

Soundtrack:

Innovative Approaches in Film

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1) Introduction

Masking the noisy film projectors of 1895, the music of films was initially a live accompaniment to the silent film experience. The musicians would sit with the film and improvise, traditionally with piano, organ or orchestra. The music was a variable component to the otherwise 'mute film'¹, subject to changes from skill level, understanding of a scene, instrumentation and desires and wishes of the specific theatre. The introduction of the cue sheet in 1910 brought with it more of an overlap in what may be heard between two viewings of a film from one cinema to the next. The notation on a cue sheet furthered this continuity with more formal executions of timing, tempo and dynamics within the music. The birth of new technology; in this case optical film sound by the engineering duo, Lee De Forest and Theodore Case made sound another rigid component in the cinema experience. After it was commercially available, the 1920's saw a new breed of film sound.

“Music for silent films developed as an outgrowth of nineteenth century dramatic traditions. Further, in the silent film, music communicated narrative information that has since been restored to the province of dialogue and sound effects.”
(Gorbman, 1980)²

Gorbman highlights a critical shift that took place between previously established arrangement techniques to picture, such as 'photoplay' music and a shift brought about by the introduction of new elements; dialogue and sound effects, with the release of *The Jazz Singer* (1927), ending the silent film era and giving birth to the 'talkie' film, changing the medium indefinitely.

The word Sound, when used in relation to Moving Image is incredibly vague. Modern film distinguishes four main components; Soundscape, Foley, Narration and Soundtrack. This essay will focus on innovative approaches to soundtrack and the alternative roles it plays across a variety of films. Following this introduction; a selection of motion pictures that feature the use of experimental components, electronic circuits and in some cases, self-created instruments which have been applied for a distinct quality of sound through an effort to convey precise and subtle information in relation to a films overall character, style and structure. The text will follow on with film's from the newer, rigid mode of sound onwards into modern cinema.

“Traditional film scoring, which sought to be self-effacing, was superseded by sound track music motivated by diegetic factors or the need to establish emotional or visceral goals such as evoking nostalgia.” (Whittington, 2007)³

As film became more established, musicians and filmmakers began to acquaint themselves more intimately with the relationship between sound and image. A deeper grasp of the potential power of film music manifested, with this came increasingly complex processes of obtaining and manipulating sound, sound as material.

1 C. Michel. *Audio – Vision: Sound On Screen*, Columbia University Press, New York/ Chichester, 1994.

2 C. Gorbman., 'Narrative Film Music', *Yale French Studies*, vol. 60/no. 60, (1980), pp. 183-203.

3 Whittington, William (2007a) *Sound design & science fiction*. 1st ed. Austin, Tex: University of Texas Press., pp.17-27

2) Sound As Material - Musique Concrete

“My destiny was not logical. It was in gathering sounds in the recording studio, looking for dramatic effects, that I realised that they went beyond the texts they were supposed to illustrate. They started talking of a music. I was looking for the opposite of music but it came back on me violently. I was not expecting it.” (Schaeffer, 1996)⁴

Musique Concrete was a new notion of music. Pioneered by *Pierre Schaeffer*, the new idea reconsidered the old approach and made new rules that opened up the possibilities of obscuring sound from its defined source. The birth of this movement in the 1940's, brought people's attention to a variety of manipulation methods. Magnetic Tape played a key role in the techniques required for this abstract practice. The tape could be cut and stitched back to itself, forming an endless loop of sound. In addition to this, the variable formats of tape meant that some of these machines had multiple settings to accommodate these formats, allowing the possibility to either slow or speed the tape up, affecting the duration in unison with the played pitch of the recorded content. The techniques acquired through this new sound expression gave birth to the fundamental techniques for electronic scoring. This desire to find new ways of interacting with sound gave many the inspiration to innovate with these new tools. Aspects of music such as melody, harmony and tempo no longer needed consideration with this abstract reappropriation of sound.

3) Case study 1 - *Forbidden Planet* (1956)

A composer's task is to think about film music as a sonification of the story, whilst connecting intimately with the imagery. Some musicians take the principles of existing instruments to create new ones, others start from the ground up. Here we will go into the first case study in this paper; *Forbidden Planet*.

