

# THE MUSICOLOGICAL ROLES OF AVE SATANI SONG IN *THE OMEN* (1976) MOVIE

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## Abstract

The theme song from *The Omen* (1976), *Ave Satani*, is the only horror movie that was ever nominated for the "Best Original Song" title within the 90 years of the Academy Awards. This study aims to find out the musicological characteristic of the *Ave Satani* and find its role within the film's scenes using the combination of musicological and contextual analysis. This study uses the qualitative method with an analytical approach. Interviews with three subjects were added to support the contextual analysis. The result of this research described as follows; the *Ave Satani* combines the elements between song forms (minimalist and three-part song form), post-1950s horror film's harmony style, and the liturgical church music. The *Ave Satani* musical form type is categorized as three-part song form (Last scenes) and minimalism music song form (opening credit). The harmony has minor nuance, dissonant interval, and atonal harmony, representing the post-1950's horror film's harmony. The church music elements come from the utilities of a choir, Latin language, and organ instrument. This tune appears twice, which are in the opening credit and at the last scenes. The first appearance of the work is to introduce the audience to the film story theme. This work illustrates the combination atmosphere between the church and satan. In the last scenes, *Ave Satani* gives affirmation concerning the main character's identity. Besides its function for ending credit accompaniment, this second appearance helps the audience conclude the plot story, increases the tension and strengthens the corresponding scene's climax.

Keyword: *Ave Satani*, horror, song form, analysis

## INTRODUCTION

This study discusses the musicological characteristics of film music entitled *Ave Satani*, composed by Jerry Goldsmith, which contributed to the theme song of *The Omen* film directed by Richard Donner. This article was apart from the author's thesis during the completion of studies at the Music Department, Faculty of Performing Arts, Yogyakarta Indonesian Institute of the Arts. It was also presented at the International Conference on Music Education Community (INTERCOME) on 25-26 October 2018, held at Yogyakarta State University. In addition to following the author's background in musicology, this analysis project is interesting because *Ave Satani* is the only horror film musical illustration awarded the Academy Awards.

The Academy Award, known as the Oscar, is an accolade bestowed by the American Academy of Motion Picture Arts and Sciences (AMPAS) to recognize professionals' excellence in the film industry, including directors, actors, and others. The Academy

Award nomination program is one of the most prestigious awards in the world. Compared to the other awards, such as the Grammy Award, Tony Award, an Emmy Award, the Academy Award is the oldest. It was held for the first time in 1929 at Hollywood Roosevelt Hotel (Clancy: 2016). According to the official Academy Award website (<http://oscar.go.com>), there are twenty-five categories of Academy Awards nominations contested in 2018. To determine the Academy Award nomination, the voters need to become the Academy of Motion Picture and Arts (AMPAS) members who are competitively selected based on their contribution to the filming business.

Moreover, to select the nominees, voters can only determine them by their specialty. Therefore, actors can only vote actors, and composers can only vote for a composer. After selecting all nominees in each category, all AMPAS members can vote for the winners from the selected nominations in all categories (Frederik and Douglas, 1973).

Although Academy Awards nominated hundreds of movies, only thirty-eight horror movies passed the selection within 90 years (1929 to 2018). Until this time, *The Omen* (1976) is the only one among the thirty-eight nominated horror movies that ever received the Best Original Song nomination (Sarusell, 2017). "*The Omen*" under the direction of Richard Donner was premiered in 1976. "*The Omen*" is included as a paranoid type of horror film. This Paranoid type was prevalent in the 1970s, and following this kind of genre, many new horror movies appeared at that time (Tudor, 1989). However, the original theme song entitled the *Ave Satani*, composed by Jerry Goldsmith became popular due to its Academy award achievement. Specifically, when the composition becomes the nominee for the Best Original Song in 1977—being the only horror movie's theme song that ever achieved the Best Original Song nomination, it was evident that *Ave Satani* has different characteristics from the other horror movie theme songs and due to that reason, further observations are needed.

