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UNIVERSITY OF NORTHERN COLORADO

Greeley, Colorado

The Graduate School

THE KID - ORIGINAL SCORE

A Thesis Submitted in Partial Fulfillment of the Requirements for the Degree of Master of Music

Daniel Eugene Wakefield

College of Performing and Visual Arts School of Music Music Composition

August 2022

This Thesis by: Daniel Eugene Wakefield

Entitled: The Kid – Original Score

has been approved as meeting the requirement for the Degree of Master of Music in College of Performing and Visual Arts in School of Music, Program of Music Composition

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ABSTRACT

Wakefield, Daniel Eugene. *The Kid – Original Score*. Unpublished Master of Music thesis, University of Northern Colorado, 2022.

The Kid – Original Score is a new musical underscore composed for the Charlie Chaplin silent film *The Kid*, released in 1921. This new musical score is composed for a twenty-five-piece orchestra, consisting of woodwinds, brass, percussion, piano, and strings. The music begins during the opening credits with the titular card "The Kid" and extends twenty-three seconds beyond the final on-screen card "The End," for a total of fifty-two minutes and forty-eight seconds of underscore. The music is composed in an orchestral style that recalls stylistic elements of the film scores of the early 20th century, while also incorporating stylistic considerations of both film music and orchestral music from the 21st century. The new underscore was premiered live with a twenty-five-piece orchestra at the University of Northern Colorado on April 18, 2022, with Daniel Eugene Wakefield conducting.

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CHAPTER I

INTRODUCTION

Composing a new score to a feature-length silent film presented many firsts for me: my first time writing a fully orchestral score of more than ten minutes; my first time composing for a film with no dialogue nor sound effects; my first time conducting a live orchestra for a performance of the music to the film. To say that I encountered many challenges would be an understatement, but with those challenges came many victories, and above all, much learning that could not have taken place otherwise. My new score to Charlie Chaplin's film *The Kid* is the pinnacle accomplishment of my work and education at the University of Northern Colorado; it characterizes my growth as a musician and film composer over these last two years, and with it I take courageous steps forward into the unknown ahead of me.

CHAPTER II

MUSICAL ANALYSIS

Compositional Concept

After months of research and careful consideration of various factors, I chose to compose a new underscore to Charlie Chaplin's silent film, *The Kid*. Released in 1921, it was Chaplin's longest film to date and represented a new dramatic expression for the filmmaker and actor: moving beyond the purely slapstick comedy of his earlier works and presenting a more mature and emotional approach. The film was released without any music whatsoever, but in 1972 was revised and rereleased by Chaplin, who then composed a new underscore to go with the picture's rerelease.

To arrive at the work with as little bias as possible, I chose not to watch the film with Chaplin's score from 1972. Whether for good or ill, this allowed me to bring my own fresh and unique perspective to bear on the composition: the themes, the orchestration, the fit to the picture, the overall style. In the end, I composed just over fifty-three minutes of music, composing a score that begins with the first opening title ("The Kid") and finishes roughly thirty seconds after the final ending card ("The End"). I, of course, had many influences, and relied on many film-composition techniques, most of which I will share throughout this remainder of this thesis.

I was careful to consider the picture first above all things (i.e. the music), allowing it to guide the structure of the composition, from things like time signature and tempo to key signature and instrument choice. The first example of such is that the score opens with 18 measures of silence in 4/4 time, followed by 1 measure of 3/4 time, which sets up the opening of the music to coincide with the first opening card, the title of the film, "The Kid," at measure 20. (These opening fifty-eight seconds of silence fit under the opening producer and film company cards that were added with the 2016 rerelease of the film; I replaced these with my own "Welcome" card.)

As I will explain further in the later section regarding Orchestration, I secondly allowed myself to be bound to the structure I had chosen for the instrumentation (and subsequent performance) – the size of the orchestra, the number of players on each instrument, the instruments available to me as a student at the university, and any financial considerations in procuring instruments and technology beyond the school's provision. Particularly, I limited myself to the number of accelerandos and ritardandos, knowing these would present challenges in that we would have little time for rehearsal and would be playing to a click track. I rather chose to utilize changes in tempo to achieve desired shifts in the music, matching the mood and action of the picture; as such, there are thirty-four tempo changes, with only five accelerando/ritardando markings.

The key of each new section I often determined by the key of the section before it. While considering appropriate (i.e. comfortable; playable) key signatures for the orchestra, I tended more to emphasize how each key felt flowing into the next. For example, the section where we see the Tramp with the baby for the first time encountering the difficulties of parenthood (mm. 280-290) is in C major, what I would consider a "warm" key; this section ends with a pause on the vi⁷ chord (Am7), which almost acts as a transition chord to Bb major (as a vii⁷ in the new key), the key of the next section. The move from C major to Bb major feels like things are

"sitting down" more, giving a feeling of weight to this new section where we see the Woman in distress and regret over leaving her newborn son and him now being lost.

These techniques are not original with me, of course; in fact, these methods tend to be widely employed by film composers where the primary goal is for the music to fit the picture and scene. This will often mean moving directly from one key to another, even if they are completely unrelated keys, or moving abruptly from one tempo to the next without any musical consideration regarding accelerando or ritardando. Over the past century of music written for film, this has been a significant factor in developing the style of music we term as "film music" today.

In this way, I am influenced greatly by film composers who have come before me and by those who are my contemporaries. John Williams, Thomas Newman, Alan Silvestri, Elmer Bernstein, Jerry Goldsmith, and Rachel Portman are among those who have influenced my style as a film composer; specifically, regarding my score for *The Kid*, Newman and Bernstein and Goldsmith have hung heavily in my ears. For example, both Newman and Silvestri often use modes rather than major/minor key signatures to create whimsy, mystery, and other fantastical effects (a wonderful example is the cue One of Those Days from Silvestri's score to the film *Night at the Museum*). In this vein, I used the Mixolydian mode to introduce the Tramp with quirkiness and frivolity when he first enters the picture (m. 125) and to later dismiss the Doctor with an air of uncertainty and unresolve (m. 1128), and I used the Lydian mode as one of the recurring thematic structures throughout the film to bring tension without a heavy feeling of evil (m. 1069, for example).

All the composers mentioned also give a strong importance to melody and theme, but particularly Elmer Bernstein, Jerry Goldsmith, and John Williams. Williams especially influenced me to not give up on the writing (and rewriting) of a theme until it feels "inevitable"¹ – with this in mind, I spent several weeks crafting the Main Theme until it began, developed, climaxed, and ended in a manner that felt like it had always "just been that way." Melody and theme played a very important role in the meta-structure of my score for *The Kid* (so much so that I have set aside a full section on Themes later in this thesis); the melodies and themes for different characters such as The Tramp, The Woman, and of course the Main Theme, became the skeleton on which hangs the rest of the score.

I also borrowed compositional styles from silent-era composers and those who followed soon after, particularly with the technique of "Mickey-Mousing" – where the music hits many action points creating a sense of comedy and action, often utilized in Chaplin's films. This can be seen in areas such as when trash falls on The Tramp's head (m. 132), when a woman chases down The Tramp (mm. 209-217), and when The Tramp is fixing a window (mm. 487-503). However, I chose not to make my score a period score and used this method somewhat sparingly, opting more to give emotional color and depth to scenes through chord choice and orchestration rather than simply mimicking the action on the screen.

Themes

For the purpose of this thesis, I will focus on the two major themes I composed for *The Kid*: the Main Theme and The Tramp's Theme. These two themes (and their fragments) are the most used throughout the film. There are, of course, several other themes and thematic moments: there is a theme for The Woman, as in mm. 52-57 in the clarinet; a theme for The Police, as in mm. 166-170 in the piano and marimba; a thematic moment for when we see The Tramp and The Kid enjoying a peaceful, normal, happy life at home, as in mm. 306-313 where the clarinets

¹ John Williams, "Interviews with John Williams, Steven Spielberg and George Lucas," *The Music of 'Indiana Jones'* (Paramount Home Video, 2003) DVD.

play in major thirds and the piano has a simple arpeggiated line; and another thematic moment when we see sneaking, playful, mischievous action on screen, as in mm. 173-180 where the solo clarinet accompanies The Tramp trying to get rid of the newborn he just found. There are others, and in all they would take too much paper to dissect completely; focusing on the Main Theme and The Tramp's Theme will be sufficient.

The Main Theme

The Main Theme took several weeks of tweaking and back-and-forth until it finally felt like it was exactly as it was supposed to be. I knew from the start that I wanted it to be a long theme (at least eight measures), but also have smaller pieces within it that I could use at different moments throughout the film, allowing me to allude to the theme without going there fully each time. (I was inspired by Ennio Morricone's Main Theme to *Cinema Paradiso*, though I did not study it in-depth to inform my theme.)

The first piece I came up with for the theme was the opening motif, as seen in m. 24 in the oboe, piano, and violins. It begins on beat two, as I liked the sense of movement it gave to not start on beat one; and I wanted it to have an immediate lift and growth, moving from scale degree 3 to 5 all the way up through the octave to 2, 1, and 4 to alight somewhat briefly on 3 (see mm. 24-25). In many of John Williams' most well-known melodies, he utilizes the arpeggiated outline of a chord, or at least the tonic and dominant, often landing for key moments on either 1, 3, or 5 (two great examples being the opening to the Main Theme of *Star Wars* as well as the Main Theme to *Indiana Jones*). I borrowed this idea for my Main Theme, as it gives the melody a strong sense of stability and makes it more memorable, sticking better in the listener's mind.

The time signature (6/4) I used for the Main Theme allows for beat one to be a rest, beat two to give a sense of movement with two eighth notes, beat three a quarter note on 2, and beat

four another quarter note on 1, giving a sense of brief landing; but then two "extra" beats of five and six in the measure to move us on to 3 on beat one of the next measure, the main arrival point. The theme continues with a sense of falling in response to the opening rise with six eighth-notes in close stepwise motion (m. 25, beats three, four, and five), followed by a slower agogic resolve downward on quarter-notes to land on 3 (mm. 26-28).

The second half of the Main Theme mimics the opening rise of the theme but continues all the way up to 6 and onward to land on 5 by way of a 1 in between; the 5 creates a sense of dominant movement (harmonized with a minor three chord), pushing us forward to the resolution of the theme (see mm. 29-30 in the violins). The next section of the theme driving toward the resolution mimics the stepwise eighth-note movement of the second part of the theme, but now with a rise upward (m. 31), pushing through a rising dotted quarter note, eighth note, half note movement, which is the same pattern as beats five and six of the opening measure (m. 32). The Main Theme concludes with a triumphant three quarter-note movement 6, 6, 8 to a final whole note on 8 (mm.33-34). The harmonic progression here is the major flat seven to the four major to the tonic, a Mixolydian-type progression that has a more modern sound (as it is commonly used in pop music); this creates a sense of a dominant-tonic progression (an undeniably stronger cadence) but in a less traditional fashion.

To give a sense of color to the Main Theme, I used two different borrowed chords in the harmony. I harmonized the 4 in the melody with the borrowed minor four chord (Cm in this opening key of G version of the theme) – beat five of m. 24, and beat five of m. 26 through m. 27 – and I harmonized the 4, 5, 6 lift near the end of the theme (m. 32 and 33) with the borrowed major flat seven chord (F in the key of G). Using these two borrowed chords allowed me to create a more modern sounding harmony, being a common color chord particularly in pop music

(such as in Nowhere Man by the Beatles which utilizes the minor four chord), this being different than a more classical sounding borrowed harmony (such as the second-inversion diminished seven chord (vii⁰⁴₃) often used by composers like Bach and Mozart, which creates a similar color by being built on 4 but has more complexity as a diminished chord).

The time signature of the Main Theme, as stated earlier, starts in 6/4 to allow the melody to grow in a more organic way rather than being "restricted" to a 4/4 signature. The first three measures use this 6/4 signature (mm. 24-26), and then transition through a 2/4 signature (m. 27) to "straighten things out" into a 4/4 signature (m. 28) that carries the remainder of the Main Theme. Again, the goal was to craft the melody in such a way that it felt natural and inevitable, allowing certain moments to be extended in an agogic manner (such as the half notes in mm. 25 and 26) and letting the time signature follow the melody, rather than the other way around.

I will discuss a larger-scale view of the orchestration in the next section, but to zoom in here on the orchestration of the Main Theme is important. I thought it vital to use the entire orchestra (sans percussion) for the opening theme to give the fullness of a more classic film score sound, which fits particularly well with the credits that roll before the film begins, a more classic (early- and mid-20th century) film approach. In its opening premiere, the Main Theme begins with several instruments – the oboe, the piano, and the violins – but then joined by the second measure by the rest of the woodwinds and strings. I wanted these soprano instruments to help carry the melody to give a brightness and moving quality. The middle section of the Main Theme sees a reduction in both volume and timbre with the horns and piano and lower strings playing staccato accompaniment (mm. 29-30); the theme grows again in register and dynamic in mm. 31-33, and then finishes with the bassoon, horn, viola, and celli giving a reprise of the opening motif at the end, a more mellow "echo" and finishing touch (mm. 34-35).

The Tramp's Theme

The theme I composed for The Tramp was very important to me, as he is, in my opinion, the main character throughout the film (although arguably could be considered a secondary character next to The Kid, after whom the film is titled, and regarding my score with whom the Main Theme is most closely related). The Tramp is quirky, funny, unpolished, kind, gentle, and meek; but he also has a spark, a fight, and a passion. A syncopated and light theme made the most sense to me, while still being something that could be punchy and passionate when appropriate.

I spent almost as much time on The Tramp's Theme as I did for the Main Theme. The melody needed to fit within the several seconds we first see The Tramp up close, wearing his tattered clothing and opening his cigarette box, while giving his characteristic deadpan look at the camera. As the notes came together with the rhythm, it made the most sense to alternate between 4/4 and 3/4 (and even 2/4) time signatures, giving a bouncy and off-balance feel to the theme, perfect for the character (see mm. 140-148). The "punch line" of the theme comes in its second half (m. 144) with a descending syncopated motif for two measures and then an ascending variation of the motif in the following measure, to end on the tonic on the second sixteenth-note of beat three (m. 146) to end the theme. This ending of the theme is admittedly "off-beat" giving further fittingness-intensity with the character.

The Tramp's Theme is built around a similar melody as the Main Theme, at least in its opening: it begins on 3 and quickly moves through 5, 2, and pauses on 1, almost the same scale degrees as the opening of the Main Theme (5-1-2-1). This felt important to me to connect the theme related to The Kid with the theme for The Tramp – they have a very important connection as father and son in the film, a connection made even more unique and special through its

beginning and then its culmination in adoption through love. The theme continues on in similar fashion to its opening, ascending upward in register for its first variation of the opening figure (m. 142). To add to the quirkiness of the theme, I introduced the flat 6 as the melody takes a turn (m. 143), harmonized with the secondary dominant of the minor vi chord (the progression is D major to G minor).

To me, the "punchline" of The Tramp's Theme (mm. 144-147) is the most memorable. It comes back constantly throughout the film to emphasize and highlight moments. To take it even further, though, I utilized that underlying rhythmic figure even more throughout the film (dotted eighth – sixteenth – sixteenth rest – eighth) – for example, at m. 272 I used it to give levity to when The Tramp makes up a name for the baby in response to women asking him, "Is that yours?" I also used it in the section mm. 736-775 to add the same levity to the scene of The Tramp and The Kid at home having breakfast.

For the orchestration of The Tramp's Theme in its initial hearing, castanets and tambourine fit perfectly as the percussion element. They provide a touch of Latin influence, matching the syncopated feel of the theme, while enhancing the light color and also bringing passion and flare. The first half of the theme is played by flute and oboe, keeping things light and airy, and then is joined by the bassoon, piano, and strings for the "punchline," adding vibrancy to the second half of the theme.

Orchestration

All compositions and projects are inherently bound by limitations and scope of some kind. As much as creatives dislike this reality, it can profoundly affect what is created and inevitably holds a bearing on the outcome. The mantel then given to the artist is how to creatively overcome these limitations, using them for good rather than being negatively impacted by them to a detrimental degree. I am certainly not the first composer to experience this and will certainly not be the last. In light of this truth, my score to *The Kid* proved to be no different.

Beyond the obvious current limits of my own skill and ability and knowledge, I found there were four main elements to consider in the overall orchestration of my score that affected the way in which I composed and the choices I made throughout the process: one, the type of ensemble (i.e. instrumentation) I would be able to put together, both from among my colleagues at the university and from other friends in the community; two, the players' ability (given that this would not be a fully professional orchestra wherein ability is a lesser limitation); three, the amount of rehearsal time we would have; and four, my overall budget to pay the musicians and buy the necessary equipment and instruments.

The Ensemble

I knew from the beginning that I would not have an orchestra the size of many Hollywood composers (one of my favorites being Howard Shore, who used hundreds of musicians and singers for his score to *The Lord of the Rings*). My thesis advisor, Ludek Drizhal, was of great help in considering the size of my orchestra; through much discussion over the course of the first year of planning, we arrived at an orchestra of around two dozen. By the time I was able to lock in all the players (about three weeks prior to the recital), I ended up with twentyfive musicians: two flutes, one oboe, two clarinets, one bassoon, two horns, two trumpets, one trombone, three percussion, one piano, six violins, one viola, two celli, and one contrabass. I had never composed for, rehearsed, directed, and performed with an orchestra of this size – I felt sufficiently challenged! Beyond the challenge of my own skill, this orchestra size was also at the limit of the room space available at the university. The composition itself proved to work quite well with this instrumentation and I felt I was able to properly convey what I wanted through the composition.

The Players

I was very pleased with the preparation and performance of my ensemble. Their ability mostly matched my expectations, and in some ways surpassed what I envisioned the composition sounding like. As any perfectionist (admittedly, probably any composer) would feel, part of me wanted a fully professional orchestra, which would theoretically make zero mistakes, but as a realist, I very much appreciated writing for and directing these players who had become my friends. I wrote many of the parts with the specific players' styles and abilities in mind: the oboe, the bassoon, the clarinets, the percussion, the contrabass. In particular, the contrabass was played by a friend of mine who is now a professor at Utah State University in jazz and bass studies, Dr. Braun Khan. His musicianship and attitude were an anchor to the ensemble. I was also extremely delighted to have my thirteen-year-old son Luca Wakefield play in the percussion section – I chose him because of his ability already demonstrated in other ensembles, and he did a fabulous job playing bass drum, tam-tam, and tambourine.

My understanding of the players' abilities informed my composition, although did not wholly affect it. I felt mostly free to engage any and all meters and keys necessary to convey what I wanted through the music. There were a few sections that I specifically wrote in C major, however, to make things a bit easier for the players; for example, the section mm. 486-493 is a solo piano moment where I playfully combined The Tramp's Theme and The Police's Theme to accompany a scene where the policeman is watching the Tramp over his shoulder. This is a quirky moment musically with a lot of syncopation, with many of the notes tied to hit specific cues on screen; it is quite challenging, and I believe my pianist could have performed it even better with a bit more practice, though still caught the essence of the scene.

I was able to send the rough draft of the music to the players three and a half weeks before my recital, and the final parts two weeks ahead of the recital. There was evidence of a bit of practice prior to our rehearsals, but the players did not know the music fully by the time we first came together. Many of the players in my ensemble were the top principal players at the university at the time of my recital, and as such did a phenomenal job, but they were also very busy with their own recitals as well as playing on other students' recitals, which limited the amount of time they could devote to my music. I don't fault them for any lack of preparation, but rather simply recognize the reality of the situation.

The Rehearsals

When all was said and done, I was able to have four rehearsals in total: one sectional with the woodwinds, another with the strings, a three-hour full ensemble rehearsal, and a three-hour dress rehearsal. The first challenge in scheduling the recital and the rehearsals that preceded it was the limited available space at the university. There were many School of Music events and ensemble rehearsals that took precedence; and for an ensemble of my size, with the added need of an audio-visual system for performing to film, the availability was narrowed even further. The second challenge in scheduling was the availability of the players – as already mentioned, most of them were students who were committed to several other things that took precedence. With these challenges, I was grateful for the amount of rehearsal time we were able to pull together.

