solidify the form of this cue as discussed in the pure musical codes. As the form and themes build, more percussion instruments are added to support the texture of the music and the scene. It begins with two glass marimbas and shaker from mm. 4–7. Glass marimbas are keyboard instruments that have glass bars instead of the standard wooden marimba bars, which gives a brighter, lighter articulation and sound. In the next four measures of this subrotation, two slate marimbas support the more intricate glass marimba line with open fifths and fourths as the harp has the first glimpse of the Flying Ostinato. The slate marimba is made of stone to create a more hollow and resonant sound. In m. 18, the vibraphone supports the slate marimba line, before a third slate marimba joins with a tiny allusion to Flying Theme A and continues with a chordal line. The glockenspiel, which is a very bright, articulate sound is supporting the harp line with the end of the fragmented, augmented version of the Flying Ostinato in m. 28–30. Sleigh bells are added on top of the shaker at m. 36, with tambourine joining at m. 92 and these are constants until m. 116. Once the Flying Theme A layers on top of the Flying Ostinato, multiple drums are used as rhythmic support of the scene, building the tension as Hiccup works through the maze in the sand.



Like the rotational form for this cue, the percussion texture continues to add onto itself to build intensity with the scene while connecting to Hiccup and Toothless learning to bond with each other. Powell even writes in the score notes that, “The use of several mallet percussion instruments creates a ‘meta-texture.’ The effect reflects the innocence of the scene, which is ultimately about two unlikely creatures who find common ground, quite literally, through artistic expression” (ix). These two characters are learning how to trust and build this “Forbidden Friendship” and as this develops in the scene, the music reflects this texturally as it builds and unifies two musical themes. This specific texture of light mallet percussion allows the audience to connect with the innocent and playful manner of these characters. Not only is this shown through the music, but also in Toothless’ eyes, which will be further explored in the cinematic musical codes.

Another element of the orchestration used in this cue, but also throughout the score, is low sounding instruments/voices and low ranges of instruments used to sonically portray the dragons. For Toothless specifically, this, of course, contrasts with the use of the sopilka for Hiccup. When the camera’s point of view is focused on Toothless in this cue, the low range of the strings and the tuba and bass clarinet are added to the texture to connect with the so-called dangerous beast. At m. 43, where Toothless flies off from Hiccup, the strings in their lower register, bring in a new sound and texture while the bass clarinet supports underneath with continuous eighth notes and the tuba with very low whole notes. The Flying Ostinato theme is not present to be transformed in the rotation, so a new chordal texture is placed here to show Toothless’ defensive side back up and that he broke the intimate connection being formed in his interaction with Hiccup. At m. 76, where the themes are layered, Hiccup and Toothless are seen together and the Flying Ostinato is heard in higher instruments and the Flying Theme A is heard

in the lower register of the various instruments and female voices. The whole texture in these moments create the emotions of the scene and the music that supports the cinematic musical code being used.

Gorbman's cinematic musical codes deal with the musical themes that occur in the cue and how the visual aspect of the film parallels the music. As discussed in the previous two codes, the Flying Ostinato, Flying Theme A, and Flying Theme B are used in various ways in this cue. These two themes, the Flying Ostinato and either Flying Theme A or B, being layered on top of each other as Hiccup and Toothless begin to create a "Forbidden Friendship" is what actually inspired this thesis. Through the rotational form, the Flying Ostinato evolves and gradually gets pieced together from the beginning through m. 76. There are small elements that get revealed through each subrotation and the complete form of the Flying Ostinato occurs at m. 76 when the Flying Theme A is layered with it. At m. 64, when Toothless goes over to check out Hiccup's drawing, the Flying Ostinato is not utilized, but instead an augmented variation of the Flying Theme B appears. The first two measures of the Flying Theme B use long durations that step up without rearticulations of same pitches until m. 68 when the sopilka joins for a varied version of the last six measures of the theme. With the camera on Hiccup as he draws, the sopilka expands this part of the theme by two measures using whole notes and sixteenth note lower neighbor tones to match Hiccup in his artistic expression with a freeing, light tone.

Once Toothless ends up beside Hiccup, watching him draw and then mimicking that, the Flying Ostinato is brought back in the harp and celesta and layered on top of the Flying Theme A in the upper strings and female voices. This continues through the next rotation as the sopilka is added to the Flying Ostinato and the dulcimer is added to the Flying Theme B from mm. 84 to 97. At m. 98, a variation of the Flying Ostinato occurs in the sopilka and female voices, now up

an octave, and then all of the brass join at m. 106 in exhilarating fashion toward the climax of the scene. Playing along with the variation at m. 98 is the normal Flying Ostinato in the harp 1, glockenspiel, violin 1 and 2, and eventually the dulcimer added at m. 102 and the celesta added at m. 106.

At m. 110, Hiccup is spinning around, trying to get out of the maze Toothless created for him, and the Climbing Ostinato occurs. This is an alternation to the Flying Ostinato that takes the first measure and sequences it at different pitch levels. Measure 110 and 111 does the four-note motive of the Flying Ostinato on Bb, then moves down to do that on Ab in m. 112, then back up to Bb in m. 113 to begin the climb. Measure 114 continues the climbing sequence with that motive on C and then m. 115 reaches the pitch Db, playing the motive on that note before moving to a Gb/F# to shift the tonal center to B major at m. 116.

In addition to the musical themes, there are moments when the score emphasizes what is happening visually in the film which are a part of Gorbman's cinematic musical codes. To begin this cue, a violent sounding chord in measure two exaggerates Hiccup's frightened reaction to Toothless grabbing the offered fish with his retractable teeth. This chord consists of the notes B, F#, and A#, also known as Bb. The half step interval between the B and A# creates the tension of this chord along with the sforzando marking, which means suddenly loud and strongly accented.

The next moment musically that aligns visually is the texture change at m. 43. This is right after Hiccup attempts to touch Toothless for the first time and he flies to the other side of the cove. Toothless breaks the connection that was beginning to form and thus breaks the rotational form; also, not including the Flying Ostinato in this section but keeping the percussion texture consistent. This is also the moment where the strings are in the lower register and the bass clarinet and tuba are added to show the point of view switching toward Toothless. Toothless

not only breaks the connection of friendship forming, but his eyes narrow and his dragon instinct kicks in to become defensive which is why he flew away. His eyes narrow into slits, which comes off more dangerous, and so the texture of the music shifts to match this change. When Toothless has his guard down and is comfortable, like shown right before this and certainly throughout the drawing sequence, his eyes widen and soften to show his playful side. Typically, in this scene, when Toothless is playful and comfortable, one of the main themes is playing underneath.

As previously mentioned, the sopilka plays during scenes where Hiccup is the main point of view. This small, high instrument represents Hiccups scrawny stature and is heard in m. 68 with the end of a varied Flying Theme B. At this moment in the scene, the camera cuts to Hiccup sitting on a rock, starting to draw Toothless in the sand. The switch from the low register strings playing the augmented variation of the first two measures of Flying Theme B to the sopilka sonically connects the camera point of view transfer from Toothless to Hiccup. Toothless becomes interested in what Hiccup is doing and heads over to investigate so the instrument that represents Hiccup takes over the musical theme. This leads into the next part of the scene, music, and cinematic musical code.

At m. 76, an augmented version of the Flying Theme A is playing in the low range of the upper strings and female voices, also eventually with the sopilka, and the Flying Ostinato is played by the celesta and harp 1, also eventually by the dulcimer and glockenspiel. This is the first time in this cue that these musical themes are fully coming together to connect with Toothless sitting next to Hiccup, watching his every move as he draws in the sand before imitating him with his own work. The blend of orchestration here with high and low instruments and voices singing both themes displays this visual connection.

When the Climbing Ostinato appears in mm. 110–115, the harp 1, celesta, and violin parts have a sequence of four-notes that gradually ascend to match the intensity in the scene. Hiccup is trying to maneuver through Toothless' maze of "haphazard lines" (Script, 38) and the camera is spinning all around. The viewer is waiting in expectation to see where Hiccup will end up and why Toothless created this for him to solve. As the expectation and intensity grow, so do the pitch and dynamics of the Climbing Ostinato. This part leads the viewers to the climactic moment of the scene and of the first act in *HTTYD*.

All the spinning and musical build arrives Hiccup directly in front of Toothless, inches away from the creature he is supposed to hate but has come to bond with in a unique way unlike any Viking before him. At m. 116, the full orchestra during this cue drops down to female voices, piano, various percussion, and a pedal note from the cellos and contrabasses. Texturally, the music drastically changes to match the intimacy of these two characters. The pedal B-natural from the cellos and contrabasses establish the new pitch center from mm. 116–128. The percussion is simply background timbre to the main component of the female voices. The vocal lines are using a melisma on the syllable "Ahh" and the solo voice and soprano and alto lines move independently creating suspensions and extended harmonies. The vocal lines continue to move through various harmonies until they all reach open fifths and octaves on F# and C#. During the intricate, close melodic movement of the vocal lines, Hiccup and Toothless are physically closer than ever. Hiccup reaches his hand out to touch Toothless, who is reluctant at first, but eventually, when Hiccup looks away, Toothless bridges the gap between them. At the moment Toothless touches Hiccup's hand, the violins sneak in with high octave F#'s to end the cue as the voices cut off. This is the first time a Viking and a dragon physically touch each other by choice. It is a monumental moment that through the female voice timbre shows the

vulnerability and openness between these two unlikely friends. The thin vocal texture into high octaves in the strings audibly displays the intimacy occurring in the moment. This is one of the most memorable visual moments within the entire film beautifully supported by the music in the score.

“Forbidden Friendship” develops the very beginning of Hiccup and Toothless’ lifelong connection. These characters are completely in their own element, secluded from the other members of their communities which allows them to bond in a way never done before, hence the word Forbidden in the title of the cue. Hiccup and Toothless, as outcasts of their respective communities, are not seen that way when together. They can be free from the disability binaries of their communities and evolve with each other through acceptance and vulnerability. Through the continual development of the Flying Ostinato into a layering of two themes, this friendship is narratively illustrated sonically and visually. Hiccup and Toothless’ friendship and connection is cemented in the next cue 3M20 “Test Drive”.

