

THE CONTRIBUTIONS OF THE MUSIC OF GEORGE FENTON TO THE FILMS OF KEN LOACH

LA CONTRIBUCIÓN DE LA MÚSICA DE GEORGE FENTON AL CINE DE KEN LOACH

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Abstract

Ken Loach is a highprofile British film director. Since the mid 1960's, he has made numerous films for cinema and television. There is already a lot written about his way of filming and yet very little is written about the music for his films. To be able to get inside the music of Ken Loach's films, we must first talk about George Fenton as he has been Loach's usual composer since 1994.

The object of this article is to fill this gap: to discover what musical characteristics Fenton contributes to Loach's cinema.

Keywords

Ken Loach, George Fenton, film, music, leitmotif, *Ladybird*, *Ldybird*, *The Angels' Share*

1. INTRODUCTION¹

Ken Loach is a highprofile British film director. Since the mid 1960's, he has made numerous films for cinema and television. He has international acclaim and has collected along the way many international awards. He is a regular at the prestigious Cannes Film Festival from which he has come away with several important awards including the *Palme d'Or* in 2006, for his film *The Wind That Shakes the*

¹ This article is fruit of a research project carried out in Glasgow under the carefully direction of Professor David Archibald, who has a wide knowledge of Ken Loach.

Resumen

Ken Loach es un realizador británico de gran relevancia. Desde mediados de los 60 ha dirigido numerosas películas para cine y televisión. Y aunque sobre su modo de rodar se ha escrito mucho, hay muy poco sobre su el sentido de su música de cine. Para conocer este aspecto es indispensable hablar de George Fenton, que desde 1994 es su compositor habitual.

Esta investigación surge del interés por descubrir qué características musicales aporta Fenton al cine de Loach.

Palabras clave

Ken Loach, George Fenton, cine, música, leitmotiv, *Ladybird*, *Ldybird*, *La parte de los Ángeles*

Barley (United Kingdom 2006, Ken Loach)² and in 2016 for *I, Daniel Blake* (United Kingdom 2016, Ken Loach).

Loach, however, is important not only for his good cinematographic record, but also because as a director he is very committed to the themes he deals with in his films, most of which are loaded with a strong social criticism. His films leave no one indifferent. His influence goes back to his first productions, as happened with the television play for the BBC of *Cathy Come Home* (UK 1966, Ken Loach) about

² Ken Loach presented at Cannes Film Festival 2014 his last film *Jimmy's Hall*, the story of Irish social activist James Galton.

the problems facing a couple who suddenly are left without a home. This play, which was seen by 15 million people, succeeded in bringing about a change in the law regarding homeless people and as a result numerous refuge shelters and foster homes were created³.

His cinema has a very personal style. There is already a lot written about his way of filming, the way he works with his scriptwriter, the way he directs the actors and yet very little is written about the music for his films.

To be able to get inside the music of Ken Loach's films, we must first talk about George Fenton as he has been Loach's usual composer since 1994. Fenton is a very well-known English composer, and he has written scripts for European and American grand productions such as, among others, *Dangerous Liaisons* (USA 1988, Stephen Frears), *Ghandi* (UK 1982, Richard Attenborough), or *Ana and the King* (USA 1999, Andy Tennant). Though Fenton is best known for his grand productions, very little has been written about his work with Loach⁴.

For this reason, the object of this article is to fill this gap. Music says much about a film. Not only when there is a lot of it, but also when there is little. And the moments of "no" music are significant. Music can make the director's idea work or it can ruin it. Our research has arisen from the interest in making contributions in this sense: to discover what musical characteristics Fenton contributes to Loach's cinema.

To achieve this, we need to take a glance at this director's style of cinema: the themes he chooses and how he portrays them on the screen, because this vision affects the composition of the music. Once this is done we will be equipped to begin to examine the music in its own right. This examination can at no time venture far from the film (screenplay), since cinema music is created for the image on the screen.

2. LOACH: AUTHORSHIP AND COLLABORATION

Loach always maintains a longstanding relationship with his collaborators. This is so not only with his producers

³ In 1964 the BBC began producing a documentary series of dramas entitled *The Wednesday Play*, in which different directors (Dennis Potter, David Mercer, John Hopkins, etc.) touched on some of the problems which Great Britain was facing at that moment, problems such as abortion, or poverty. Ten of these episodes were produced by Ken Loach. Besides "*Cathy, Come Home*, another episode by the same producer which also caused a strong impact was "Up the Junction" (1965), about abortion.

⁴ On the 13 of September 2013 the BBC broadcasted an interview of Ken Loach and George Fenton.

but also with his cameramen (Toni Imi or Chris Menges), his designers (Fergus Clegg), his editors (Jonathan Morris), or his composers (George Fenton), to mention some examples. The relationship he keeps up with his scriptwriters is particularly important, because, as he says, the script is "the most important act in the whole process of filmmaking" (Hill, 2011, p.2), and, although he hardly ever writes the scripts, he has always sought "to work sidebyside with the writer" (Hill, 1997, p.164). Between the two of them they work on the idea, although Loach brings out the scriptwriter's creativity, as Jim Allen declares⁵ in the documentary *Citizen Ken Loach* (UK 1997, Kareem Dridi).

But although everyone works as a team which enjoys what it is doing, everyone is also "working as a collective to make a Ken Loach film" (Hill, 2011, p.4). They are all very clear that they are working to make cinema with Loach's own personal style.

2.1. Ken Loach and George Fenton

The relationship between George Fenton and Ken Loach began in the year 1994, with the film *Ladybird*, *Ladybird* (UK 1994, Ken Loach). Until that moment, Loach had worked with *different* composers, among whom Stewart Copeland the composer of the music for *Hidden Agenda* (UK 1990, Ken Loach), *Riff Raff* (UK 1991, Ken Loach) and *Raining Stones* (UK 1993, Ken Loach), stands out. From *Ladybird*, *Ladybird* onwards all of Loach's films have Fenton's music. This relationship has to date taken the shape of 16 fulllength fiction films (not including his documentaries and short films), among which we can mention *Land and Freedom* (UK 1995, Ken Loach), *Sweet Sixteen* (UK 2002, Ken Loach), *The Wind That Shakes the Barley*, and *It's a Free World* (UK 2007, Ken Loach), and these are only the ones which have received awards in the bestknown film festivals.

