Bonded to the Series: Musical Style, Performance and the Successes of the 007 Soundtrack.

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Abstract: This article examines the way in which Bond songs have helped shape the Bond series stylistically but also considers the song-writing as a process of adaptation and development by analysing the songs, their relationships with other Bond music, the performers and evidence of success for the Bond soundtrack. Thus, the Bond songs both have an afterlife in shaping that which follows but the ghosts of performances have also influenced how Bond songs have been received.

Introduction

This article considers how song plays an important role in establishing series identity and addressing the target audience by examining how songs signify the differences and similarities of James Bond's musical incarnations since 1962. The Bond film music is just as strong a symbol of the Bond style (Chapman, 1999) as the narrative content and characterisation and, just as the composers of the orchestral soundtrack addressed the generic content of the aural aesthetics, so too have singers of the theme songs (often written by or in conjunction with the soundtrack's composer) from the defining performances by Shirley Bassey to A-Ha, Duran Duran, Jack White and Alicia Keys. After briefly outlining the Bond songs' context, the process of adapting the idiom across the series is the first issue for analysis, considering how the songs sit within, alongside and separate from the orchestral works but the second aspect for analysis will examine the role of the theme songs in marketing the films before and after the films' releases. The songs I shall be examining (from a long list of potentials) are: 1) 'Goldfinger', written by John Barry, Anthony Newley and Leslie Bricusse performed by Shirley Bassey (for Sean Connery) and setting the template; 2) 'Wings' (Paul McCartney) 'Live and Let Die' for Roger Moore's first film in 1973; 3) in 2008, for *Quantum of Solace*, Jack White's 'Another way to die'; and lastly, 4) Adele's theme song for *Skyfall* (Sam Mendes 2012). The reasoning for this selection is two-fold, despite the fact that two of the songs discussed are from the current incarnation of Bond. Firstly, the process upon which this article focuses is adaptation from the sound world

created by John Barry and thus whilst he provides the template, the other examples exemplify other composers. Secondly, the four examples are each quite different and yet reflect the performance styles of the musicians involved, demonstrating the personal qualities the performers bring to the sound of Bond.

Methodologically, there are a number of techniques being used in order to analyse the music and its contexts. These are chiefly a combination of: historiography (considering the evidence within the historical accounts), musical analysis (examining specific musical qualities of the compositions but framing these accessibly), and theoretical analysis using the work of Thomas Leitch on adaptation to contextualise the process of change between composers and films. However, the use of a multimodal and intra-modal approach to the analysis of music is something is a feature of my own work and is, I would argue, absolutely paramount to making music accessible to non-musicologically educated readers. Whilst other theorists could also be used to examine adaptation, Leitch is being used because his engagement with adaptation theory and assumptions are particularly resonant for considering adaptation across different media forms and permit a space for thinking about musical adaption which does not rely upon the musicological for those with little music theory knowledge.

The Bond Songs in Context

In order to measure the comparative successes of each of the Bond songs, there are various indicators for examination but these need to be contextually framed in order to chronicle patterns in performers, composition and material effects. From the perspective of measuring the market impact of the song itself, there are two specific aspects which appear to be most important: the knowledge of the performer preceding the film's release (represented by charted performance) and the record sales of the Bond song(s) as signified through chart positions. Chart positions have always measured sales but the scale which has established a song's chart position is not itself stable (Burlingame, 2012) and has proportionally altered over the fifty years of Bond. In 1962, when there was no song, the 'James Bond Theme', Monty Norman's theme and Barry's orchestration, reached number 13 in the UK charts. To today's listeners, the concept of an instrumental top 20 charting record is peculiar but it was more common in the 1950s and '60s (for example The Shadow's instrumental rendition of Jerry Lordan's 'Apache' of 1960 which charted at number 1 in multiple countries). However, what number 13 from the December 9-15th 1962 chart meant in sales was only proportionate to the top vinyl sales in the UK in that given week. Today, by contrast, number 13 reflects minimal hard copy sales of a single and is principally comprised of downloads yet it still reflects proportionate sales. Indeed, as albums are hypothetically more downloaded than singles by working adults (the top downloaded albums charts are typically topped by artists who have older markets such as Coldplay or U2 and are more expensive), it is also be useful to consider album sales for the album upon which Bond movie music appeared as one form of evidence of impact (as Britton and McDermott also do in Weiner, Whitfield and Becker eds., 2011). For example, of the various Bond compilation albums (Amazon.co.uk lists 190 Bond movie music albums), increasing popularity (from *Impressions of James Bond* in 1965, which failed to chart (Billboard.com, remembering that US charts also account for radio play as well as sales) to the latest in 2012, *The Best of Bond, James Bond: 50 Hits, 50 Years* which on Amazon.co.uk has numerous user reviews based upon nostalgia and enjoyment of the music) substantiate the argument that the Bond songs

form not only a coherent stylistic whole but are also enjoyed through their specific association with the series. As Billboard.com reports, the soundtrack for *Skyfall* has become the highest selling specific Bond movie album since 1985 and *A View to a Kill* featuring Duran Duran.

