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Los Angeles

Volume I

Let the Music Awaken

Critical Analysis & Criticism of the score of *The Hours* (2002)

Volume II

1. *Rescue*

2. *Extra Mile*

A dissertation submitted in partial satisfaction of

the requirements for the degree Doctor of Philosophy

in Music

by

Chien-Yu Huang

2014

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ABSTRACT OF THE DISSERTATION

Volume I

Let the Music Awaken

Critical Analysis & Criticism of the score of *The Hours* (2002)

Volume II

1. *Rescue*

2. *Extra Mile*

by

Chien-Yu Huang

Doctor of Philosophy in Music

University of California, Los Angeles, 2014

Professor Ian Krouse, Chair

There are two volumes to this dissertation: the first is a monograph, and the second is two music scores with the movies burned on one DVD, both of which are described below.

Volume I

Film score can be seen as one of the most prevailing music genres developing and popularizing since the first quarter of the 20th century. As a contemporary composer studying both classical music and film music, the interaction between a movie and its score is fascinating to me. However, a full, academic critical analysis of this relationship is still immature but deserves elaboration. *The Hours* is a 2002 drama film directed by Stephen Daldry, based on the 1999 Pulitzer Prize-winning novel of the same title by Michael Cunningham. The score is written by one of the most famous minimalist composers, Philip Glass, who ends up writing an impressive score that not only serves the picture beautifully, but also forms all the numbers into a brilliant organism that has its own characters logically and can be appreciated independently because of the attractive aesthetics from classical music it achieves. This study illuminates the ways the cooperation between the score and the film, and discovers the delicate relationship between notes and images, both explicit and implicit. Moreover, this study points out the possibilities that a successful score can accomplish, holding up *The Hours*, as a model reference to composers studying or working for film music.

Volume II

1. *Rescue* (2013) is a short animated film directed by animator Po Chou Chi. The movie implicitly addresses global warming in an ironic but comedic way. I composed the music, with orchestral sound and a boys' choir, all produced on a computer through virtual instruments. The score mixes Hollywood epic music and jazz in order to a dark but humorous atmosphere. Unlike live movies, short animation has no dialogue and thus usually needs music throughout from beginning to end to enhance the action and evolution of the narration. The challenge is to make the score entertaining and dramatic while still allowing the music to maintain its independence rather than simply mimicking the characters' actions.

2. *Extra Mile* (2013) is a short film directed by Steven Liang, a melancholic and immersive story about a former female track star who is aging and unsure of herself. Living with and caring for her beloved husband who is suffering from dementia, she finally finds a way to run again by means of her husband's indescribable love, in silence. The director prefers a light and delicate score without too much music. My challenge was to write aerial but emotional pieces for sparse spaces. In the limited available blank, I tried to embed memorable motifs and tunes adequately to polish the movie, spanning

over several scenes from start to finish. Moreover, during busy dialogues or loud ambient sounds, I had to find ways to tuck my music into the picture without distracting from the storytelling or bringing excessive attention to the music, a consideration less essential in a non-dialogue film.

The dissertation of Chien-Yu Huang is approved.

_____

Paul Chihara

_____

Gary Gray

_____

Mitchell Morris

_____

Ian Krouse, Committee Chair

University of California, Los Angeles

2014

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And finally, I greatly appreciate the unwavering support and love from my wonderful parents. This dissertation is the fruit of their devotion.

VITA

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INTRODUCTION

Film score can be seen as one of the most prevailing music genres developing and popularizing since the first quarter of the 20th century. Originally written to accompany a film, film music forms a special genre, melting multiple styles and influences from western classical music, jazz, pop, blues, electronic music, new age, folk tunes, ethnic music and more. Unlike theater or performance arts, such as operas or musicals, the background music in film, plays only a supporting role and thus carries less weight. Nevertheless, a good score is still critical to a film's success. Francis Ford Coppola, one of the greatest directors of all time, expressed his extraordinary respect for film music, saying, "Music is a big factor in helping the illusion of the film come to life. The same way music brings back different periods of our lives."[1] Compared to the music in musicals, operas, and other staged performances, the way that film music conveys emotions in a more straightforward way, both reflecting our feelings and created the desired atmosphere for the film. Renowned film composer Howard Shore expressed a similar idea in an interview, saying, "I want to write and feel the drama. Music is

[1] Francis Ford Coppola, interview by Sight & Sound, *British Film Institute*, last updated September 29, 2008, http://old.bfi.org.uk/sightandsound/filmmusic/detail.php?t=d&q=9.

essentially an emotional language, so you want to feel something from the relationships and build music based on those feelings."[2] The main difference between film music and other staged music in terms of purpose is that film music is supposed to be absolutely honest and modest to the media it serves, through an interpretation which in general is not pretentious but corresponds to the viewers' feelings with the viewers' feelings. Of course, this normal concept can be ruined under special circumstances. For example, scary music or a synthesis of music and sound that occurs in thrillers before the frightening moments' arrival can be extremely aggressive and prominent, making the audience uncomfortable and nervous.

One may have found film scores to be written in a more logical and elaborate way because the scenarios the music serves are often bigger and more complicated than those in operas. Films can provide a platform for more imaginative and creative scenes that other traditional performance arts cannot achieve. The Encyclopedia Britannica Online addresses the advantages of motion picture thus:

> The motion picture is a remarkably effective medium in conveying drama and especially in the evocation of emotion. The art of motion pictures is exceedingly

[2] Howard Shore, "Exclusive Interview: Howard Shore discusses the passion – play within TWILIGHT SAGA: ECLIPSE score," by Mark Morton, *Examiner.com*, June 3, 2010, http://www.examiner.com/article/exclusive-interview-howard-shore-discusses-the-passion-play-within-the-twilight-saga-eclipse-score.

complex, requiring contributions from nearly all the other arts as well as countless technical skills (for example, in sound recording, photography, and optics). Emerging at the end of the 19th century, this new art form became one of the most popular and influential media of the 20th century and beyond.[3]

Gradually, we have seen more and more people interested in and listening to film music beyond the movies themselves, and more and more music composers—many among them like me are growing up as contemporary classical composers in the first place—have desperately looked for the chance to write music for films in the recent decades. I think there should be a greater spotlight on film music and more discussion of the best ways to understand and interpret it, so that we can finally treat scores in a more serious way. Like other musical genres, film music can absolutely be analyzed via all the musical elements, such as tunes, harmony, timbre, orchestration, rhythm, motifs, etc. However, what makes film music most extraordinary to me is its cooperation with the picture and the relationship these two art forms may generate. When thinking about the relationship between film music and the motion picture, it is hard for me to not refer to a statement from one of the most influential composers of the 20th century, Igor Stravinsky,

[3] *Encyclopedia Britannica Online*, s.v. "Motion, Picture," accessed October 24, 2013, http://www.britannica.com/EBchecked/topic/394107/motion-picture.

as he talked about his personal perspective on film music in an article released by Musical Digest in 1946: "And—to ask a question myself—why take film music seriously? The film people admit themselves that at its most satisfactory it should not be heard as such. Here I agree. I believe that it should not hinder or hurt the action and that it should fill its wallpaper function by having the same relationship to the drama that restaurant music has to the conversation at the individual restaurant table. Or that somebody's piano playing in my living room has to the book I am reading."[4] From these words, we can see that Stravinsky does not consider film music interesting or meaningful. And what he points out about the wallpaper function is only half-right to me. Film music can be pure wallpaper when it has to be, such as at points where the spectators are expected to pay more attention to the characters' lines or subtle acting, etc. But film music can also demonstrate an incredible power to enhance the picture's entertainment at critical moments and to create an "implied depth" that cannot be achieved by visual presentation alone. Director Isaac Julien has explained film music's strength as follows:

> Music enhances a film in two ways. It either directs the audience's attention to what it wants it to feel and think in relationship to mood and character identification and this general theory is applied to most narrative films. Or it subtly alludes, sometimes

[4] Ingolf Dahl, "Igor Stravinsky on Film Music as Told to Ingolf Dahl," *Musical Digest*, 28, September, 1946: 4-5, 35-36.

> in contradiction or creates a sonic space in the film itself, creating another larger meaning of interpretation, forcing the spectator or audience to think and feel between the images and its content creating that third meaning. To enhance a film it has to have music which either can direct the scene or create an unconsciousness to the world, if it is depicting.[5]

There are many ways to examine the cooperation between a film and its score but the most essential realization should be the position of the music at the beginning and the end. We need to pay attention not only to the timing of the beginning and ending but also to the tactics that the cue employs during the process. In addition, it is important and interesting to determine the relationship the music has with the performers and the story it follows. The music may be written to echo the dramatic development of the plot or to interpret any subtle acting of the players, or it may hold a special role like a leading motif. The score might facilitate a smooth connection between two successive scenes, but that is just one of the basics. A successful score does more than provide mere background music, making a specific scene memorable, organizing complicated sections, and intensifying the characters' images. In the end, a film score's potentiality is enormous. We should not

[5] Isaac Julien, interview by Sight & Sound, *British Film Institute*, last updated September 29, 2008, http://old.bfi.org.uk/sightandsound/filmmusic/detail.php?t=d&q=20.

neglect the importance a film score can have in an ambitious movie; instead, we should treat the music as seriously that we do classical music. The film music giant John Williams expressed how he felt about music in film in a magazine interview: "Writing a tune is like sculpting. You get four or five notes, you take one out and move one around, and you do a bit more and eventually, as the sculptor says, 'In that rock there is a statue, we have to go find it.'"[6]

In my dissertation, I select the classic movie *The Hours* (2001) as the subject for which I will give a full critical analysis and criticism based on an academic criterion. One of the main reasons I selected this film is because of its minimalist writing, both in technique and style, one of the most influential movements in the 20th century contemporary classical music. Nowadays, there are more and more movies electronic, synth music, or crossovers of multiple genres like pop, jazz, rock, country, etc.; however, classical music is undoubtedly still the most popular film music genre, at least in the field of Hollywood movies. But as more and more recent writing embraces synth music and music made on computers to please people with fresh excitement and new stimuli, *The Hours* is one of the greatest recent pictures that employs only traditional western instruments playing purely classical music. On the one hand, since there is no synth

[6] David Thomas, "Point Blank: John Williams The Total Film Interview," *Total Film Magazine*, September, 1997, 77.

music or other types of music, I can fully concentrate on what I really want to explore—the cooperation and relationship between the score and this classic picture, without being distracted by a bunch of unusual sounds that are beyond the territory of conventional western instrumental music and embrace the functions of sound effects and score at the same time. On the other hand, since my research will not involve issues related to film production, I can now avoid confronting any non-instrumental sound. I can execute my approaches effectively with all the music theory I have been familiar with but propose new perspectives to treat a score.

The research will be very interesting but tricky too. In general, there will be two steps. First, after listening to the music played from the movies and writing down all I need, I will then go through all conventional analyses in order to introduce an outline of each piece. Secondly, I will emphasize the engagement between the scores and the movies in order to provide a total understanding of the music's role at every moment.

There has been some literature on film music, but most focuses on history of the music itself, introducing the various genres, or tendencies, naming the composers involved, and depicting the background stories of writing the score. Mervyn Cooke's *A History of Film Music* is a great book covering all the major trends in film scoring, not only from Hollywood movies but also from the cinema of other countries. James

Wierzbicki's *Film Music: A History* spans from silent film (1894 – 1927) to the post-classic period (1958 –). This book also considers the development of film music with a large-scale aesthetic view along with socioeconomic, technological, cultural, and philosophical circumstances. The book *The History of Film Scoring* written by Walter Scharf has less historical research, but instead, compiles important film scores and their composers in the classification of every ten years. The author, a successful film composer himself, also shares some knowledge about everything to do with working on a film score. David Morgan's *Knowing the Score* is a collection of interviews with numerous film composers, unveiling the business from composers' intimate perspectives. Written by Tony Thomas, *Film Score: The Art & Craft of Movie Music* introduces 25 prominent film composers from Aaron Copland, Bernard Herrmann to John Williams, among others, and focuses on composers' lives, careers, and lists of compositions. George Butt wrote *The Art of Film Music*, a series of comprehensive analyses of film scores along with an assessment of the approaches scores take to create the right sound using a variety of musical elements and sources. This book works as a versatile tool, providing a great deal of knowledge for both non-musicians and musicians who want to understand the functions of music in films or further, write a score with a logical sense. From the Scarecrow series of Film Scoring Guides, both Heather Laing's *The English Patient* and

Charles Leinberger's *Ennio Morricone's The Good, the Bad, and the Ugly* explore the film scores from more of a musicology perspective. In addition to musical analyses, they include plenty of discussion covering plots, historical context, composers' lives, ideological manners as well as critical reception. In *Film Music: Critical Approaches*, Kevin J. Donnelly also gives us a window into a deeper understanding of film music by bringing up detailed and diverse approaches for interpreting and criticizing scores in addition to a concise but thorough introduction of history and contexts.

American composer Philip Glass is most notable for his minimalist pieces, even though the composer has distanced himself from this term that is popular and recognized by the current music circle.[7] However, the abundance of the techniques used in minimal music cannot be ignored either in most of his concert music or in the score of *The Hours*. It is understandable that a composer would refuse any fancy term put on his compositions because it is difficult to reduce the full meaning of an artistic work to a single term, which might mislead people or limit the scope of their appreciation of the music. It is just like the same negative reaction that Debussy and Ravel had to the term "impressionist music" when it was generally associated with their compositions. But my paper will leave this aside and will not try to debate it. Responding to the complicated story of *The Hours*,

[7] "Biology," Philip Glass, accessed October 28, 2013, http://www.philipglass.com/bio.php.

which confronts multiple issues including feminine consciousness, social issues, and gay relationships at the same time, the music successfully threads all these elements together in an impressively convincing way. Glass uses simple motifs to create beautiful music which eventually forms a continuity effectively linking various and complicated branches into a large construction. The delicate haunting music is elaborated via a medium ensemble mainly consisting of one piano and strings with occasional employment of harp and glockenspiel. The score won numerous awards including Best Film Music from BAFTA.

About *The Hours*

The Hours is a 2002 drama film directed by Stephen Daldry and is based on the 1999 Pulitzer Prize-winning novel of the same title by Michael Cunningham. This movie features four key characters who are Virginia Woolf (Nicole Kidman), Clarissa Vaughan (Meryl Streep), Laura Brown (Julianne Moore), and Richard Brown (Ed Harris). The story is about three women living in different periods and cities but interestingly affecting one another via a novel written by Virginia, who is one of these

three women as well as a novelist who has attempted suicide and suffered nervous breakdowns and bipolar disorder. According to the screenplay, there are three leading actresses almost sharing the equal weight of their respective ongoing stories in this movie and because of the quite interlocked methodof the storyline, these three women's stories are alternately presented throughout the movie. Consequently, we can expect the difficulty in building up a convincing and organic score for this film.

The score is written by one of the most famous minimalist composers, Philip Glass, and it not only serves the picture beautifully in a brilliant way, but also forms all the numbers into a large organism that logically has its own characters and can be appreciated independently because of the attractive aesthetics from classical music it achieves. Here is the partial explanation of "minimalism" from *Grove Music Online*:

> A term borrowed from the visual arts to describe a style of composition characterized by an intentionally simplified rhythmic, melodic and harmonic vocabulary. Although in the 1960s and 70s minimalist music was closely associated with minimalist art, itself in certain respects crucially modernist, it subsequently came to be widely seen as the major antidote to Modernism, as represented by both the total serialism of Boulez and Stockhausen and the indeterminacy of Cage. Such minimalism owes more to non-Western music, jazz

and rock than to 20th-century Modernism or any other Western art music, at least that since the Baroque period. Openly seeking greater accessibility, it is tonal or modal where Modernism is atonal, rhythmically regular and continuous where Modernism is aperiodic and fragmented, structurally and texturally simple where Modernism is complex. First flourishing to popular acclaim in the USA, it was typified in the 1980s and 90s by the music of Philip Glass (1937 –), probably the most commercially successful composer of the later 20th century to work predominantly within the concert halls and opera houses of the 'cultivated' tradition. In the 90s European composers such as Henryk Górecki, Arvo Pärt and John Tavener made international reputations with a more overtly spiritual approach dismayingly dubbed 'holy minimalism'.[8]

In regard to the techniques of this musical style, a clear statement from *The Musical Quarterly* can be found: "The principal features of the minimalist technique include the five characteristics of the minimalist style described above: a incessant formal structure, an even rhythmic texture, and bright tone, a simple harmonic palette,

[8] *Grove Music Online*, s.v. "Minimalism" accessed October 30, 2013, http://www.oxfordmusiconline.com/subscriber/article/grove/music/40603?q=minimalism&search=quick&pos=1&_start=1#first hit.

a lack of extended melodic line, and repetitive rhythmic patterns. This, the minimalist technique often produces long, harmonically static passages, characterized by consonance and built from repeated patterns and pulses."[9]

Since the score is classical instrumental music in terms of its style and writing, and the complicated plot has multiple protagonist, I think we can understand the score more easily by obtaining a comprehensive grasp of the entire work through reading and analyzing every single cue in the movie. As I mentioned in the Introduction, my first step is to write down every single cue occurred in this movie by ears, and note their corresponding pieces selected into the soundtrack that may be slightly dissimilar or hugely revised from the version used in the film due to many issues including the sides from filmmakers or the motion pictures involved. Also, based on the same concept, even though the version may be distinct from the ones in the soundtrack, my discussion will try to focus only on the music used in the film. And since figuring out all the layers and details from the original score is not essential to understanding how the music and movie work together, I will only outline the main melodies or the dominating lines that are important to my research. I will treat each individual cue as an independent number and note their time codes in the movie as well as basic musical

[9] Timothy A. Johnson, "Minimalist: Aesthetic, Style or Technique?," *The Musical Quarterly* 78, no. 4 (1994): 742 – 773.

notations including measure numbers, time signatures, key signatures, and others for the purpose of clear communication. Each individual piece will have its own measure number counting from 1 if there is no a pickup measure in advance. An accurate copy of the score will not be my goal but rather simple and clear sheet music made for delivering my knowledge easily.

Analysis of *The Hours*

The movie starts with depiction of the 1941 suicide by drowning of Virginia Woolf in the River Ouse that is based on an actual event.

1st cue (01m57s – 03m41s)

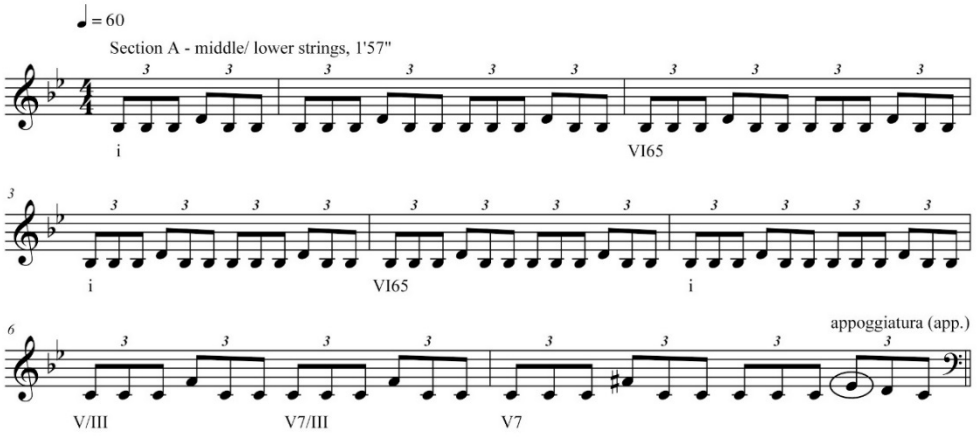
as the 1st track The Poet Acts in the soundtrack

4/4, G minor, 60 quarter-note BPM

(see Appendix 1.1 for the entire score listened to by me, only the primary line illustrated here)

After we see a series of montage edits between Virginia writing her will in front of the desk and walking through the forest to the river, her voice that has been reading the content of her will during the walking scene finally takes a pause, and at this moment we hear the music arise furtively around 01m57s in the movie. Very soon we hear the familiar musical languages from Glass. The horizontal line of the music, difficult to regard as a melody, seems continuously flowing and transforming with the fixed and simple rhythm, while the vertical harmony supported below change quickly but instead builds up a strong color in a moderate motion. Not until 02m29s (see Ex. 1.3) do we finally hear something that we can define as a "theme" due to a clear contour of phrases presented. However, I will not consider the very beginning part, from 01m57s to 02m29s, as an introduction but a thematic structure, because the existence of the rhythmic motifs and harmonic progression within is active and recurring throughout the entire movie. On the contrary, we should realize that this melody-lacking part is also a thematic section that functionally offers the ability to organize all the musical pieces logically. Consequently, we can divide this piece into two sections but note that while the music in the movie is a simple binary of A plus B, the version in the soundtrack forms a larger scale with ABAB.

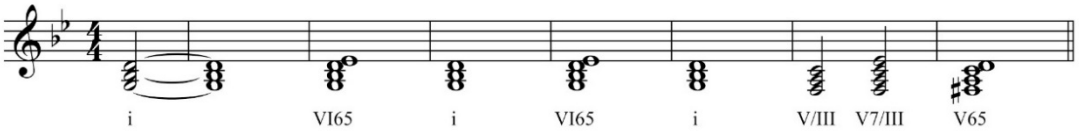
Example 1.1. pickup measure – m. 7, the section A: spanning from 01m57s to 02m28s in the movie



Section A (Again, multiple lines coexist but only the dominating line is shown) starts at 01m57s in the movie, constituted by unbroken triplets playing an expressive lyricism in G minor by the middle and lower strings. With the tempo around 60 quarter-note beats per minute, the slow motion makes section A sound as an introduction to the following section B because of the lack of a directional horizontal line. However, the triplet pattern and the interval component are actually forming a concrete organism as an independent structure in terms of its function. Besides, these triplet motifs will frequently return in the following cues throughout the entire movie. Thus, it would be more convincing to treat A as a "special" theme, instead of a mere prologue. As a famous composer strongly associated with minimal music, Glass injects the style of the music

right away. As we can see (Ex. 1.1), the horizontal line reiterates the same figures from the pickup measure to m. 5 and then slightly changes the notes from m. 6 while still maintaining the original shape. But how can Glass compose the first five bars with simple and identical figures like this? The music, however, sounds extremely attractive because of the minimalist writing. The consonant and stable harmony slowly switches or resolves chords through the voice leading—usually in chromatic motion. The texture is delicately moved as if the music is static but in fact, never stops its subtle movement and that is one of the noted features in the style of minimal music that Glass has been familiar with and used in many of his concert places. We can harmonize the section A into the example below:

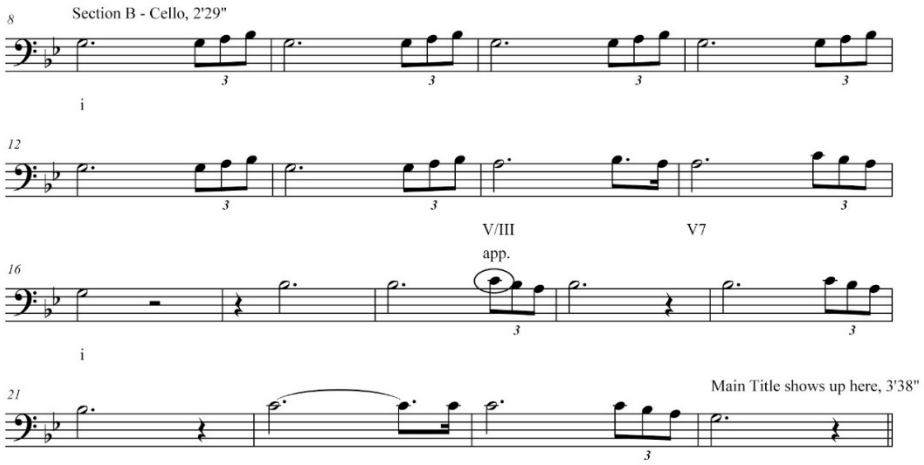
Example 1.2. harmonization of pickup measure – m. 7, the chord progression



We can find that even though the same horizontal figures are played in the first five measures, the harmony is actually not still but instead, is added up with a flat E to form the chord VI 65 and that changes the resonance noticeably in a smooth way without

moving the previous tonic chord so we have the sense that the former aural quality remains. The same technique is employed in the sixth measure while it leaves i for V of III and V7 of III, and finishes this section at V65. All the movement is either by steps (minor or major seconds) or sustaining the previous triad, added up with a neighboring pitch on the top when it goes from a three-note set to a four-note one. This is one of the primary characters in the harmony of minimal music that can provide the music a steady pulse or gradual transformation. We see this usage along with the very often immobile-like figures all over the score. So the music can always deliver a non-aggressive background when it needs to while still holding the energy that is always ready to stand out in specific situations.

Example 1.3. mm. 8 – 24, the section B (main tune): spanning from 02m29s to 03m42s in the movie



Section B (Ex. 1.2) starts at 02m29s in the movie, finally a singable "melodic" tune is played expressively by solo cello, accompanied by triplet figures by strings that have been playing since the preceding section A. The triplets are still an essential constituent in the melody, divided by dotted half notes. We can be amazed by how this background music gets transmitted through Virginia's aside delivering the content from her will. After all, what this cue conveys is not a mere "wallpaper sound," but important motifs and recurring themes that link the film together. The advantages of minimal music manifest because of its properties of being mixed with motion pictures and dialogues without much confrontation. It is not the written melody but the "accumulations" from the repeating similar small motifs that are very scientific to me. That is to say, once our bodies have been used to a persistent stimulus—visual, auditory, or otherwise—physically we feel comfortable with it and then mentally we easily accept what we have perceived. And I think that is why minimal music can easily be appreciated and understood even if the listeners have no background in music and cannot figure out the harmony, forms, tonalities, etc. The movie's title finally appears around 03m38s, which is also the moment that the 1st cue ends. Without fading out or trailing any transition, the 2nd cue seamlessly emerges. The entire number features the first appearance of Virginia Woolf in the movie.

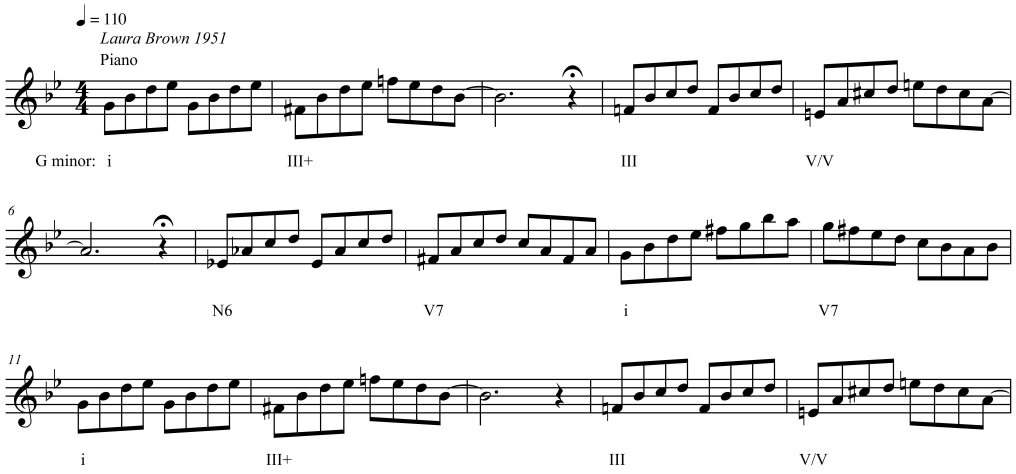
2nd cue (03m42s – 09m14s)

as the 2nd track Morning Passages in the soundtrack

4/4, G minor, 110 quarter-note BPM

(see Appendix 1.2 for the entire score listened to by me, only the primary line illustrated here)

Example 1.4. mm. 1 – 15, the beginning of the 2nd cue



This cue is slightly changed from its corresponding number, the 2nd track, Morning Passages, in the soundtrack. My discussion, however, is based on the version heard in the film.

The 2nd cue, Morning Passages, playing through three stories in different spaces and times, delivers the respective characters of the three leading actresses. In response to the sequences in the film, this cue, featuring piano and strings, seamlessly goes from simple motives to a complicated structure with full development that is strongly associated with the scenes. As the 1st track, this music is emotional in the beginning but is gradually stirred up by using methods including irregular phrases caused by the alternation of duple and triple meters, evolutionary note values, and clever responses between piano and strings that together eventually construct a polyphonic voices similar as an antiphon.

Let us first consider the storyline. This cue appears at 03m41s in the film, where Laura Brown's story (in 1951) commences, and then fades out at 09m12s, where the conversation between Virginia and her husband Leonard starts. This number can thus be divided into four parts:

A (Laura): 03m42s – 04m45s (mm. 1 – 29): the entire scene of Laura and her husband Dan (the Brown family) in 1951 Los Angeles

B (Virginia): 04m46s – 05m51s (mm. 30 – 58): the entire scene of Virginia and her husband Leonard (the Woolf family) in 1923 Richmond, England

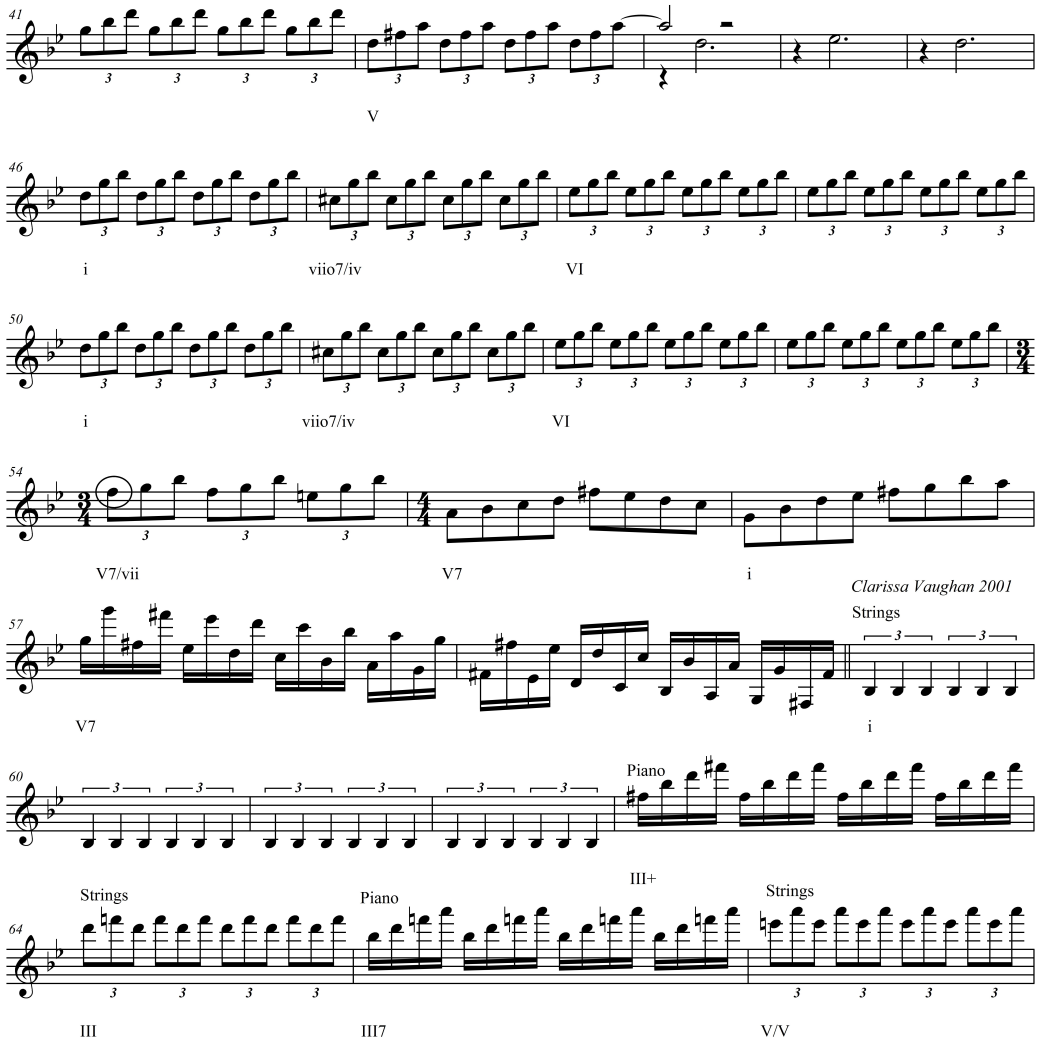
C (Clarissa): 05m52s – 06m38s (mm. 59 – 80): the entire scene of Clarissa and her partner Sally in 2001 New York City

D (all three): 06m39s – 9m14s (mm. 80 – 160): The consistent developing music responds to the rhythmic montage that contains each of the three different stories. The scene of part D starts with Laura, and then incessantly switches among the three leading actresses and their lives before ending at the start of the conversation between Virginia and Leonard where the music diminishes before fading out.

It is obvious that the composer made a deliberate layout for this long cue so that the development of the music can be entirely interlocked with the film. This is evident in the way that the degree of the tension gradually increases as the movie progresses. Glass makes it work by using diverse rhythmic cells in varied parts, and as a result, there are only notes longer than 8th note in part A, and there are no triplets in that part either. Later, we hear more and more triplets after the middle of part B, and further in the bridge (mm. 57 – 58) connecting parts B and C the 16th notes appear and immediately dominate the entirely of part C. In part D, 16th notes only occur in m. 88 but the tempo after m. 89 goes up about fifty percent so that the music sounds even busier and more exciting since then. Nevertheless, the way we divide the music according to the storyline is not consistent with the structure of the music itself. It is difficult to divide this piece into small sections using "musical forms" that we have learned from numerous repertoire. But what makes this division difficult? To begin with there is no modulation at all, and the texture

throughout the piece is just parallel. Most importantly, even though this number sounds more directional than the 1st one does, it is hard to pick out the theme, a musical phrase offering with clear beginnings, middles, and ends. There are a bunch of recurring motifs that are recognizable and memorable and are beautiful together with the supporting chord progression below, but by themselves they appear unorganized if we eliminate the corresponding harmony. The horizontal lines comprised by fragile motifs run from this point to the other point and after a brief relaxing transition or a short exciting bridge, they immediately move on to another position, which is why the small figures cannot form concrete theme. A clear example is shown below:

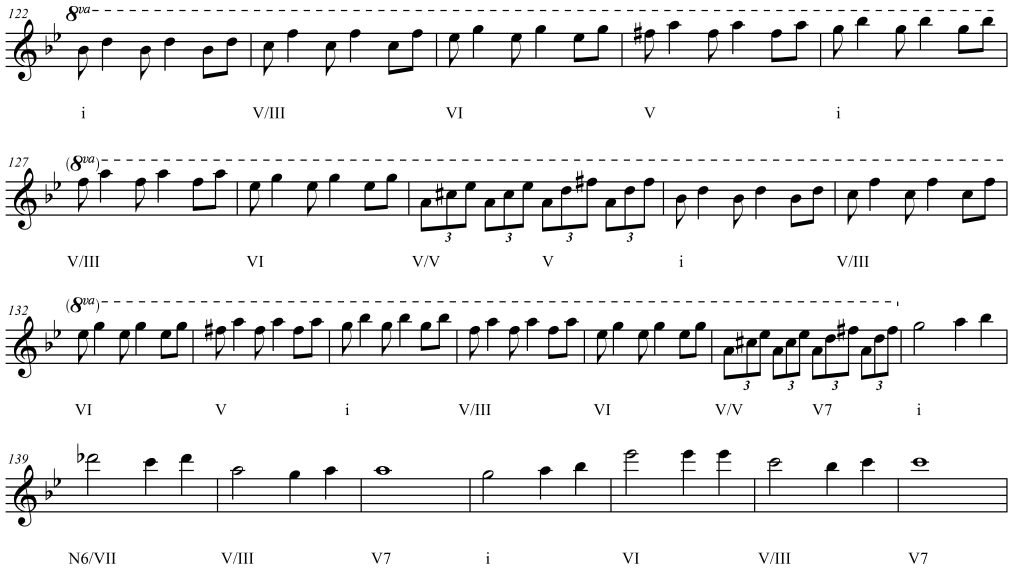
Example 1.5. mm. 41 – 66 (05m09s – 06m10s) of the 2nd cue



If we read this figure, we find that the music keeps running. Both the changing harmony and floating melodic lines have some direction but remain restless except for two small segments serving as bridges at mm. 43 – 45 and mm. 59 – 62. Of course this is only an excerpt of the second longest piece (only shorter than the final piece combining the end credits music), lasting more that five and a half minutes, but it is almost working

like this all over the cue. We finally hear something that is closer to the traditional concept of theme at mm. 122 – 145:

Example 1.6. mm. 122 – 145 (08m22s – 08m48s), the only relatively theme-like passage in the 2nd cue



People may argue that the theme-like passage first occurs between mm. 97 – 104 (07m14s – 07m29s). I can see why people might think this, but because of its short length and the quick succession of the complementary section—another running transition in function, I would consider it more like an "oracle" to the longer group that occurs in Example 1.6. However, even in the segment fully illustrated above, the imitative

sequences, which copy the same rhythmic pattern and have a similar interval distance, are still related to the features of a conventional transition section in classical music. Also, we should be aware that successive imitative sequences are a common method used in typical minimalist music. Now interestingly, considering the four-part division we observed according to the arrangement of the film editing in the first place, the long running passage before m. 122 (08m03s) an cover the three actresses' respective scenes, and when the more extended melodic line finally appears at m. 122, the film has been in the middle stage of montage editing that comprises of faster cuts linking three stories together. Musically, we can imagine the entire number as a complete "river" with three upstream branches A (Laura), B (Virginia), and C (Clarissa) that finally get down merged into the mainstream D (all of three). This musical cue's development then interestingly accommodates the narrative: A, B, and C are three running-passage parts, while D sees the convergence containing a comparatively theme-like presentation.