Fenton at the present time provides all Loach's music, but he also continues working for other directors whose style and genre are very different than those of Loach. He is wellknown for soundtracks of films which are as diverse as *The Company of Wolves* (UK 1984, Neil Jordan), *Cry Freedom* (UK 1987, Richard Attenborough), or *Shadowlands* (UK 1993, Richard Attenborough), and at the same time he has not stopped composing for commercial cinema. After 1994, he has continued writing scores for *Ever After* (USA 1999, Andy Tennant), *You've*

⁵ Documentary directed by the Tunisian director Karim Dridi in 1996, while Ken Loach was directing the documentary *The Flickering Flame*.

Got Mail (USA 1998, Nora Ephron), *Anna and the King* (USA, 1999, Andy Tennant), or *Bewitched* (USA 2005, Nora Ephron), among many others.

This paper proposes to explore how Fenton works and some of his key ideas when composing for cinema. Fenton is very much at ease working with the media of cinema. He understands that cinema music is for the cinema and therefore it implies an aspect of subordination. In an interview, he commented: "One of the reasons I'm a film animal is that I actually like the restrictions of time on my music" (Robinson, 1985, p. 8). In the same interview, the producer/director Jim O'Brien affirmed: "Economic of music in Fenton's work especially strikes"⁶.

Another of his maxims is the following: "The music has a tremendous responsibility to tell the truth. It's no use manipulating an audience one way for their expectations only to be dashed" (Robinson, 1985, p. 92). It is particularly interesting to apply this idea to the cinema of Ken Loach, a director who on occasions has been labelled a manipulator of the truth. An example is the controversy aroused by the film *Ladybird*, *Ladybird*, which was said to be based on real events (Leigh, 2002, p. 153). But Loach's cinema does not deceive. Although it has an undisguised ideological charge and at times it suffers from a lack of nuance, due to the passion with which he approaches his themes.

And finally, we must point out what Fenton considers to be the most important moment, which is "to decide the architecture of the score" (Brand, 1998, p. 121). That is to say, what the music's role is in the film as a whole. "(...) I don't necessarily mean that a film has to have music the whole way through, because I think that the sections without music are just as much a responsibility as the ones with music, in the sense that you have to say, 'Well, there is no music there because...' says Fenton" (Brand, 1998, p. 124).

Limiting the music to only that which is necessary, therefore, confirms the determination to be at the service of the film. This is an interesting element to keep in mind during the forthcoming analysis.

Once we have established some basic parameters in the way of looking at the composer's work, we must move on to determine the characteristics of Loach's cinema, to which Fenton must adapt in order to reach his goal. This brings us to the last point of the introduction of this article.

2.2. Social realism, naturalist director

Although at the beginning of the article we sketched out some points of Loach's cinema, this is a good moment to ask once again: What does this man do? What is the defining aspect of one of his films?

Loach is a filmmaker with a political bent. His films have an undisguised ideological charge which stops at nothing to denounce injustice wherever he believes it exists. His films, in fact usually start from extreme situations. As George McKnight says in his introduction (1997), [h]is films have implicitly or explicitly been critical of the British social and political system and this critical stance has often put him at the centre of a general debate, whether in academic circles or in the public press.

The English director makes his films with ease. He possesses a particular talent for narrating chronicles which add veracity thanks to the documentary tone which has become his trademark. Most of all he directs dramas, which always have an element of humor, just like real life, although recently he has directed two comedies which do not depart greatly from his favourite theme nor from his realism, as we will see later on.

He is in constant search of realism, as points out the Tunisian director Karim Dridi in the documentary entitled *Citizen Ken Loach*. He always chooses spontaneous actors, many of them unknown, and who seem to have some links in common with the roles they asked to interpret. He does not impose on them a definite script, and they come up with very believable interpretations, which are often improvised. He does not contract extras, but rather makes use of the spontaneous public in the sites where he films. He hates saying the wellknown filming terms of ACTION or CUT, because it undermines naturalness.

To sum up, the terms realistic, naturalist or documentary drama are the most used to describe his work.

2.3. How does a Ken Loach film sound?

As regards the music in his films what ideas does the producer have? There is hardly anything written on this subject, except some brief notes like the one picked up by the Spanish director Iciar Bollaín when the producer was asked this question: "Tienes que ser muy cuidadoso con ella, porque puede ser demasiado obviamente manipuladora. Creo que hay que ser muy cuidadoso porque la mayoría de las veces las películas son como óperas, ¿no te parece? Creo que es lo más difícil de juzgar, no las canciones en las películas, sino la música incidental, porque cuando llegas a ella, estás justo al final" (Bollaín, 1996, p. 205).

⁶ Jim O'Brien is a Scottish producer who directed *The Jewel in the Crown* (1984) and *The Man of the Year* (1986), for the B.B.C. His last television work was an adaptation of Daphne du Maurier's *Rebecca* (1997).

With these comments as a clue to his way of thinking, the moment has arrived to analyze his work in order to answer the questions: What does a Ken Loach film sound like? Does Fenton's music adequately fulfil its function for Loach's narrative? Does the drama sound the same as the comedy?

Since it is materially impossible to analyze all of Loach's films, we have limited this study to two of his films: the first and to the date of writing the article the last film of the LoachFenton factory. The first is the social drama *Ladybird*, *Ladybird* (1994), and the last, the comedy *The Angels' Share* (UK 2013, Ken Loach). There are both separated by years and genres.

3. THE MUSIC IN THE DRAMA *LADYBIRD*, *LADYBIRD*

3.1. Brief synopsis of the script and its general characteristics

Ladybird, Ladybird, a story based on real events, tells the personal drama of Maggie, a British woman whose greatest dream is to have a family with many children. She leads, however, an unstable life, fruit of a likewise unstable childhood bringing with it a series of problems which prevent her from achieving her dream. Jorge, a Paraguayan whom she meets one day, becomes her only support.

The director counts on a very well drafted script from Rona Munro and the script's principal merit is to succeed in making Maggie's drama interesting. At each moment Loach's intention was to focus the story's tension on her as Jacob Leigh explains in his book *The Cinema of Ken Loach* (2002)⁷. Loach writes to Munro instructing him "to concentrate on seeing the world through [Maggie's] eyes" (Leigh, 2002, p. 157).

As Leigh comments, "[Loach and Munro] work towards refining the narrative so that it reflects indirectly her subjectivity" (Leigh, 2002, p. 158). At each moment the spectator feels the protagonist's drama. Faced with the danger of falling into the consideration of the beauty of suffering, Loach clarifies: "I hope not, in that I tried to express what are very powerful experiences, very elemental emotions, in as direct a way as possible [...] The priorities were always the authenticity of the experience" (Macnab, 1994, p.13).