When reviewing the box office and other indicators of success such as awards for the Bond songs over the film series' history, and by noting the nationality of the performers, the evidence of their success pre- and post-Bond and the indicators of the songs' success, it is possible to begin to map patterns both within the songs and how they were used in the film (mostly in the pre-titles sequence but there are exceptions). For example, the increasing length of the songs signifies, by and large, the lengthening of the titles' sequences as the pre-main narrative section becomes longer and more elaborate. A working hypothesis, however, might be that the better known the performer the more successful the song but musically, the role of the composer cannot be ignored (for example U2 wrote the Tina Turner 'Goldeneye'), likely contributing to sales, and questions of the duration and function of the song in the film may also have an impact. Until more recently, a particularly noticeable trend in the unification of Bond songs and Bond scores has been evident through the title song(s) being written by the score composer, particularly John Barry. Inherently, this leads to a musical uniformity across the film which embeds what is an ostensibly separate song into the aural environment of a Bond movie (Hubai, 2011; Burlingame, 2012) even when the song is only heard in its complete form in the titles sequence with its stylized contextual synopsis of the film to come, whether by Maurice Binder or any of his imitators. However, only seven Bond songs have been released *before* the film's release and for some there is a considerable lag prior to this which exemplifies both a difference in UK and US film releases (US film releases were typically later than in the UK) and the rarity of the film soundtrack release until the 1960s (McDermott, 2011). Nevertheless, each Bond film has also had an album release and the differences here can sometimes be marked (the album position can be seen in the Indicators of Success column in Figure 1) signifying the broader success of the 007 soundscape across the series.

Over the last 23 films, there have been repeat performers, sound-a-like performers, repeated composers and sound-a-like composers. Performers have typically been at the peak of their popularity or with an extensive history behind them and the songs have become standalone soundtrack components of a distinctive soundscape in the Bond movies. As with the evidence of *Harry Potter...* movies and the influence there of John Williams on the series' scores, the aural world inhabited by James Bond was shaped very early through the music of Barry and Norman's 'Theme' and a series of motifs define each film as a Bond movie, even when transposed or transferred to another instrument or varied musically in some way (Chapman, 1999; Burlingame, 2012). These motifs particularly emanate from Norman's original James Bond theme but they have become core signifiers which even as fragments signal the whole.

A few examples are listed below which have provided the basis for a number of variations upon the theme in films since *Dr No*. How to read these is in terms of tone and semitones (note 3 is the 3rd tone from note 1, irrespective of in which key the fragment is played, for example notes E(1) and G#(3) on a piano). Furthermore, "da" signifies a longer note, "di" a shorter note and "diddle" two shorter notes still. These three all originate from the original theme but the fragments are not exhaustive, others could be included, for example the final strummed electric guitar chord which has become a kind of imperfect (with connotes the unfinished) cadence into the action as an acoustic signifier with the

narration of the films (and in parodies of the Bond films too, such as *Austin Powers*, although as Britton (2011, 2004) notes, the Bond sound develops from the ‘Spy-Fi’ sounds of earlier years).

- a) Da da, di da, da di da (1 3, 7# 7, 3 4# 5)
- b) Da da da da (1, 1#, 2, 1#)
- c) Da diddle di da, di da, da diddle di da, di da (1, 2#2#2#2#, 1 1, 1 3333, 2#2#)

These three fragments, however, have become the elements most aurally identified with the film scores and film songs and the chromatic movement of motif b, the bass line of the *Dr No* theme can be heard more frequently as action builds and signifies a particularly ‘Bond moment’ is coming. As a moving but fairly static musical motif, motif b holds the tension much in the same way as Hitchcock’s use of the ticking clock (e.g. Diski 1991): it makes the audience wait for something by suspending the moment in sound. For example, in the pre-titles sequence of *Quantum of Solace*, the pattern slowly introduces but quietly and as the action develops ideas are taken from the melodic framework of the Bond theme (near octave jumps, the fanfare component) and instrumentation (strings, brass and percussion, particularly drums), to increase speed (moving from minims – slow - to triplet semi-quavers - fast) and tension building towards the line “time to get out”, which cues the piano and rock band instrumental entry and a shift to the titles sequence. This musically does two things: it signifies a classical Bond identity but also permits a transposition *and* transition into the title sequence which musically, on the surface, seems quite different but is not as distant from the source material as one might think.

Figure. 1: Bond Movie Songs 1962-2012

Note items in the last column in italics have a number of sources but none are proven albeit representing a consensus of opinion based on information which cannot be traced back to reputable evidence (i.e. Wikipedia or www.mi6-hq.com seem to be common references).

Song Title	Song Performer	Song Writer	Performer pre-Bond	Bond Movie	Performer post-Bond	Time	Indicators of success
No song but James Bond Theme established (orchestral)	Monty Norman Orchestra (UK)	Monty Norman (theme), John Barry (arranged)	Band singer and composer for Cliff Richard, Bob Hope etc...	<i>Dr No</i> (Terrence Young, 1962) General release 06/10/62	Ivor Novello Award, Laurence Olivier Awards for musicals written (www.monty-norman.com)	1’45’’	Reached No. 13 in UK charts* <i>Album released for US film release June 1963. Top 10 UK hit.</i>
From Russia with Love (song in the film story and end titles) Released 16/11/63	Matt Monro (UK)	Lionel Bart arranged by Barry	7 preceding top 40 UK hits (www.matt-monro.org)	<i>From Russia with Love</i> (Young, 1963) General release 11/10/63	4 top 40 UK songs but best known for Born Free on film	2’32’’	Reached No. 20 in the UK charts* Album released March 1964, reached No. 28 in <i>Variety’s</i> charts (Lindner, 2004: 125)
Goldfinger Released 17/10/64**	Shirley Bassey (UK)	Barry, Anthony Newley and Leslie Bricusse	18 UK chart hits**)	<i>Goldfinger</i> (Guy Hamilton, 1964) General release 18/09/64	12 UK chart singles 17 compilation albums, 30 studio albums and 6 live albums^ **	2’46’’	Reached No. 8 in US and No. 21 in UK charts: “transformed Bassey into an international singing sensation”* (p5). Album reached No. 1 in US (Fiegel, 143).
Thunderball	Tom Jones	Barry and	6 chart hits^	<i>Thunderball</i>	55 UK or US	3’00’’	In US charts for 6

