

## Ave Satani Motifs Relation to Narrative Thematic Development of the Omen: An Analysis of Oscar-Winning Horror Film Music



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**ABSTRACT:** It is noteworthy to distinguish the excellence of Ave Satani's theme song for The Omen (1976) film so that it becomes the only horror movie that ever won a nomination for "Best Original Song" over the ninety years of the Academy Awards (NIS, 2022). If we consider the song as non-diegetic that only appeared in the opening and ending credits, was it true that it did not relate to the film scenes? This study aims to analyze the musicological characteristics of the song and find its role within the film's scenes. This study uses the qualitative method with analytical approaches using musicological analysis and qualitative triangulation through interviews with three Indonesian film music experts. The results of this study are findings of Ave Satani's musical song form and the development of its main and auxiliary motives. This study concludes that, in addition to serving as the film's opening and closing credits illustrations, the song strengthens the antagonistic atmosphere between the church and the devil. However, as a theme song, Ave Satani's motives have been modified and developed into soundtrack music for essential scenes within the film. The study contributes basic knowledge for further study of the film music to clarify its theme song motives transformation into the other illustration songs of film scenes.

**KEYWORDS:** Ave Satani; music analysis; film music; theme song; horror film

### I. INTRODUCTION

This paper discusses the musicological analysis of the horror film theme song of The Omen (1976), which won a nomination for Best Original Song at the Academy Awards, also known as the Oscars, for the authenticity of best film musical composition. The Best Original Song is one of the 25 nominee categories in the Oscar awards. The Academy Awards have been held annually since 1929 at Hollywood Roosevelt Hotel (Bailey, 2021). Among other similar awards, such as the Grammy Awards, Tony Awards, and Emmy Awards, the Academy Awards are the most prestigious globally.

The winners of Best Original Song nominations in the last three years, from 2019 up to 2021 were in the category of biographical drama films and musical romantic drama films. The three winning songs were: 1) Shallow by Lady Gaga, Anthony Rossomando and Andrew Wyatt for the musical romantic drama film, A Star is Born (2018), directed by Bradly Cooper at the 91st Oscars 2019; 2) (I'm Going to) Love Me Again by Elton John and Bernie Taupin, for the biographical musical fantasy drama film, Rocketman (2019), directed by Dexter Fletcher, at the 92nd Oscars 2020, and 3) Fight for you by H.E.R., Dernst Emile II, and Tiara Thomas, for biographical drama film, Judas and the Black Messiah (2021), with director Shaka King at the 93rd Oscar 2021 (Oscar.org., 2021).

The Best Original Song nomination refers to the film's theme song. The theme song is one of the aspects that influenced the development of the horror film market share. According to Nash Information Services (NIS), the market share of horror films has increased dramatically from 4.26% in 2016 to 9.46% in 2017. Nevertheless, up to the middle of 2018, the market share of horror films slumped to 5.28% (NIS, 2021). In 2017 the market share of horror films displayed a high position. At that time, two horror films achieved several nominations and an Academy Award trophy. The first films were Get Out (2017) for the "Best Performance by Actor in a Leading Role," "Best Achievement in Directing," "Best Motion Picture of the Year," and the "Best Original Screenplay" Nominations. The second film was The Shape of Water (2017) for "Best Original Score" and nine other nominations, including "Best Sound Editing" and "Best Sound Mixing" (Chakravorty, 2018). These data clarify that the achievement in various aspects in a movie affects the growth in horror movies' market share.

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After over 93 years, up to 2021, only 38 horror films have been nominated for Oscars (Oscar.org., 2021). Of these, only one horror film has ever received a nomination for Best Original Score. The nominated movie was *The Omen*, directed by Richard Donner, with Goldsmith's *Ave Satani* in the category of Best Original Song (see Carden, 2018; Jacobs, 2018; Woodard, 2018). Following the success of *The Omen*'s first screening in 1976 as the most popular paranoid horror film, its original theme song and composer also became popular (Vallerand, 1993; Lysy, 2018; Woodard, 2018).

In connection with the fact that the only horror film theme song received a Best Original Song nomination, one can assume that *Ave Satani* must have its own unique musical characteristics compared to the other horror film theme songs. This study attempts to analyse the musicological features of the *Ave Satani* songs to understand their musical quality as an Academy Awards nomination winner

### **A. Music and the Academy Awards**

There are few studies of music related to the Academy Awards at this time. Existing studies have critically discussed the process and methods of assessing category nominations and analyzing the competition results (Kim et al., 2021; McCullough & Conway, 2018). Kim et al. (2021) uncovered the process of assessing a film's public perception as an indicator of the mechanism for determining Oscar nominations through social networking platforms with a topic-oriented method. McCullough et al. (2018) conducted two comparative studies among films that won and lost their nominated Academy Award seasons. The first study randomized five years of awarding between 1950 and 2015 on Best Picture and Original Screenplay nominations. In the second study, he compared the two categories with various other categories for the Academy Awards, Golden Globes, and People's Choice Awards. The study's findings indicated that winning films scored lower than unsuccessful films for all three types of integrative complexity. He concluded that integrative complexity is feasible and can provide psychological insight into the film's quality assessment.

There are two studies on Academy Awards that tend to be film critics. Bishop (2020) conducted a narrative analysis of news coverage of the award-winning film *Academy Award Spotlight* from 2015 to 2016. His review focused on reporting journalists, film critics, and commentators evaluating *Spotlight* and the raising of journalism's issues. The research underlined the importance of investigative reporting writing in journalism and film criticism. However, Imanjaya et al. (2021) do not address his criticism of film production but the human attitude towards nature. The study conducted textual analysis against the three well-known South Korean films directed by Bong Joon-Ho, who raised issues of natural threats to the earth's future. The three film works he analyzed were *The Host* (2006), *Snowpiercer* (2013), and *Okja* (2016). All three films portrayed the threat of toxic chemical waste, genetically modified organisms (GMOs), animal cruelty, and the frozen earth resulting from global warming as an "ecological monster."

The Academy Award study by Asadpour & Shirouyehzad (2019) discusses film music concerning the Best Original Score category winner. However, the focus was on the methods of ranking achievement. It evaluated and ranked the recipients of the Best Original Score nominated for films from 1990 to 2016 by applying Data Envelopment Analysis (DEA). They ranked the composer as the (Decision Making Unit DMU) and concluded that Alan Mencken achieved the highest position, followed by John Williams and, lastly, Justin Hurwitz. Meanwhile, the established composer, Ennio Morricone, was ranked nineteenth. Nevertheless, the study aimed to test the validity of the DEA's mathematical model for ranking columns.