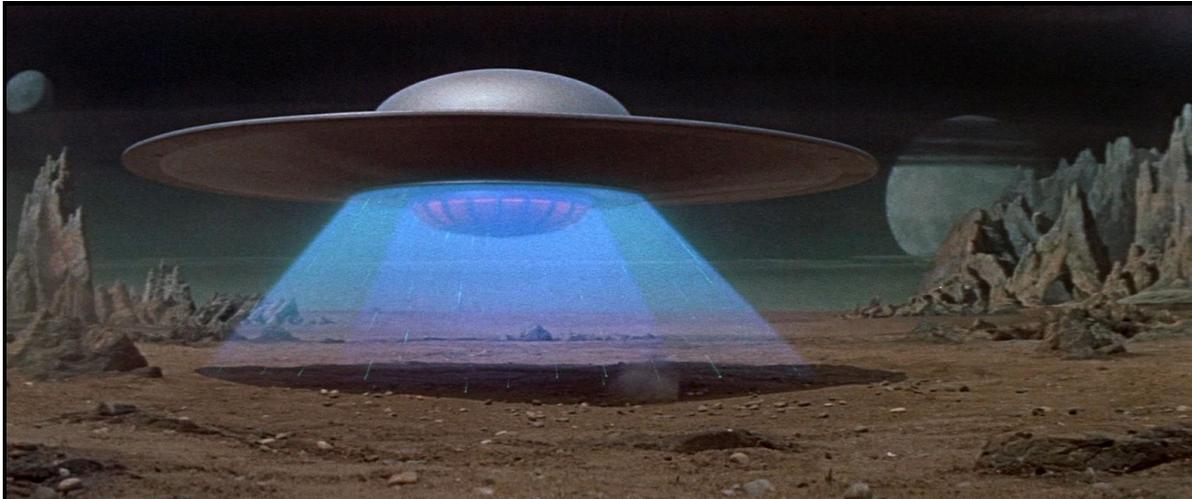


Bebe & Louis Barron, New York, 1965⁵

⁴ Reydellet, Jean de. *Pierre Schaeffer, 1910-1995: The Founder of "Musique Concrète"*, Computer Music Journal, vol. 20/no. 2, (1996), pp. 10-11.

⁵Bebe & Louis Barron,
<https://www.independent.co.uk/news/obituaries/bebe-barron-co-composer-of-the-first-electronic-film-score-for-forbidden-planet-822755.html>

Directed by Fred McLeod Wilcox, *Forbidden Planet* (1956) is a Science-Fiction film in which a military expedition is implemented to determine the outcome of a previous landing mission on alien planet; Altair. The only other human contact made is with Morbius; a previous traveller, and his daughter Altaira. As the story unfolds Adams, the film's protagonist, is informed about a mysterious force 'The Krell'; a deeply advanced species which wiped out the previous expedition to planet Altair. Traces of the 'The Krell' forces begin to manifest in the film not through visual scenarios but predominantly through the bizarre sounds made by Bebe and Louis Barron.



Landing of ship, *Forbidden Planet*, 1956⁶

The film was the first to feature an entirely electronic score, with a radical approach to the film's audio featuring the use of homemade electronic circuits. The Barron's would experiment constantly, recording everything as they played around with their self-made circuits, tinkering with electronic components; transistors, conductors, capacitors and resistors. Vacuum tubes give a distinct quality to all of the Barron's recordings. The transistor removed this need for vacuum tubes, yet... the Barron's used them anyway, not for anything but a creative outlet; experimenting with the valves as material rather than intended function; harnessing the unique quality of the warm valve's output sound; folding the resulting audio into itself through multiple reel-to-reel systems, using the long sustain and feedback loops as material for space, sound effects and newly considered 'music'. The methods used demonstrate the acquired from musique concrete practice.

"Cage gave you the feeling that there are no rules. Then, Louis really was a technical genius. We were both musicians, but he was self-taught totally in electronics, and I think because of that he felt free to use electronics in a way that they'd never been used before. He didn't feel hampered by any formal knowledge. And Varese, who used to hang out in our studio, defined music as organized sound, This had a great deal of meaning for us." (Barron,1992)⁷

⁶ 8 Nov 2018 <https://i.pinimg.com/originals/d5/3f/14/d53f14a38f90b6f0d98d900963dd4a71.jpg>

⁷ JB, Brockman , The First Electronic Film score-Forbidden Planet: A Conversation with Bebe Barron, accessed 12 Nov 2018,

Using these short-lived circuits, the Barrons would work tirelessly since they could not determine the lifespan of each one. After listening closely to their material, they would select which circuit would represent a given character, giving perspective through their unreliable contraptions.