Released 15/01/66**	(UK)	Don Black (score Barry)		(Young, 1965) General release 29/12/65	chart singles^ **		weeks (reached 25^), no. 35 in UK charts.* The album was not issued until 2003 (Amazon) <i>because it was incomplete at the time of the film's release.</i>
You Only Live Twice Released 08/07/67**	Nancy Sinatra (US)	Bricusse and Barry	2 chart hits**	<i>You Only Live Twice</i> (Lewis Gilbert, 1967) General release 13/06/67	3 chart hits **	2'44"	11 in the UK and 44 in the US charts^ The album was released July 1967 (allmusic.com).
We Have All the Time in the World (but instrumental title piece) Not released	Louis Armstrong (US)	Barry and Hal David (instrumental title piece written by Barry)	Decades of experience but 3 chart singles, 4 albums and 3 films **	<i>On Her Majesty's Secret Service</i> (Peter Hunt, 1969) General release 18/12/69	4 singles (What a Wonderful World x 2), 5 albums. Has his own postage stamp.	3'11"	<i>Did not chart at the time.</i> Album released in 1969 (United Artists).
Diamonds are Forever 15/01/72**	Shirley Bassey (UK)	Barry and Don Black (score Barry)	25 chart hits**	<i>Diamonds are Forever</i> (Hamilton, 1971) General release 30/12/71	5 UK chart singles numerous albums (note above)^**	2'40"	"mid-charted in the US" (ibid), 38 in the UK and 57 in the US^ Album released January 1972 (allmusic.com)
Live and Let Die 09/06/73**	Paul McCartney and Wings (UK)	Paul McCartney (score George Martin)	Beatles, Wings	<i>Live and Let Die</i> (Hamilton, 1973) General release 06/07/73	Wings (8 albums), Paul McCartney 30 chart singles**	3'11"	No. 2 in the US and No. 9 in the UK, Oscar nomination for Best Song.* Won the Grammy for Best Instrumental Arrangement (allmusic.com) Album released 1973 and charted at No. 20 (imdb).
The Man with the Golden Gun Not released	Lulu	Black (score by Barry)	Sixties pop star, 11 chart hits**	<i>Man with the Golden Gun</i> (Hamilton, 1974) General release 19/12/74	14 chart singles and 6 albums**	2'33'	Did not chart at the time Album released 1974, no chart position identifiable (allmusic.com)
Nobody Does it Better Released 06/08/77**	Carly Simon	Marvin Hamlisch and Carole Bayer, - Sagar (score Hamlisch)	Country and Western star, 3 chart hits and 6 albums^**	<i>The Spy Who Loved Me</i> (Gilbert, 1977) General release 20/07/77	8 chart singles (You're So Vain x 3), 32 albums^ **	3'29"	No. 2 in the US and No. 7 in the UK* Oscar nomination for Best Song. Album chart position not recorded^^/**
Moonraker <i>Both opening and end title disco version</i>	Shirley Bassey	Barry and David (score Barry)	26 chart hits**	<i>Moonraker</i> (Gilbert, 1979) General release 28/06/79	4 UK chart singles numerous albums (note above)^**	3'07"	Did not chart at the time or since.***

<i>released</i>							
For Your Eyes Only Released 27/06/81**	Sheena Easton (UK) – sings on screen	Bill Conti and Michael Leeson (score nominated for Best Musical Score Oscar)	5 chart singles**	<i>For Your Eyes Only</i> (John Glen, 1981) General release 24/06/81	11 chart singles, 5 albums **	3'02"	No. 4 in the US and No. 8 in the UK. Oscar nominated for Best Song* The album was released concurrently and reached 84 (allmusic.com)
All Time High Released 18/06/83**	Rita Coolidge	Barry and Tim Rice	22 chart hits (US, UK, Canada)^ Grammy Awards 1974, 1976 (www.grammy.com)	<i>Octopussy</i> (Glen, 1983) General release 06/06/83	2 chart hits (US, Canada)^	3'01"	"Broke the top 40" in US charts.* 75 in the UK and 36 in the US^ album. <i>First Bond release on CD in 1985.</i>
A View to a Kill Released 18/05/85**	Duran Duran (UK)	Barry and Duran Duran	Duran Duran, 12 chart singles and 4 albums**	<i>A View to a Kill</i> (Glen, 1985) General release 13/06/85	Duran Duran, 21 chart singles and 11 albums**	3'33"	No. 1 in US and No. 2 in the UK "making it the biggest hit of any Bond title theme" (ibid) to 1985. Golden Globe nominated. Th album reached No. 81^^
The Living Daylights Released 04/07/87**	a-ha (Norway)	John Barry and Pal Waaktaar (score Barry)	a-ha, 7 singles charted**	<i>The Living Daylights</i> (Glen, 1987) General release 30/06/87	17 chart singles, 14 albums**	4'14"	No. 5 in the UK charts.* Did not chart in the US charts^ The album reached No. 57^^
Licence to Kill Released 10/06/89** Based on the horn line from Goldfinger	Gladys Knight	Narada Michael Walden, Jeffrey Cohen, Walter Afanasieff (score Michael Kamen)	22 chart hits with Gladys Knight and the Pips**	<i>Licence to Kill</i> (Glen, 1989) General release 04/08/89 (UK); 14/07/89 (US)	No singles, 1 compilation album**	5'13"	No. 6 in the UK charts.* Did not chart in the US^ the album did not chart either (allmusic.com).
Goldeneye Released 18/11/95**	Tina Turner (US)	U2 (score Eric Serra)	Decades of experience, 26 solo singles 1983-1993)**	<i>Goldeneye</i> (Martin Campbell, 1995) General release 24/11/95	10 chart singles and 5 albums**	4'46"	No. 7 in the UK charts.*No chart in US^ <i>The album was released 14/11/95.</i>
Tomorrow Never Dies Released 13/12/97**	Sheryl Crow (US)	Sheryl Crow and Mitchell Froom (score David Arnold)	Country and Western star, 11 chart singles**	<i>Tomorrow Never Dies</i> (Roger Spottiswoode, 1997) General release 12/12/97	11 chart singles, 8 albums**	4'47"	Golden Globe nomination for Best Song.* 12 in the UK but did not chart in the US^ <i>The album was released 27/11/97.</i>
The World is Not Enough Released 27/11/99**	Garbage (UK)	Shirley Mansen, Arnold and Black.	Garbage, 10 chart singles **	<i>The World is not Enough</i> (Michael Apted, 1999)	8 chart hits, 4 albums**	3'57"	11 in the UK but did not chart in the US^ <i>The album was</i>

