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Title: FILM MUSIC: HOW A FILM TRULY SCORES

Cultures examined	Films studied
FRENCH AMERICAN AMERICAN AMERICAN	TROIS COULEURS: BLEU THE THIN RED LINE SAVING PRIVATE RYAN WAR BRIDES

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FILM MUSIC: HOW A FILM TRULY SCORES

By:

While the musical soundtrack has always played an integral part of the filmic experience, it has had difficulty establishing itself as a widely-recognized art form. Movie score is seen by some artists as functional "low art" rather than "high art", and is simply ignored by many others. There are various reasons behind these prejudices. In this documentary, I will explore these reasons. I will also present to the audience how far film music has developed since its early days, not only as a functional tool for emotional accentuation, but also for underpinning a director's intended meaning.

Paper fills formal requirements. A perfect paper - engaged and informative, richly researched, strongly anchored in specific and highly appropriate clips and choices, meticulously explained and crafted that would have strong appeal to its target audience. Great unfolding structure, ~~by~~ giving due recognition to an underappreciated area of film criticism.

Video	Audio
<p>Fade in to a shot of a film projector in a dark room. The projector is started up, and white light pours out of the lens. The camera pans around to the front of the projector, so that the projector's blinding white light fills the frame.</p>	<p>Sound: Projector begins to whir. Music: One second after projector starts up, Also Sprach Zarathustra begins to play. NARRATOR: It is subtle. Insidious...</p>
<p>Fade-through-white to a close up of the narrator's face (dark blue, shadowy lighting).</p>	<p>NARRATOR:...somewhat inexplicable in its ability to stir emotion.</p>
<p>Cut straight back to close-up of whirring mechanisms in the film projector.</p>	<p>Music: Also Sprach Zarathustra reaches its first climax. Sound: Whirring of projector is very prominent.</p>
<p>Fade through black to shot of Amelie whipping off her sunglasses and smiling mischievously (from <i>Le Fabuleux destin d'Amelie Poulain</i>).</p>	<p>NARRATOR: It compliments character...</p>
<p>Shot of Pride Rock during Simba's ceremony (from <i>The Lion King</i>).</p>	<p>...establishes setting...</p>
<p>Shot of Julie snapping awake in her chair (from <i>Trois Couleurs: Bleu</i>).</p>	<p>...underpins vital themes.</p>
<p>Shot of Mercedes clutching the dying Ofelia (from <i>Pan's Labyrinth</i>).</p>	<p>And most of all, it channels raw emotion from the silver screen, through to the audience.</p>
<p>Dolly shot of movie theatre filled with faces captivated by the screen (from <i>Le Fabuleux destin d'Amelie Poulain</i>).</p>	<p>Music: Also Sprach Zarathustra reaches its second climax</p>
<p>Fade through black to narrator.</p>	<p>NARRATOR: It is an art form that influences a viewer's mind on an almost subconscious level, making it one of the most powerful tools in a director's arsenal.</p>
<p>Very rapid cuts between early films: <i>The Battleship Potempkin</i>, <i>The Great Train Robbery</i>, <i>Charlie Chaplin: Table Ballet</i>.</p>	<p>It is the culmination of a century's worth of trial.</p>
<p>Fade through black to narrator.</p>	<p>Music: Also Sprach Zarathustra reaches its third climax NARRATOR: Ladies and Gentlemen, we are about to embark on an exploration.</p>

Video	Audio
Fade through black to spaceship moving through deep space (from <i>2001: A Space Odyssey</i>). Cut to high-angle shot of Julie smoothing out her husband's music score (from <i>Trois Couleurs: Bleu</i>).	A journey through territory that, while not utterly neglected, is arguably rather overlooked by intellectual study.
Fade through black to close-up shot of smiling narrator.	Ladies and Gentlemen, I would like to offer you a very warm welcome to the extraordinary world...
Fade through black to a series of clips which cut from one to another rapidly: a mixer board being fiddled with, sound level displays, a playing trumpeter wearing headphones, and a conductor concluding a piece (which synchronizes with the ending of <i>Also Sprach Zarathustra</i>).	...of film music . Music: Final note of <i>Also Sprach Zarathustra</i> sounds out.
White titles on black background fade in and out ("Movie Music: How a Film Truly Scores")	Music: Titles are accentuated by the opening bar of Ennio Morricone's <i>Ecstasy of Gold</i> from <i>The Good, The Bad, and the Ugly</i> .
Montage of clips in black and white. The images are of the early movie-making process (they can be either genuine or re-enactments): directors discussing with crew, cameramen filming actors, lighting crew experimenting with different lighting on an actress.	Music: Oboe enters, playing a "question" phrase in <i>Ecstasy of Gold</i> . NARRATOR: When film began to grow prevalent in the 1890's, directors, editors and cinematographers slowly but surely began to establish themselves as artists. By the 1950's, these people were seen by many as auteurs, masters of art forms worthy of critical study.
Fade through black to talking head shot of narrator. Very narrow depth of field, keeping the background completely blurred out.	Music: Oboe plays "response" phrase. NARRATOR: Film music, however, has not been quite so lucky.
Montage of extracts from the Lumiere family's first films: <i>Workers Leaving the Lumiere Factory</i> , <i>Feeding the Baby</i> and <i>The Arrival of a Train</i> . The film extracts are inter-cut with a re-enactment of a pianist accompanying the projected images in the Grand Cafe of Paris.	The history of the musical soundtrack dates back to December 1895, almost as early as the first films. But it was to be over 80 years before film theorists really began to examine the music of the movies.