Because of the lack of rehearsal time, I knew the composition needed to be sufficiently playable, without sacrificing beauty or good fit with the film. For example, in consideration of musicality and playability, the flourishes in the strings and woodwinds in the opening sequence (m. 23 and m. 26, respectively) I added after I had first composed the main theme, with a desire to give beauty and musicality while believing the parts could still be played well by the players with the time available. (Thankfully, I was right!) Further, I added quarter notes in the contrabass for the theme for The Tramp to give the moment more stability, since that theme is very syncopated and one of the more challenging areas of the score (see mm. 142-143).

"Reduce, reduce, reduce!" was my advisor's appeal as I composed and orchestrated; this wisdom helped me focus various moments on specific instruments and players who could carry those scenes, ensuring the orchestra as a whole did not have too much music to learn and perform. This also allowed the big-picture composition to have dynamic breadth, ranging from the entire twenty-five players to a single player. A great example of a minimal moment is mm. 1497-1514 where I composed the bassoon and the oboe playing alternating solos in somewhat of a conversation together – a quite sparse passage that fits well with the humor on screen.

Near the end of *The Kid*, there is a significant scene where The Tramp falls asleep after having lost his son. This dream sequence lasts about four-and-a-half minutes, and then within just forty-five seconds more of the film, the movie has ended with a happy ending. When I encountered this scene during my early work on the composition, it felt very different from the rest of the film; I decided it must have a very different feel musically, as well.

I knew that I wanted to perform musically in my own recital (aside from conducting) for at least a segment of the film, and this dream moment seemed to fit perfectly for both a reduction in orchestration and for an opportunity for me to play. I composed a dreamy, rubato, ostinatotype piano piece to this dream sequence, something that was within my ability as a pianist and that I would have time to prepare before the recital. My advisor ended up recommending a different direction about two weeks before the performance, so I rewrote the cue to be a more improvisatory piano piece, hearkening back to the way in which most scores were written and performed in the early era of film and silent pictures. I composed five short 8-measure "pieces" that would be the skeleton for this section, built from the first six notes of the main theme with a 3/4 time signature – somewhat of a waltz feel to fit the dream scene. I enjoyed performing and improvising an underscore to this scene, and had several audience members give positive feedback after the recital.²

Another consideration with the lack of rehearsal time was the sheer amount of music – fifty-three minutes of music, which needed to be played nonstop without pauses or intermission. My solution to keep the orchestra together and on track was to provide in-ear monitors for each player and have them play to a click track connected to the film. I also provided a monitor facing them which had the rolling measure numbers for them to follow along. This proved invaluable in keeping everyone on the same page through the nearly 1800 measures! I composed the score within Logic Pro using MIDI samples from EastWest, which allowed me to simultaneously create a great-sounding mockup while also creating the appropriate time signatures, key signatures, and tempos, all of which translated easily into the creation of the score and parts for the orchestra; the measure numbers were already there for me to display on the monitor as the film played from within Logic, and everything matched the written music.

By the time we came to our first full ensemble rehearsal, we were able to do a full runthrough of the film at the end. For the dress rehearsal, we did two complete run-throughs, so by the time the recital came we had already played completely through without stopping three times. I spent time fixing spots before and after each run-through, and of course each run-

² After the recital performance, my advisor suggested I rewrite the cue again to incorporate more of the orchestra and make it fit better with the rest of the music, something I plan to undertake as I prepare to share and perform this score more in the future.

through improved and became smoother and more beautiful. I wish we could have had at least twice as many rehearsals as we did, but I am very happy with how the final performance went considering all the challenges we faced.

The Budget

The largest budgetary challenge was my own reality as a full-time student who had no budget from a supporting benefactor or producer or film studio. The university did not provide any funding nor musicians nor equipment, although they did provide the rehearsal and recital space which included the screen and projector to show the film. In the end, I spent close to \$8,000 of my own money to purchase a laptop to run the film and click track, a headphone amp and cables to provide click to the orchestra members, pu'ili sticks for the percussion (see m. 125 in the score – a fun and quirky added color for The Tramp), and payment to each individual orchestra member, as well as a sound recorder to make a recording of the recital. In addition, I used several other pieces of my own equipment, including an Apollo x8p rackmount audio interface and a 24-inch monitor.

My budgetary considerations did limit me a bit in which instruments I included; for example, for the first two months or so I was writing a part for harp, but ended up needing to cut that to save money. I also would have enjoyed adding more creative elements in the percussion, but three percussion players ending up working best financially (as well as for the available space and instruments).

Overall, I don't feel that my recital was too negatively affected by these budgetary considerations. I would pay this money again to bring my vision to life. I do wish that the university would continue to improve their available equipment, particularly both for film

composition students performing with an orchestra live to picture, and for making high-quality video recordings of recitals (the video recording of my recital was very poor).

CHAPTER III

CONCLUSION

This new underscore to *The Kid* brings together more than one hundred years of film and film music, connecting a picture made in the beginning days of cinema with a composer influenced by a century of great film composers, musicians, directors, and producers. My hope is that if Charlie Chaplin were still alive today, he would appreciate the art I have created to his masterpiece and that he would feel that in its own unique way, my new music has successfully engaged his picture resulting in an excellent new film work. This far-flung wish aside, I do hope that those who encounter my new score to *The Kid* would be moved by the amazing picture itself – the acting, directing, editing, and script – and that my music would seep into the background while giving deeper life and meaning to these characters and the story. I hope that many would hum these melodies and themes I have composed, and that their lives would be made better by this wonderful story, if even just a little bit.

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APPENDIX A

SCORE

The Kid

The Kid

Underscore composed by

Daniel Eugene Wakefield

Instrumentation

Flute	e(2)
1 100	- (-)

Oboe

Clarinet in Bb (2)

Bassoon

Horn in F (2)

Trumpet in Bb (2)

Trombone

Percussion

Castanets, Pu'ili Sticks, Ratchet, Tambourine

Timpani

Bass Drum and Snare Drum

Cymbals

Tam-tam

Woodblocks

Marimba

Glockenspiel

Vibraphone

Piano

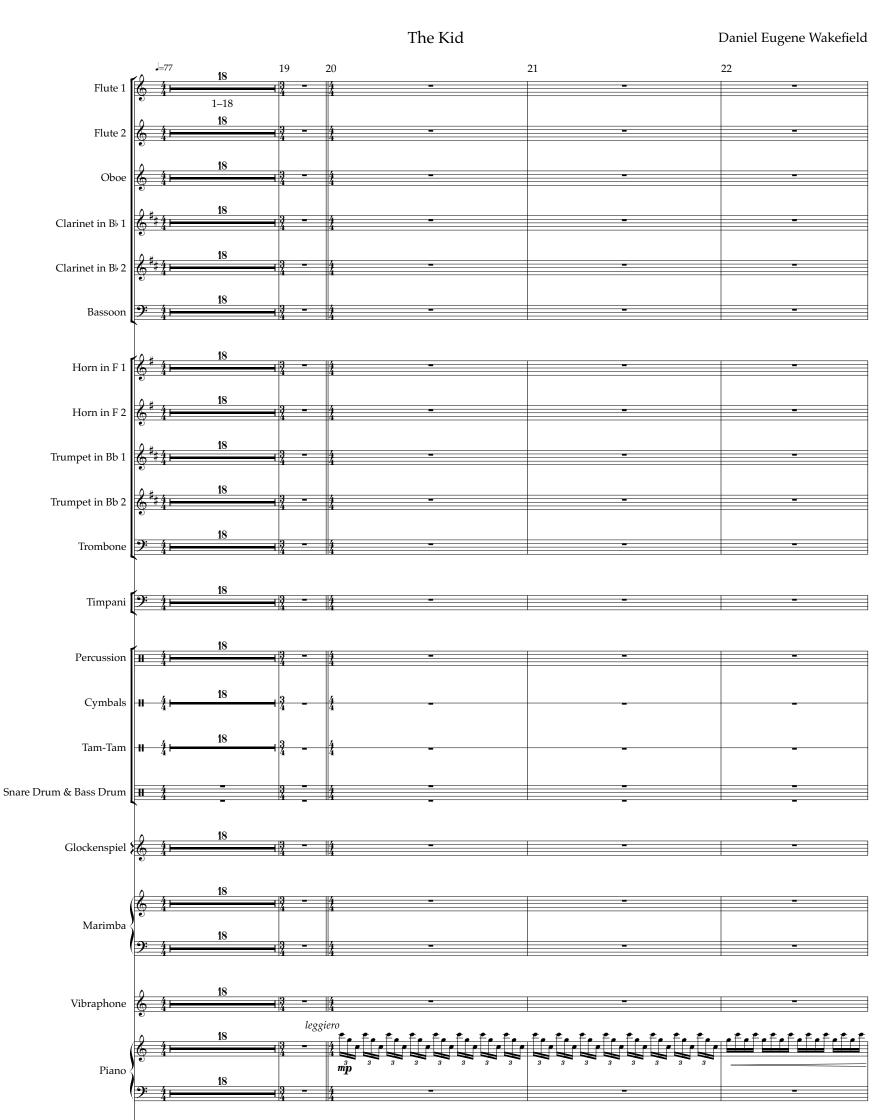
Violins 1 (3)

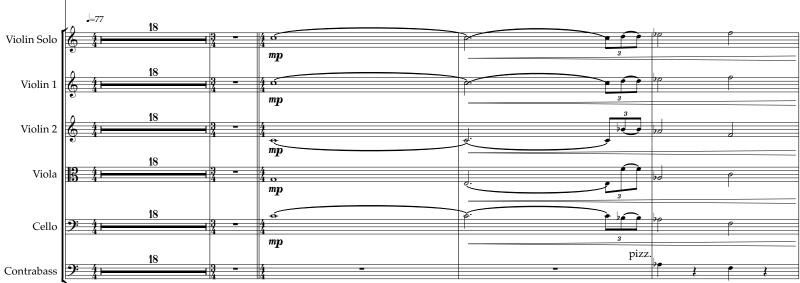
Violins 2 (3)

Viola

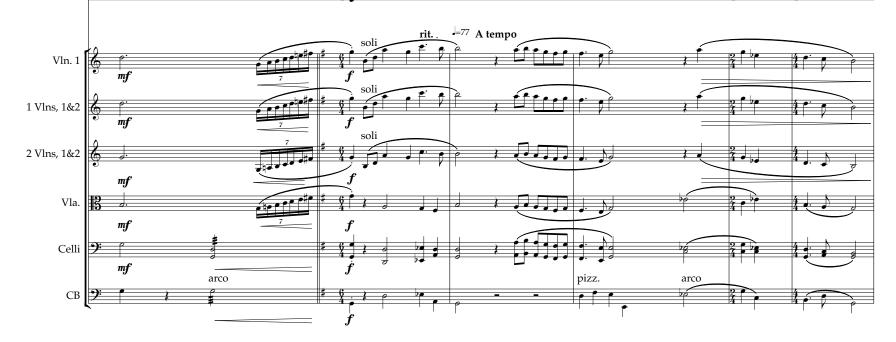
Celli (2)

