When the Inhuman Becomes Human:
An Examination of the Musical Portrayal of the Robot in 21st-century Science Fiction Cinema through an Analysis of the Film Scores of Automata, Ex Machina and The Machine
(research director: Ron Pen)

Abstract

Film provides a revolutionary medium for displaying new tales of artificial life, spawning films like Metropolis (1927), The Day the Earth Stood Still (1951), and Blade Runner (1982). Each film has a musical score that creates depth for an onscreen world dominated by a dystopian view of the future. Automata, The Machine and Ex Machina tell a similar story: humanity is in a moral decline and no longer “living” while an artificial race rises to power. The methodology includes: transcribing the film scores, interviewing the film composers, analyzing the connection of the score to the visual scene, and connecting the primary films to their predecessors. The analysis will trace a line from Metropolis in 1927 to Ex Machina in 2015 that connects each film via the audiovisual themes in each story.