According to Nash Information Services (<https://www.the-numbers.com>), in 2017, horror movie's market share has increased dramatically from 4.26% in 2016 to 9.46%. Nevertheless, until the 21 of August in 2018, the horror movie market share dipped to 5.28%. In 2017 when horror movie's market share was high, two other horror movies achieved the same nominations and trophies. Those movies are "*Get Out* (2017)" and "*Shape of Water* (2017)". According to the IMDB (<https://www.imdb.com>), "*Get out*" (2017) movie won several nominations such as for the "Best Performance by an Actor in a Leading Role," the "Best Achievement in Directing," the "Best Motion Picture of the Year" and the "Best Original Screenplay."

On the other hand, the "*Shape of Water*" (2017) movie won four Oscars, including the "Best Original Score" and nominated in another nine nominations include the "Best Sound Editing" and "Best Sound Mixing." These data show that the achievements in a horror movie and the movie's market share affect each other. Both of them represent the quality of the movie. Moreover, high-quality Oscar nominee films also increase the fame of its studio, director, actors, and actresses. From the information above, it is noted that many aspects are paramount to create an excellent horror film, and one of them is the theme song. Thus, the "*Ave Satani*" composition needs to be observed to improve the horror movie theme song's composition quality.

This film music analysis is not the only thing that has ever been done. Several analyzes have been carried out so far, for example, studies by Nimwegen (2018), Primanata (2017), Shehan (2017), Sauchelli (2014), and Morrow (2013). These sources consist of musical analysis studies of film music focused on theme songs and illustration music. Nimwegen (2018) did a musicological analysis of the soundtrack on animated feature film's particular scenes, the *Loving Vincent* (2017). This study combines the orchestration analysis and contextual analysis to determine how the soundtrack works in related animated films. The study focuses on contextual analysis, while the orchestration analysis is less noticed. However, this study did not consider other musicological aspect such as song form, motives, and harmony. Primanata (2017) did a musicological analysis on *The Pacific's* movie soundtrack, *Finding the Damage*. The study aims to find the rhythm and melody of the composition through orchestration and song form analysis.

The author finds that the occurred phenomenon in this study is not that important. As for the analysis, it can be found that orchestration analysis plays a big role in this study. While the orchestration analysis is quite comprehensive, its structural analysis is fundamental and limited. Shehan (2017) analyses two movies that are included in the horror slashers genre. This study discusses two horror movies, the *texas chainsaw massacre* (1974) and *Halloween* (1978). This study uses contextual studies, harmony, and orchestration analysis to define horror music within two movies. This contextual analysis is very detailed, with many aspects are concerned.

In contrast, the harmony and orchestration analysis is less noticed. Other musicological aspects, such as song form and motive, did not appear in this study. Sauchelli (2014) contains the study of literature to conclude how horror movies' art affects the audience's mood. From this study, it can be found that horror creates a negative tension and is considered an aesthetic art and value. This study focuses on the psychological aspect of horror movies and music that affect the mood. However, the musicological aspect is very few compared to the other works of literature. Morrow (2013) is a combination between the orchestration music analysis and its context in *The Exorcist* (1973). This journal discusses the whole music illustration within the movie. This study also discusses the sound effects which are found in the movie. From this literature, it can be seen that there were none of these studies discussed song form, motive, harmony, orchestration, and its context as the unity of a musicological discussion. However, each of the studies contains comprehensive context analysis that is used as the references in this study.

## **MATERIAL AND METHODOLOGY**

For the materials, the data are based on the *Ave Satani* song, which consists of a sound file, piano and vocal score, orchestral full score versions, and tracks from *The Omen* (1976) movie. The sound file was downloaded from an android application platform named Spotify (<https://www.spotify.com/id/>), which contains numerous licensed songs worldwide where the users could find, save, and listen to the preferred songs. The piano and vocal score versions were purchased from the 'musicnotes.com' (<https://www.musicnotes.com/>) as the only website that provides the original score of this

study material. Since the original orchestra full score isn't provided by the fox music department, the only effort that could be made was by transcribing it from the audio file. In order to acquire the accuracy of the full score transcript, the author combined the sound file, the vocal-piano score version, and the Ave Satani song from the film's scenes.

