

the movie is scheduled to be in theaters. "Sometimes I leave my studio and grab a bite to eat," says Brian Tyler, "and I'll see a bus go by with an ad for the film I'm working on with my name on it and the release date—and I realize I haven't even written a single note yet."

Technological advances like Apple's Logic Studio, Pro Tools and Spectrasonics' collection of libraries and virtual instruments have helped composers shorten those turnaround times and create innovative soundscapes. "Technology has done a lot to make this process more transparent, and it's broken down a lot of barriers for contemporary composers," says Mothersbaugh.

HAPPY ENDING

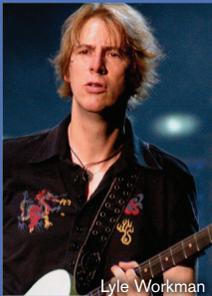
With the floodgates now open, more rock, pop, hip-hop and electronic artists are looking to marry their sensibilities with film scoring—and that's welcome news to earlier generations of composers who crossed over and helped pave the way. "It opens up the genre of film music and keeps it fresh and alive and contemporary and relevant," says Mark Isham. "I couldn't be more pleased." A quick look at the studios' upcoming slates reveals several high-profile creative partnerships between filmmakers and musicians on the horizon. Techno duo Daft Punk has been tapped by Walt Disney Pictures to score the studio's much-anticipated *Tron: Legacy*, set for release in December. And

Grammy-winning indie-rock band Phoenix has contributed both a song and what they describe as "a very minimal" original score for Sofia Coppola's upcoming *Somewhere*.

More than 80 years since *The Jazz Singer* gave audiences their first true taste of film music, and more than 40 years since Simon & Garfunkel serenaded "Mrs. Robinson" in *The Graduate*, the worlds of popular music and film composition have never been more intertwined—and they're likely to remain that way. "I don't think this is something that's a momentary fad," Mothersbaugh says. "Pop music and pop culture are going to continue to be a good gene pool to go searching for the next new, interesting composer." **M**

GREEK CHORUS

When scoring a movie requires penning an entire rock album



Lyle Workman

For the recent comedy *Get Him to the Greek*, composer Lyle Workman (*The 40-Year-Old Virgin*, *Superbad*) was tasked with creating a score and developing songs for the film's fictitious rock group Infant Sorrow, fronted by libidinous singer Aldous Snow (played by comedian Russell Brand). *Greek* is a quasi-sequel to 2008's *Forgetting Sarah Marshall*, so Workman once again collaborated with actor Jason Segel, who penned *Marshall's* screenplay and wrote the original songs in that film. Now Aldous Snow was no longer a supporting player, so his music had to take center stage. "We wanted it to feel like a real band and a real record," says Workman.

Workman, who has toured as a guitarist with Todd Rundgren and Beck, gathered an impressive collection of writers and musicians to nail the Oasis-like sounds of Infant Sorrow. They included Segel; singer and songwriter Dan Bern, who previously wrote music for the 2007 comedy *Walk Hard: The Dewey Cox Story*; Mike Viola, who worked on songs for 1996's *That Thing You Do!*; Carl Barat, guitarist for the Libertines; and Jarvis Cocker, frontman for the band Pulp. Collaborating closely with music supervisor Jonathan Karp, Workman played guitar and brought in studio musicians to accompany Brand's vocals. The result was nearly 20 tracks for the film, 13 of which were cheekily credited to Infant Sorrow on the soundtrack album. "The guitar sounds, the songs, all of it had to work as a record and compete with any other music that's being made," Workman says. "I think we achieved that."



Forgetting Sarah Marshall



Get Him to the Greek