### **B. Horror Film Studies**

A theme song in film music plays an essential role in Academy Award nominations. Horror film theme songs have rarely received the Best Original Song award, and there are no studies on music for horror films in the context of the Academy Awards. Analyses of horror film music have been done but rarely from a musicological approach. Musicological research might uncover the role of music in horror film production.

Recent film music studies were related to various contextual themes, such as business, psychology, socio-cultural, and nationalism. Former studies on film music discussed the sustainability of film music's business ecosystem. The reality of film music production systems concerned the media industry, market aspects, networks, and power relations in the film business). (Herbert et al., 2019; Sylvanus & Eze-Emaeyak, 2018). Besides business issues in the last five years, film music studies also deployed psychological theories. Steffens (2020) and Tan et al. (2017) discussed the role of music in influencing the audience's interpretation of scenes and moral judgment in the film's acceptance. In the context of socio-cultural studies, work on music films has discussed the identity issues concerning society and nationalism. McGuire (2018) (2018) addressed the theme song of Wong Fei-Hung's legendary Kungfu films as conveying the informal transnational national anthem of the Cantonese people. On the other side, Johan (2017) conducted an intertextual study between biographies and film scores to uncover the history of Malay nationalism. The study applied musicological analysis, particularly the breakdown of musical motifs and stylistic

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identification in Zubir Said's compositions for Hussein Hanniff's Dang Anom film. Intertextual analysis revealed the characteristics of the linkage of melodic construction with the contradictory aspirations of the post-colonial Malay nation. Other intertextual studies also addressed the boundaries between films and commercials through film soundtracks by analyzing musical elements (Palencia-Lefler, 2020).

With the invention of his serial system in musical composition, Arnold Schoenberg's music has an affinity with horror film illustrations. Horror film music observers should consider Schoenberg's music as one of the inspirations of horror film illustration musical style. Several of his melodramas, such as *Pierrot Lunaire* (1912) and *Erwartung* (1909), linked atonal effects with the psychological. The works intentionally avoid any motive or thematic development (knowns as the athematic). His innovations in serial music resulted in abstract works and controversial novelty dimensions that were perfect for horror films (Arnold, 2019; Cizmic, 2017; Keathley, 2010). Film music analysis by Hilewicz (2021) reviewed Schoenberg's musical work, which was explicitly published only for films entitled *Begleitungsmusik Zu Einer Lichtspielszene* ('Musical Accompaniment for a Film Scene'), Op. 34 (1929-30). This analysis proved that although the work was written not for a particular film scene, it is a potential cinematographic blueprint. He proved its interpretation through collaboration with filmmakers to make a film based on the analysis. The analytical visualizations could contribute to various interpretive approaches to allow concert listeners to connect music with analytical reading in real-time with their experiences.

Many horror film studies evoke a religious context and have social and religious impacts. Horror movies were so popular in Malaysia that they touched religious sensibilities. However, Islam did not dismiss the film as an artistic script that affected society. The Fatwa Council in Malaysia guided film production to meet Islamic lawsuits, and the Council conducted a content analysis on products related to film production. Although the fatwa for the film was significant, the Council itself rarely discussed it in the national forums (Opir et al., 2020).

The negative impact of horror films spawned open criticism from the United States Office of Catholic Bishops' Film and Broadcasting (USCCB-OFB), which stated that the film's mismatched for the public. However, reviews produced by priests and lay Catholics and correspondence with the Vatican indicated that the church interpreted it positively against the power of faith nationally. The positive interpretation stems from the research proving that horror movies express sadness behind the horror and tension. There were two claims of phenomenological communication of grief in horror films: 1) suitable to represent the experience of grief; 2) offers a set of sad experiences to provide psychological benefits for the mourner (Millar & Lee, 2021).

### **C. Statement of Problems**

Horror film studies discuss its social impact on society but not the musical aspects. Even though there were musicological analyses of several film music, they did not textually reveal the quality of its music. Most of the studies were only part of the intertextual study of the elements within a film (Johan, 2017). Hilewicz's (2021) musicological studies did not examine music from film illustrations but a piece of music prepared for the film. Chełkowska-zacharewicz et al. (2020) did analyze melodic motifs from film music but not from the horror film genre.

The difference between our research with previous film music studies is its focus on the musicological analysis of a horror film associated with Academy Award winners. The goal of analyzing the Ave Satani song in this study is to reveal its musical style characteristics unique to distinguish musical excellence. Therefore, we would like to know, based on what musical structure and motif was the song Ave Satani designed? In addition, this study also questioned whether Ave Satani is a type of non-diegetic musical prologue. If not, then how the song supports the drama within the film scenes? The aim of answering the last question is to uncover Ave Satani's song role in *The Omen* film.

## **II. METHOD**

This research is under the umbrella of musicology. Since 1955, the American Musicological Society (AMS, 2021) committee stated that this field's definition and scope is knowledge, which investigates music as a physical, psychological, aesthetic, and cultural phenomenon. This similar understanding of the meaning is also stated in musicological textbooks (Hooper, 2017), music dictionaries (Duckles et al., 2019), and by experts (Sullivan, 2019) (Sullivan, 2019). Several universities (Maddox, 2019; Murphy, 2019; Musicology, 2019) (Maddox, 2019; Murphy, 2019; Musicology, 2019) use this terminology for studies in Western music that relate to classical music (See Casagrande, 2019; Conklin, 2010; Miller-Kay, 2018).

The primary data of this study is Gerry Goldsmith's Ave Satani theme song in sound files, piano-vocal scores, and a film snippet of *The Omen* (1976). The sound file is a download material from the Spotify Android application platform (Spotify AB, 2021). We purchased the piano-vocal score version from the online store MusicNotes because it was the only website with the original score needed as material in the study. The arranger details of the piano-vocal score are not available in the PDF file. The

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composer himself probably made the arrangement. Warner-Tamerlane Publishing Corp. Copyrighted the score in 1976. However, according to the product information on the website, the publisher of this version is Alfred Publishing Co., Inc. (Musicnotes, 2021). Since the original orchestra's full score was unavailable in the online marketplace, the alternative approach was to transcribe the piece from the obtained audio files. We then asked a colleague, Joshua Eka Pramudya, to do the transcription. To estimate the full-score accuracy, we confirmed the transcription results with the sound files, vocal-piano score versions, and the Ave Satani songs extracted from the movie as the primary source. We then collected qualitative data from three Indonesian subjects: a film assessment lecturer, a film music practitioner, and a music composer.