Contrabass







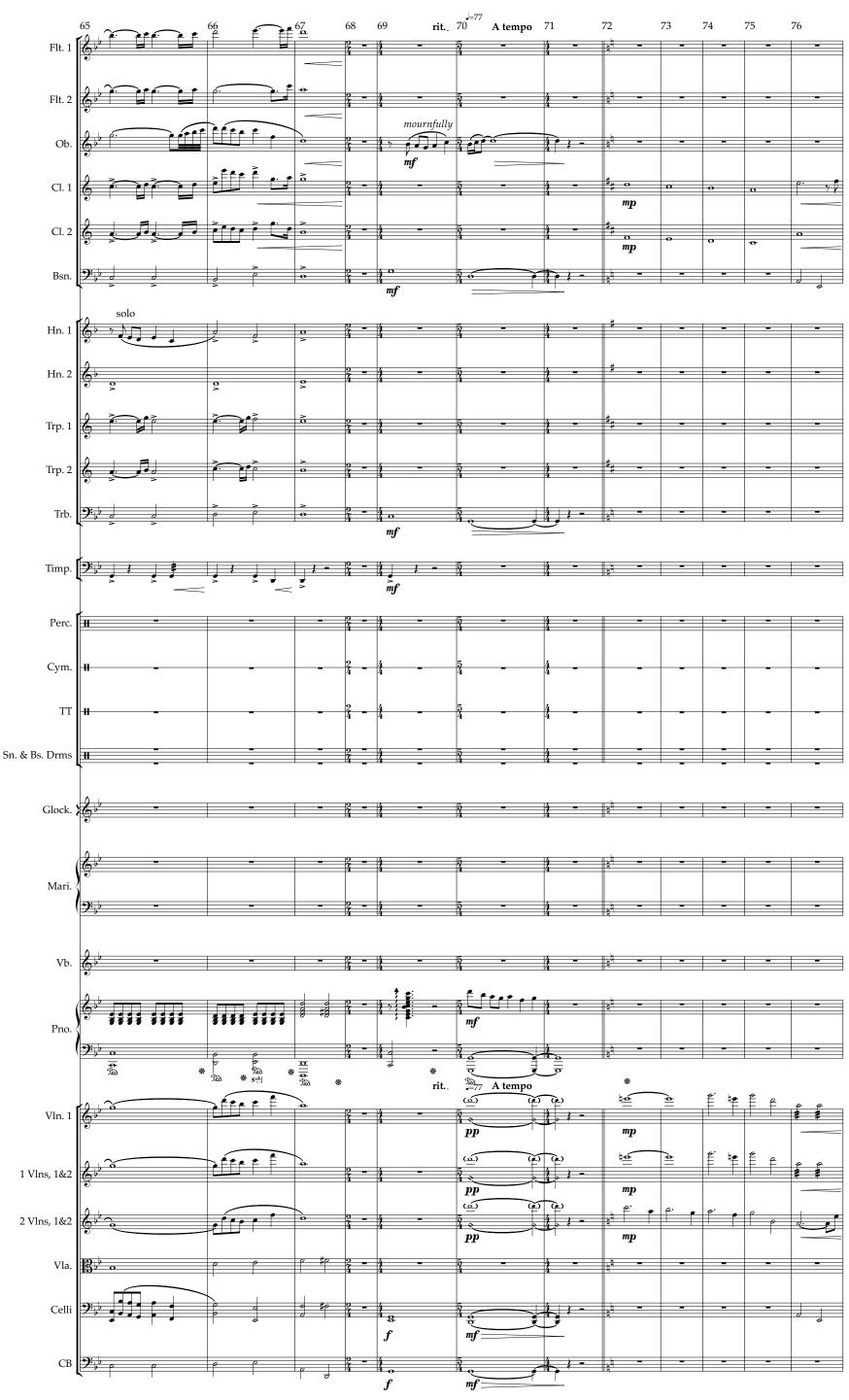




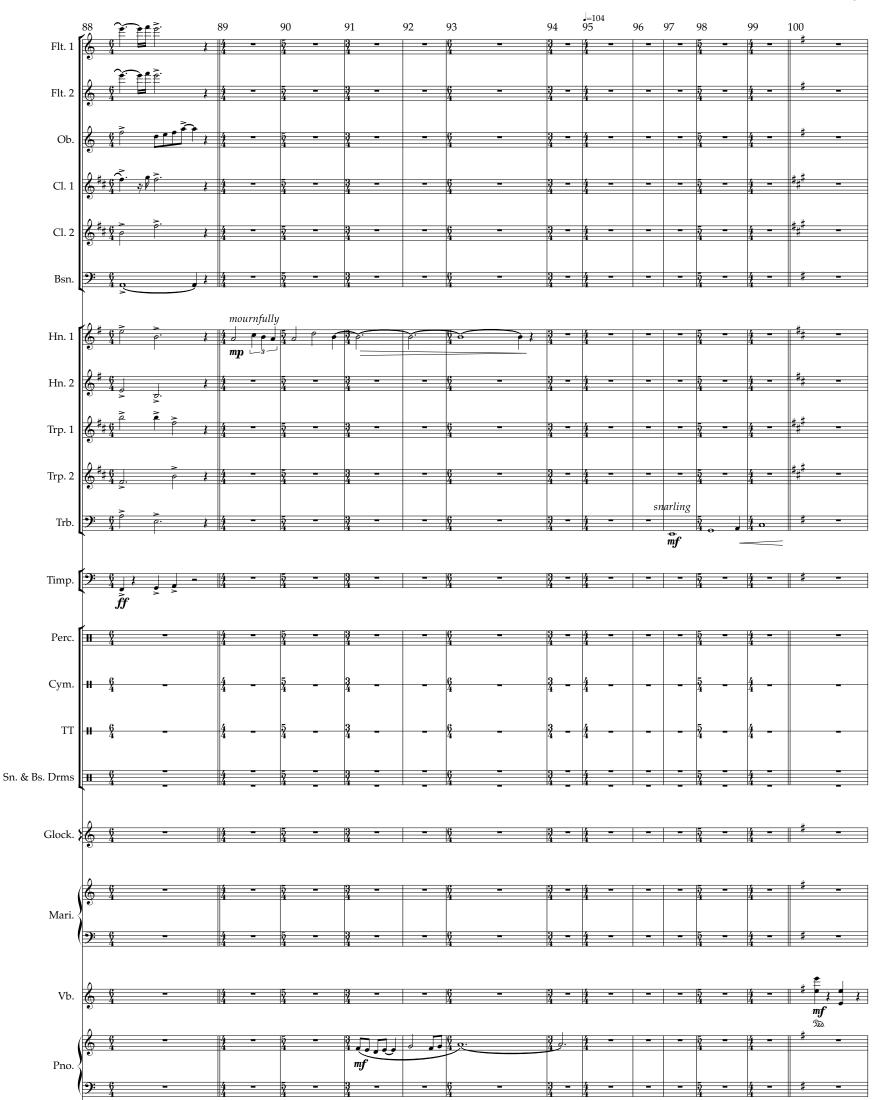


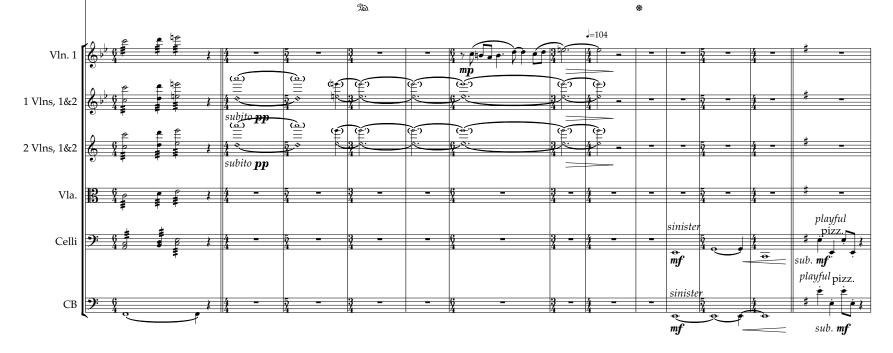






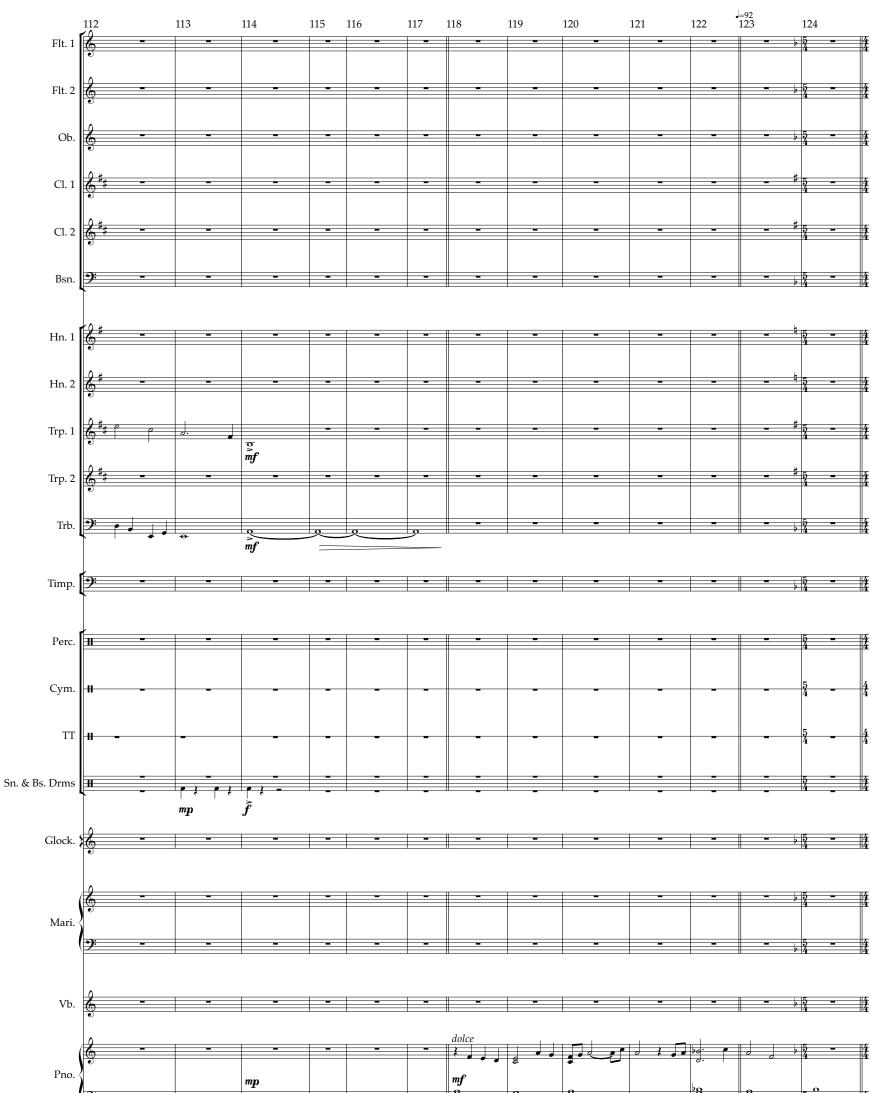


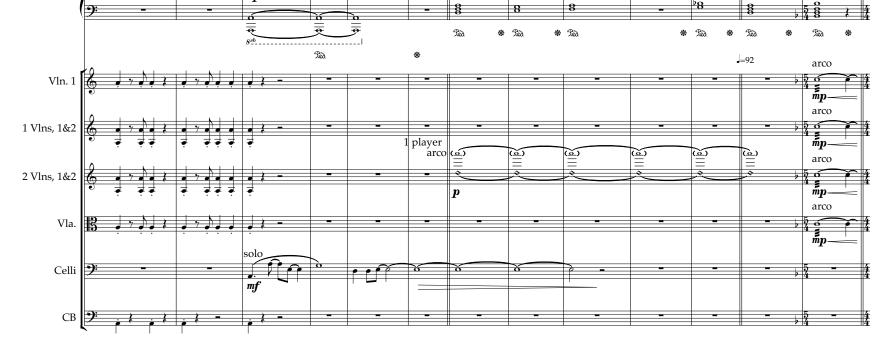




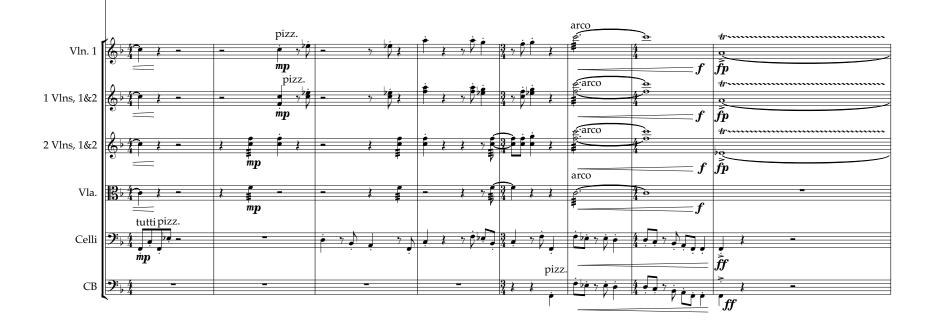




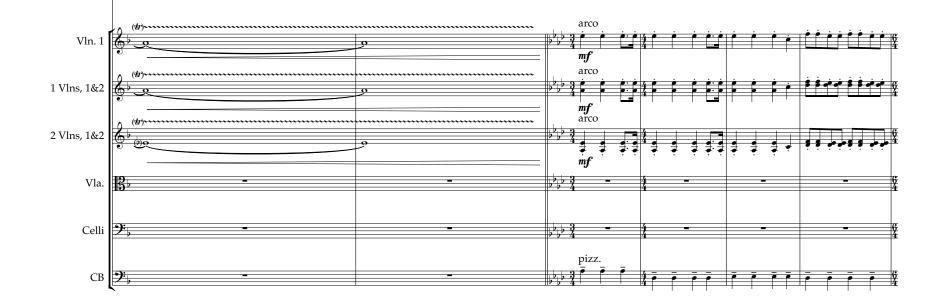




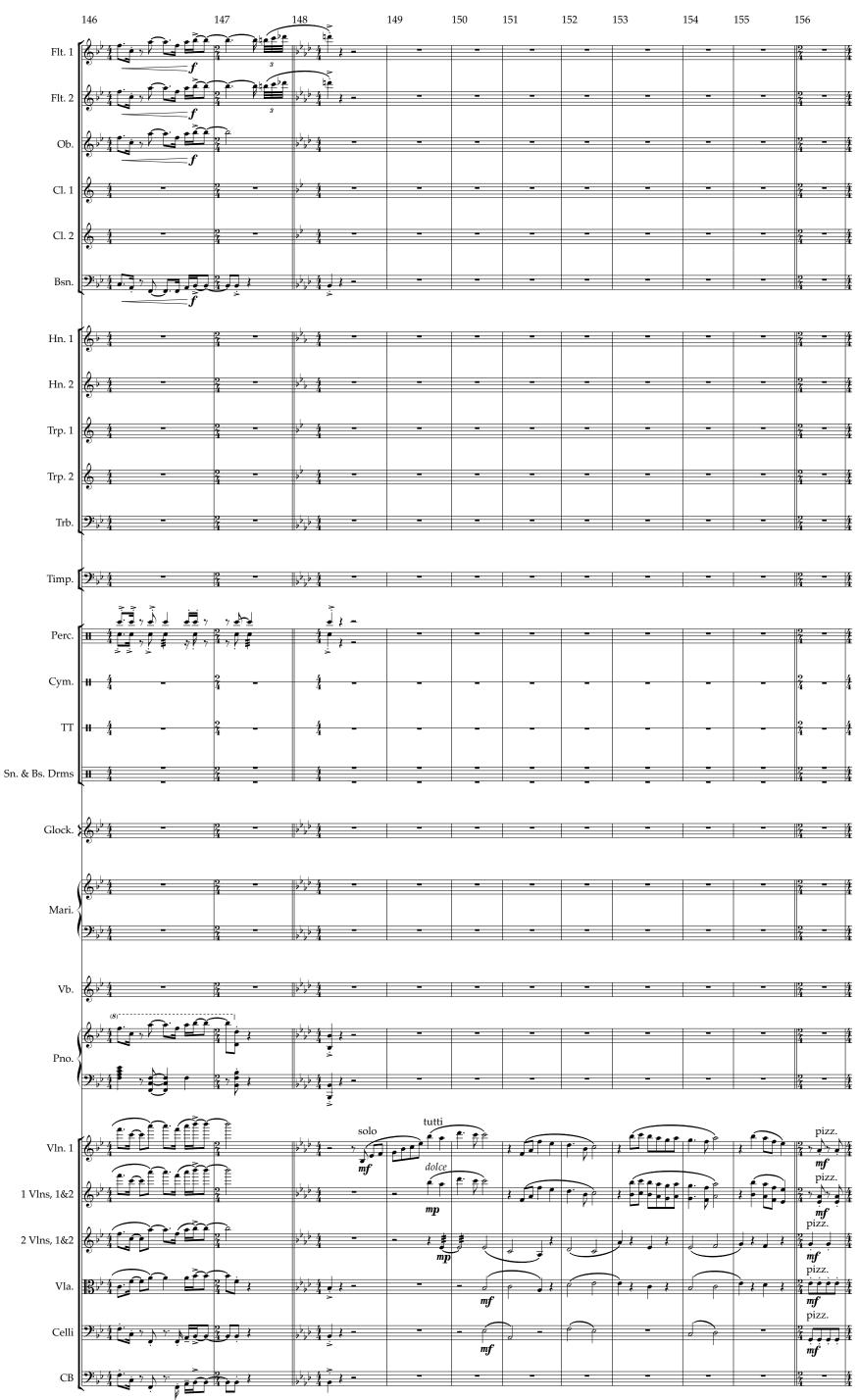






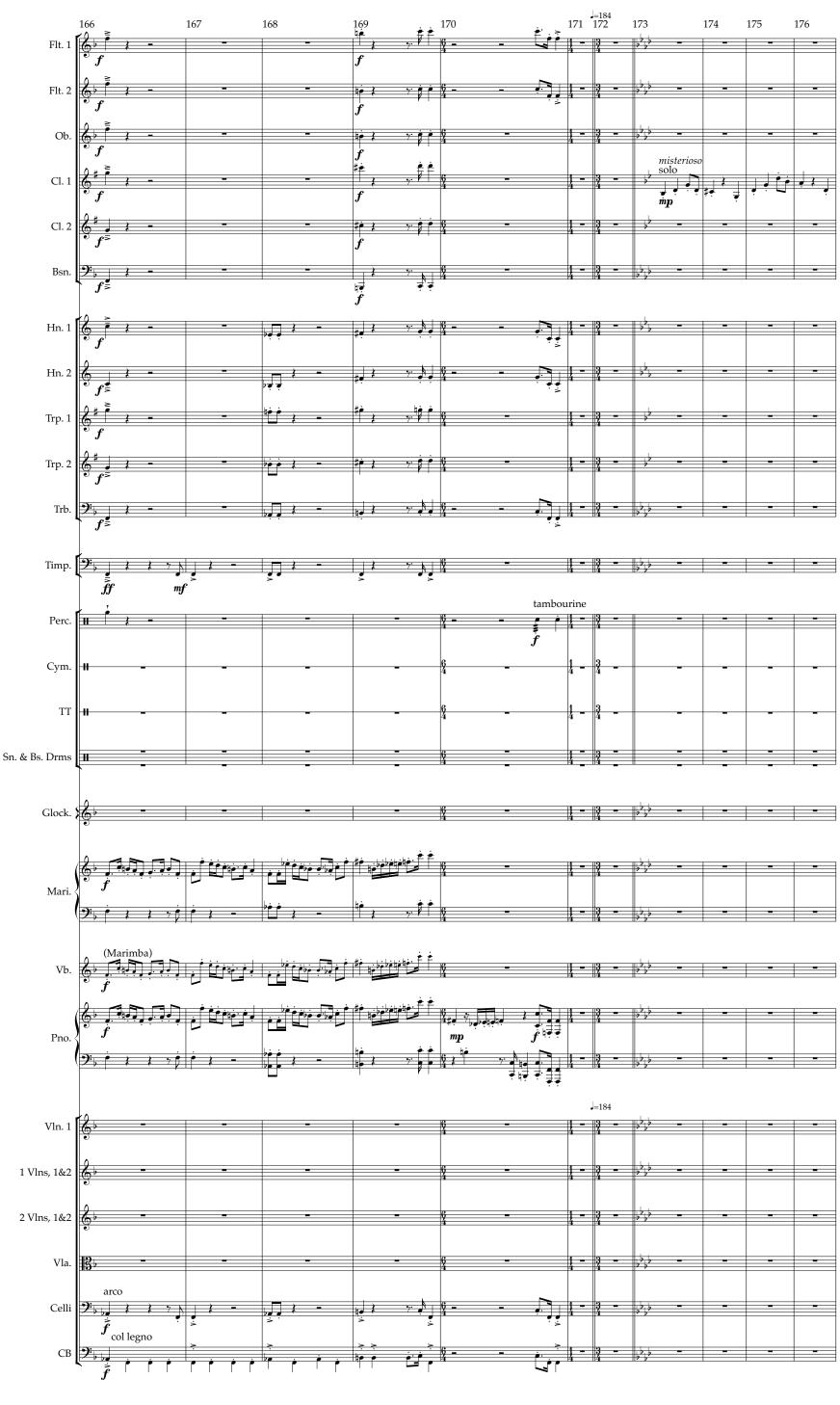


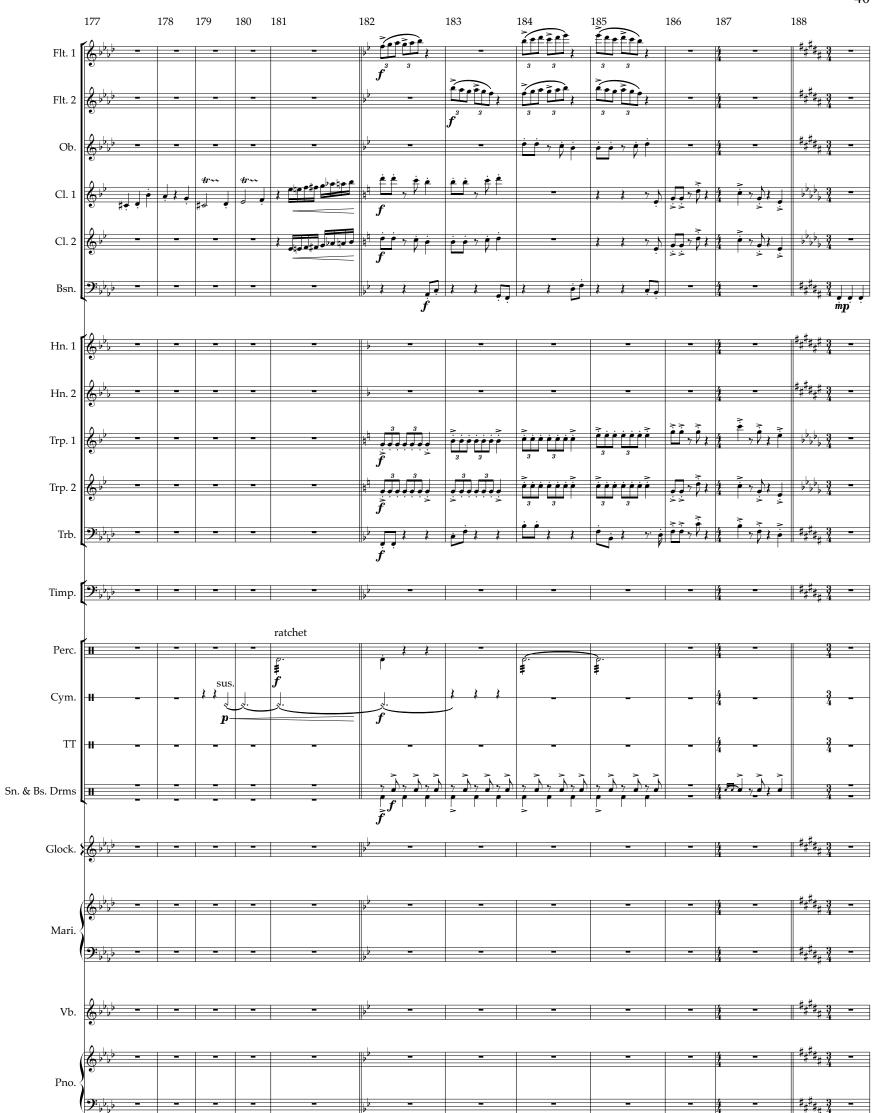


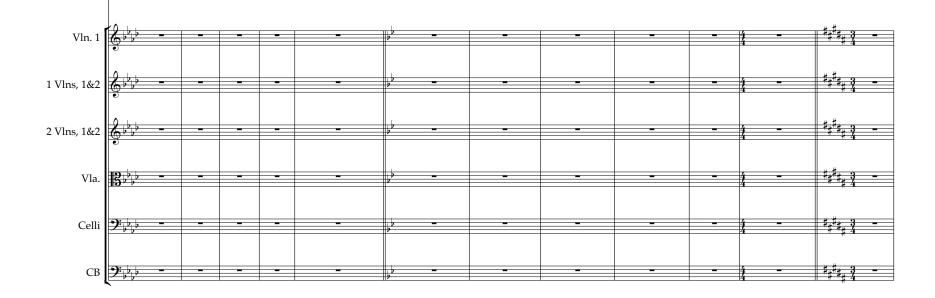




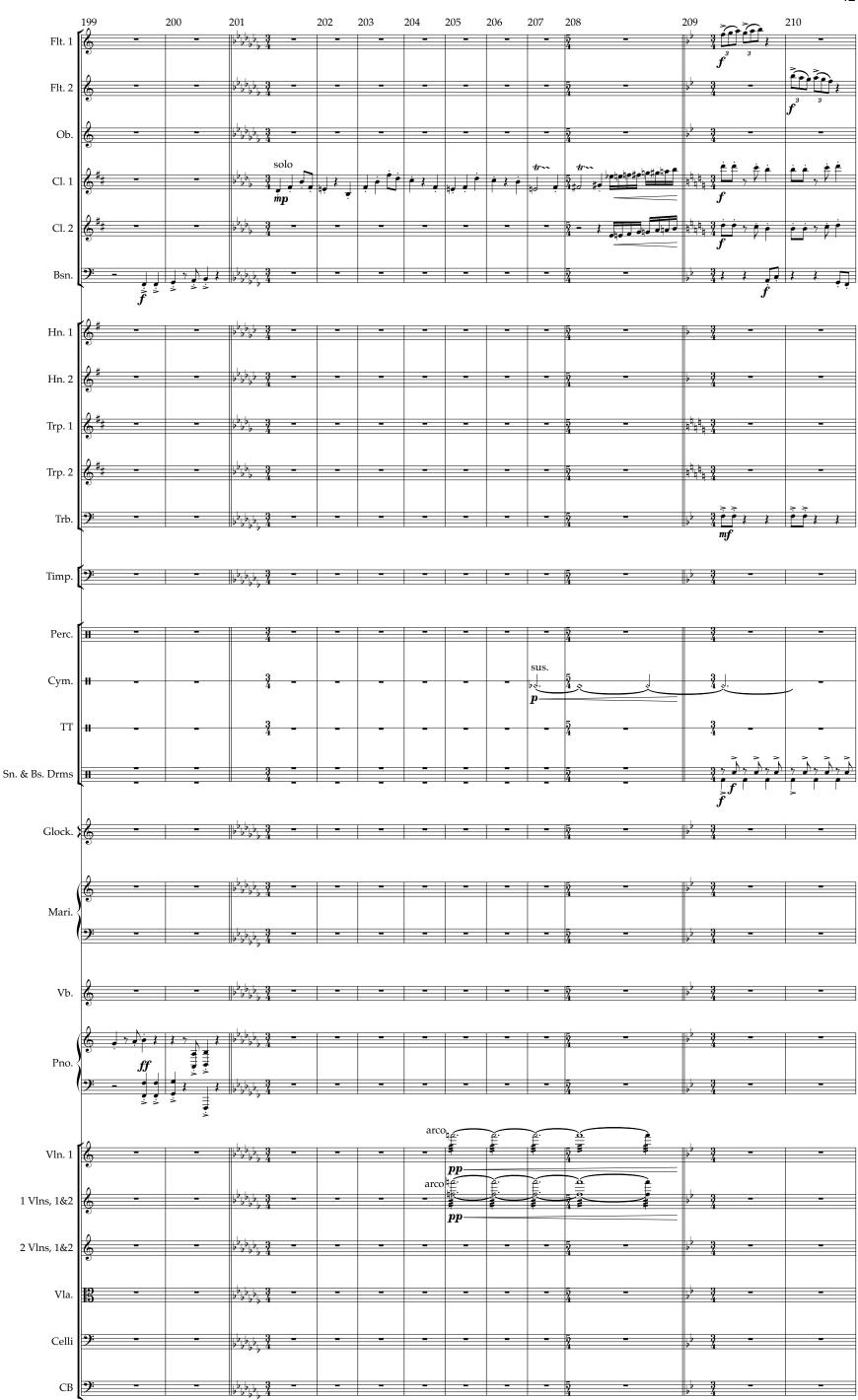