				General release 26/11/99			released 09/11/99 in the US.
Die Another Day Released 09/11/02** Title song not standalone from the narrative.	Madonna (US) – sings on screen	Madonna and MirwaisAh madzai	59 chart singles, 13 albums**	<i>Die Another Day</i> (Lee Tamahori, 2002) General release 20/11/02	16 chart singles, 9 albums**	4'38"	3 in the UK and 8 in the US^ <i>The album was released 12/11/02.</i>
You Know My Name Released 16/12/06**	Chris Cornell	Chris Cornell and David Arnold (score Arnold)	Soundgarden/Audio-slave. 2 charting solo songs (www.chriscornell.com)	<i>Casino Royale</i> (Campbell, 2006) General release 16/11/06	5 solo chart hits but Bond song most successful (ibid)	4'02"	Reached 7 in the UK but only 79 in the US^ The album was released 14/11/06 and did not include the single by Cornell (allmusic.com)
Another Way to Die Released 04/10/08**	Jack White and Alicia Keys (US)	Jack White (score Arnold)	White Stripes, 9 chart singles, Alicia Keys 5 chart singles**	<i>Quantum of Solace</i> (Marc Forster, 2008) General release 31/10/08	White Stripes, 3 chart singles; Jack White 1 album; Alicia Keys 3 chart singles, 2 album**	4'23"	Achieved 9 in the UK but 81 in the US** Album released 17/10/08. It reached No. 64 in the UK charts ^^
Skyfall Released 13/10/12**	Adele (UK)	Adele Adkins and Paul Epworth (score Newman)	2 Albums, 11 chart singles**	<i>Skyfall</i> (Sam Mendes, 2012) General release 26/10/12	Cannot be evidenced yet	4'46"	2 in the UK and 8 in the US (01.12.12 updated)** No. 1 in the iTunes charts 10 hours after release (BBC.co.uk). Album released for download 19/10/12 ~ The album does not include the single by Adele. Wins the BAFTA and Oscar for Best Song in February 2013 (BBC News).

* Information from Biederman, D (1999). ^ Information from Roberts, D (2006) and Whitburn, J (2006) ** Information from www.chartstats.com All film release dates from www.imdb.com Boxed date means released prior to the film release and thus markets it. ~ Information from itunes. ^^ Information from www.officialcharts.com *** Information from www.billboard.com

Of this ever-presence of fragments of the Barry arrangement of Norman's 'Theme', Fiegel (1998) cites *On Her Majesty's Secret Service* director and former Bond movie editor Peter Hunt, on Barry's building resentment of the material: "John was stuck with the one Bond element for which he got no official credit. 'Do we have to have that "Bond Theme" in there again?' John used to ask. 'But at the same time it was his version that sounded so good,' says Hunt. '[...] I never deliberately told him to include it in a particular way, he just knew he had to" (Fiegel 1998, p221).

Adapting the Idiom

Music in film engages with adaptation processes on two levels, musical concepts of adaptation and development (variations upon a theme) and with film concepts of adaption. Conventionally, the shared tenets of both are: a) the source text still needs to be discernible and b) the audience should be respected. The Bond films also engage in multiple modes of adaptation: Fleming's novels, the musical material and, after 1969, the performance of Bond himself. All three can be considered in textual terms. However, as Thomas Leitch (2003) noted of film adaptation theory, there are fallacies of adaptation theory which can mislead how we think about a process of change from one text to another. Whilst his focus is upon the film text, his critique is also relevant to the inter- and para-textuality of music in film. For example, Leitch notes that it is a fallacy that (quoting Bluestone, 1957) "where the moving image comes to us directly through perception, language must be filtered the screen of conceptual apprehension" (Leitch 2003, p156). Music is evidently a perceptual experience too but, like film, is both perceptual and conceptual and thus can be adapted across films in ways which engage the brain on an intellectual and emotional level. The process of adaptation in either context relies upon a cognitive process: if we do not recognize music from one text either being used completely, as a fragment or altered in some way in another, the purpose of adaptation become irrelevant and in the serial format deeply problematic for the identity of a *body* of work. It is the same issue which is relevant for thinking about the concept of musical auteur theory. When adapting a musical world created by Barry, and using Norman's theme, score and song composers have to ask how they retain the sound world of Barry and stamp their own identity upon the compositions in the films. In musical terms, this is where the construction of adapted melodies, harmonies, rhythms and orchestrations through the concept of musical variation can come into its own. In film terms, it is possible to think of the narratives of the Bond films as narrative variations upon a theme, especially with the changing actors from Connery to Craig and the loose treatments of Fleming's short stories and novels.