Video	Audio
<p>Fade through black to front-on dolly shot of narrator walking along the tastefully decorated interior of a modern performing arts centre.</p>	<p>Music: Soprano soloist in <i>Ecstasy of Gold</i> enters. NARRATOR: The concept of music accompanying action was not new. Music and drama have worked together since the theatre of the Ancient Greeks.</p>
<p>Cut to Mozart conducting the music in a large opera hall (from <i>Amadeus</i>).</p>	<p>And music was never neglected by audiences and critics throughout five hundred years of Western opera.</p>
<p>Fade through black to a tracking close-up shot of narrator's feet walking down carpeted steps. The camera dollies back to reveal the narrator walking down an aisle of an empty balcony in a concert hall.</p>	<p>Music: Strings playing the main theme in <i>Ecstasy of Gold</i> enter. NARRATOR: The question then, is "why?". Why was it that film scores were largely ignored by both audiences and critics, particularly in those early days?</p>
<p>Camera pans slowly around from narrator to reveal a brightly lit concert hall full of audience members.</p>	<p>Music: <i>Ecstasy of Gold</i> fades up to greater volume as concert hall is revealed.</p>
<p>The panning settles on the stage, where a full ninety-piece orchestra, a choir and a vocal soloist are performing <i>Ecstasy of Gold</i> by in full vigour.</p>	<p>Music: <i>Ecstasy of Gold</i> continues.</p>
<p>Cut to conductor (Ennio Morricone) bringing in the snare drum with a powerful downward gesture. Cut to a percussionist beating out the rhythm. Cross-dissolve to a high angle shot of the violin 1 section. Cross-dissolve to brass section. Cross-dissolve to a dolly shot of the choir.</p>	<p>Music: <i>Ecstasy of Gold</i> climaxes. NARRATOR: And why is it that even now, some musicians consider film score to be less of a "highbrow art", and more of a "low culture"?</p>
<p>Cut to a high-angle long shot of the orchestra from the narrator's balcony. The narrator is positioned screen-left in the foreground, with his back to the camera. The narrator is blurred while the orchestra is in focus.</p>	<p>Music: <i>Ecstasy of Gold</i> Continues.</p>
<p>The narrator turns to face the camera. The camera racks focus to the narrator, blurring out the orchestra behind him.</p>	<p>NARRATOR: As it turns out, the past has some explaining to do. Let us rewind to the birth of the 20th Century. Into the black and white days of the so-called silent cinema.</p>