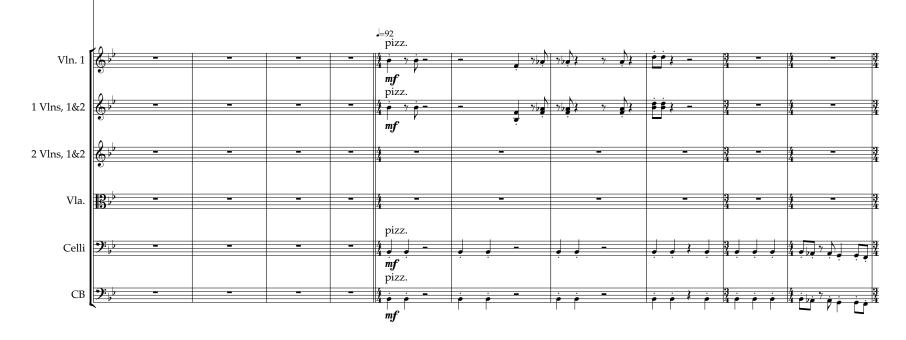


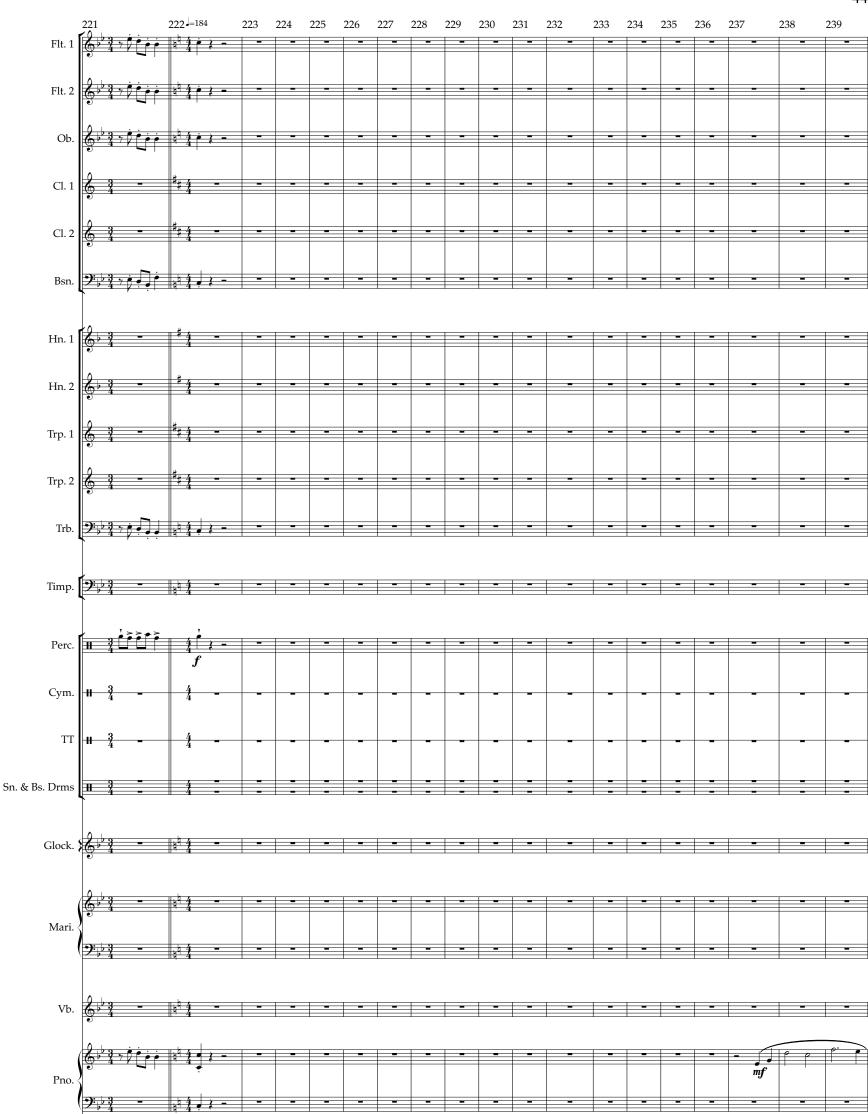


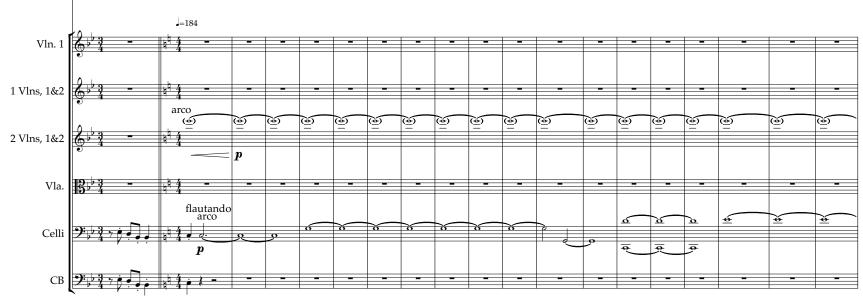




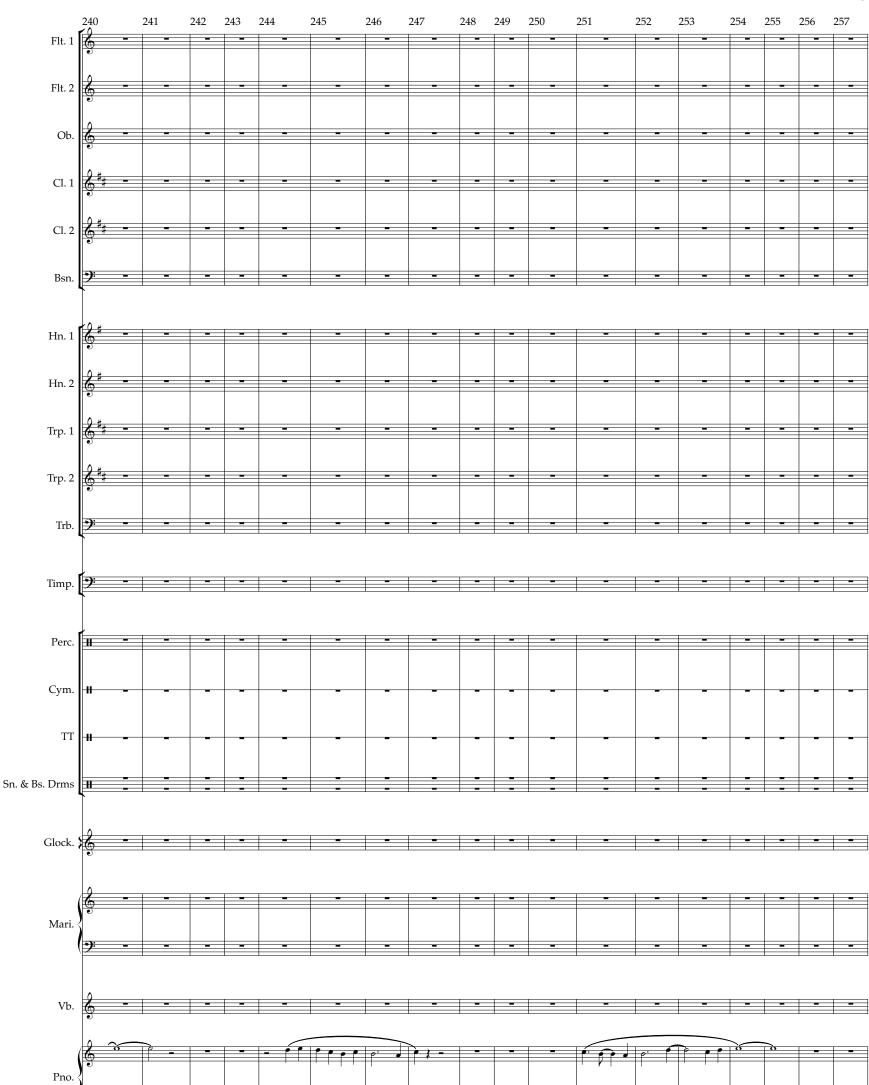






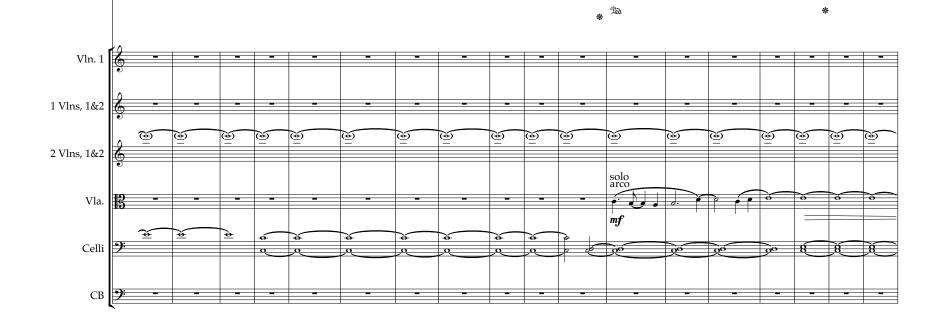


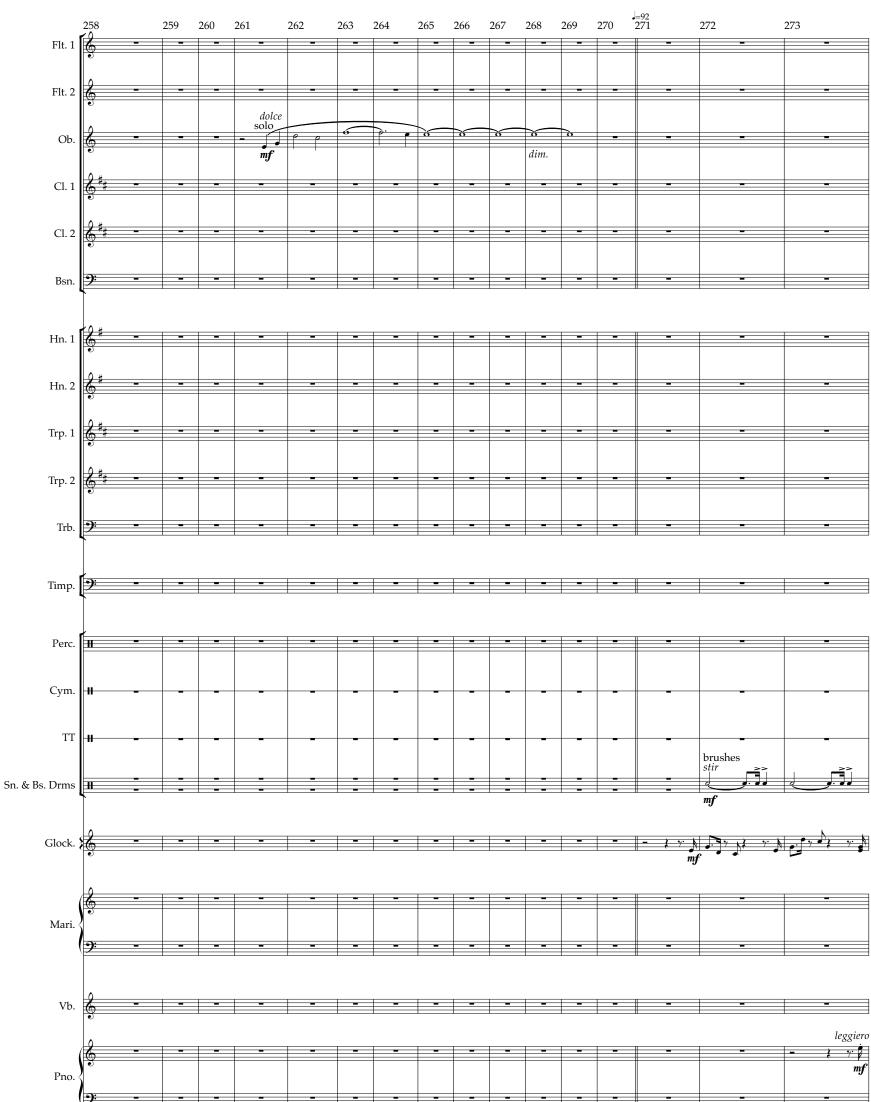
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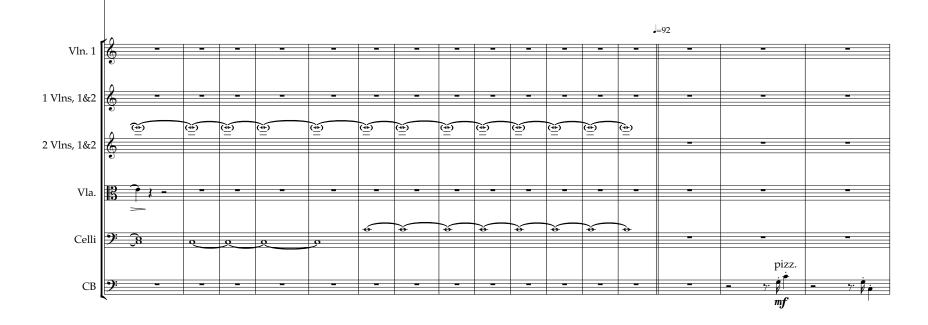


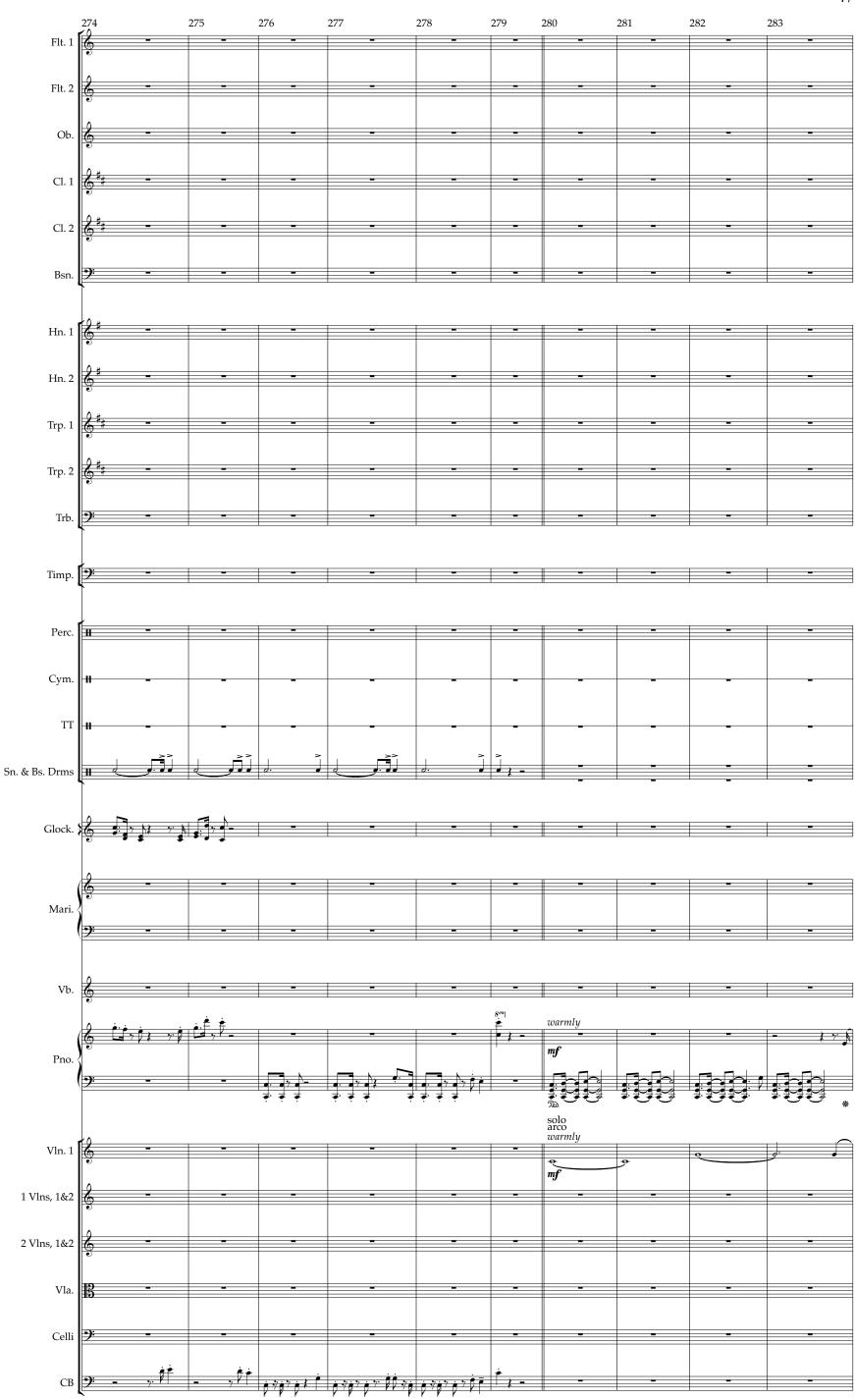
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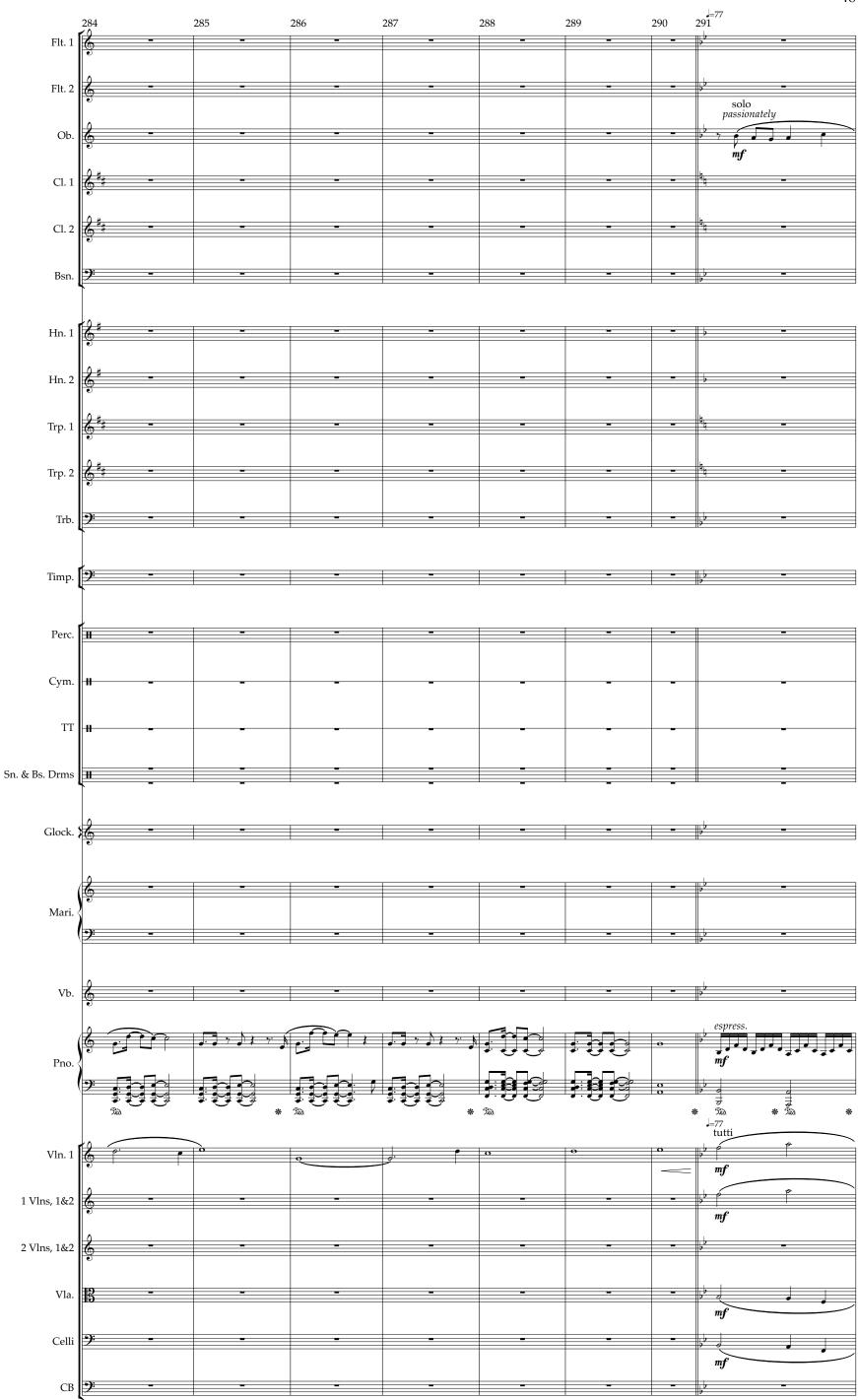
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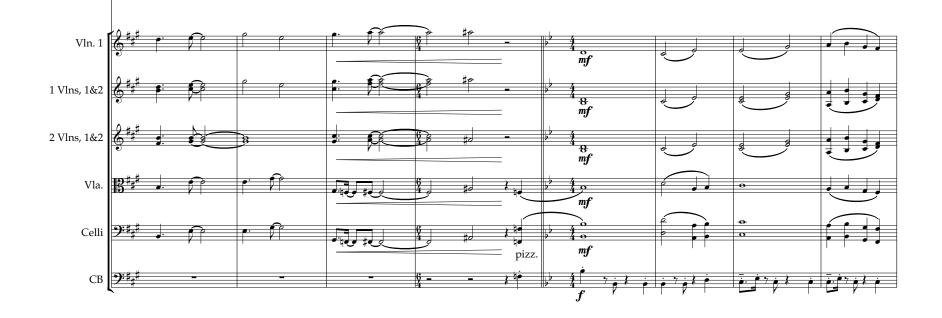