This cue moves the initial motifs into a large and complicated structure that serves the pace of the storyline well. The intimate conversation between the piano and the strings is also a prominent component of this section. The arrangements can be piano solo, mere strings, or both piano and strings, but at any given point only one of these groups stands out and plays the primary line. Consequently, if the piano and strings co-exist, it

sounds just like a piano concerto, with the piano serving as the lead and strings acting like an accompaniment. The frequent interaction between piano and strings mirrors the busy activity of the three actresses as well as the rapid shifts between scenes and time periods.

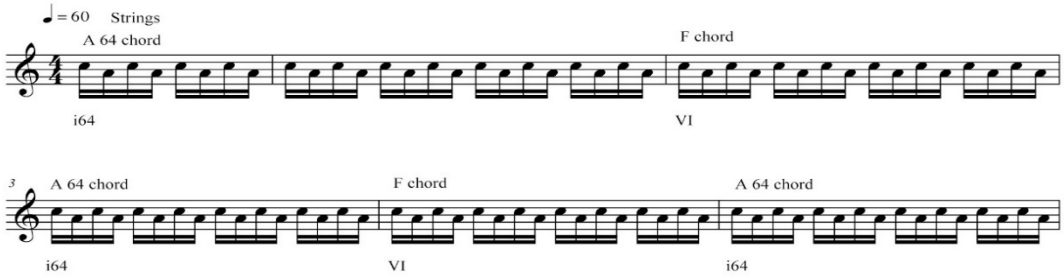
3rd cue (13m19s – 15m27s)

a transformed version of the second half of the 6th track, I'm Going to Make a Cake in the soundtrack

4/4, A minor, 60 quarter-note BPM

(see Appendix 1.3 for the entire score listened to by me, only the primary line illustrated here)

Example 1.7. pickup measure – m. 5 (13m19s – 13m41s), the beginning of the 3rd cue



This beginning reminds us of the beginning of the 1st cue in terms of the harmonic progression. Both sections sustain a similar or identical rhythmic pattern as well as a fixed pitch relationship (interval distance). However, it sounds arresting due to the movement of a subtle harmonic progression. In this case, the chord switches from i64 in A minor to VI and then alternates between these two. This is the same method that has been used in previous cues, and we hear mobile phrases formed by tiny elements all over the piece that are occasionally interrupted by brief passages of relatively extended melodic lines. In order to produce a constant and steady pulse under repeated fixed, Glass employs secondary dominants, borrowed chords, tonicized keys, or other treatments on chords such as Neapolitan chords and augmented 6th chords. They expand the sound by enriching the harmony within a restricted key—limited to A or G minor in this entire score. So we see V9/iv in m. 15 and m. 19, and iv/iv (secondary subdominant) in m. 24. In addition, there is a Neapolitan 6th chord in m. 23.

After watching her husband leave home for work through the curtain in house Laura turns away from the window and the music begins. Including the pickup measure, the first six measures seem to serve as an introduction for this number. But it is better to consider it as an independent group with small notes that can all be traced back to the previous cues. After all, strictly speaking, there is no a clear theme in this score but rather

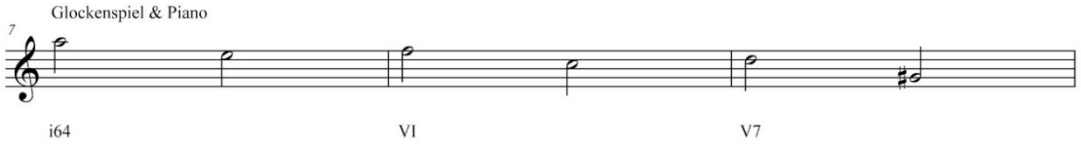
familiar motifs formed by recurring simple rhythmic patterns and repeating brief musical figures or phrases. That said, we do hear some relatively extended melodic lines from time to time.

The music becomes agitated almost immediately with the repetition of the harmonic formation switching between A six-four chord and F chord in root position. There is no a discernable melody line until m. 8 while the glockenspiel leads a three-bar sad tune with a series of downward sequences. M. 10, back to being played by strings, functions as a bridge to the coming large group from bar eleven to the end of this cue.

In the same manner as previous pieces, the music becomes agitated as the story develops. The music begins with groups of 16th notes, but starting at m. 11, the rhythm is all the way in sextuplet except for the last measures, which decrease in volume. The music continues and seamlessly crosses over from Laura's story to Clarissa's in the middle of the cue, while the movie cuts quickly from Los Angeles to the New York City around 14m16s in the movie, and then we experience many successive fast cuts between scenes featuring several different characters. The bustling atmosphere that the music creates here not only responds to movie's busy pace but also tightly locks up all the short shots together.

Interestingly but a bit unusually, the music continues after Clarissa enters the flower shop and the conversation between her and the flower lady starts. It fades out a bit but does not entirely diminish until each of them speaks a couple of lines. The picture is totally infiltrated by the music that seamlessly accompanies the switching scenes, without being broken into small divisions. Because of the property of minimalist techniques, the music functions as wallpaper that can join the movie at this moment but drop away at the next moment, without drawing too much attention to itself.

Example 1.8. mm. 7 – 9, the only theme-like phrase in the 3rd cue



Although piano and strings are the most dominant instruments throughout the score, we hear glockenspiel for the first time in m. 7 (13m45s, see Ex. 1.8) where it plays a theme-like three-bar phrase together with piano. Both this phrase and the beginning motifs (see Ex. 1.7) will recur in the 6th and 12th cues. Similarly, even though this comparatively extended phrase sounds more like a theme, it still keeps the characteristic of a transitional section on account of the sequence, or the sequential pattern of interval

4th and 2nd. Moreover, it lacks the cadence necessary to form a clear-cut unit that can be treated as a section of a conventional theme as well.

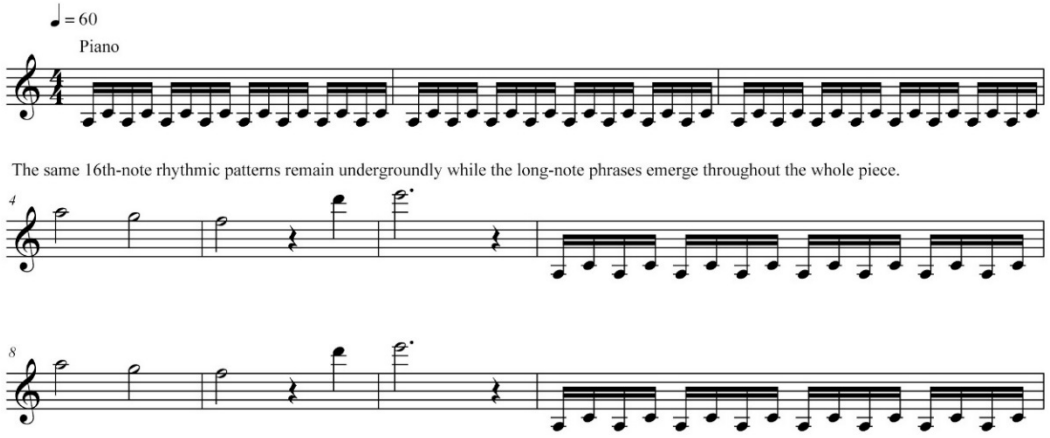
4th cue (16m32s – 18m51s)

a shorter and transformed version of the 12th track, Escape! in the soundtrack

4/4, A minor, 60 quarter-note BPM

(see Appendix 1.4 for the entire score listened to by me, only the primary line illustrated here)

Example 1.9. mm. 1 – 11, the start of the 4th cue



This cue commences when Clarissa begins answering the female florist's question about her presence in Richard's novel. Unlike the 12th track of the soundtrack, piano is

the only instrument employed in the 4th cue, making this number very delicate. In moderate tempo, the music starts with 16th notes and keeps the same rhythmic pattern all the way to the end of the cue, while the lyrical melodic lines comprised by longer note-values appear occasionally but consistently on the top of it. In the middle of the music, the scene switches to Virginia, who is writing the novel that links the storylines of the three women and whose theme articulates the main concept of the film: "A woman's whole life...in a single day, just one day, and in that day, a whole life." The music remains and the scene again shifts to Laura, who is preparing to make a cake with her son. Then we return to Clarissa, who is walking on the crowded street, heading to Richard's apartment.

Glass uses the same method throughout the entire score: the music is light, subtle and tenderly matches the dialogue and asides. The melodic phrases that occur in this cue are relatively prominent, but nonetheless, a defined form and clean-cut outlines are missing and the boundary between themes and episodes remains indistinct. Music connects all these scenes in a non-aggressive way as a wallpaper, and in addition, like the 3rd cue, this cue extends a bit beyond its scene into the next. Accordingly, the music does not die away when the new section, the conversation between Richard and Clarissa has begins. Glass thus makes his background music in his special way, not matching the

music exactly to the frames of the film and thereby allowing the music more freedom and personality.

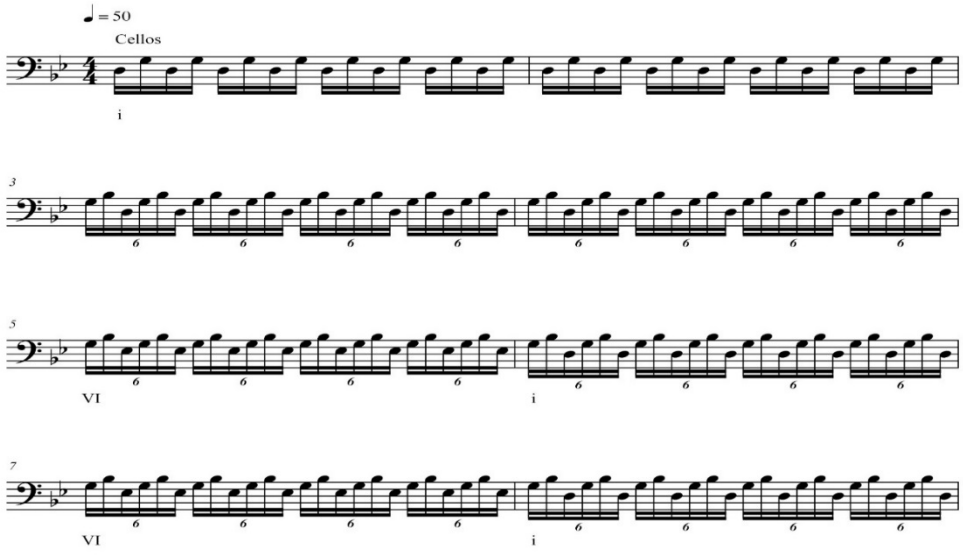
5th cue (21m22s – 23m54s)

a transformed version of the 10th track Why Does Someone Have to Die in the soundtrack; also a variant originally from the 1st cue (as the 1st track The Poet Acts in the soundtrack)

4/4, G minor, starting in 50 quarter-note BPM, speeding up to 60 quarter-note BPM in m. 13

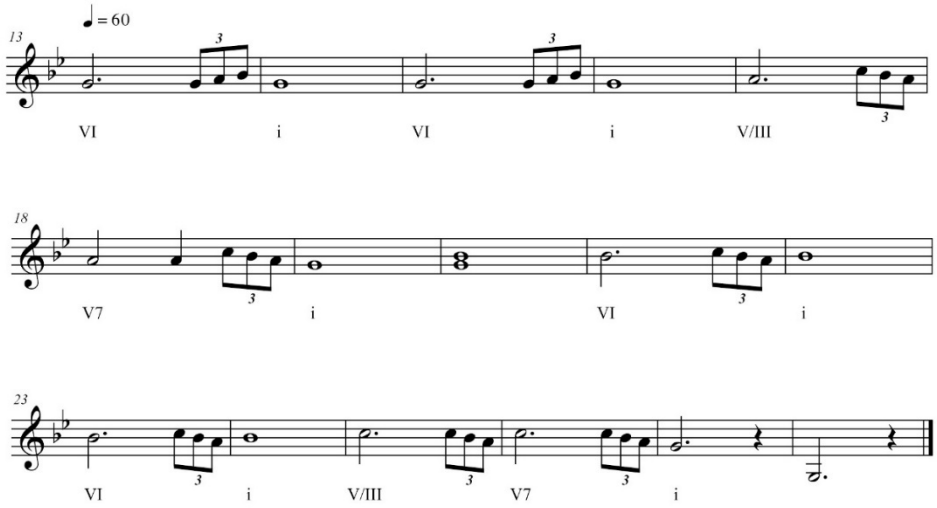
(see Appendix 1.5 for the entire score listened to by me, only the primary line illustrated here)

Example 1.10. mm. 1 – 8, the start of the 5th cue



Starting with repeating rhythmic patterns of the low of cellos, the 5th cue is played at a relatively low volume, and the music provides a kind of silky atmosphere to Clarissa and Richard's conversation. The main melody shown after the harmony-based beginning is originally from the music of the 1st cue before the movie's main title. The low volume allows the audience to focus on the characters' dialogue, but the indistinct melancholic tune can easily stir the audience's emotions. Perhaps because of its similarity to the 1st cue, this music is not included in the soundtrack. The theme-like phrase starts at m. 13 (22m28s, see Ex. 1.11) and lasts to the end (see Ex. 1.11). The harmonic progression in this section demonstrates the strong influence of G minor's relative key, B-flat major, which is used to create a feeling of unsteadiness. V/III in m. 17 and m. 25 are especially good examples of this Likewise, the submediant chord, or the triad of the sixth scale degree, is one major chord in G minor and is frequently used and placed as the starting chord of the phrases of the main tune. This tune is originally from the 1st cue but the color is more abundant due to the harmonic difference. If we compare Example 1.11 with Example 1.3, we can easily see the divergence between the two.

Example 1.11. mm. 13 – 28 (22m28s – 23m54s), the main tune in the 5th cue



The 5th cue does not cover the entire conservation of this scene but fades out after a pause in Richard's speech around 23m54s. The conversation continues after a several-second pause, but the music does not return. The disappearance of the music allows the audience to focus on the characters' dialogue. Moreover, subsequent footage without music allows more space for the imagination, especially since this is the moment that Richard first mentions the possibility of his death, foreshadowing later events in the movie. Consequently, the absence of music after 23m54s is a surprising layout that becomes more meaningful when we see the later development of the film.

6th cue (26m48s – 28m14s)

similar to the first half of the 3rd cue as well as a transformed version of the partial music of I'm Going to Make a Cake, the 6th track in the soundtrack.

4/4, A minor, 60 quarter-note BPM

(see Appendix 1.6 for the entire score listened to by me, only the primary line illustrated here)

The music here is quite similar to the 6th soundtrack with slight differences: the instrument playing the tune is changed from harp or glockenspiel to piano only, and this section is much shorter, which means that only some elements from the original track are included.

Appearing right after Richard's desperate call, the music spans across two scenes from Clarissa and Richard's dramatic kiss (the first of the movie and important in relation to the 17th cue) to Virginia's study room, where she has just made an important decision about her novel. This time, the music totally stops on a swollen half cadence in A minor, leaving a complete blank before the housemaid begins her lines.

Consequently, the absence of music after 23m54 is a surprising layout that becomes more meaningful when we see the later development of the film. Otherwise, the tune

previously played by glockenspiel in the 3rd cue is now played by piano in this number. Harmonically, it also inherits the 3rd cue, moving the chord progression chromatically.

7th cue (31m19s – 33m23s)

except for the source music, the only music not found in the soundtrack

4/4, A minor, 50 quarter-note BPM

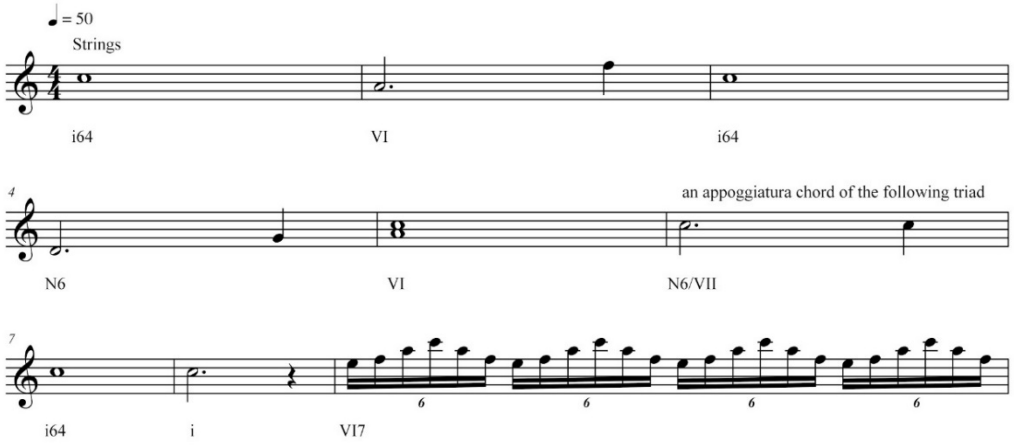
(see Appendix 1.7 for the entire score listened to by me, only the primary line illustrated here)

This cue happens before Leonard even finishes his talk with Virginia, wherein he allows her to leave for a walk. Again, the composer inserts the music at an unexpected point, such that the music appears earlier than expected (before the actor concludes his lines). I believe Glass wants to inject some uncertainty into his score without being limited by the frames of the scene, the actors' lines, or the arc of the narrative. Furthermore, he does this in order to push the minimalist music further than the sheer acoustic wallpaper that some people might not appreciate. In the end, we never lose interest in the indeterminancy of Glass's score—the way it starts and winds up at

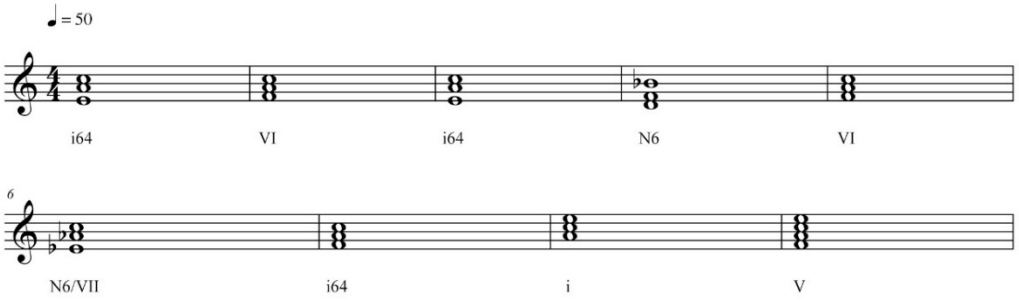
unexpected moments—as opposed to the persistent monotony, which he builds up his music in minimalist writing.

It is a bit tricky to determine the tonality of the piece at the beginning of the cue because of the unsteady harmonic progression. We can look at both Example 1.12 and Example 1.13 in order to get a comprehensive picture. The sequence of chords moves on by sustaining the common pitches or by stepping into the neighboring or closest tone to build up the steady but rich consonance. Beginning with a minor six-four chord, the harmony in this number, however, mainly hovers around major chords. Hence, the implication of a major key is very significant. Nevertheless, by all critical accounts, it is very clear that this music is written in A minor. In addition to a major F triad, we also see Neapolitan sixth chord in m. 4 and N6/VII (Neapolitan 6th of VII) in m. 6. Thus, the harmony reveals a strong sense of indetermination that is suggestive of uneasy development in the story. The sequence of sextuplets shown in m. 9 in Example 1.12 continues by maintaining its rhythmic pattern to the end of this piece. This rhythmic element is first seen in the 3rd cue (see Example 1.14) and now returns and reigns over the second half of this number.

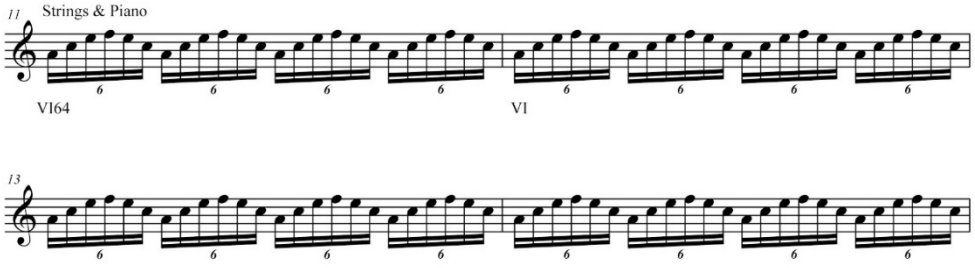
Example 1.12. mm. 1 – 9, the beginning of the 7th cue (31m19s – 32m06s)



Example 1.13. The corresponding harmonic progression of Example 1.12



Example 1.14. mm. 11 – 14 of the 3rd cue, an excerpt that shows the sextuplet motif in the 3rd cue



Structurally, the music can be divided into two sections in terms of the mood and the usage of note values. In the first eight measures we hear only long values that are no smaller than a quarter and the contour of the melodic line extends. The strings create the atmosphere, which is sad, lyrical, and melancholic. The music here is sneaky and indistinct as something uncertain is going to happen. At the ninth bar (at 32m02s in the movie) the scene switches to Laura and her son, who are preparing to make the cake. And just at this moment, the music starts running through constant sextuplets as the voyage finally commences, following the preliminaries, or the first eight-bar introduction of the piece. The development of this piece is wisely designed to match the narrative. It first sounds unclear when Virginia is about to begin her story and then becomes stirring right after she makes up her mind, at which point the scene shifts to Laura, whose life almost exactly resembles the character in Virginia's book. The music totally supports the picture in a delicate way through its divisions and the way it grows. At 33m23s, music abruptly halts on VI7 of A minor like a gasp right after the scene switches to Clarissa and Sally's apartment when Sally bursts through the door. The gesture of the ending functions to drag everything back into our contemporary reality: New York City in 2001, the latest time period of the three.

8th cue (41m53s – 43m32s)

almost the same as the 6th cue, originally derived from the 6th track I'm Going to Make a Cake in the soundtrack

4/4, A minor, 60 quarter-note BPM

(see Appendix 1.8 for the entire score listened to by me, only the primary line illustrated here)

Laura awkwardly kisses her friend Kitty who reacts to her unusual act with the line, "You're sweet," with a confused face. Suddenly, Laura seems to become aware of her inappropriate behavior and gasps. And then the music starts at a low volume before Kitty resumes her dialogue. Music here fills out the strange atmosphere between these two women. So far, this is the third time *I'm Going to Make a Cake* appears in the movie. The first time (3rd cue) is Laura's and Clarissa's scenes; the second time (6th cue) spans from Clarissa's (also Richard's) to Virginia's scenes; this time, however, the tune is only for Laura until its ending in Virginia's storyline. But as with the 6th cue, this piece only keeps the contour of the first half of the 3rd cue, a transformed version of the second half of the 6th track, *I'm Going To Make A Cake*, in the soundtrack.

Glass again stretches the music's end a bit so that the music remains for a short while after the scene has sifted. As one of the primary links between the characters, the music flows along with the picture seamlessly.

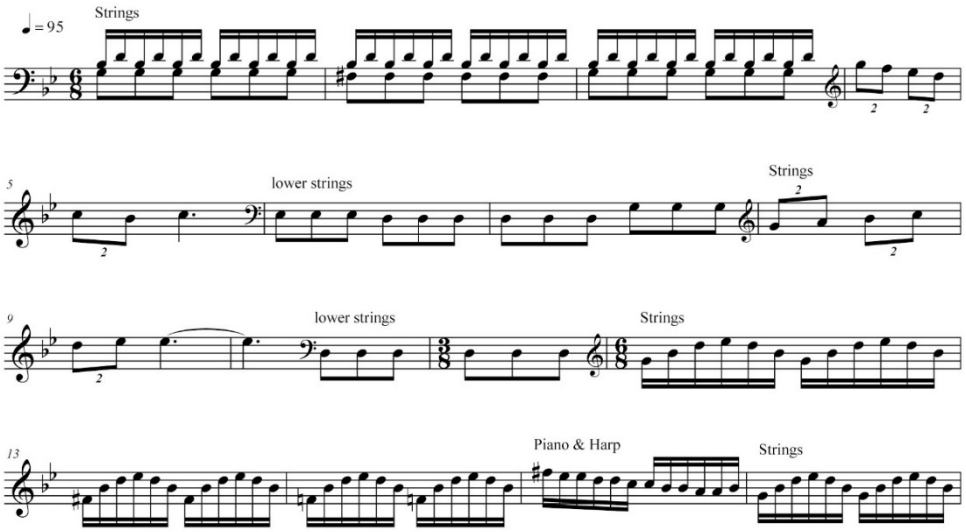
9th cue (45m39s – 50m12s)

a slightly trimmed/extended version of the 8th track Dead Things in the soundtrack

6/8, G minor, 95 quarter-note BPM

(see Appendix 1.9 for the entire score listened to by me, only the primary line illustrated here)

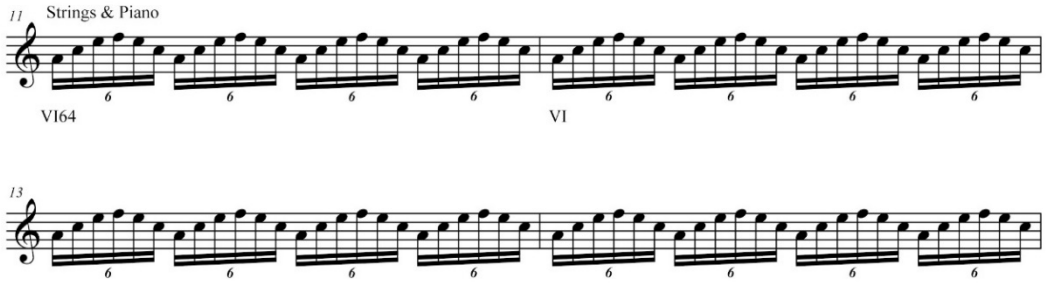
Example 1.15. mm. 1 – 16, the beginning of the 9th cue



I notate this piece in compound time and think that is the best way to transcribe this number because of the natural pulse and the encounter of changing meters involving 3/8 and 7/8. But the original music can be written in a simple meter. Changing meter, or metric modulation is a frequent compositional technique regularly applied in contemporary music, but in minimal music, its use, instead of creating an irregular pattern or asymmetric rhythm to achieve uneven pulses, tends to prolong or shorten the conventional musical phrases in the interest of flexibility and indeterminancy, thereby creating a special acoustic experience for the listeners. Furthermore, changing meters in movies can easily adapt the minimal music to any point requiring musical emphasis. The first tune-like line emerges in m. 4 (see Ex. 1.15) after a short passage of accompaniment figures (Ostinati figures). This tune does not resemble to any previous motif but is written in the same ways we have mentioned in other cues. The melody group spans from m. 4 to 11 and can be articulated into two subdivisions: both mm. 4 – 5 and mm. 8 – 10 play the main melodic lines while both mm. 6 – 7 and mm. 10 – 11 act more like links. The melody group is thus injected with the grain of a dialogue, having graceful speaking intonation and breath. The subdivisions are all short and then move on to the next transitional passage at m. 12. Both the motif and the chromatically descending motion in m. 12 and its succeeding

section are originally from the 2nd cue (the downward movement going from G, F sharp to F natural in relatively lower pitches, see Ex. 1.4 on p. 19, in comparison with Ex. 1.16). Also rhythmically, the unit of six 16th-note in 6/8 can be traced back to the sextuplets in 4/4 that are first seen in the 3rd cue (see Ex. 1.16).

Example 1.16. mm. 11 – 14 of the 3rd cue



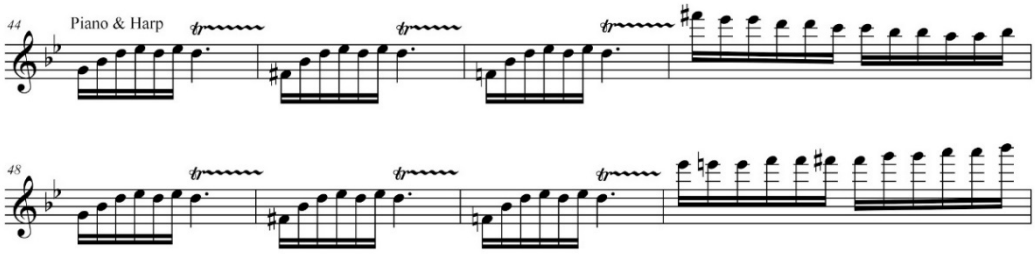
Likewise, we hear brief melodic segments inserted into several running passages offering the function of transition. Music presents a large structure comprising episodic and theme-like divisions alternately. It is hard to separate the number into formal sections. I would say it is a thorough single unit consisting of tiny motifs and the evolutions they produce.

This cue seems to happen at an unusual place while Virginia's sister Vanessa is having a family talk with her children. While outside, Virginia and Vanessa had an

upsetting conversation, in which Vanessa was questioning Virginia about her illness, that was interrupted by Vanessa's children running in. Immediately after Vanessa's first line to her children, the music comes in. The camera briefly pans to Virginia before focusing on Vanessa and the children. We should not take this cue as a mere background to fill out a series of conversations among characters. Instead, this music is written for Virginia as her mind is turned on again. She sinks back into a trance, helping her to weave the story of her novel. This interpretation totally makes sense because throughout the conversation we either see Virginia standing in the background or we see brief close-ups of her subtle facial expressions. Thus, we can see the music as a reflection of her thought process. The music continues throughout her conversation with her niece, in which Virginia reveals her philosophy about death. The melancholic and depressive mood of the music is sustained the music increases in volume as Virginia is left standing alone outside. A rhythmic montage begins at the moment Virginia lies down on the ground, followed by a seamless transition to Laura's storyline, and the music returns from a pretentious V to an authentic perfect cadence (m. 51, around 48m44s, see Ex. 1.17). It is a clear-cut split via the harmonic progression of a cadence to make the music exactly match the filmic editing. The music does not disappear or fade out after Laura talks with her child, but instead, it is sustained as Laura finally decays into weakness and the scene shifts to a buzzer ringing in

Clarissa's apartment. This cue starts with Virginia's meditation, anticipates Laura's secret plan, and ends on a guest, an unexpected old friend's arrival to the upcoming party held by Clarissa. This track effectively ties up the three stories, preventing the various threads from coming apart.

Example 1.17. mm. 44 – 51 of the 9th cue



1st source music (50m17s – 50m12s)

an excerpt from Richard Strauss' Beim Schlafengehen

in D-flat major

This is the first source used in this movie. Source music is not a part of my study but because the method dealing with this excerpt can be a reflection of the score, I think it is worth mentioning here.

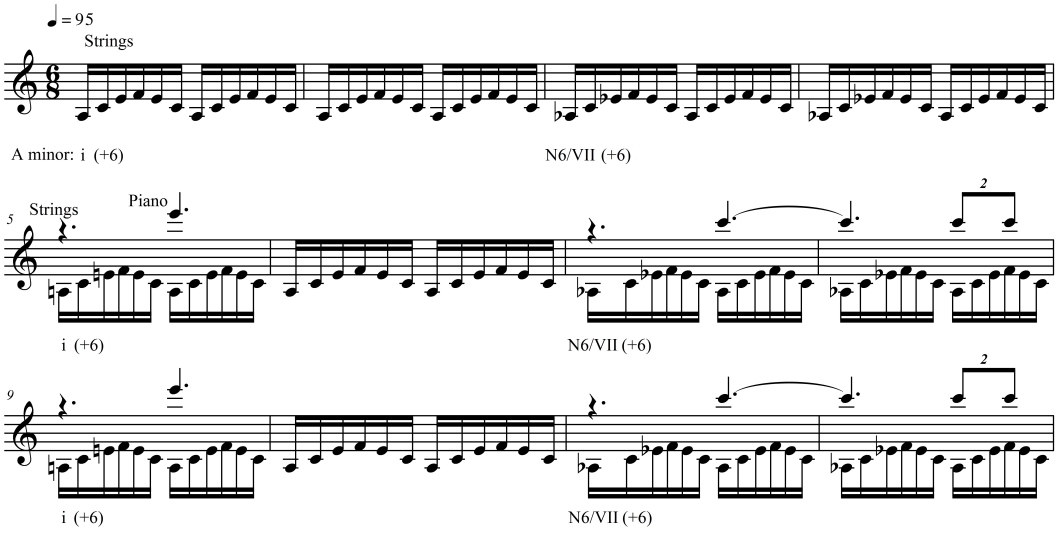
Without going into too much detail, the lyrics of this song—composed by Richard Strauss shortly before his own death—relate to death and thus are closely associated with one of the main themes of the film. The way the source music begins is very similar to the original score. We hear the music in Clarissa's house while Louis Waters rings the bell, and then the music continues even after Louis Waters comes into the house, starting a long talk with Clarissa. The music finally stops after Clarissa closes the house door and turns around to power off the CD player. Right at this moment, Louis feels that something is wrong and asks his question. The music here does not function as mere incidental music to fill in the silence because it would not normally continue throughout such a long conversation. The source music can become a concern after the characters start the conversation, since we may miss some important parts of Louis's speech, who has just appeared in the movie. Thus, this instance exemplifies the use of music as an expression of the characters. Similar to what we saw in the 9th cue, the source music conveys the complexities and profundities of the protagonist's thoughts or mood, supplementing the actor's own expressions and body language. This way, the source music can subtly represent the abstract consciousness or subconsciousness for the character and, further, serves to connect the three women in much the same way that Virginia's novel does.

10th cue (59m24s – 01h04m32s)

a slightly changed version of the 11th track Tearing Herself Away in the soundtrack mainly in 6/8, starting in A minor, modulating to G minor in m. 39, 95 eighth-note BPM

(see Appendix 1.10 for the entire score listened to by me, only the primary line illustrated here)

Example 1.18. mm. 1 – 12 of the 10th cue



For a similar reason as that explained in the 9th cue, I notate this number in 6/8 instead of a simple time signature 2/4 because in this way the writing can exactly present the music and also get rid of the complicated successive sextuplets. The original music

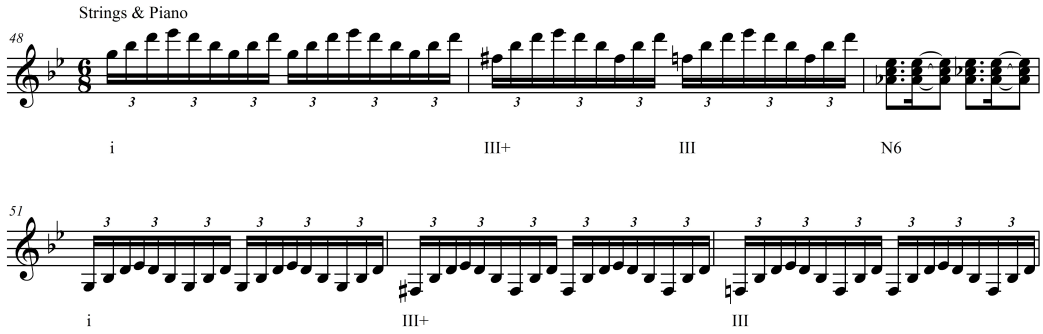
may be written in compound time signatures or not, but an accurate transcription won't affect my research.

This cue starts with the six pitches A – C – E – F – E – C (see Ex. 1.18) that are originally composed and grouped within sextuplets in 4/4 and first heard in the 3rd cue (see Ex. 1.16). We haven seen this six-note unit of the same rhythmic pattern in the 7th and 9th cues as well. However, the first pitch components in this cue precisely copy the ones in the 3rd cue while the 7th cue's is a variant and the 9th cue's is a transposed one in varied key. One can easily notice that the tempo is not the same now. The slower tempo, along with the uneasy harmonic progression, gives the impression of a storm or an impending climax. This motif and its evolutions, staying in this moderate tempo, go through the whole number with the base formed by the strings and an upper melodic line that is mostly played by the piano. This music pervades the entire scene in which Laura prepares to commit suicide, from finishing the cake, taking her son out and sending him to her friend Mrs. Latch, leaving her son upset, and then making her solo trip to the hotel. There are many conversations during the scene but the music never diminishes until she arrives at the hotel. This restless motif creates a haunting feeling that augments the ominous events of the plot. The music's fadeout happens after Laura finishes her last line

and is ready to be alone in the hotel room. This music can be seen not only as a reflection of Laura's struggles but also of her child Richard's fears as well.

Since the tonality has been unstable, crossing over unusual chords that are based on chromatic motion, we finally see the modulation in m. 39. Nevertheless, the modulation is weak because the tonality is never steady until m. 48 (around 01h02m21, see Ex. 1.19), prompting the most dramatic part of this segment where we start seeing a series of short shots edited into a tense sequence. At the same time, the key of G minor is strongly established and music begins agitating by introducing new units with shorter values comprising 16th-note triplets that are unquestionably derived from the original six-note bunch. In this significant moment starting around 01h02m21, i.e. m. 48 in this number the music and the action of the scene directly correspond, as Richard fiercely struggles in the arms of the babysitter and finally breaks free and runs after his mother's moving car. The montage consists of many close-ups on Richard and his facial expressions are emphasized. The development of the agitative music mirrors the fast cutting of the scene. Successfully, the six-pitch motif mixes up assorted feelings including nervousness, despair, and fear.

Example 1.19. mm. 48 – 53 of the 10th cue



Harmonically, since chromatically descending motion is an important feature especially in the lines played by the strings, the chord progression is best explained by the concept of chromatic scales. Thus, the traditional harmony theory and practices that are formed by diatonic scales and conventionalized sequences of chords cannot be used effectively to analyze this piece. The succession of chromatic chords does not follow the rules of tonality, in which specific and strong hierarchical pitch relationships are based on one single, central key. However, I still analyze the first measures as indicated in Example 1.18. One will definitely face consecutive sequences of chords based on various "secondary tonal centers" happening all over a piece with chromatic movement like this. The compositional treatment of tonicization is of course a standard method applied in minimal music to adapt to the plain and consistent repeated phrases.