Video	Audio
A fast-moving crane shot gives a sweeping overview of the musicians. Cut to Ennio Morricone closing the musical sentence with a circular gesture of his baton.	Music: Once <i>Ecstasy of Gold</i> reaches the end of its first climax (around bar 48), the music cuts just before the strings re-enter. The impression should be that of the ending of the piece.
Fade to black. White titles fade in and out: <i>The Sound of the Silents</i>	Silence.
Modern-day video quality resumes as we fade up to a talking head shot of Peter Larsen, bathed in natural light. In the background, there is a book-case. Titles appear in bottom left hand corner: <i>Peter Larsen</i> <i>Musicologist</i>	PETER LARSEN: The silents were never really silent. From the very outset, live music was played to moving pictures. Fact is, music was always an integral part of showing a film.
Cut to a talking head shot of Roy Pendergast. The background is blurred, but one can make out a series of mixer boards, synthesizers and computers in the background. Titles appear in bottom left hand corner: <i>Roy Pendergast</i> <i>Film Music Editor</i>	ROY PENDERGAST: When considering the music of the silent film, it's helpful to examine some of the reasons why music was chosen as a sort of auditory counterpoint. There are several interesting theories on this. Music: Scott Joplin's <i>Maple Leaf Rag</i> begins to play quietly
Medium shot of the narrator sitting in an aisle seat of an old fashioned, empty theatre. His face is bathed in grey flickering light from the screen.	Music: <i>Maple Leaf Rag</i> fades up to greater volume.
The narrator turns to address the camera.	NARRATOR: One very straightforward theory states that the purpose of film music was simply to block out the sound of the noisy projectors of the day.
The narrator shoots a glance behind him. Cut to a low-angle shot of the running projector at back of theatre.	Music: <i>Maple Leaf Rag</i> continues. Sound: Projector whirs noisily.
Cut back to narrator. He looks back to the camera. Cut to dolly shot moving across the front of the theatre, showing dozens of faces looking up at the screen.	NARRATOR: Other theorists argue that music was used to quell the audience's fears of silence and darkness.

Video	Audio
Cut to cinema screen, where the Lumier Brothers' <i>Watering the Garden</i> is being played. A mischievous boy is standing on the garden hose, while a mystified gardner stares into the nozzle. Cut to a pianist's fingers which play synchronised to the music. Cut to the screen: the boy steps off the hose, and the gardner receives a faceful of water.	One last theory suggests that people are not accustomed to witnessing movement without accompanying sounds, and that music was there to provide a sense of "auditory accentuation", as it were. ✓
Cut back to narrator, addressing the camera in his theatre seat.	Those are the three main theories. And despite their differences, there is one important thing that they each share in common. Not a single one suggests that music was there for emotional or artistic purposes.
Narrator gets up from his seat and walks out of frame. The camera remains static. Fade out.	Sound: Creak of seat, rustle of clothing as Narrator leaves. Music: <i>Maple Leaf Rag</i> ends.
Fade in to Roy Pendergast.	PENDERGAST: Film music had utilitarian, not artistic beginnings. That was the problem. To most producers and directors, film music was simply a necessary evil.
Cut to narrator closing a the door to a movie theatre behind him and walking out into a rainy evening on a New York street.	Sound: Night city ambience: cars on wet roads, drizzle. NARRATOR: And even the more sensitive directors of the time would have had trouble using music on a more profound level.
Fade through black to cross-dissolving extracts from <i>The Great Train Robbery</i> , <i>Charlie Chaplin: Table Ballet</i> , <i>The Perils of Pauline</i> .	Music: For each extract shown, the music cross-fades to another piece. Adagio from <i>Sunrise Quartet</i> (Haydn), <i>The Chrysanthemum</i> (Scott Joplin), <i>Sonata No. 3</i> (Chopin). PENDERGAST: In the first few years, musical material consisted of just about anything that was available at the moment and, more often than not, bore little dramatic relationship to what was happening on screen.
Cut to talking head shot of Pendergast.	Producers of films were not always happy about the situation, but there was little they could do since it was the exhibitor who determined what role the music should play. ✓

Video	Audio
<p>Full front-on shot of narrator walking down the street, hands in pockets of his trench coat, addressing the camera. The camera is dollying backwards, slightly slower than his pace. The narrator gradually fills the frame. By his last line, he has stopped walking and is framed in a mid close up as he speaks.</p>	<p>Sound: Night city ambience. Soft footsteps on concrete. NARRATOR: "anything that was available at the moment", "little dramatic relationship". It's not hard to understand why film music got off to a bad start establishing itself as an art form. A decade after the first films, the music of the silents took a dramatic, even paradigm-shifting turn. The man responsible for the change was a music clerk named Max Winkler.</p>
<p>Narrator exits screen right. The camera remains static.</p>	<p>Sound: City ambience fades out with picture.</p>
<p>Fade through black to talking head shot of the old Max Winkler. Lighting is warm and soft. In the background, are shelves of sheet music.</p>	<p>WINKLER: One day in the spring of 1912, I went to see <i>War Brides</i>.</p>
<p>Cut to (re-enacted) image of young Winkler's figure queuing outside of a 1912 cinema. Cut to Winkler settling himself down in his seat.</p>	<p>At the climax of the film, the king of a mythical country was passing through our heroine's village.</p>
<p>Cut to talking head shot of old Winkler. He tells his anecdote excitably, raising his hands to heaven in imitation as he describes Nazimova's movements.</p>	<p>She threw herself in front of him, her hands raised to heaven. She said - no she didn't say - but the title on the screen announced:</p>
<p>Cut to extract from <i>War Brides</i>; the relevant title is displayed.</p>	<p>"If you will not give us women the right to vote...I shall not bear a child for such a country."</p>
<p>The king ignores Nazimova and continues on his way, leaving the heroine distraught. She pulls out a knife and kills herself.</p>	<p>The king just moved on. Nazimova drew a dagger and killed herself.</p>
<p>Cut back to talking head shot of old Winkler.</p>	<p>I scarcely believed my ears when just as Nazimova exhaled her last breath, to the heart-breaking sobs of her family...</p>
<p>Cut to extract from <i>War Brides</i>. Nazimova lies dying.</p>	<p>Music: <i>You Made Me What I Am Today</i> plays. WINKLER:...the pianist began to play the old frivolous favourite, <i>You Made Me What I Am Today</i>.</p>