“In Forbidden Planet, when Morbius dies in the laboratory — that really was the Id/monster circuit dying at that point. And that worked especially well because Morbius was the monster: it was coming from his subconscious.” (Barron,1992)⁸

The music is so much more than just sympathetic to the film. It comes part and parcel interwoven with direct sound effects, a large part of the films phenomena takes place in the sonic form. Another example of this takes place in ‘*An Invisible Monster Approaches*’ 01:03:12 - 01:04:20. The Base of the travellers shows a border - designed to destroy anything that attempts to penetrate it. The opening of ‘*An Invisible Monster Approaches*’ sequence shows sparks flying from the border shield. We hear a sharp, static sound followed by silence. The guards of the ship run over to investigate, they seem to think it’s nothing but a technical fault. As they leave the area the camera shifts to a low angle shot of the border. An enormous footprint indents into the ground before our eyes, no visible thing has made this footprint. In sync with the action in this shot is the beginning of ‘*An Invisible Monster Approaches*’. A ghostly sound is heard, a filtered low-end bass noise to symbolise the weight of such an impact. As the camera follows these footprints each one is given the same distinct sound, a deep thudding bass, followed by a high-end analogue chorus. A shot of the stairs shows the invisible beast making its way up them, each one bending under its sheer mass. The camera cuts back to the guards *“it sure is strange how that fence just shorted out”*. A scream is heard from the ship suggesting the inevitable. ‘*An Invisible Monster Approaches*’ is almost undefinable in its function of sound, serving as both the action and soundtrack in one, all-encompassing package. This innovative and radical approach, is perhaps why the film is such a deeply surreal experience.

“To judge film music as we judge “pure” music is to ignore its status as part of the collaboration that is the film. Ultimately it is the narrative context, the interrelations between music and the rest of the film’s system, that determine the effectiveness of film music” (Gorbman,1980)⁹

Claudia Gorbman raises a distinct problem when writing about the soundtrack, to judge it without context is as if we have removed the legs from a chair and then questioned its functionality. The soundtrack is part of a much larger network, acting camerawork and of course script which all rely upon and shape each other. Yet, it seems that we can learn a lot about the thinking behind an approach to a picture, it seems that many composers are inspired by other disciplines, often taking the criteria of the visual image to give themselves a task to create something that ‘feels right’. This is evident in Cliff Martinez’s use of sound sculpture for the scoring of *Drive* (2011).

⁸ *ibid.*,

⁹ Gorbman *op. cit.*, p. 184

4) Sound Sculpture & Film



Bernard and François Baschet¹⁰



Cristal Baschet¹¹

Bernard and François Baschet were a French duo who began to investigate the characteristics of different instruments in the 1950s. The two used their collective skills and knowledge in sculpture and engineering to create instruments with a variety of metal sheets, working predominantly with glass and metal in works such as *'Aluminium piano'*¹². This research and craft led to a series of works by the pair that were functional sculptures. Naming the series *'Structures Sonores'* the sound-sculptures were hugely successful; spanning a wide field of disciplines, involving music and film, as we will see. Intrigued by Pierre Schaeffer, particularly *'musique concrète'* Bernard ended up working in and amongst the growing movement. The duo had pioneered the sound sculpture, their works are still in use around the world today.

The instrument is a series of glass rods that resonate against the metal structure, amplifying the sound, the different weights and lengths of each rod all meticulously engineered and crafted by the Baschets. The playing of this instrument requires a wet hand which gently moves across the rods, the friction causes the sound to manifest. Despite its captivating, geometric visual form, the sound sculpture projects a mystical and yet somehow euphoric atmosphere

"In 1968 I think. My parents took me to Museum of Modern Art in New York and the Baschet brothers had an exhibit called "Sculptures for Sound." It was one of those musical experiences when I was really, really young that just made a lasting impression. So, I think it was around 2002 when I was working on Solaris that I tried

¹⁰http://upload.wikimedia.org/wikipedia/commons/0/09/Les_fr%C3%A8res_Baschet_avec_l%27un_de_leur_premier_Cristal_Baschet.jpg

¹¹ <http://rareandstrangeinstruments.com/wp-content/uploads/2017/08/cristal-baschet-rare-strange-instruments-2.jpg>

¹² *'Aluminium piano'*, Bernard and François Baschet, 1962.