### **“Test Drive” Scene Synopsis**

Prior to the “Test Drive” cue, Hiccup forges a prosthetic tailfin to help Toothless regain the ability to fly. As Hiccup is tinkering and adjusting the tailfin prosthetic, he is learning more about dragon behavior from his safe and comfortable interactions with Toothless. This new practical knowledge of dragons' behavior and abilities enables Hiccup to begin to succeed in dragon training. The more knowledge Hiccup gains, the faster it is for him to safely disarm the dragons in training, much to the surprise of Stoick and the other inhabitants of Berk.

The “Test Drive” scene cuts to Hiccup and Toothless flying together. Through the process of adjusting the tailfin prosthetic, Hiccup created a mechanism that allows for the tailfin to alter positions to meet the demand of flight. However, this adjustment requires Hiccup to help

Toothless operate it. This flight scene seems to be the first time Hiccup tests all the positions on the tailfin, using a “cheat sheet” as a guide at the beginning. Hiccup responds to the moves Toothless makes as he is eager to be able to fly again. After a successful first dive, Hiccup begins to get more comfortable, but is slow to keep up with Toothless. They knock into several rock pillars before Hiccup readjusts the tailfin. Beginning a sharp ascent, the wind catches the cheat sheet in the excitement of flight and Hiccup starts to panic, shouting “STOP” (Script 2010, 53). Toothless obeys, however this causes Hiccup to come out of the harness that keeps him attached to Toothless and both are spinning and freefalling rapidly towards the ground. Just in time, Hiccup manages to get back onto Toothless’ back to change the tailfin position, so they do not crash. Hiccup looks at the cheat sheet and throws it away, letting intuition and instinct guide him and Toothless “unscathed” through the “death-defying obstacle course” (Script 2010, 54). After Hiccup lets out a victorious yell, Toothless replicates “with a happy squeal and a fireball” (Script 2010, 54), leading a dreadful Hiccup into the flames before cutting to the next scene. For even more context, the entire scene from the script is available to read in the Appendix.

### **“Test Drive” Cue Analysis<sup>8</sup>**

The further into the movie the narrative takes us, the more closely aligned the form of each cue becomes to the final version in the last scene of the film. The form of this cue properly fits in the pattern that has been established; as Hiccup and Toothless interact more, the musical themes become more complete, as seen in Figure 17. As part of Gorbman’s pure musical codes, the organization of the musical structure in this cue syncs the sonic and visual narratives to these two characters learning to fly together.

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<sup>8</sup> “Test Drive” Cue Recording from YouTube. <https://www.youtube.com/watch?v=KUWBm0Z-Xww&list=PL4D48F7B301C79783&index=11>

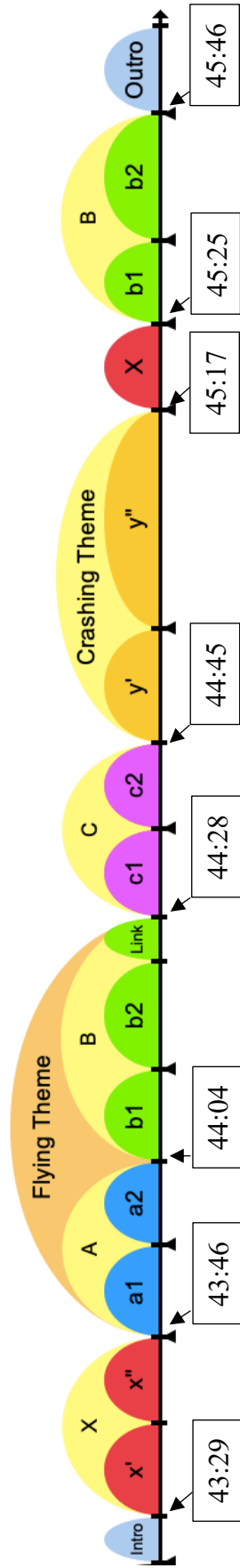
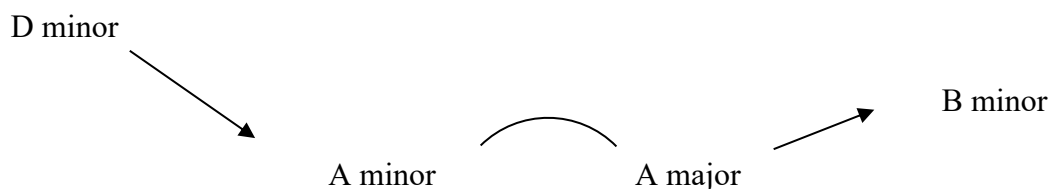


Figure 19. Form diagram of the “Test Drive” cue.



When the scene cuts to Hiccup and Toothless flying unsteadily, the cue begins with a three-measure introduction that sets up the pedal tones of D and A in the low sounding instruments and a percussion rhythmic texture suited for adventure. The orchestration and instrumentation will be further explored in the cultural musical codes to create the sense of excitement on Hiccup and Toothless' flying adventure.

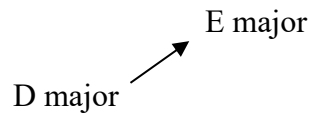
In terms of key centers in Motazedian's concept of large-scale tonality, "Test Drive" continues the narrative arc, both locally and globally. Since the last cue, "Forbidden Friendship", four more cues have played, the two most important being, 2M15 "New Tail", where Hiccup invents the tailfin prosthetic and tries it out on Toothless for the first time, and 3M18 "See You Tomorrow", that goes through various scenes of Hiccup scurrying off to and from dragon training to be with Toothless. "New Tail" begins in D minor and ends in A minor and "See You Tomorrow" begins in A major and ends in B minor, shown below in Figure 18. Through all the tests and trials of the tailfin, Hiccup and Toothless build a bond unlike anything else and the raise and falls of key centers display that journey and growth.



**Figure 18.** Tonality between "Forbidden Friendship" cue and "Test Drive" cue.

To begin this cue, locally speaking, the pedal tones of D and A with the start of the Flying Ostinato confirms the key of D major, displayed in Figure 19. From the start of the cue, a consistent, rhythmic pattern, mainly in unpitched drums, creates a static force that drives forward as Hiccup and Toothless maneuver in flight, until the moment Hiccup flies out of the harness,

and both begin to free fall toward the ground. The percussion texture can be considered a pure musical code and a cinematic musical code.



**Figure 19.** Tonality of “Test Drive” cue.

Following the introduction, the low pedal notes are contrasted with the full Flying Ostinato in the first violin, harp, upper woodwinds, and prominent feature of the bagpipes from mm. 4–11 (X). Triumphant, the bagpipes and harp play the eighth note, final version of the Flying Ostinato while the first violins and upper woodwinds play a sixteenth-note version, where the notes of the theme are essentially doubled. In this eight-measure phrase, the last four measures add the second violins and the glockenspiel to the Flying Ostinato along with a variation of an added bold French Horn melodic line (x”). The horns jump an octave as Toothless becomes “resolute” (Powell 2010, 172) and prepared to truly fly again.

A full version of the Flying Theme occurs in this cue showing the growth of trust between Hiccup and Toothless. Flying Theme A comes in at m. 12 in the cello, sopilka, and bassoons as Hiccup verifies the prosthetic is working properly. As the theme continues through the eight-measure phrase (A), more instruments are added to support and accompany the Flying Theme A. As Hiccup and Toothless begin a descent to truly test the tailfin, Flying Theme B soars daringly through all twelve Horn players on the melody in mm. 20 to 27 (B) accompanied by low brass and low strings in harmony in the first four measures while the upper strings and oboes take the melody in the following four measures. In this specific section of the cue, the upper woodwinds, strings, and harps have sixteenth note patterns that mimic flying with fast passages in high ranges, as stated in the score notes. This aurally connects the sense of flying

with reality visually on screen. The mimic of flight in these instruments occurs throughout the cue as Hiccup truly ‘test drives’ a dragon for the first time and first occurs at m. 20. There is a two-measure link or extension that elides with the Flying Theme B into the next section that varies the last two measures of the Flying Theme B. When Hiccup regroupes after making them hit rock pillars, mm. 31–38 bring together the Flying Ostinato in the bagpipes and Flying Theme A in the violins, horns, and oboes (C). All seems to be going well as Hiccup and Toothless ascend into the sky, until the wind catches the cheat sheet, leading into the Crashing Theme section.

The first section of the Crashing Theme (y’) contains five measures of cluster, nonfunctioning chords and glissandos in the strings evoking the visual narrative and will be further examined in the cinematic musical codes. At m. 39, the nonfunctional cluster chords blur the tonality within this moment of the scene and all rhythmic drive stops from mm. 39–43, as the nonfunctioning cluster chords and glissandos build the intensity of the moment. The second part of this section (y’’) becomes what I consider as the actual Crashing Theme from mm. 44 to 53, bringing back pedal tone D-naturals in the low, reeds, low brass, low strings, and timpani.

Throughout the ten measures of the Crashing Theme, the pedal tone and movement in the strings and upper woodwinds alluding to D minor while the horns and trumpets allude to a different tonality. This is called bitonality or the use of two keys at the same time. In the horn and trumpet melody, a D# is present over that D-natural pedal tone as well as an Ab/G# which is a tritone, or six half steps, away from D-natural. But, at m. 49, the bass line begins to ascend from the D-natural (D2) pedal tone up to a E-natural (E3) and takes the cue into the new key of E major as Hiccup and Toothless trust each other’s instincts flying through the rock pillars. From

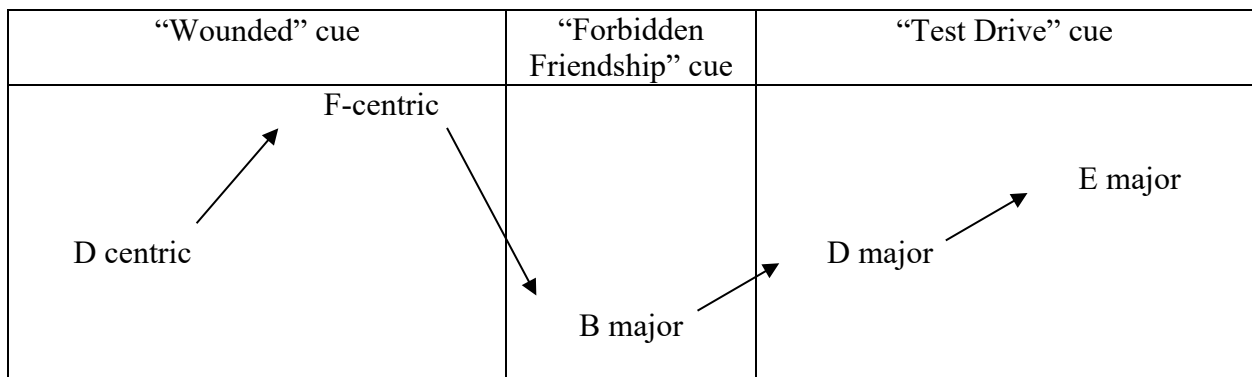
this point in the cue, the key center stays in E major which complements the final key in the last cue of the film.