The interpretive spontaneity and the photography, which distils naturalism, are other very effective elements at the service of this film. The question we are now left with is based on ascertaining whether the soundtrack helps to focus the spectator's eyes on Maggie and feel her drama closeup, which is the objective of the director.

⁷ For a more indepth analysis of the story it is useful to consult this article by Leigh entitled "Ladybird, Ladybird: a melodrama of protest", pp. 150-160, in *The Cinema of Ken Loach*".

3.2. Analysis of the soundtrack

The film *Ladybird, Ladybird* contains 30 musical blocks, which develop as follows:

Block	Time	Duration	Scene	Instrumentation
1	00:00:00-00:00:52	52"	In the bar. People sing songs	Songs: "Ain't Nothin' goin' on but the rent"; "Whole lotta shaking going on" and "I like it."
2	00:00:52-00:02:14	1'22"	Maggie sings "The Rose"	Song: "The Rose"
3	00:04:37-00:05:24	47"	Another person in the bar also sings	Song: "Delilah" only 47"
4	00:05:24-00:05:50	26"	Flashback: her as a little girl, 5 years old	Piano (Maggie's leitmotif) and, the end, electronic accompaniment
5	00:06:27-00:08:00	1'33"	Two people in the bar sing	Song: "Up where we belong"
6	00:09:48-00:10:21	33"	Maggie and Jorge have dinner in the bar	Guitar (Jorge's leitmotif)
7	00:11:02-00:11:36	34"	The two run in the rain to Jorge's house	Pan pipes and guitar (Jorge's leitmotif, developed)
8	00:12:33-00:12:57	26"	In Jorge's house	Guitar and pan pipe (Jorge's leitmotif)
9	00:14:02-00:14:15	13"	Flashback: her with her children meets Simon	Piano (Maggie's leitmotif)
10	00:16:43-00:17:58	1'15"	Flashback: after Simon has hit her	Piano and, in the background, electroacoustic (The struggle for the family's leitmotif)
11	00:19:13-00:20:05	52"	Jorge and her in Jorge's house	Pan pipe and the piano (Maggie's leitmotif, developed)
12	00:21:10-00:21:40	30"	Flashback: she sings in the bar	Song: "I beg your pardon"
13	00:21:53-00:22:17	24"	She runs from work to her house	Electronic
14	00:29:18-00:31:00	1'42"	Love scene Jorge & Maggie	Piano, guitar and pan pipe
15	00:33:59-00:34:59	1'	Flashback: she arrives at Simon's house with the children	Piano with electronic in the background
16	00:35:51-00:36:23	29"	Flashback: Simon & Maggie escaping from social worker	Different theme to the rest: lively instrumental
17	00:37:43-00:38:34	51"	Flashback: Simon hits her again and she leaves. Then the present with Jorge	Piano
18	00:40:44-00:42:05	1'20"	Jorge tells Maggie his story	Guitar (Jorge's leitmotif)
19	00:47:35-00:49:07	1'32"	She's pregnant and they are looking at the echography	The same as block 10 (The struggle for the family's leitmotif)
20	00:50:37-00:51:12	35"	She places the children's photos in the new house	Guitar and electronic background
21	00:59:13-00:59:22	13"	Jorge sings a capella while he's working	Song "La Felicidad"
22	1:00:40-1:01:09	19"	Jorge sings, walking with Maggie	Song "Duerme, negro" a capella, then music with guitar and flute
23	01:04:53-01:05:06	8"	One of the social workers speaks to the neighbour	Electronic
24	1:21:22-1:21:34	12"	Jorge arrives home singing a capella	Song "Yo te perdí"
25	1:21:44-01:22:14	30"	Jorge and Maggie at home	Music on the tv
26	01:24:10-01:24:30	10"	Maggie sings a capella	Song "The Rose"
27	01:24:30-01:26:00	1'30"	She is getting ready to give birth again	Music of blocks 10 & 19 (The struggle for the family's leitmotif)
28	01:26:22-01:27:44	1'22"	She is giving birth	Piano (The struggle for the family's leitmotif)
29	1:31:18-1:32:49	31"	Jorge and Maggie discussed	Music in the tv
30	01:35:25-01:37:50	2'25"	Both they cry together and join up again. Credits	Piano, pan pipe and guitar





	Diegetic songs not composed for the film
	Incidental, composed for the film
	Diegetic, a capella
	Diegetic, television

Table 1. Musical blocks from the movie *Ladybird, Ladybird*. By Sofía López

As can be observed, of the 30 musical blocks there are five made up of fragments of diegetic music, of songs which existed previously; such wellknown tunes as "The Rose" (Mcroom, 1979), "Up where we belong" (Nitzsche

and SainteMarie, 1982), "I never promised you a rose garden" (Smith, 1967), and "Delilah" (Les, 1968), among others. Then four small blocks, also diegetic, made up of a *capella* songs by the two protagonists: in block 21 Jorge

sings the wellknown song “La Felicidad” (Ortega, 1967), in block 22 he sings the familiar folk song “Duerme negrito”, and in block 24 he sings “Yo te perdí” an unknown song, and in block 23 Maggie sings “The Rose” (Mcroom, 1979), once again. And there are two blocks with incidental music on the television: 25 and 29. The other 19 blocks are made up of incidental music composed for the film.

These 30 blocks make up a total of 23 minutes of music, which take up 22,4% of the total footage, which is a small proportion in comparison with other dramatic films. As a comparative sample, we have taken the music, also by George Fenton in another social drama film, *The Long Walk Home* filmed shortly before, in which the soundtrack occupies 45% of the footage. From this we can conclude that the quantity of music supports the intentions of the director who flees from musical excess.

For our analysis, we have begun with the block of diegetic songs, since almost all of them are found at the beginning of the film. After that we have dealt with the blocks of incidental music. Within these latter, the analysis has been carried out in function of the instruments. This is because, as we can see in the table above, the incidental music revolves around three soloists: a piano, a guitar and a pan pipe, all of which are frequently accompanied by synthesizers. These instruments seem to be associated with one or the other of the protagonists as we shall see in more detail: the piano relates to Maggie, and the guitar and the flute to Jorge.

3.2.1. The songs

The story, told at the beginning by frequent flashbacks, begins in a bar where some people are singing karaoke. Three very short fragments can be heard of “Ain’t nothing going on but the rent”, “Whole lotta shaking going on”, and “I like it.” In principle, everything looks as though the three songs have been chosen by chance, as the director Ken Loach favors improvisation and does not hire extras (Dridi, 1996). But what is relevant here is that there is a characteristic which unites these three songs: they are cheerful songs, with a fair amount of rhythm and they are interpreted in a jovial and happygolucky way.