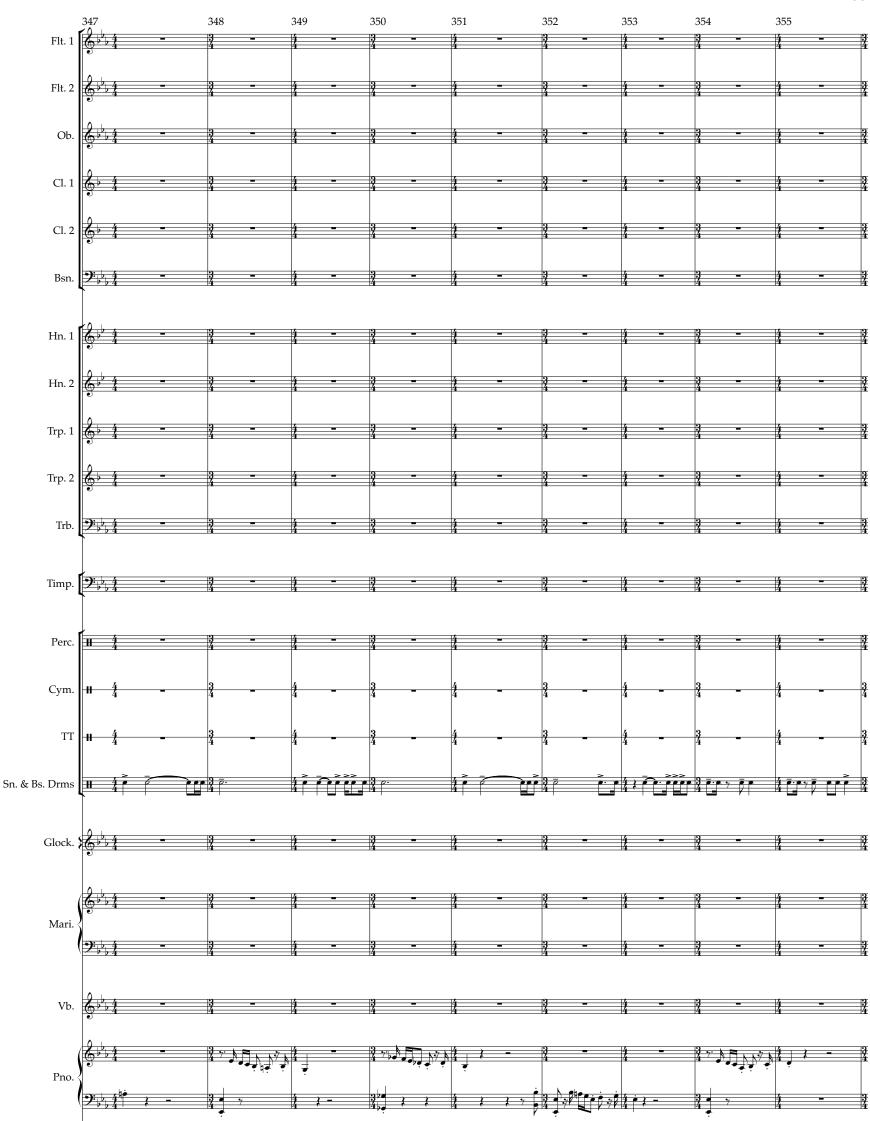




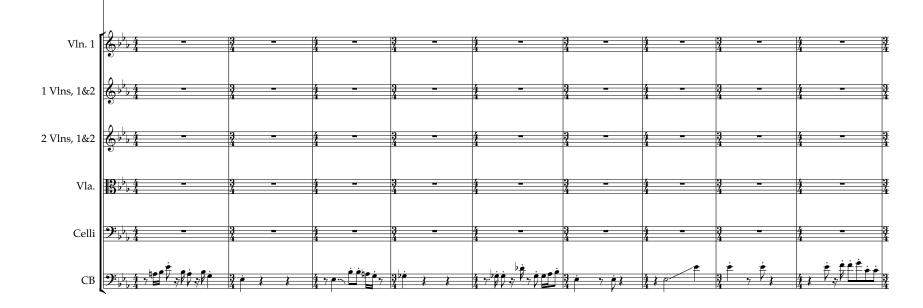


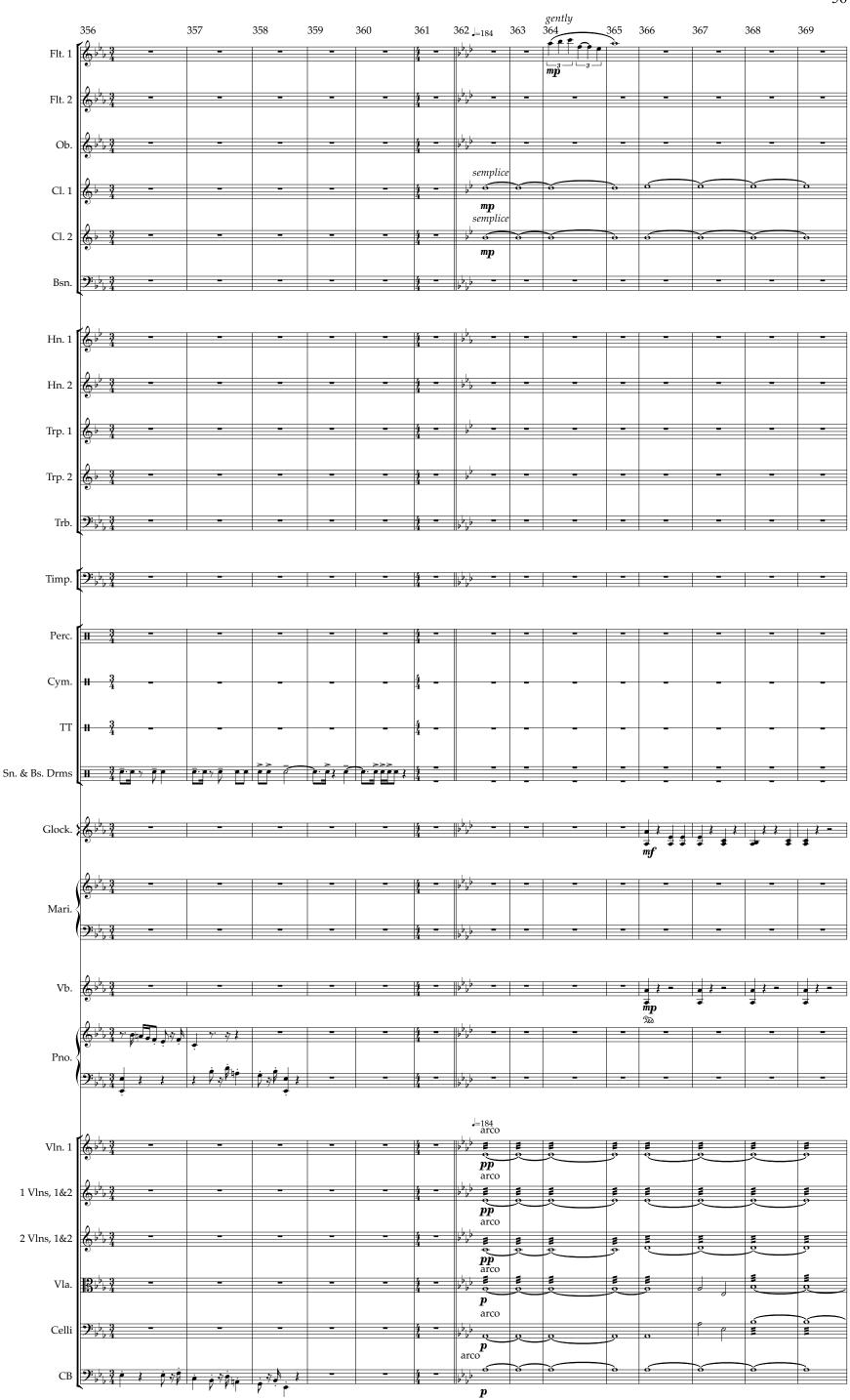


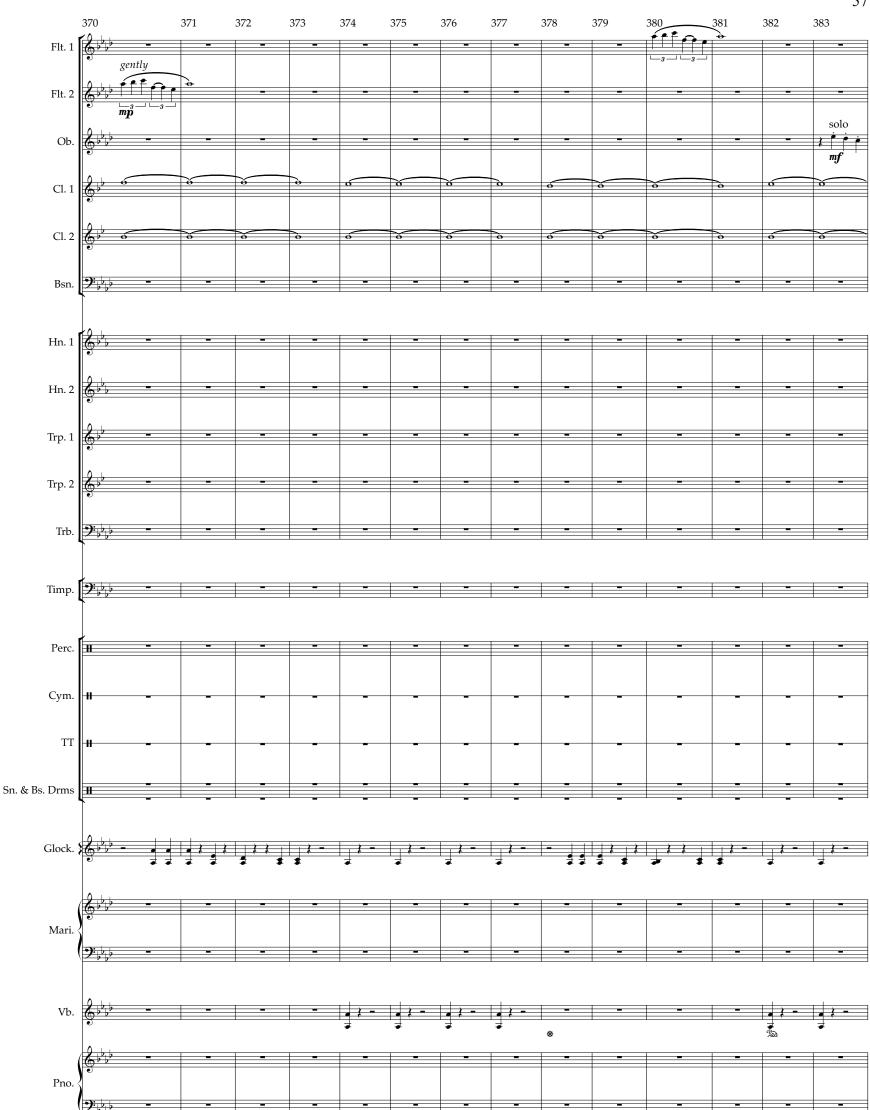


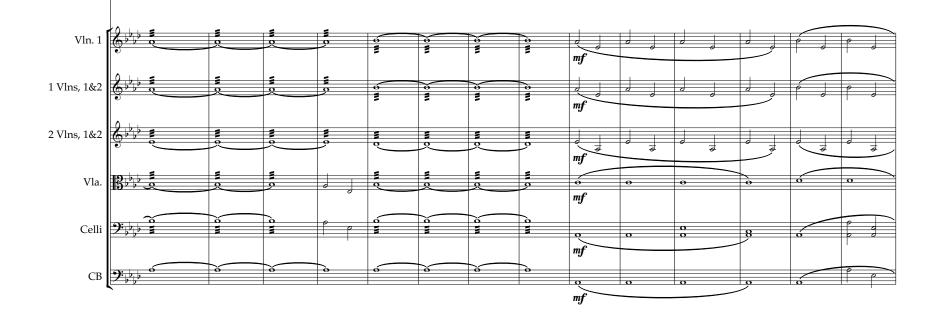


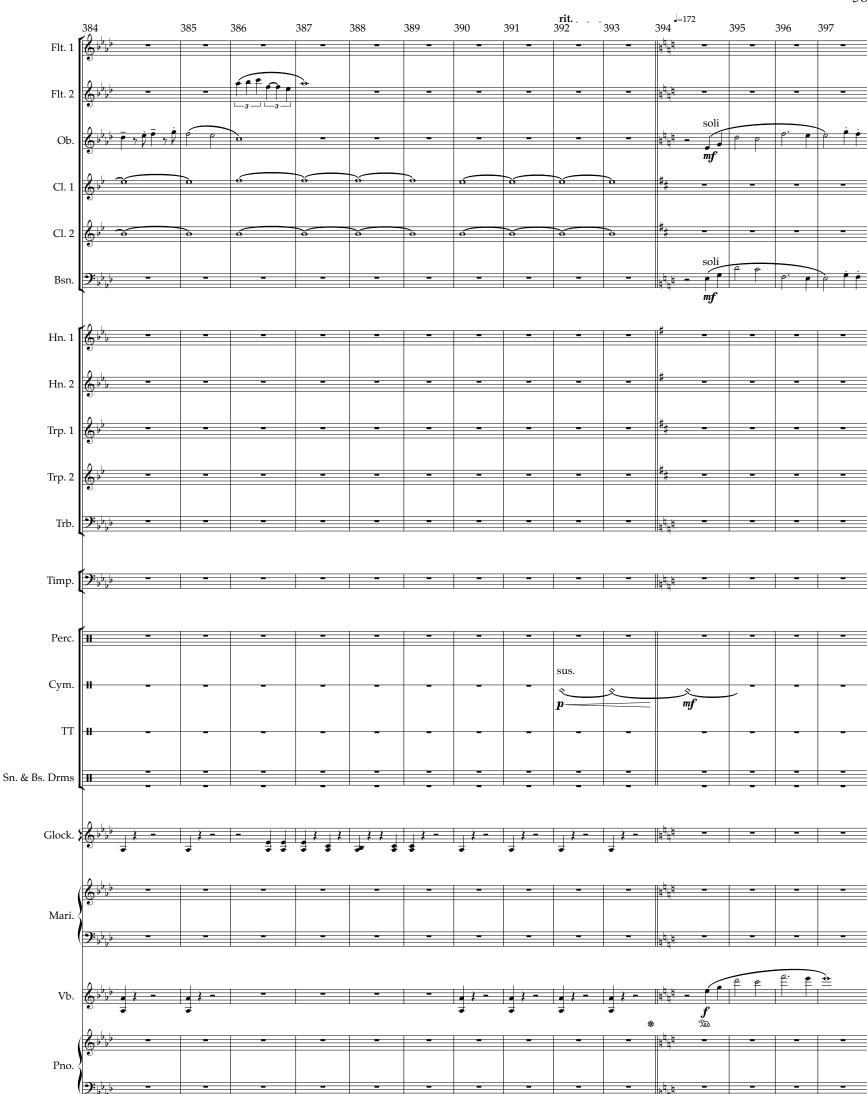


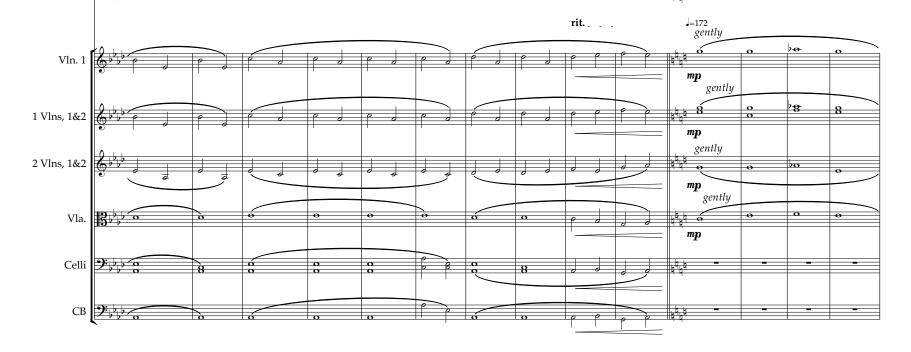


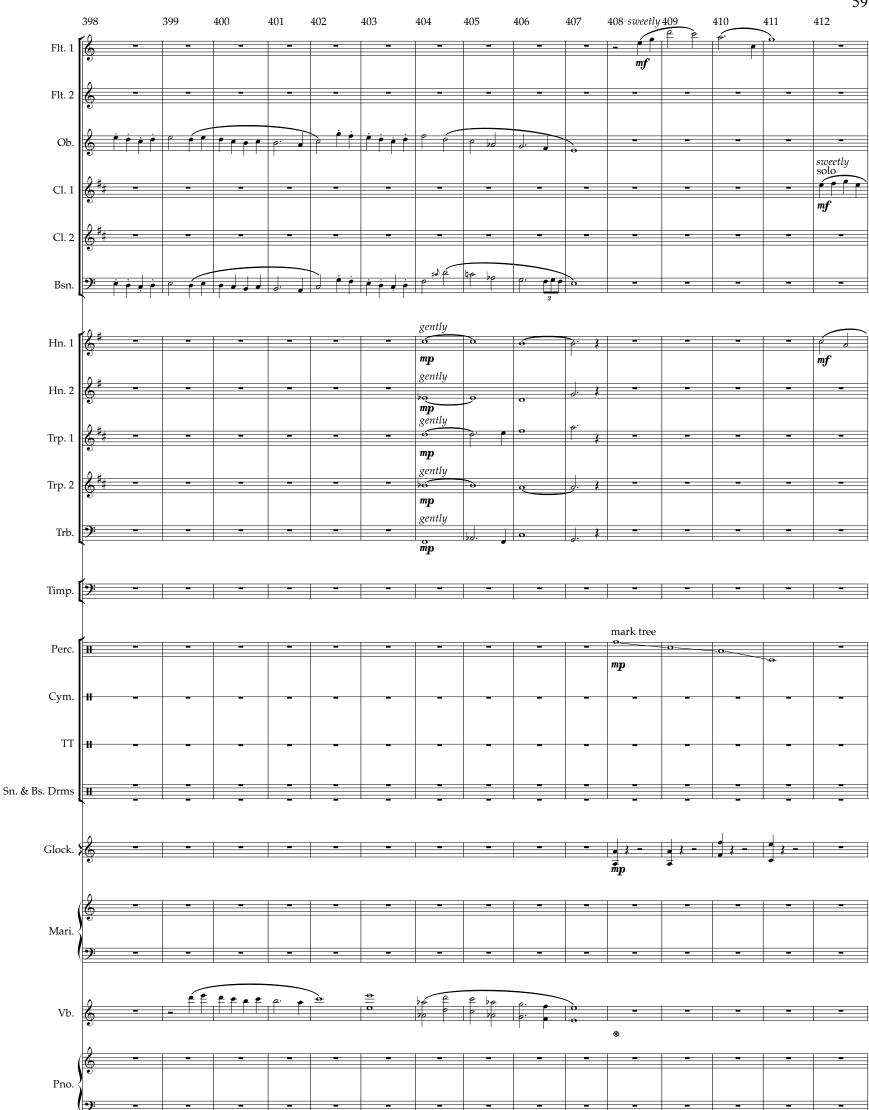


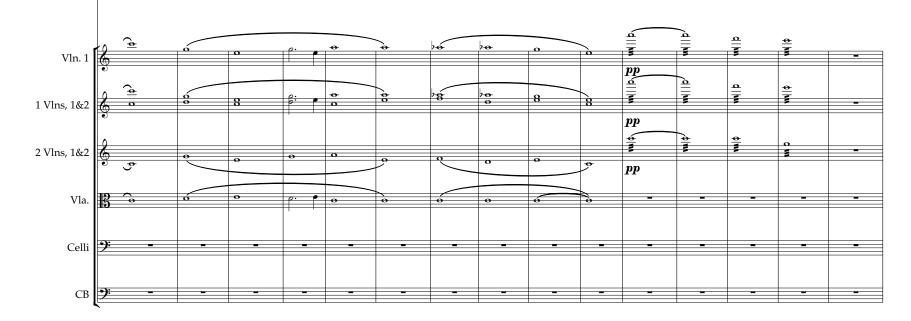