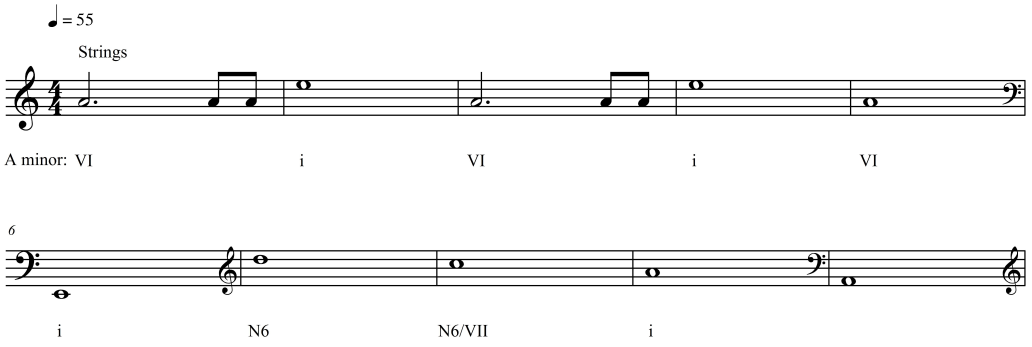
11th cue (01h05m16s – 01h08m23s)

a slightly different version of the 3rd track Something She Has to Do in the soundtrack

4/4, A minor, 55 quarter-note BPM

(see Appendix 1.11 for the entire score listened to by me, only the primary line illustrated here)

Example 1.20. the beginning of the 11th cue



The first note of this cue appears while Laura recalls the cake she made and left on the dining table in the kitchen before she went out. The depressing tune of the music suggests the possibility of Laura's death. We first see the scene in the hotel where Laura is staying, then a brief recall of the cake she made before leaving the house, and as Laura opens *Mrs. Dalloway* and resumes reading (with Virginia's voice overlain), the shot

shifts to Virginia's period. We also hear Virginia's voice along with Laura's reading: they read the same passage simultaneously. Thus we can conclude that the music here functions not only as a death song for Laura but also as an evocation of Virginia's spirit via the book that links the characters together and a constant reinforcement of that link. Glass's minimal music presents haunting circular lines by gently repeating sequences that can naturally pile up emotions and energy so as to release enough power for the intense scene toward which it builds. When, after Virginia's niece asks the question "What were you thinking about?", the shot moves back to Laura, who is now lying in the bed, the music finally dramatically ascends up, together with the scene of a shocking flood over Laura's bed, which is of course Laura's hallucination. And then the volume of the music immediately lowers down when the scene retreats back to Virginia's dialogue, saying she was going to kill her heroine but has changed her mind. Since the beginning of this cue, neither Laura nor Virginia has spoken, except the asides with Virginia's voice transmitted via the novel that Laura is reading, we only heard lines from Vanessa and her children. Thus we can conclude that the music before Virginia's first line in fact represents a thread between Laura and Virginia, in much the same way as Mrs. Dalloway. The music helps the audience to focus on the interconnections between the actresses and their own respective time periods. The volume remains low and insignificant in terms of the gesture

when we see Laura gasp and sit up from the bed. It stays quiet and fades out soon after the scene again switches back to Virginia and she finishes her line about deciding to change in her story.

The stealthy music that builds for a long time before rising up for several seconds and then swiftly pulling back to calmness is a consistent approach that Glass uses in his score all over the film. I think that this approach is quite effective in so far as it creates just the right mood in the picture without causing surplus sound or excessive interpretation. However, by means of this strategy, we can say there is scarcely a definite melody existing in this work, which easily exposes Glass to the criticism that his score is nothing more than evoke Glass criticism of dull music functioning only like wallpaper. But I would argue that as the powerful saturation that his music can achieve accompanies the picture efficiently and organically.

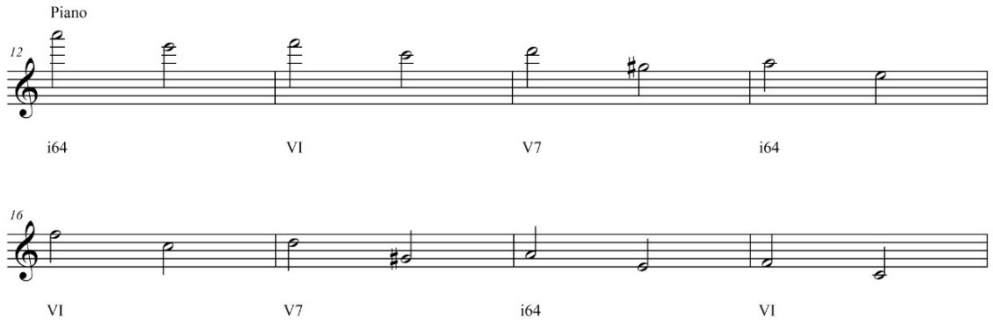
12th cue (01h09m36s – 01h11m59s)

very similar to the 6th cue, with the melody first heard in the 3rd cue that is from the 6th track I'm Going to Make a Cake in the soundtrack

4/4, A minor, 60 quarter-note BPM

(see Appendix 1.12 for the entire score listened to by me, only the primary line illustrated here)

Example 1.21. mm. 12 – 19 of the 12th cue



A stunning scene occurs when Virginia suddenly kisses her sister on the mouth when Vanessa is about to leave and they are saying goodbye. The music bursts out to catch this shocking moment replete with complicated feelings. This is the fourth time (after the 3rd, 6th, and 8th cues) that this lyrical tune is heard in the movie (see Ex. 1.21). This time the tune is still played by piano, following a suspicious start made up of continuous repetitions consisting of 16th notes played by strings. It is interesting if we assume that the composer worked closely with the director and had a common consensus making the score because the frequent reiteration of this track—*I'm Going to Make a Cake*—in the soundtrack seems to point to a particular image that the director wants to

emphasize. If that is the actual purpose, we can then consider the cake as an important trigger or symbol in this story, so a piece with cake in the name needs to be played a lot of times throughout the scenes of all three female protagonists. However, we should also be aware that Glass actually reuses many similar elements from the 1st cue to the end, and this melodic repetition can be merely one example of this kind of recycling. What needs to be clear is that there is no defined main theme linking the various sections of the movie, but instead, this score acts more like a whole organism dispersing some simple and memorable ingredients into every single piece.

In the last part of the music, the scene shifts between Virginia's and Laura's periods several times and finally rests on Virginia who is smoking on her sofa chair. But before the last switch, there is a brief but noteworthy halt in the last cadence, where we see Laura sitting on the floor and making a pained face as she exhales deeply. From 01h11m51s to 01h11m54s, the interruption of the completion of the cadence is quite meaningful. At 01h11m50s, right before Laura exhales, the music stops at the dominant of A minor and resonates in a way as if it is emulating the character's expiration. When the scene shifts, Virginia's own exhalation follows as she smokes. Thus, these three connected actions beginning from music's pause, Laura's exhalation to Virginia's puffing and blowing, together form a subtle rhythmic montage. Again, Glass's writing here, as

well as in the initial unit preceding the three-section montage, functions almost like another character. Therefore, his music does not only respond to the characters' actions but also builds up its own independence in the meantime, moving from a background role to a positive part in mere seconds. After this pause, the music moves forward with its task for winding up by finishing the last chord, or the tonic of the cadence in A minor. This ending chord is almost overlapped with the ensuing bell-ringing of the clock from Virginia's study and finally she seems to awake from her trance or meditation.

13th cue (01h23m18s – 01h26m33s)

a bit similar to the 4th track *For Your Own Benefit* in the soundtrack

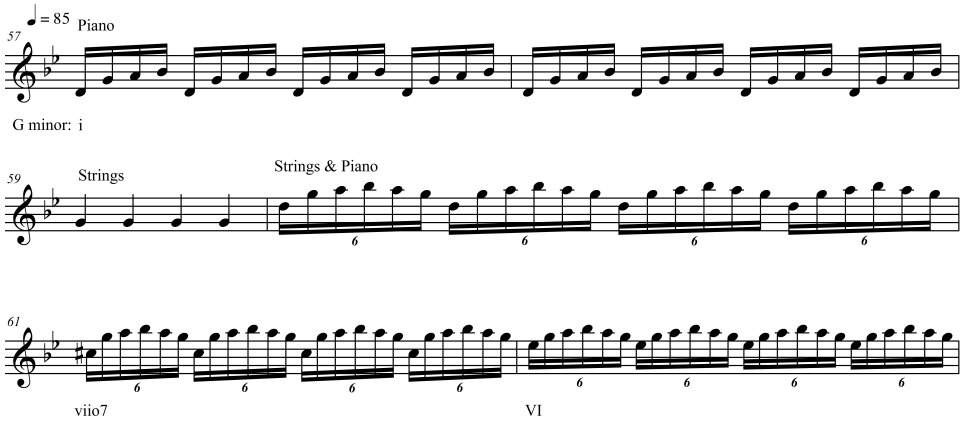
4/4, starting in A minor, modulating to G minor in m. 57, starting in 75 quarter-note BPM, speeding up to 85 quarter-note BPM in m. 57

(see Appendix 1.13 for the entire score listened to by me, only the primary line illustrated here)

Following a long conversation between Virginia and Leonard, the music fades in after Virginia says, "This is my right," which highlights her statement and emphasizes her state of mind and her philosophy. This music gradually swells in volume during her

speech and later totally stands out as her real thoughts are disclosed and her issue about to be resolved. The music remains loud along with the ongoing development of the movie and gets even bigger when Virginia says the meaningful line, “You cannot find peace by avoiding life, Leonard.” This cue starts as a musical supporter coloring the scenario, but immediately shifts to be like a connector to Laura’s scene around 01h25m59s (see Ex. 1.22) with the modulation from A minor to G minor at the same time. At this point the music begins the haunting sequential phrases that are first played by piano, and then joined by strings. It later fades out quickly when Laura holds Richard up and gives him a hug. The way the music disappears seems to echo the unfinished and unmentionable voyage—the suicidal intent that Laura just went through.

Example 1.22. mm. 57 – 62 of the 13th cue



This whole cue seamlessly follows these characters' emotions and the evolution of the storyline in an intimate way that produces the ambiance, emphasizes the climaxes, and sustains the tension of the narrative. This number is similar to the first half of the 4th track *For Your Own Benefit* in the soundtrack. They both share the same harmonic progression but with different tempi and slightly different phrases. This harmonic progression also appears in the first half of the last track *The Hours* in the soundtrack. However, the second half of this cue is something else that cannot be traced to any previous track even though the consecutive circular 16th-note figures and sextuplets written above a series of stepwise chord progressions are the most frequent feature throughout the entire score of the film. The music reacts well to the change of the scenes by transferring the long-value notes to the smaller ones and bringing the ambiguous mood back to the audience. We might view railway platform scene as a place of confession and relief for Virginia and her husband, while Laura's life is still uncertain and unresolved. The serial music wanders between two kinds of colors immediately to accommodate to the abrupt cutting of the picture , thereby making it more convincing.

The ending is again a proof that Glass writes his music as a total membrane that stretches out even to encompass the beginning of the following new portion, in terms of the scene or the scenario, and thus the music can saturate the first couple lines from the

characters. So we still hear the music's remnants even after Laura starts talking to Richard (which constitutes a new section of the story). I believe that this compositional approach was employed intentionally: it pervades the film from beginning to end and can be thought of as the signature of Glass's music in this film. We can say that the structural concept is very influential in this score because even though the music evolves as a huge block somehow wrapping up like wallpaper, it still has the freedom and flexibility to commence and to complete the passages.

14th cue (01h27m38s – 01h30m10s)

exactly the same as the 5th cue that is a variant originally from the 1st cue and the 1st track, The Poet Acts in the soundtrack

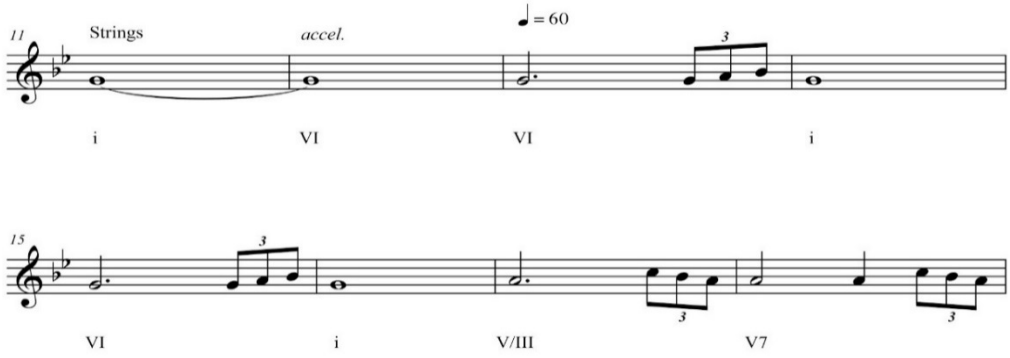
4/4, G minor, starting in 50 quarter-note BPM, speeding up to 60 quarter-note BPM in m. 13

(see Appendix 1.14 for the entire score listened to by me, only the primary line illustrated here)

This music is a return of the 5th cue (21m22s – 23m54s) that is first used for the scene where we first see Clarissa and Richard's encounter at Richard's apartment. This

time the same music creeps into the picture stealthily while Laura and Richard are talking. Their conversation is filled with uncertainty and misery, and then when the shot switches to Laura's black-and-white wedding photo that is in Richard's hands (01h28m34s, or m. 11, see Ex. 1.23), for the first time, we are explicitly informed the mother-child relationship between Laura and Richard. The following music thus spans across Richard's memory of his conversation with her mom and the present time. Music from measure 11 plays the main tune that has been heard in the 1st and 5th cues. The first time we hear this music is for Virginia's drowning scene while the second is Clarissa and Richard's conversation in Richard's apartment, and now the 3rd time accompanies Richard's recollection of his unforgettable talk with his mother. As such, this main tune has covered scenes involving all the leading performers.

Example 1.23. mm. 11 – 18 of the 14th cue



Furthermore, except the 1st time, Richard is always accompanied by the main line in the other two scenes with the same melody, and thus we can hypothesize that this number was written as an image that can depict the male character's emotions. In this scene, Richard is sitting in his study and recalling the sad memory with his mother. We see the shot shifts between his childhood and the present day back and forth. This helps us understand why the music emerges not from the beginning or the end of the reunion scene but instead, at the point during the Laura and little Richard's conversation immediately after he says, "Mommy, I love you." Together with the music, the disturbing sirens from the fire appliances outside the apartment drag Richard back to the present day, making this scene extraordinarily sorrowful, evoking a "realistic" severe pain. With this same strategy of extending the music beyond the cut, the music does not end when we see Clarissa, the music does not end when we see Clarissa get off the elevator. She says her first line before opening the door and stepping into Richard's apartment, and then we finally hear the music decreasing to nothing.

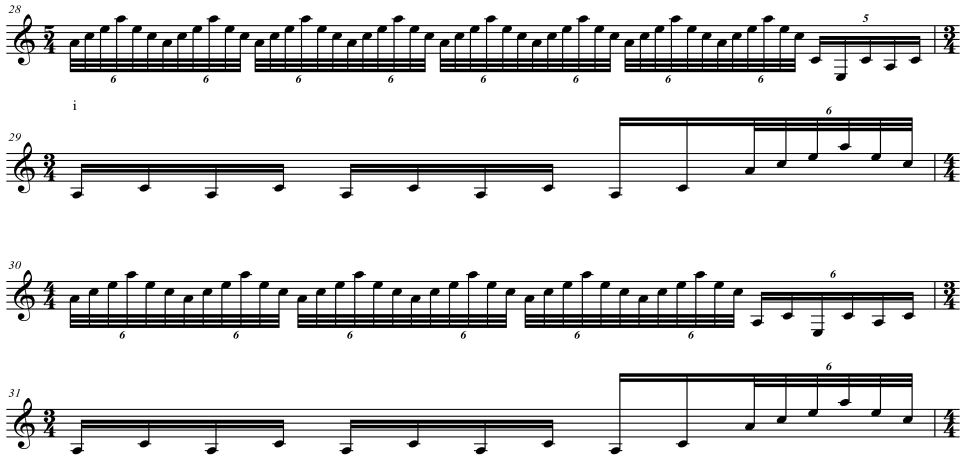
15th cue (01h31m52s – 01h34m33s)

similar to the 4th cue, a shorter and transformed version of the 12th track, Escape! in the soundtrack

4/4, A minor, 60 quarter-note BPM

(see Appendix 1.15 for the entire score listened to by me, only the primary line illustrated here)

Example 1.24. mm. 28 – 31 of the 15th cue

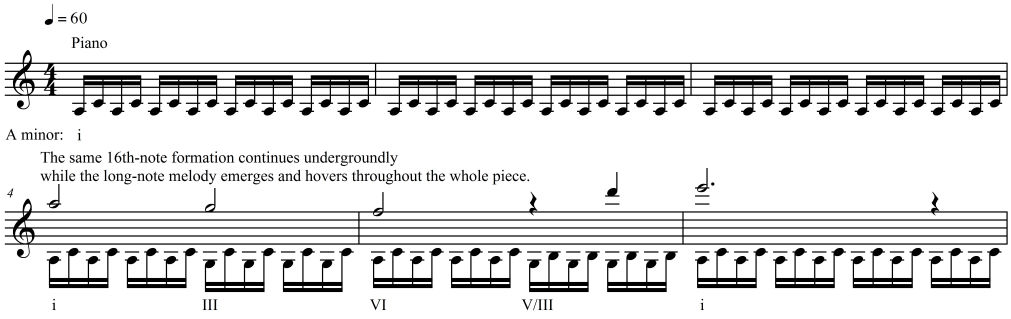


Familiar piano music comes in after Richard said, “Mrs. Dalloway, it’s you.” This music is first heard in the 4th cue at 14m36s when Clarissa starts answering the female florist’s question about her presence in Richard’s novel. We can now consider this lyrical music might be a representative of Clarissa. Later in the same scene, the fact that Clarissa refers to her day "like Mrs. Dalloway, in the book, you know?" further proves this musical idea. Clarissa went to buy flowers for a party just as *Mrs. Dalloway* does in the novel. So when Richard says the critical line, “Mrs. Dalloway, it’s you,” to Clarissa, it is

as if his line signals the corresponding cue. The only difference in this music in the 4th and the 15th cues is the material after 01h34m02s (from m. 28 to the end, see Ex. 1.24) where Richard deliberately falls himself from the window to commit a stunning suicide. The dramatic agitated music consisting of fast small notes abruptly agrees with the shocking moment and continues even when the camera switches back to the seemingly delightful scene of the birthday celebration at the Brown's house around 01h34m10s. It is a cheerful scene where the family shares their happiness and appreciation. Laura made a birthday cake for Dan, and he is very grateful for everything. The choice to edit the movie like this, combining an extremely mournful moment with a joyful family scene, creates an ironic association of the two extreme images of death and birth. And interestingly, perhaps because of this irony, the music maintains the dark feeling of the previous scene without reflecting any of the gaiety of the party scene. In other words, the music did not change along with the change of the scene. This approach undoubtedly adds to the sadness of the story and makes the happy party awkwardly sorrowful. Music fades out before Dan starts telling little Richard about love story he had between him and Laura. The following sequence reveals Laura's mixed feelings and invisible pressure from her subtle facial expressions to the audience. As in the 4th cue, the melodic ingredients (e.g. mm. 4 – 7, mm. 8 – 10, mm. 12 – 17, etc.) in this number are not

essential; rather, the atmosphere is created by small repetitive figures rooted in fixed rhythmic patterns. For example, the motif in the beginning three measures is derived from the first bars of the 3rd cue (compare Ex. 1.25 with Ex. 1.7), and the restless sextuplets starting from m. 28 are a transformation from m. 11 of the 3rd cue (compare Ex. 1.24 with Ex. 1.14).

Example 1.25. mm. 1 – 6 of the 15th cue



16th cue (01h37m15s – 01h41m09s)

similar to the 1st cue, or the 1st track The Poet Acts in the soundtrack

3/4, G minor, starting in 78 quarter-note BPM, speeding up to 55 quarter-note BPM in m. 29

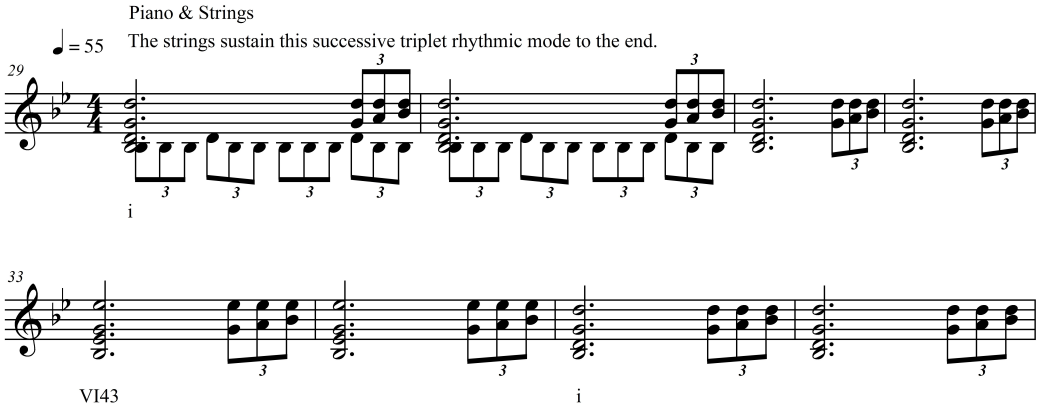
(see Appendix 1.16 for the entire score listened to by me, only the primary line illustrated here)

When Virginia answers Leonard's inquiry about how she is going to write the ending of her novel and discloses the necessity that someone dies, her dialogue is like an oracle forecasting the outcome of the story. After she completes the last word, “The visionary,” the music soon fades in and we see the shot move into the Brown’s house where Richard is sleeping in his bed. Ceaseless music flows into Mr. and Mrs. Brown's bedroom as the camera follows their conversation. A brief rhythmic montage occurs in the middle of the music around 01h39m11s (m. 40) when Laura opens the door so that the scene can seamlessly shift to the Woolf family, who is having a conversation that parallels the last sequence in the Brown’s house. Then around 01h39m46s (m. 51), the movie cuts straight into Clarissa’s period, where we see people busily dealing with the untouched foods that had been made for the party. Although the music does not react to the shifts between the three time periods in the picture, these successive shots seem to both bring all the protagonists together and create a sense of calm, thereby initiating a conclusion that echoes Virginia's line, “The outline of the story is planned, now one thing only. Mrs. Dalloway’s destiny must be resolved.”

In these sequences, Laura has reclaimed her life, Virginia is completing the outcome of her novel, and Clarissa's resolution has yet to be determined by a guest, the now-old Laura Brown who appears in a subsequent scene. Predictably, the music does

not disappear but only decreases in volume immediately after Clarissa opens the door and says, “You’re Laura Brown.” Music remains and does not fade out until Clarissa says the line, “We were going to have a party.” Not until 01h41m09s, where Clarissa and Laura have already begun a meaningful conversation, is the music totally gone. This number is originally from the very beginning cue, or the 1st track in the soundtrack. Yet it is now used as a conclusion when everyone seems to have earned the answers for their long-term difficulties. If we consider the whole score as a well-designed organism carefully capturing the film, we might understand this cue as a recapitulation, using all the materials from the first section. Even though we have heard the initial motifs recurring during the whole score frequently and repeatedly, the 1st track finally comes back in a slightly different instrumental arrangement as if our memory is drawn back to the first river scene at the very beginning of the movie. The elements from both section A and B of the 1st, returning around 01h38m20s (m. 29, see Ex. 1.26) manifests this comeback.

Example 1.26. mm. 29 – 36 of the 16th cue



17th cue (01h44m09s – 01h48m04s)

almost exactly the same as the 13th track *Choosing Life* in the soundtrack

4/4, A minor, starting in 50 quarter-note BPM, speeding up to 85 quarter-note BPM in m. 31

(see Appendix 1.17 for the entire score listened to by me, only the primary line illustrated here)

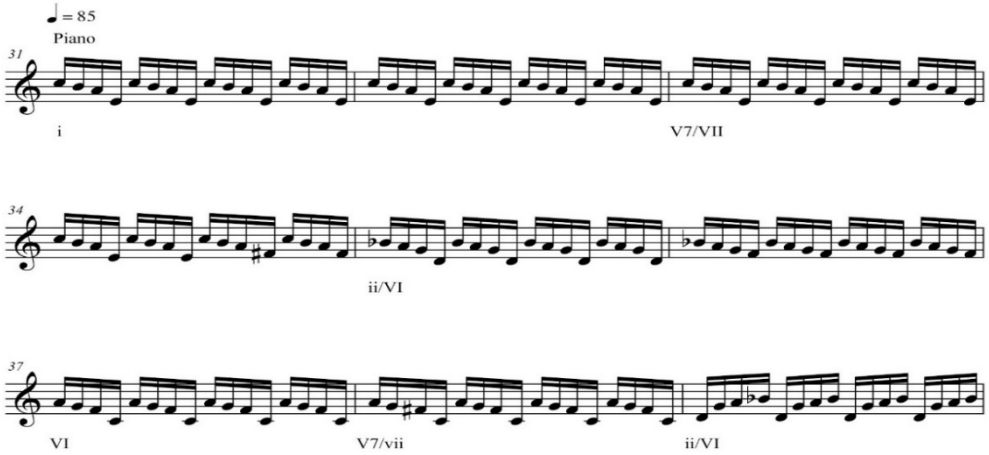
"You're a lucky woman," said the old Laura Brown in the middle of the conversation she has with Clarissa. We then hear the music right away when the camera swiftly shifts from Laura to Clarissa. Both shots are closely focused on their faces. Music accompanies a series of close shots of Clarissa's and Laura's facial expressions, revealing

their own mixed feelings. It is a bit ironic to hear Laura defining Clarissa as a lucky woman because Clarissa has experienced a bitter life for years and just lost her genuine friend whom she once fell in love with and had been taking care of. She might consider herself enduring a miserable time but now Laura calls her a lucky woman because of her daughter. The cue that occurs at this moment reflects the complicated feelings transmitted by the two actresses and assist the audience in feeling the connotation beyond the words.

Due to the limited space, it is not easy for a movie to develop a story in as much detail as a novel can. Movies are similar to music, an art of time made up by serial transient sequences of shots, and thus, every moment can be critical and influential. To a composer, it can thus be an important task to make every visual moment eternal and unforgettable. This cue first starts when Laura says an unexpected line, "You're a lucky woman," immediately activating the audience's curiosity. Music functions as a stimulative to help Laura's genuine avowal move on and brings out the deeper emotions by this expressive and sorrowful sound. It also works as a suitable complement to fix potential "weaknesses," i.e. the limited dialogue, acting, and all the natural restraint in a film. The beginning of the music played by strings is quite faint when Laura confesses her plan, her disgraceful past as a negligent mother. In the process of Laura's admission, music stays sneaky but gets louder and louder until she completes the last line of her

meaningful speech, “It was death. I chose life” (01h46m16s), an essential word that suddenly reminds us of the opposite sentence “I choose death,” declaimed by Virginia in the previous dramatic platform scene. Following Laura’s last and ultimate testimony, the music gets stirred up further and soon remains on a prolonged half cadence pausing on the dominant of A minor around 01h46m35s (as m. 30). After this dominant chord, Laura is left to the guest room and the succeeding scene includes only Clarissa and her partner. In response to this change, the music commences a new section by solo piano around 01h46m40s (m. 31, see Ex. 1.27) where music becomes the leading role that governs the movie and commanders the viewer’s attention.

Example 1.27. m. 31 – 39 of the 17th cue



This cue is almost exactly the same as the corresponding track Choosing Life except the section between mm. 31 – 46 where the version in the movie is a lower octave than it is in the 13th soundtrack. In comparison the two versions I came to this conclusion: I believe it is because the director wants the section here to be softer because the scene following Laura's confession is much calmer and should not be irritated by too much weight of music. This practice can also divide the entire second part (from m. 31 to the end) into two subdivisions with the separation at m. 47 from the point at which the main line is transposed to an octave higher, now the same register as that in the soundtrack. This subtle approach can generate a distinction of degrees that responds to the gradual evolution of the story.

The music from m. 31 to the end, the volume is significantly louder than it is in the first half of this cue. Here, the music acts as the sole character and ends up at the submediant, a major chord in A minor. The music's ending is a bit strange, as if a kite is disconnected in the air but is still floating itself around without following any specific direction. This aimless finish seems to avoid giving any concrete statement or subjective comment on Laura's last talk as well as the final kissing scene between two women. That said, I feel that the compositional approach for this ending is intended to soften the striking kissing moment, treating it with indifference, because the body of has been

narrated, so any other dramatic expression in the music would be redundant and pretentious and might hurt the sturdy structure of the film. This is the main reason why the music does not emphasize an act that would garner more attention in the normal cases.

If we compare this kiss with the previous three we find that all of them are approached with different techniques. The first kissing scene happens around 26m56s within the 6th cue where music goes through the dramatic but sweet moment with a sequence of repetitive rhythmic patterns. The second kissing scene happens before the 8th cue that appears at 41m53s. Laura accidentally kisses her friend Kitty on her mouth and there is no supportive music at all until Laura seems to come to her sense after her sudden impulse. There is no music written for this kissing moment. The third kissing scene is when Virginia rudely kisses on her sister's mouth when Vanessa is leaving and they are saying goodbye in the 12th cue around 01h09m36s. This cue instantly catches the surprise with a flustered tune that actually helps the scene by irritating the mood. This time, the musical way of treating the 4th kiss is more like the first one, like nothing really happening. The music does not echo the act with any significant change in chord, instrumentation, dynamics, or counterpoint. This is the first kiss in the movie that is not positioned at the beginning of the cue; instead, it is placed at the end.

Harmonically, chromatic scales still rule and can be seen in the chord progression. Hence, the figures always sprawl stepwise, moving around neighboring or nearby tones and thereby producing a seamless and flowing motion. Simultaneously, the practice of tonicization. For example, one can see Example 1.27 where many secondary harmonies emerge continuously. In this number, we see the adjacent appearance of secondary dominant, secondary supertonic, and secondary leading-tone chords very often. In addition, even when music rises up to become the main character around 01h46m40s at m. 31, the hauntingly memorable tune is still theme-less and comprises repetitive rhythmic patterns formed by restless 16th notes. This minimalist strategy is the foundation present in the full score.

18th cue (01h48m44s – end of the closing credits)

very similar to the 14th track *The Hours* in the soundtrack

a combination of several time signatures including 3/4, 4/4, and 2/4, beginning in A minor and modulating to G minor in m. 33, starting in 50 quarter-note BPM, changing to 70, 50, and 100 in m. 5, m. 31, and m. 56

(see Appendix 1.18 for the entire score listened to by me, only the primary line illustrated here)

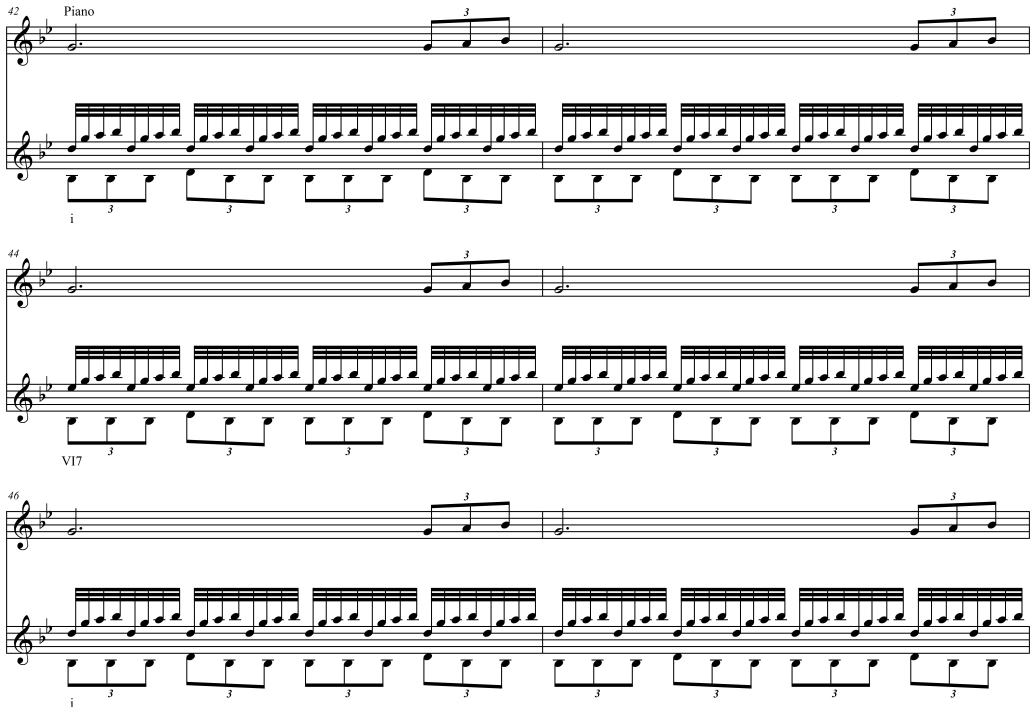
This is the last cue that plays through from the final resolution of Laura's storyline to the end of the closing credits. Music flies in after Clarissa's daughter, Julia, accidentally gives Laura a warm hug during their talk before bed. The music comes in at the same time that we see the relieved smile on Laura's face. It then continues when later Virginia's voice pops up making the final conclusive aside that gives an optimistic statement as well as an effective summary dedicated to the title, *The Hours*. The final assertion apparently is made not only to Virginia's husband but also to the audience. As the movie develops, the music is making its majestic conclusion that converges all the elements used before. Especially when the shot shifts to the suicide scene featuring Virginia's final walk into the river that is seen in the beginning of the movie, this editing of flashback makes the narration complete and logical. Musically, the return gathers all the previous ingredients and corresponds to the techniques used throughout the movie.

This number, unlike the previous ones, is written in a form with a relatively stronger frame that is listed in the table below:

Sect.	Prologue	Section A	Episode I	Section B	Episode II	Section C(B')	Extension (Ep. II')	Conclusion
mm.	1 – 4	5 – 32	33 – 39	40 – 55	56 – 67	68 – 91	92 – 103	104 – 116

There are three main sections notated as Section A, Section B, and Section C that are individually separated by smaller passages named Episode I and Episode II, with a Prologue before Section A and an end comprising the Extension followed by the Conclusion. All the materials in this number are not unfamiliar but work more like a compilation collecting every unforgettable motif that has happened and recurred in the previous pieces. In addition, Section C is actually a parallel section, playing the same tune as Section B that has the main melody first heard in the 1st cue (see Ex. 1.29, compare Ex. 1.28 with Ex. 1.3).

Example 1.28 mm. 42 – 47, part of the Section B of the 18th cue



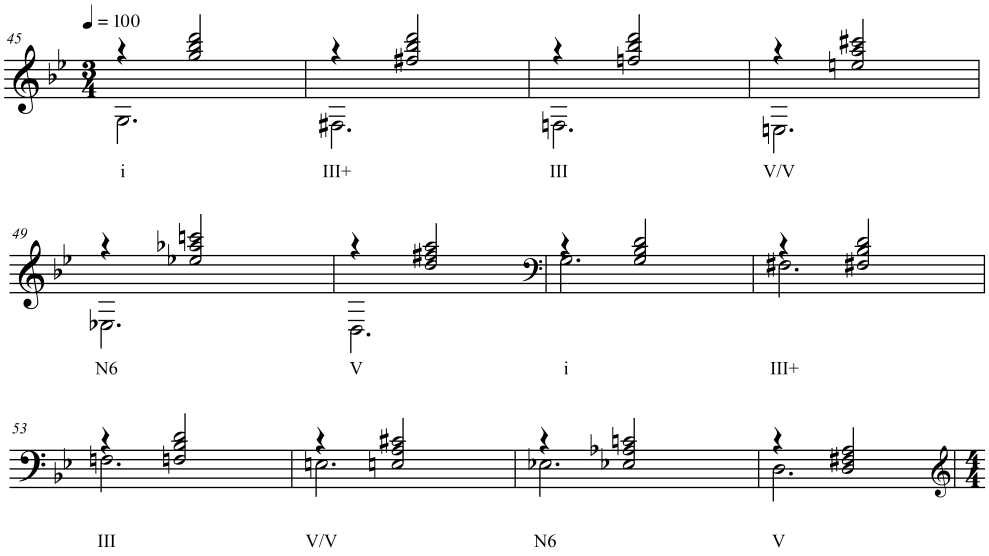
Sharing the same idea, the Extension is a repetition of Episode II (see Ex. 1.29), copying the rhythmic structure that can be traced back to mm. 149 – 154 of the 2nd cue. This syncopation configuration is also largely used to form the 10th cue (refer to Ex. 1.18). And harmonically, it is identical to the chord progression in mm. 45 – 56 of the 16th cue (see Ex. 1.30).

Example 1.29 mm. 36 – 41 of the 18th cue, the first half of Episode II

The 16th notes that comprise the Prologue have been heard in the 3rd and the 4th cues, among many others. While it is doubly augmented in value, the Conclusion is unquestionably derived from the beginning of the 1st cue, with many similarities.

Moreover, the continuing triplet units in this section are also found in the Section A of this cue.

Example 1.30 mm. 45 – 56 of the 16th cue



The movie also affects the arrangement of the music. At first, strings dominate the cue when the scene switches to the 2001 New York City scene (Clarissa and old Laura) along with Virginia's aside. When the camera moves back to Virginia's suicide scene in 1941, the piano joins around 01h49m39s (m. 17) for the completion of the last part of Virginia's monologue. The closing credits start at 01h50m07s (m. 25), where the exciting music releases and becomes the independent character with most complicated texture and layers of any music in the film. For this reason, I notate this number in two staves instead

of one. Borrowing all the ingredients from the previous cues, the concept of repetition and cycling are two features in this number. We can see these phenomena in many aspects. For example, m. 37 is the watershed of the two subdivisions of Episode I in terms of the phrase and harmonic progression; m. 62 is the beginning of the second half, equally splitting Episode II into two subdivisions and, likewise, mm. 98 – 103 are a reproduction of mm. 92 – 97, which is the first subdivision of the Extension. And if we combine Section C and the Extension as a single unit, then it is a restatement of the group of Section B plus Episode II. Harmonically, these reproductions allow specific cycles of chord progressions to form.