Video	Audio
Cut to talking head shot of old Winkler. He appears incredulous as he recollects the incident.	I went back-stage afterwards and asked him why he had chosen this particular tune. "Why", he said, "I thought that was perfectly clear. Wasn't it the King's fault she died?"
Cut to re-enacted shot of young Winkler talking to a pianist, backstage.	NARRATOR: The pianist had chosen his music according to the title, not to the intended atmosphere. The result was, of course, a ridiculous choice. Music: <i>You Made Me What I Am Today</i> fades out.
Cut to reenacted shot of young Winkler discussing something with another man (presumably a producer). Cut to medium shot of young Winkler sitting on his own in a movie theatre. He glances down to a stopwatch in his left hand, and then makes a note on his clipboard. Cut to Winkler slowly pulling out a folder of sheet music from a large shelf, opening it up, nodding to himself and then walking out of frame.	Winkler made the decision to provide a certain service. He offered to watch films just before their release and produce cue sheets. These cue sheets would consist of pieces of non-copyright classical music that was suitable to whatever was on screen.
Cut to long shot of narrator sitting in a dark library. He is lit by a desk lamp and has large pages of sheet music in front of him. The camera very slowly circles around the desk. The narrator looks up from the music to address the camera.	His service was a huge success. Producers on a large scale began to realise how effective music was in evoking a different mood for a different scene. Music had taken its first steps towards some form of craft. The demand on Winkler, however, became overwhelming.
Cut to talking head shot of Winkler. Fade through white to fast-cut montage of re-enacted scenes (camera should be unsteady, tracking the motion of the subjects, rapidly zooming in and out to catch the action): pulling sheet music off shelves. Close-ups of fingers moving along classical scores. Pencils crossing out musical sentences. A young musician rewriting parts of the music. A man sitting alone in a theatre grasping a clipboard, pencil and stopwatch. A woman walking along a shelf, finger tracing the spines of the musical score.	WINKLER: In desperation we turned to crime. We began to dismember the great masters...Beethoven, Mozart, Grieg, Bach, Verdi, Bizet, Tchaikovsky and Wagner - everything that wasn't protected by copyright form our pilfering. Sound: Appropriate foleys for the accompanying images. Sounds of pencils scratching across pages of sheet music should be emphasized.

Video	Audio
Cut to front-on talking head shot of narrator. He is still at his library desk, framed by the stand of the desk lamp.	It was perhaps at this point that classical musicians began to view film scores in negative light.
Cut to talking head shot of Winkler. He is speaking passionately, moving from side to side. Cut to relevant scenes from early silents.	<p>WINKLER: Extracts from great symphonies and operas were hacked down to emerge again as "Sinister Misterioso" by Beethoven or "Weird Moderato" by Tchaikovsky. We used Wagner's wedding marches for marriages, while for divorce scenes, we just had them played out of tune, a treatment known in the profession as "souring up the aisle".</p> <p>Music: As Winkler speaks, juxtapose the original music with the modified pieces without cross-fades for jarring effect.</p>
Cut to Narrator sliding a large book of score back in place on a high shelf in the library. He turns to address the camera once the book is in position.	<p>NARRATOR: Rearranging the great classical pieces to make them fit the story was indeed lacking to some extent in originality. Music critics were not convinced so much as disgusted. Meanwhile, general audiences continued to focus on film as a visual medium, thereby failing to notice the musical elements. This continued up to 1927, a date which saw the arrival of sound to the world of film.</p>
Cut to Roy M. Pendergast.	<p>PENDERGAST: The coming of sound presented a whole new set of problems for the composer, not the least of which was getting some music, any music in some cases, in the first talkies. After the public tired of a never ending stream of musicals, the studios decided they were no longer in need of musicians. It was almost a year before film makers began to reinsert musical score into their films.</p>
Fade through black to slow-motion review of previous re-enacted scenes (young musician pulling folders off shelves and making marks with a pencil on classical scores).	<p>NARRATOR: It's not fair to say that there were no artistically commendable scores written at the time. Edmund Miesler's score for <i>The Battleship Potemkin</i>, for example, is considered to be masterfully executed.</p>