Musically, then, when the song writers have adapted and built upon the songs from previous years, there is a set of devices at their disposal: the use of specific fragments (which can be varied in harmony, rhythm and speed, for example); orchestration (the use of strings, brass, electric guitar(s) and percussion, often a large film orchestra); the style of performance (gender, register, idiomatic trends specific to the performer); and the relationship of the song contents to the film title, contents and title sequence. One good example of this is process can be seen in Tom Jones' 'Thunderball' which makes liberal use of the 'James Bond Theme' in fragments but lengthens some of the rhythmic patterns and is orchestrated completely in line with the original theme (and was written very quickly, hence the derivative qualities – Fiegel 1998, pp189-191). However, some of these variant forms can pick upon smaller elements of the sound world, such as the propensity in the Barry scores to use semi-tonal patterns to make the songs have a minor, bitter-sweet quality (for example in Chris Cornell's 'You Know My Name', for *Casino Royale*). These variations pick up on the macroscopic context of that core tenet that a film soundtrack is part of the narration of the film and should be fully integrated but this is also complicated by the way in which the Bond movie songs work with the elaborately designed titles' sequences. Reverting to *Casino Royale* for a moment, however, the titles sequence is notable for not including any women but the film begins with Bond completing the second kill required for the 00 status and consequently the titles sequence has a different function.

‘Goldfinger’

Although *Goldfinger* was the third Bond movie, it was at this point that the first female Bond song appeared, performed by Shirley Bassey. The second film, *From Russia with Love* began with a Caribbean rendition of ‘Three Blind Mice’, and included the theme song ‘From Russia with Love’ performed by crooner Matt Monro, but it was ‘Goldfinger’ which set the stylistic frame for future Bond songs after the establishment of the main theme by Norman and Barry in *Dr No*, the first film.

Harmonically the 3-1 drop is established in ‘Goldfinger’ (often on brass when imitated in later songs like ‘Licence to Kill’, performed by Gladys Knight). What the 3-1 drop does is to establish the core components of the harmony and any potential transpositions within the song but the fact it is heard on brass both in the original and imitators is not without significance. In Fiegel’s account of the composition (largely based upon interviews with Barry and other participants in the process), she cited the titles’ designer Robert Brownjohn who said of the opening “It’s vulgar, it’s wonderful” (Fiegel 1998, p7). This vulgarity, or sassiness, of the overblown brass, contributes to the tone of the film with its innuendos abound verbally and visually throughout *Goldfinger*: but it also has a viscerality and a physicality which chimes with the now established character qualities of Connery’s Bond and of the critical responses the series was now garnering, remembering that it was with *Dr. No* that Alexander Walker’s catchy summary of the timbre was invoked: Bond was “sadism for the family” (*Evening Standard* 4 October 1962). However, despite the importance of the spluttering brass in setting up one of the many sonic motifs which signify a Bond score (Chapman, 1999; Britton, 2011; Burlingame, 2012), it was the use of Shirley Bassey which was most defining aurally not just because of her vocal tone but also because, from this point on, female performers dominate the Bond songs.

Bassey’s is the voice which establishes ideas of how a Bond song sounds: “She brought such conviction to it [that] the musical style really came together” (Barry cited in Biederman 1999, p6). This culmination, as perceived by Barry, meant that *Goldfinger* became the template not just for the other film scores and songs but also for the film content as part of development of British cinema in the 1960s as, in another Walker phrase, ‘Hollywood, England’ (1974). Lyrically, ‘Goldfinger’ adapts the film’s narrative content by telling the story of the villain as if from the perspective of the gangster’s moll attracted to his “Midas touch” and the intertextuality of the song relies (as per Leitch’s framework) upon the audience both understanding the literary and cultural references (McDermott (2011, 105) notes that ‘Mack the Knife’ from *The Threepenny Opera* was a key inspiration) and the double entendres which were to become a feature of the Bond songs and entirely part of ‘60s British popular culture as epitomised by the *Carry On...* movies (which had parodied Bond before *Dr No* had even been released with *Carry on Spying* in 1962). As Fiegel notes: “In Britain, the Shirley Bassey ‘Goldfinger’ single only made it to number twenty-one, although it stayed in the charts for nine weeks. In America, however, it was a different story. ‘The album went in at about ninety or something,’ remembers John, ‘and then the second week I got the charts and I looked in the nineties and when it wasn’t there I thought, Oh, it’s gone out. [Later] I picked up the magazine again and looked at the top and there it was: *Goldfinger* - number one” (Fiegel, 1998: 143). Consequently, the musical success of the music for *Goldfinger* was symptomatic of the films’ popularity, the song’s musical and

cultural intertextuality (ibid), and the moment as British pop culture exploded in the US (the Beatles had broken America simultaneously with Bond).