to track down the Baschet brothers, and I did, and acquired one of their instruments.”
(Martinez,2016)¹³

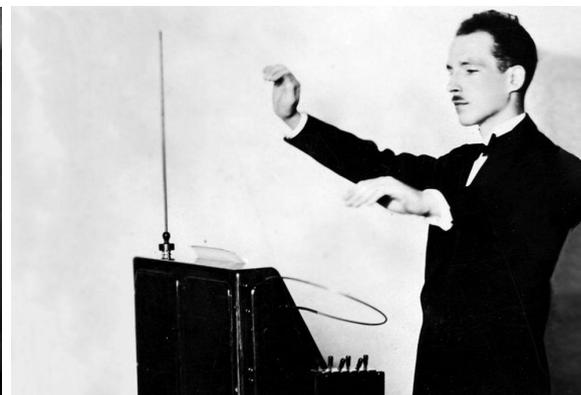
Cliff Martinez describes the inspiration that the *Baschets* work gave him and began using its distinct sound as a tool for picture in *Drive* (2011). The film follows a mysterious film stuntman driver who works discreetly to escort criminals into safety from illegal heists. As to where he stands morally, we are left in the dark but a building desire for a lady he meets creates a void between his ambiguous lifestyle and desire to be with her. The films OST adds to the ambiguity with an ethereal wash of glass harmonics from the sound sculpture; this is more prominent in track 2 of the score ‘*I Drive*’ where the Cristal Baschet instrument is introduced to the listener for the first time.

‘*I Drive*’ is introduced with a drone of the Cristal Baschet. The piece is somewhat melancholic with a sombre edge that in many ways should be wrong for the lawless character but the soundtrack’s purpose is not to represent the stuntman. Instead, its function is to symbolise his desire for this lady, his feeling of sublimity in her presence, the piece has a direct focus toward the love theme present in the story. Martinez realised that this was the deeper substance to the film. The instrument serves the film by adding this undertone of sublime absurdity through the use of dissonance in the viewer’s emotional response to *Drive*’s main character and his actions through the atmosphere projected by Martinez’s use of this instrument in the score.

5) Instruments to Establish Genre



The Trautonium¹⁴



The Theremin¹⁵

Instruments come in many different shapes and forms, from sound sculptures to a small collection of cables and components. The Theremin was designed by Leon Theremin in the early 1920s and patented in 1928. The instrument's unique design meant that Volume and Pitch could be controlled simultaneously. The sound characteristics of the Theremin give a sense of movement, with pitch locked to distance, the slightest irregularity from a hand would send the output sound down (or up), perhaps even an octave or two. Given the

¹³ RH, Ryan Hemsworth, *We Got Ryan Hemsworth to Interview Cliff Martinez About Composing Your Favorite Soundtracks*, accessed 2 Nov 2018, last update Feb 19 2016, https://www.vice.com/en_uk/article/9avkv3/we-got-ryan-hemsworth-to-interview-cliff-martinez-about-composing-your-favorite-soundtracks

¹⁴ The Trautonium, https://i.ytimg.com/vi/Mzc3d_qcNYs/maxresdefault.jpg

¹⁵ The Theremin <https://ichef.bbci.co.uk/images/ic/1200x675/p01f73n5.jpg>

constantly changing nature of Theremins absurd sound, it was only a matter of time before it would be used for film, eventually making it a key tool for the sound pallets of Science-Fiction and Horror. The spooky resulting sound of the instrument makes a particularly surreal experience when paired with 'appropriate imagery'. Films such as Hitchcock's *Spellbound* (1945) and Robert Wise's *The Day the Earth Stood Still* (1951) use the device as a tool for both projecting the absurd and once again giving perspective through its placement within the picture.

The Trautonium was created by Friedrich Trautwein in Germany in 1930. The instrument features an array of metal plates which are pushed down to create sound, the plates can be feathered to change the frequency and pitch of the tube oscillators output sound. In addition to this, an array of filters are available to manipulate the source material. The Trautonium was used for the placement of the synthetic birds' atmosphere in Hitchcock's *The Birds* (1963). With no score, the film's composer Bernard Herrmann was instead pushed to focus his efforts on the timing and dynamics of the pseudo bird sounds throughout, effectively using them in place of a traditional score. Herrmann was asked to focus his efforts on sounds to make the film more horrific for the audience by using the chirping and flapping of the birds' wings just before they attacked. On the final picture, Herrmann is credited as Sound Consultant. As to why *The Birds* was chosen to be created on the Trautonium rather than recorded from real birds is very intriguing to put it lightly. It seems here that the composer has been given the job of sound arrangement in the capacity of a musician.