Video	Audio
Cut to Narrator.	Neither is it fair to say that prejudices against film music all surfaced purely from these early problems. However, the fact remains that many prejudices against film music are remnants of those younger days when movie score largely consisted of randomly chosen pieces of non-copyrighted music or involved butchering the classics to fit into the scene.
Fade through black to a low-angle shot of a door inside a room. The door opens and the narrator steps in. He walks towards, and then past the camera. The camera pans around to follow him. As he speaks, it is revealed that he is standing in a modern-day music recording studio. Surrounding him are large computer monitors, keyboards, mixers and synthesizers and a large, double glazed window through which one can see a space for a full 90 piece orchestra.	Nowadays, however, artistic and technological developments have made the film score something else entirely.
Fade to Black. White titles fade in and out: Music of the Modern Film	A soft, subtle rushing sound effect fades in and out with the titles.
Medium shot of narrator sitting comfortably in a dim, shadowy room, directly addressing the camera. Behind him is a horseshoe of computer monitors. Audio monitors flank the equipment.	NARRATOR: Film music has overcome the tremendous difficulties of its early days, and is now one of the most powerful tools in a modern director's arsenal.
Medium close-up of a young composer's face, which is illuminated by the artificial light of a computer screen. The camera circles around to reveal an array of monitors: one depicts a scene from the film being worked on, another shows the score being written. Cut to Hans Zimmer looking on as a female asian performer performs on an erhu in a recording studio.	New technology has enabled for better synchronisation and easier scoring, while 100 years of creative experimentation in this new art-form have certainly paid off.

Video	Audio
<p>Cut to high angle wide shot of the Boston Symphony Orchestra. John Williams walks onto the altar and raises his baton, and the musicians assume the "ready" position. The camera pans up to reveal an image projected onto a screen behind the orchestra. Shows a translucent American flag blowing in the wind (from <i>Saving Private Ryan</i>).</p>	<p>Modern film scores, while sometimes just as functional as they were before, are capable of doing much more than just hinting to the audience whether a scene should be happy or sad. The emotions portrayed in some films are complex, and the music of the movies has evolved to support that.</p>
<p>Cut back to Narrator in scoring studio.</p>	<p>An excellent example of how music enhances the emotional complexities of a motion picture is John William's surprisingly restrained score for <i>Saving Private Ryan</i>, directed by Steven Spielberg.</p>
<p>Cut to talking head shot of John Williams. He sat in a cosy, warmly-lit room. Narrow depth of focus with a piano perceptible in the background. Titles appear in bottom left-hand corner: John Williams Film Composer</p>	<p>Music: <i>Omaha Beach</i> from <i>Saving Private Ryan</i> fades in and plays at low volume. WILLIAMS: Something quite unique, I think, for Steven and for me was the fact that we didn't use that much music in the film. We wanted the atmosphere of the struggle to be portrayed realistically.</p>
<p>Cut to high angle shot of German soldiers caught in between two explosions. Cut to tracking shot of Miller dragging a man through the water. Cut to a POV shot of a .50 cal machine gun firing upon American soldiers during the D-Day Omaha landings (from <i>Saving Private Ryan</i>).</p>	<p>Music: <i>Omaha Beach</i> fades out. Sound: Diagetic sound effects from the scenes depicted.</p>
<p>Cut to Williams. Cut to extreme close up of John Miller's eyes. Cut to tracking shot of corpses strewn across the beach as the reddened water ebbs and flows. Cross dissolve to shot of Ryan's mother collapsing at her porch as a government car pulls up to inform her of her sons' deaths. Cross dissolve to overhead tracking shot of Ryan as an old man, making his way through Normandy American Cemetery.</p>	<p>Music: <i>Main Theme</i> from <i>Saving Private Ryan</i> fades in. Sound: Quiet diagetic sound effects. WILLIAMS: It was during some of the quieter scenes that the music really struck at the emotional part of it. It was as if we needed a kind of requiem, almost, for the people lost. And to do that tastefully, discretely, quietly and, hopefully elegantly.</p>