Also, m. 44 brings the “war-like!” (Powell 2010, 179) drumming back sonically, however the might of the high brass blasting the Crashing Theme, the woodwind and strings with sixteenth note scalar and arpeggiated patterns overpowers the rhythmic drumming underneath. As Hiccup and Toothless are frantically freefalling, the melodic line in the brass contains quarter and eighth note triplets metrically dissonant over eighth and sixteenth notes in the woodwinds and strings to create the unsteady feeling of falling. To contrast these two free falling, there is a chromatic ascent in the bass line to the new key of E major.

The tension release of the sonic and visual narrative does not occur until Hiccup is safely back on Toothless and his wings pop out to slow down their momentum leading back to the Flying Ostinato at m. 54 (X). In these four measures, Hiccup decides to throw away the cheat sheet and trust his instincts. It is not until m. 54, where the Flying Ostinato returns, that the drums, on their original pattern, can be heard, providing stability, and alluding to the trust in each other’s instinct between Hiccup and Toothless.

As Hiccup switches gear to begin maneuvering between rock pillars, the entire Flying Theme B reappears in m. 58 (B), with melody in the oboes and horns and eventually the second violins, accompanied in harmony by low reeds, low brass, and low strings. In m. 65, as the theme ends, the first violins repeat the pervious measure of the theme with this phrase until the first and second trumpets and upper woodwinds repeat the last two measures to complete the theme. To end this cue, the Flying Ostinato uses the same voicing as the beginning of this cue in the outro and is extended by one measure to by repeating the last four eighth notes down one octave. This ending foreshadows how the entire film concludes before the ending credits.

Looking at this cue in context of this thesis, the tonality ends a step higher than the cue “Wounded” began, shown in Figure 20. “Wounded” began centered around the pitch D-natural with musical scales that evoked exoticism and ended a minor third up at F-natural centric pitch, showing the increased connection between Hiccup and Toothless as Hiccup began to understand Toothless more. “Forbidden Friendship” begins and ends in the key of B major after traveling through various other key centers. This illustrated how the friendship forming between these two characters continued to evolve and become more secure. The cue “Test Drive” begins with a minor third jump from B major to D major. As Hiccup and Toothless have discovered this bond of friendship and acceptance from each other, there is a comfortability and growth that occurs in each character. Toothless must rely on Hiccup to be able to fly and Hiccup is deemed important, useful, and fulfilled in his friendship with Toothless. The jump in a minor third and then up another step to E major by the end of the cue establishes evidence of this visual narrative aspect.



**Figure 20.** Large-scale tonality throughout the 3 cues.

To engulf the viewer into the feeling of flight, a look into Gorbman’s cultural musical codes focuses on how the instrumentation and orchestration evokes this feeling in the ‘test drive.’ Within the score, the first comment to the players depicts exactly what Hiccup and Toothless are executing; the act of “Soaring” (Score, 170) through the air together. The

highlighted musical themes within this cue similarly act as such in the instruments used to portray this action and how Powell scores the orchestra underneath.

The first theme, the Flying Ostinato, is daringly laid out in the upper woodwinds on sixteenth notes and the harps, violins, and bagpipes on the eighth note version begin at m. 3. Pulling from his Scottish heritage, Powell uses the bagpipes, also known as the Highland pipes, as a symbol of the Viking culture in this film. The bagpipes are a single reed instrument that “consist of a chanter, [or the pipe where the melody is played] and three drones, [which are] attached to bag that is filled with air by the player’s mouth through a blow pipe” (Sawyers 2001, 89). Constructed to be played outside, the bagpipes are known for their “continuity of sound” (Sawyers 2001, 92) from the drones for sound to travel great distances to bring people together and keep music going (Purser 2007, 156–157). Due to the continuous droning provided by the player through the blowpipe, there is no difference in timbre or volume, so the “artistic expression depends on other methods, such as the length of the notes and the embellishment or ornamentation of the grace notes” (Sawyer 2001, 92). The bagpipes strident tone allows it to cut through the orchestra to carrying the Flying Ostinato above the other instruments throughout this cue. In fact, most moments the bagpipes are used in this cue are to play the melody of the Flying Ostinato; in mm. 4–11, in mm. 31–38, in mm. 54–57, and finally in mm. 68–70. The only moment the bagpipes are not playing the Flying Ostinato is from mm. 12 to 19, where it takes on a droning function to support the melody occurring in the sopilka and the uilleann pipes.

As stated in the previous cue, the sopilka is representative of Hiccup due to its small structure and high-pitched tone. The uilleann pipes can be understood in a similar fashion. The only time this instrument is used within this cue is while Flying Theme A is playing in the sopilka, bassoons, cellos, and eventually clarinets. It begins with a droning feature equivalent to

the bagpipes, its sister instrument, before including the Flying Theme A melody on top of the drone in mm. 16–19. The bagpipes hail from Scotland while the uilleann pipes hail from Ireland. These two Celtic countries have several cultural similarities, so it is logical that related instruments originate from these two adjacent countries. The “Irish bagpipes”, another name for the uilleann pipes, use a bellow to push air through the instrument instead of a player's mouth through a blow pipe. These pipes are considered a more sophisticated instrument that takes years to master, yet less commonly known, and are equipped with a fully chromatic, two octave range. More conditioned for inside performances, this double reed pipe creates a mellower and softer tone, evoking the spirit of Ireland long ago (Sawyer 2001, 101–102).

When the bagpipes and uilleann pipes are heard together in this cue, Flying Theme A is playing, illustrating how Hiccup and Toothless must figure out how to work together to fly successfully. This is further explored in the layering of two themes as discussed in the cinematic musical codes, but the idea of Hiccup and Toothless working together is demonstrated through the instrumentation of these two instruments. The bagpipes represent Toothless; an instrument that can be heard from far distances and evident to those around. The bagpipes “elicit an emotional response” (Sawyer 2001, 87) and people either love or hate the sound of these pipes. Bagpipes are better played outside, open to reverberating its bolstering timbre for miles. Dragons seem to have similar opposing responses to their presence, hence why the Vikings want to kill them. Dragons also can be seen from far distances and are definitely better in outdoor environments. The Night Fury, specifically, can be heard before it attacks as it screeches before blasting, one of the only ways to identify its location at night.

The uilleann pipes, however, represent Hiccup; a more complex instrument with a softer, mellow tone that is more opted to be played indoors. Hiccup is a Viking of unique, small stature,

with no ounce of harmful intent, relating to the tone of the uilleann pipes. He is also known for his mechanical mind, building contraptions to more efficiently capture and kill dragons as well as the prosthetic tailfin for Toothless. The uilleann pipes use the bellow to blow air through the instrument instead of the player doing through a blow pipe on the bagpipes. While seeming quite different, the bagpipes and uilleann pipes still come from similar cultures and are considered a part of the same instrument family. These two instruments, in their similarities, represent Hiccup and Toothless in their relation within the disability binary.

As mentioned earlier in this section, the uilleann pipe only plays from mm. 12 to 19, joining the sopilka with the melody at m. 16. The sopilka, as discussed in the “Forbidden Friendship” cue analysis, is a small, wooden, flute-like instrument that has a light and airy tone that can soar over an orchestra. The piccolo is actually used in this cue for added texture and timbre in the higher register to stimulate the feeling of flight, which will be further discussed in the cinematic musical codes. Like the uilleann pipes, the sopilka is only used for the melody of Flying Theme A, connecting to Hiccup as he inspects that the tailfin is working properly. Another unique instrument used in this cue is the dulcimer, also discussed in the “Forbidden Friendship” cue analysis. In the first ten measures of “Test Drive”, the dulcimer is used as a bass effect with a crescendo tremolo bowed on D-natural. This is a different sound produced from the dulcimer because of the unusual playing parameters. The dulcimer strings are typically struck by a hammer to produce a zingy, vibrant sound, as done in the final three measures of this cue with the sixteenth note melody of the Flying Ostinato. This bass effect is reinforced by the presence of the electric guitar, which gives this cue a “muscular depth” (Score notes, x). Since this instrument is not within the normal orchestral set, it is listed under the “Other Instruments,” and



it brings a richest to the low textures of the orchestra that displays the strength of Toothless and adventurous side of Hiccup.

In this score, Powell brings together instruments from a variety of cultures, and in this cue, not only are wind instruments from around the world used, but also unpitched drums. The texture of the percussion, specifically the drum instruments, is consistent throughout this cue, until Hiccup and Toothless begin to frantically free fall toward the ground. During this falling sequence, the rhythmic drumming pattern stops, and the percussion provides the support of the unhinged harmony, techniques, and crescendo from winds and string sections. The stability the percussion section provides displays Toothless' strength in flight and is the foundation which the musical themes soar from.