## **Methodology**

This study uses the qualitative method with a musicology analytical approach where music is put as an object. Watanabe explains that the analytical method is one of eleven methods for music research. The analytical method takes apart and reconstructs the data to learn the function (Watanabe: 1967). The author uses this analytical method as an approach to find the musicological characteristic of "Ave Satani" through the song form, motives, harmony, and orchestration. The author uses the analysis based on the 20th-century books, which are A. "Schoenberg Fundamental of Musical Composition" and Leon Stein "Structure and Style and The study and Analysis of Musical forms." Both of these books are included in "Analysis" by Ian Bent. The external source, such as Muscato's "Motivic Transformation" lesson, is also used in this analysis. The contextual analysis is used to complete the musicological characteristics and the composition role in the movie. This contextual analysis is usually applied in the other branches of science; one of them is linguistics. The analysis is not only used to assess a text within its historical context as well as the cultural setting but also in terms of its textuality – or the qualities that characterize the text as a text (Behrendt: 2008). However, contextual analysis in music is used to illuminate specific musical works, repertoires, or practices in historical, critical, socio-economic, or other contexts (Harper-Scott: no date). Both of them can conclude the Ave Satani characteristics and its role in *The Omen* (1976).

## **Method**

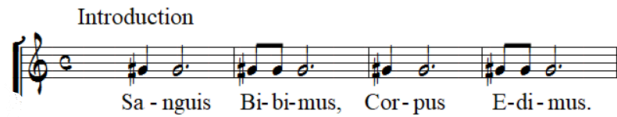
First, the author reduces and compact the full score into a piano score. Next, the author separates the main melody and accompaniment. Then the author can analyze the main melody to find out the song form and motive development. The author also able to analyze the accompaniment to find out the harmony of "Ave Satani." Next, the author separates every instrument in the full score to conduct the orchestration analysis. For the contextual analysis, the author compiles data from the literature and interviews. The Interviews consist of three experts. There are film scoring lecturers, film music practitioners, and music composers. Then the author compiles all of the data to conclude "Ave Satani" characteristics and its role in *The Omen* (1976).

# **RESULTS**

## **Song Form**

There are two types of song form that appears in *The Omen* (1976). The first one is the incomplete "Ave Satani" that is appeared in the opening credit. At the same time, the second appearance is the complete composition in the last scenes. The complete version of Ave Satani is included as the three-part song form. This song is divided into three main

parts, and the first parts are Period A and Period A' (repetition). The second part is Period B which is the contrasting part in this composition. The third part back into the main theme, which is Period A". This composition starts with an introduction and ends with a short coda. This song starts with a ten measures unit of introduction. This introduction consists of a phrase and a repetition of the phrase. The form can be described as follows



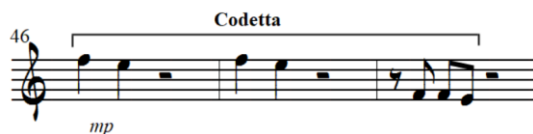
Notation 1. Main phrase in introduction

Repetition of the phrase occurs when the phrase is identical to another phrase that has appeared before (Stein: 1979). After the repetition of a phrase, the song moves into Period A. Period A consists of nine bars and is divided into the antecedent phrase and consequent phrase. The phrase isn't symmetrical, and the period is concluded as a contrasting period. The Period A' antecedent and consequent phrases are repetitions from the antecedent and consequent phrases in Period A.



Notation 2. Main melody of antecedent phrase in Period B

A new melody appears in Period B. It consists of four bars of antecedent phrase and four bars of consequent phrase. This new melody can be categorized as the development section in this composition. These B phrases are included as symmetrical. The next Period is Period A". In this Period, the melody appearance is an extension from Period A. This melody consists of four bars of antecedent Period and four consequent bars period so that this period A" phrases are symmetrical. This period is included as the contrasting period. This "contrasting period" statement comes from the difference between antecedent and consequent periods.