This research processes data with musical form analysis. The utilization of musical form analysis is to understand the construction of a musical work, including its elements. Until now, studies on film music have conducted musical analysis contextually. Chełkowska-Zacharewicz & Paliga (2020) utilized motif analysis on seven music themes from The Lord of the Ring films. He then investigated which emotions and musical associations appeared in the respondents when listening to the musical motifs. The results showed a link between respondents' associations and the musical emotions they experienced with musical motif characteristics. Another film music analysis by Stock (2021) conducted a case study of foreign world development in movies using the world's music resources through Sci-Fi settings. The analysis was on the musical film of the TV series Battlestar Galactica: Blood and Chrome, Avatar, and the MMORPG video game World of Craft. He revealed three types of mashups that refer to world music materials in the Nuendo, integration, and creolization from this study.

Analytical studies of film music relate musical works within a film and link it to its audience (see Chełkowska-Zacharewicz & Paliga, 2020), while the other investigates the music contextually with world music elements in different films and media (see Stock, 2021) (Stock, 2021). This study is closer to the first but focuses on a theme song. An effort was attempted with the support of theories through literature studies and qualitative data through free interviews to obtain evidence of the musical role within the film (Björk et al., 2021; Kvalsvik & Øgaard, 2021; Ravn, 2022).

This research consisted of several stages. First, reduce the transcribed orchestral full score of Ave Satani to a piano score in treble and bass staves. Next, the main melody was separated from its accompaniment and analyzed for its general structure identification. After identifying the characteristics of the motifs, we compare them with the parts in the film that uses the song Ave Satani, namely, the opening and ending credits. However, to find out the song's contribution to the film scenes, we quickly tracked the existence of Ave Satani's modified motifs in the illustrated musical works that accompanies certain scenes. Finally, this study confirms the finding through literature studies and interviews with three relevant experts to establish confidence in the research conclusion.

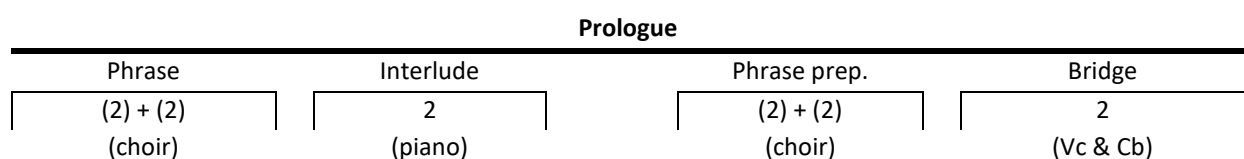
### III. RESULT

This musicological study produced The Omen film music analysis based on the general construction pattern of the Ave Satani theme song. Within the identified construct pattern, this research found that the song's musical characteristics were related to its role in The Omen film.

#### A. Musical Form

The entire document should be in Times New Roman or Times font. Type 3 fonts must not be used. Other font types may be used if needed for special purposes.

**1. Prologue:** The introduction appears in a prologue that contains a repetition of thematic statement phrases. The length of the Epilogue is twelve measures. Its musical phrase applies a conventional structure of four-measures units divided into two semi-phrases, each in motifs. Melodic lines mainly use monotone pitch tones with no closure via final cadence (see Figure 1). Following the first four-measure phrase is an auxiliary interlude broken chord motive in two measures bridging to its second appearance. A two-measure accompaniment figure pattern by the lower instruments section then closes this prologue section and, simultaneously, functions as an introduction to the next coming song's form.



**Figure 1: Sketch of prologue section.**

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The interlude between the repetitions of the two four-measure phrases appears as a simple figurative rhythmical pattern of a triad of three notes between a major sixth and a major third interval, namely B, G-sharp, and B in the upper octave, along with the two measures.

Figure 2. Thematic statement phrase of the Prologue.

The Prologue ends with the appearance of a two-measure repeated figurative motif pattern (see Figure 2). The presentation of this motif in the last two measures of the Prologue simultaneously functions as an introduction to the following song form, with period A as the opening for Part One. Henceforth, this figurative motif pattern will reappear in subsequent periods, especially in antecedent phrases.

**2. Part One:** The main parts of this work comprise four periods within three parts, two periods in Part One, one period in Part Two, and one period in Part Three. Period A and its repetition started the song form by forming Part One, which served as an exposition. Period A1 repeats period A, which only has minimal changes or differences in the last measure of the two periods. The difference between Period A and A1 is only in using instruments in the last measure (see Figure 3). Violoncello and contrabass groups replace the violin and alto groups in the second period.

## Part I

Period A		Period A1	
Antecedent	consequent	Antecedent	consequent
(2) + (2)	(2) + {(1) + (1)}	(2) + (2)	(2) + {(1) + (1)}
(T & B)	(T-B) (S) + (Vln)	(S & A)	(T-B) (S) + (Vc + Cb)

Figure 3. Sketch of Part One construction.

Period A is the main melody of The Omen theme song. While antecedent has a perfect phrase construction that each has two semi-phrases, consequent phrases have only one complete semi-phrase (see Figure 4).

Figure 4. Melodic extract of Period A and A1.

The second semi-phrase of the consequent phrase consists of female voices performing gliding descending portamento notes in the first measure. The following measure is a single pitch of semibreve by the violin group that applies a crescendo dynamic. At the same time, it functions as a bridge to the period repetition. In the second period, the last two measures also appear as gliding descending notes in a portamento way.

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At the same time, the firm figurative pattern derived from the last motif of the prologue accompanies the gliding notes. In the accompaniment pattern, the trumpet and trombone of a brass section strengthen the weak beats. Compared to the first appearance, the appearance of the brass section creates a more crowded effect, especially in the last measure, and leads to the next part of the song form.

**3. Part Two:** Part Two consists of a normative period. It consists of two four-note phrases, the antecedent and the consequent. Therefore, this part has eight measures only.

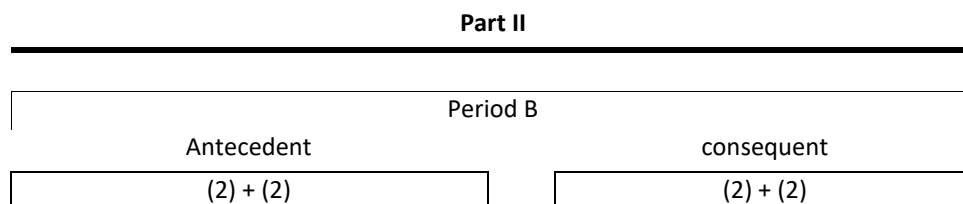


Figure 5. Sketch of Part Two skeleton

Figure 6. A simple polyphonic texture in Part Two

Except for the first measure of the second semi-phrase, the period consists of crochet notes. The choir sings this period passage. The composition treats the soprano-alto group as static while the tenor-bass group fluctuates up and down in each measure. When this period ends, it straight forward enters the next period, Part Three, without pause (the *attaca*) or transition.ion immediately follows the level-3 heading in the same paragraph. For example, this paragraph begins with a level-3 heading.