This number develops a large piece with dense texture and bustling sound as a classical piano concerto that gives the film a beautiful and majestic finale. This piece also reminds me of the other long and changeful number, the 2nd cue that also condenses many materials in one piece and is written for the first introduction covering the first appearances of three actresses—except the flashback suicide scene—in the beginning of the movie. Although there are no running images after 01h50m07s, the 18th cue itself is like a conclusion of the three women's story because of its total integration of previous musical elements and the special function as a compilation, a parallel response to the 2nd cue.

CONCLUSION

I have made a table showing the relationship between music in the soundtrack and cues in the film:

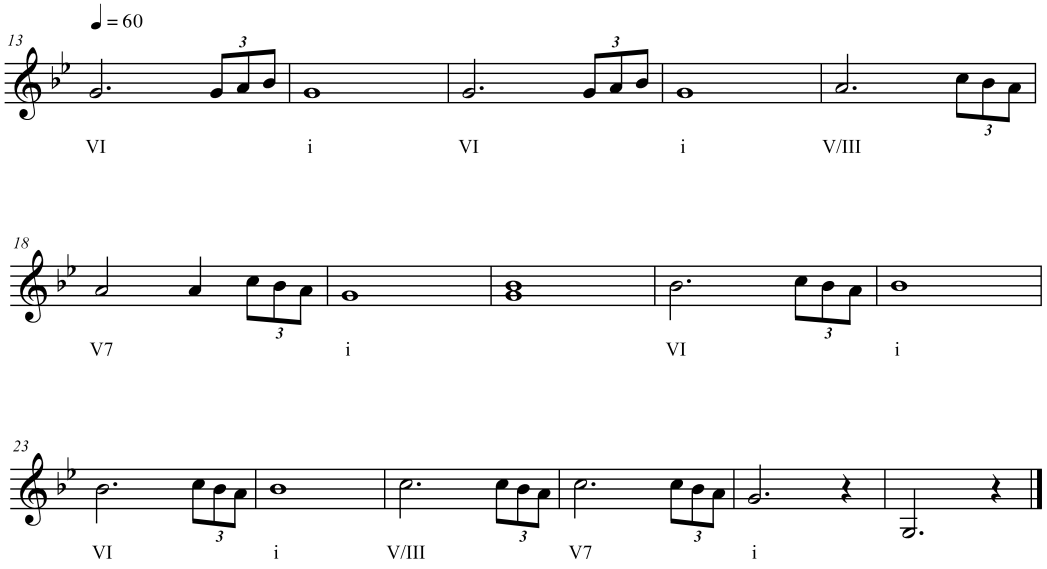
Track Number/ Song Title	Involved Cues
01 The Poet Acts	1st, 14th, 13th, 16th
02 Morning Passages	2nd
03 Something She Has To Do	11th
04 For Your Own Benefit	13th
05 Vanessa And The Changelings	None
06 I'm Going To Make A Cake	3rd, 6th, 8th, 9th, 12th
07 An Unwelcome Friend	None
08 Dead Things	None
09 The Kiss	None
10 Why Does Someone Have To Die	5th
11 Tearing Herself Away	10th
12 Escape!	4th, 15th

13 Choosing Life	17th
14 The Hours	18th

The 7th cue does not exist in the soundtrack.

And we should be aware that since these cues share a few essential motifs, a cue belonging to a specific track in the table does not mean that it does not contain motifs from any other tracks. For example, in addition to the 10th track, Why Does Someone Have To Die, the 5th cue also borrows the idea from the 1st track that delivers the main the tune at first:

(excerpt from the 5th cue)



From this diagram, we can easily find that the most used tracks are 01 The Poet Acts and 06 I'm Going To Make A Cake. This association may not be convincing to everyone, but as I have mentioned before, all of the "novel," "novelist," "poet," and "cake" are either the most fundamental ideas of the film or the most important clues that represent the story. These two tracks' titles and the high frequency with which they are deployed (according to the will of either the composer or the filmmakers) reveals how much these ideas matter to them.

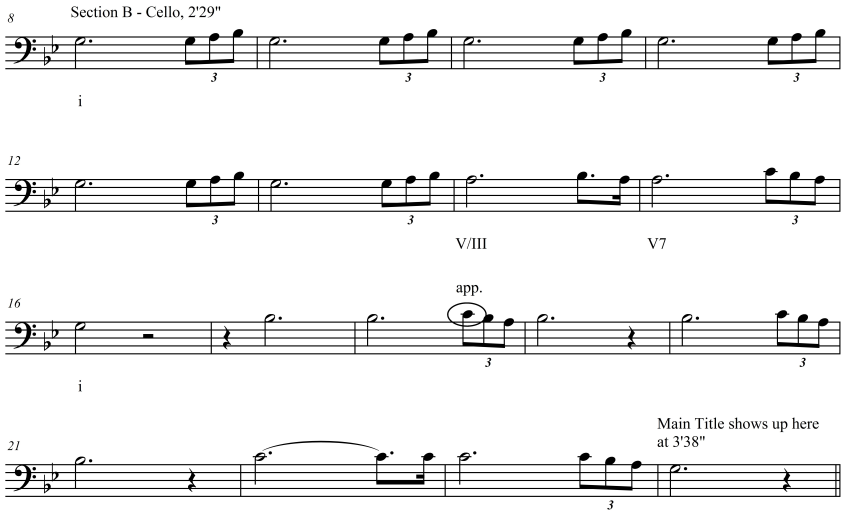
There are several tracks that are not heard in the film but only included in the soundtrack, and there are two possible reasons for this: either the composer wrote them as extra tracks for the completion of an appealing album, or the director or the producer decided not to include these tracks for cinematic reasons. I will not go further with this question because it is beyond the topic of my research, which focuses on the ways that the music corresponds to the activity of the film, but a score that only employs very few motifs with economical materials is the character of this film music.

The melody is interwoven by a few motifs, and although the steady concept a "theme" is undermined by the small and repetitive notes or figures instead of larger scale melodic lines or phrases, I still conclude that the recurring tunes or circulating motifs shape the body of the entire score. They can be categorized into two groups in terms of

their properties:

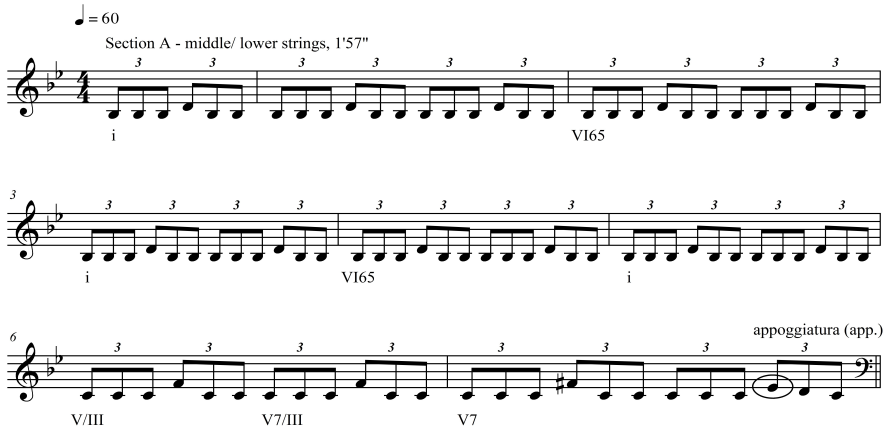
A. Lines that are running in a relatively clear direction can develop the sense of melody, being associated with the term “theme.”

The tune initially runs mm. 8 – 24 of the 1st cue, which is fully repeated or slightly modified in the 5th, 14th, 16th, and 18th cues.



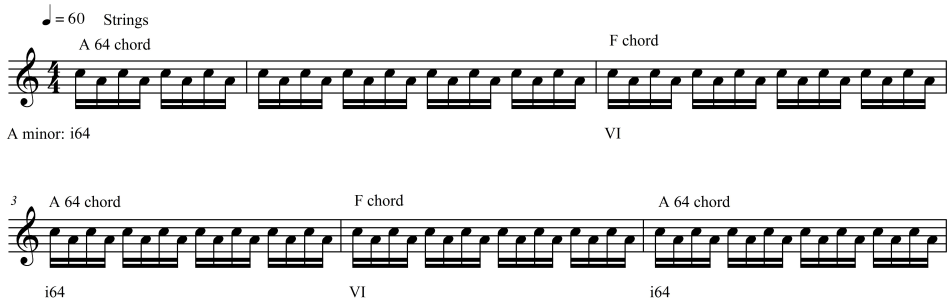
B. Accompaniments that emerge in specific fixed contours that can induce or complement the recurring tunes:

In the 1st cue from the first bar, the introduction comprises continuous triplets that are made up by only two pitches once, first B flat and D, later transposed to C and F, and then C and F sharp break up the formula to the end:

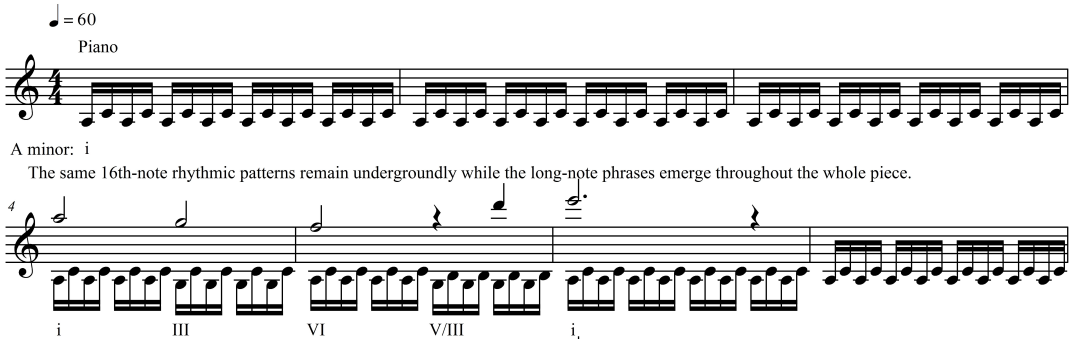


This two-pitch relationship is later simplified and performed over many numbers throughout the movie.

For example, the beginning of the 3rd cue is filled with successive 16th notes by two pitches C and F:



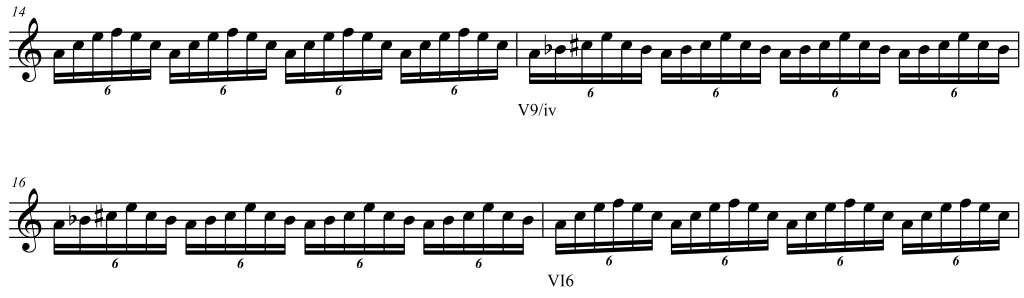
The same motif again shows up in the 6th, 8th, and the 12th cue. These two pitches are reversed and appear in the 4th cue:



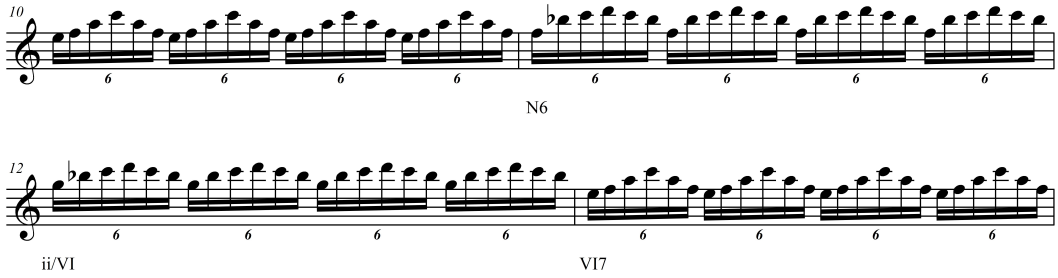
And likewise, the same structure can be found in the 18th cue. Moreover, these pitches are modulated into G minor with two notes D and G that can be seen in the 5th and 14th cues while pitches B flat and D occur in the 9th cue. All of them function as a signature for the overtures of these involved pieces.

The other similar feature in the same category is the succession of sextuplets whose movement is built up by six notes forming the shape of an arch respectively.

First seen in the 3rd cue:



The same motif in different pitches in the 7th cue:



Other numbers having the same feature are the 9th, 10th, 13th cues.

Harmonically, the major tonality is always prevailing and always challenges the territory of minor tonality. There are several ways to practice this fusion. For example, plenty of phrases start with the submediant chord of the minor, which has the major quality; extended tonality based on the mediant chord—in the form of major triad—which equals the tonic chord of the relative major key to the minor, dominating the entire score. The foundation of the minor gets weakened due to the abundant usage of secondary harmonies including secondary dominants, secondary dominant 7ths, secondary Neapolitan chords, and secondary mediants. The first three directly manifest the quality of major, whereas the last one merely implies the tonal center's balance, moving from minors (can be G or A minor) to their relative majors. I have clearly notated all the chord qualities on the sheet music so this phenomenon can be found everywhere easily.

The Hours is an abstruse movie that delivers profound philosophy to the audience. I think Glass's music at this point totally matches this temperament. Not only does Glass write tracks with organic ideas for the picture but he also introduces a delicate classical composition itself.

Since the movie itself is somehow slowly-paced and somberly-presented, even though the movie has received mostly positive reviews, some critics have pointed out that the movie is difficult to embrace and enjoy for any reason other than appreciating its fine craft and mature performances. Some remarks also refer to the score as "relentless" or "oppressive." Among them, Philip French of *The Observer* called it "a moving, somewhat depressing film that demands and rewards attention." He thought "the performances are remarkable" but found the Philip Glass score to be "relentless" and "over-amplified."[10] Richard Schickel of *Time* also criticized the score in his review: "This ultimately proves insufficient to lend meaning to their lives or profundity to a grim and uninvolved film, for which Philip Glass unwittingly provides the perfect score—tuneless, oppressive, droning, painfully self-important."[11] David Edelstein disparages the score because it is "exasperating" and "homogenizing everything it

[10] Philip French, "Take three women," *The Observer*, February 15, 2013, http://www.theguardian.com/theobserver/2003/feb/16/7.

[11] Ron Schepper, "Philip Glass The Hours Nonesuch 2002 B-," *Stylus*, accessed December 10, 2013, http://www.stylusmagazine.com/reviews/philip-glass/the-hours.htm.

touches," claiming that "Glass either repeats himself or uses the sorts of progressions that would bore a reasonably intuitive Music 101 student after about six bars."[12]

I read all of the above criticisms right before I began this study, so automatically, during the full course of my research and analysis, I keep asking myself if the score is really dull with many repetitive materials or too invasive to be appreciated. I do not feel overwhelmed by the score because the way Glass presents it is quite aerial and silky. Some critics made harsh judgments on the music because they merely listened to the tracks with the picture and developed with their ideas soon after watching, instead of undergoing a total examination of the cooperation between the movie and every individual cue. And I think that it is dangerous and unfair to draw this conclusion about such an elaborate composition.

Indeed, I also wonder if minimalist writing can limit the flexibility of the imagination of the score. Obviously, after sustaining a few motifs for a while, the music is more or less framed into a certain shape that can be gradually exhausting to some people after a run of a feature movie's length due to the possible auditory fatigue. But I found it is difficult to not consider the minimalist writing because the narration is about three women living in different time periods and cities. In addition to the various

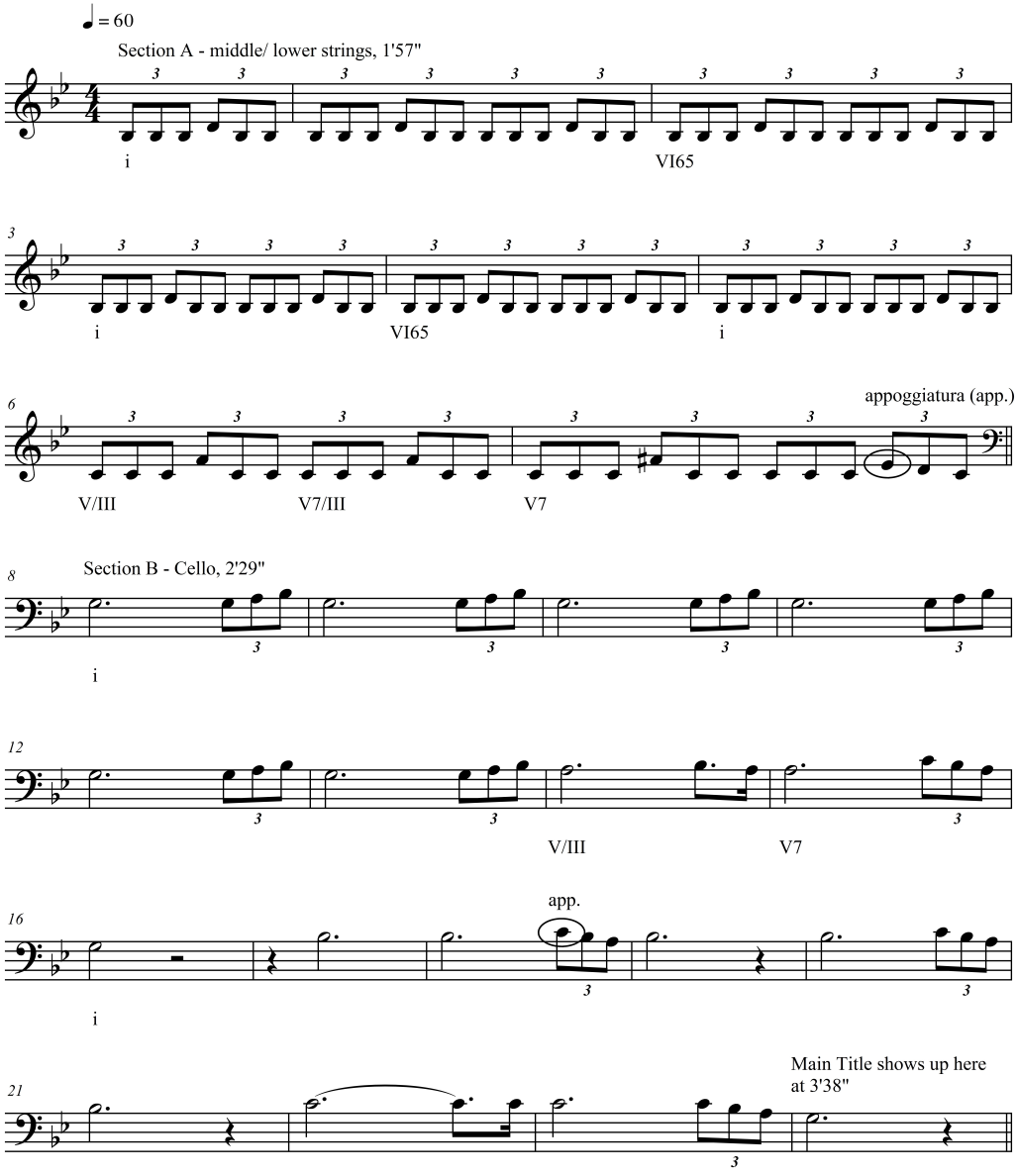
[12] David Edelstein, "Virginia Slim," *Slate*, December 31, 2002, http://www.slate.com/articles/arts/movies/2002/12/virginia_slim.html.

techniques of montages and film transitions, there are always three lines that need to be intertwined with one another tightly. If there are only two leading roles and two branches, then minimalist music can only be one option of many, but what the composer faces is three actors with a large number of similarities who share equal weight in the plot, and thus the ultimate concern should be uniting them to form a complete unit. Moreover, Glass not only prevents the complicated scenario from becoming loose or broken, he also unexpectedly further advances his score to be the fourth essential role of the movie, with simple but extremely profound writing, gathering minor and fragile components to form fabulous tracks within an organized structure. I think *The Hours* has the most intelligent and successful score that will bring it the fame as one of the most innovative models in film music history.

APPENDIX 1.1: 1st cue

Cue 1

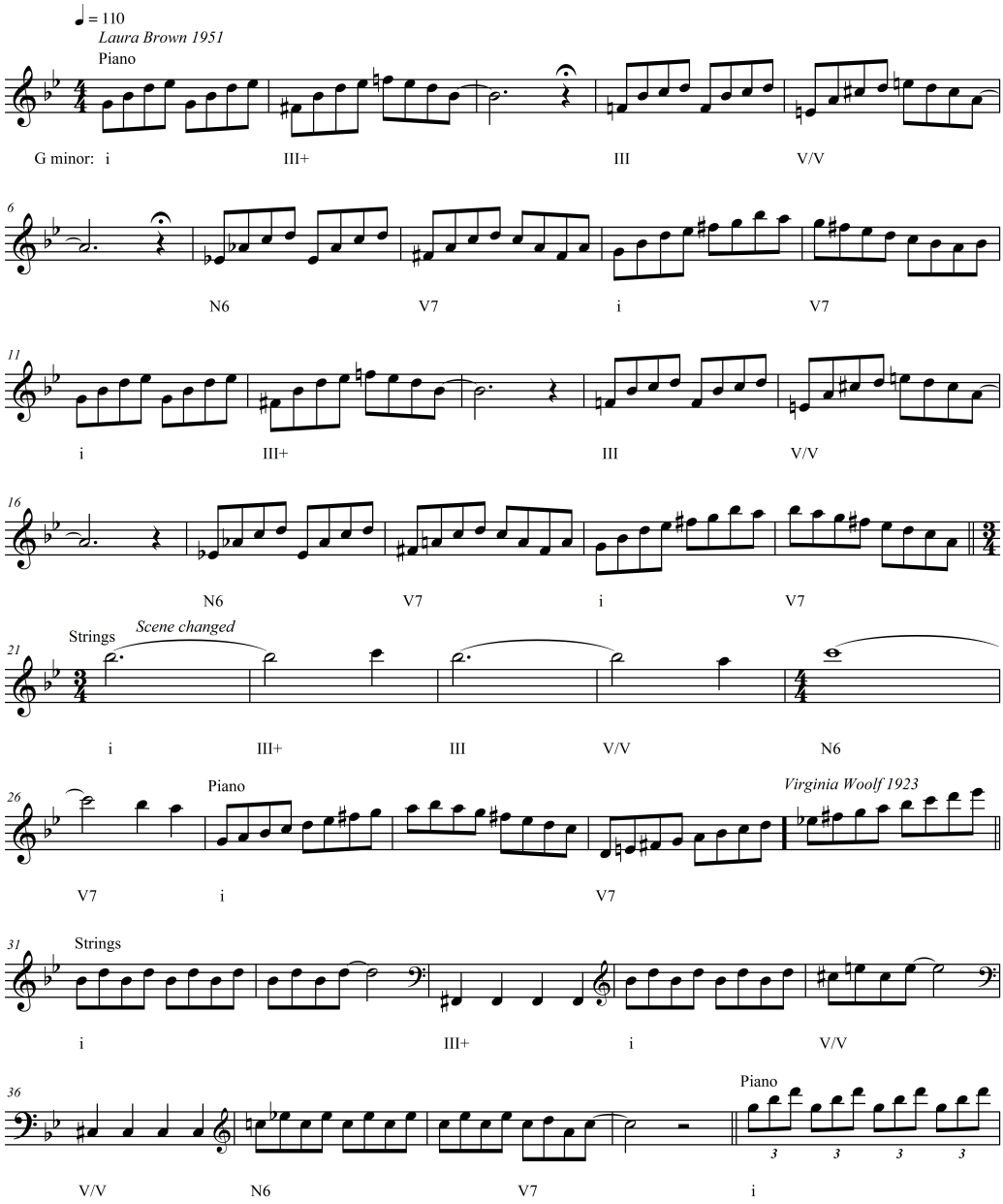
01m57s - 03m41s

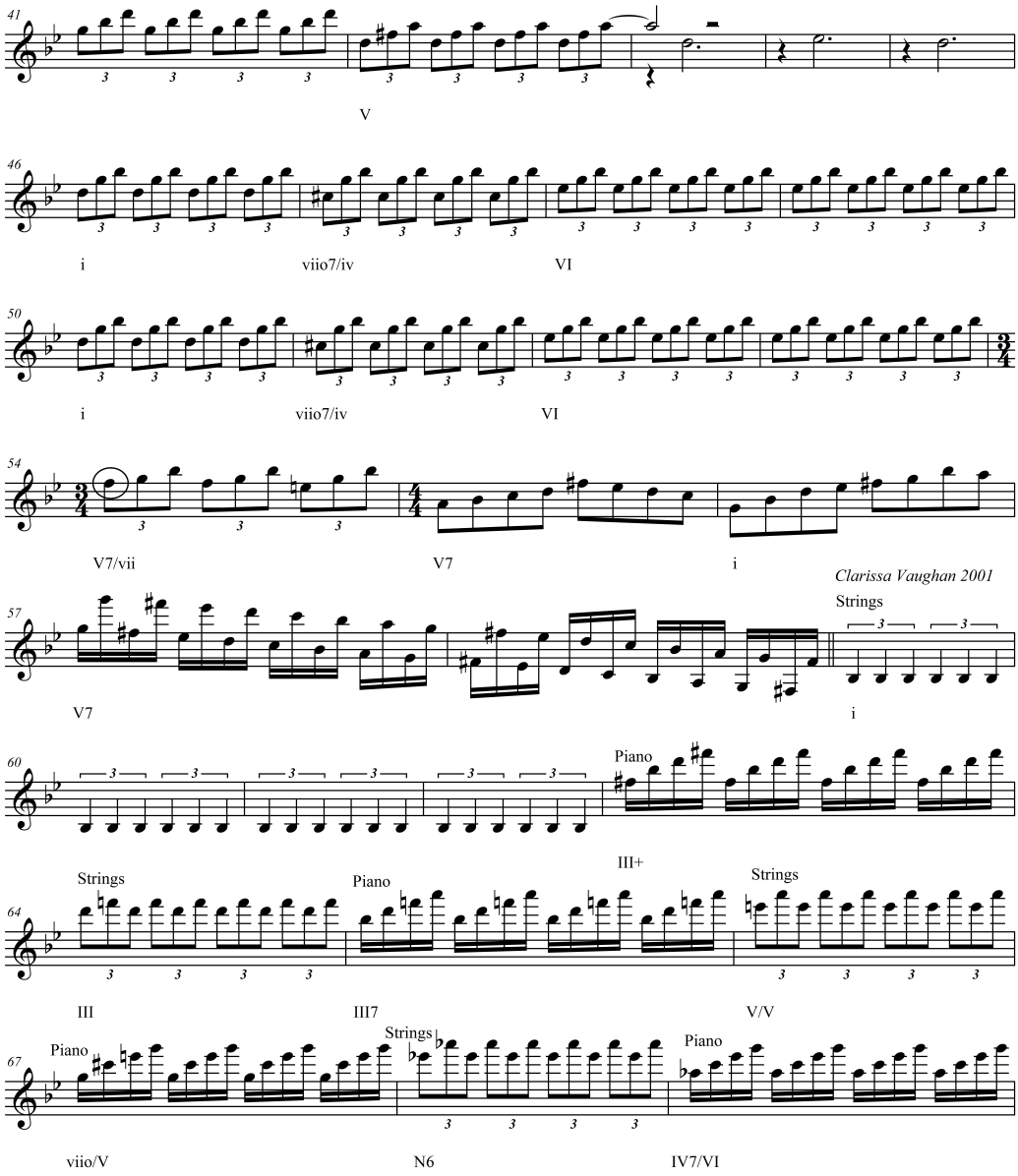


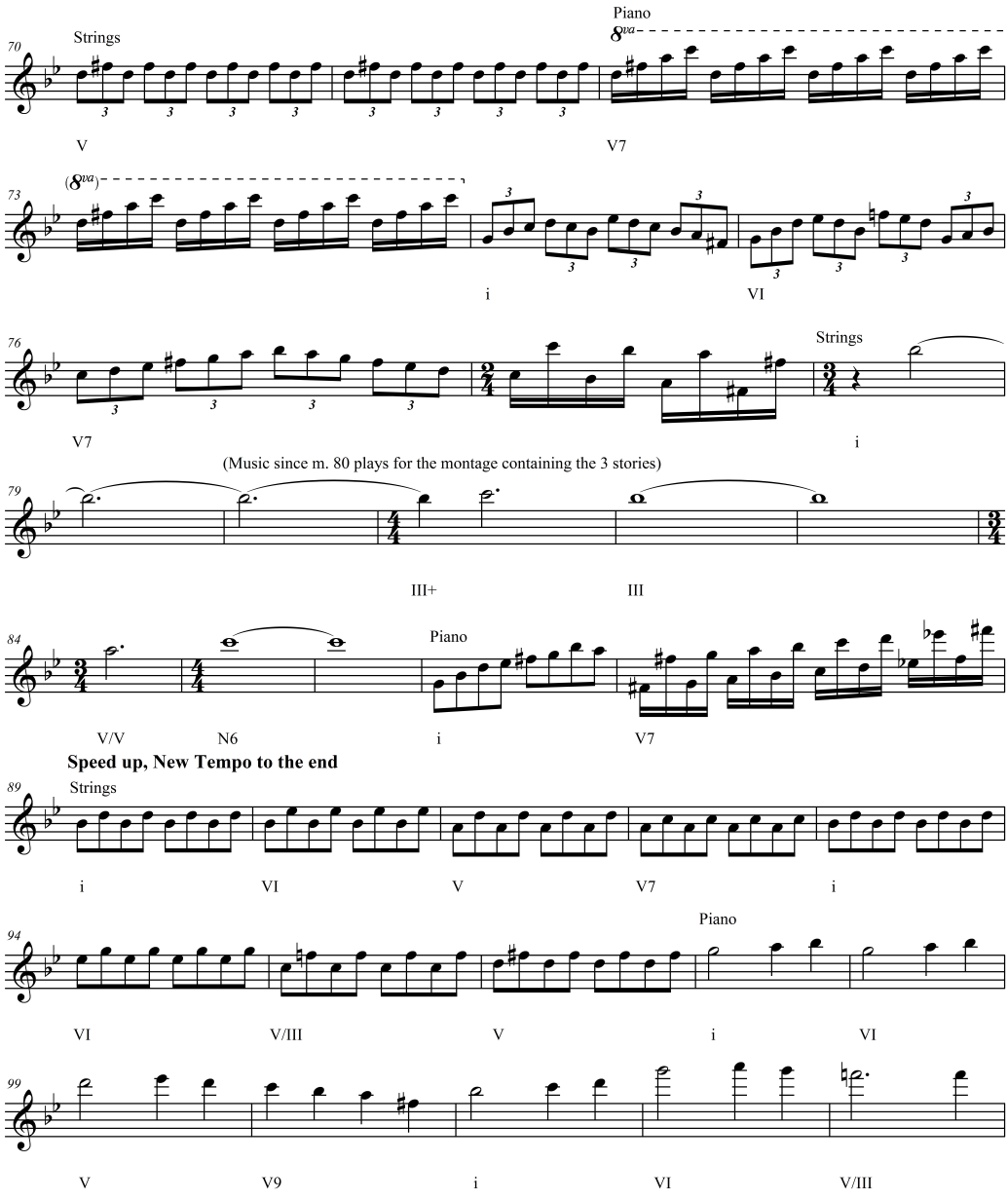
APPENDIX 1.2: 2nd cue

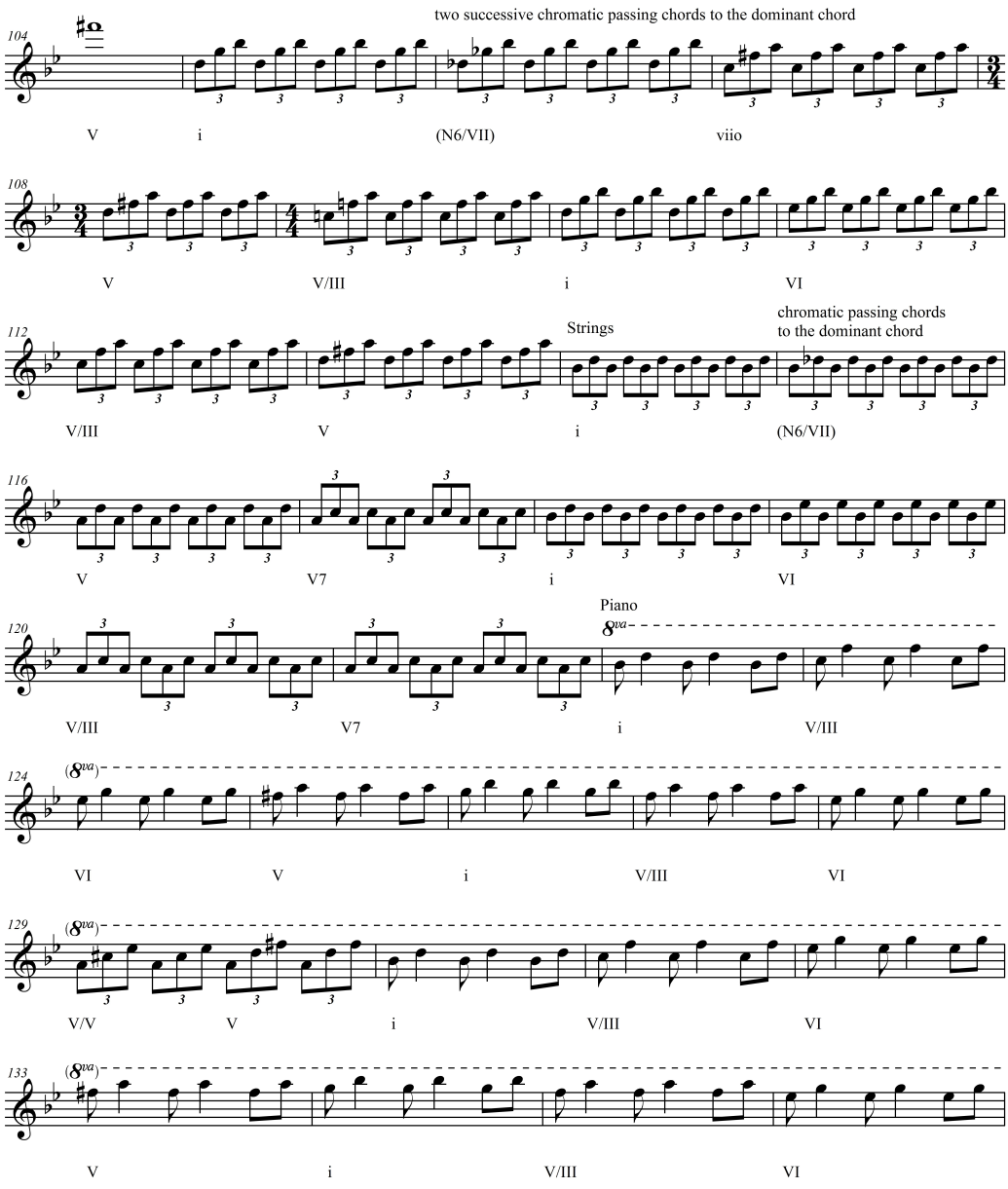
Cue 2

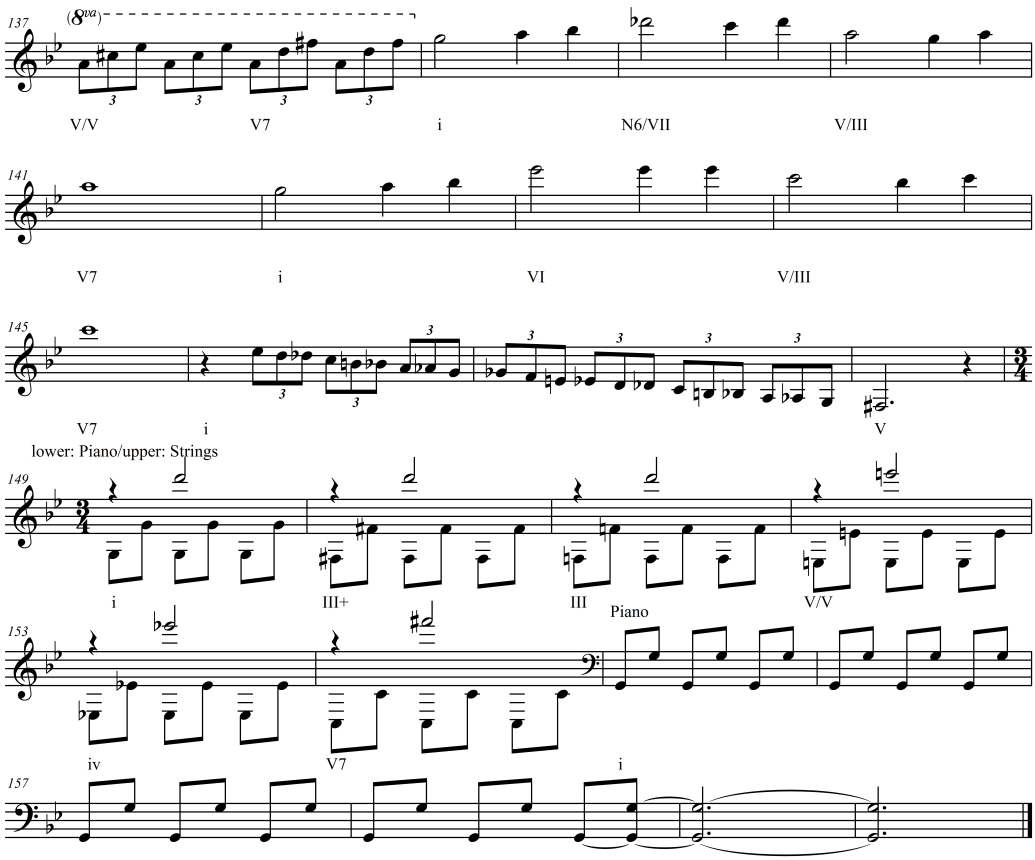
03m42s - 09m14s




41
V
46
i
viio7/iv
VI
50
i
viio7/iv
VI
54
V7/vii
V7
i
Clarissa Vaughan 2001
57
Strings
V7
i
60
Piano
III+
64
Strings
Piano
Strings
III
III7
V/V
67
Piano
Strings
Piano
viio/V
N6
IV7/VI