Typical orchestral percussion instruments found in this cue include the timpani, suspended cymbal, crash cymbals, tam tam, sleigh bells, shakers, snare drum, and bass drum for decorative color and support of climatic moments while the glockenspiel is used melodically with the Flying Ostinato in mm. 8–11. The world drumming instruments that are used include four large surdos, garbage cans, two dhols, a small brekete drum, and a goblet drum. The surdo drums are “large Latin America tom-tom[s]” (Beck 1995, 89) and are loud with the intent to echo (Beck 1995, 153). The garbage cans are not necessarily world instruments but are typically only played in percussion ensemble settings. The rhythmic pattern used by the garbage cans matches and supports the surdos pattern. The dhol drum is a “double headed string-tensioned conical Indian drum” (Beck 1995, 32) played with two sticks to create rhythmic patterns with the two frequencies of the drumheads. The small brekete drum is an African double-headed drum that produces low, resonating pitches and performs rhythmic ostinatos (Hartenburger, 2021). The goblet drum, which is a “single-headed Arabian drum shaped like a goblet” (Beck 1995, 41);

smaller in size, creating a higher frequency on the drumhead. The small brekete drum and the goblet drum have the same role in this cue from mm. 54 - 65 when Toothless brings his wings out to slow them down before weaving through the rock pillars. Powell brings these world percussion instruments together in the cue to create a rich texture in the rhythmic pattern underneath the musical themes which echoes how the two main characters, Hiccup and Toothless, have been brought together to create a beautiful and unique friendship despite what their communities assume of the other.

Because this cue is vitally important for Hiccup and Toothless' friendship, Gorbman's cinematic musical codes, which illustrate how the visual and sonic narratives connect to each other, use the musical themes to highlight this aspect in the scene. The musical themes that occur in the first half of the cue are complete versions, foreshadowing the final form at the end of the film. As these two outcast characters learn how to fly together, the trust in one another grows, which is displayed through the complete musical themes. Hiccup and Toothless grow individually as they accept the other for who they are, further allowing their friendship to grow simultaneously. In m. 4, the Flying Ostinato is boldly played in eighth notes by the bagpipes and harp 1, while the first violins, and upper woodwinds double this theme in sixteenth notes. As this theme continues, the texture enriches as more instruments are added onto this melody, doubling at octaves in the glockenspiel and second violins. Hiccup and Toothless are preparing to fully fly together for the first time and the horns match the intensity and excitement of this moment with an added variation of the theme into an octave jump as Toothless becomes "resolute" (Powell 2010, 172) and ready to fly.

Soaring through the air, Hiccup and Toothless bank left and right to check that the prosthetic works properly. The sopilka lightly soars above the thinly textured orchestra with

Flying Theme A at m. 12 along with the cellos and bassoons doubled in octaves underneath to support and provide an open sound like the freedom of the open sky. At m. 16, the second half of Flying Theme A appears with the flutes, clarinets, uilleann pipes, and violas doubled at the octave and in harmony on thirds. The second violins, harps, bassoons, and oboes have ascending scales to mimic the flight and the wind before their descent. As Hiccup and Toothless descend toward the sea and level out, the low reeds, horns, low brass, and strings play Flying Theme B boldly proclaiming the freedom and grandeur of flying and as the score notes say, the upper woodwind and harp arpeggiations help mimic the feeling of flying (xi). In the second half of Flying Theme B, the violins and oboes take over the theme in octaves, with the horns joining half through to support the theme. Hiccup is satisfied with the success of the prosthetic tailfin but forgets to keep adjusting as they fly forward. The last part of the Flying Theme B repeats first in the flutes and second violins, then gradually moving down in the oboes and violas, before reaching a variation of this part of the theme in the bassoons, viola, and cellos. The low timbre of these instruments connects with Toothless' frustration with Hiccup not working the tailfin properly in that moment, which is another reason the Flying Theme B is extended and acts as a link into the part where the musical themes are layered.

At m. 31, the Flying Ostinato is being played by the bagpipes doubled in two octaves and is more in the background, but still present. The harmonic progression of the Flying Ostinato fits perfectly with that of the Flying Theme A, which is played by the flutes, horns, violins, and cellos. The layering of these themes, what I label as theme c, sonically displays the visual of Hiccup riding Toothless, but also the connection between these two characters that has grown as they work to fly together. The two friends being to climb higher in the sky and as they do, a harp flourish and cymbal crescendo leads into the second half of theme c, where the Flying Theme A

is taking into a high register and grows more intense as other instruments join in. The oboes, trumpets, violins, violas, and cellos created chordal harmony of this theme that enriches the bright timbre as Hiccup begins to love the flying of flight. The horns heroically come in with a variation of the second measure of Flying Theme B, continuing the build of intensity into the panic as the horns rip into m. 39.

Hiccup's cheat sheet flies out of the harness, and he yells "STOP" (Script 2010, 53), which Toothless obeys. This, however, leads to Hiccup coming out of his harness and both begin to free fall toward the ground. The fear and panic that Hiccup feels is sonically displayed in the nonfunctioning cluster chords in the winds, the ascending glissando clusters in the strings, and the crescendo in the percussion at mm. 39-43. The rhythmic percussion texture that had occurred since the beginning of the cue disappears as Hiccup and Toothless are free falling, showing the instability and physical disconnection of these two. This crazy intense crescendo is the first part of what I call the Crashing Theme. As Hiccup and Toothless quickly plummet toward the ground spinning wildly out of control, the second half of the Crashing Theme occurs. The upper woodwinds, strings, and harps have the arpeggiated sixteenth or sextuplets that emulate flight while the low reeds, contrabasses, and percussion have a rhythmic "war-like" (Powell 2010, 179) ostinato, all underneath the Crashing Theme bitonal melody in the horns and trumpet. The chromaticism and intensity of this musical theme does not get resolved until Toothless puts his wings out to slow them down and not crash at m. 54 when the key center switches to E major.

Rapidly descending still, Toothless lets out several concerned screeches, while Hiccup tries to see which position he needs to put the tailfin in. Measures 54-57 bring back the Flying Ostinato in the bagpipe with the normal eighth note version and the sixteenth note version in the first and second violin. The percussion comes back to the rhythmic stability that occurred before

the crash and symbolizes the trusting foundation that Hiccup and Toothless have and utilize in the next section. The harps continue intensity of them falling with flourishes and glissandos as the trumpets “heraldic[ally]” (Powell 2010, 181) bring in Flying Theme B.

Hiccup decides to throw away the cheat sheet and instinctively makes decisions according to Toothless’ movement. As the two begin to effortlessly weave through rock pillars at a rapid speed, Flying Theme B heroically plays alongside this scene from m. 58 to 67. The entire orchestra is playing at this climactic moment. The oboes, low reeds, entire brass section, and low strings are powerfully playing the musical theme in chordal harmony at fortissimo and the violins, clarinets, and flutes play the flight mimicking arpeggios while the percussion steadily plays their ostinato. At mm. 66 and 67, the trumpets and upper woodwinds repeat the last measure of Flying Theme B with a tutti crescendo into the last three measures of the cue. This ending foreshadows the ending of the entire film as the Flying Ostinato plays through once with the last four eighth notes repeated in the final measure. The bagpipes and dulcimer take lead of this melody, supported by the harps, upper woodwinds and upper strings, doubled in octaves. Hiccup triumphantly cheers for successfully flying through the rock pillars and as Toothless replicates, he lets out a fireball that the two fly straight into. As they do so, the last four eighth notes of the Flying Ostinato are played within the low instruments of the score or in the low range of the higher sounding instruments connecting to Toothless as a character and Hiccup’s sudden dread of flying through flames.

“Test Drive” is another cue that has Hiccup and Toothless in their own element, without the outside world, or their respective communities, around. It’s an iconic moment between these two outcast characters that cements the friendship that has been building up to this point through the experience of flying together. Hiccup explores his creative side in building the prosthetic for

Toothless while also showing care to the creature who graciously saved his life. Toothless is getting the chance to fly again and become more of a “normal” dragon again. Hiccup realizes that he is the one to cause this struggle for Toothless, so he helps him overcome it with the prosthetic. This however comes with the requirement of Hiccup riding Toothless to allow him to fly. These two working together make them better friends, accepting one another for who they are, and build more understanding of the other community at play in the narrative. Hiccup does not succeed in dragon training without the knowledge learned from interacting with Toothless and Toothless does not get to fly again without the prosthetic and Hiccup’s help. Like in “Forbidden Friendship,” the layering of musical themes sonically illustrates the connection between Hiccup and Toothless, leading to a unique lifelong friendship that completely reshapes the island of Berk.

The disability narratives that weave through *HTTYD* intertwine with one another creating a complex visual and sonic narrative that enriches the story being told. In looking at the disability binary between Hiccup and Toothless, the scope of this friendship is what leads to the acceptance of each respective community and thus resolving the ultimate disability binary between the Vikings of Berk and the dragons. In the visual narrative, due to the Viking prejudice against the dragons, Hiccup is raised to believe in harming the creatures, directing him to prove himself a true Viking by doing so. Hiccup, being of small stature for a Viking, believes that this act of killing a dragon would prove to his father and the other Vikings that he belonged. However, after capturing a Night Fury, one of the most feared dragons by all Vikings, Hiccup sees the same fear within the dragon as in himself and spares the life of Toothless, of which Toothless immediately reciprocates. Toothless, a powerful and feared dragon, becomes a downed and vulnerable dragon, unable to fly due to an injury to his tailfin. After realizing his trap is what

injures Toothless, Hiccup resolves his mistake by manufacturing a tailfin prosthetic. Throughout this process, Hiccup begins to learn that dragons are not what they are made out to be. Hiccup begins to excel in dragon training, becoming a celebrity around the Viking community, meanwhile Toothless and Hiccup form an unbreakable bond as they learn to fly together. These two characters can be their authentic selves, elevating the other in the process through acceptance; the first to do so between these two communities.

Towards the climax of the film, the Vikings head to the dragon's nest to destroy all dragons, without realizing the threat that lies there. Hiccup rallies the other young Vikings to rescue Toothless and the Viking clan from the Red Death. Hiccup and Toothless use their collective knowledge of dragons to defeat the gigantic beast and save dragons and Vikings alike. In this process, Toothless actually ends up saving Hiccup from an explosion as they are free falling toward the ground. This causes Hiccup to lose his left foot and use a prosthetic to walk, now mirroring Toothless both physically and emotionally. The feat of bravery from these two identical souls brings the Vikings into an understanding of dragons, allowing them to be a part of their community on Berk.