Important to mention here would be Bernard Herrmann's work on Hitchcock's *Psycho* (1960). The soundtrack had a presence that used the orchestra to manifest a killing. The notorious stabbing scene in the bathroom is simply nothing without the score, the mickey-mousing of action making it more graphic than the image itself. This kind of approach begs the question; can sound be more violent than image?

Suspension of disbelief is the idea that we willingly lay down our rational thoughts and feelings. In the context of film, this means that we are no longer questioning the realism of it. Although this is not always possible, factors such as screen size and speakers are crucially important to this 'allowance' of non-judgemental experience. The soundtrack is the silent player in this seduction of the rational. Films in the Horror genre tend to use this concept to better project atmosphere and suspense with the aid of techniques such as dissonance and a distinct pallet of sound. With this in mind, we will now look at the second case study in this paper.

6) Case Study II - *The Witch* (2015)



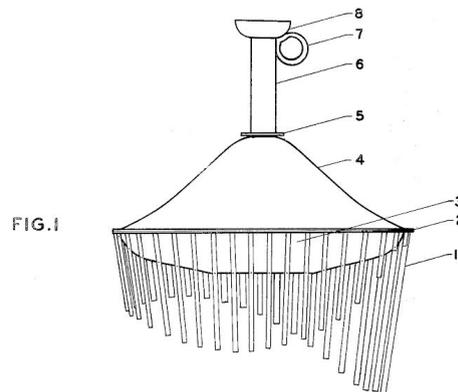
Jarin Blaschke, *The Witch*, 2015¹⁶

Working on *The Witch* came with strict criteria from Robert Eggers (director), involving the use of no digital instruments. Mark Korven (film composer) used Richard Waters' self created Waterphone amongst other instruments; Nyckelharpa, Finnish Jouhikko, Viol, Hurdy-Gurdy and newly built Apprehension Engine for the horror film. The film gives little knowledge as to what is going on, with a seemingly simple plot. Based in late medieval America, a Northern English family of settlers are forced to move out of an American Puritan community. In an attempt to survive from crops, they settle in an isolated farmhouse. Following this are some of the more disturbing aspects of the film, including the disappearance of the family's baby, leaving a huge atmosphere of dread which is emphasised through the style of instrumentation. The instruments tell us what we cannot get from the visuals and dialogue alone, at times being the dominant force in information transmission in regards to our orientation in the film. The soundtrack is sometimes ahead of the game in this film, serving to provide the imagined happening between cuts. 00:06:52 'A Witch Stole Sam' crescendos into chaos with an introduction ensemble of strings from The Apprehension Engine and Nyckelharpa and the slowly rising chorus from The Element Choir¹⁷. The number is finished with an abrupt but distinct bowing of the water phone.

¹⁶<https://www.independent.co.uk/arts-entertainment/films/features/the-witch-composer-mark-korven-interview-robert-eggers-horror-black-phillip-philip-glass-a7113236.html>

¹⁷ The Element Choir Chorus sounds lead by Christine Duncan

PATENTED JUL 29 1975 SHEET 1 3,896,696



Richard Waters, The Waterphone, 1967¹⁸

The Waterphone was designed in the late '60s by Richard Waters who was influenced by the shape and characteristics of the Tibetan water drum in addition to the nail violin. The instrument's function is put into play by striking metal rods with a variety of materials (typically bowed). A small sheet of metal beneath the rods houses a minute quantity of water which is used to create animation in the resonating sound projected by the instrument. When placed into the context of this film, Korven gives the viewer a sense of atmosphere and pace. Interestingly, through time the Waterphone has been more commonplace and is now accepted as an instrument. From its creation in the late '60s Richard Water's instrument has been used across performances, film soundtracks and albums.