Nevertheless, after this, at the same time as the initial credit titles appear, Maggie sings for the next two minutes, the wellknown and emotive song “The Rose” (Mcroom, 1979) and she sings it in a style which departs from the freshness and joviality of the others. The lyrics say: “I say love it is a flower/and you its only seed It’s a heart afraid of breaking/That never learns to dance/It’s a dream afraid of waking/ That never takes the chance/Just remember in the wintertime/Far beneath the bitter snow/Lies a seed, that

with the sun’s love/In the spring becomes a rose” (Mcroom, 1979).

This song transmits a special strength, first of all because it is like a brake being put on the previous songs and because the lyrics transmit an element of longing for something, and it is sung by a protagonist whose face portrays sadness and produces a certain pity. The musical element here has the effect of introducing the protagonist, with whom we soon empathize, and at the same time transmits the tone of the whole film: intimate and very human⁸. Besides, this element serves as the excuse or catalyst for the script to take off⁹. Jorge has come into the bar while Maggie is singing. When she finishes, he goes up to her and he tells her that he thinks it’s a very beautiful song, but that she was sad. Then Maggie tells him her great drama: she has lost her four children.

In block 3 we hear “Delilah” (Les, 1968) a wellknown song performed by Tom Jones, which, like the first three songs, has probably been chosen by chance. Nevertheless, a later block of songs (block 5) definitely does link in with the dialogue between the protagonists. Maggie says to Jorge “The social assistants are the one who have got my children. I may get them back or I may not.” Meanwhile we hear very faintly “Up where we belong” (Nitzsche and Sainte-Marie, 1982)¹⁰. When she finishes this sentence, the song comes into the foreground, and the singers are the center of attention, as they sing: “Love lifts us up where we belong/ Where the eagles cry on a mountain high/Love lifts us up where we belong” (Nitzsche and SainteMarie, 1982).

The lyrics speak of how love transports them to a high place where they belong together. The insertion of the song therefore precisely at this moment and in this way makes the scene take on a special emotive strength over the spectator and Maggie’s problem. The following block with a diegetic song is number twelve. In the bar, she sings the last part of the famous “I never promised you a rose garden.”¹¹ She

8 We could also bring in here an analogy between the film *The Rose* (1979, Mark Rydell), for which this song was composed. In it, the protagonist –behind her pose an insecure woman who is sick of the coldness of the world in which she moves. Seeking affection, she manages to fall in love with a simple man, and considers leaving her career for him. As regards the character and the need for affection, we find certain similarities with the protagonist of *Ladybird*, *Ladybird*.

9 According to the classic structure of the American script, the catalyst is the element which makes the film begin to work (cfr. Sánchez Escalona, 2001).

10 “Up Where We Belong” is a central theme of the film from the same year *An Officer and a Gentleman*. It is written by Jack Nitzsche and Buffy SainteMarie with lyrics from Will Jennings and performed by Joe Cocker along with Jennifer Warnes. In its time, it was number one and won the Golden Globe in 1983.

11 It was composed by Joe Smith in 1967, although it found fame with the singer Lynn Anderson in 1970. It was a great international hit.

sings it happily and in a carefree way. She has not yet lost her children: “So smile for a while and let’s be jolly/Love shouldn’t be so melancholy/Come along and share the good times while we can/I beg your pardon/I never promised you a rose garden/Along with the sunshine/There’s gotta be a little rain sometimes” (Smith, 1967).

This song once again establishes a metaphorical link with the narrative since it refers to the fact that life is not a bed of roses, and that one has to take advantage of the good moments. Also, in second place, that joviality that Maggie has, together with the lyrics she sings, prepare the way so that what happens immediately after has a greater impact. Once she has finished singing they start shouting at her to go home. The house has caught fire with her children inside. At this point the hardest part of her life begins.

In connection with the scene we have just commented on, it is worth adding a curious detail. That is that the film’s title evokes a traditional English children’s song, the lyrics of which have a lot to do with this part of the films. The song refers to an insectmother who leaves her children, and while she is away the house burns down: “Ladybird, ladybird, fly away home, your house is on fire, your children are all gone”.¹²

Finally, before ending the section about the diegetic songs, we cannot omit a brief commentary on the two blocks containing two *a capella* songs. In block 21 Jorge sings “La Felicidad” which is completely in keeping with his situation at that moment and with his character: a peaceful, happy man.

Then in block 23, Maggie is more focused on her life and she is going to give birth, while she is cleaning the kitchen she is singing some lines of “The Rose”, which she has sung previously. This also is in keeping with the story’s evolution: the struggle for Spring’s arrival as was mentioned at the time, and it looks as though it is coming. Maggie is singing very softly and it is not easy to make out what she is singing but an attentive ear can make it out.

After analyzing this block of songs, it is easy to conclude that they have been well chosen. First of all because they are all famous songs, many of them number one in their time, which facilitates the emotional connection with the audience who has been listening to them from the beginning. In second place because of the significant connection which some establish with the story. And in third place because they all link in with Loach’s kind of cinema: they contribute truthfulness and naturalness to the story as

they are presented in the daytoday atmosphere of a bar in a diegetic context and sung by passersby.

These kinds of blocks coincide with Ken Loach’s way of making films. Since he made his first films for the BBC he introduced songs, before beginning to use incidental music as evidenced by an early Loach film’ *Up the Junction* (UK 1965, Ken Loach)¹³

3.2.2. *Blocks of incidental music*

Within the section of incidental music, it is striking, as noted earlier (and can be confirmed by referring to the Table 1) that almost all the blocks include piano, guitar and pan pipe as soloist instrument. The fact that there are no pretensions of symphonic or orchestral music is already a detail which reflects a melodic feel of an intimate nature in the line of music which matches Loach’s style of naturalistic cinema and social realism.

In this same sense, when we go deeper into the melodic themes we discover motifs with an intimate flavor: very simple small melodies, almost all of which are flat minor key signatures, or atonal melodies which transmit feelings of sadness, fragility or uncertainty. Only at the end is there a musical theme in a flat major key signature, before a relatively happy ending.

To back up these ideas we are going to look at the most significant examples, as due to a lack of space, we cannot develop all of them.

The piano is the protagonist instrument, because out of the 19 blocks of incidental music, we hear its music in nine of them, sometimes on its own, or accompanied by the pipe, or strings. We also discover this instrument is directly associated with the protagonist, since it accompanies her from her childhood until the end of the story.