## Conclusion

In my analysis, I have demonstrated how considering the intersection of sound and visuals in film can help us further understand a film's narrative. In the case of *HTTYD*, this consideration helps to amplify a reading of this film as an accommodating and accepting disability narrative, which is conveyed through the following means, specifically in the cues used for this document: 1) form of the musical themes, 2) large scale tonality, and 3) orchestration and instrumentation. Through the use of Gorbman's musical codes, the musical themes within the score begin fragmented becoming more complete as the narrative evolves, mirroring the growth and understanding between the binary of Hiccup and Toothless. Drawing on Motazedian's theory of key relationships, the cues used also end in a higher key than beginning (from D centric to E major), showing the fullness in the community and the friendship that overcomes the oppression that was evident at the beginning of the movie. Finally, specific instruments are used within the orchestration to allude to the characters of the binaries between Hiccup and Toothless. This view of the narratives within this movie and its soundtrack enriches the meaning of the music and provides valuable insight into deeper connections within the narrative of a film.

Throughout this thesis, I have sought to provide a cross-disciplinary approach to the analysis of film and music through visual and sonic aspects of disability narratives to provide a better understanding of how these narratives function in society and culture. I emphasize the importance of using this lens of disabilities studies to emphasize acceptance, which occurs at the end of the film when dragons become a part of the Viking community, and Hiccup and Toothless are heroes and complement each other in their friendship. In accommodating the physical disabilities through prosthetics that occur to both Hiccup and Toothless by the end of the film, a richer, more empathic connection occurs between these two characters as they fully understand



one another in their impact on each other. Since this is a children's movie, the intended audience of children allows for this medium to express the idea of everyone in a community having value. This can lead not only younger audience members to view disability and difference in an accepting way, but a viewer of any age can see the impact of acceptance over oppression to individuals and a community. Ultimately, I seek to encourage the embodiment of the recent views of disabilities studies and film studies within the field of music theory, using narrative as the connection between these fields.

In my adaptation of Gorbman's musical codes, I leaned on the idea of connecting the pure, cultural, and cinematic musical codes as the lines between each is not always black-and-white as originally intended. Aspects of the score can be within two or three of the codes at once which enhances the depth of the sonic narrative. I also sought to never disconnect the visual and sonic narrative, as some film music theorists have done, as the visual narrative informs the sonic and the sonic narrative supports the visual. It is a codependent relation between the visual and sonic narrative that is clearly displayed through Hiccup and Toothless' friendship and explored in the *HTTYD* score.

Like the complexity and variety of topics discussed in this project, there are a variety of ways that this study can be furthered in the future. Since I am only looking at the first *HTTYD* movie within a trilogy, future projects can include analyzing the film and musical narrative of the second and third movie. From preliminary research, several of the musical themes return in those movies, but with different antagonists and plots that could change how disability is further explored in these movies. Even in the first movie that I am analyzing, I am only looking at the binary between Hiccup and Toothless within the music and film narrative, when there are three

other binaries that I briefly explain in the document. I could expand this project to fully explain this first *HTTYD* movie and those other binaries.

Since researching this topic, I have found out that these movies are based off a children's book series. I could explore the narrative from the original source of this story and after slowly going through the first book, the story is quite different so far. There were several short films and two tv series created between the first and second movie, then another short film after the third movie. I have watched all of these added stories which expand the *HTTYD* world and connects the first movie to the second movie, so they make more sense together. The musical themes come back, and the disability binary is still present even after the dragons are brought into the Viking community of Berk. There are even more tv series set after the movies with different characters, but I would not investigate those as they do not involve the main characters established in this franchise.

Within the field of music theory, this perspective of disability studies and narrative can be applied to TV shows, musical theater, dance, music videos and video games because they both involve a visual narrative with a sonic one. In terms of film music analysis and music theory, there are other fields of music theory that discuss the idea of difference other than disability studies that could be explored in the future, such as gender, race, and queer theory. John Powell has also composed for several other films, the majority being animated films, of which I can hear a distinct style in his writing.

Film is a unique artform that can connect to people's stories through visual and sonic narratives and in this case, disability narratives that can be explored in multifaceted ways to reflect societal and cultural realities. The narratives within *How To Train Your Dragon* display disability binaries that are reflected in the score and this connection between visual and sonic

narratives allows audience members to connect with their own story, maybe even without realizing it. Through this thesis, I seek for the use of disability narratives in film to interject film music into the field of music theory even more and allow for people outside the academic world to engage with music theory in a practical way. This view of film narratives and their score can enhance the connections made within the film which leads to an enriched viewing experience, even after multiples viewings of such film. An enriched viewing experience of a film can encourage viewers to then connect to the stories of other people like never before.

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## Appendix A: Script

### “Wounded” Script

“SUDDENLY, the NIGHT FURY blasts past him. Hiccup recoils, watching the massive beast struggle to climb the walls. It flaps violently, then peels away to a rough landing. The dragon is trapped.

Hiccup grins, excited to see it again, and slips closer.

He watches as the dragon, exhausted and frustrated, leaps into the air, beating its wings furiously. Again and again, it rolls uncontrolled and CRASHES heavily.

As if remembering to snap a photo, Hiccup pulls a leather-bound book and flips past drawings of weapons to a blank page. He sketches the dragon quickly, desperate to record the image.

The Fury claws at the steep rock walls, trying climb out of the cove. It SLIPS and falls hard, crushing several saplings. The Fury rolls back to his feet and slowly crawls to the water's edge. He spots fish in the shallow water and snaps at them... but comes up empty. He lowers his head, looking weakened.

HICCUP (CONT'D)

(MUTTERED)

‘Why don't you just...fly away?’

ON HICCUP as he spots the problem. He adjusts his drawing, carefully erasing one half of the dragon's tail. He accidentally drops the charcoal stick. It rolls off of the rock outcropping that hides him from view and bounces into the cove. TINK. TINK. TINK.

The Night Fury raises his head, spotting Hiccup. They exchange a profound, unflinching stare.” (Script 2010, 28)

### “Forbidden Friendship” Script

“Hiccup swallows his fear and offers the fish. Doing so reveals the dagger at his waist. The dragon sees it and hisses. Hiccup reaches for it, eliciting a growl. He pauses, carefully lifts it by the handle, and tosses it away. The dragon calms. As it approaches the fish, Hiccup notices that it's missing teeth.

HICCUP

‘Huh. Toothless. I could've sworn you had...’

A set of razor sharp teeth emerge from its gums to grab the fish. Toothless snatches and gnashes it up, swallowing it.

HICCUP (CONT'D)

'... teeth.'

The teeth retract again.

Toothless presses closer with an expectant look. Hiccup retreats nervously.

HICCUP (CONT'D)

'Uh, no. No, I don't have any more.'

The Fury backs Hiccup against a rock, placing himself the same position as before. The dragon closes in over him, staring blankly.

A tense moment passes... then Toothless regurgitates a chunk of fish onto Hiccup's lap. They exchange stares. Hiccup realizes what Toothless wants him to do.

Hiccup crouches slowly and squeamishly picks it up.

The dragon waits expectantly. Hiccup gags and gnaws off a bite of the slimy fish. He forces a smile. Toothless mimics him.

Amazed, Hiccup sits up and tries to touch him. Toothless HISSES and flaps off to a crash on the other side of the cove. He BLASTS the mossy ground to a red-hot temperature... and curls up on it like a giant dog.

He turns to find Hiccup seated beside him. Toothless tolerates his persistent presence... until Hiccup tries to touch his damaged tail. Toothless SNAPS at him. Hiccup takes the hint and leaves.

DISSOLVE TO:

EXT. COVE - LATER

It's MAGIC HOUR. Toothless wakes, hanging upside down from a tree. He spots Hiccup sitting on the other side of the cove.

Sketching in the sand.

CLOSE ON a sketch of Toothless. Hiccup draws with a stick, minding his own business. Toothless appears behind him, watching carefully. Aware of his presence, Hiccup continues, trying not to scare him off.

Toothless walks off. A moment later, he reappears with an entire sapling, drawing lines in the sand. He rushes here and there, making haphazard lines in every direction.

Finally, Toothless drops the tree and inspects his work. He seems pleased.

Hiccup stands and takes in the sprawling scribble, amazed by it. He accidentally steps onto one of the lines, eliciting an instant growl from Toothless. He steps on it again. Toothless



growls again. Realizing how sensitive he is, Hiccup steps carefully between each line, turning round and round until he unwittingly bumps into Toothless.

Toothless snorts. Once again, they're face to face. Hiccup slowly extends his hand. Toothless hesitates. Hiccup turns his head away and closes his eyes. To his amazement, Toothless bridges the gap and presses his muzzle against Hiccup's hand. In a flash, the dragon is gone, leaving Hiccup astounded.” (Script 2010, 37–39)

### “Test Drive” Script

“EXT. SKY - AFTERNOON

Toothless and Hiccup soar through a perfect blue sky. Billowing clouds rise like mountains. The ground seems miles below them.

HICCUP

‘Okay there bud, we're gonna take this nice and slow.’  
Hiccup checks a leather cheat sheet, clipped onto his harness. Inscribed upon it are several tail positions and their pedal position equivalents.

HICCUP (CONT'D)

‘Here we go. Here we go...position three, no four.’  
He presses the pedal, causing the tail to flare. They roll off into an arcing bank, gloriously lit by the late afternoon sun. Hiccup tucks tight against his neck, thrilled that his new harness and vest are holding. The foot controls make the tail appendage quick and responsive. He watches Toothless' every fluctuation, trying to match it with the prosthetic. Hiccup sizes up a target -- a towering arch of stone, rising from the sea.

HICCUP (CONT'D)

‘Alright, it's go time. It's go time.’  
They dive toward it, lining up to pass through the arch.

HICCUP (CONT'D)

‘Come on. Come on buddy. Come on buddy!’  
They zip through the arch. A perfect maneuver.

HICCUP (CONT'D)

‘Yeah! Yes, it worked!’  
The triumph is short-lived. They smack into one of several sea stacks as Hiccup tries to keep up with the turns.

HICCUP (CONT'D)

'Sorry.'

They hurtle into another rock pillar. Toothless grumbles.

HICCUP (CONT'D)

'My fault.'

