



MUSIC FROM THE MOTION PICTURE

THE NINTH PASSENGER

Music by
SCOTT GLASGOW



A NOTE FROM COMPOSER SCOTT GLASGOW

The score to *THE NINTH PASSENGER* was done in a very short music delivery schedule as a replacement score. The producer originally said to me on the phone that he needed the score in seven days, but I said “no way, I need two weeks minimum,” and eventually he said I could have ten days. I have faced the challenge of a short deadline before when I wrote the score to the film *THE LEGEND OF AWESOMEST MAXIMUS*, but this time I did have to finish another project simultaneously with this one, so I decided to bring in one of my excellent former students from one of my university lecture classes on film music, Theron Kay, to help. This would be his first studio feature film, but I knew he was up for the challenge.

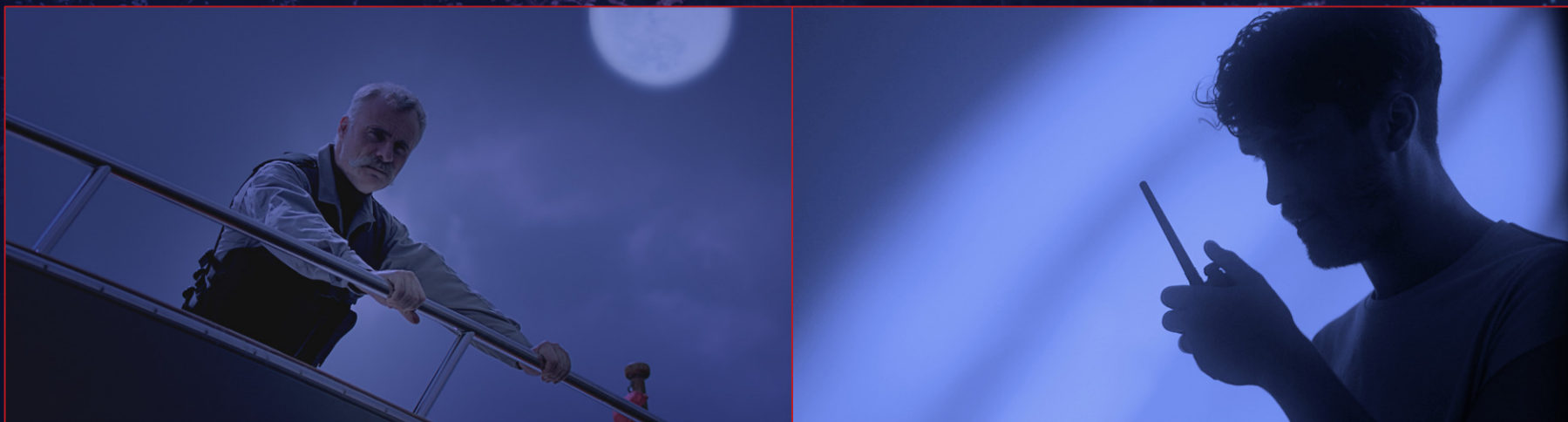
This film is interesting because it's a film of two stories. It starts out as an industrial espionage story involving a group of young people, one of whom is the son of a rich businessman who owns a yacht. There is also a mercenary who is hired to steal some secret documents from the safe on the boat. That whole story line goes for the first hour of the film, until we get to the monsters for the second half of the film! I decided that Theron should take on the espionage story line arc while I worked on the “monsters” side of the film - so I started in the middle of the film and Theron started at the beginning, after the opening scene with the security team searching the boat (which is my music). I gave Theron some musical building materials with a theme and some reoccurring chords, as well as a couple of my own sounds with musical directions to work with. Theron's music is the “nicer” side of this score whereas mine is the “darker,” more brooding sinister sound of the creatures.

In terms of the music itself, the producer had had some success with the film *IT FOLLOWS*, so he wanted a similar synth sound. I have scored a half dozen features with this director/ producer over the past decade, so he knew I would bring my own unique musical sound to the film. The main theme is a simple four note descending figure of A-F-E-A, sort of an A6 chord outline. This theme is woven all through the score, but is mainly heard at the end in the track “The Monster,” where it is in the very high violins over the aggressive stabbing low strings. There is a secondary theme that Theron came up with for the research company, “Trident Silica,” which shows up a few times in various forms. Another important element to the score is the synths, which tie into this phase of 80's synth revival going on in Hollywood right now – this can be heard clearly on the track “Secret Lab” with these filter swell low synth sounds. There is a “monsters” poly chord that makes its appearance usually at the end of a scene or in some very low brass swells.