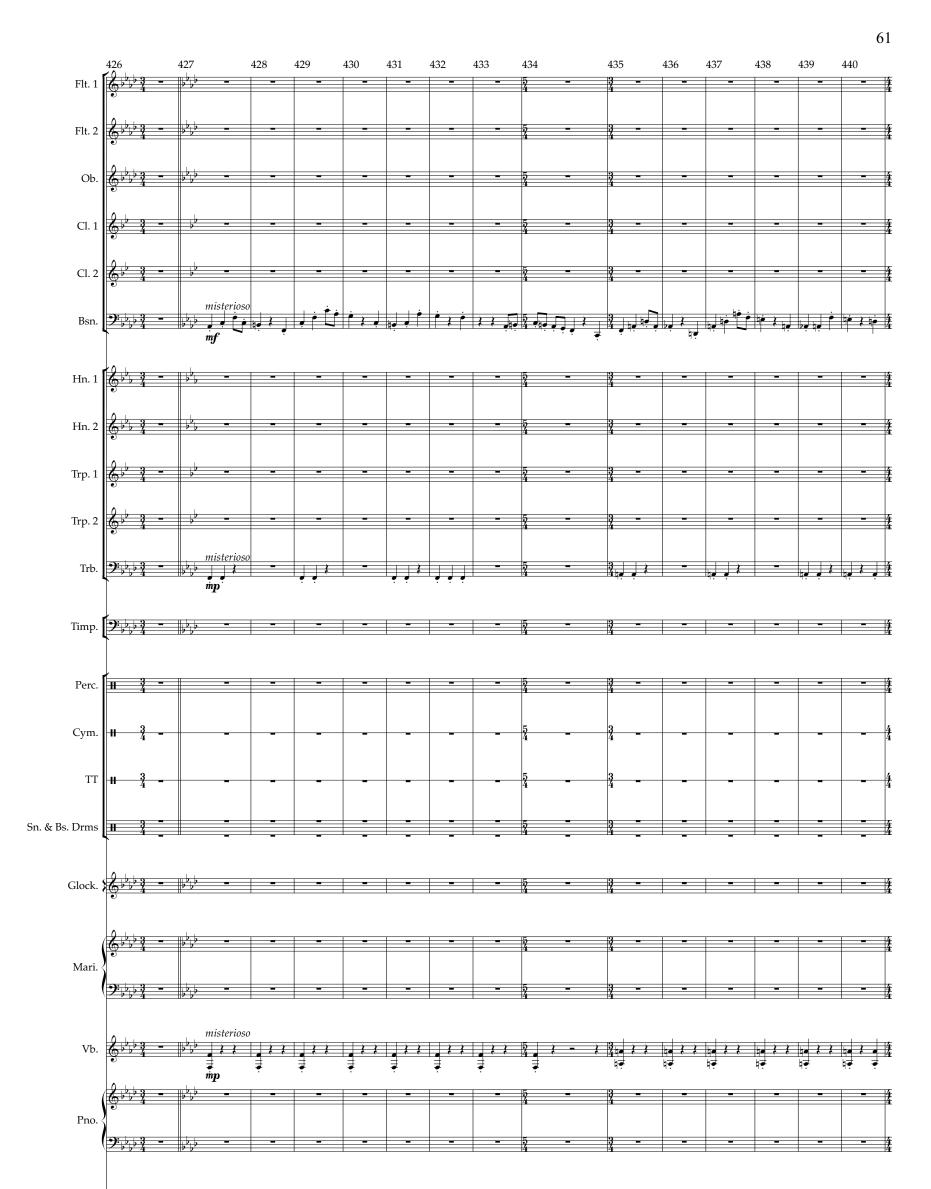


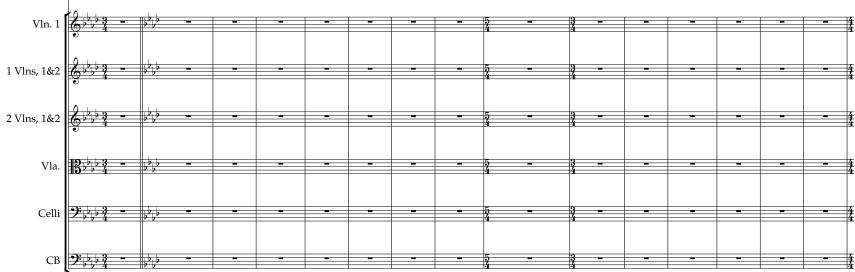


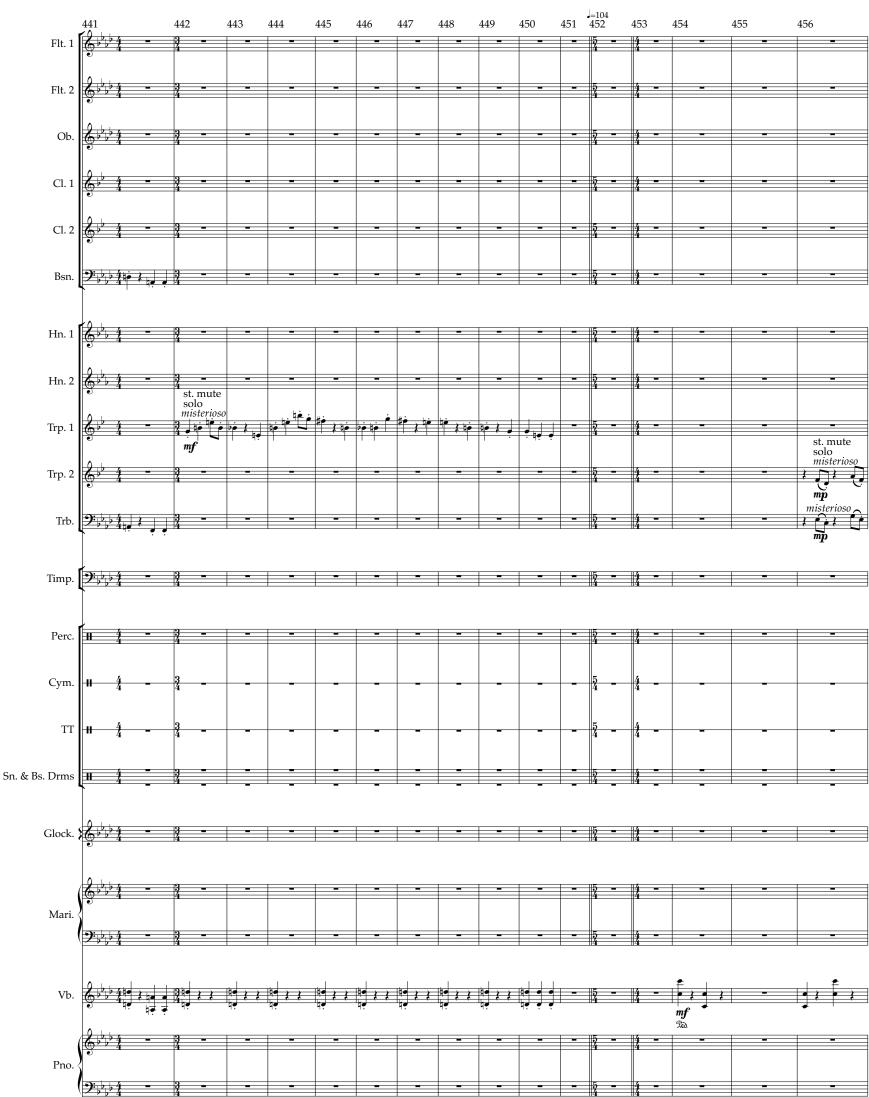


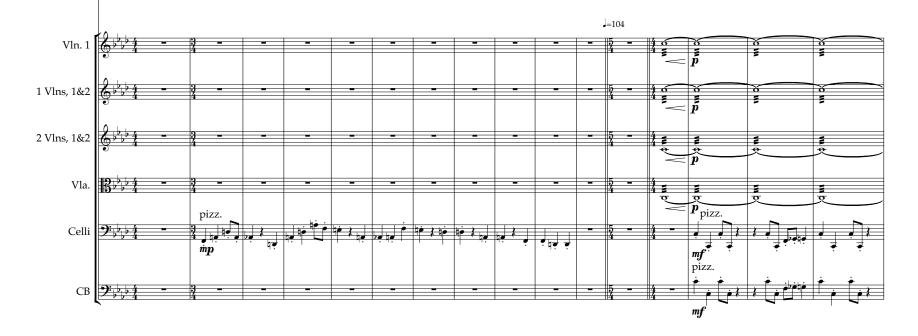


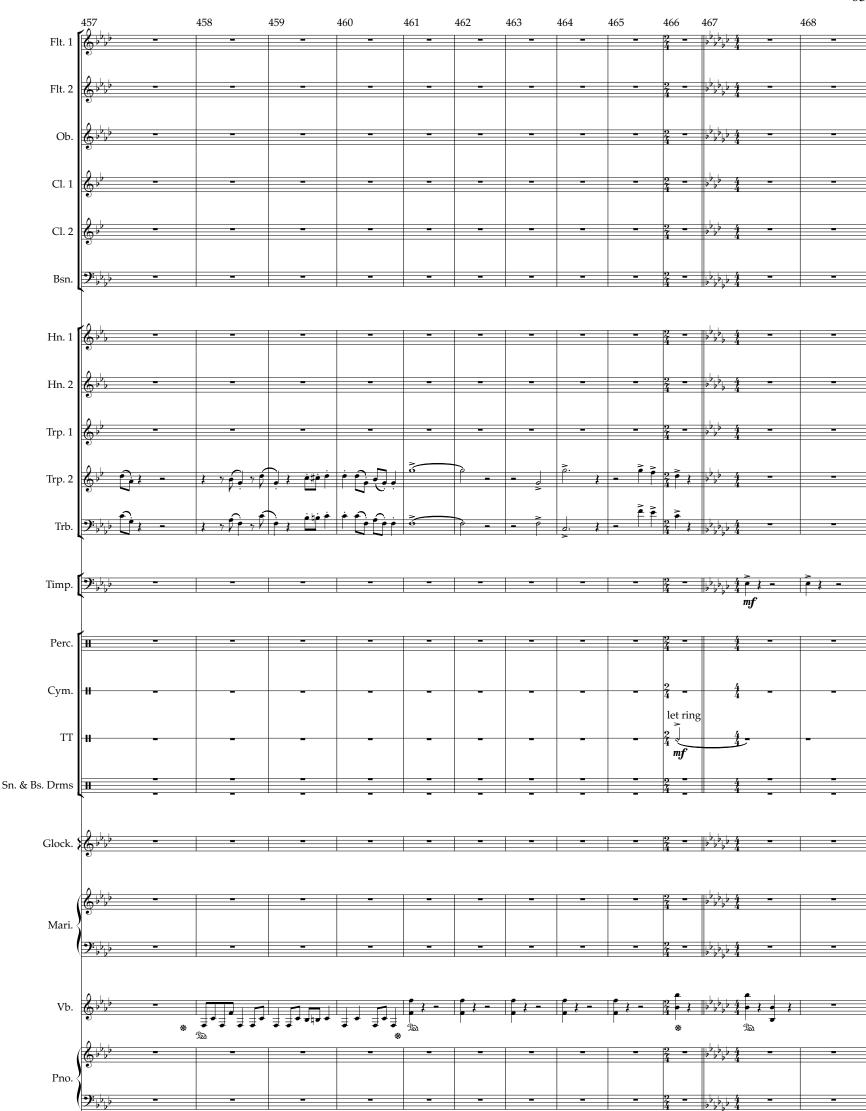


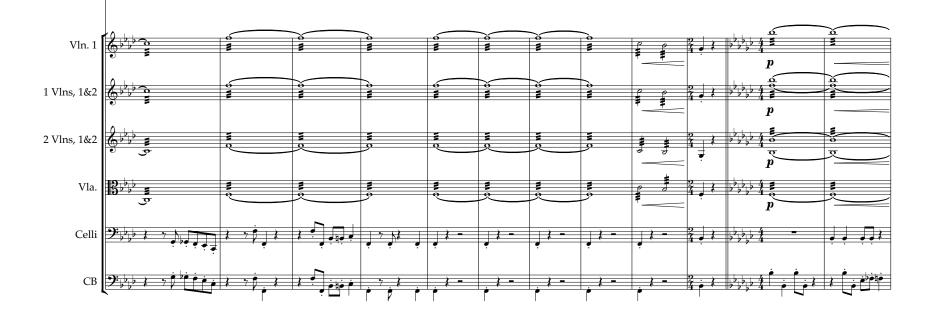








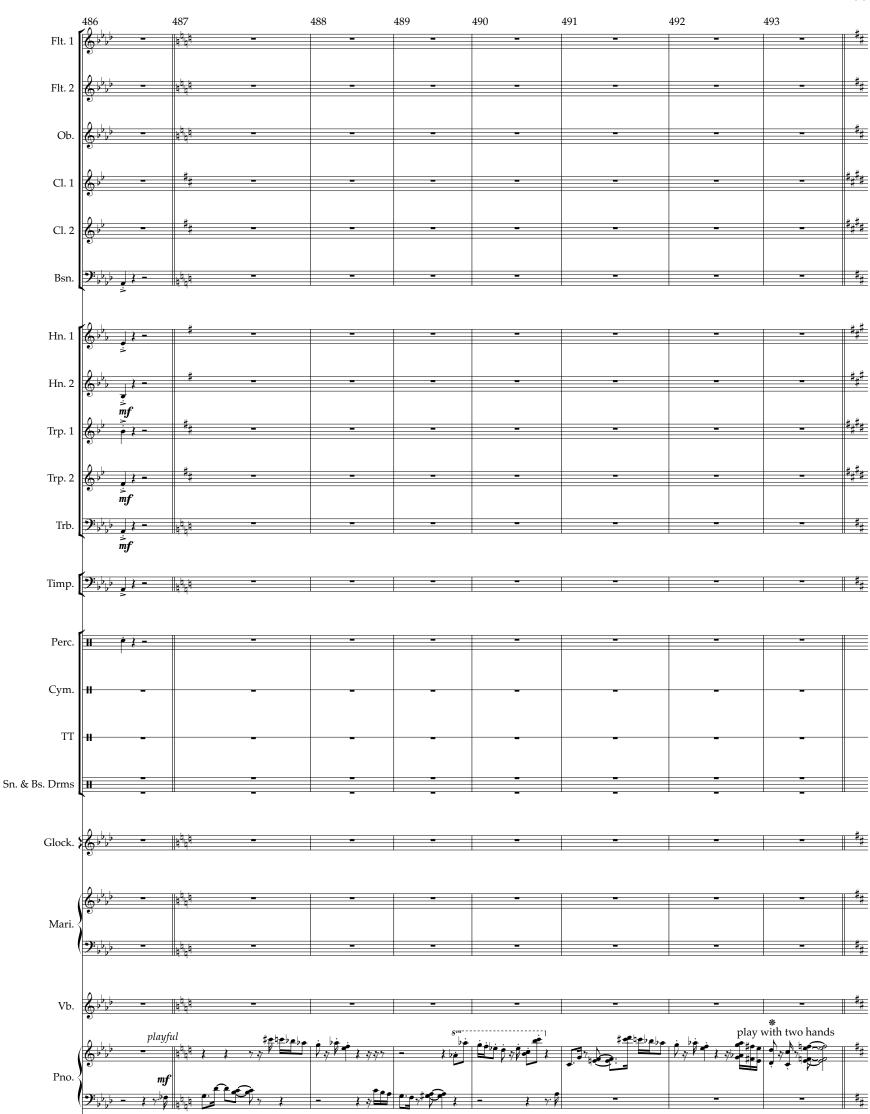


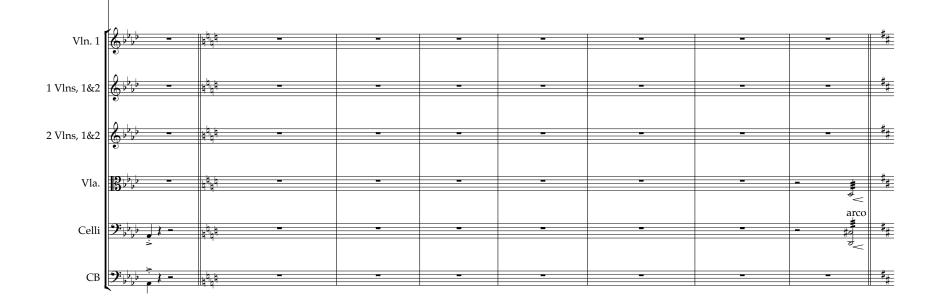


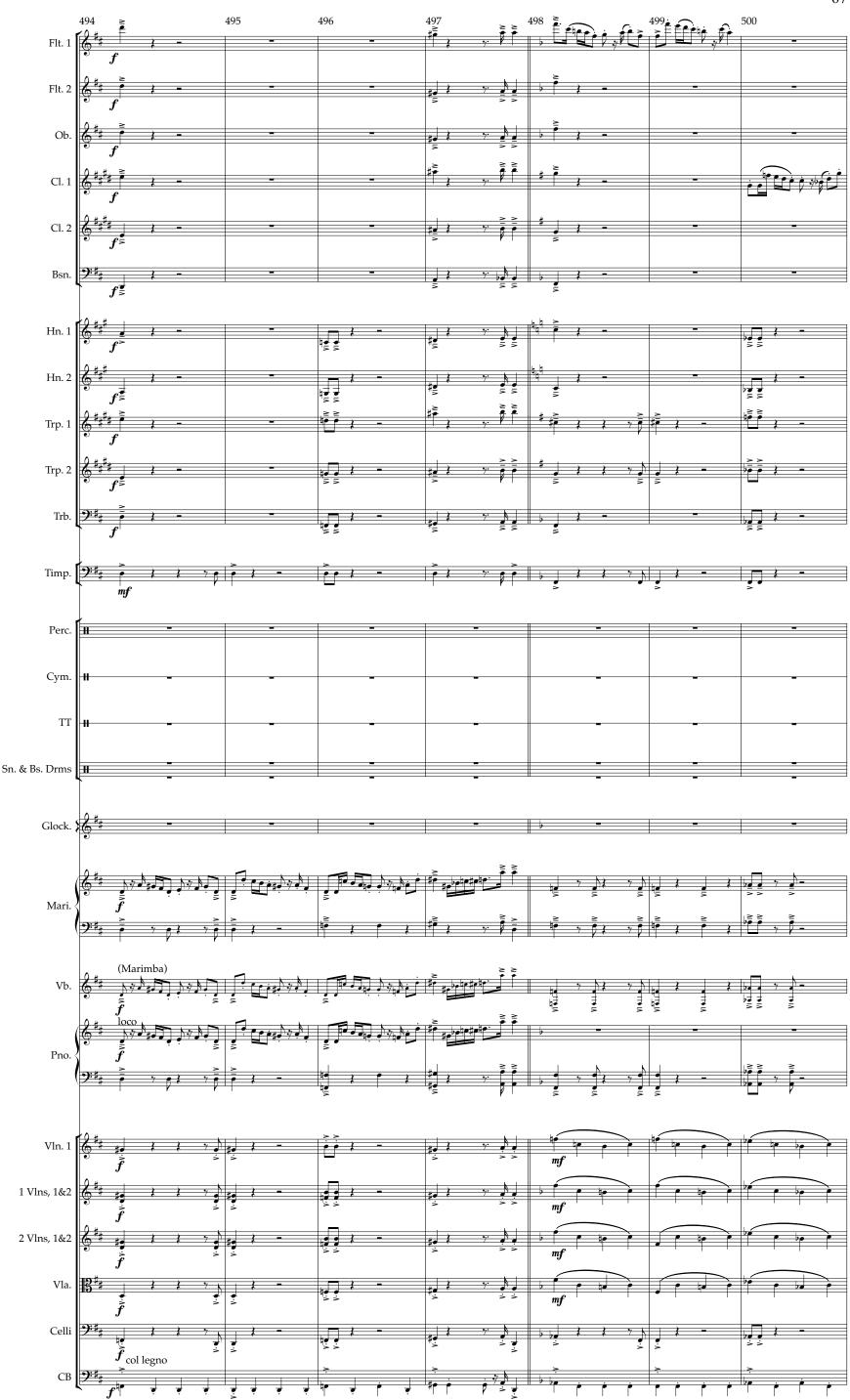