Toothless swats him with his 'ear' plate.

HICCUP (CONT'D)

'Yeah, yeah, I'm on it. (referring to the cheat sheet)

Position four, no three.'

They pierce the clouds. For the first time, Hiccup can see the whole of the island below them. It shrinks with every passing second. He SWALLOWS hard and tightens his grip on the handles.

HICCUP (CONT'D)

'Yeah! Go baby! Yes! Oh, this is amazing! The wind in my...'

He spots the leather guide tearing free in the turbulence.

HICCUP (CONT'D)

(PANICKED)

'... CHEAT SHEET! STOP!!'

Hiccup grabs frantically for the airborne sheet...

HICCUP (CONT'D)

'No!'

... and NABS IT before it's carried out of reach. Toothless, however, obeys the command and suddenly STOPS beating his wings. As they slow to a stop, Hiccup goes weightless. The rings of his vest float off of the harness hooks. Hiccup suddenly finds himself detached, free-falling.

HICCUP (CONT'D)

'Oh gods! Oh no!'

Without Hiccup, the tail loses control. Hiccup and Toothless spiral downward. Toothless FIGHTS to get back under Hiccup.

HICCUP (CONT'D)

(trying to calm Toothless)

'Alright, okay. You just gotta kinda angle yourself. No, no...come back down towards me. Come back down--'

Hiccup extends his arms and legs, giving himself as much surface area as he can. He angles back towards Toothless as the tumbling dragon WHACKS Hiccup with his wing. After a few more misses, Hiccup finally GRABS HOLD of the harness and manages to lock in -- just in time to pull

Toothless out of his dive... barely shy of the tree tops.  
They careen past the wooded cliff and directly into a  
treacherous slalom course of jutting sea stacks.  
Hiccup pulls the cheat sheet from his teeth and attempts to  
check positions. It flaps violently in the turbulence, making it impossible.  
With no time to think, Hiccup throws it away and steers  
Toothless' tail on instinct... with perfect intuition.  
Together, they manage a tight, hair-raising series of split-  
second turns, making it to the open water, unscathed.  
Hiccup takes a breath and glances back at the death-defying  
obstacle course, now safely behind them. He beams, relieved.  
He sits back and throws his arms up in victory.

HICCUP (CONT'D)

'YEEAHHH!'

Toothless concurs with a happy SQUEAL and a fireball.  
Hiccup's glee turn to dread as they fly directly into it.

ON HICCUP'S FACE

HICCUP (CONT'D)

'Ah, come on.'" (Script 2010, 52–54)

## Appendix B: Musical Examples

“Wounded” Cue (Score 2010, 79 – 85) .....	85
“Forbidden Friendship” Cue (Score 2010, 108 – 122) .....	92
“Test Drive” Cue (Score 2010, 170 – 184).....	107

# 2M10 WOUNDED

**Mystical** (♩ = 70)

Whoosh!

to Flute

(Flute)

6

1 Piccolo *p* *mf* *short & fast stacc. bursts, random phrases* *mf* to Flutes

2 3

Bass Clarinet *pp* *p* *mf* *ppp*

1-6 Horn *a 6* *mf* *ppp*

7-12

1 2 3 Trombone *a 3* *mf* *ppp*

4 (Bass Trombones) *a 3*

5 6 Tuba *mf* *ppp*

Timpani *p* *f* *crotales (let all ring)*

Percussion *tam tam & suspended cymbal* *p* *f* *tam tam (scrape)* *mp*

*gran cassa* *p* *f*

Harp 1 *p* *mf*

Harp 2 *p* *mf*

Female Solo *mf* Ooh

**Mystical** (♩ = 70)

I Violin II *mf* *mf* *p*

III *mf* *p*

Viola *mf* *3*

Violoncello *con sord.* *p*

Contrabass *div.* *mf* *p*

1

2

85

4

5

Camera Pushes In On Hiccup

1 Fl. *poco* *pp* *mf* *poco*

2 3 (both trill) *p* *mf* *p*

Ob. 1 2

E. Hn. *pp* *mp* *pp*

1 Cl. *mf*

2 *mf*

B. Cl. *p* *mf*

Bn. 1 2 *a 2* *mf*

Perc. (crotales) *mf* suspended cymbal *mf*

Hp. 1 *p* *p*

Hp. 2 *p* *p*

Cel. *p*

Solo Female *p* *mp* *mf*

Choir *p* Ooh Mmm

I *sempre port.* *p* *ppp* *p*

Vln. II *mp* *pp* *p*

III *mp*

Vla. *p* *3* *mf* *p*

Vc. (senza sord.) *p* *mf* *p*

Cb.

6

7

86

8

9

Flying Up Wall

1  
Fl. *pp* *mp*

2  
3  
Ob. 1 *p* *mf* *p*

2  
E. Hn. *p*

1  
Cl. *p* *mf* *pp* *p*

2  
Bn. 1 *p* *mp*

2  
Horn 1-6 *mf* *p*

7-12

Perc. *tam tam* (strike w/ mallet) *p*

Hp. 1 *mf* *p* *p*

Hp. 2 *mf* *p* *p*

Piano *p*

Solo Female *p*

Choir *p*

I  
Vln. II *pp*

III

Vla. *con sord.* *p*

Vc. *sul D* *p*

Cb. *dim. poco a poco*

10

11

87

12

13

Erases

Takes Flight

1  
Fl. 2 3

Ob. 1 2

Cl. 1 2

Bn. 1 2

Hn. 1 2 3 4 5 6

Perc. | *tam tam (fast scrape)*

Hp. 1 2

Cel.

Solo Female  
Ooh

Choir

Vln. I II III  
con sord.

Vla.

Vc. 6

Cb. con sord.

*p* *mf* *p* *mf* *p* *mf*

14

15

16





Grabbing At Fish

Hiccup

Camera Stops

1 Fl. *p* *mf* *pp*

2 3 *p* *mf* *pp*

Ob. 1 *p* *p*

2 *p*

E. Hn. *p* *mf* *pp*

Cl. 1 *p* *mf* *p*

2 *p* *mf* *p*

1 Hn. *p* *a 2* *p* *mp*

2 *p* *a 2* *p* *mp*

3 *p* *a 2* *p* *mp*

4 *p* *a 2* *p* *mp*

5 *mf* *p* *pp* *p* *mp*

6 *p* *mp*

1 Tpt. *pp*

2 *pp*

3 *pp*

4 *pp*

Tuba *pp*

Perc. *(tam)* *gran cassa* *p* *p* *mp*

Hp. 1 *p*

Hp. 2 *p*

Cel. *p*

Solo Female

Choir *p* Ooh

I *pp* *mp*

Vln. II *pp* *pp*

III *pp*

Vla. *p* *mp*

Vc. *pp* *con sord.* *pp* *div.* *p* *mp*

Cb. *pp* *mp* *p* *mp*

20

21

22

23

Cut To Hall

Music Out Under Dial.

1  
2  
3  
FL

1  
2  
Ob.

1  
2  
Cl.

1  
2  
Ba.

1  
2  
3  
4  
5  
6  
Hn.

Tuba

Harp 1

Harp 2

Solo Female

Choir

I  
II  
III  
Vln.

Vla.

Vc.

Cb.

24 25 26 27

*ppp* *mp* *p* *mf*

*mp* *p* *mp* *ppp*

*p* *mp* *ppp*

*p* *mp* *ppp*

*p* *mp* *ppp*

*mf* *p* *mf* *ppp*

*p* *mp* *ppp*

*p* *mp* *ppp*

# 2M14 FORBIDDEN FRIENDSHIP

Hiccup Reacts

**Surprised** (♩ = 135)      **Slower** (♩ = 124)

1 - 4  
Horn 5 - 8  
9 - 12  
Trumpet 1 2 3 4  
Trombone 1 2 3 4  
Bass Trombones 5 6  
Tuba  
Timpani  
Percussion  
glass marimba 1  
glass marimba 2  
slate marimba 1  
piatti  
gran cassa  
large drum  
shaker  
Harp 1 & 2  
Piano  
Soprano  
Alto  
Violin I  
Violin II  
Viola  
Violoncello  
Contrabass

**Surprised** (♩ = 135)      **Slower** (♩ = 124)  
con sord.

1 2 3 4 5 6 7



"Uck. . ."

*(glass mar. 1)*  
*(glass mar. 2)*  
*(slate mar. 1)* *mp*  
*(slate mar. 2)*  
*(shak.)*  
*let all ring* *mp*

8 9 10 11 12 13 14 15

Toothless Waiting

*vibraphone* *mp*  
*(glass mar. 1)*  
*(glass mar. 2)*  
*(slate mar. 1)*  
*(slate mar. 2)*  
*(shak.)* *mf*  
*slate marimba 3 (with sticks)*

16 17 18 19 93 20 21 22 23

**Sl. faster** (♩ = 127)

*sempre stacc. accents sim.*

B. Cl. *mp* *p* *mf*

Tuba *mp* *mp* *mp*

Perc. *(vibr.)* *(glass mar. 1)* *(slate mar. 1)* *(slate mar. 2)* *(slate mar. 3)* *(shak.)* *glockenspiel (softest mallets)* *mf*

Hp. 1 & 2 *mf*

Cel *mf*

Cb. *mp* *mp* *mp*

24 25 26 27 28 29 30 31

**Sl. faster** (♩ = 128)

B. Cl. *p* *mf*

Tuba *mp* *mp* *mp*

Perc. *(vibr.)* *(glass mar. 1)* *(slate mar. 1)* *(slate mar. 2)* *(slate mar. 3)* *(shak.)* *(glock.)* *mp* *shaker & sleigh bells* *p*

Hp. 1 & 2 *mf*

Cel *mf*

Cb. *mp* *mp* *mp*

32 33 34 35 36 37 38 39

Toothless Flies Off

B. Cl. *p* *mf* *p*

Tuba

Perc. *(vibr.)* *p*  
*(glass mar. 1)*  
*(glass mar. 2)*  
*(slate mar. 1)*  
*(slate mar. 3)*  
*(shkr. & sl. bells)*

Hp. 1 & 2

Vln. I *con sord.*  
 Vln. II *con sord.*  
 Vla. *con sord.*  
 Vc. *con sord.* *div.* *unis.* *div.*  
 Cb. *con sord.* *p*

40 41 42 43 44 45 46 47

Bird

B. Cl. *mf* *p*

Tuba

Perc. *(vibr.)*  
*(glass mar. 1)*  
*(glass mar. 2)*  
*(shkr. & sl. bells)*  
*slate marimba 1*  
*slate marimba 2* *mp*

Hp. 1 & 2 *mp*

Vln. I *p* *mp* *poco* *pp*  
 Vln. II *p* *mp* *pp*  
 Vla. *p* *mp* *pp*  
 Vc. *unis.* *pp* *senza sord.*  
 Cb. *p* *mp* *pp*

48 49 50 51 95 52 53 54 55

Più mosso (♩ = 130)

Sopilka

B. Cl.

1-6  
Hr.  
7-12

1  
2  
Tpt.  
3  
4

1  
2  
Tbn.  
3  
4  
5  
6

Tuba

(vibr.)