Maggie’s leitmotif is associated with the protagonist’s more tranquil life. It appears on three occasions: when she is a child and is playing with her father (block four), when Maggie meets Simon (block nine) and when she is in George’s house and they kiss for the first time (block eleven). These three occurrences are moments of more or less fleeting happiness: in her childhood and when love is born.

¹² It’s a traditional song composed in 1744 in England. This traditional verse relates to Ladybirds, brightly colored insects commonly viewed as lucky.

¹³ It had no incidental music, although a group of songs which were in fashion were worked into the story. For a more detailed study of this, see “Up the Junction: addressing the audience” (Leigh, 2002, pp. 2639), which deals with the songs in this film.



Figure 1. Maggie's leitmotif. By Sofía López

It is a simple leitmotif, in a flat minor key signature, which easily establishes an analogy with the protagonist's psychological situation, since the flat tone contributes memories of fragile, sad feelings, the opposite of the sure state of mind which the major melodic/musical tones give.

On the other hand, on occasions, within the line of melodic simplicity and control, there appears a longer musical development on the piano, which we call "the struggle for the family." We hear it for the first time in block ten, in the scene when Simon has just beaten Maggie, and she is in hospital with her eldest son. She leaves there for a shelter, together with all her children. She is in a very bad way because of her disillusionment and pain. Nevertheless, she has an objective in her life: that of forming a family and she struggles to achieve it.

The development of this block of music, which goes with the images, can be divided into two parts. In the first instance Maggie is in the hospital, thoughtful in front of the window. Here the melody plays with chord of intervals of 3rd, 4th, and 5th ascending and descending, in a tone of Eflat minor, with a structure of *ostinato ritmico*, as happens metaphorically with the protagonist, who does not know what is going to happen.



Figure 2. The Struggle for the Family Leitmotif.
By Sofía López

But when Maggie goes out into the street with her children around her, the musical theme evolves into the key signature Gflat major, and becomes a more resolute, decided melody, as a metaphorical reflection of the character who is determined to struggle until the end. At this time three groups of fragile beats of sixteenth notes also appear and are repeated as a musical *ostinato* as a reflection of the uncertainty which always accompanies Maggie. In the background, there is the coldness of the metallic sound of the synthesizers.



Figure 3. Maggie's resolute leitmotif. By Sofía López

This same development appears in blocks 19, 27 and 28. They are all connected with moments when she is about to give birth. The four blocks are related, as we saw a moment ago, with this fighting spirit which Maggie has and her firm intention to form a family.

There is, nevertheless, an interesting nuance which differentiates these blocks: the instruments that are played. Whilst in block ten it is only the piano which carries the solo musical development, in blocks 19, 27 and 28 the strings are heard. And as we will see later on, the strings seem to be linked to the scenes of the other protagonist, Jorge. Thus, once Maggie has decided to live her life with Jorge, both fight together for the same objective. This explains why only the piano is heard during the first occurrence, yet it is played by two instruments (piano and guitar) during the second and third occurrences. The music reinforces the notion that Maggie is no longer alone.

The third group of musical tunes to be examined are those related to the moments when the protagonist narrative is especially tense and emotional. This is portrayed musically by the appearance of atonal tunes and chords in *ostinato* which have no harmony. They are almost all related to Simon, the partner who brought instability into Maggie's life. Two examples of this are the following:

In block 15 Maggie decides to leave the shelter because they are not in a good situation there, and she decides to go back to Simon. She arrives with the children. The piano picks out a tune made up of two small motifs, one going up and the other coming down. Once they have been played they are repeated another four times from the beginning, as a kind of melodic *ostinato*.

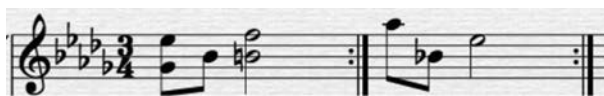


Figure 4. Maggie's motif: returning to Simon.
By Sofía López

The key signature is Bflat minor and the final note is a perfect fourth which gives the effect of no harmonic solution, which acts as a type of metaphor of this point in the plot in which Maggie tries to rectify an extremely unstable situation by returning to an abusive Simon, which is not a solution. In the background, there is an acoustic bass in *ostinato*.

During block 17, Maggie and Simon flee so that the social services inspector cannot take away her three remaining children. He tells Maggie to pick up her welfare check, but when she refuses he beats her again. At this point, Maggie flees alone.

Once again, the piano appears with an atonal tune made up of chords of sixths which go ascend and descend, reflecting the protagonist's emotional uncertainty. She loses now the three children she had left behind. Below we show a short example of a chord from this block, which is repeated several times in ostinato, without a final resolution.



Figure 5. Maggie's motif: fleeing Simon. By Sofía López

In contrast, Maggie's relationship with Jorge produces stability, as can be seen as the script develops. This is reflected in a tonal melody which, though simple is serene as we can observe in block 14 and in the last block, block 30.

In block 14, Maggie and Jorge are talking. She has told him about the moment in which they took away her eldest son, after the fire. She falls to the ground, begins to cry and there is a love scene between the two. The piano at each moment is accompanied by the pan pipe and at times, by the guitar. The music imposes itself strongly, as there is no dialogue, in a beautiful, melodic, intimate tune which is delicate, tranquil, and in a minor key. A scheme of one of the melodic motifs from this scene is shown below.

Figure 6. Maggie and Jorge's motif. By Sofía López

The closing scene of the film is raw. Maggie and Jorge have lost their second child to child protective services and they argue. Maggie then comes to terms with the situation and has a gesture of acceptance, in the climax of which arises the last musical theme, with a piano melody and notes in ostinato from the pan pipe; a

little while later the guitar comes in. This piece of music, in the Eflat major key signature, has a positive tone, one of hope.



Figure 7. Motif from the final scene. By Sofía López

Straight after this we read on the screen that they eventually had three other children which were not taken from them. The few seconds of this musical fragment is heard as the credits begin, then the melody develops fully with the three instruments playing at the same time.

After the analysis of the melodies of the blocks where the piano is the main instrument, we should talk about the string instruments, and in particular about the guitar. As we will see, once again the existence is confirmed of small musical melodies, proper to intimate tunes, carried out by a solo instrument.

The string instruments are associated with the male protagonist. For Jorge, the composer has reserved the guitar, an instrument which has a softer timbric personality, more serious and serene than the piano which contrasts with a peacefully emotive melody. There are also several passages where Jorge appears that are accompanied by the pan pipe which lends a picturesque and exotic touch to the story, contributing the memory of South American airs which are proper to Jorge, exiled from Paraguay.