‘Live and Let Die’

Musically, ‘Live and Let Die’ is arguably the most distinct from other Bond songs but it was also Oscar nominated. Whilst, however, the album charted at No. 20, the song did not appear on Wings’ albums of 1973 or 1974 as would later be common (a symptom of two different record labels being represented – Burlingame, 2012, p113). Nevertheless, ‘Live and Let Die’ was the first Bond song released before the film and was the highest charting until ‘Nobody Does it Better’ in 1977. There are a number of potential reasons for the success of the song, which reunited The Beatles’ producer George Martin as composer with Paul McCartney for the first time since the band’s split: this reunification being one of them; but others being the post-Beatle mania and mid-Wings popularity, the fact it was not a Barry score (and therefore audiences arguably listened more actively – indeed as Hubai (2011) notes none of Barry’s score albums charted significantly or were Oscar™ nominated) and the much more contemporary tone by using the rock idiom. In *John Barry: A Sixties Theme*, Fiegel discusses the influence of Broadway musical style on Barry’s song-writing but ‘Live and Let Die’ seemed a long way from the kind of music (the classic song structure: verse, chorus, verse, chorus, middle eight, chorus, verse, chorus) favoured by Barry. However, as Donnelly notes (2002), Barry was amongst a large group of composers using the contemporary idiom in their writing already and thus, when Martin and McCartney wrote for Roger Moore’s first outing as Bond, being *more* contemporary was simply a development of compositional tropes Barry used himself. Nevertheless, what is notable, is that the musical style of ‘Live and Let Die’ as a song owes a great deal to the rock-operas of The Who (*Tommy* would be released as a film in 1975) and Lloyd-Webber and Rice’s *Jesus Christ Superstar* (the film of which had been released in 1973)

Thus, as a process of adaptation, the intertextual qualities of an adaptation resonated but the concept of fidelity was something which was abstract rather than concrete. For example, Barry had established the presence of the guitar (particularly the bass guitar) in the Bond soundtracks throughout the 1960s and in making ‘Live and Let Die’ significantly guitar based but in chords rather than a bass-line, McCartney’s song aligned itself with the timbre of the original ‘James Bond Theme’. The second key component is a return to motif b, which I discussed earlier, in the pre-titles sequence of *Another Way to Die*, but the variant in ‘Live and Let Die’ is significantly slowed, transposed into another key and sits in the piano chords right from the beginning of the song. The third fragment which comes through in McCartney’s song is related to the 3-1 drop from the brass in ‘Goldfinger’. The lyric, “Live and Let Di-ie” uses a sixth (most spy thriller favour minor key structures because the minor connotes something less positive or definite, hinting at the dramatic tensions and a sixth, depending upon the key, is an ambiguous interval), which is an extension of the 3-1 but with embellishment (McCartney sings “and” as a grace note, a rapid note over which McCartney skips). Thus, the sequence is da (6) di (5) da (3) da (2) – a (1). The grace note on “and” is also added to by the “Say”, which is little more than “S” on the root note (1) before the full line, heard on each occasion.

Consequently, McCartney, like Jones and Bassey, is of his time but the marketing for Moore’s first Bond movie is selling the music as new for a new Bond. It can be argued that the month long song release (the most with the exception of Gladys Knight in 1989) signifies

the concern that audiences might reject the new James Bond as they had with George Lazenby before Connery's final official movie *Diamonds are Forever* (when the return to Connery also led to a return to Bassey).

'Another Way to Die'

The third song for analysis in this paper is Jack White's 'Another Way to Die', performed by White (front man for punk-emo rock band The White Stripes) and Alicia Keys (the Soul-R&B fusion artist whose most successful hit 'Empire State of Mind' (2009) draws upon the Broadway qualities which influenced Barry's writing). One of the key elements of Leitch's critique of adaption theories is that he posits that films *are* capable of complex psychologies. This is something which has been extensively discussed in relationship to music and film music specifically given the often expressed argument that the chief function of music on film is to shape the audience members' emotional responses to the text (e.g. Tarasti 2002; Gorbman 1987). Thus, having a song co-written and/or performed by musicians and singers associated with emotive renditions, the Bond song accelerated this response. Coming out of the pre-titles sequence and into the film, the Bond song can therefore reset or trigger emotional positions from which the audience then enters the narrative. For example, in *Skyfall*, after the end of Adele's plaintive melody, the film cuts to silence as Judi Dench's M writes Bond's obituary. The emotional resetting is something which former Bond movie lyricist Don Black can be argued to be responding to when he was interviewed 2008: "Black quite likes the new song by Jack White and Alicia Keys, but, like many other Bond fans, he's still a sucker for history. 'I'm all for the music that makes you think of menace and drama, of spiders running across the pillow,' he says. 'And personally, I'd get Shirley Bassey to sing them all'" (<http://www.guardian.co.uk/music/2008/oct/31/james-bond-songs>).

The fact that Black's tastes for the Bond songs appears to be 'stuck' emphasises the difficulty the Bond movies experience with every change as audiences are torn between contemporary action movie demands and 'classic' Bond movie aesthetics. However, the ghost of Bassey tangible for any of the female performers, and the casting of Keyes seems, like Turner for *Goldeneye*, to be a calculated choice replacing one mezzo-soprano diva-esque singer with another (as also seen with Madonna, Adele or Gladys Knight). As *The Guardian* reported in 2008: "Black and [David] Arnold wrote a song for *Quantum of Solace* earlier this year, and [Don] Black says Amy Winehouse was approached to sing it, amid rumours she and Mark Ronson were also working on a track. Neither worked out" (ibid). In contrast, the tone of White's voice, with its pop-rock gravelly qualities, parallels the other male singers used for Bond songs, with the exceptions of Jones and McCartney, in that it is something of blank or generic slate with less of the distinctiveness of a male diva. Indeed, it can be argued that when a male singer is used, the audience read the singer as a cipher for Bond and through this action of writing onto the voice their reading, the blank slate becomes a tool onto which to project the Bond (or the spirit of the Bond) of the moment. As a mirrored instance, onto the female singers, the audience projects the 'Bond girl' but which 'girl' that is can be hugely variable, just like the women themselves. This is something enhanced when the female Bond song singer appears on screen, as she has done in just two instances: Madonna *Die Another Day* in and Sheena Easton in *For Your Eyes Only*. Consequently, Jack White and Chris Cornell stand-in for Daniel Craig, the roughened Bond reverting back to Fleming's original characterisation, who can be imagined as having a

rockier, hoarser quality, by comparison with the pop-romanticism and over-seriousness of Duran Duran and a-ha for Timothy Dalton's Byronesque Bond (the last Bond songs to be co-written by Barry).