(glass mar. 1)

(glass mar. 2)

Perc.  
(slate mar. 1)

(shkr. & sl. bells)

Hp.  
1 & 2

*mp* *mf* *mp* *mf*

Cel.

*sempre stacc.*

*p* *mp* *sim.*

Più mosso (♩ = 130)

56 57 58 59 60 61 62 63



**Dolce** (♩ = 132)

Dissolve

Hiccup Drawing Alone

Sopra

B. Cl.

1-6 Hn.  
7-12

1 2  
Tpt.  
3 4

1 2  
Tbn.  
3 4

5 6

Perc.  
(vibr.)  
mf (glass mar. 1)  
mf (glass mar. 2)  
(shkr. & sl. bells)  
mf dhol (sticks)  
mf pot log

Hp.  
1 & 2

Cel.

Pno.  
mf

**Dolce** (♩ = 132)

(sord.)

I Vln.  
(sord.)  
pp mf p mf

II Vln.  
(sord.)  
pp mf p mf

Vla.  
(sord.)  
pp mf p mf

Vc.  
mf

Cb.  
mf

Sl. faster (♩ = 135)

Sopilka

B. Cl. *sempre stacc.* *p* *mf* *sim.*

Tuba *mf*

Perc.

(vibr.)

(glass mar. 1)

(glass mar. 2)

shaker & sleigh bells

suspended cymbal

goblet drum

snare drum

(dhol)

(pot log)

large drum

slate marimba 1 (with sticks) *mp* *sim.*

Hp. 1 & 2 *mf*

Cel. *mf*

Pno. *mf*

S. *mp* *sempre legato*

A. *mp* *sempre legato*

I. Vln. *p*

II. Vln. *p*

Vla. *p* *div.*

Vc. *p*

Cb. *arco* *mf*

72

73

74

75

76

77



Sl. faster (♩ = 136)

Sopilka *mf*

B. Cl. *p* *mf* *p*

1  
2  
3  
4  
5  
6

Tuba

(vibr.)

(glass mar. 1)

(glass mar. 2) *mf*

(slate mar. 1)

(gob. dr.)

(shk. & sl. bells)

(snare)

(h.d.)

*mf* (pot log) *p* *mf* *p* *mf* *p*

(lg dr.)

Dul. *mf* *sim.*

Hp. 1 & 2

Cel.

Pno.

S

A

Sl. faster (♩ = 136)

I  
Vln. *p* *mf* *p*

II *p* *mf* *p*

Vla. *p* *mf* *p*

Vc. *p* *mf* *p*

Cb.

84

85

86

87

88

89



**cresc. poco a poco**

The musical score is divided into two systems. The first system (measures 90-95) includes the following parts:

- Sopilka**: Melodic line with dynamics *mf*, *p*, and *mf*.
- B. Cl.**: Bass Clarinet part with dynamics *mf*, *p*, and *mf*.
- Tbn. 1-4**: Trumpet parts, mostly rests.
- Tuba**: Part with dynamics *mf*.
- Perc.**: Percussion section including:
  - (vibr.)*: Vibraphone
  - (glass mar. 1)* and *(glass mar. 2)*: Glass Maracas
  - (slate mar. 1)*: Slate Maracas
  - (gob. dr.)*: Gong Drum
  - (shk. & sl. bells)*: Shaker and Sleigh Bells
  - (snare)*: Snare Drum
  - (b.d.)*: Bass Drum
  - (pot log)*: Pot Log
  - (lg dr.)*: Large Drum
  - shaker, tambourine, sleigh bells*: Tambourine and Sleigh Bells
  - sim.*: Simpana
- Dul.**: Dulciana part.
- Hp. 1 & 2**: Harp parts.
- Cel.**: Cello part.
- Pno.**: Piano accompaniment.
- S. & A.**: Soprano and Alto vocal parts.

The second system (measures 90-95) includes the following parts:

- Vln. I & II**: Violin parts with dynamics *mf* and *mp*.
- Vla.**: Viola part with dynamics *mf* and *mp*.
- Vc.**: Violoncello part with dynamics *mp* and *div.*
- Cb.**: Contrabass part with dynamics *mp*.

Measure numbers 90, 91, 92, 101, 93, 94, and 95 are indicated at the bottom of the page.



The musical score is written for a piano and a large ensemble. The piano part is at the top, featuring a melodic line with triplets and dynamic markings of *mf* and *p*. The ensemble consists of several sections: woodwinds (flutes, oboes, bassoons, clarinets), brass (trumpets, trombones, euphonium, tuba), and percussion (snare, cymbals, tom-toms, bells, and a mallet instrument). The woodwinds and brass parts are marked with *f* (forte) and include articulation like accents and slurs. The percussion parts include specific instructions like "(gluck)", "(stab)", "(glass mar. 1)", "(plate mar. 1)", and "(shk. & sl. bells)". The piano part has dynamic markings of *mf*, *p*, *mp*, and *f*. The score is divided into measures, with some measures containing rests for certain instruments. The bottom of the page features a sequence of measure numbers in boxes: 102, 103, 104, 103, 105, 106, 107.

102

103

104

103

105

106

107

Hiccup Stepping Around

Sopilka

B. Cl.

Bagp.

1 - 6  
Hn.

7 - 12

1  
2  
3  
4  
Tpt.

1  
2  
3  
4  
Tbn.

5  
6  
Tuba

(glock.)

(vibr.)

(glass mar. 1)

(slate mar. 1)

Perc.

(shk. & sl. bells)

(snare)

(h.d.)

(lg dr.)

Dul.

Hp.  
1 & 2

Cel.

Pno.

S

A

I  
II  
Vln.

Vla.

Vc.

Cb.

The score is written for a large ensemble. The woodwind section includes Sopilka, B. Cl., Bagp., and Horns (1-6 and 7-12). The brass section includes Trumpets (1-4) and Trombones (1-4, 5-6, Tuba). The percussion section includes Glockenspiel, Vibraphone, Glass Maracas, Slate Maracas, Shaker and Small Bells, Snare, Hand Drum, and Large Drum. The string section includes Dulciana, Harp, Cello, Piano, Saxophone, Alto Saxophone, Violins (I and II), Viola, Violoncello, and Contrabass. The score includes dynamic markings such as *mf*, *p*, *mp*, *f*, and *mp*. There are also performance instructions like *(glock.)*, *(vibr.)*, *(glass mar. 1)*, *(slate mar. 1)*, *(shk. & sl. bells)*, *(snare)*, *(h.d.)*, and *(lg dr.)*. The score is divided into measures 108 through 113.

108

109

110

111

112

113



Hiccup Stops

The musical score is arranged in a standard orchestral format. It includes staves for strings (Violins I & II, Violas, Cellos, Double Basses), woodwinds (Flutes, Oboes, Clarinets, Bassoons), brass (Trumpets, Trombones, Tuba/Euphonium), and percussion (Snare Drum, Cymbals, Tom-toms, Gong, Triangle, Suspended Cymbal, and Pot Log). The score is divided into measures 114, 115, 105, 117, 118, and 119. Dynamics range from *pp* (pianissimo) to *f* (forte). The key signature changes from one flat to two sharps. The percussion parts include complex rhythmic patterns, such as a sixteenth-note figure on the pot log in measure 105.

114

115

105

117

118

119

(glock.) **rall.**

*mp* *p*

(vibr.) *mp* *p*

(glass mar. 1) *mp* *p*

(slate mar. 1) *mp* *p*

(snare) *p*

(pot log) *p*

(lg dr.)

Perc.

*mp* *p* *pp*

Pno.

Solo Female

S *mp*

A *mp*

**rall.**

I Vln.

II Vln.

Vla.

Vc.

Cb.

120 121 122 123 124 125 126

**Morendo** (♩ = 127)

Hiccup Reacts To Touch

Toothless Flies Off

Solo Female *pp*

S *p* *pp*

A *p* *pp*

**Morendo** (♩ = 127)

con sord.

con sord.

néinte

néinte

I Vln. *pp* *mp*

II Vln. *pp* *mp*

Vla.

Vc. *pp*

Cb. *pp*

127 128 129 130 131 132 133 134 135 136



The musical score is arranged in a standard orchestral format. At the top, there are staves for the first and second violins, followed by violas, cellos, and double basses. Below these are the woodwind sections, including flutes, oboes, and bassoons. The brass section consists of trumpets and trombones. The percussion section includes a variety of instruments such as surdos, suspended cymbals, gongs, metal shakers, sl. bells, dhol, and g.c. (gong cymbal). The score is marked with various dynamics and performance instructions. Key markings include *f*, *ff*, *p*, and *mf*. Performance instructions include *glockenspiel let all ring* and *div.* (divisi). The score is divided into measures 6, 7, 108, 8, and 9.

6

7

108

8

9





"Alright, It's Go-Time."

The musical score is arranged in a standard orchestral format. The top section includes woodwinds: Piccolo, Flutes (1 and 2), Saxophones (1, 2, 3), Clarinets (1 and 2), Bassoon (1 and 2), Oboe, and Basses (1 and 2). The middle section includes strings: Violins (1-6), Violas (7-12), Cellos (1 and 2), and Double Basses (1, 2, 3, 4, 5, 6). The bottom section includes percussion: (garb. cans), (sl. bells), (metal shkr.), (dhol), snare drum, and (g.c.). The score is divided into four measures, numbered 16, 17, 18, and 19 at the bottom. The key signature has one sharp (F#), and the time signature is 3/4. Dynamics include *f*, *mf*, and *p*. Performance markings include *a 3*, *a 6*, and *(sus. cym.)*.