Some of the score's unique instrumental "colors" come from the bowed metal percussion (cymbals, tam-tam, gongs, etc), and from the use of a very unusual instrument made from stones. There is a mallet lithophone instrument called "musical stones" (or sometimes called "Skiddaw stones"), which come from Cumbria in North West England. Whenever you hear something strange, an eerie sound like rubbing rocks or dragging chains, that is what you are hearing. This instrument is clearly heard in the opening track "Security Team" and throughout the score. There are also a plethora of piano effects including muted piano notes (when you reach inside the piano and touch the strings when they are played to initiate a harmonic partial on the string), a bowed piano (a technique where a violin or string bow hairs are strung between the piano strings and pulled to generate the sound), and all kinds of inside-the-piano effects that I recorded over a decade of work. One of the unique piano fx sounds comes from a motorcycle chain thrown into the piano strings and then notes are played. In the percussion you will hear a spring drum (or thunder drum) and a wooden bass tongue drum in tracks like "Zodiac Attack." Another exotic color comes from Tibetan and Mongolian "throat singing" which can be heard at the beginning and end of the score, especially in the track "Containment Force." I really hope that all these unique colors and ideas result in an exciting listening experience for you. It's a score I am very proud of!

A NOTE FROM COMPOSER THERON KAY

THE NINTH PASSENGER marks my first time working on a feature film, and as Scott mentioned, the entire score was composed in about a week and a half. Since the project deadline was in the middle of my university's semester, let's just say there was a lot of class missed during that period of time! I was mainly tasked with the first half of the score, which deals more with the industrial espionage aspect of the story and relies heavily on electronic grooves and synthesizers. As someone whose musical inclinations lean more towards orchestral music rather than that in the electronic realm, I found the score to be an exciting challenge. Throughout the score I also frequently used the Steel Tongue Drum, especially when referencing the female leads of the film. This I hoped would create a distinctive sound for these characters while also leading to a sonic contrast from the dark, horrific second half of the film. Even though the timetable was tight, Scott and I were easily able to bounce musical ideas off of each other and created themes that were woven throughout the film by both composers. I'll never forget the multiple times where I would rush over to Scott's studio, play something for him or take specific cue notes, and rush back home to compose overnight with a fresh, new set of ideas. It has been such a blast working alongside Scott for the score of The NINTH PASSENGER and I'm incredibly grateful to have had a hand in the music-making process.





MUSIC BY SCOTT GLASGOW

ADDITIONAL MUSIC BY THERON KAY

MUSIC MIXED BY SCOTT GLASGOW

MASTERED BY ERIC LABSON / UNITED MASTERING

ALBUM PRODUCER SCOTT GLASGOW

EXECUTIVE PRODUCERS JON BROXTON, WALL CRUMPLER, ZACH TOW, RÁUL MARTI

PRODUCTION CONSULTANTS BENJAMIN CHEE, LUIS MIGUEL ROJAS

PROMOTION CONSULTANT JEREMY HAWKINS

ALBUM ART DIRECTION JAVIER BURGOS

Special thanks to Corey Large for bringing me on the film and for working with me over the last decade. To the producers, Jody Large & Rudi Kireger of 308 Enterprises. Lionsgate / Grindstone: Eli Wooten, Stan Wertlieb, Ryan Black and Christy Cannon. Unbridled Sound, Point360, Middle Kid Inc. and Film Mode Entertainment for the post production. The legal teams at Ramos Law and Business Affairs Inc. A big special thanks to Theron Kay for jumping into the fray of this short delivery schedule. To my ladies in life, Victoria and Emma, who put up with my musical endeavors and inspire me every day.

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1. **SECURITY TEAM** 3:26 2. **MERCENARY** 3:02 3. **PROJECT DARWIN** 1:58 4. **RECON** 1:24
5. **JESS DISTRESS** 1:34 6. **MECHANIC** 1:00 7. **SAFE CRACKING** 1:58 8. **THE SPECIMEN** 1:37
9. **TRIDENT SILICA** 3:57 10. **BOAT TROUBLE** 1:04 11. **DANGER ISLAND** 4:34 12. **EVOLUTION** 2:38
13. **SECRET LAB** 3:09 14. **GENETIC RESEARCH** 3:52 15. **CREATURES** 3:23 16. **SPEAR GUN** 3:17
17. **ZODIAC ATTACK** 4:36 18. **FRIEND FIGHT** 3:56 19. **THE MONSTER** 1:53
20. **CONTAINMENT FORCE** 4:53 21. **THE NINTH PASSENGER** 3:18

Total Running Time - 60:38

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ADDITIONAL MUSIC BY THERON KAY

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