As noted earlier, the cue for the entry to the titles sequence in *Quantum of Solace* is the line "time to get out", when piano then electric guitar (which in *Quantum of Solace* usually carries the Bond motifs) and drums enter first with four high parallel-octave steady beats on piano and then a raucous, low, chordal guitar dancing rhythm in D minor (remembering what I noted earlier about the use of minor key music in film) Da (1) di (3b – flattened, the difference between a white note and the adjacent black on a piano), da (1) di (4), da (1) di (3b), da (1) di (5). Or, in note terms: D F D G D F D A. However, in 'Another Way to Die' the more hidden Bond motifs are the brass sextuplet semi-quavers (three at one octave then jumping down to the next three) and the chords on electric guitar and voice which reference the instrumental *On Her Majesty's Secret Service* and Lulu's 'Man with the Golden Gun' which uses material from the 1969 orchestration (an example of the songs rather than the theme influencing each other). Furthermore, from Madonna's song for *Die Another Day*, White extracts the descending slow notes from the beginning of the song but concludes the 3 notes so the audience hears yet another 3-1 fall in the Bond soundtrack. In addition to this, though, something that White and Arnold's song does which is intriguing and does more than respond to motifs from pre-existing songs is to include a fanfare which, emphasised repeatedly on piano, conjures a seemingly new Bond theme which fits completely with the shift in the sound world David Arnold, as the score's composer, is trying to create in what has been to date the only Bond film which can be described as a true sequel (to *Casino Royale*): but it is not new – it is a variation upon motif a which I outlined at the beginning of this paper. In this rendition, the rhythm is changed from the da di, da da, da di da to seven entirely even notes and the final three pitches are not 3, 4#, 5 but 4, 2, 1 returning the melodic line to the root (1), restricting the harmonic progression of the music, emphasising the role of the piano motif as purely that, something small to signify the whole. Thus, Arnold takes something which epitomises Bond and transforms it into something more implicit, permitting the space for new ideas to emerge.

Bonus Track: 'Skyfall'

That new ideas emerge both musically and dramatically in the Bond films' soundtracks is important if the series is to be both maintained and developed. Ironically, during the Craig era so far this has meant both reverting to Ian Fleming's original work and tone dramatically but also permitting the space for new narrative (but it must be admitted not always successful) forms to be used (such as the sequel). In the Bond movies, it is not only Bond who must change but also the other characters surrounding him. In *Skyfall*, as part of the series there are a series of narrative events which are useful for moving the characters forwards, such as building on Bond's Scottish ancestry (from Fleming but also a nod to Connery) and creating a transition to a new M (from Judi Dench to Ralph Fiennes). However, *Skyfall* also begins with a pre-titles sequence which echoes previous films, emphasising continuity, even if the fight sequences maintain the break-neck speed which is a notable feature of the Craig films in the post-Jason Bourne action spy context: Bond 'dies' (*You Only Live Twice*) and falls over a water fall (a visual echo of Bond jumping off the Hoover dam at the opening of *Goldeneye*). Visually and aurally the transition to the titles sequence in *Skyfall* is one of the more coherent: Bond falls into the water seemingly dead, a

solo piano enters, fade to black then back up again as mermaid-like figures pull Bond deeper into the water as Adele, piano and electric guitar musically take over.

Referring back to the process of adaptation, it is motif b (the Norman bass line which has gradually become more chordal and in a higher register) which is the key Bond signifier and appears in two forms in 'Skyfall', most notably after Adele sings "Let the sky fall" when the full orchestra enters and the brass perform this fragment. Similarly, the notes' rising pitches for "Sky-fall" mirror "For-ever" in 'Diamonds are Forever'. However, once again the falling 3, 2, 1 also appears from the start of the song, initially in the simple chordal piano accompaniment but then taken up by the bass guitar. In tone, whilst 'Sky Fall' has the relaxed soul performance which typifies Adele and echoes the many mezzo-soprano singers who have imitated the overblown grandness of Bassey, the orchestration shares more with 'Live and Let Die' or k.d. lang's 'Surrender' (the end titles' song for *Tomorrow Never Dies*), with its rock band plus filmic orchestra but adds a large chorus repeating the lyrics of the refrain. The use of a large chorus (and not just backing singers) can also be heard in the saccharine 'Do You Know How Christmas Trees are Grown' (sung by Nina and a children's choir for *On Her Majesty's Secret Service*?) but its use here is distinctive to the Bond song oeuvre, emphasising the soul roots for both Adele's writing and style as a performer. Like Turner and Knight (or Jones as the male form), Adele fits into the template created by Bassey, even to the extent that as a composition the piano starts both 'Skyfall' and 'Goldfinger' (a much imitated opening in orchestration terms), but this also suits the retro yet contemporary titles sequence by Daniel Kleinman with the images of women, allusions to the location of much of the action with Chinese dragons and a hall of mirrors. However, the use of the gospel choir in 'Skyfall' at the emotional climaxes signifies the coming narrative's focus upon what the 'soul' of Bond is, with its story shaped around parents and surrogate parents and penultimate scenes in the Bond family chapel. Equally, a number of ghosts of earlier Bond songs can be determined in the song which are about the framework of the composition as classic song writing, for example, the melodic patterns, key and structure of 'Skyfall' echo the harmonic line of Bart and Barry's 'From Russia with Love'.