Notation 3. Main melody of Coda

A short Coda comes after Period A". This Coda consists of four bars, with the last three bars as the main melody. This short Coda ends this composition. While the incomplete version of "Ave Satani" can be seen below:

### Ave Satani Song Form (Opening Credit)

Introduction (6)	(1)	Period A (5)	Period A' (1)	Period A'' (8)
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■ Transition  
 (..) Bar / measure

Chart 2. *Ave Satani* song form in the *Omen* (1976) opening credit

The song starts halfway in the introduction, specifically at the piano bridge bars. The song continues to Period A with the skip of one bar in the transition to Period A. The last measure in the consequent phrase in Period A becomes the last measure of consequent phrase from Period A'. The next period in Period A," and the song ends exactly in the last bar of Period A." So in this opening credit, the song skips the Coda. This song form in the opening scene can be considered as minimalism music. Minimal music utilizes the modicum of melodic, rhythmic, and harmonic sounds as the compositional basis (Stein, 1979). Minimalist music consists of cells that are 'looped' at shifting time intervals. This creates a hypnotic quality to the music as the cells shift in and out of 'phase' with each other (Khokher, no date). Due to its repeated melody without any contrast period that can be seen above, it can be concluded that this incomplete composition creates a new form of music called minimalism.

### Motive Development

The aim of the motive analysis is to find out the motivic development contained in *Ave Satani*. *Ave Satani* motive named "m" appears in the introduction and expand into fourteen development motives in Period A, A', A'' and coda. The table of motive "m" can be described below:

Motive	Period	Development	Measure
m	Introduction	main motive	1,3,7,9
m1	Introduction	Extension from m	2,4,8,10
m2	Period A and Period A'	Sequence from m	13,15,21,23
m3	Period A and Period A'	Diminution from m2	14,16,22,24
m4	Period A and Period A'	Sequence and extension from m2	17,25
m5	Period A and Period A'	Sequence and subtraction from m4	18,26
m6	Period A and Period A'	Sequence and subtraction from m5	19,27
m7	Period A''	Imitation and diminution from m2	37,39
m8	Period A''	Diminution from m7	38,4
m9	Period A''	Retrograde in pitch from m4	41
m10	Period A''	sequence from m5	42
m11	Period A''	sequence from m10	43

m12	Period A”	sequence form m11	44
m13	Coda	sequence and subtraction from m	46,47
m14	Coda	Imitation and Extension from m13	48

Table 1. Motive “m” development

While the motif “n” and its development are only seen in Period B. Motive “n” appears twice and expands into three development motives. The table below is the development of the n.

Motive	Period	Development	Measure
n	Period B	main motive	29,30,33
n1	Period B	sequence from n	31,32
n2	Period B	sequence and inversion from n1	34
n3	Period B	Inversion, augmentation, and diminution from n2	35
n4	Period B	Inversion from n1	36

Table 2. Motive “n” development

## Harmony

The purpose of this analysis is to find the harmony aspect in Ave Satani's composition. It seems that only the second interval appears between the S.A (Sopran and alto) and T.B (Tenor and bass) vocal in the first phrase in the introduction. The melodic interval is between the A flat and G.

The image shows a musical score for the introduction of Ave Satani. It features five staves: Soprano and Alto (S.A.), Tenor and Bass (T.B.), Violin I, Violin II, and Viola. The key signature has one flat (B-flat), and the time signature is 4/4. The tempo is marked 'Andante' and the dynamic is 'p' (piano). The vocal parts sing the words 'Sa-nguis Bi-bi-mus, Cor-pus E-di-mus.' The instrumental parts consist of sustained notes in the lower register, providing a harmonic foundation.

Notation 4. The harmony in introduction

The author finds C minor and A minor nuance in Period A. Harmonically, Period A' is the same as Period A. The reason is that the main melody of Period A' is a repetition of Period A melody. In Period B, there are four changes of keys. The cause of changes is the melody that exists between the upper and lower voices. The modes are D minor, B flat minor, back to D minor, and then move to F minor. Period A'' begins with C minor nuance. The c minor lasts for five first bars, and changes to d minor in the sixth bars. The d minor lasts until the end of Period A''. The nuance changes to A minor in the Coda. This Coda uses an authentic cadence accord progression from V-I (dominant-tonic).