Video	Audio
<p>Cut to opening shot of American flag blowing in the wind. Cross dissolve to high angle shot of Boston Symphony Orchestra practicing with John Williams conducting. Cross dissolve to iconic shot of eight soldiers appearing over a green hill, silhouetted against the overcast sky.</p>	<p>NARRATOR: Williams' score is martial and faintly patriotic; an effect evoked by the brass-dominated themes and snare drum. It is also sorrowful. But above all else, it is respectful. The soft, euphonic themes are subtly orchestrated, with a religious touch from the choir, offering a restrained commemoration to the fallen.</p>
<p>Cut to shaky-camera shot depicting Allied soldiers running up a beach.</p> <p>Cut to close-up of Upham's distressed face. Cut to the dying Wade, who is surrounded by his comrades, trying to contain the bleeding. Cut to Caparzo looking on, crying.</p>	<p>Sound: Diagetic sound effects from the scene are quiet, but perceptible.</p> <p>NARRATOR: While Spielberg clearly intended for <i>Saving Private Ryan</i> to depict war realistically, he was also interested in presenting to the audience an emotional connection with those who died.</p>
<p>Fade through black to close up shot of Narrator.</p>	<p>And, in my opinion, this was most potently effected in Williams' restrained, elegant, and respectfully crafted score.</p>
<p>Cross-dissolve to American flag from closing scene of <i>Saving Private Ryan</i>.</p>	<p>Music: Closing chord of <i>Main Theme</i> sounds out.</p>
<p>Fade through black to Narrator.</p>	<p>NARRATOR: A film is, of course, defined by more than just its music. However, let's take a look at how the score of another war movie portrayed the visuals in an utterly different way.</p>
<p>Cut to low-angle dolly shot of bamboo shoots towering overhead. In a fluid motion, the camera pans down to reveal Allied soldiers moving warily through the forest.</p>	<p>Directed by Terrence Malick, <i>The Thin Red Line</i> is a film also set during the Second World War, and, though lesser-known, is often compared to Spielberg's <i>Saving Private Ryan</i>.</p>
<p>Cross dissolve back to Narrator.</p> <p>Cut to fluid, steady POV shot moving through tall blades of grass on the side of a hill. Cross-dissolve to Witt making his way in an almost dream-like state through a captured Japanese camp. Cross-dissolve to high-hat shot of sun shining through holes in a leaf.</p>	<p>Despite this, the tone and intended meaning of the two films are utterly different. Instead of the stark, relentless naturalism and subtly patriotic allusions of <i>Saving Private Ryan</i>, Malick's film often defies the conventions of the war movie genre. It is meditative, slow, dream-like and philosophical.</p>

Video	Audio
<p>Cross-dissolve back to Narrator.</p>	<p>Music: <i>Journey to the Line</i> from <i>The Thin Red Line</i> fades in. NARRATOR: Auteur theory of the 1950's suggests that film directors are the "authors" of a film, and that a movie, rather like a piece of literature can be rich in symbolism and themes. Providing this extra profound dimension was precisely what the film's composer wished to do.</p>
<p>Cut to talking head shot of Hans Zimmer. He is evenly lit with golden light. Titles appear in the bottom left-hand corner: Hans Zimmer Film Composer</p>	<p>ZIMMER: After I read the script for the first time, Terry and I made this deal: that I wouldn't read the script again, and that we would just talk about the idea of what the movie should be about.</p>
<p>Cut to high-hat shot showing sunlight piercing the canopy of a forest. Cut to silhouettes of soldiers creeping through the mist of the forest. Cut back to Hans Zimmer.</p>	<p>Eventually this idea came to me; that the music should be based on certain interval - the minor third. You know, there are all sorts of ideas and themes in the film concerning religion, and the number three, which I kept working on.</p>
<p>Cut to soldiers rushing quietly through the forest and crossing over a fallen tree. Cut to shadowy figure holding a rifle, barely perceptible through the fog. Cut back to Hans Zimmer</p>	<p>It was very intellectual, I suppose, and well; some parts of the music were very intellectual, others were more emotional. So I sat down and began to play around with these ideas. And I think that gave rise to the first piece of music that really made the film start to work.</p>
<p>Extract from the attack on the Japanese camp from <i>The Thin Red Line</i>: long, fluid tracking shots depicting soldiers tearing through the camp, firing upon each other. As the battle finishes, a wounded Japanese soldier calmly observes the proceedings with an air of detached sorrow.</p>	<p>Music: <i>Journey to the Line</i> fades up rapidly to accompany the images as it does in the the film. The music is a sweeping, string-based haunting piece. Zimmer's incorporation of the minor third interval is noticeable. Sound: As in the film, sound effects are limited to the screams of the men and the sound of gunfire.</p>

