

I decided to do an orchestral arrangement (also with synths) for the opening scene of the original Disney Pixar 'Cars' (2006). This is very contrasting to the original soundtrack, 'Real Gone' by Sheryl Crow.

My intention with this orchestral piece was to emphasise the intensity of the racing, the sense of passion and excitement in the stadium (from the fans), and the 'heroic' nature of each of the racers – representing their sponsors and their fanbase.

'Real Gone' is a much more bubbly, fun song than my orchestral piece, but I wanted to capture the same excitement of racing as much as the original soundtrack did, but in a much more epic way.

Here are some ways in which I tried to capture that excitement and tension:

- The synths in bars 9-12 were used to help build tension towards Lightning McQueen coming out into the light - also somewhat resembling a cars motor starting (similar to his). I used vital to create my own 'countdown' (time bomb like) sound to enhance this intensity, as well as customising some of the Logic synths and using them to add more depth and bass to the final sound.
- The recurring sound of the 'toy glockenspiel', used as a metaphor for Lightning McQueen's abilities – this sound reminds me of the comical 'gem' sound, which I used in a metaphoric way to represent Lightning as a 'gem' amongst the other racers – since he much faster and capable than the majority of other racers. Each time this 'toy glockenspiel' sound returns, it indicates to the listener that Lightning is on screen, performing at his best (whether this is on the race track or in front of a crowd – either works).
- The glockenspiel was also used for comical effect, to emphasise the shine of the lightning bolt and create very soft moment in between two loud, explosive moments. It also makes the next section (orchestra opening) much more dramatic and explosive,

through the contrast between the soft, simple sound and loud, full/wide and triumphant orchestra.

- This opening string section was to show some sort of conscious awakening, where he's coming into the light - and it emphasises this with the harmonious, soft string chord progression.
- The recurring arpeggiated chords in the violins are used to build a sense of excitement and intensity for the listener, much like what Lightning McQueen would be feeling as he makes his entrance into the stadium, with the fans and paparazzi surrounding him, as well as the rush of racing at such high speeds. It also has an ongoing, recurring pattern across the whole piece – representing the 'never ending', hundreds of laps that the racers must complete to finish the race.

I also used the famous melody from 'Dies Irae' in this piece, during the pitstop scene (bars 56-59) to foreshadow Lightning McQueen's tyres burning out (later in the scene), as he chooses to ignore his team and not do a pitstop during this part of the race (to get ahead of the other racers).