**4. Part Three:** The return of Period A as A2 in the third part shows the general characteristic period. In this period a unit of eight measures comprises two four-measure unit phrases. Each phrase is formed from two clear semi-phrases.

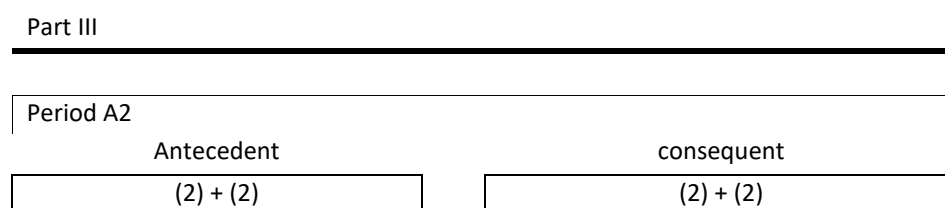


Figure 7. Sketch of Part Three skeleton.

At first glance, this period seems like there is no difference between Period A or A2. The only difference between the two periods is the cutting of the duration of the last note of each antecedent motif to create a firm impression.



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Part Three (antecedent) (consequent)

A2

40

a1.1 a2.1

Sa-nguis, bi-bi mus. Cor-pus e-di-mus. To-lle cor-pus

ff (choir)

a3.2 a3.2.1 a3.2.2

Sa-ta-ni! Sa-ta-ni! Sa-ta-ni!

Figure 8. The return of the first period as A2 in Part Three.

The final notes of the motif on each measure use a quaver and its following rest signs combination of a semiquaver and a minim. The consequent phrase appears the other way around, i.e. starting with a crochet rest sign then three crochet notes at the same pitch, but increasing steadily from time to time, especially the last three measures. The different consequent characteristics of the antecedent suggest that the two phrases form a period of contrast.

**5. Epilogue:** The concluding section is concise because the length is only a four-measure unit phrase. If the opening of this work is more appropriate to use the term prologue rather than the introduction, then this closing section should be called an epilogue. However, since this section is concise, there seems little reason to call it an epilogue.

**Epilogue**

Semi phrase 1		Semi phrase 2
{ (0) + (1) }	+	(2)

The choir starts with an empty bar  
Organ-point -----> decres./lontano

Figure 9: The Epilogue construction

The violoncello and contrabass group started with the organ point, a drone sound, with a fixed-pitch semibreve of A note. The drone lasted for four measures toward the end of the section. Above the drone, three consecutive cadence motifs range from second to fourth measures. Each motif composed of crochet notes on the first and second beats occupies one full measure only by the choir, set in an opposite direction between a descending female voice and an ascending male voice. Starting from measure 46, an interrupted cadence, if considered key signature was C major, appeared, progressing from dominant seventh to sub-median chords. The repetition of this cadence happened precisely in measure 47.

Epilogue

45

a3.3 a3.4

A-vel A-vel Sa-ta-ni!

sfz pp pp ppp RALL

Figure 10: The brief Epilogue

The cadence then reappeared for the third time in the last three measures of the Epilogue. It appears with a modified rhythm by doubling the first chord to complete this final section. The measure started with a semiquaver rest, and the first chords appeared twice in semiquavers. The final cadence chord uses semiquavers which are shorter compared to the last chords of two former subsequent cadences. The use of semiquavers creates a firm termination of the entire work. In the last four measures, the organ point happened in descending dynamic order—the final chord is composed of a perfect fifth interval. The fifth interval construction was the final meeting point of two contrary motions between the higher and lower voices' melodic lines of the last motive.

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## B. Ave Satani Musical Motifs

Motif analysis indicates that this work refers to a single central motif introduced in the opening phrase of the prologue. There is a total of 15 developed motifs besides the central motif. This composition applies three auxiliary motifs and four supporting motifs. Their functions are to link sections within main motifs. The designed motifs comprise four derivative motifs, each with its variables. Three auxiliary motifs fill out several gaps in this composition. Except for one, each of the others developed into one derivation motif only.

Figure 11. Motif analysis of Ave Satani (Goldsmith) by authors

Codification of the main motif uses the first letter in italic and lowercase form, namely motif a. The other auxiliary motifs use the subsequent three letters, b, c, and d. The other derivations refer to both codes, such as c1 and d1. The other codes for variable motifs, which refer to specific derivation motifs, are made by adding numbers in sequences, such as a1.1 and a3.2.1.

**1. Main Motifs:** The Ave Satani song uses a simple central motif, coded as "motif a," that fulfils a two-measures thematic phrase announced in the prologue. This main motive transposed to the fifth above its first appearance within Part One, being the a1. This derivative motif then reappeared in Part Three but with an articulation of the last note duration of each measure, made up by adding a quaver and a minim rests sign (a1.1). In the consequent phrases, both in Period A and Period B, the central motif is rhythmically shortened into one measure only so that there is a reason to name the diminutive phenomenon as the a2 motif. Within this rhythmical diminution, the melodic line also modified from monotonic to melodious. However, in Part Three melodic direction of this motif change oppositely to be its variable as a2.1 so that the variable applies an inaccurate contrary motion.

Table 1: The derivation of the main motif

	Motifs	Measures	Description
1.	a	1-2, 3-4, 7-8, 9-10	Central motif statement.
2.	a1	13-14, 15-16, 21-22, 23-24	The first modification of the central motif; Transposition to a higher pitch position.
3.	a1.1	37-38, 39-40	Rhythmical articulation of the last note duration.
4.	a2	16, 25,	Diminution and melodic modification
5.	a2.1	41	The contrary motion of a2
6.	a3	18-19, 26-27	Retrograde; melodic modification; first appearance of Ave and Satani words in reverse order.
7.	a3.1	35	Modification of a3 material (melismatic). The correction of the Satani Ave phrase to be the Ave Satani



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8.	a3.2	42	Pitch correction and transposition of a3
9.	a3.2.1	43	Sequence of a3.2
10.	a3.2.2	44	Sequence of a3.2.1
11.	a3.3	46, 47	cadences
12.	a3.4	48	Rhythmic diminution
13.	a4	29, 30, 33	Diminution & reduction
14.	a4.1	31, 32	Sequence from a4
15.	a4.2	34	The imperfect contrary motion of a4.

From the beginning of Part Two again, the diminution and melodic modification happened in motif a4 but tended to be monotonous that only the last note of each bar moves one step down. After being repeated in the next measure, the motif moves half a step up in sequence and becomes its first variable, the motif a4.1. The second measure of the consequent in Part Two contains motif a4.2 as the second derivation of a4. This derivation is an imperfect contrary motion from motif a4. The third derivation of motif a4 as the a4.2 appears at Part Two's end. The function of this motif is the transition to Part Three.