## Orchestration

The Orchestration analysis discusses the instrumentation in Ave Satani's composition. For the introduction, the vocalist plays the main melody with piano (soft) dynamic marking. The piano plays the two-bar melody as the bridge between the phrase and its repetition

The musical notation consists of three staves. The top staff is for Piano, showing a two-bar melody in 4/4 time with a forte (f) dynamic marking. The middle staff is for S.A. (Soprano Alto), and the bottom staff is for T.B. (Tenor Bass). Both vocal staves have the lyrics: "Sa-nguis Bi-bi- mus, Cor- pus E-di- mus." with a piano (p) dynamic marking. The piano part plays a bridge between the phrase and its repetition.

Notation 5. Bridge by piano in the introduction

Cello and contrabass play the transition between the introduction and Period A. Vocal plays a melody in Period A with the "mezzoforte" dynamic marking. This 7-bars melody of Period A is a substitution between soprano alto and tenor bass section. The tenor and bass section sings the first six bars. At the same time, the soprano and alto section plays the last bar. The trumpet and bassoon section in Period A strengthen the minor atmosphere by playing the third note of C minor. Period A' begins with the countermelody played by the first violin and second violin section. The countermelody dynamic starts with a big crescendo in one bar. The countermelody's role in this period is to enrich the texture.

Furthermore, the texture changed from homophony to polyphony. In contrast, the texture changes, Period A' main melody is a repetition from Period A. Also, trumpet and trombone play motive that becomes the transition from Period A'' to Period B.

Period B begins with the main melody played by the vocal. The organ plays the arpeggio style within Period B to enrich the texture and change the nuance. In this period, the Horn section played the transition. The horn plays a three-quarter note in the last bar as the preparation to Period A''. Period A'' starts with the antecedent phrase sang by soprano and alto section. The dynamic in the antecedent phrase is fortissimo. As for the consequent phrase, the melody is played in unison in the second and third bars. In the first and last bars, the melody is sung by the soprano section, While the other section, as the



tenor, alto, and bass played the dissonance intervals. There is a crescendo in the third bar of the consequent phrase, and the dynamics become fortississimo.



27

Tpt. *mp*

Tbn. *mp*

Notation 6. Transition from Period A' to Period B

In the Coda, there is a change in tempo from *andante* to *grave*. The first measure of the Coda as an opening measure, the low section string instruments, horn, trombone, and bass drum plays the low section. The strings, horn, and trombone played a whole note, while the bass drum only played two-quarter notes. The second until the fourth measure is the main melody in Coda. The vocal section sings the main Coda melody. Cello and contrabass play whole notes in the first three bars and end the composition with the half note. This dynamic marking in the Coda is *mezzo-piano*.

### Interviews Result

This sub chapter will show the interview results within three subjects that are experts in their fields. The first expert is Pandan Purwacandra, a film scoring lecturer of the Indonesian Institute of Arts, Yogyakarta. The second expert is Joshua Eka Pramudya, a film music practitioner. Joshua has already composed some local winning awards film music: the "Kisah Sore Ini" and "Trunyan." "Kisah Sore Ini" wins the third prize of Police Music Festival 5 in 2018. While "Trunyan" was nominated in 'Festival Film Toraja' and 'Festival Film Bali.' The last, third expert is I Gusti Ngurah Wiryawan Budhiana, known as Budi Ngurah. Budi Ngurah. He is a music composer, conductor, and lecturer at Indonesia Institute of Arts, Yogyakarta. Budi Ngurah had composed various compositions for many instruments, such as "Tarian Kabut Kintamani", opera "Nyanyian Layonsari," "Sukma," Fantasia for piano, etc. The interview results are:

Both three experts agree that Ave Satani song in the opening credit and last two scene changes the tension. Pandan said that Horror film music in the era before 21-century use dissonance intervals as a medium for strengthening or weakening the tension, while Budi Ngurah said the repetition melody of Ave Satani motives increases the tension. Both Budi Ngurah and Joshua Eka agreed that Ave Satani makes a dark nuance in the film. Joshua said that the reason for the nuance is the dissonance intervals. However, Budi Ngurah said that both low instrument usage and dissonance intervals are the reason. For the opening scene, both Pandan and Joshua agree that the Ave Satani song's role is to introduce the film to the audience.