Video	Audio
<p>Soldiers reach the top of a hill. One of them turns to address a local. The local speaks (silently) and the camera pans down to reveal that he is not wearing shoes. Cut to Bell looking meditatively at the view from his vantage point.</p>	<p>Music: <i>Light</i> from <i>The Thin Red Line</i> fades up. NARRATOR: The use of primitive, ethnic instruments such as the taiko drum and zither not only establish the setting of the film, but also offer a raw, primal quality to the characters that is so intrinsic to the characterisation.</p>
<p>Cut to close-up of Narrator's face, which is illuminated by pale, white light and heavy with shadow.</p>	<p>The music in <i>The Thin Red Line</i> was one of the most important elements in developing that meditative atmosphere which separated it from all other war films. Zimmer's construction of the score was thoughtful; it served as not just a tool for emotional evocation, but also for carrying thematic and semiotic value.</p>
<p>Fade through black to a low-angle shot of a composer sat at his desk. Cut to the composer's hand marking down notes on a sheet of blank score.</p>	<p>One of the challenges facing a film composer is to keep the music subtle, unobtrusive. For the most part of its young life, film music has served to underscore the image and to never distract.</p>
<p>Cut to Narrator. Fade through black to extreme close up of the blue stones from Anna's chandelier glistening in the light.</p>	<p>Music: <i>Light</i> fades out. NARRATOR: But more recently, in some films, music has come to play a more direct role in providing meaning. Perhaps one of the greatest examples of this the first film to Krzysztof Kieslowski <i>Trois Couleurs: Bleu</i>, which was scored by a composer who I would argue is one of the finest auteurs, as it were, in the filmic world: Zbigniew Preisner.</p>
<p>Fade through black to talking head shot of Geoff Andrew. Titles appear: Geoff Andrew <i>Film Critic</i></p> <p>Cut to shot from <i>Bleu</i> in which camera is fixed onto base of car, with the tarmac of a motorway rushing past. Cut to crashed car. Cut to close-up of Julie in a hospital bed, her face cut, her neck in a cast, and her eyes haunted.</p>	<p>Music: The tutti fanfare from <i>Song for the Unification of Europe</i> enters. Geoff Andrew: <i>Blue</i> is really about our protagonist's struggle to find freedom...not the political sense of the word, but in the realm of emotions. After the death of her family, Kieslowski follows Julie's mourning, and her fight to find self-sufficiency, stability and independence.</p>

Video	Audio
<p>Shot of Julie stepping into the "Blue Room" and tearing down a fistful of stones from Anna's plastic chandelier. Cut to Julie disposing of Patrice's score into a dumper truck. Cut to Julie walking away from her house. Close-up of Julie's fist being dragged painfully against the stone wall as she walks. Her face tight with physical pain, Julie brings her bleeding knuckles to her mouth.</p>	<p>NARRATOR: Julie tries to free herself from pain by isolating herself from every aspect of her previous life. She abandon's her house, her possessions, the people she knows and her previous way of life. But one thing she cannot cut herself away from is her memory. And this theme of the persistence of memory is accentuated best with Zbigniew Preisner's score.</p>
<p>Shot of empty indoor swimming pool, bathed in shadow and dark blue light. Julie dives in. Cut to Julie finishing a lap and breathing hard at the pools edge. She pulls herself halfway out of the pool and freezes as the music hits her. Slowly she lowers herself back in the water until she is completely submerged, face-down, her hands clasped over her ears.</p>	<p>Throughout the film, no matter where she goes to hide or how hard she tries to isolate herself, the music that her husband composed haunts her. Fragments of the score hit her almost like a physical force, and then end, as abruptly as they came. Music: As in this part of the film, a trumpet fanfare is inter-cut (in a disjointed, jarring manner) with theme from the finale of <i>Song for the Unification of Europe</i>.</p>
<p>Fade through black to talking head shot of Geoff Andrew.</p>	<p>Goeff Andrew: The score in <i>Bleu</i> represents commitment, family and love. It serves as a symbol of the past, of everything that Julie is trying to escape from.</p>
<p>Fade through black to Julie's fingers slowly pushing away the support to her grand piano's lid. The lid drops with a jolting crash.</p>	<p>Music: Diagetic music of Julie playing the finale's melody on the piano. Sound: Creak of the lid support. NARRATOR: Up until the very end, the audience has only ever heard snippets of the score. The music feels unfinished, as fragmented and as incomplete as Julie's soul.</p>
<p>Fade through black to close up of score. Camera dollies up to reveal Julie working hard at completing her husbands concerto. Julie reads the Greek lyrics for <i>Song for the Unification of Europe</i> with Olivier standing closely behind her. Close up of Julie. A single tear rolls down her cheek, and she manages a small, sad, but genuine smile.</p>	<p>Music: <i>Song for the Unification of Europe</i> plays from its opening for the first time. NARRATOR: It is only when Julie faces the past, and teaches herself to love again that the concerto is heard in its triumphant entirety; signaling to the audience that Julie has stopped running from the past...and that she is at last ready to embrace life and love once more.</p>