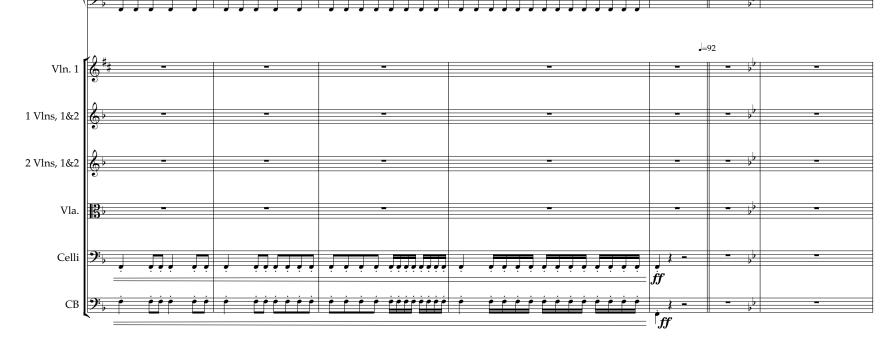








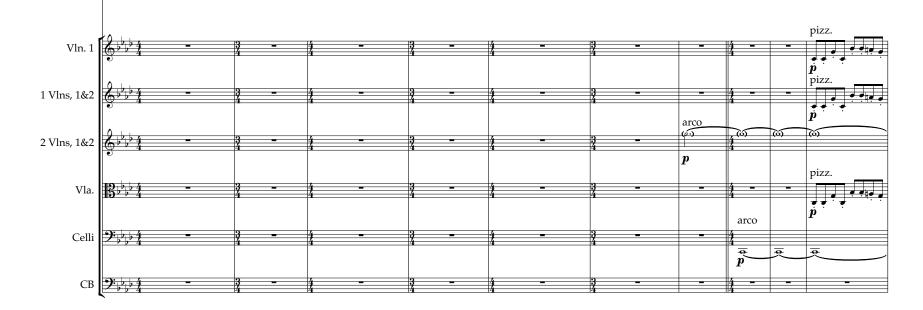


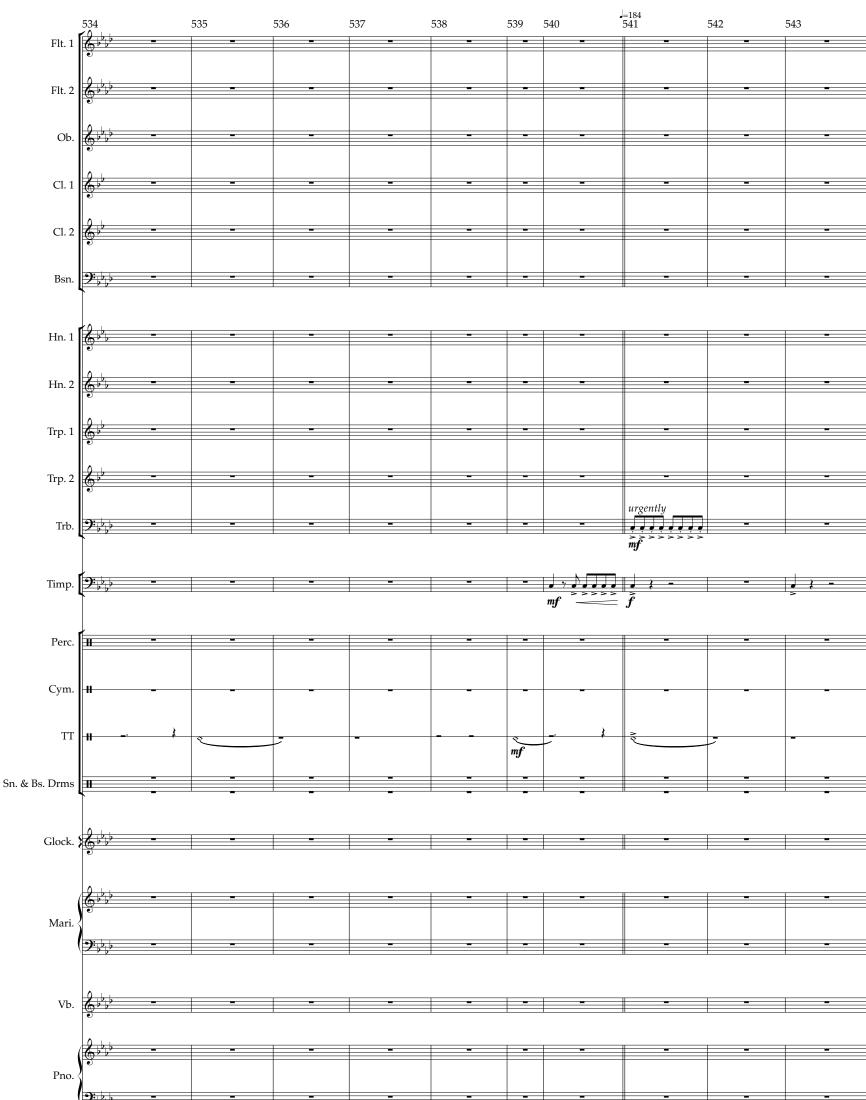


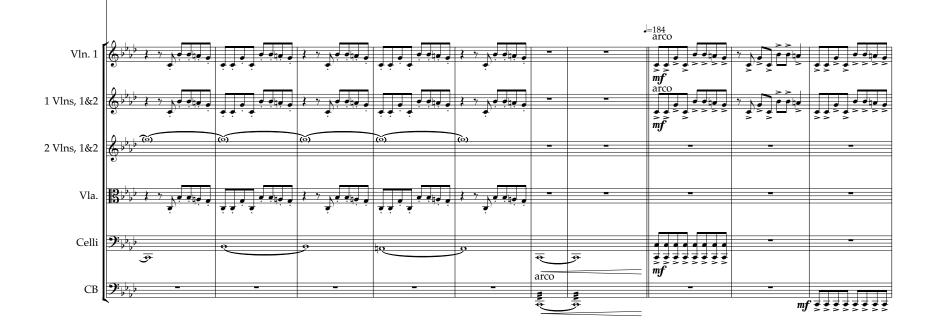










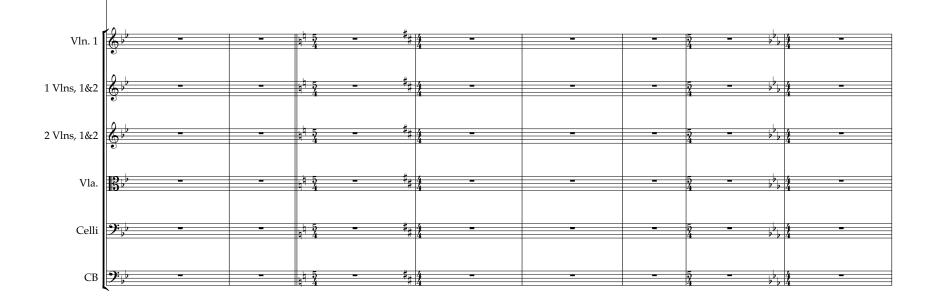




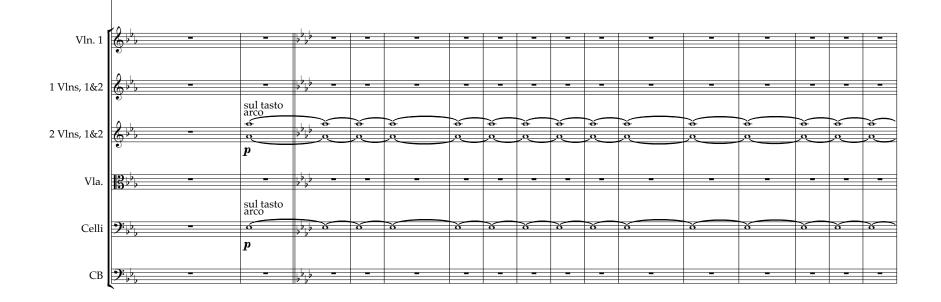


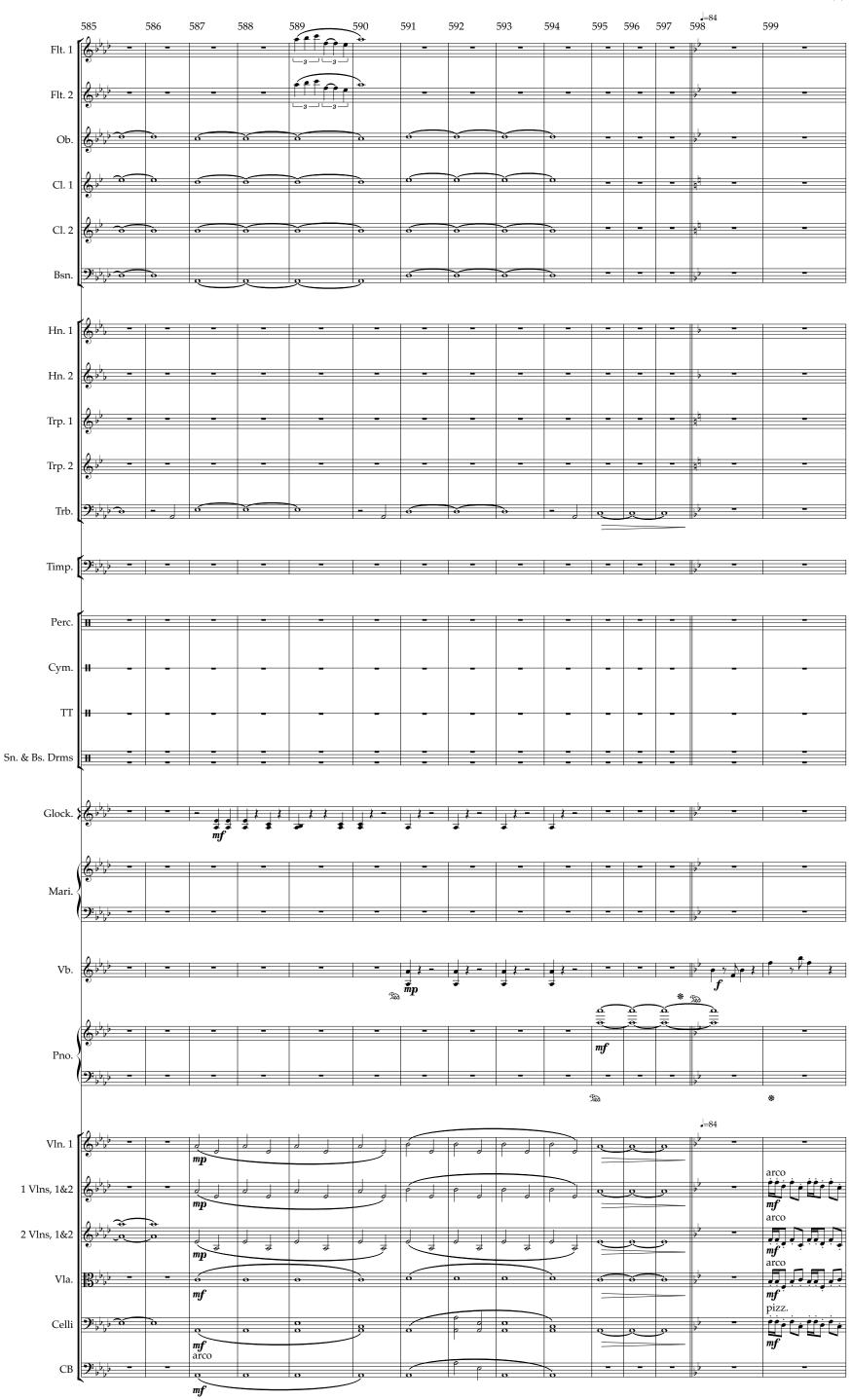








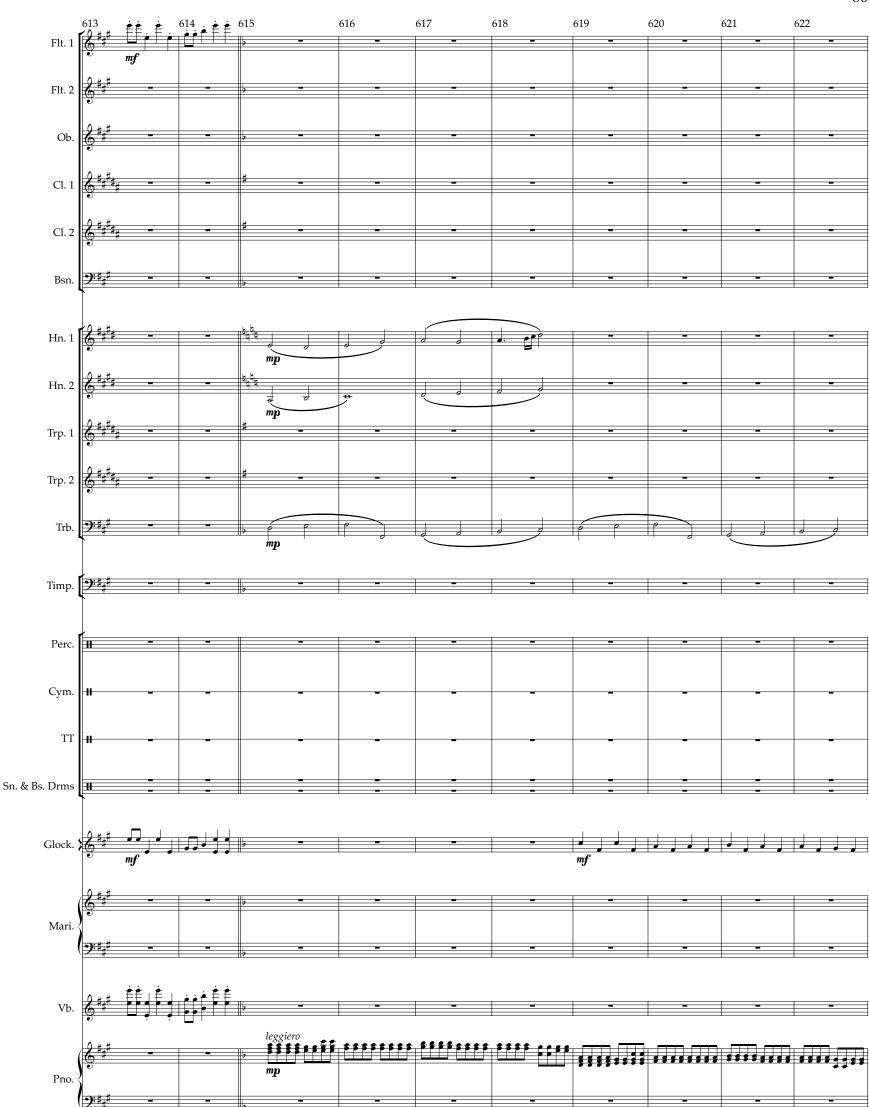


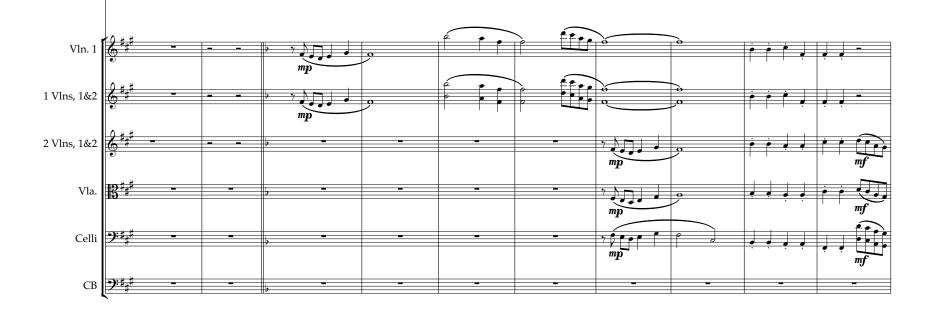