Other key ingredients were used for *The Witch*; the Nyckelharpa, a late medieval, bowed instrument and the self-funded Apprehension Engine which, in unison with the visuals, creates the bone-shuddering atmosphere throughout. Thinking outside of the box, Korven wanted something... a board of materials to manipulate. He teamed up with guitar creator Tony Duggan-Smith to create a tool that would give the listener a sense of suspense, tension and ultimately fear. The Apprehension Engine is a collective mechanism which features a variety of materials including large springs, metal rulers and structural components found on pre-existing instruments such as the hurdy-gurdy and guitar. The instrument itself is a wooden unit, in the shape of a toy piano. This box is made audible by bowing, plucking and scraping. The right-hand side has a wheel from a hurdy-gurdy which is spun whilst the left-hand alternates string pitch using the thumb or finger. The collective sound pallet makes for a screamingly dissonant experience. The soundboard is played by hand, bow or with an EBow. An ebow is a small curved device which vibrates a string through its electronic current, it has similar characteristics to the sound of a bowed instrument but can sustain a constant drone that can hold suspense for longer through its constant sound.

¹⁸https://www.google.com/url?sa=i&source=images&cd=&cad=rja&uact=8&ved=2ahUKEwjwwM7squDfAhUtziUKHSU_AeAQjRx6BAgBEAU&url=https%3A%2F%2Fwww.pinterest.com%2Fjustjimaz%2Fwaterphone%2F&psig=AOvVaw3ImYLVxu0pQzEyJxXg4SW5&ust=1547110758649727



Mark Korven, The Apprehension Engine,¹⁹

“A normal instrument, you are playing it and expecting it to have a sound that is pleasing,” said Korven to Great Big Story, “but with an instrument like this, the goal is to produce sounds, that in this case, are disturbing.”(Korven,2017)²⁰

Collectively, the choice of ‘instruments’ used for *The Witch* helps orientate us into the film space, taking the pre-established pallet of horror but adding a unique, new instrument into the mix, giving us aural perspective on time period, environment and atmosphere. Mark Korven's soundtrack harnesses the essence of the film using this innovative new instrument and others connected to the period of the film.

Following some of the work, Korven has created on his ventures in soundtrack for short and feature films, it is evident that the style of his work is governed by the project at hand, whether this is the nature of the project or the director's decisions. The restrictions put in place by project leaders mean that he has to be completely malleable in his approach to music, these dictate for him decisions such as using digital or acoustic instrumentation and the types of instruments to use. In making the soundtrack for 1997 Sci-Fi *The Cube* Korven used an array of digital means to compose the soundtrack, radically contrasting with the sound timbres used in his approach to *The Witch*.

7) The Role of The Soundtrack

“Hollywood unions grew concerned about the blurring of traditional boundaries for sound personnel and what this might mean to job classifications.”²¹

¹⁹ Apprehension Engine, Mark Korven , Accessed 1 Nov 2018, https://i.cbc.ca/1.4182272.1498677402!/fileImage/httpImage/image.jpg_gen/derivatives/original_780/the-apprehension-engine.jpg

²⁰ KS, Sierzputowski, *The Apprehension Engine: An Instrument Designed to Play the Music of Nightmares*, accessed 15 Nov, last update June 26, 2017

²¹ Whittington, op. cit., p. 25

The techniques and role of the score created for *Forbidden Planet* places soundtrack as a diegetic feature of the film space. Justified through its additional ties with the footsteps, conveying the alien's movement using early film concepts such as *Mickey Mousing* with a new approach. This is also evident in Jonathan Glazers' *Under the Skin* (2013) in which an unknown imposter lures men into surreal blank spaces in and around Scotland. The film's surrealist approach is also coupled with an unnerving 'score' from Mica Levi. Focusing largely on the acoustics in and around the Viola, the role of Levi's work mimics the actions of the creature as it moves through the environment. *Birdman* (2014) takes this a step further, using soundtrack as a visual component in the film. The ambience of the percussion lingers through the hallway, the two men walk out onto the busy New York street, walking straight past the very score of the film, a street drummer; toying with the idea of soundtrack through the active use of it on screen, the use of the soundtrack as an entity. Innovative approaches to the soundtrack can also be manifested in the choice of instrumentation and the involvement of natural sound elements.