Video	Audio
Reminiscent of the first shot of the Narrator, there is a close-up of his face, with dark, heavy shadows.	It may be an oversimplification to blame all prejudices against film music on its faults as a young art form. However, as I'm sure you've gathered, the past does have a great deal to answer for.
Following clips are in black and white and in slow motion: close-up shot of pianist's fingers, camera pans up to reveal pianist staring up at the screen. Slow cross-dissolve to conductor of pit orchestra conducting a small group of musicians to a silent film. Slow cross-dissolve to Max Winkler sitting in cinema during a "spotting" session. Slow cross-dissolve to extreme close-up of a pencil drawing musical notes on blank sheet music. Slow cross-dissolve to a composer watching intently as an orchestra plays his compositions. Slow cross-dissolve to a cellist (wearing headphones) playing vigorously.	<p>Music: <i>Song for the Unification of Europe</i> continues.</p> <p>NARRATOR: Throughout its 100 years of artistic growth so far, film music has developed from having a purely functional purpose to its present day form: powerful, evocative, subtle, perfectly synchronised and capable of offering a film thematic as well as emotional enhancement.</p> <p>Composers meanwhile, have elevated themselves to the levels of auteurs, offering signature styles of musical composition, and transforming a film into something different altogether.</p>
Cross-dissolve to close up of narrator's face.	Film music is the subtle communication of ideas and emotions through creative skill and time-tested technique. If that is not art, I don't know what is.
<p>Fade through black to Hans Zimmer sitting in recording studio listening intently to the orchestra, while following the music on the score before him. Cross dissolve to high angle sweeping shot of Boston Symphony Orchestra. Cross dissolve to Julie rolling up her finished score and leaving.</p> <p>Fade to black.</p>	Music: <i>Song for the Unification of Europe</i> continues.
Credits.	Music: <i>Song for the Unification of Europe</i> from <i>Trois Couleurs: Bleu</i> continues.

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Brown, Rotal S. (1994). *Overtones and Undertones*. University of California Press.

Provided Winkler's story, from watching *War Brides* to starting up his business of creating cue sheets, and editing classical music for films.

Hans Zimmer [Online], (2008). URL: <http://www.youtube.com/watch?v=U2BAJCWhljY&feature=related>

This interview with Hans Zimmer was used in the section of my documentary covering the scoring *The Thin Red Line*. It explains how Hans Zimmer began to integrate into the score some of the many philosophical and religious themes that Malick wished to portray in the film.

John Williams Scoring "Saving Private Ryan" [Online], (2008). URL: <http://www.youtube.com/watch?v=HDq1gETo18w>

This interview with John Williams was used in the section of my documentary covering the scoring of *Saving Private Ryan*. It explains how one of the challenges facing Williams was to write music for the film that was at once emotional, restrained and offered a respectful commemoration to the fallen.

Kassabian, Anahid. (2001). *Hearing Film*. Routledge.

Offered a great deal of information regarding the many techniques used by modern film composers to accentuate emotion, character and theme.

Larsen, Peter. (2005). *Film Music*. Reaktion Books Ltd.

Provided an overview of the history of film music.

Pendergast, Roy M. (1977). *Film Music, A Neglected Art*. W.W. Norton & Company.

Provided many of the historical reasons explaining why film music has previously been often ignored by audiences and critics, and reviled by some classical musicians.

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Filmography

War Brides (1916) Director: Herbert Brenon

Trois Couleurs: Bleu (1993) Director: Krzysztof Kieslowski

Saving private Ryan (1998) Director: Steven Spielberg

The Thin Red Line (1999) Director: Terrence Malick