Strings
Piano
8va
70
V
V7
(8va)
73
i
VI
76
Strings
V7
i
(Music since m. 80 plays for the montage containing the 3 stories)
79
III+
III
84
Piano
V/V
N6
i
V7
Speed up, New Tempo to the end
89
Strings
i
VI
V
V7
i
94
Piano
VI
V/III
V
i
VI
99
V
V9
i
VI
V/III

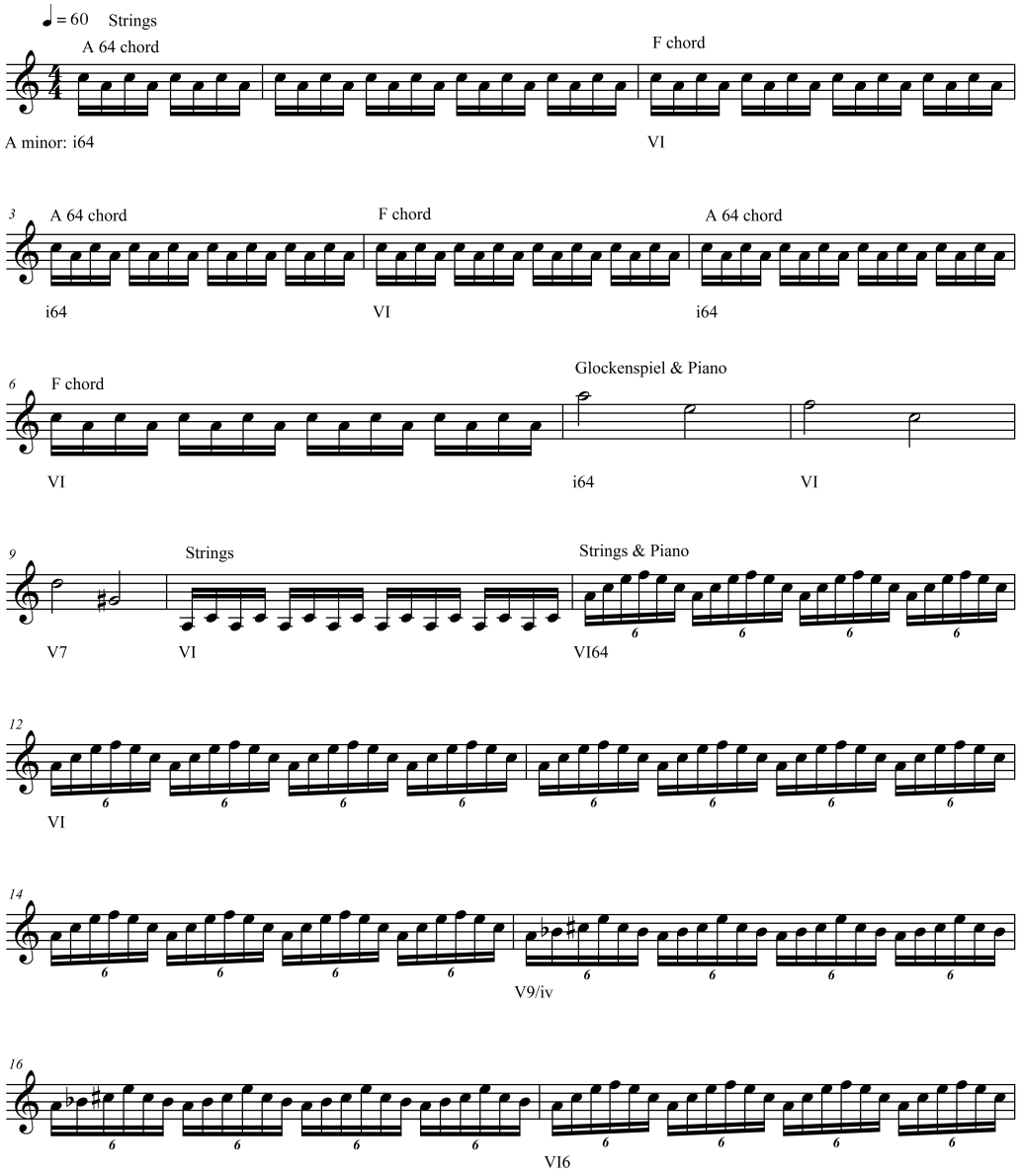

two successive chromatic passing chords to the dominant chord
104
V
i
(N6/VII)
viio
108
V
V/III
i
VI
112
Strings
chromatic passing chords
to the dominant chord
V/III
V
i
(N6/VII)
116
V
V7
i
VI
Piano
120
V/III
V7
i
V/III
124
VI
V
i
V/III
VI
129
V/V
V
i
V/III
VI
133
V
i
V/III
VI


137
(8va)
V/V
V7
i
N6/VII
V/III
141
V7
i
VI
V/III
145
V7
i
V
lower: Piano/upper: Strings
149
i
III+
III
V/V
Piano
153
iv
V7
i
157

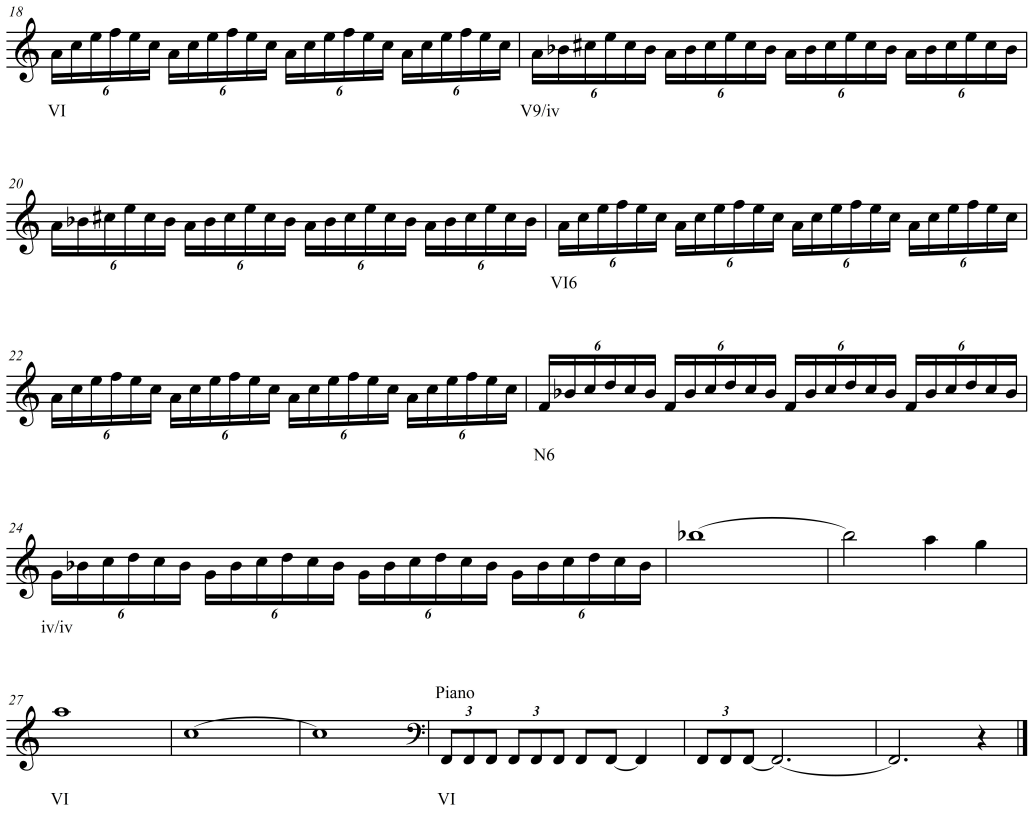
APPENDIX 1.3: 3rd cue

Cue 3

13m19s - 15m27s



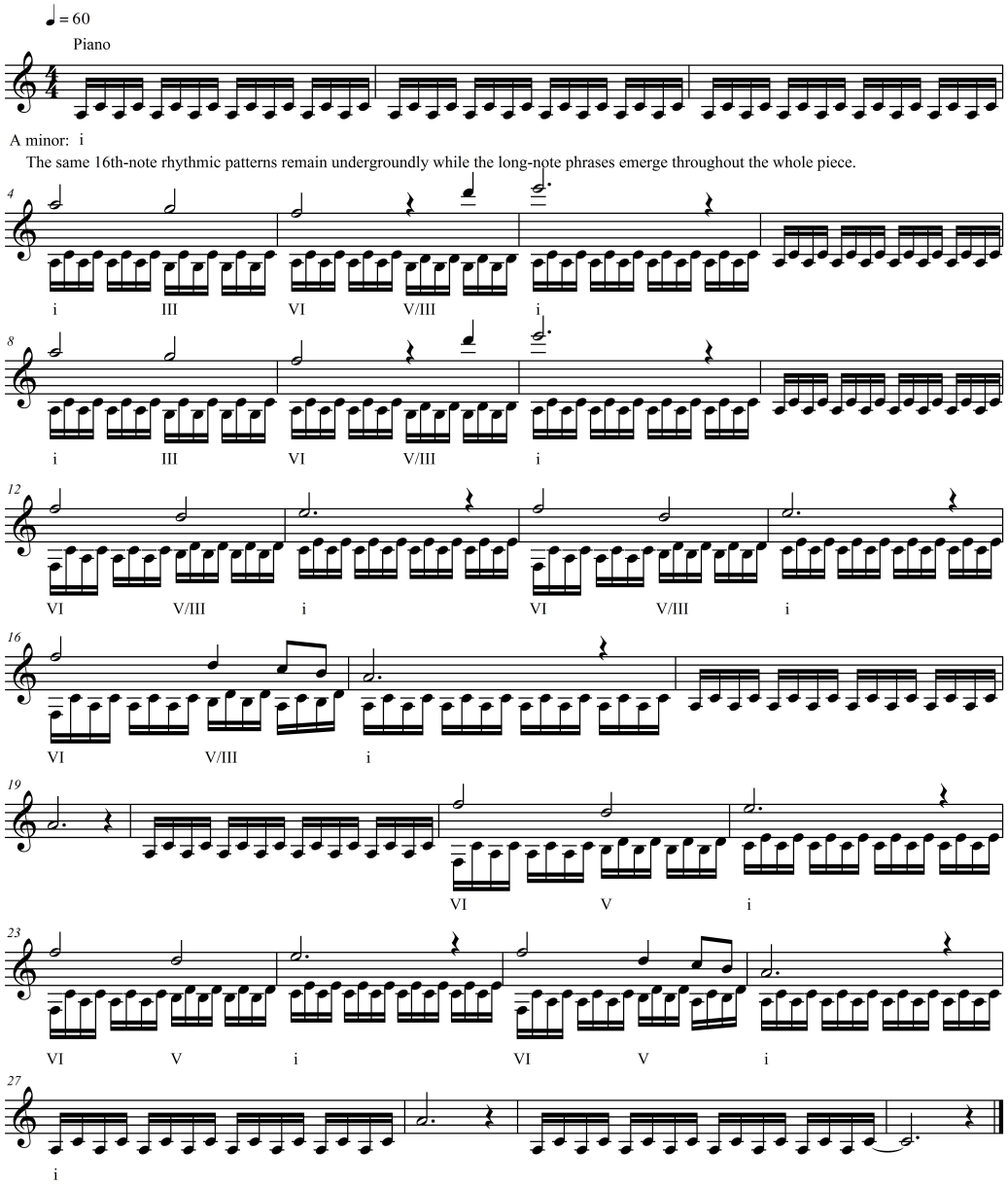
2



APPENDIX 1.4: 4th cue

Cue 4

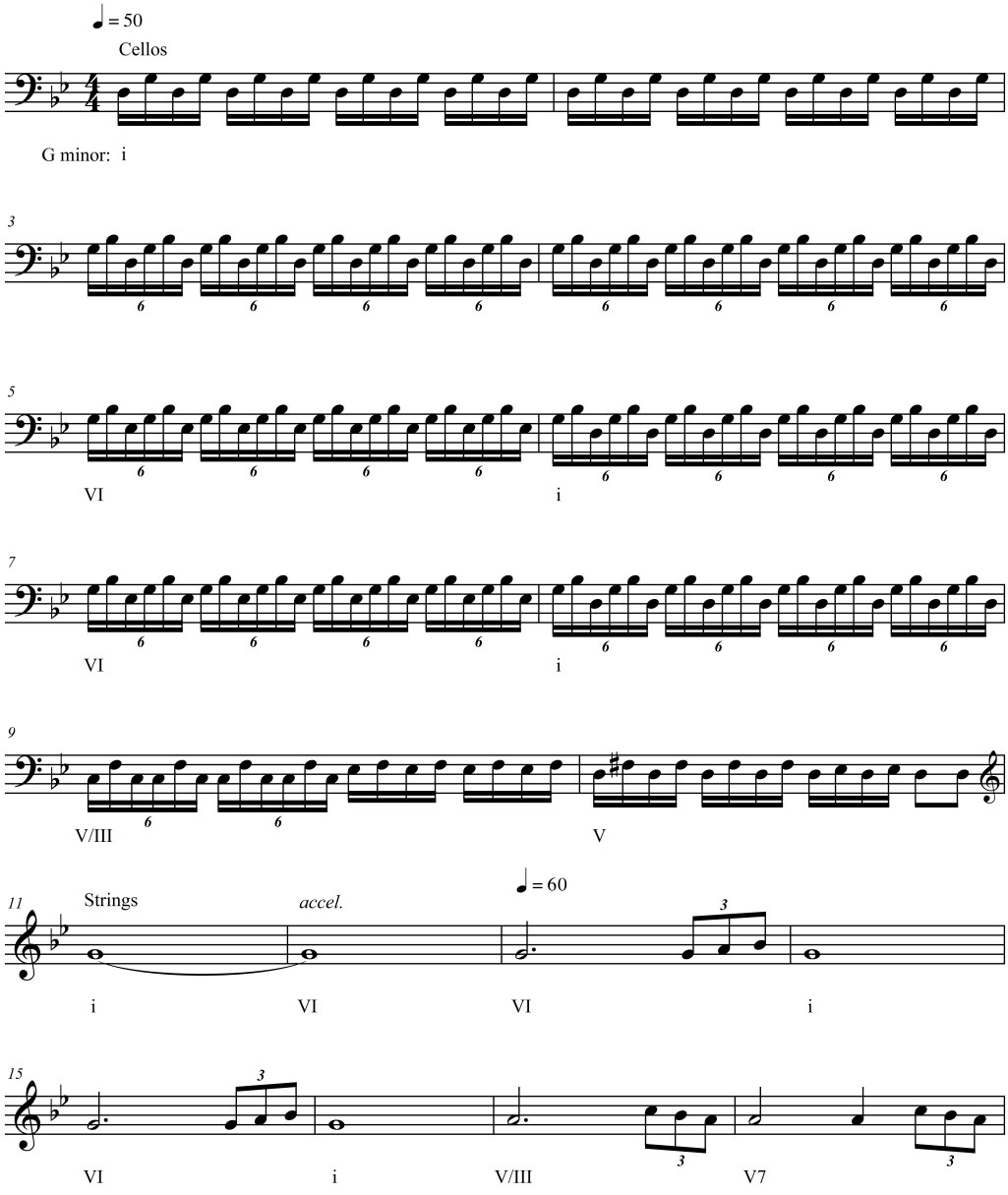
16m23 - 18m51s



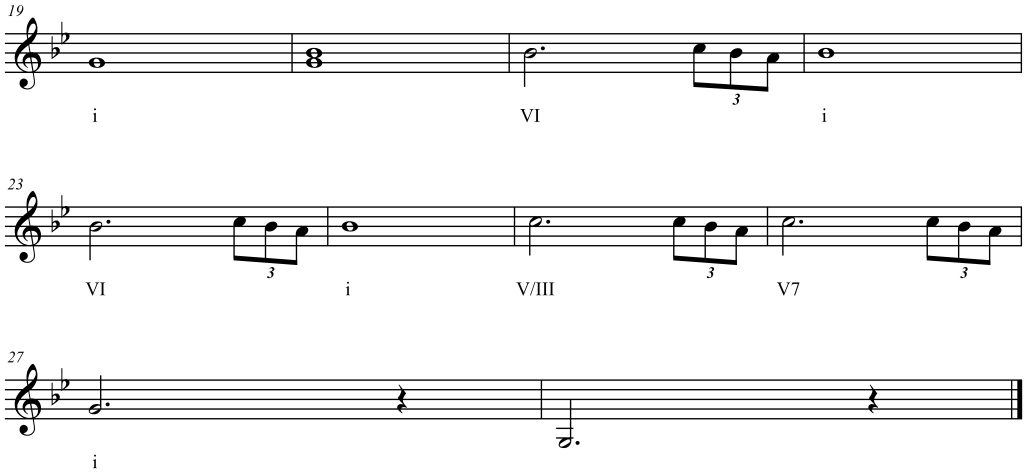
APPENDIX 1.5: 5th cue

Cue 5

21m22s - 23m54s



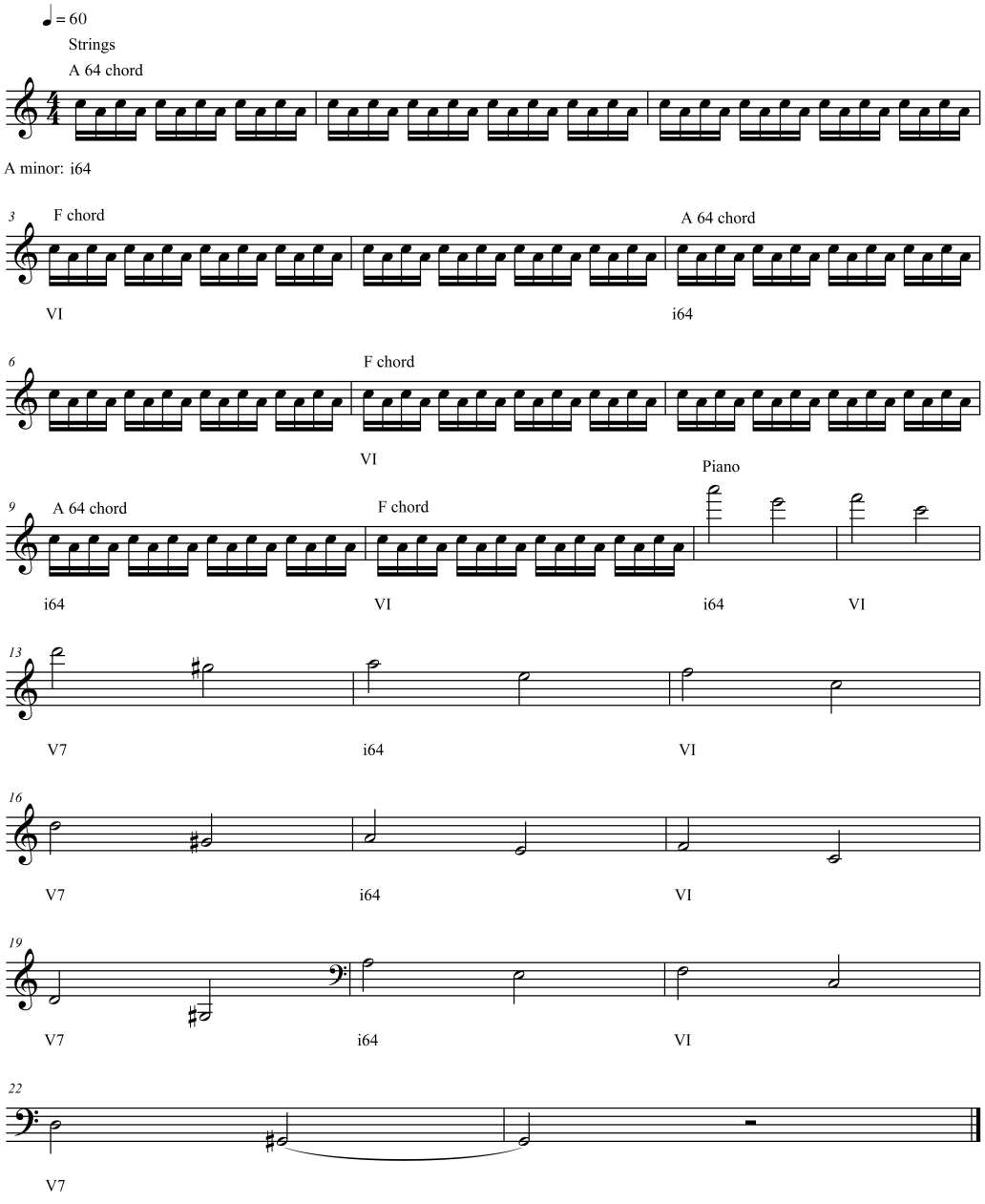
2



APPENDIX 1.6: 6th cue

Cue 6

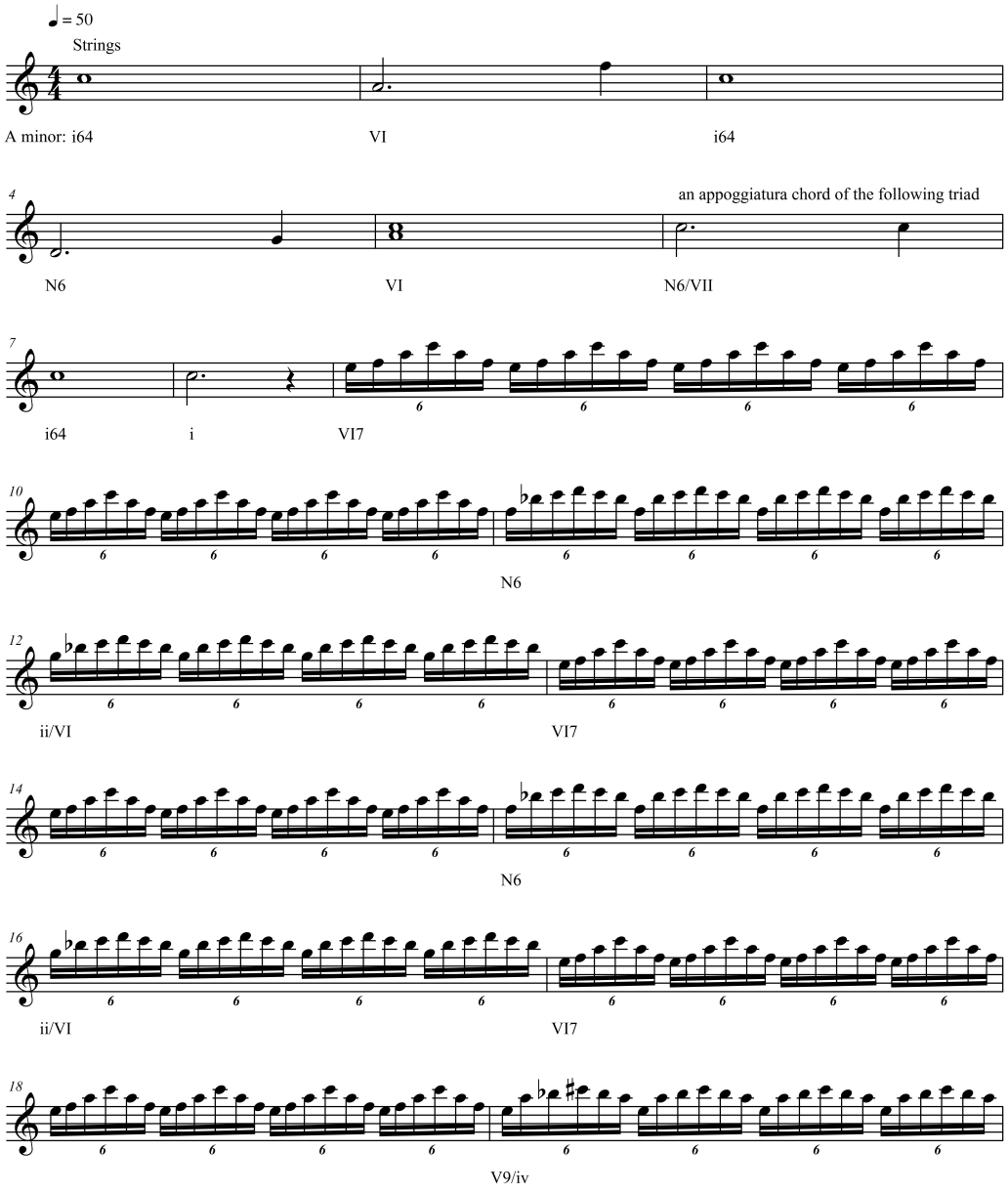
26m48s - 28m14s



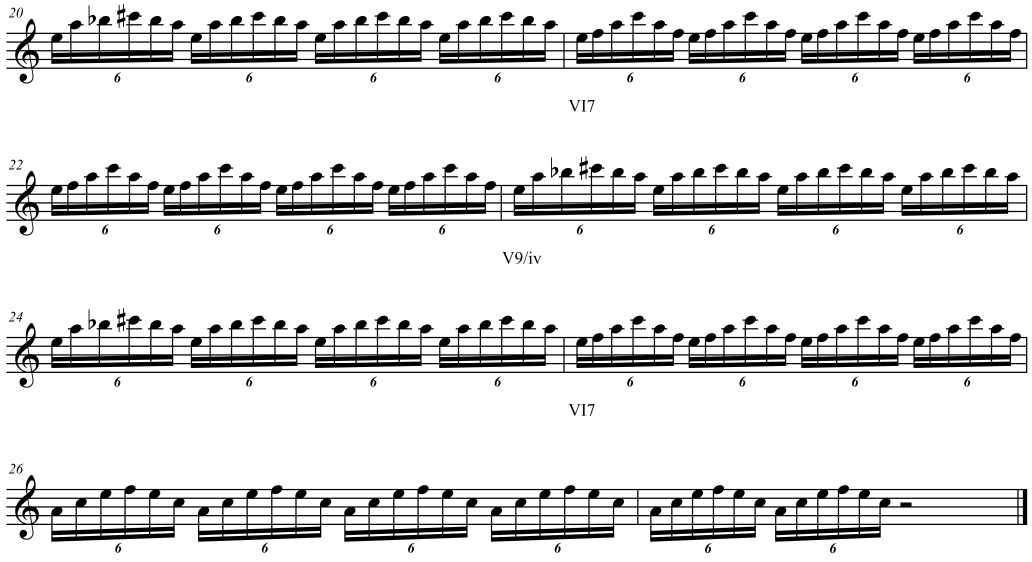
APPENDIX 1.7: 7th cue

Cue 7

31m19s - 33m23s



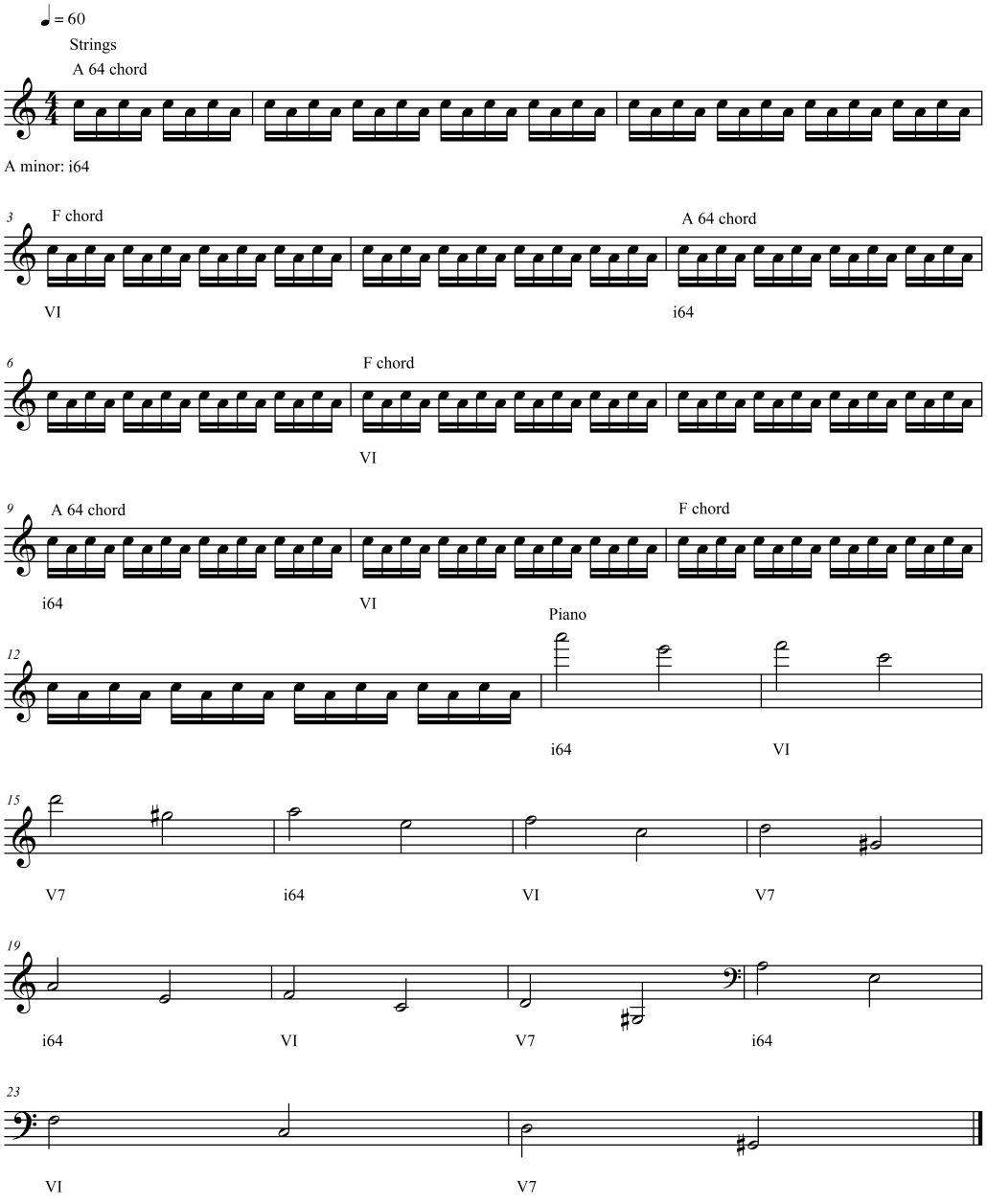
2



APPENDIX 1.8: 8th cue

Cue 8

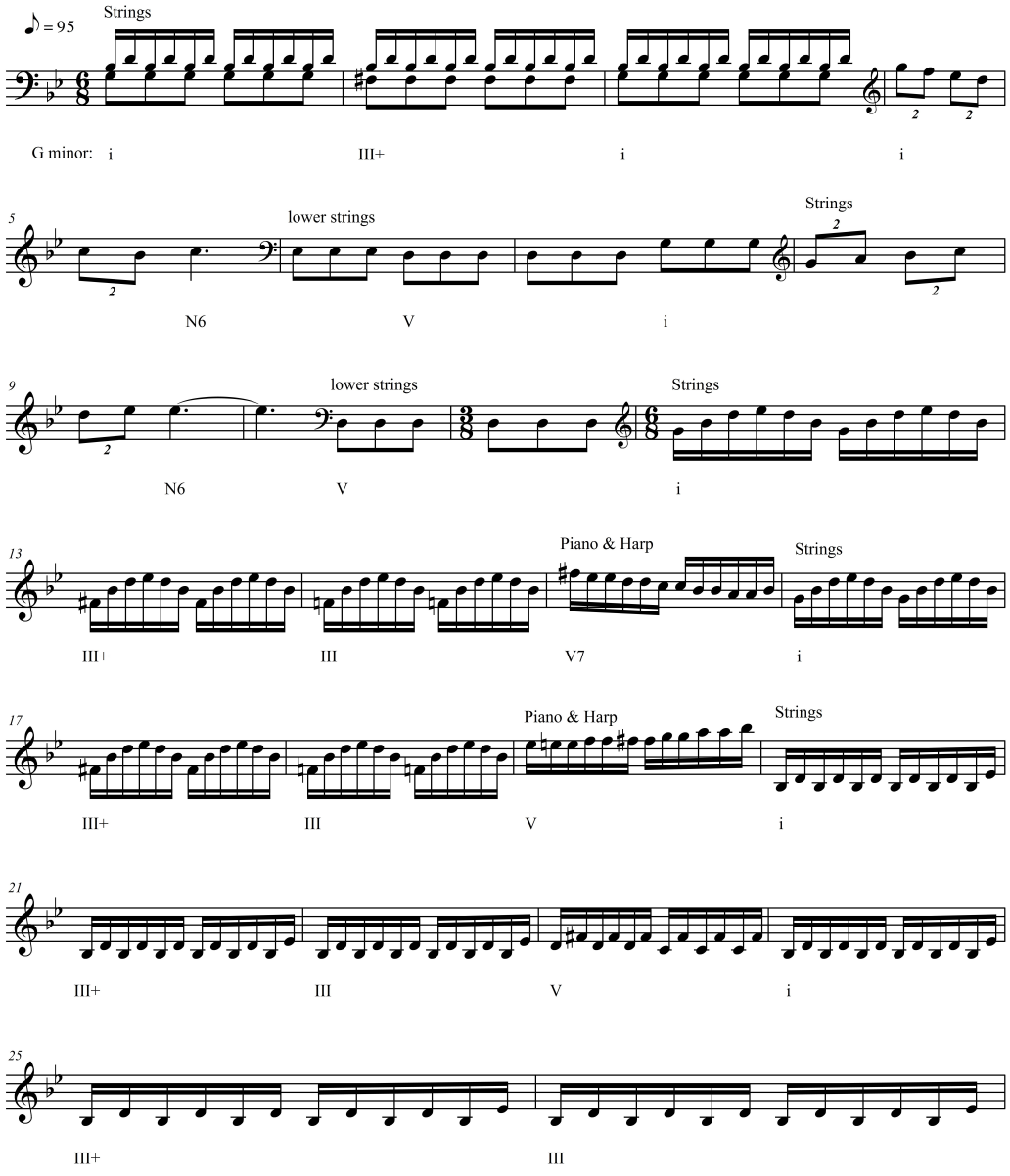
41m53s - 43m32s



APPENDIX 1.9: 9th cue

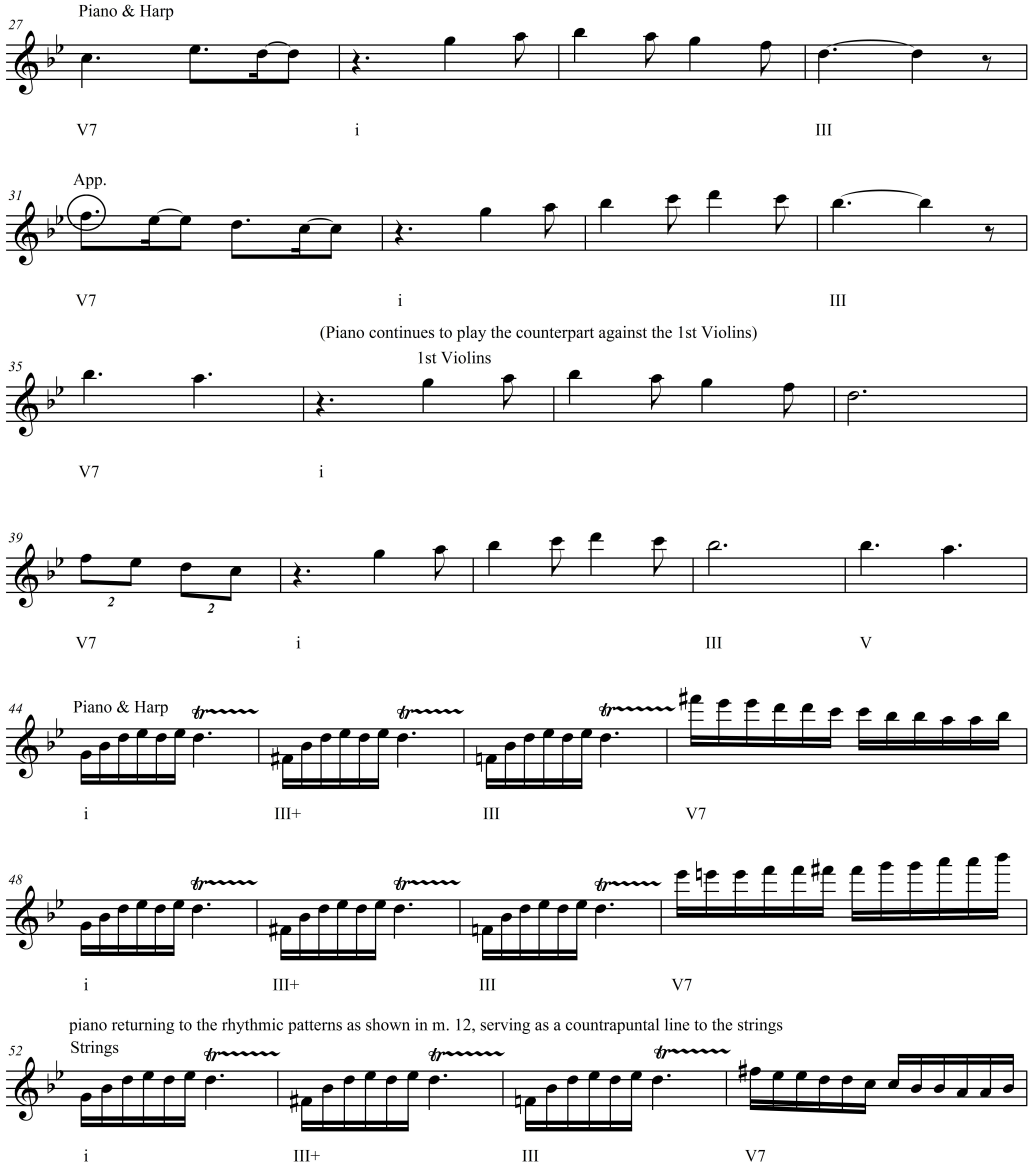
Cue 9

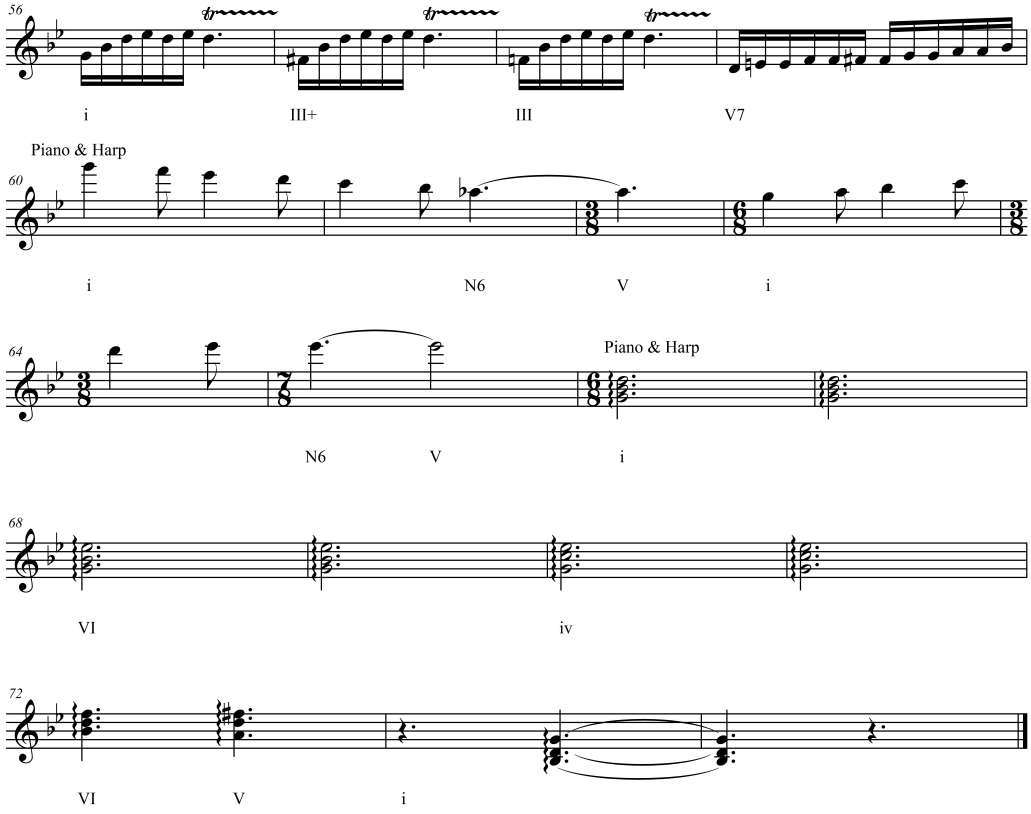
45m39s - 50m12s



(similar accompaniment by strings below the piano line continues)