The Revenant (2015). On the edge of the known world and on the fringes of two opposing cultures, Hugh Glass finds himself separated from his men after a gruesome bear attack which leads to the unfortunate witnessing of his son's murder. On a mission for vengeance and a fight for his life against the elements, the film has a distinct focus on the perspective of nature. Large landscape shots of the wilderness paint the vastness of the environment, the film's desolation is provoked further through the use of Ryuichi Sakamoto and Alva Noto's field recording in their music, the eastern minimalistic approach to the film serves to paint the vastness of the American wilderness. Sakamoto and Noto bring in textures to the film, in and amongst the score, the two are again interwoven into the fabric of the soundtrack and ultimately the film's identity - *Glacier*²² from Sakamoto uses a large variety of sound sources to build the sonic identity of the film. Acoustic strings are married with unmistakably processed digital textures which not only paints the bleakness of Hugh Glass's character but also his struggle to make sense in a world of loss. Ryuichi and Noto's strange use of the digital sounds across this periodic film, in theory, would sound completely wrong given the context of this film, and yet something happens, the soundtrack creates an intimacy that connects the viewer deeply to the events. Ryuichi's *Glacier* project a dense composition of rich acoustic instrumentation, married with field recordings of elements such as water and glass. The sound phenomena is as one with the experience, guiding the emotional perception and heightening the vastness of the American wilderness. The subtle, digital drones make the film somewhat surreal, but a kind of minimalistic absurdity that actually does just the opposite, it gives us a sense of realism.

"Here, electronics don't represent alien flying saucers or futuristic cities or the insides of computers or pounding nightlife. They add colors and textures that blur easily with those in the orchestral score. They reveal the weight of moments of emotional desperation, of passion, and do so as economically as the string textures."(Kim,2016)

23

22 02:05:40-02:10:02 - The Revenant - Sakamoto Glacier

²³ PK, Kim, *Sakamoto and Alva Noto again create electronics, scoring masterpiece*, accessed 3 Nov 2018, last update Feb 4 2016, <http://cdm.link/2016/02/sakamoto-and-alva-noto-again-create-electronics-scoring-masterpiece/>

8) Conclusion

Naturally the way we view soundtrack today is somewhat different from 100 years ago. Whilst still grounded in the knowledge and understanding we have gathered, it appears that the visual phenomena demands more than the previously considered notion of 'soundtrack' asks from the composer. Although many consider this to be the modernisation of film music, it has much in common with the medium's roots; music as a mode of expression and the modern film principles of foley. From the more physical side of composition, the long process of thinking, acquiring, constructing and playing of new instruments creates a unique edge, the imperfections in everyday materials such as glass, metal and wood might resonate in a strange way that is impossible to replicate; creating the means for a unique recording. The Barrons, Baschets and Mark Korven and their 'out of the box thinking' has created something new, a sound object, that is physical.. unique, they can reinvent the ways of interacting with it to create sounds for picture. The collective form adds an element of abstraction that only accentuates the desire for something new, something different, something unique.

As film's relationship with sound for story progresses, soundtrack has to accommodate this with more nuanced approaches and radical relationships with imagery, perspectives, environments whilst keeping the deeper story at the heart of the work. Whether the music is intended for Sci- Fi, Drama or Horror, it becomes abundantly clear that there is no one set up or formula to create a soundtrack for film, with the additional factors such as creative restrictions from directors, content of the film and time, it is safe to say that creating a film soundtrack requires intense flexibility from a composer, and a desire to serve the film rather than simply pairing created material with it, all whilst keeping the deeper message in mind.

The style and craft of music is always changing, informed by other mediums, the demands of sound breach further than it may initially seem. The modern idea of film soundtrack, with its newer components- Soundscape, Foley, Narration and Soundtrack-bring a seemingly, distinct separation between film sound elements, whilst many experimental soundtrack examples in this paper²⁴ seem to have interwoven other sound components into the 'score' in addition to using radical means to achieve the correct sound pallet for the demands of the motion picture. Perhaps the early 'photoplay music', merged with mickey mousing and other film principles will put more focus on the instruments, not solely for atmosphere and emotion, but instruments to express motion, structures and objects. The examples listed show new ways of expressing information with ties to these early principles. The innovative audio-visual relationships in the films listed ignore principles such as the four sound components and in share similarities to the Pre 'Talkies' soundtrack, back to the medium's roots, but in a modern fashion, bringing the new sound pallets we have discovered through the last hundred years.

Music is like a leech, latching onto its environment, painting it with an undertone. The sound injects itself into the memory, the audio is driving the perception and understanding of a scene, we are naive to the power of sound.

²⁴ Forbidden Planet 1956

“Whatever virtues sound brings to the film are largely perceived and appreciated by the audience in visual terms--the better the sound, the better the image” (Murch, 1990)²⁵

Wordcount: 4697

²⁵ M Walter, Foreword, Audio-vision. Sound on Screen, Columbia University Press, New York, 1990 p8

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