**2. Auxiliary Morifs:** The first auxiliary member is motif b which appears once only and has no derivation in the entire song. This motif appears in the prologue as an interlude between two motif statements repetition. Meanwhile, the second auxiliary is motif c, a repeated figurative pattern performed by lower instruments. The motif expects the coming of song form. This motif then repeatedly appears in the subsequent measures as the accompaniment section.

**Table 2. Auxiliary motifs**

No.	Motifs	Measures	Description
1.	b	5-6	The interlude between the central motif repetition
2.	c	11, 12,	Running accompaniment pattern that bridges between the Prologue and the song form
3.	c1	28	Transposition
4	d	20	Bridges to the repetition of period A.
5.	d1	45	Bridges to cadences/ dynamic contrary

In the consequent phrase of Period A1 within Part One, motif c1 replaces motif d. The replacement happens in the same position within the consequent phrase of Period A. Motif d is a single figure of a simultaneous of two A notes in octave harmonic intervals with crescendo dynamic (gradually getting louder) as a bridge to the repetition of Part One. However, the appearance was by the opposite dynamic, the decrescendo (or gradually becoming softer). However, this motif reappears as motif d1 at the beginning of the epilogue." above.

### C. Ave Satani Role within The Omen

To know the role of Ave Satani in The Omen, we need to look at the song's placement in the film and understand the content of its lyrics. Based on the film soundtrack recording content, at least 61 musical works in The Omen as announced on the "soundtrackcollector" website. Soundtrack's release of The Omen Trilogy CD recording was in two versions (<https://www.soundtrackcollector.com>). The first is with the colosseum VSD collection code (CVS) 6687 (Germany, 2005), and the second is Geneon GNCE-5009 (Japan, 2005). Even though there are dozens of song illustrations for this film, this study focuses on the theme song Ave Satani as the first soundtrack. In The Omen, the piece Ave Satani appeared only twice, namely at the opening credits and at the end of the last scene until the entire ending credits. The opening credit duration of the prologue is shorter than the ending credits. In addition, it does not include the epilogue ultimately

The total time of the film, including opening and ending credits, is 111 minutes. However, the running time of the film scenes is 107 minutes, starting from 00:01:25 up to 01:49:27. The film is about the problems faced by a U.S. family couple, Robert Thorn, played by Gregory Peck and Katherine Thorn by Lee Remick. The family adopted another baby whose mother died in childbirth and was later named Damien, played by Harvey Spencer Stephens. The adopted baby was born in Rome, simultaneously with the Thorn family's baby, born on June 6, at 6 a.m. Five years later, the U.S. government appointed Robert Thorn as ambassador to the United Kingdom. Since then, the family has encountered strange things in Damien. Among them is the murder of certain people who know and are indirectly related to Damien. Shortly after that, a Catholic Priest, Father Brennan,

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tells Robert that Damien is not a human but a son of demons who will one day kill Katherine. He suggested that Damien has to die in a certain way. After conducting an investigation, encountering strange things that indirectly relate to Damien, and believing the truth, he tried to save Katherine and attempted to kill Damien. In the end, Robert failed to save Katherine, who died severely. Unfortunately, when Robert nearly kills Damien at the altar of a nearby Chapel, the police shoot him.

**1. Ave Satani in the Opening Credits:** At the opening credits, the duration of Ave Satani is two minutes and ten seconds, ranging from 00:00.15 to 00:01.24, while at the ending credits section is three minutes from 01:48:30 to 01:51:00. In this section, the song accompanies the company logo's title page, namely the 20th Century Fox, production information, main stars such as Gregory Peck and Lee Remick, and film title where Ave Satani song appear for the first time. After the film title, the screen mentions several essential names, including Harvey Stephens as Damien and Jerry Goldsmith as the music composer. Finally, the ending credits are closed by the film director mentioned, Richard Donner. The one measure of the epilogue opening figure played by the lower Instrument ends the opening credits.

Compared to the second appearance of the theme song in the last scene and at the ending credits section, the opening credits section eliminates the first phrase of the prologue and the last three measures of the epilogue. Considering the second version is longer, we decided on the first for musical analysis.

**Table 3. Comparison of Ave Satani presentation in the opening and ending credits**

No.	Part	Section	Opening credit	Closing credit
1.	Prologue	Thematic statement	-	√
2.	(Same as above)	interlude	√	√
3.	(Same as above)	Repeated statement.	√	√
4.	(Same as above)	Transition	√	√
5.	Period A	Antecedent	√	√
6.	(Same as above)	Consequent	√	√
7.	Period A1	Antecedent	√	√
8.	(Same as above)	Consequent	√	√
9.	Period B	Antecedent	√	√
10.	(Same as above)	Consequent	√	√
11.	Period A2	Antecedent	√	√
12.	(Same as above)	Consequent	√	√
13.	Epilogue	Epilogue opening	√	√
14.	(Same as above)	Repeated cadence	-	√

The choir performed the Ave Satani theme song lyrics, a simple verse inspired by Gregorian chant liturgic text but rearranged in the satanic version. Goldsmith composed this work as a kind of Black Mass, which he did by flipping words from the original Latin text. For example, from "Hail Mary" (Ave Maria) to "Hail of Satan" (Ave Satani). Another example is the "Body of Christ" (Corpus Christi) to the "Body of Satan" (Corpus Satani). Here is a table of the complete phrases:

**Table 4. Ave Satani lyric**

Line	Latin	English
1	Sanguis bibimus	We drink the blood
2	Corpus edimus	We eat the flesh
3	Tolle corpus Satani	Raise the body of Satan
4	Ave!	Hail!
5	Ave, ave verus Christus!	Hail, hail the Anti-Christ!
6	Ave Satani!	Hail Satan!

Table 4 indicates that the arrangement of repeating verses throughout the song is, in fact, concise, such as "Sanguis bibimus corpus edimus. Tolle corpus satani ave." The idea of writing lyrics for this composition came out of a consultation between the composer and the London orchestral choirmaster, who was an expert in Latin (Lysy, 2018).

**2. Ave Satani in the Ending Credits:** The second appearance of Ave Satani started at the end of the last scene and the entire ending credits (see Table 5 and Table 6). The final scene portrays the US military funeral procession for the deaths of Robert

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Thorn and Katherin Thorn. The US president with the first lady still stands on their back to the camera when all mourners leave the cemetery. After an officer had alerted him concerning his car, it was surprising that Damien was standing in between and directly facing the camera. That is when the Ave Satani song began to appear for the second time as the film's closing illustration music.