The first time we hear the string instruments is in block number six, when Jorge and Maggie are having dinner and he recites the poem "Candelas." While this is going on, a tranquil, lyrical tune can be heard played on the guitar with the following musical motive which then becomes Jorge's Leitmotif.

Figure 8. Jorge's leitmotif. By Sofía López

This tune will be heard in blocks seven (accompanied by the pan pipe), eight and 18. In the latter, the leitmotif is heard when Jorge tells Maggie his story. Here we have the same tune but it is more developed and is presented more delicately, as regards volume and extension. This is a tenderly moving scene and the musical accompaniment matches the screenplay. Shortly after this the two begin their life together.

As previously noted, blocks 19, 27 and 28, feature the melody played by the string instruments appears accompanied by the leitmotif “The struggle for the family,” corroborating what the script communicates: they are together and they have united their interests.

Once we have discovered the existence of the two instruments related to each one of the protagonists and established the instrumental evolution throughout the length of the film, we can also establish a parallel of that evolution with the development of the script.

From the narrative point of view, the film is divided into two parts: the first, in which Maggie tells Jorge her problems through the frequent use of flashbacks, and the second in which she is already sharing her life with Jorge. In this second part, there are no more flashbacks. The same structure can also be seen in the music. In the first part there are two leitmotifs, one for him and one for her. In the second part, however, the music is focused on the repetition of “The struggle for the family” leitmotif. In the beginning, it was associated with Maggie, but during the course of the film, it also becomes associated with Jorge.

Finally, and by way of a summary, as regards the question of whether or not the music fits the narrative which the director was expressing, it can be seen that the soundtrack is relatively short, with diegetic songs which lend a sense of realism. There are also some incidental blocks where simple melodies in flat minor key signatures predominate, performed always by solo instruments. All of this fits the narrative sought by Ken Loach.

It is also important to note that the instruments and the tones revolve around the character of Maggie, who is the focal point of the narrative expressed by the director to the scriptwriter. As Munro said: “To represent as closely as I could the emotional truth of Maggie whose story it tells; and to structure the film so that real events worked as a dramatic narrative” (Munro, 1994, p. 13).

That is, Fenton has succeeded in keeping our gaze fixed on the personal drama of Maggie and in transmitting her subjectivity.

4. THE MUSIC IN THE COMEDY *THE ANGELS' SHARE* (2012)

As previously stated, the objective of this work consists of analyzing Fenton’s music for Loach’s films, studying and comparing two different genres: drama and comedy. As drama has been examined, comedy will now be analyzed, with the objective of discerning whether the music is adapted to the English director’s narrative, which is linked to social criticism, and takes the form of naturalist cinema,

almost always made up of small stories about normal people. For the purposes of this analysis, the comedy *The Angels' Share* will be examined.

4.1. Brief synopsis and general characteristics of the script

The Angels' Share tells the story of Robbie, a young man with a past of petty crime, but who wants to remake his life by the side of Leonie and their child the she is expecting. Robbie has been sentenced by a judge to complete community service, where he meets Harry, the coordinator of the program. Through Harry and blind luck, Robbie discovers a way to change his life through the world of whisky, which until now was unknown to him.

This comedy does not diminish Loach’s idiosyncrasy as regards his style of realistic cinema, close to a documentary, neither does it abandon his marginal characters who have null prospects, and who are marvellously interpreted by unknown actors, who perform with great spontaneity. The film touches on themes of enormous interest in the present social situation, such as the extreme difficulties that people with a criminal history of petty crime face, when they want to reform, because of unfavorable social surroundings, scanty work qualifications, the tendency to relapse etc.

However, in this film, it is laughter and a positive, optimistic sense which rules, in the same line as his previous comedy “Looking for Eric” (2009). This is not so usual for this director. So *The Angels' Share* distils a great sense of humanity, and even of tenderness, for his picturesque characters and it succeeds in becoming emotional in a controlled way.

4.2. Characteristics of the soundtrack

As the general storyline has been presented, the question of whether or not Fenton’s style in this endearing film, which, although it belongs to a genre which is rather unusual for this director, when all is said and done continue to bear the brand of the Loach’s artistry? What melodies does he introduce? What quantity of music does he compose? What is his choice of instruments? Does he make use of the leitmotif?

In order answer these questions, the author has analyzed the music of the film as well as the we have based our study on the music of the film, as well as the commercialized version of the soundtrack. Though the use of the commercial soundtrack appeared to complicate this analysis, in actuality if facilitated some aspects, such as determining the architecture of the blocks, detecting

some themes clearly, or picking out certain details of the instrumentals.

The original movie soundtrack has a structure of 31 blocks of music. The commercial version, however, contains only 19 themes. After checking conscientiously, the author concluded that some of the themes of the recorded version correspond to two or even three musical blocks of the

film, which does not mean that are some themes repeated but rather that each musical theme in the recorded version contains several parts and these correspond to consecutive scenes. In the following chart we have picked which blocks of the film soundtrack correspond to which blocks of the recorded version.