Piano & Harp

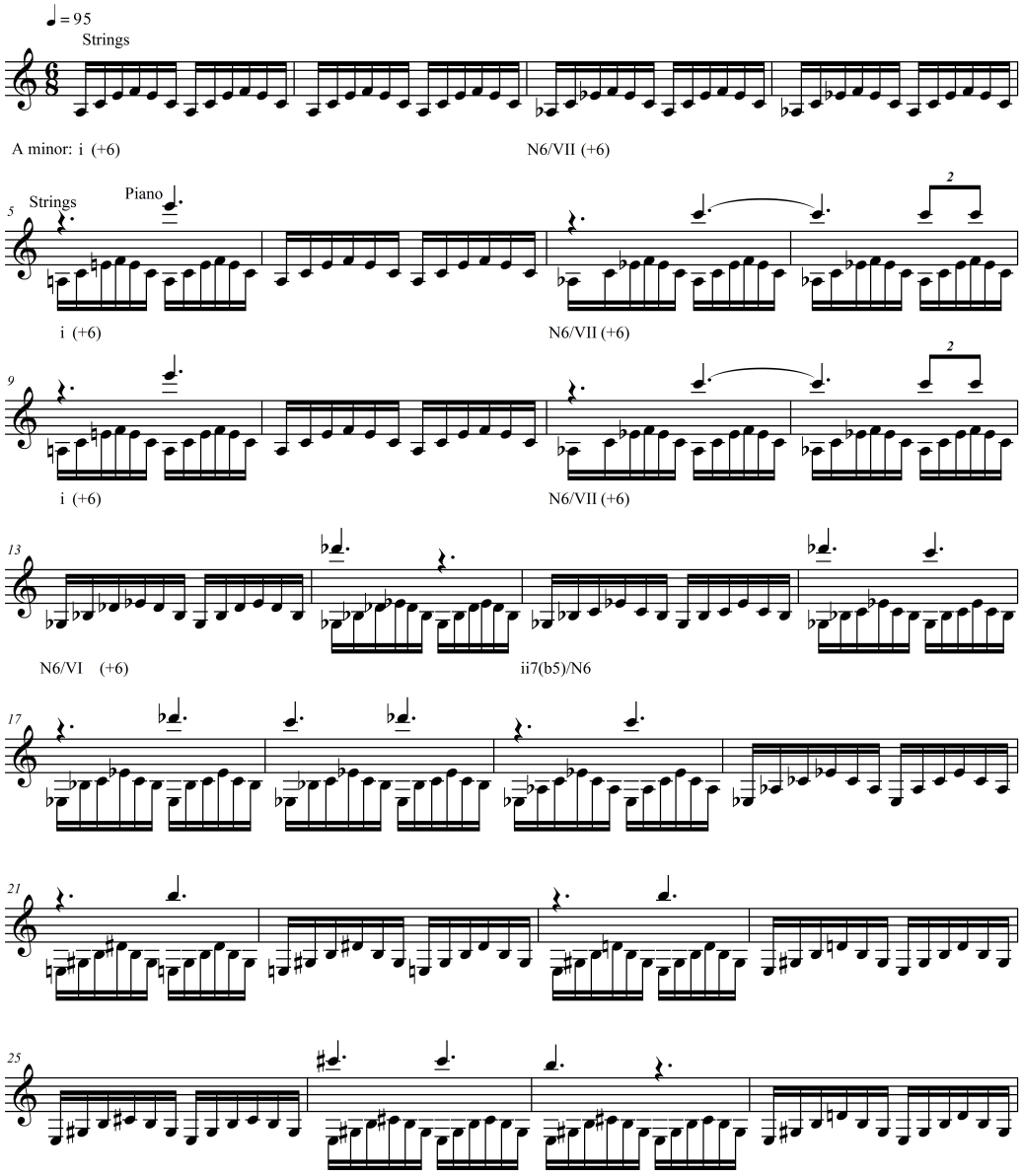


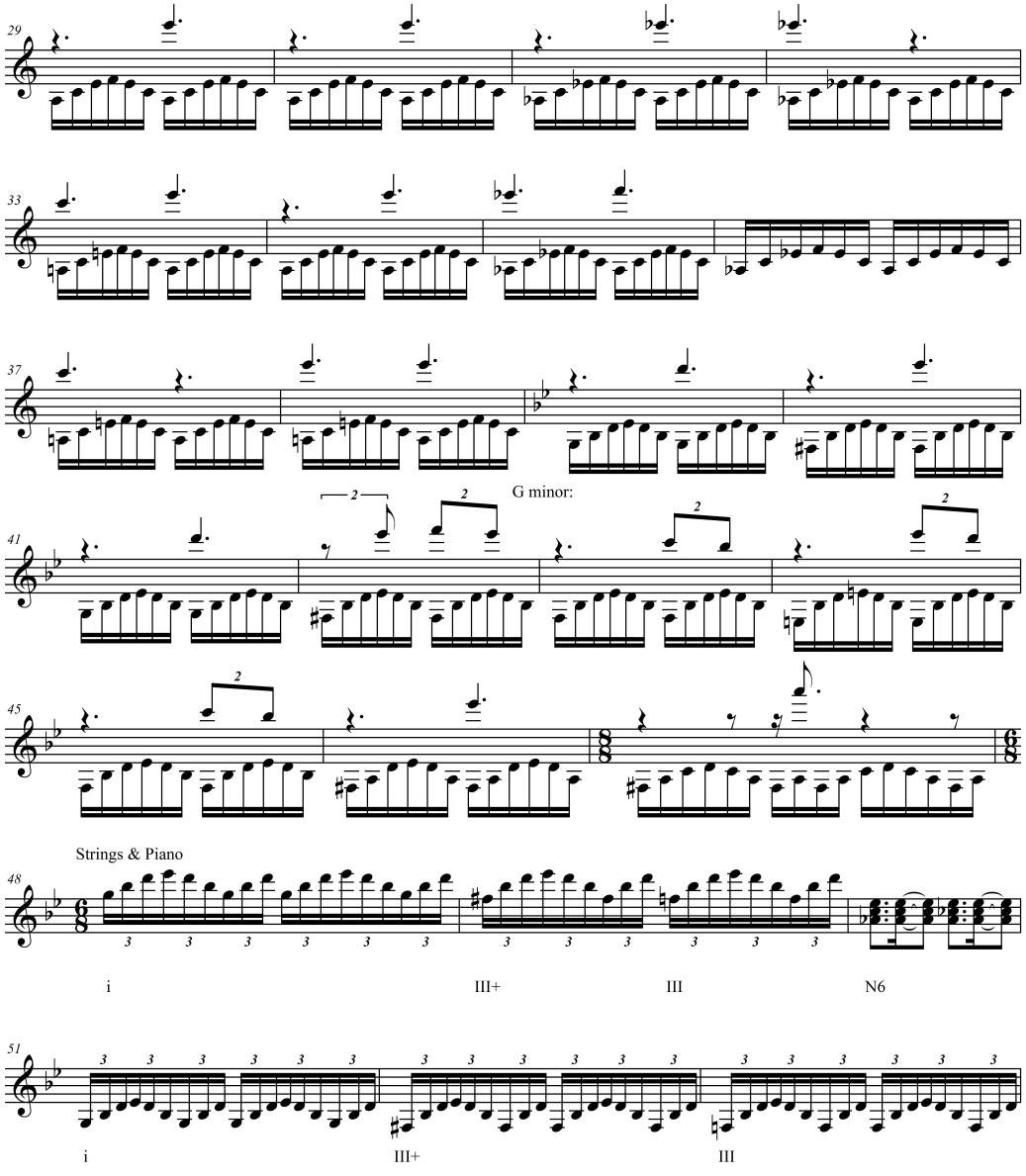

56
i
III+
III
V7
Piano & Harp
60
i
N6
V
i
64
Piano & Harp
N6
V
i
68
VI
iv
72
VI
V
i

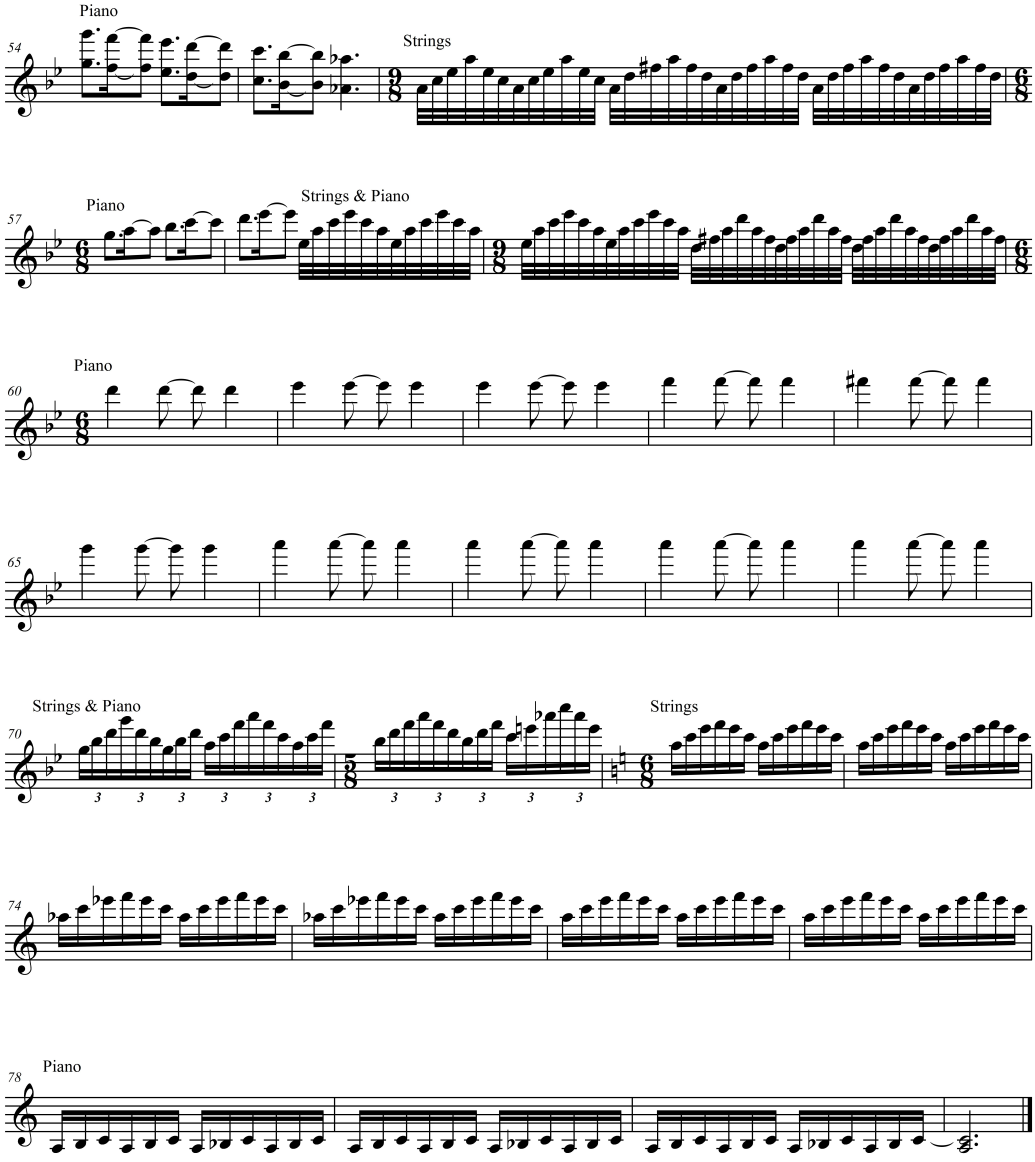
APPENDIX 1.10: 10th cue

Cue 10

59m24s - 01h04m32s



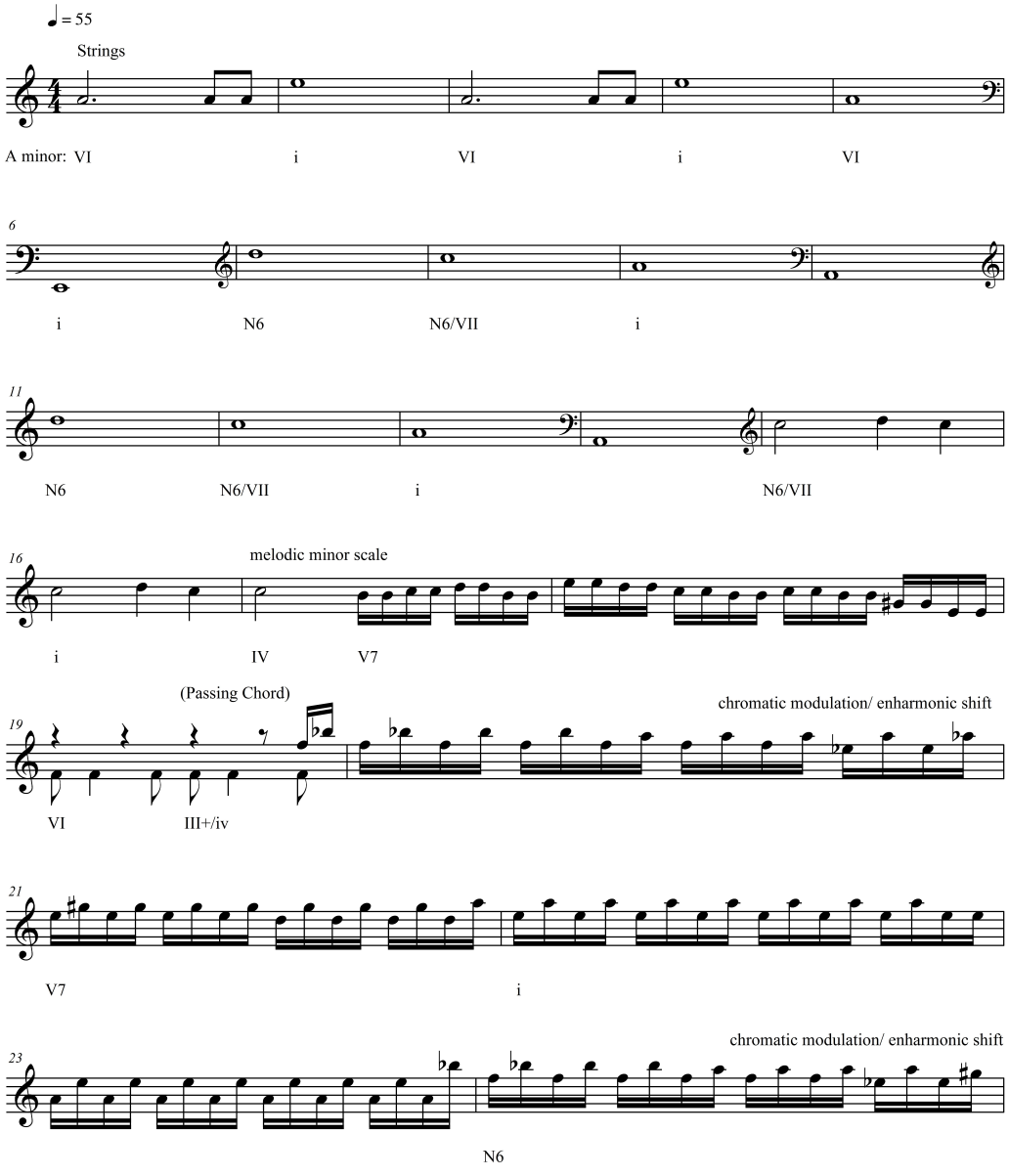

29
33
37
G minor:
41
45
Strings & Piano
48
i
III+
III
N6
51
i
III+
III


Piano
54
Strings
Piano
57
Strings & Piano
Piano
60
65
Strings & Piano
70
Strings
74
Piano
78

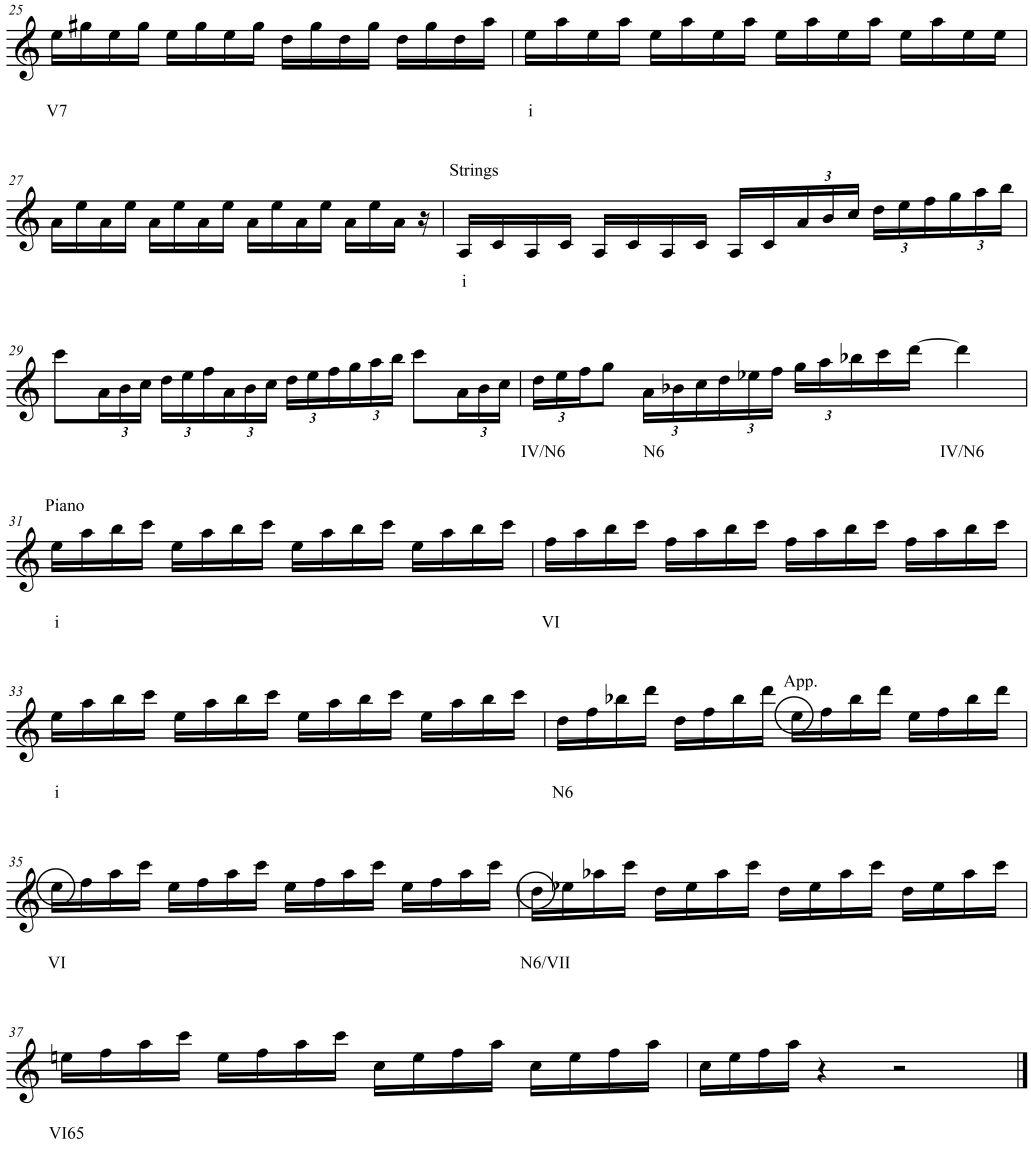
APPENDIX 1.11: 11th cue

Cue 11

01h05m16s - 01h08m23s



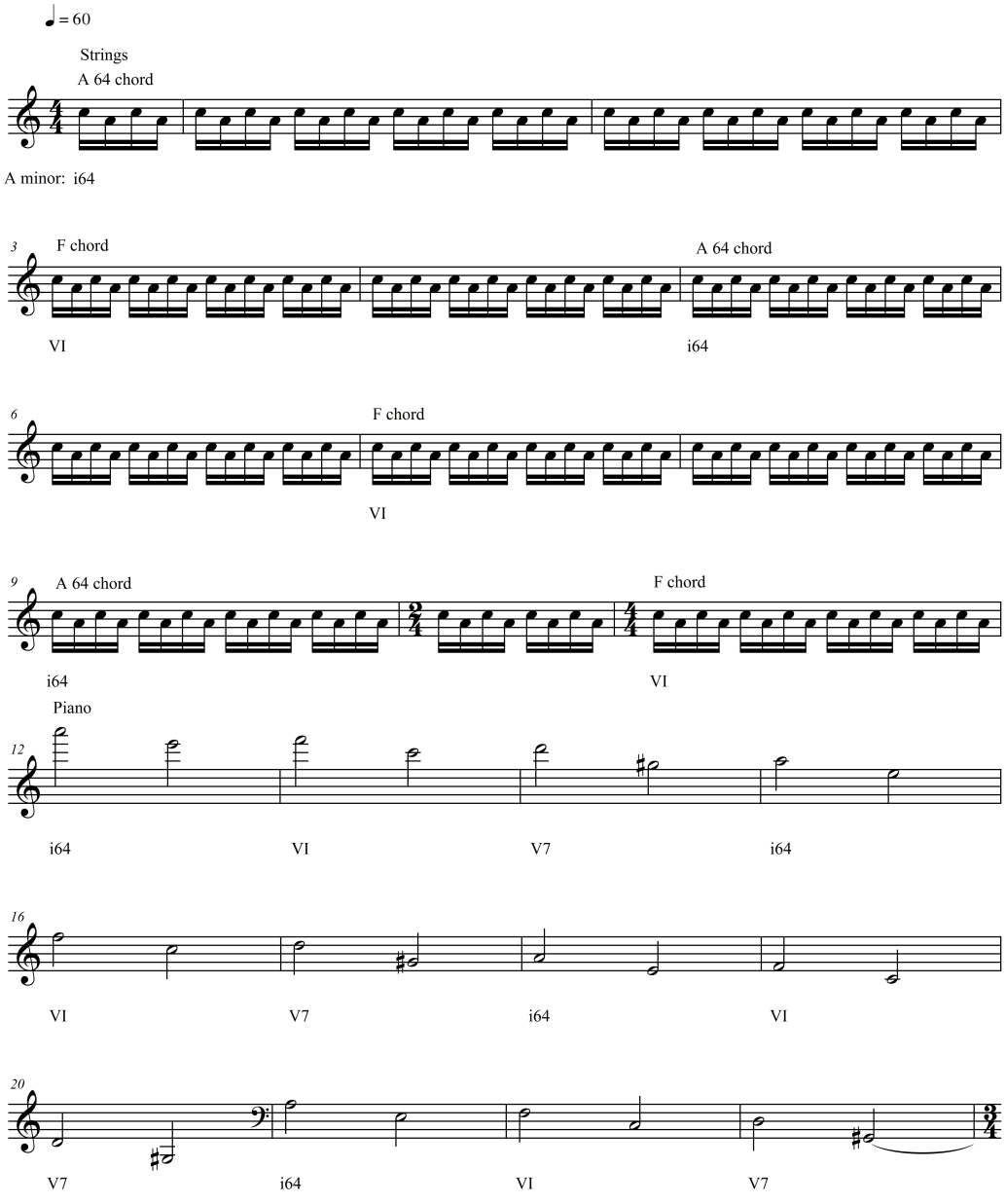
2


25
V7
i
27
Strings
i
29
IV/N6
N6
IV/N6
Piano
31
i
VI
33
App.
i
N6
35
VI
N6/VII
37
VI65

APPENDIX 1.12: 12th cue

Cue 12

01h09m36s - 01h11m59s



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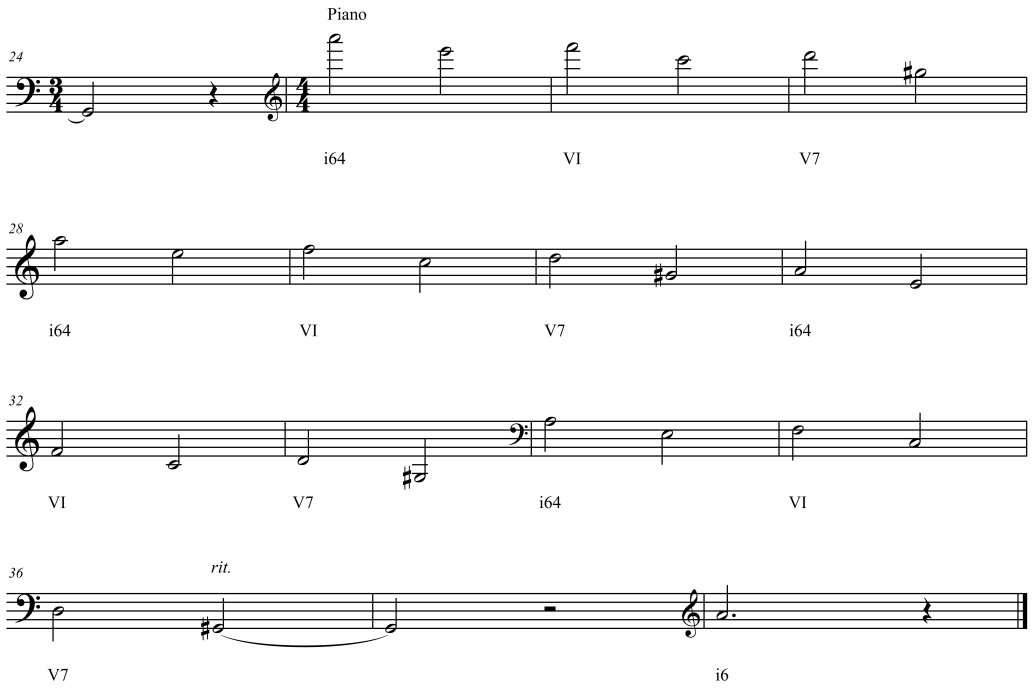
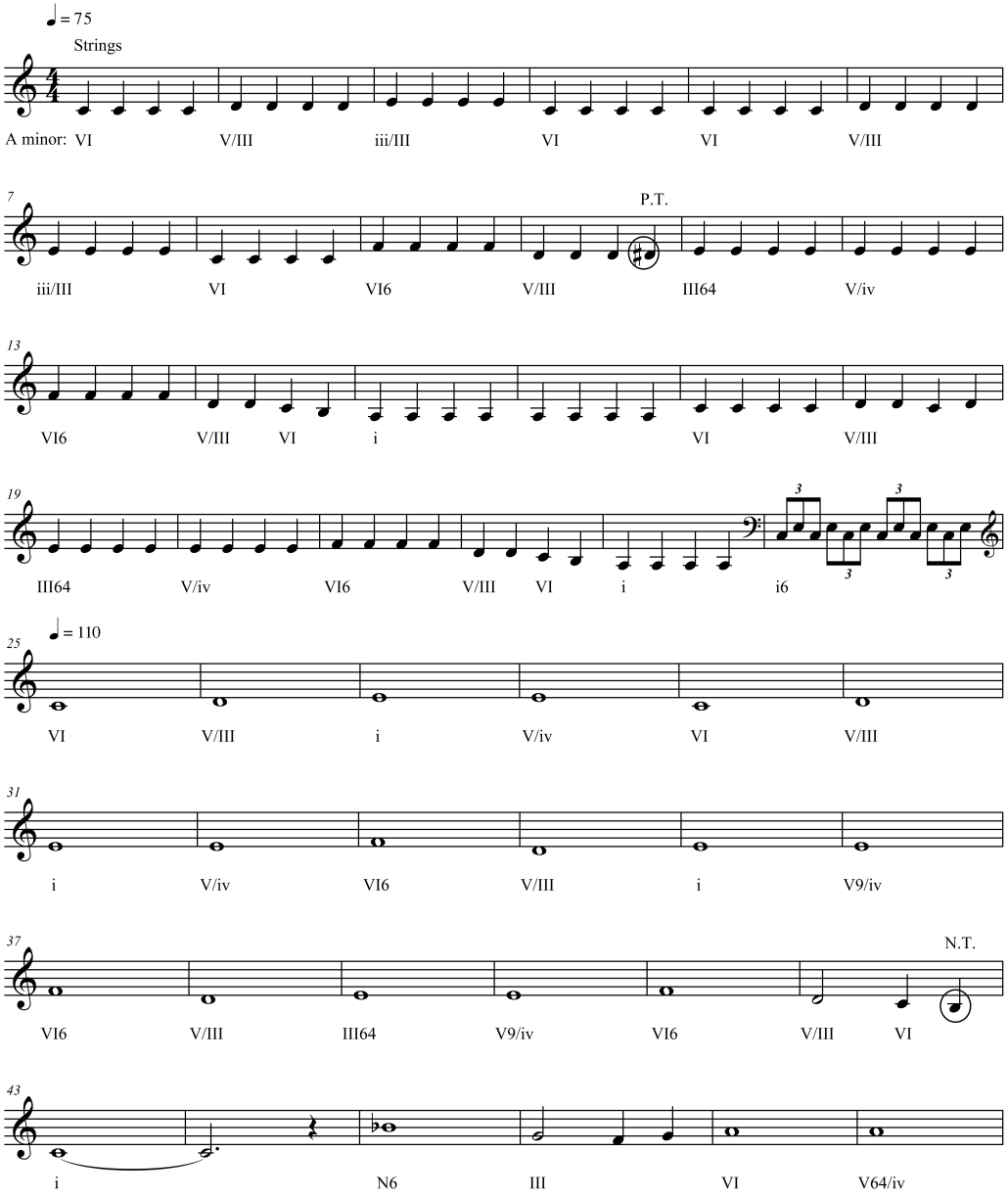
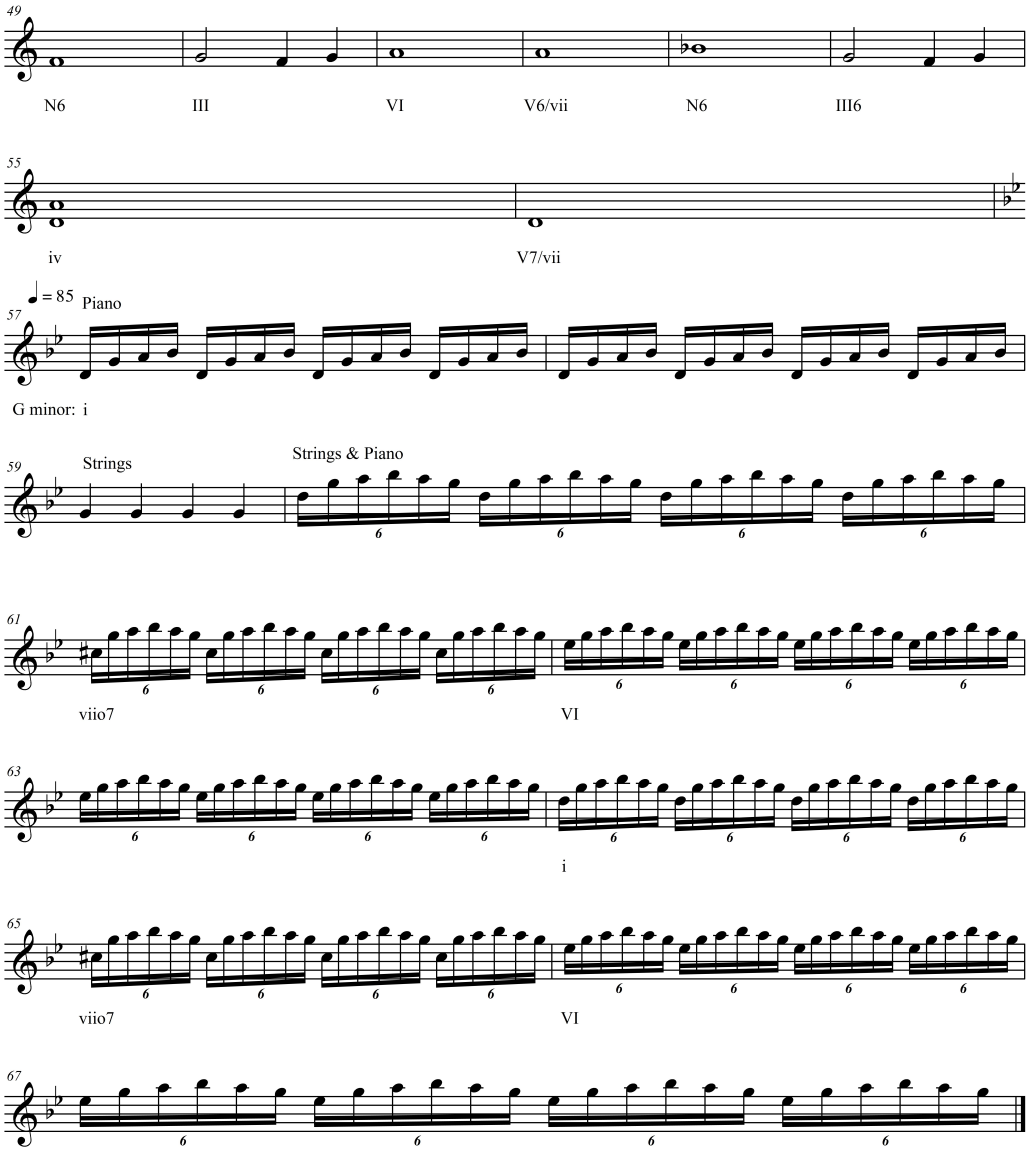