That said, in the contemporary context, how 'Skyfall' was made public is nearly of as much interest as the performance. As was seen in Figure 1, few Bond songs have been released before the film's release, although the pattern has marginally increased since the mid-'80s, and it has become typical that the album has been released only briefly before the film's release, at least in part because of when the music for the film has been recorded (and a number of the films have had later expanded releases which are more comprehensive reflections of the films' scores). However, there has always been radio play as part of the marketing of the film and, as a general principle, for many years, anticipation of the films has been connected to the anticipation of the song and the singer. Many performers have not released the information that they are the singer until close to the film's release. For example, Adele only confirmed rumours that she was to perform 'Skyfall' in October 2012 when the film was released later in November. However, as co-writer of the song, she clearly not only knew she was performing but had written the song significantly in advance before posting the photograph she took of the sheet music on her twitter feed (see Figure 2). This advance knowledge is further reiterated by the fragment of the 'Skyfall' chorus heard in Newman's score when Bond arrives at the casino in Macau (a small fragment, little more than the repeated intervallic relationship of 'Sky' and 'fall' in the strings as the motorboat docks). We also have the role that online music cultures now play in marketing music and films and, within hours of Adele's posting, copies of the image were

circulating and building a very precise set of expectations based upon her performance style. Audiences and critics were framing how Adele would relate to the qualities of Bassey even before they had heard a line sung (*London Evening Standard* Oct 2 2012). The press release later issued (and quoted verbatim on multiple sites) did nothing to counter these but rather hyped the song even further:

“‘I was a little hesitant at first to be involved with the theme song for ‘Skyfall.’ There’s a lot of instant spotlight and pressure when it comes to a Bond song,’ she says. ‘But I fell in love with the script and Paul had some great ideas for the track and it ended up being a bit of a no brainer to do it in the end. It was also a lot of fun writing to a brief, something I’ve never done which made it exciting,’ she adds. ‘When we recorded the strings, it was one of the proudest moments of my life. I’ll be back combing my hair when I’m 60 telling people I was a Bond girl back in the day I’m sure!’”

<http://diffuser.fm/adele-confirms-james-bond-skyfall-theme/> [Accessed Dec 5 2012]

This acknowledgement, by Adele, and by Hollywood, of the role Bassey plays in the Bond music as iconic, was significantly supported by the performances of the two singers at the 2013 Oscars’ ceremony in Los Angeles. As the *Los Angeles Times* online article (25th February 2013) noted, the Oscars had paid tribute to the legacy of Bond not through having any of the Bonds on stage but by explicitly nodding to both the music and the Bond women (Halle Berry introduced the montage).

Figure 2 Adele Adkins’ tweeted image of the music for ‘Skyfall’ the title song (October 1st 2012). Other online media immediately picked this up and replicated the image. Image from diffuser.fm as above citation.

Conclusions: 50 Years On... The Afterlife of the Bond Song

Fifty-three years since the first Bond movie and forty-nine since Shirley Bassey performed ‘Goldfinger’, what has changed? Musically, what did Adele contribute to the serial’s aural stylistics and how has did performance of ‘Skyfall’ contribute to the discussion of Sam Mendes’ back-to-Fleming film?

Alexander Walker called the first Bond movie “sadism for the family” and this has remained true, especially with the return to the hard edge of Fleming since 2006 and many of the songs reiterate this, becoming sado-masochistic in their renditions of a perspective upon Bond and his women, particularly. Master and slaves, one might argue.

This, in a sense, can also be framed as the relationship between the Bond series and its songs, with Norman’s theme and Barry, Bricusse and Newley’s ‘Goldfinger’ as the masters and all those who have followed as slaves. Only when a performer has enough charisma or history behind them has a song and performance been able to pull away from this but this has arguably only been seen three times with Bond songs with female performers (Carly Simon – again a non-Barry song, Garbage and Madonna), although the latter two evoke qualities of the Bond score if not the Bond song.

Thus, in conclusion, the afterlife of the Bond song as part of a series is twofold: firstly, the spectre influences or can influence songs which follow (in the same modes as the process of adaptation) *but*, secondly, it doesn’t often have a life as a single afterwards. The ones which have retained resonance have either become canonical for the performers or have had cover versions are the one which have defined the sound and, as Fiegel notes of ‘Goldfinger,’ “within weeks of its release there were three other recordings of it in the charts. [The album] sold over two million copies and was nominated for a Grammy Award, while the title song sold a million” (Fiegel 1998, p143). Consequently, and to return to Leitch’s fallacies of adaptation, after fifty years, the process of musical adaptation across so many Bond films has become a process of variations which whilst, note for note, they can move further away from Norman’s ‘James Bond Theme’, have taken on a larger level of significance. The Bond soundtrack is one of only a few film soundscapes from which an audience can hear less than a handful of notes arranged on particular instruments and know that Bond is being signified. Indeed, such is the level of recognition that, like John Williams’ ‘Jaws Theme’ from 1975, even a varied imitation (change in key, in speed, in instruments) but with a vaguely parallel context will carry weighted significant and response. As such, the songs themselves live on to inspire the songs which follow and melodic lines or motifs continue to be re-used in the pastiche of most genre film composition as part of the semiotic shorthand that tells every listener and every viewer *this* is a Bond movie.

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