**Table 5. Ave Satani in the Last Scene**

No.	Period/ section	Lyric/ sound	Pictures	Time position
1.	-	Military funeral soundscape.	Funeral procession of Robert Thorn and Katherin Thorn	1:46:45
2.	Thematic statement	<i>Sanguis bibimus</i>	Damien stares at the camera.	1:48:30
3.	Figure rep.	<i>Corpus edimus</i>	Damien started smiling.	1:48:36
4.	Interlude	A figurative pattern of broken chord by piano.	Quotation from the Book of Revelation Chapter 13 Verse 18	1:48:42
5.	Repeated thematic statement	<i>Sanguis bibimus</i>	Same as above	1:48:48
6.	Figure repetition	<i>Corpus edimus</i>	Same as above	1:48:54

In the last scene (as seen in Table 3), the thematic statement and its repetition in the prologue of Ave Satani's song illustrate two pictures: Damien's gaze and smile and a quotation from the Book of Revelation Chapter 13 Verse 18. The second picture is longer because it starts from the interlude between the phrases.

Ending credits feature running texts, where a two-measure bridge motif initiates its musical illustration to the presentation of a three-part song form. The bridge is in the form of a continuous figurative accompaniment pattern played by lower instruments.

**Table 6. Ave Satani in the Ending Credit**

No.	Period/ section	Lyric/ sound	Pictures	Time position
1.	Bridge (Final scenes)	Continues figurative accompaniment pattern on lower instruments.	Running texts/ actors cast.	1:49:00
2.	Period A/ Part One	<i>Sanguis bibimus</i>	Same as above.	1:49:06
3.	(saa.)	<i>Corpus edimus</i>	(saa.)	1:49:12
4.	(saa.)	<i>Tolle corpus</i>	(saa.)	1:49:18
5.	(saa.)	<i>Satani Ave</i>	Extra players' information and the religious adviser, etc.	1:49:24
6.	Period A1	<i>Sanguis bibimus</i>	Ass. Art Dir & Casting, etc.	1:49:30
7.	(saa.)	<i>Corpus edimus</i>	Production Manager, etc.	1:49:36
8.	(saa.)	<i>Tolle corpus</i>	Special effects organiser, etc.	1:49:42
9.	(saa.)	<i>Satani Ave!</i>	Location manager etc.	1:49:46
10.	Periode B/ Part Two	<i>Ave, ave versus Christus!</i>	Dialogue editor, etc.	1:49:55
11.	(saa.)	<i>Ave, ave versus Christus!</i>	Dogs Owner & trainer, etc.	1:50:00
12.	(saa.)	<i>Ave, ave versus Christus!</i>	Filmed & color.	1:50:06
13.	(saa.)	<i>Ave Satani!</i>	Frank Film Laboratory.	1:50:12
14.	Period A2/ Part Three	<i>Sanguis bibimus</i>	Motion Picture Association of America approval.	1:50:18
15.	(saa.)	<i>Corpus edimus</i>	Music recording studio.	1:50:24
16.	(saa.)	<i>Tolle corpus Satani</i>	Copyright by Twentieth Century-Fox Film Corporation.	1:50:30
17.	(saa.)	<i>Satani! Satani!</i>	Copyright warning	1:50:35
18.	The opening of the closing section	(single pitch tones)	Made by Twentieth Century-Fox Production Ltd. & Released by TC-Fox Film Corporation.	1:50:42
19.	Cadences	<i>Ave!, Ave!</i>	Same as above.	1:50:47
20.	Coda	<i>Satani!</i>	<i>The Omen</i> (666) logo.	1:50:57

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The epilogue begins with a *sforzando* (suddenly loud) tone in full measure, followed by a sign of *decrescendo* or gradually becoming softer. The anti-climax session after the appearance of three consecutive statements of the word *Satani* before this measure used *crescendo* (gradually becoming louder) dynamics. From the beginning of the epilogue to the end of two repeated cadences, the film appears at the product creator company notice, the Twentieth Century-Fox Production Ltd., and the film released notification by the TC-Fox Film Corporation. Finally, the coda with the word *Satani* accompanies The Omen logo, including the triple six symbols within the letter O.

### ***D. Discussion***

All title and author To clarify musicological results, the authors interviewed three subjects, each of whom is an expert in their respective fields. The first subject is Pandan Purwacandra, a scoring film lecturer from the Indonesian Institute of the Arts (Institut Seni Indonesia, or ISI) Yogyakarta. The second subject is Joshua Eka Pramudya, a film-scoring practitioner who has composed many compositions. Two of them are an animation film (2018), directed by Lestyono Kristanto (Kristanto, 2018), and *Trunyan* (2018) by Gandhi Bramayusa (Bramayusa, 2018). The *Kisah Sore Ini* ('this afternoon story') received third place in the fifth Police Movie Festival 2018, an annual event held by the national headquarter of the Republic of Indonesian Police. The *Trunyan* was nominated for an 'official selection' at the Toraja Film Festival (2018) and the Bali Film Festival (2018). The third subject was I Gusti Ngurah Wiryawan Budhiana, a composer, conductor and lecturer at ISI Yogyakarta. Budhi Ngurah, a familiar name of the composer, has composed many instrumental musical works. One of his essential works was the *Borobudur* (2017), which premiered in the Dago Tea House, Bandung, on August 14th, 2017 (Ngurah, 2017).

In interview sessions held at the Faculty of Performing Arts campus at ISI Yogyakarta, all three subjects agreed that the *Ave Satani* song in the opening credits and final scenes changed tension. The third subject explained that repetitions of melodic motifs in *Ave Satani* reinforced anxiety (interview with 3rd subject on May 17th, 2018). The first subject added that horror film music in the era before the 21st century used dissonant intervals as a medium to strengthen or weaken tension (interviewed on May 24th, 2018). The second subject agreed with the third subject that *Ave Satani* created a dark feeling in the film. He said that dark nuance arose because of the dissonant interval.

At the same time, the third subject reasoned that low section instruments and dissonant intervals are the reasons for the dark nuances (interview with the 2nd subject on April 30th, 2018). In the opening credits, the first and second subjects agreed that the role of the *Ave Satani* song is to introduce the film to the audience. The first subject expressed that this theme song introduces the film's horror to the audience. At the same time, the first subject assured that the correlation between the opening credits and the music emerged from The Omen logo. The logo depicts the silhouette of a boy main character in the film with the shadow of the cross. This silhouette creates a feeling of loneliness. The three interviewees agreed that *Ave Satani* has helped conclude the film's story plot for the final scenes and ending credits. A film producer wants to convey particular messages through this song. All three subjects agreed that *Ave Satani* created an atmosphere related to the church in this film, both in the opening credits and the final scenes. The third subject added that this composition is minimalist music due to the repetition of motives and ideas.

