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### **Scoring *Merlin*: Music in a Hybrid Television Production**

Trevor Jones has scored a broad range of television programme types including documentary, series, mini-series, and made-for-television films, produced in the UK, US and other markets. The 1998 Hallmark/NBC *Merlin* sits between the categories of TV film and mini-series, being originally produced as a two-part series and subsequently rescreened as a television movie. For Jones, *Merlin* offered a much-desired second chance to score the story, having provided original music for John Boorman's *Excalibur* some seventeen years earlier (his 'breakthrough' film). He has noted in interview that he wanted 'the opportunity to do the Arthurian legend again', and that he would approach it differently given the experience accrued over the intervening period.<sup>1</sup>

Drawing on unique archival resources including cuts of the film, sound recordings, and notated musical materials, a picture can be constructed of Jones's approach to scoring this television project. This paper investigates the role and function of music in *Merlin* as a hybrid mini-series/TV film, including consideration of the relationship between musical and narrative structures, and the place of music in unifying the two parts of *Merlin*. Furthermore, the archival materials enable a detailed study of the relationship between the scores and musical structuring of *Excalibur* and *Merlin*. This allows an evaluation of the way in which Jones's second exploration of this fantasy narrative compares with his initial exploits in both the film business and the world of King Arthur.

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<sup>1</sup> Trevor Jones, 'Trevor Jones talk about *Dinotopia* music', *YouTube* (uploaded 2006) <http://www.youtube.com/watch?v=CQQ8tSGIMbg> [19 February 2014].