Pandan said, "This theme song introduces 'How horror it is to the audience. Nevertheless, Budi Ngurah said the correlation of the opening credit and the song comes from The Omen logo. Furthermore, this Damien shadow symbol, combine with Ave Satani builds a strong lonely nuance. As for the last two scenes and ending credit, both three experts agree that Ave Satani helps to conclude The Omen's main story. Joshua adds a statement that usually, the producer wants to convey the main message to the audience. All of the experts agree that Ave Satani makes the church atmosphere in the film, both in the opening credit and in the last two scenes. Budi Ngurah added that this composition is included as minimalist music due to its repeated motives and ideas.

## **DISCUSSION**

Ave Satani has andante tempo and a 4/4 time signature. "Ave Satani" combines the elements of traditional three-part song form (complete), dissonance, and church music. The traditional element comes from the song form and motives. "Ave Satani" complete composition is categorized as Three-Part Song Form. This composition started with an independent introduction. It is called the independence introduction because of the length and character. Usually, an independent introduction has four to eight measures in length. The length may be considered for the larger works, composed of several divisions (Stein, 1979). The Independence introduction in this composition has ten measures which are quite fit with Leon Stein description. However, this composition's unique aspect comes from the phrases in the introduction because usually, the introduction melody differs from the main body of the composition (Stein: 1979).

Nevertheless, this introduction contains some rhythm and characteristics from the main theme. The main theme appears in Period A. Period A is included as the homophonic music due to its essential content is concentrated in one voice, which implied the inherent harmony (Schoenberg: 1970). The main theme in Period A is repeated in Period A'. Period A and Period A's difference comes from the countermelody played by strings section in Period A'. The countermelody is often used to embellish the repetition or as the fillers between phrases (Schoenberg: 1970). It also creates the Period A" texture from homophony to polyphony (Blatter: 2007). The new melody appears in the Period B. melody in Period B differs from to melody before, and it can be said that Period B can be concluded as the contrasting Period. The main melody reappear in Preappears with the motivic development from the main theme. This composition ends with four measures of short Coda.

As for the incomplete "Ave Satani" it can be seen that the Introduction, Period A, Period A' and A" almost the same motives and development. According to the motivic development in the previous section, the main motives develop in introduction, Period A, Period A', Period A", and Coda. Without the motives in Period B, the form cannot be considered as the three part song form. Due to its repeated motives, this Ave Satani in the opening credit can be categorized as the minimalism music form.

In the motive aspect, there are the evidence that support the song form. It can be seen that there are two main motives in this composition. While the others are included as the development motives. From the harmony aspect, Ave Satani is included as an atonal music because of the dissonance intervals. The dissonance intervals appear from the

beginning of introduction until the end of this composition. Dissonance and atonal are some of the characteristic of horror movie music. In fact many post-1950s Gothic and supernatural horror movies utilize dissonance, atonality, and unusual configurations of instruments to signify all sorts of anomalous, paranormal activity (Tomkins: 2014). Furthermore, Brownigg also mention that atonality and silence are some characteristics of the horror movie music (Brownigg: 2003). The low section instrument such as cello, contrabass, and bassoon also play the big role in this composition. According from the interview with Budi Ngurah, the low section instruments are responsible to create dark nuance in the composition. The church music aspect comes from the composer's instrumen selection. The application of Choir as the main melody build the strong church atmosphere. For the main melody choir in the song the composer wants to imitate the melody used in the liturgical music. It can be seen that the melody use the elements combining the gregorian and mass and motet style. Gregorian chat uses the monophonic and sing with latin language. While mass and motet style uses the renaissance polyphonic style combine with the instrumental groups (Miller: 1973). Due to the homophonic and polyphonic style of choir and latin language usement in this composition, "Ave Satani" can also included as church music. Furthermore, the utilization of organ instrument in the composition increase both of the tension and church atmosphere. Organ is one of instrument that is usually used for the mass before the end of 18 century (Martasudjita and Prier: 2012). Organ itself primarily associated with the church music, both as solo and accompanying instrument (Miller: 1973).