*Ave Satani* could be atonal music due to the many dissonant intervals and absence of a "tonal centre" seen from the movement of nuances that tend to be random. The dissonant interval appears in all parts of the *Ave Satani* song, from the prologue to the epilogue. Many post-1950s gothic and supernatural horror films used dissonant, atonal and unusual configurations for musical instruments to signify all forms of paranormal activity and anomalous activity (Tomkins, 2014). Brownrigg (2003), in his dissertation, mentioned that atonality and silence are characteristics that appear in horror films. Low-part instruments such as cello, contrabass and bassoon also have an essential role in this composition. This phenomenon confirms that low-part instruments have the power to create a dark atmosphere in *Ave Satani*. Aspects of church music appear in the selection of instrumentation for this composition. The choir's application as the main melody in this composition creates a solid ecclesiastical atmosphere. Composers of this kind of composition want to build nuances that mimic the liturgical music of the church. However, the composer combines monophonic, homophonic and polyphonic textures. Monophonic textures appear at the beginning of recognition before eventually becoming homophonic. Polyphonic textures appear after a bridge on the piano when Part A provides a counter melody session. The composer also incorporated elements of Gregorian music, mass and motet style in this composition.

Gregorian music uses monophonic principles sung in Latin. Mass and motet styles use renescent polyphony models combined with other instrumental groups (Miller, 1973). Due to the choral style and Latin that appear in the composition, we could say that *Ave Satani* has a church musical element. The use of organs in the complete version composition heard in the last scene

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increases the tension and atmosphere of the church. It was commonly used for mass in churches before the 18th century. It is strongly associated with church music as a solo and accompaniment instrument (Martasudjita and Prier, 2012).

In passing Ave Satani looks like a stand-alone composition in the film. Its seemingly contrasting characteristics with other songs in the film's tracks will outwit observers that its musical compositions are non-diegetic. If that were the case, Ave Satani would appear in different layers and not belong to the story. It means that Ave Satani did not appear as a dialogue or song sung by actors and actresses. At first glance, Ave Satani looks like a stand-alone composition. Its characteristic contrasting with other songs in the film's tracks could deceive observers that its musical composition is non-diegetic. If so, then Ave Satani would appear in different layers and did not belong to the story. But is the truth that way? Of course not. It means that Ave Satani essentially belongs to the story. It did appear as dialogue but not in vulgar inappropriate ways within the film. Ave Satani also is sung in various treatments within the movie by the choir and orchestra (Pratista, 2008).

If we look deeply at the Ave Satani as the movie theme song, its motifs have been the basis of other scenes' soundtrack musical themes. The designed motifs, derived from motif a, always illustrate horror acts. Both motifs a and b support two contrasting scenes, in happiness and sadness visuals. However, although motif b, made up of a triad of broken chords, appears once only in the prologue, it indeed developed to be some soft and sweet melodies. For example, we could find the love theme music (00:06:48 – 00:07:32) that its theme is the derivation and development of the interlude motive of the prologue.

Here Robert lets Katherine know that the government had appointed him the new US ambassador for Great Britain. Katherine then spontaneously holds Robert with complete happiness. The music then accompanies the picture up to their moving to the new home in London. The music played again after a pause for a while when Katherine opened the door of a room. Robert then said hello through a glass window to Damien, who was off the room with the Nanny on the balcony. The music played again to illustrate the couple's happy expression when they found the presence of Damien after losing for a while, accompanied by the music. The music keeps playing when Robert, Katherine, and Damien, visit a garden (00:07:52 to 00:09:37). Then, without any pause, the tune accompanies a series of happy photo captions until Damien's fifth birthday scene (00:10:27 to 00:10:51).

Interestingly, the developed themes from motif b are also appropriate to support sad nuances. The melodic tunes accompany the sadness of Robert due to indirect problems that he believes are caused by Damien. The most important one is the incident experienced by Katherine that finally followed by her death. For example, the referred prologue's interlude motif found (from 00: 45:51 to 00:47:16) where Katherine discussed her birth to Robert. Katherine doesn't want to add any more children and intends to have an abortion. This motif accompanies a scene that features Mr Thorn lying in shock over the tragic death of his wife. In this scene, a piano plays this interlude motif. At that moment came the photographer, played by Patrick McAlinney. The two discussed Mr Thorn's problems and the threat of anti-Christ forecasts.

On his way back to his London residence, the developed motif from this interlude prologue reappears. The tune containing the piano motif, is again, illustrated when Robert was in the flight and the car until he reached his home (01:26:32 to 01:27:15). Robert trapped the dog in the house and locked it in the basement. He then headed to his wife's room, saw the bed, and the sad melody is played again. After he picked up shaving scissors from a closet drawer, he headed to Damien, who was sleeping. The music stops as Robert shaves Damien's hair and finds the symbol "666" on his head.

Meanwhile, the Ave Satani lyrics' central motif (a), which initially sounds sacred in medium tempo, is now radically being processed into many new motifs. The developed motifs reinforce the tense atmosphere concerning the psychological horror of the film scene. Music containing Ave Satani lyrics illustrates the little Devil Go to the Church scene (00:26:00 to 00:27:17).

Damien begins to get restless when he sees the church building on the way to the church by car, along with Robert and Katherine. Once at the church door, Damien thrashed around in Katherine's lap, and finally, Robert and his wife decided to take Damien away from the church. Figurative motives developed from motif c in this scene then always appear ahead of strange acts, for example, during the Nanny's death scene. The music illustrated horror nuance when she saw a black dog stare at her (00:12:20 to 00:12:32). Other locations whose musical illustrations present the lyrics of Ave Satani is in the priest's death scene (00:43:14 to 00:44:40). In this scene, Father Brennan tried to avoid the sudden weather change to be very bad and ran towards the chapel. But the chapel door couldn't open. Lightening then suddenly struck the chapel's lightning rod so that it detached from the roof and finally hit Father Brennan's chest and ironically stuck it through to the ground. The Ave Satani musical motif also accompanies the little devil scene (49:40 to 50:40) on the balcony inside the Thorn family residence. Damien rides a children's three-wheel bike in a room parallel to the internal balcony. Mrs Baylock, played by Billie Whitelaw, who accompanied Damien in the room, purposely opened the door, so Damien exited the room on his bike and hit Mrs Katherine. At that time, Katherine stood on a coffee table to fix a hanging flower pot on the palate. Mrs Katherine then fell to the ground floor over the balcony fence.