Block	Time	Duration	Scene	Instrumentation	Theme
1	00:05:53-00:07:20	1:27	Robbie leaves the courthouse with his wife	Guitar	The Court Room
2	00:13:20-00:14:39	1:15	Robbie is with Harry, after the beating	Guitar	The Stairwell
3	00:15:00-00:15:22	0:22	Robbie in Harry's house	Guitar	The Stairwell
4	00:17:40-00:18:25	0:45	they celebrate the child's birth	Guitar	A toast/Seeing the baby
5	00:18:25-00:19:44	1:18	Robbie arrives at the hospital and sees his son	Guitar	A toast/Seeing the baby
6	00:20:15-00:20:55	0:40	Get to where you sleep. There's a party	extradiegetic song	Some Chords
7	00:27:40-00:29:07	1:47	All are going to visit a distillery	electronic group	Day Trip
8	00:31:15-00:31:50	0:35	in the distillery	Guitar	Day Trip
9	00:32:30-00:33:20	0:50	idem	Guitar	Day Trip
10	00:35:16-00:35:56	0:40	Robbie studies about the whiskey	Guitar	The Angels' Share
11	00:40:09-00:41:29	3:20	Clancy flees, running down the street	synthesizers	Street Chase
12	00:45:10-00:46:10	1	through the streets of Edinburgh	electronic group	Outing to Edinburgh
13	00:46:10-00:46:45	0:35	inside. He is tasting	Guitar	Outing to Edinburgh
14	00:50:28-00:51:11	0:43	explaining the history of the best whiskey	Guitar	The Malt Mill Story
15	00:54:25-00:55:40	1:15	he catches the spy and goes for him	synthesizers	Spied on
16	01:00:36-01:01:10	0:34	The gang thinks how to strike	electronic group	Kilts
17	01:01:10-01:01:28	0:18	hitchhiking	electronic group	Kilts
18	01:02:02-01:04:02	2	in the bus	extradiegetic song	I'm Gonna Be
19	01:04:55-01:05:30	0:35	They see the distillery and go to it	electronic group	Case the Place
20	01:07:18-01:08:35	1:17	They think the plan. Then, inside the warehouse	electronic group	The plan
21	01:10:45-01:15:00	4:15	he's inside the warehouse	guitar and electronic group	Inside Malt Mill
22	01:15:37-01:16:30	0:53	taster and he inside	guitar and electronic group	Inside Malt Mill
23	01:18:37-01:20:10	1:33	The auction	Guitar	The Auction
24	01:21:15-01:21:38	0:23	has won the bid, proof whiskey	Guitar	The Auction
25	01:23:30-01:23:46	0:13	Robbie makes a deal with the representative of the Russian	Guitar	The Deal
26	01:23:46-01:24:13	0:27	Returning from the distillery	electronic group	The Deal
27	01:27:44-01:28:36	0:52	They go to the cafeteria	electronic group	The Deal
28	01:31:36-01:32:46	1:10	Harry sees his bottle	Guitar	On to share
29	01:33:37-01:34:27	0:50	Robbie with his family	Guitar	On to share
30	01:34:40-01:34:50	0:10	in the van, Robbie and his partner	synthesizers	
31	01:34:56-01:36:50	1:54	Final images and Credits	extradiegetic song	End Title

Table 2. Musical blocks from the movie *The Angels' Share*. By Sofía López

All of the themes in the recorded version are incorporated into the film soundtrack and are practically complete¹⁴, with the exceptions of the theme “Seeing to baby”, of which the final 30 seconds are not incorporated into the film (block five) “Kilts”, in which 30 seconds from the beginning of the theme are missing (block 16), and “Case the Place” in which the final 15 seconds are omitted (block 19). The music of the recorded version is presented strictly according to the order of the musical blocks in the film and the two versions coincide, with the exception of block 30, in which there is 10 seconds of music that do not coincide with any theme on the CD.

The total duration of the music is 34 minutes which is 35% of the total footage, which is quite a small proportion for a comedy. As a point of comparison, the soundtrack of the comedy, *Groundhog Day* (USA 1993, Harold Ramis) written by the same composer, featured music during 54% of the total footage. This fact coincides with the director’s objective to only incorporate the music absolutely necessary to the film.

There are only two blocks which do not contain music composed for the film. One of them corresponds to block six when there is a party and the diegetic theme “Some Chords” (Zimmerman, 2010) performed by Dedmau5, can be heard.

The other song, which is heard extradiegetically, is the internationally known “I’m Gonna Be” (Reid and Reid, 1988), performed by The Proclaimers, the famous Scottish music group. It has a special narrative importance, as it is also heard in block 18, when Robbie decides to pursue his dream and change his life. This decision, which involves carrying out a robbery with his friends in order to obtain enough money to make a fresh start, is portrayed, accompanied by a musical theme which distils optimism, while they are on a bus on their way to Dornoch Firt. It is a song full of hope, which transmits a fighting spirit, as can be seen from the lyrics. From this point on the film turns around and advances towards the hoped-for end. This theme can also be heard in the last block, when his desires have been fulfilled and he is well on his way towards a bright future:

But I would walk 500 miles/And I would walk 500 more/Just to be the man who walked 1000 miles/To fall down at your door/When I’m working yes I know I’m gonna be/I’m gonna be the man who’s working hard for you/And when the money comes in for the work I’ll do/I’ll pass almost every penny on to you (Reid and Reid, 1988).

14 Other times it is quite common to find that the commercially available editions have some modifications or add themes which do not appear in the films.

The musical instruments chosen by Fenton for this occasion once again are few: an acoustic guitar, an electric guitar, a double bass and a set of drums. As on other occasions, he has counted on music from synthesizers as musical accompaniments and for some isolated blocks. Once again, as we noticed in *Ladybird, Ladybird*, neither does Fenton in this film have any pretensions of orchestral or symphonic music, and this is in keeping with Loach’s kind of cinema which is intimate and realistic.

The instrument which is most heard is the solo guitar, and always in association with Robbie, the protagonist. As happened in *Ladybird, Ladybird*, Fenton associates string instruments to the male protagonist, possibly due to a metonymic relationship of serenity and simplicity.

Electronic music is associated with the scenes where the group of friends appear. The instrumental arrangement, which is left to the drums, electric guitar, bass and percussion, is informal, cheerful, and noisy, as corresponds to the tone of the strange characters who are amusing, noisy and rather crazy.

At this point we now are left with specifying what the melodies of the different blocks are like, whether there exists any kind of leitmotif associated with the different characters and whether there exists an organised musical architecture in relation to the film narrative. For this purpose, we have carried out our analysis block by block. As it is impossible, nevertheless to present each one, we have decided to show the most representative ones.

Right from the beginning it is clear that there existed in Fenton’s mind a musical architecture. This is clear from the very construction of the themes recorded on the CD. Each theme is organised in an orderly way according to the script, with titles adapted to the storyline, as can be seen in the scheme above.

The detailed musical study of each theme, however, leads us to discover more profound relationships. These are not temporary, but are related to the evolution of the script and the characters, and are motivic, either melodic or instrumental.

The guitar is associated with the character of Robbie, as can be seen in the analysis of the different blocks. The first five blocks of the film, which belong to the different facets of Robbie’s life, feature guitar music which adopts different melodies, according to the narrative of each moment.

In block one, we get to know the character who has just got out of prison. Robbie embraces Leonie, his partner. Clancy and his gang, however, are not happy with the judge’s verdict and they announce their intention to take revenge. The music in this block corresponds to the theme of “The Court Room.” The block is performed all in one go but musically

there can be found two fragments of particular interest, both accompanied in the background by synthesizers. In the first fragment, the guitar takes precedence, while the focus is on Robbie and Leonine. There follows a second fragment, which already corresponds to electronic music of drums, electric guitar, bass, etc., when Clancy and his gang come up to them.

In this case, the melody on the guitar is atonal, with dissonant chords repeated in ostinato, in the style illustrated below¹⁵.