Ave Satani appears twice during the movie. Ave Satani can be categorized as the non-diegetic music because "Ave Satani" song is not merged with the story. "Ave Satani" doesn't appear as a dialogue or as a singing songs by the actors. (Pratista: 2008). The first appearance of this composition is in the opening credit and the next Ave Satani emerge in the last two scene-ending credit. Ave Satani has various roles in "The Omen (1976)". In the opening scene, Ave Satani plays prominent roles. The first role is to introduce the film to the audience. According to Pandan Purwacandra, the function of Ave Satani in the opening scene is to introduce "how horror the movie is". It also create a atmosphere that represents the church due to its utilization of the choir. The atonal harmony and low section instruments also create a disonnance, dark nuance that is contrasted with tonal church music in general. This is done to provide antagonistic symbol between good and Evil (Tomkins: 2004). The next role is to increase the tension. The constant crescendo which is found within the periods in the composition creates the strong tension during the opening credit. The tension grow bigger as the opening credit goes by. The tension is peaked during the near end of the opening credit and when the Period A" is ended the opening credit is also finished. The combination of the minimal music and its symbol of a child silhouette in "The Omen" also create a strong lonely nuance. For the last two scene, Ave Satani complete song starts when the main character's head turn around to look at the audience. The scene changes to the writing about bible citation. The citation contains about the anti-christ from the book of Revelation. The citation is "Here is Wisdom. Let him that hath understanding count the number of the beast: for it is the number of a man; and his number is 666." This song continues until the end of the ending credit. As for the role in the last two scene-ending credit, Ave Satani helps to conclude the main plot story in the film. Ave Satani also helps to deduce the main character identity as an anti-christ. The other role in the last two scene is to increase the tension. The

increasing tension comes from the crescendos. With the combination of the dissonance intervals, choir, and crescendos, *Ave Satani* also helps to strengthen the scene's climax. *Ave Satani* has no important function in the ending credit. The only role is to accompany the ending credit.

## CONCLUSION

*Ave Satani* has unique characteristics and complete roles in *The Omen* "(1976)". It combines the elements between three part song form, post 1950s horror film's harmony style, and the church liturgical music orchestration. This composition roles are also paramount in the film. *Ave Satani* introduce and helps to conclude the film. For the other role, it creates atmospheres, increase the tension, and strengthen the climax of the scene. Due to its rich musicological aspects and its complete role, no wonder *Ave Satani* is the only horror movie song that received the Academy Award nomination for Best Original Song until now (2018). ‘

This study also will create a better standard in composing the horror movies theme song and soundtracks. With these important elements in musicology and roles in its scenes, this study will help to create a high quality horror theme song composition so that it can create another Academy Award Theme Song nominee that will affect the horror movies history.

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## **Interview Respondents**

1. Pandan Purwacandra (a film scoring lecturer at the Indonesian Institute of Arts, Yogyakarta; and Multi Media Training Center university, Yogyakarta).
2. Joshua Eka Pramudya (an Indonesian film music practitioner).
3. I Gusti Ngurah Wiryawan Budhiana (a composer, conductor, and lecturer at Indonesia Institute of Arts, Yogyakarta).





# CERTIFICATE OF APPRECIATION



This is to express our sincere appreciation and gratitude for :

**Dr. Andre Indrawan, M.Hum., M.Mus., St**

Who participated in the 1<sup>st</sup> International Conference on Music Education Community  
(INTERCOME)

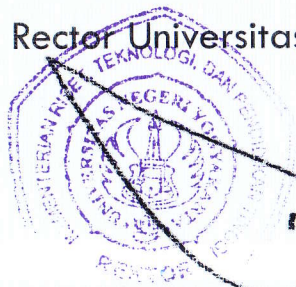
Held at Music Education Department of Universitas Negeri Yogyakarta  
Thursday- Friday, 25-26 October 2018  
and presented a paper entitle

**The Musicological Roles of Ave Satani Song in The Omen (1976) Movie**

Yogyakarta, 26 October 2018

Chair of the 1<sup>st</sup> INTERCOME

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