Descending

Picc.

Fl. 1/2  
*a 2*  
*mf*

Sopilka

Ob. 1/2/3

Cl. 1/2  
*a 2*  
*mf*

Cb. Cl.

Bn. 1/2  
*f*

Cbn.  
*f*

Hn. 1-6/7-12  
*f*

Tpt. 1/2/3/4  
*a 2*

Tbn. 3/4  
*f*  
*a 2*

5/6  
*f*

Tuba  
*f*

Timp.

Perc.  
*dhols (2 players)*  
*f* (sus. cym.)  
*f* (garb. cans)  
(metal shkr.)

Hp. 1 & 2  
*mf*

Vln. I  
II  
unis.  
*f*

Vla.  
div.

Vc.  
div.

Cb.  
unis.

Overhead Shot Through Rocks

This musical score is for the piece "Overhead Shot Through Rocks" from the album "3M20 Test Drive". The score is arranged for a large ensemble, including strings, woodwinds, brass, percussion, and guitar. The music is characterized by a driving, rhythmic feel with a focus on texture and dynamics. Key elements include:

- Strings:** Multiple staves for violins, violas, cellos, and double basses. The strings play a rhythmic, pulsating pattern, often with accents and dynamic markings like *ff* and *f*. Some parts feature sixteenth-note runs and slurs.
- Woodwinds:** Flutes, clarinets, and saxophones. The woodwinds contribute to the rhythmic texture with similar patterns to the strings, often playing in a more melodic or harmonic role.
- Brass:** Trumpets and trombones. The brass parts are primarily harmonic, providing a solid foundation for the ensemble's sound.
- Percussion:** Includes dholak, suspended cymbal, metal shakers, and gong. The dholak provides a strong, rhythmic pulse, while the other instruments add to the overall texture and atmosphere.
- Guitar:** Features a prominent, rhythmic lead line with a driving eighth-note pattern, often playing a melodic motif that repeats throughout the piece.
- Dynamic Range:** The score uses a wide range of dynamics, from *ff* (fortissimo) to *f* (forte), creating a sense of intensity and movement.
- Tempo and Mood:** The piece has a driving, energetic tempo, with a mood that is both intense and somewhat somber, reflecting the "test drive" theme.



Hits Rocks

Cut

"That's My Fault."

Picc. *ff*

Fl. 1, 2 *ff*

Ob. 1, 2, 3 *ff*

Cl. 1, 2 *ff*

Cb. Cl. *ff*

Bn. 1, 2 *f* *a 2* *ff*

Cbn. *ff*

Bagp. *f* *a 6* *ff*

Hn. 1-6 *a 6* *ff*

Hn. 7-12 *ff*

Tpt. 1, 2, 3, 4 *mf* *3* *ff*

Tbn. 1, 2, 3, 4 *ff* *mf* *ff*

Tuba 5, 6 *ff* *a 2* *mf* *ff*

Timp. *ff*

Perc. *ff* *p* *ff*

(dhol) *ff*

(sus. cym.) *p* *f*

(garb. cans) *p* *f*

*piatti* *f*

(metal shkr.) *f*

snare drum *p* *f*

*gran cassa* *p* *f*

regular, and metal shakers *f*

E. Gtr. *ff*

Hp. 1 & 2 *ff*

Vln. I, II *ff*

Vla. *ff*

Vc. *ff* *unis.* *div.*

Cb. *ff*

Climbing

The musical score is arranged in a standard orchestral format. At the top, the title "Climbing" is enclosed in a box. The score is divided into four measures, with measure numbers 32, 33, 34, and 35 indicated at the bottom. The instruments and their parts include:

- Woodwinds:** Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Saxophone (Sax.).
- Brass:** Trumpet (Trp.), Trombone (Tbn.), and Euphonium/Tuba (Eup.).
- Strings:** Violin I (Vn. I), Violin II (Vn. II), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.).
- Percussion:** Dhol (dhol), Garb cans (garb. cans), 2 shakers, Piatti (piatti), Gran cassa (gran cassa), and Snare drum (snare drum).

Key musical markings and dynamics include: *(sim.)*, *(sus. cym.)*, *ff*, *a 2*, *6*, *vd*, *p*, and *f*. The score features complex rhythmic patterns, particularly in the woodwinds and strings, and a prominent percussion section.

32

33

114

34

35

Picc.

Fl. 1  
2

Ob. 1  
2  
3

Cl. 1  
2

Cb. Cl.

Bn. 1  
2

Cbn.

Bagp.

Hn. 1-6  
7-12

Tpt. 1  
2  
3  
4

Tbn. 1  
2  
3  
4  
5  
6

Tuba

Timp.

Perc. (dhol), (garb. cans), (piatti), (snare), (g.c.), (sus. cym.)

Hp. 1 & 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

sf

fmp

mf

f

1/2 trem., 1/2 trill.

molto cresc. poco a poco

gliss. to highest note, maintain cluster

div. a 3

div. a 4

Hiccup Spinning

The score is for a piece titled "Hiccup Spinning". It features a complex orchestration with multiple staves. The top section includes woodwinds (flutes, oboes, bassoons) and strings (violins I & II, violas, cellos, double basses). The bottom section includes brass (trumpets, trombones, tubas) and percussion (snare, cymbals, tam tam, dhol). The score is marked with various dynamics such as *f*, *mf*, *ff*, *ffp*, and *p*, and includes performance instructions like *molto ff*, *war-like!*, and *unis.*. The percussion part includes specific instructions for "2 dhols" and "war-like!". The score is divided into measures, with some measures grouped by brackets and numbered (e.g., 1.2.3.4, 5.6, 7.8, 9.10.11.12). The bottom of the page shows measure numbers 41, 42, 43, 44, 45, and 46, with a large "116" centered under measure 44.

41

42

43

44

116

45

46



Reaching For Harness

Picc. *f*

Fl. 1, 2 *f* 2. no trill

Ob. 1, 2

Cl. 1, 2

Cb. Cl.

Bn. 1, 2

Cbn.

Hn. 1-6 *a 6* (hold strong)

Hn. 7-12 *a 6* (hold strong)

Tpt. 1-4

Tbn. 1-4 *a 2* *ff*

Tuba

Timp. (dhol)

Perc. (snare) *p* *f* + tam tam

(g.c.)

Hp. 1 & 2 *ff*

Vln. I *ff marc.*

Vln. II

Vla.

Vc.

Cb.

Wings Out

The score is divided into four systems, each corresponding to a page number in boxes at the bottom: 52, 53, 55, and 56. The instrumentation includes:

- Strings:** Violins I & II, Violas, Cellos, and Double Basses.
- Woodwinds:** Flutes, Clarinets, and Bassoons.
- Brass:** Trumpets and Trombones.
- Percussion:** Dhol, Garbage cans (bottom only), Suspended cymbal, Snare, and various shakers.

Key musical features include:

- Rehearsal Markers:** 'a 6' and 'a 2' are used to denote specific sections.
- Dynamic Markings:** *f sub.* (fortissimo subito) is used frequently, along with *ff* (fortissimo), *mf* (mezzo-forte), and *f* (forte).
- Performance Instructions:** 'heraldic!' is written above the brass parts in the second system. 'div.' (divisi) is used for the woodwinds in the third system.
- Articulation:** Accents and slurs are used throughout to indicate phrasing and emphasis.

Molto energico (♩ = 117)

Swiches Gear

Cut To Tail

Picc.

Fl. 1/2

Ob. 1/2

Cl. 1/2

Cb. Cl.

Bn. 1/2

Cbn.

Bagp.

Hn. 1-6

Hn. 7-12

Tpt. 1-4

Tbn. 1-6

Tuba

Timp.

Perc.

Hp. 1 & 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

*(dhol & cans)*

*(sus. cym.)*

*(piatti)*

*(brk., gob. dr., shkr.)*

*(g.c.)*

*mf*

*ff*

*a 2*

*a 6*

*f*

*div.*

57

58

59

60

61

Out Of Barrel Roll

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Flute 1 & 2, Clarinet 1 & 2, Saxophone 1 & 2) and brass (Trumpet 1-4, Trombone 1-4, Tuba). The middle section features a Percussion ensemble with parts for (dhol & cans), (sus. cym.), (piatti), (brk., gob. dx., shkr.), and (g.c.). The bottom section includes strings (Violin I & II, Viola, Violoncello, and Contrabasso). The score is divided into four measures, with measure numbers 62, 63, 120, 64, and 65 indicated at the bottom.

62

63

120

64

65



Hiccup Triumphant

Through Fire

1 Fl. *ff* *f* *mf*

2 Picc. *ff* *f*

1 Ob. *ff* *f*

2 Ob. *ff* *f*

3 Cl. 1 *ff* *f* *a 2* *f stacc* *mf*

2 Cl. 2 *ff* *f* *a 2* *mf*

1 Bn. 1 *mf* *ff* *a 2* *mf*

2 Bn. 2 *mf* *ff* *mf*

Cbn. *mf* *ff*

Bagp. *ff*

1-6 Hn. *p* *ff*

7-12 Tpt. *a 2* *p* *ff*

1 Tpt. *p* *ff*

2 Tpt. *p* *ff*

3 Tbn. *p* *ff*

4 Tbn. *p* *ff*

5 Tuba *p* *ff*

6 Tuba *p* *ff*

Timp. *p* *ff* //

Perc. *(sus. cym.)* *p* *ff* //

*(g.c.)* *tam tam* *p* *f* //

Dulc. *let all ring* *f*

Hp. 1 & 2 *mf* *ff* *f* *mf*

I Vln. *mf* *ff* *f* *mf*

II Vln. *mf* *ff* *f* *mf*

Vla. *mf* *ff* *div.* *mf*

Vc. *mf* *ff* *unis.* *mf*

Cb. *mf* *ff* *mf*