Figure 9. Courtroom: Clancy's threat motif.
By Sofía López

In this block, the guitar's atonal melody accompanies an emotional situation which from the narrative point of view is unstable, because Clancy's threat is hanging over Robbie.

In blocks two and three, under the title "The Stairwell" the relationship forms between Robbie and Harry, the coordinator of the community service program. Harry takes up his position as Robbie's support and this idea of security is corroborated by a melody which is different than the previous one, in this case, in the Bflat Major key signature.



Figure 10. Robby and Harry motif: security and support.
By Sofía López

Finally, in block five, with the theme called "Seeing the baby", Robbie's main relationship is portrayed: that with his partner and his son. Robbie goes to the hospital to see the baby, while a tonal melody on the classical guitar is playing, serene, gentle, in A Major, with a chord of *ostinato*.



Figure 11. Leitmotif: Robbie, Leonine, and baby.
By Sofía López

This same musical motif is heard once again in block 29, when everything has finished and Robbie goes off with his family to start a new life. In this case, the fragment corresponds to the second part of the theme "On the share" according to the CD version. As noted previously, this is the first example of the deeper relationship established from a musical point of view, which goes beyond the correspondence of the music with the events. This theme repeats the same musical motive as the theme "Seeing the baby" because it acts as the leitmotif of Robbie and his family.

Finally, other examples of guitar melody have a connection with the plot in the distillery. Robbie discovers that he has an extraordinary sense of smell for tasting and little by little, he establishes a special relationship with whisky. The most graphic examples follow.

During block nine, while the theme entitled "Day Trip" is playing, the distillery guide explains some things and ends his explanation saying that the portion of the whisky which inevitably evaporates is called the angels' part. Meanwhile, three melodic motifs are heard and each one is repeated several times. This time it is a solo acoustic guitar, with no other instrumental accompaniment. The tonal motifs in this case are of the following style:



Figure 12. Robbie: Discovery in the Distillery motif.
By Sofía López

It is a pleasant, simple melody, almost all of it tonal, which is quite audible and somewhat longer than the others. As the scene and the music end, Robbie comments to Harry that he liked the bit about *The Angels' Share*.

In block 10, Robbie has taken an interest in whisky and has devoted some time to studying it. In the background

¹⁵ The author could not access the scores, and for this reason the transcription of what is heard may not be exactly as it appears in the scores.

can be heard the theme entitled *The Angels' Share*, with an acoustic guitar accompanied in the background by synthesizers. It is a serene, simple and atonal melody made up of some random notes which go up and down with some intervallic leaps of perfect fifths and sixths, with no harmonic resolution.

In block 14, corresponding to the theme "The Malt Mill Story," the taster is explaining where the best whisky is. In the background can be heard a guitar solo which is playing dissonant, atonal chords of thirds and seconds in ostinato, creating an impression of uncertainty and mystery. That whisky will soon enter to form a part of Robbie's story.

These examples confirm that the composer makes use of melodies with a very simple structure, matching the story's intimate nature with regards to Robbie's personal relationships: first with his family, then with Harry, and later on, also with whisky. These type of structures match the realism and naturalism of Loach's cinema, as he is always in search of control and realism.

As previously stated, blocks of electronic music are associated with Robbie and his group of friends. The most humorous and carefree facet of the film corresponds to this relationship and the plan to rob the most expensive whisky in order to be able to finance a new start in life.

On analyzing the musical motifs from this section, there are two types of leitmotif, both of them similar as regards the instruments used, although somewhat different melodically.

In blocks 12, 20, 21 and 25 we hear a motif played by the electric bass, which acts as a leitmotif for the group of friends. Its structure is as follows:



The soundtrack of *The Angels' Share* effectively serves the artistic style of the British producer because of the amount of composed music and because of the style of his melodic motifs, which are always simple, matching small stories. Besides this, the instrumental arrangements reinforce the idea of intimacy, which is portrayed in the use of the guitar associated with the protagonist. On the other hand, the more comic side of the story is reinforced by the arrangement of the electronic music and the more cheerful melodies. As for the musical architecture and the evolution of the themes, which appear as melodic leitmotifs, be they instrumental or rhythmic, they adapt well to the narrative, which they support in the entirety of the film.

5. CONCLUSIONS

At the beginning of this study we asked several questions about the music of the wellknown composer George Fenton as related to the works of the likewise famous director Ken Loach, who is characterized by a cinema with a strong social charge and a totally naturalistic way of filming, generally presenting small stories about everyday people. The author's intention has been to discover how a Ken Loach film sounds, and to see whether Fenton's music adapts appropriately to the director's narrative, and what are the means he uses to achieve this.

It is of interest to note here some characteristics of the two artists that were previously mentioned, and on which these conclusions are based. Fundamental philosophies shared by the director and composer have been evident throughout and these make a fruitful collaboration possible. Fenton seeks to bring in only the music necessary to express the desired emotion and readily accepts the restrictions placed upon him. On the other hand, Loach flees from the excess of music, in order to avoid his films becoming something of an opera.

Likewise, Fenton defends the fact that it is essential that music should not manipulate the truth, nor should it manipulate the audience. Loach also, with his own project of realistic cinema, seeks the same, avoiding, for example, falling into sentimentality. He speaks in fact of being careful with the music "because it can be obviously manipulative".

Fenton sees that it is of paramount importance to find a musical architecture for each film, with its evolution, before composing each block. This approach provides a general unity for the whole work, and a style which connects with the point of view which Loach, who seeks to tell his stories from the focus of each of his characters.

Though the two films analyzed are different genres, there are obvious characteristics that they have in common.

The films have less music than others of the same genre by other directors, likely attributable to the strong "intimist" component¹⁶ of Loach's work that feature small everyday stories.

For this reason, his films contain, on the one hand sufficient music to give the adequate naturalist tone (for example through songs) and on the other hand, they have sufficient content to introduce immerse the audience into the subjective world of each character in order to create empathy with each one's drama, but without falling into excessive sentimentality, which would undermine the realist and natural sense of the story.

The fact is that the simple storylines, which on the whole are intimate, of everyday characters, need that which Fenton provides: simple melodies, without great melodic developments, played by solo instruments, which relate intimately with each character. They have a melodic evolution, in a way analogous to the narrative of the story, and to the filmicmusical architecture. We can therefore conclude that Fenton's work adapts perfectly to the hallmark of Ken Loach, which it serves effectively.

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¹⁶ The exception could be found in the conception of incidental music held by *Dogma 95*, who excludes it from the cinematographic narration. We do not think, however, that this is the moment to carry out a comparative study of Loach's cinema and that of this movement.

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