APPENDIX 1.13: 13th cue

Cue 13

01h23m18s - 01h26m33s

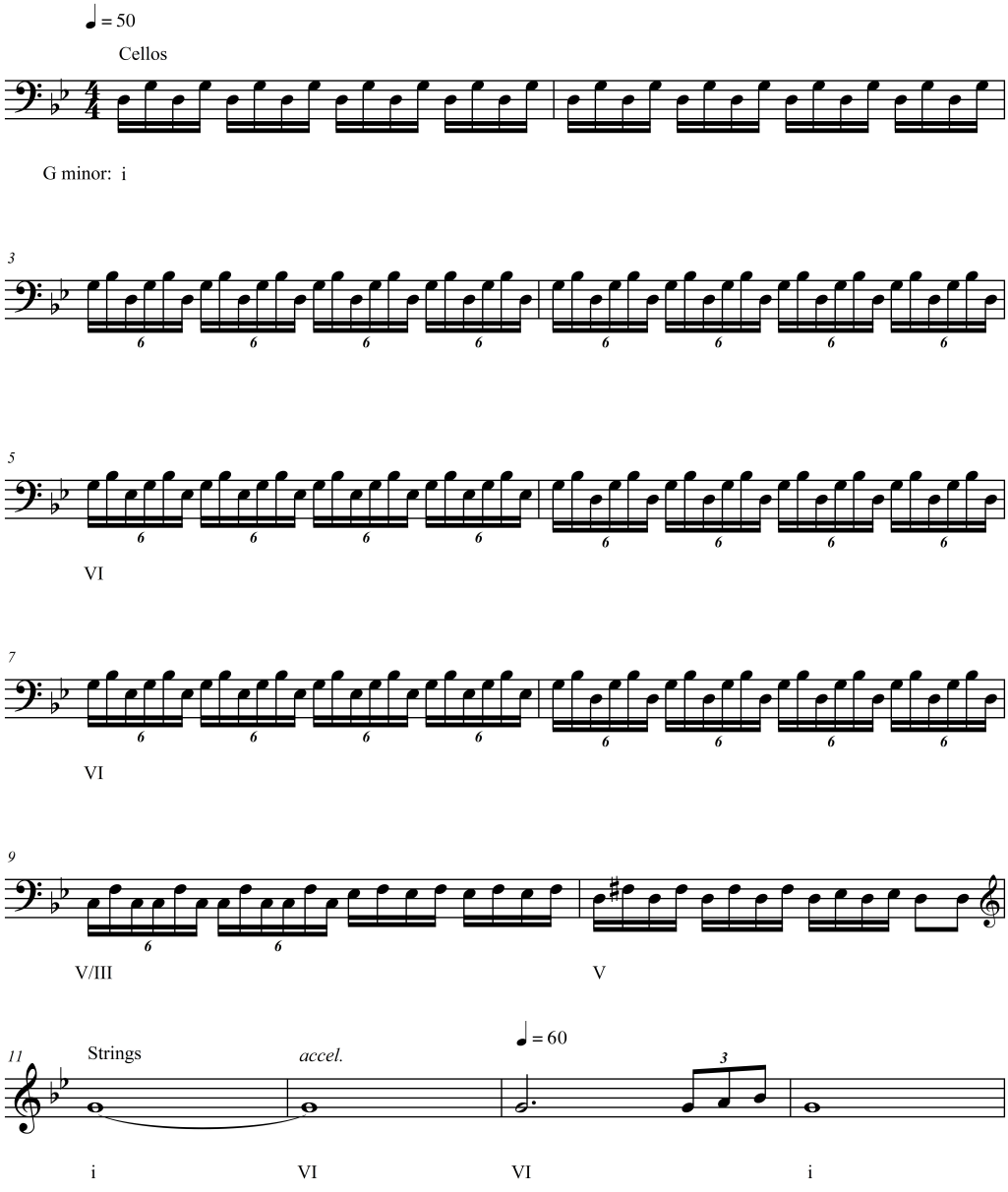



49
N6
III
VI
V6/vii
N6
III6
55
iv
V7/vii
♩ = 85
Piano
57
G minor: i
Strings
Strings & Piano
59
viio7
VI
61
i
63
viio7
VI
65
67

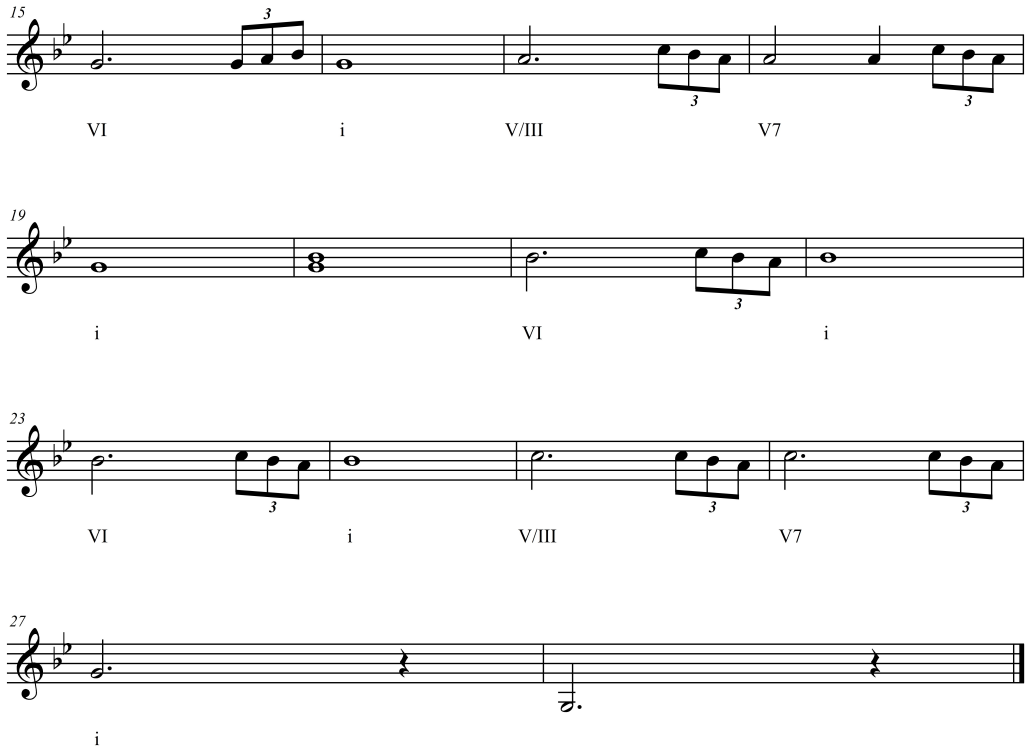
APPENDIX 1.14: 14th cue

Cue 14

01h27m38s - 01h30m10s



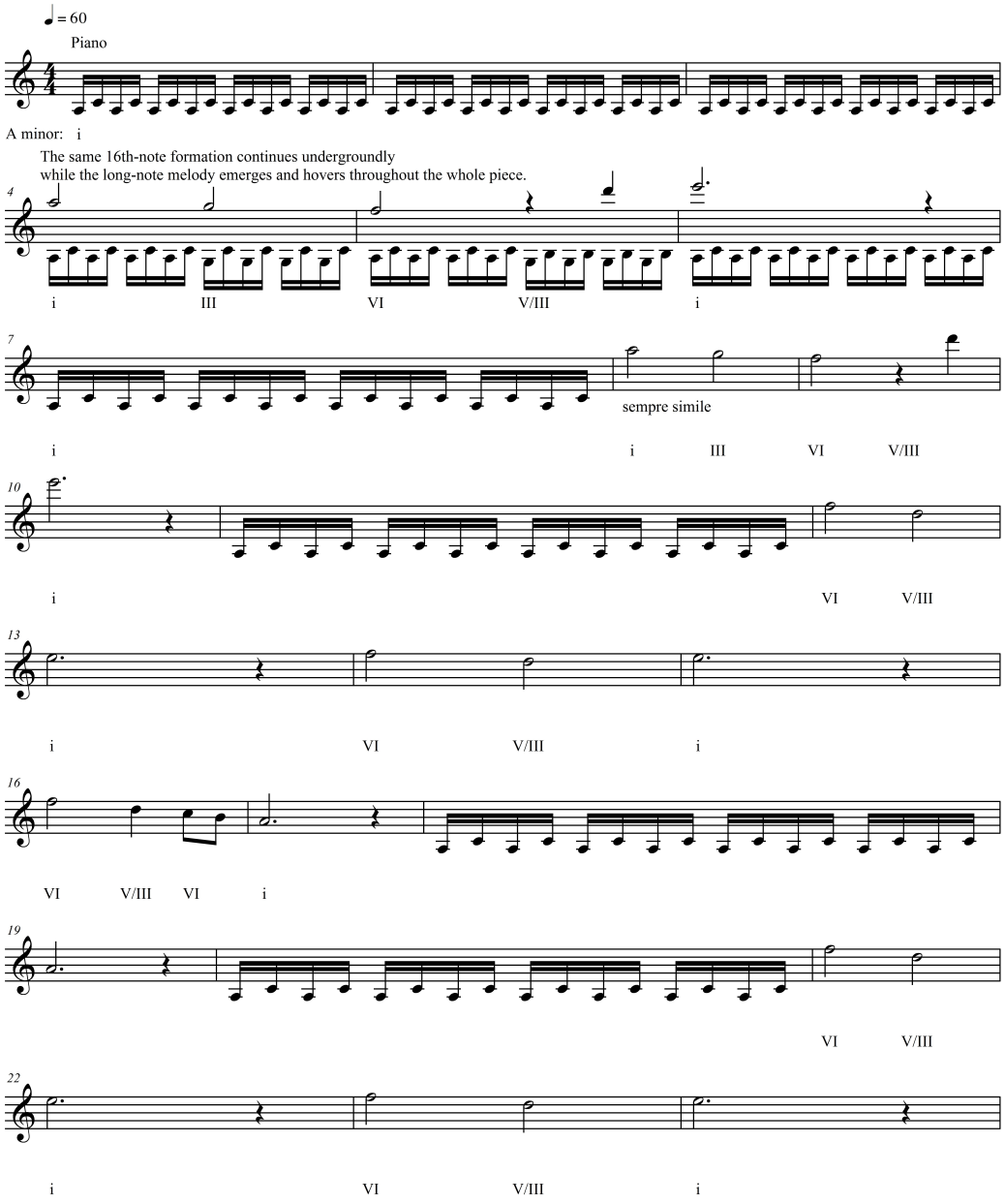
2



APPENDIX 1.15: 15th cue

Cue 15

01h31m52s - 01h34m33s



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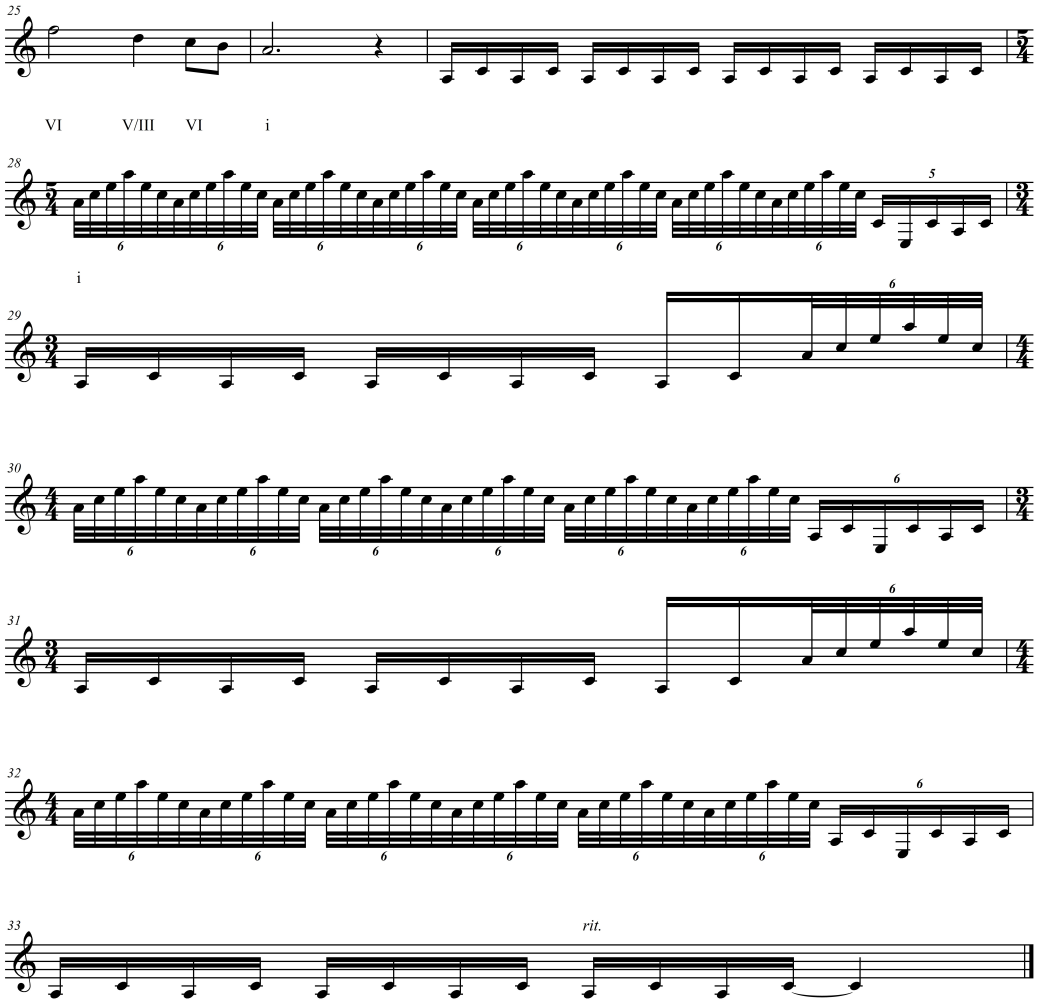
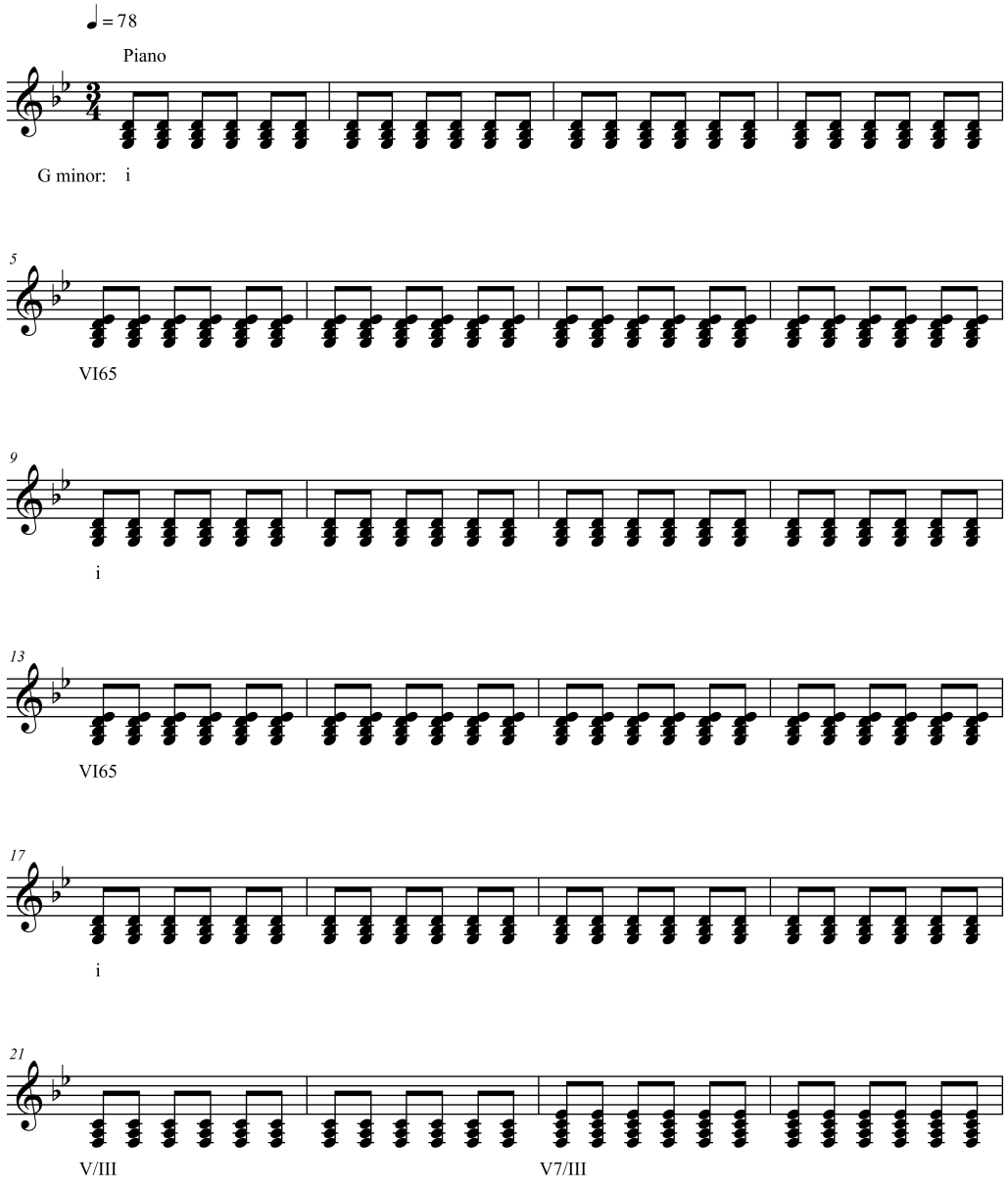


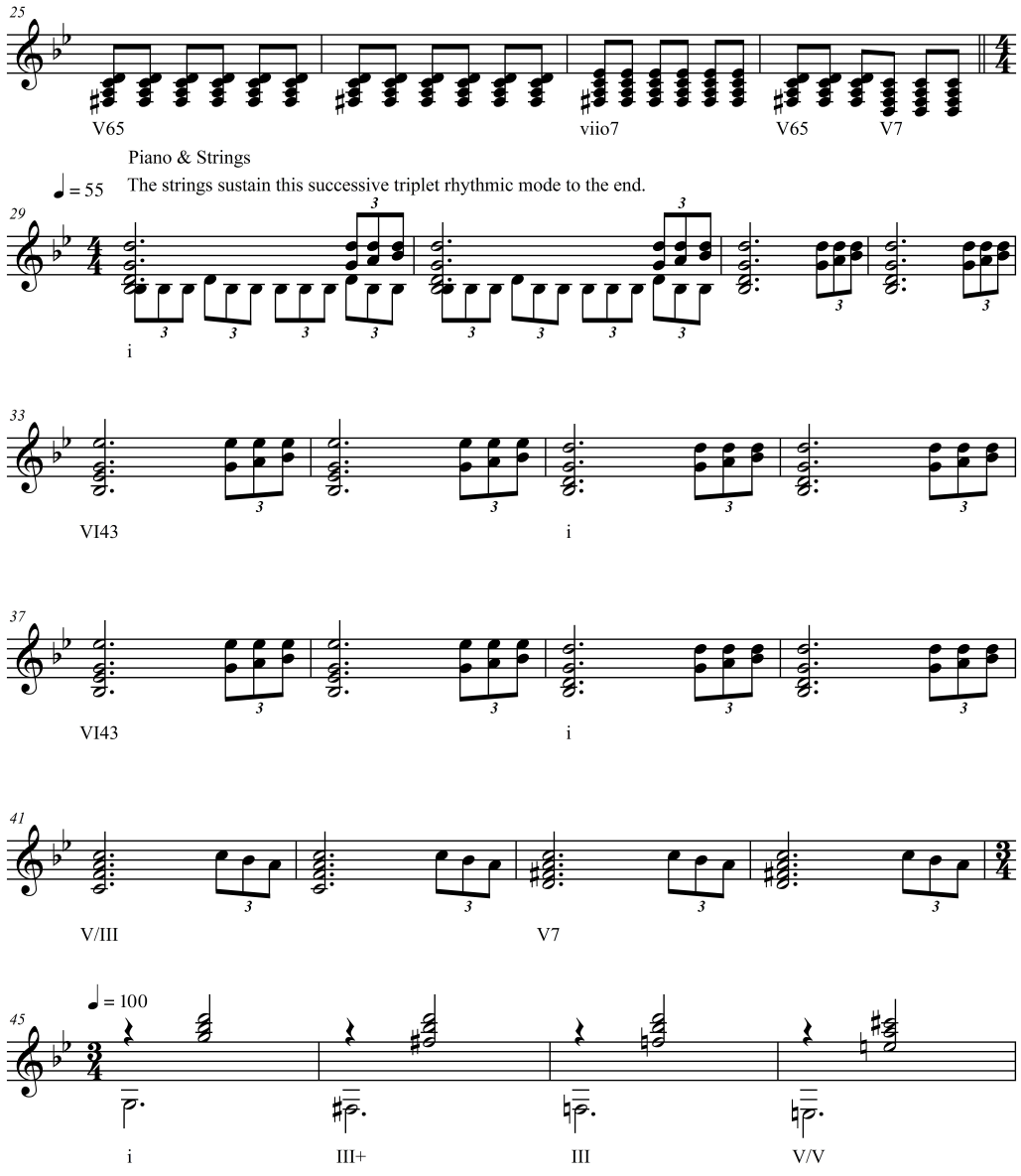
APPENDIX 1.16: 16th cue

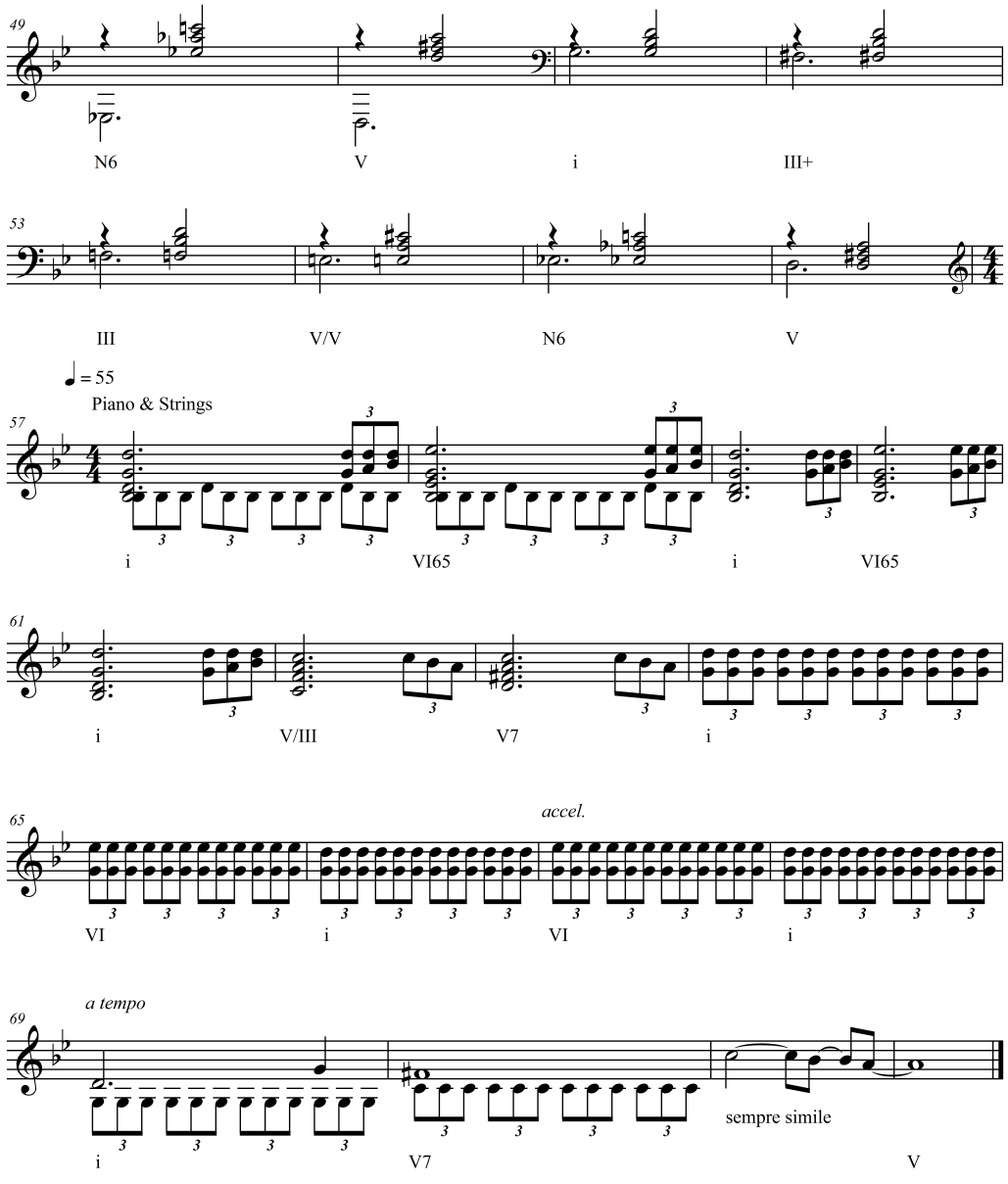
Cue 16

01h37m15s - 01h41m09s



2

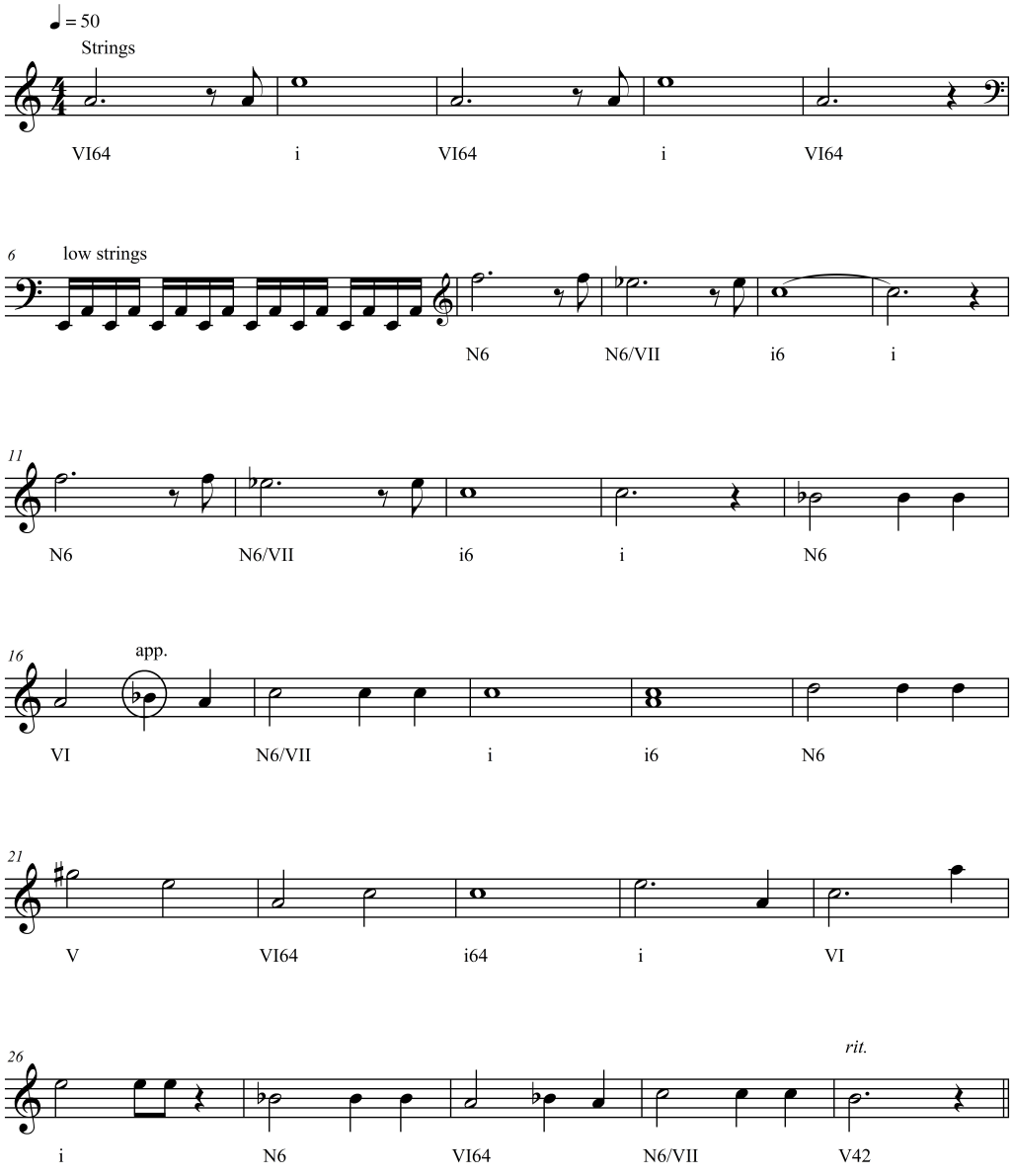

25
V65
viio7
V65
V7
Piano & Strings
The strings sustain this successive triplet rhythmic mode to the end.
♩ = 55
29
i
33
VI43
i
37
VI43
i
41
V/III
V7
♩ = 100
45
i
III+
III
V/V


49
N6
V
i
III+
53
III
V/V
N6
V
♩ = 55
Piano & Strings
57
i
VI65
i
VI65
61
i
V/III
V7
i
65
accel.
VI
i
VI
i
69
a tempo
sempre simile
i
V7
V

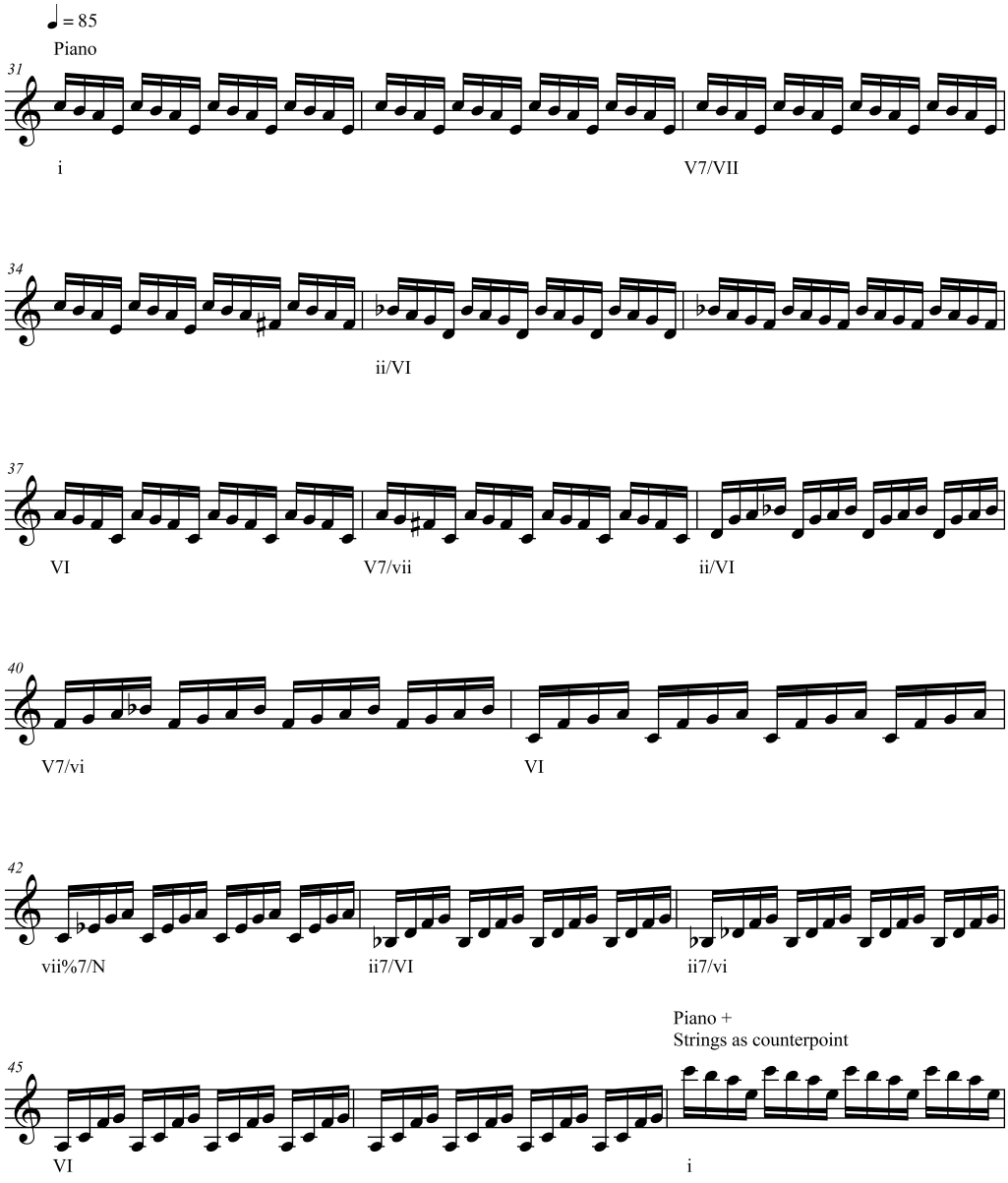
APPENDIX 1.17: 17th cue

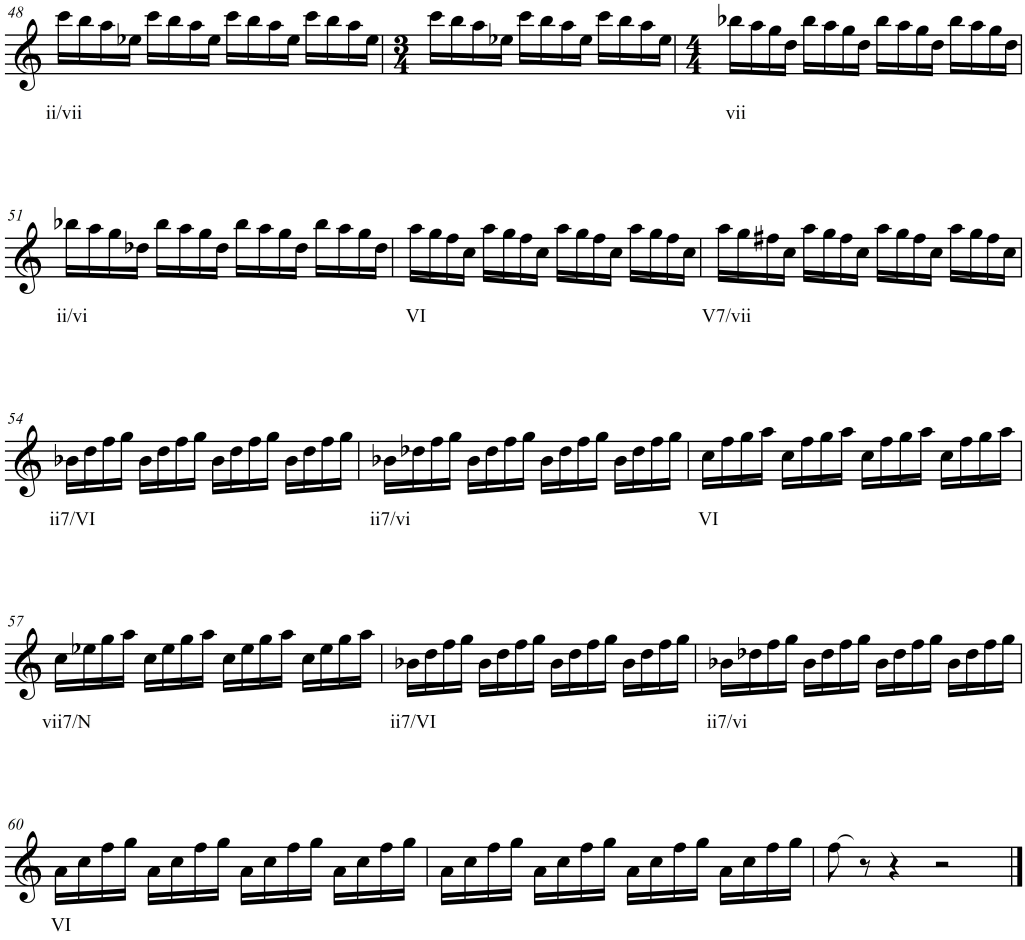
Cue 17

01h44m09s - 01h48m04s



2

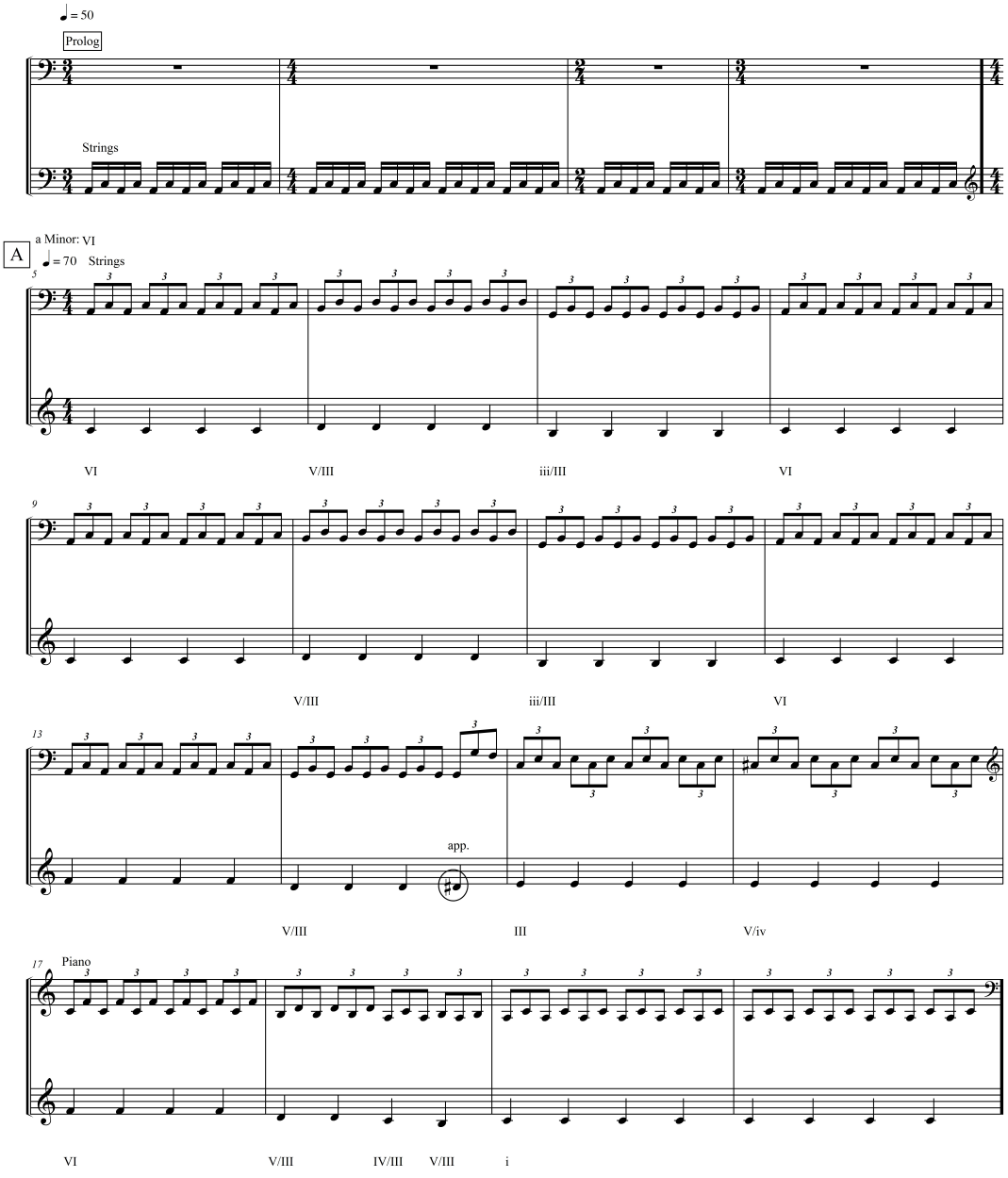

♩ = 85
Piano
31
i
V7/VII
34
ii/VI
37
VI
V7/vii
ii/VI
40
V7/vi
VI
42
vii%7/N
ii7/VI
ii7/vi
Piano +
Strings as counterpoint
45
VI
i