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The Ave Satani derived musical motifs in a sub-theme tune curate more suspenseful horror scenes, both on the ruined cemetery scene, and Mrs Baylock killing Katherine scene. Firstly, the Ave Satani motifs appear when Robert Thorn, along with the photographer, opens the grave of Mr Thorn's baby, who died at birth (1:18:47 to 1:19:46). They then opened the other tomb next to the first that belonged to Damien's birth mother. They find a skeleton that was not a human but a wolf inside the tomb. The music then becomes intense during the arrival of a group of wolves who attack them. Secondly, illustration music containing Ave Satani lyrics accompanying the Mrs Baylock kills Katherine scene (1:24:08 - 1:24:49). Baylock pushes Katherine from a top floor window's room of the hospital building. Katherine's body falls onto the ambulance's roof and lands on the patient's stretcher. The picture shows Katherine's body as the ambulance's back door opens. The most disgusting scene accompanied by the derived motif from Ave Satani is when the back part of a truck uncontrollably hit the photographer (01:33:57 to 01:34:23). The collision severed the photographer's head which subsequently rolls and stops just under his own feet.

Ave Satani's first appearance was in the opening credits section, and the second performance was in the last two scenes until the end of the final credits. In its first appearance, Ave Satani had a significant role. The first role was to introduce the film to the audience. Pandan Purwacandra said that the function of Ave Satani is to present how horror the film is to the audience. Ave Satani also creates an atmosphere related to the ecclesiastical atmosphere produced by choral vocals. However, this atmosphere turns negative when juxtaposed with atonality and dissonance, thus giving rise to an atmosphere of darkness and dissonance that is in stark contrast to church music which usually uses the tone of voice. It provides a symbol of the antagonism between evil and good (Tomkins, 2014). Ave Satani's next role is to increase tensions. This constant crescendo in the composition creates tension that slowly rises and culminates at the end of the opening credits, where the song ends just as the opening credit transitions to the first scene. The use of minimalist musical concepts also gives a lonely feeling when combined with the symbol of The Omen which appears as the silhouette of a child alone with an upside-down cross shadow.

The feel of silence comes to life with minimal music that matches the logo that also evokes solitude. In contrast, in the final two scenes, the complete Ave Satani begins when the main character (Damien) turns toward the camera, seemingly making eye contact with the audience as he begins to smile. This scene continues with a new location referring to a passage from the Bible's Book of Revelation in Revelation 13:18 that reads, "This is Wisdom. Let him be the one who has: the number of men; and the number is 666" (Hub, 2021). The complete Ave Satani song continues until the conclusion of the ending credits. The central role of Ave Satani in his second performance was to conclude the main storyline in the film. Ave Satani also helps to infer the true identity of the main character as the "Antichrist". Another role is to increase tension in these scenes, thus impacting the horror of the audience. Combining unique aspects such as dissonance, ecclesiastical elements, and a constant crescendo amplifies the climax in this scene. At the same time, there is no critical function in the final credits other than maintaining tension—it accompanies the departure of the audience from the cinema house.

Ave Satani's songs combine conventional song forms, dissonant intervals, and church musical styles. Traditional elements are evident in three-part song forms and motif development. The aspects of dissonance present from the beginning to end of the work are characteristic of atonal musical compositions. Dissonance expresses a supra-natural atmosphere, while the choir's presentation expresses elements of church music throughout this work. The quality aspects that underpin Ave Satani, which successfully supported the nomination of Best Original Song, The Omen at the Academy Awards, are evidenced in the processing of motif development, and dissonant harmony, and his orchestration successfully meets the demands of horror films. There is evidence that aspects of motif development have shaped the uniqueness of the melody well. We can see that only two main motives build the entire composition, while the other found in the piece are derivative motifs.

Ave Satani is part of atonal music from the harmonic aspect because of its dissonance intervals. Dissonance intervals appear from the beginning of recognition to the end of this composition. Dissonance and atonality are some of the characteristics of horror movie music. Even many post-1950s Gothic and supernatural horror films use dissonance, atonality, and unusual instrument configurations to signify all sorts of anomalous paranormal activity. Silence is also characteristic in horror movie music. In this composition, low-register instruments such as cello, contrabass, and bassoon also play an essential role. According to an Indonesian composer who was willing to be interviewed as one of the respondents to the study, the function of low-pitched instrumental parts is to create dark shades in musical compositions.

Distinctive aspects of church music come from the choice of instruments. The polyphonic style of Renaissance's motets and masses joined the instrumental group. In addition, the utilization of organs in this composition increases the tension and atmosphere of the church. Historically, the organ was one of the instruments commonly used for mass accompaniment before the 18th century. The instrument was primarily associated with church music, both as a solo instrument and a choral accompaniment. In Goldsmith's Ave Satani, Organ accompanies the choir to build an intense church atmosphere. For the main



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melodic chorus, the composer imitates the passage commonly used in liturgical music that combines Gregorian song styles, masses and motets.

Behind the uniqueness of musicological characteristics attached to Ave Satani, it turns out that all thematic materials, both on the main and auxiliary motifs become the essential ingredients of the creation of the entire soundtrack sub-theme in the film *The Omen*. The simplicity of motifs, song form, harmony, and orchestration on Ave Satani is the key to the development of tonal and atonal illustration music in the scenes of this film. Ave Satani appearing in the opening credits section is not an overture of abstract stories in the film. It anticipates the presentation of all the soundtrack music in the scenes of this film and establishes a fundamental philosophical concept of the film. Meanwhile, the second appearance is a musical accompaniment of the running text and the film's conclusion. For the audience, the second appearance of Ave Satani is perhaps more meaningful than its first appearance. After watching the entire film, while the music illustrations are developed from the Ave Satani theme song's motives, the audience would have references in appreciating the song in its second appearance.

### **V. CONCLUSIONS**

In conclusion, the theme song Ave Satani has unique characteristics and a complete musical role in *The Omen* (1976) film. The work has combined conventional melodic song forms, the harmonic style of post-1950s horror films, and the liturgical church musical style. Ave Satani is also vital in this film because it underlies the concept and plot of the film story and underlies all the illustrated music that becomes the soundtrack scene in this film. Thus, the role of Ave Satani in *The Omen* helps to introduce and also to conclude the movie. In accompanying the scenes of *The Omen* film, Ave Satani's motifs are not only to create atmosphere, increase tension, and amplify the climax of settings for other roles, but also to create an atmosphere of deep love, happiness, and sadness. Due to its rich musical aspects and complete roles in *Doner's The Omen*, it is no wonder that the unique Goldsmith's Ave Satani is the only horror film theme song to receive an Academy Award nomination for Best Original Song to date.

This research bridges the rare studies on music history and analysis with the new models of music studies from a multi-disciplinary perspective, especially with psychology. The study offers the concept that the analytical study of music could also be interesting if applied to new objects from other fields, such as culture and film. Thus, the aesthetic values of music can be one of the considerations in the study of musicology today. Musically, the study aims to provide alternative considerations in developing film music, especially theme songs in horror films. We hope this research can be one of the ideal alternatives for improving and creating the best quality horror movie theme songs.

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