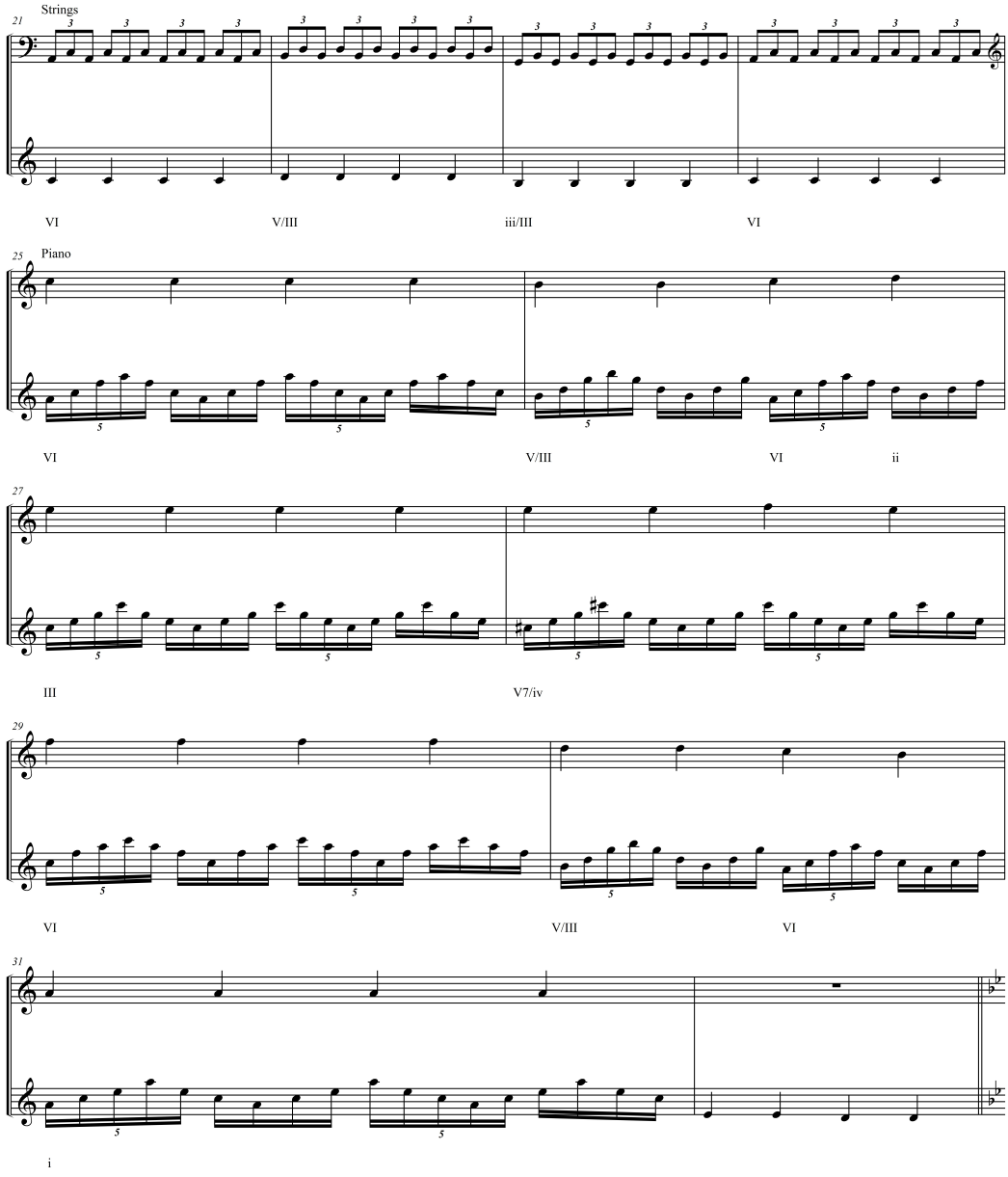

48
ii/vii
vii
51
ii/vi
VI
V7/vii
54
ii7/VI
ii7/vi
VI
57
vii7/N
ii7/VI
ii7/vi
60
VI

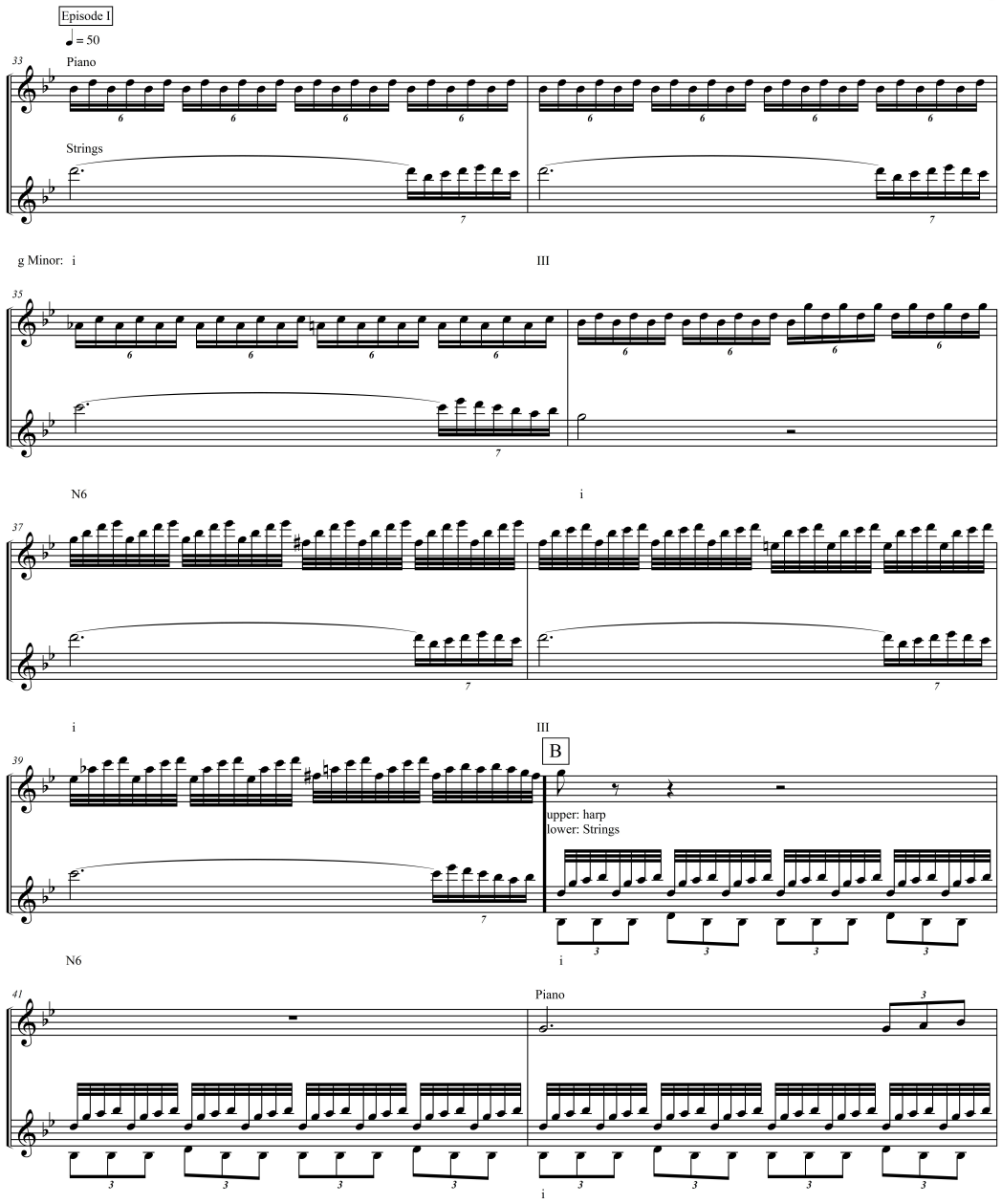
APPENDIX 1.18: 18th cue

Cue 18

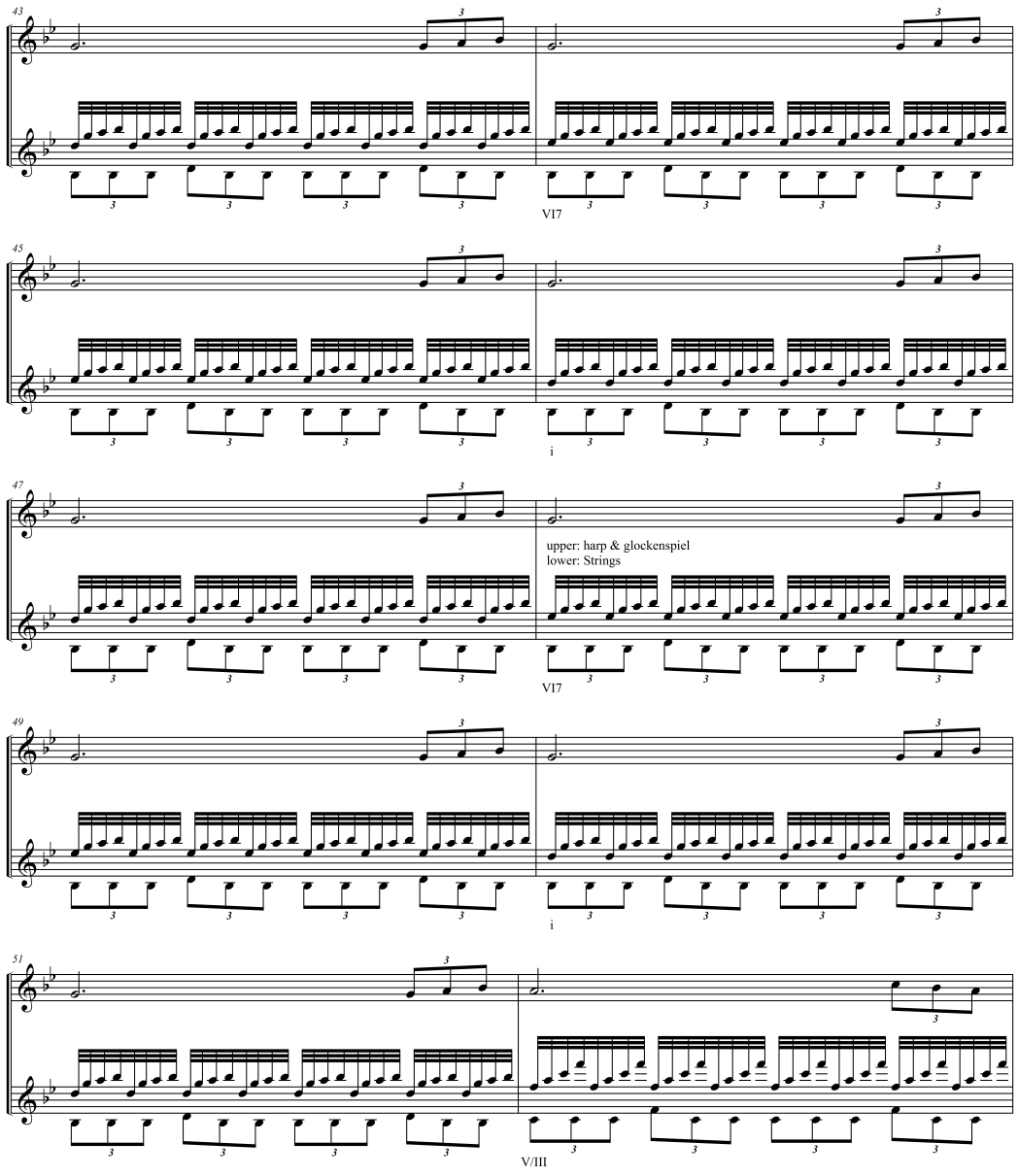
01h48m44s - end

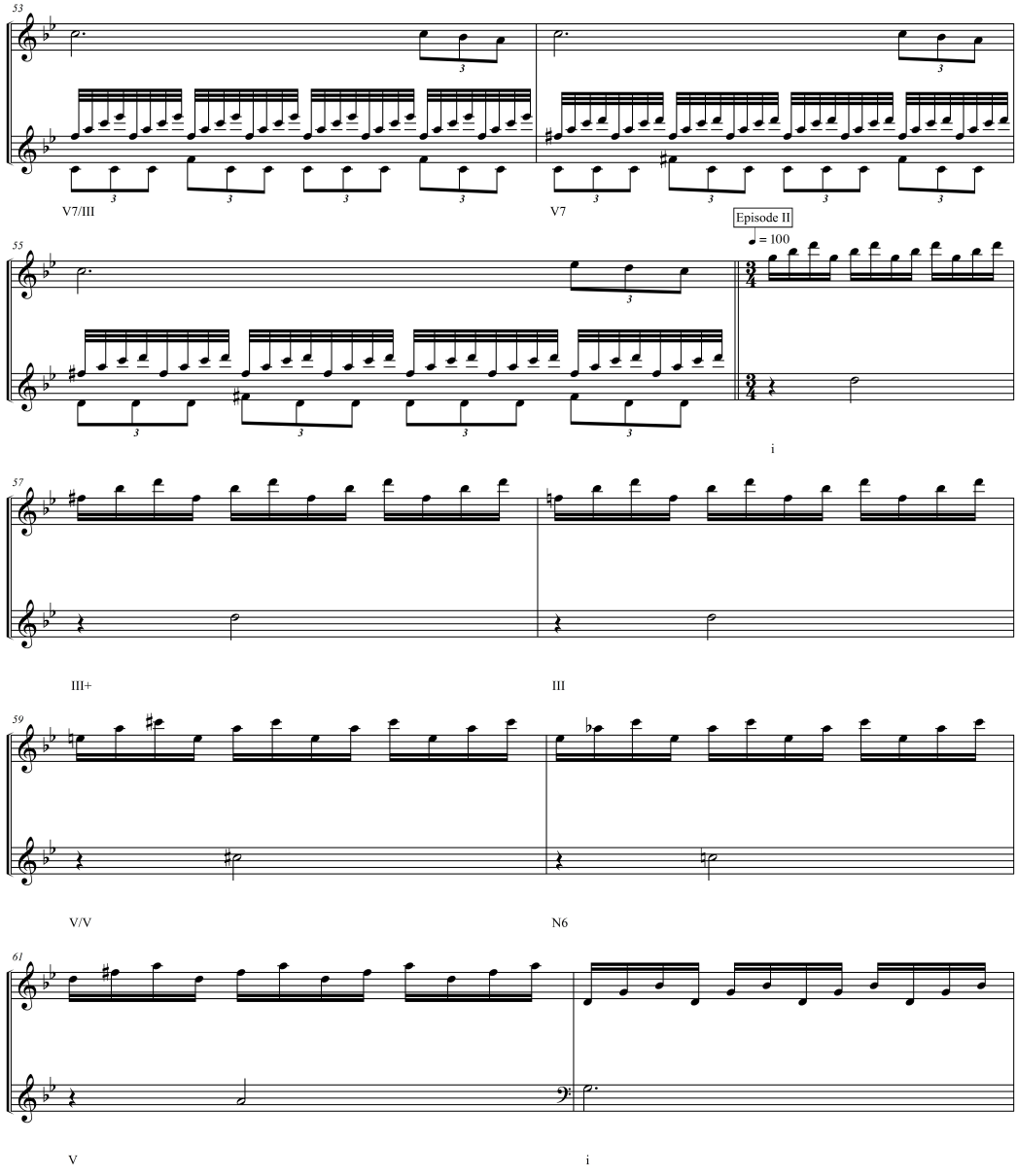



21
Strings
VI
V/III
iii/III
VI
25
Piano
VI
V/III
VI
ii
27
III
V7/iv
29
VI
V/III
VI
31
i

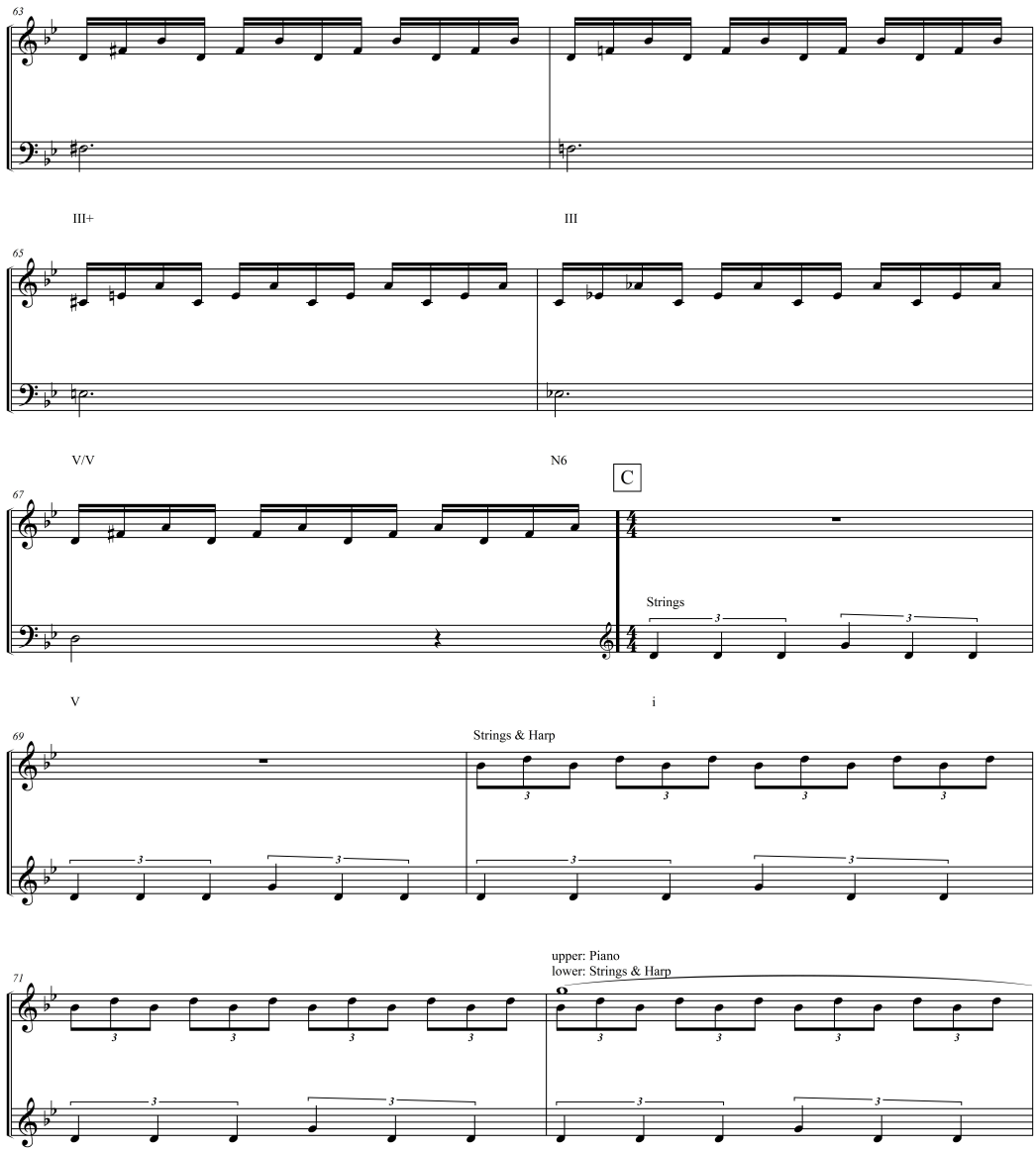

Episode I
♩ = 50
33
Piano
Strings
g Minor: i
III
35
N6
i
37
i
III
39
B
upper: harp
lower: Strings
N6
i
41
Piano
i

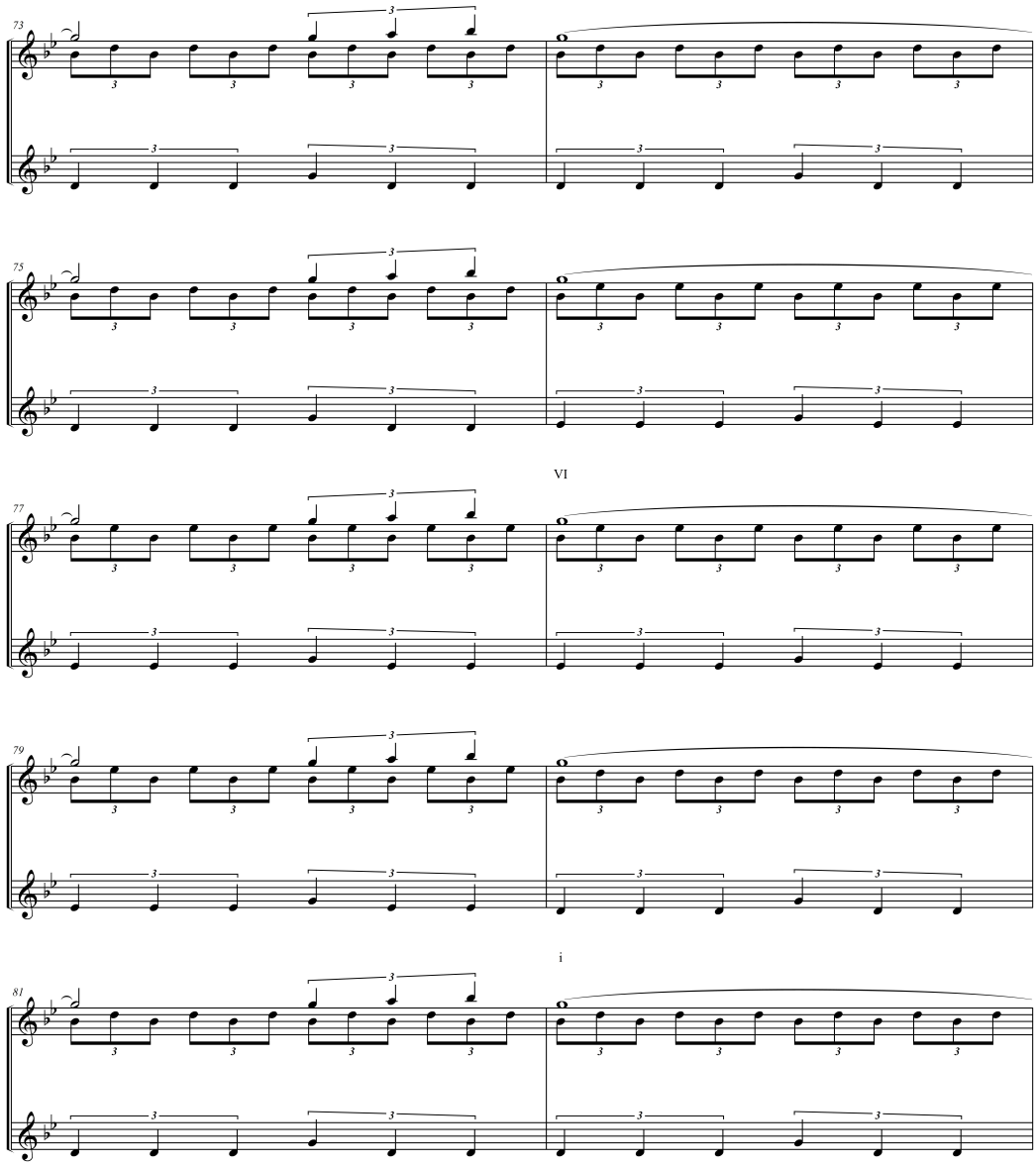
4


43
VI7
45
i
47
upper: harp & glockenspiel
lower: Strings
VI7
49
i
51
V/III

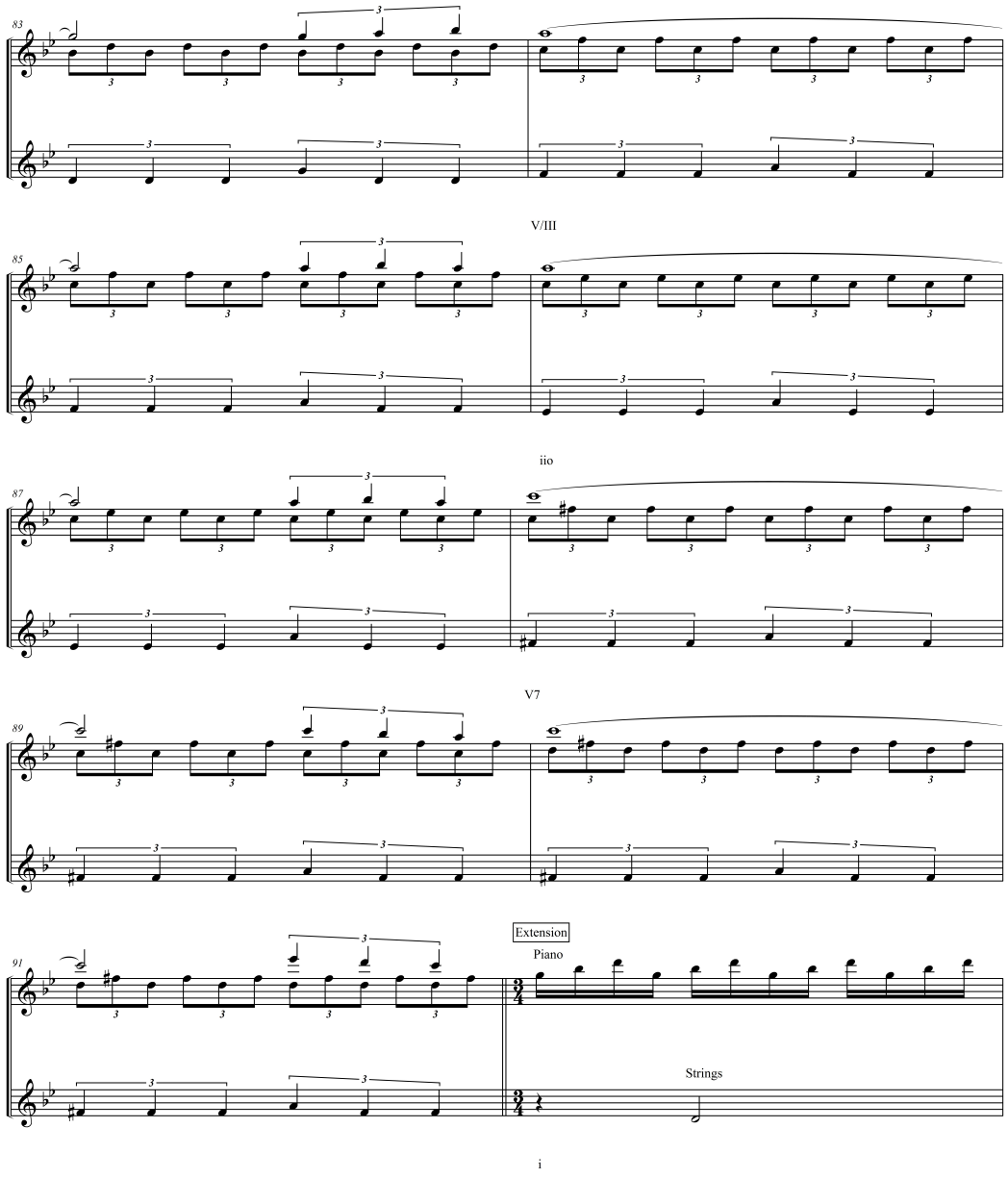

53
V7/III
V7
55
Episode II
♩ = 100
i
57
III+
III
59
V/V
N6
61
V
i

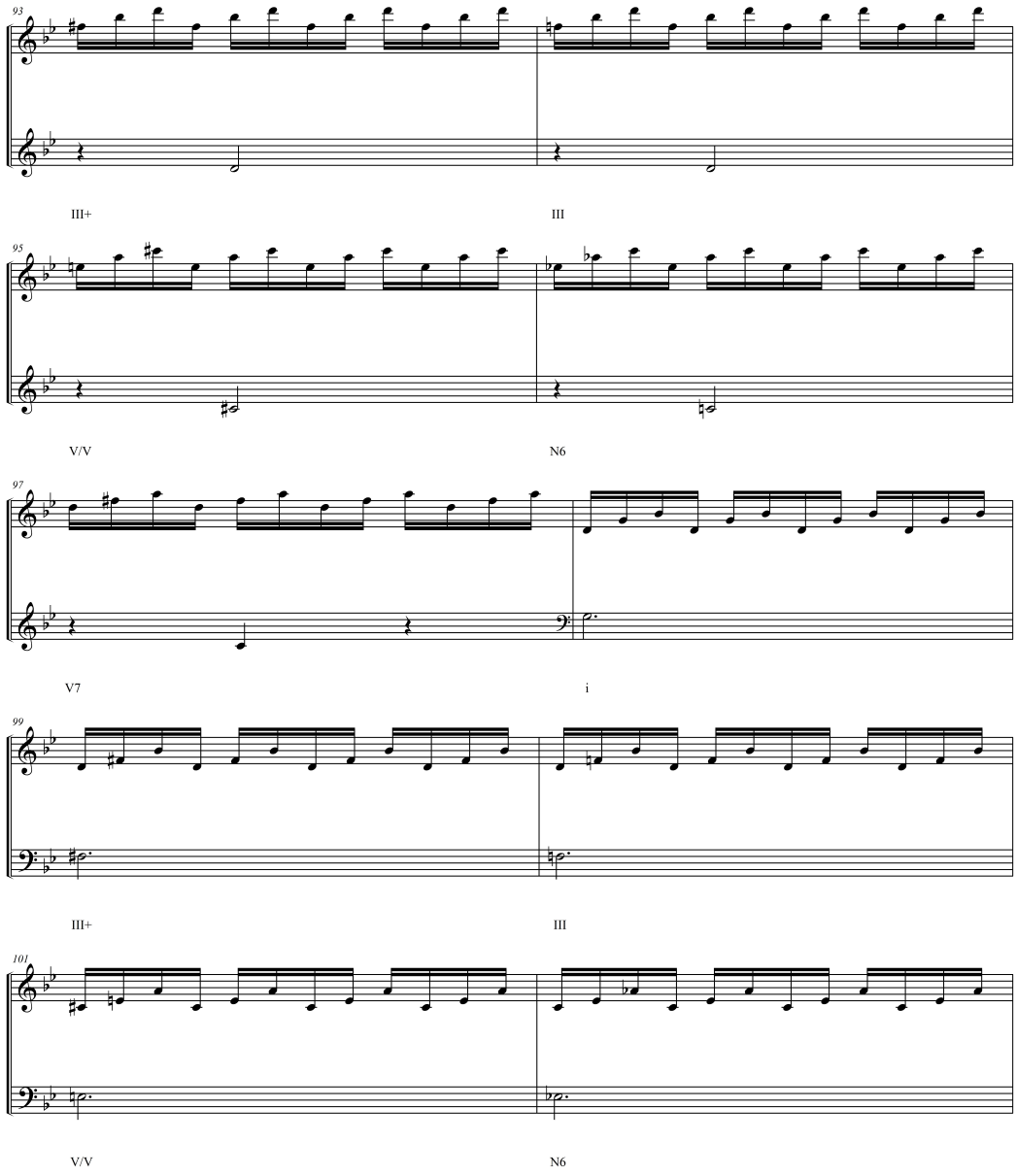
6


63
III+
III
65
V/V
N6
C
67
Strings
V
i
69
Strings & Harp
71
upper: Piano
lower: Strings & Harp

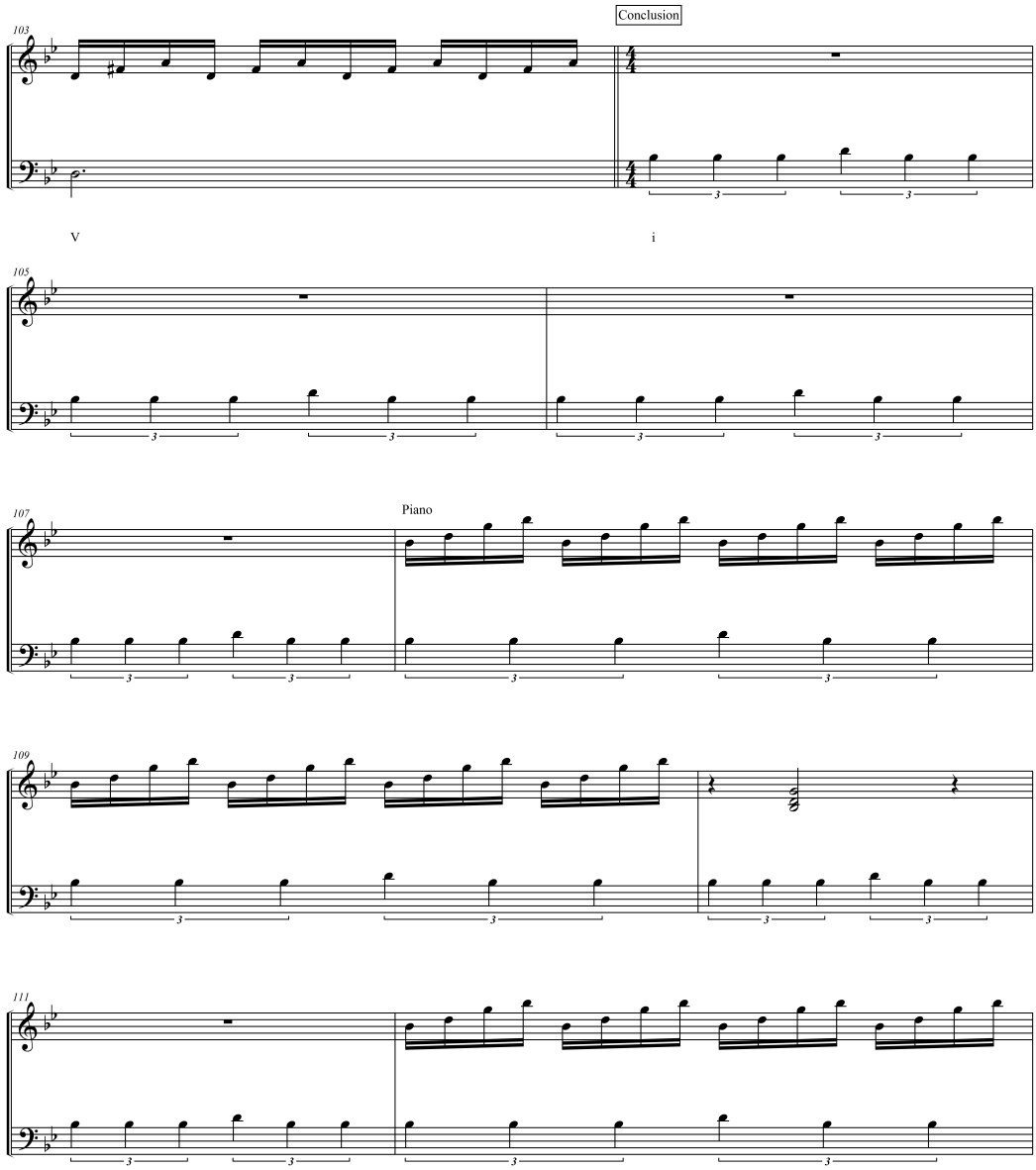

73
75
VI
77
79
i
81

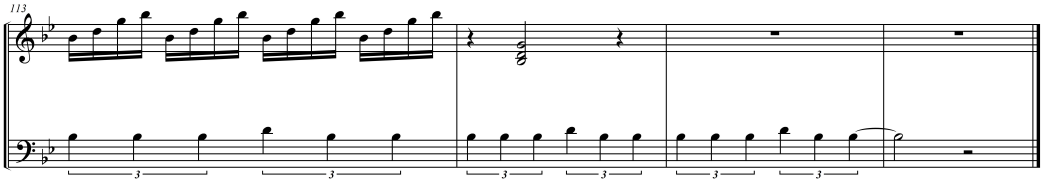
8




93
III+
III
95
V/V
N6
97
V7
i
99
III+
III
101
V/V
N6

10

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Volume II

1. *Rescue*

http://www.youtube.com/watch?v=QruUeQOHD_4

2. *Extra Mile*

http://www.youtube.com/watch?v=eK-x9QuEH5w

*Individual attachments of these two compositions are also included in the archives.