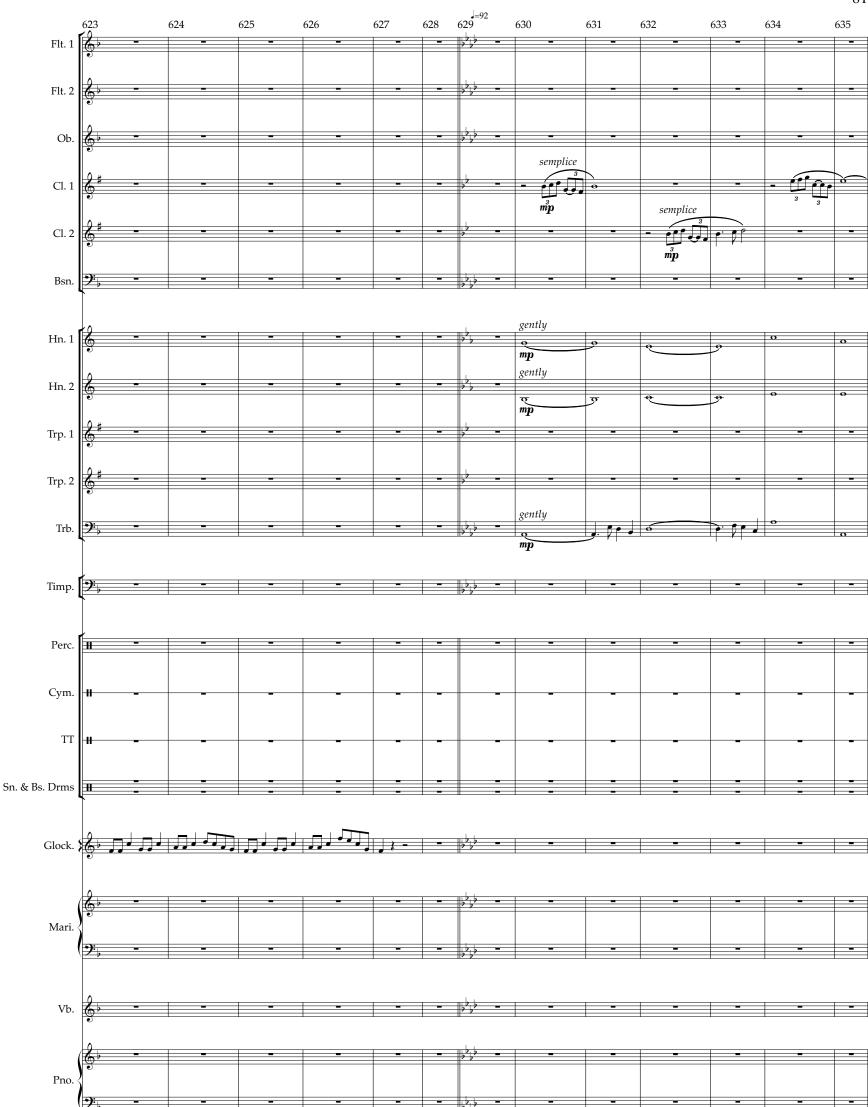


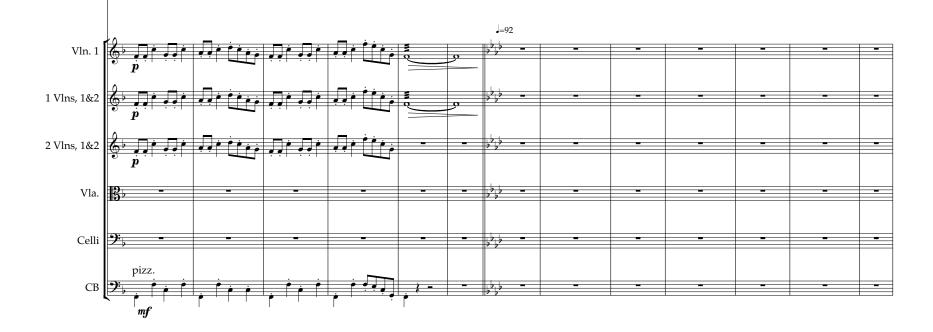


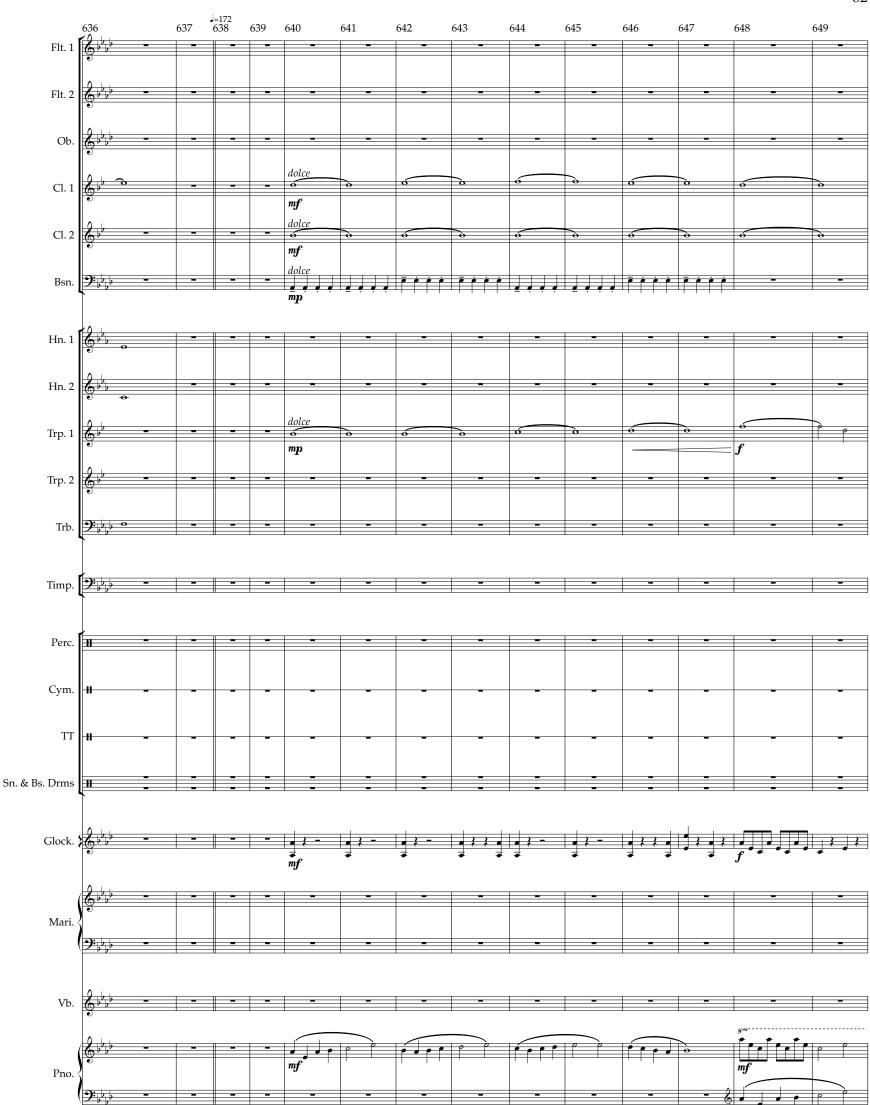




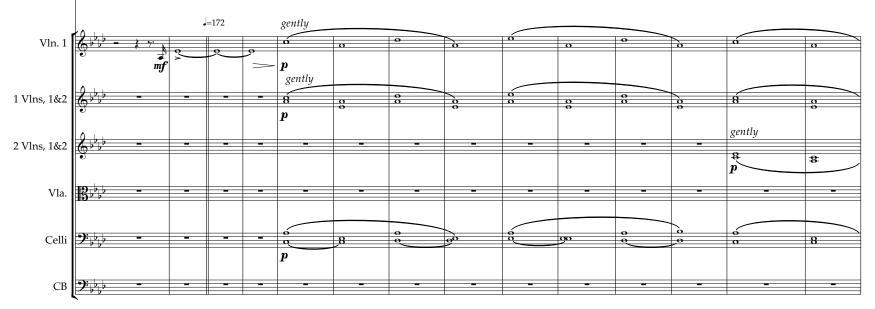






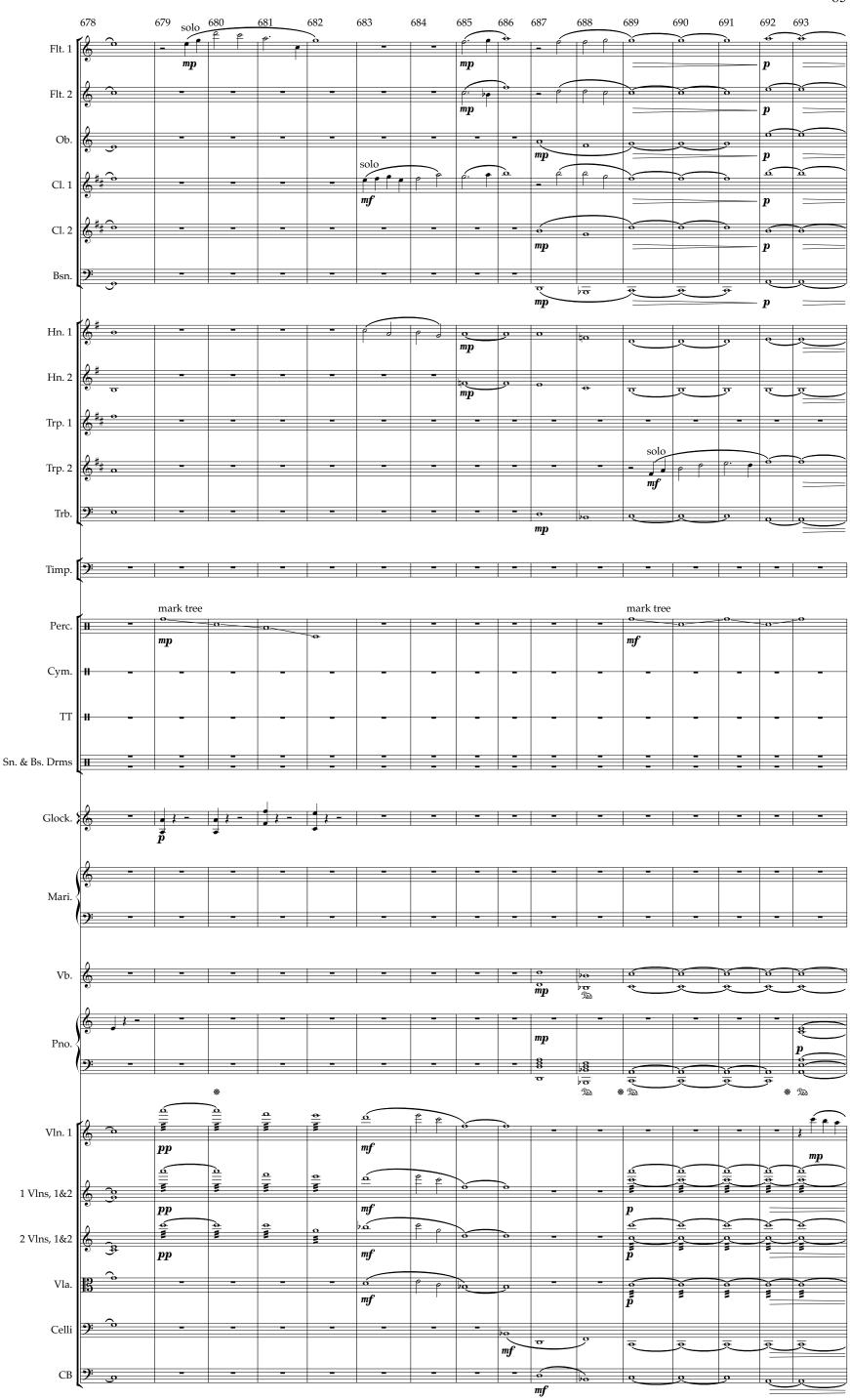


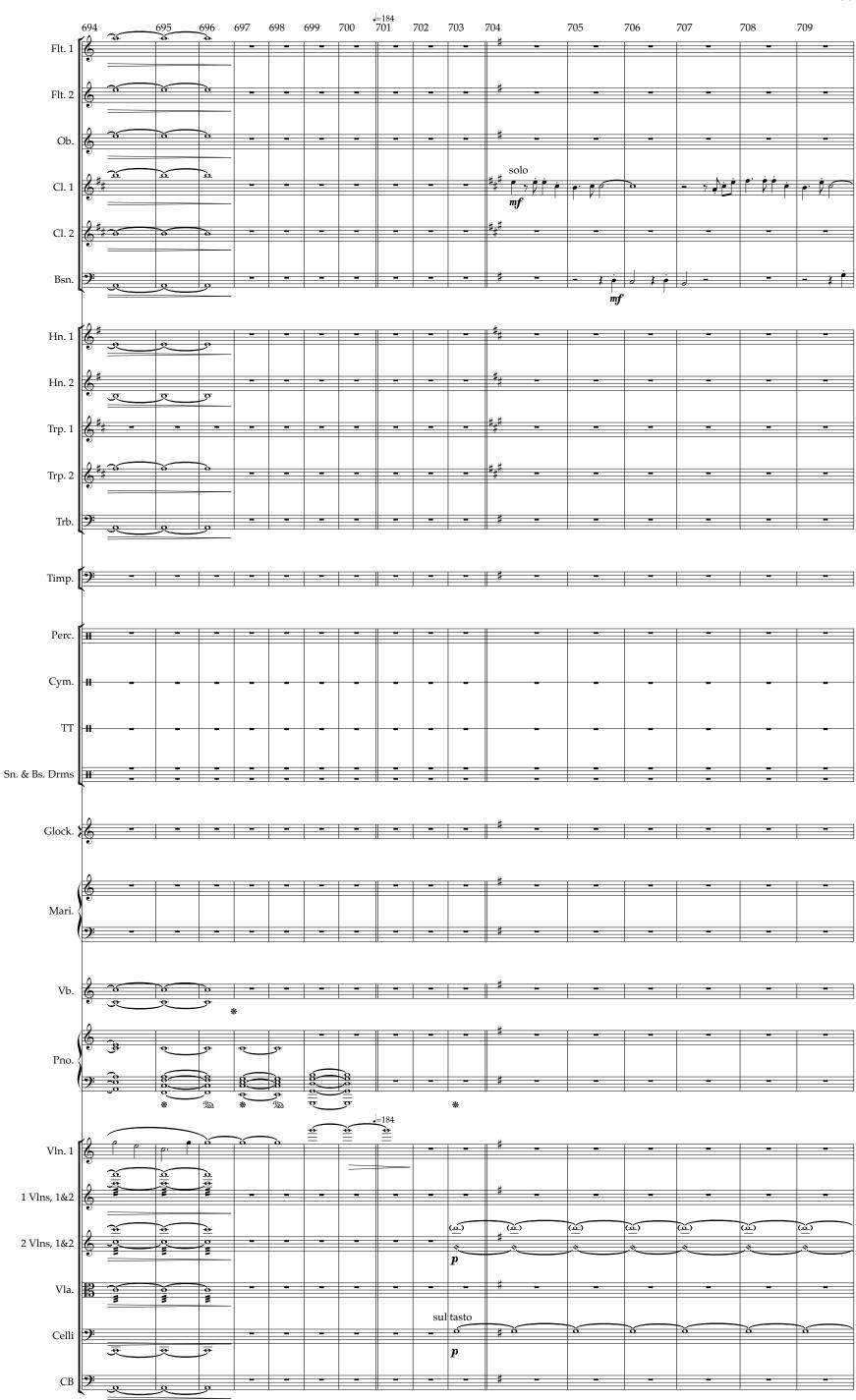


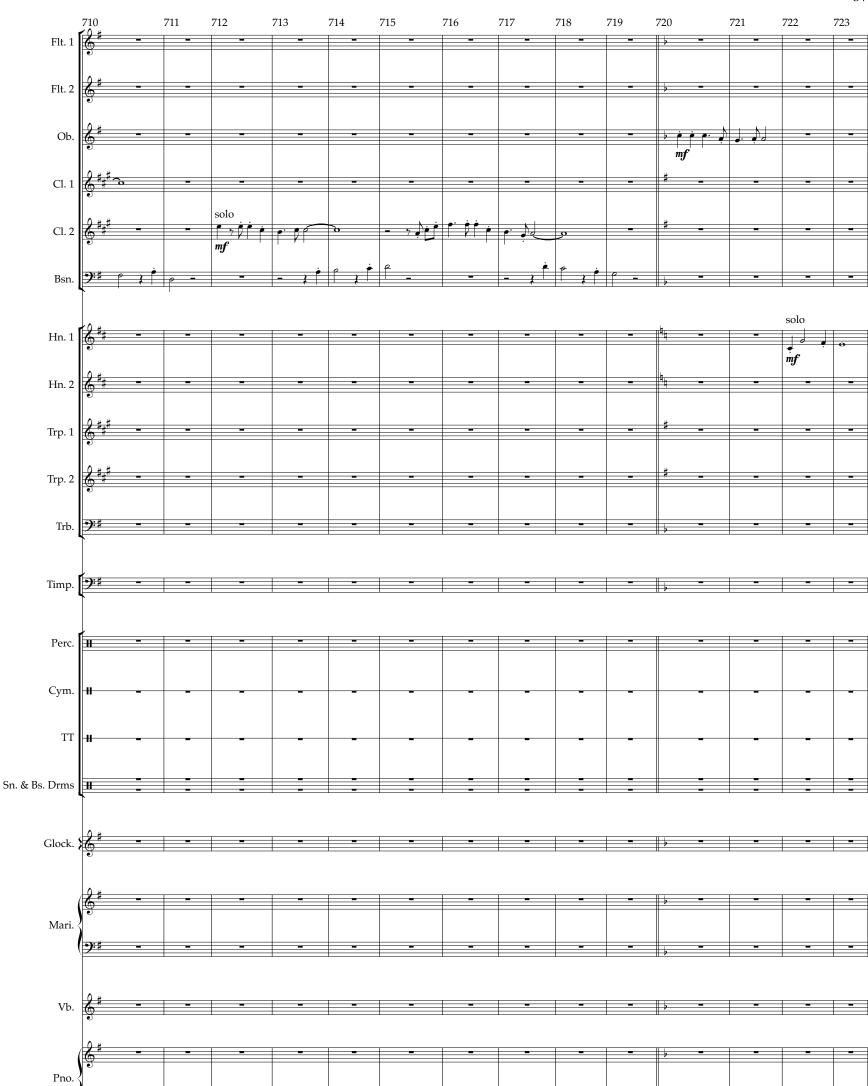




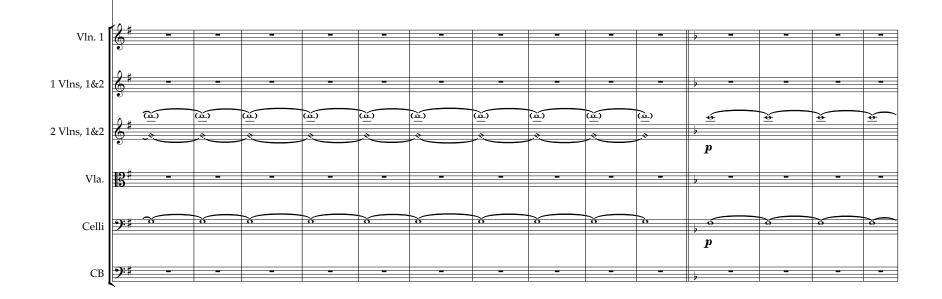




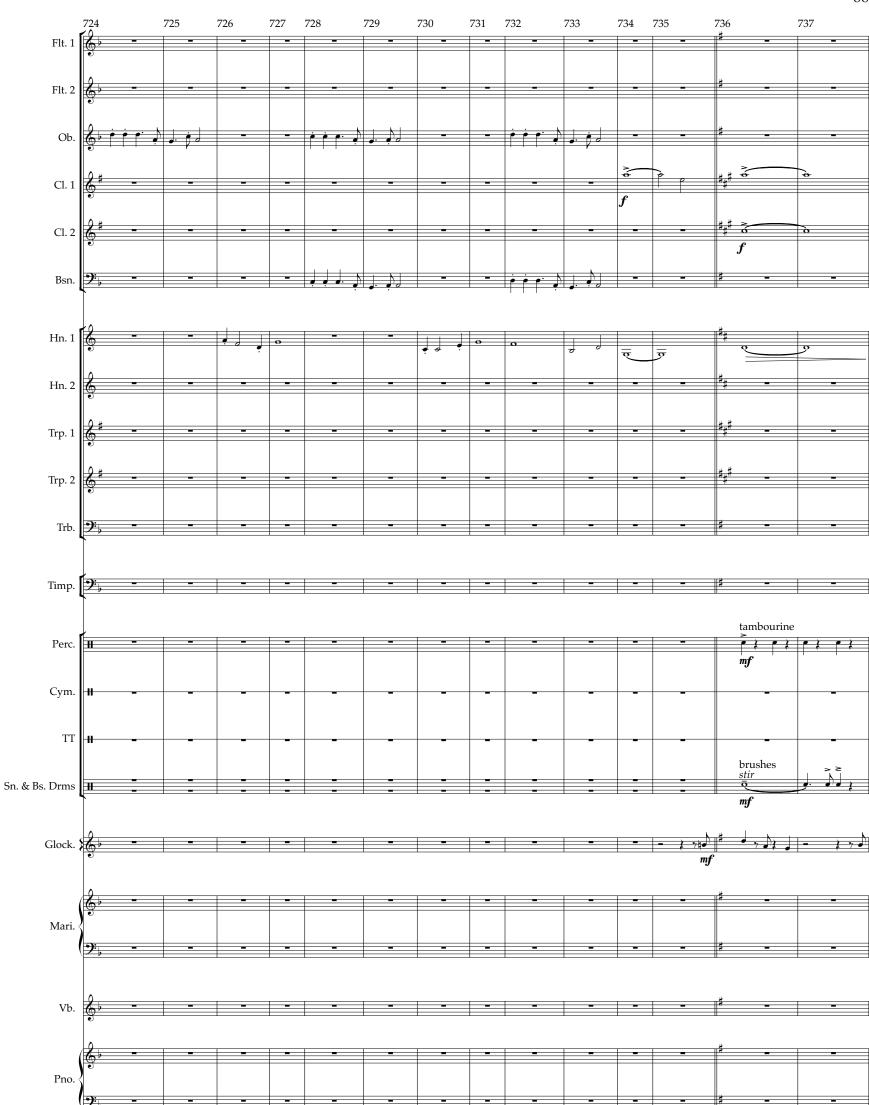


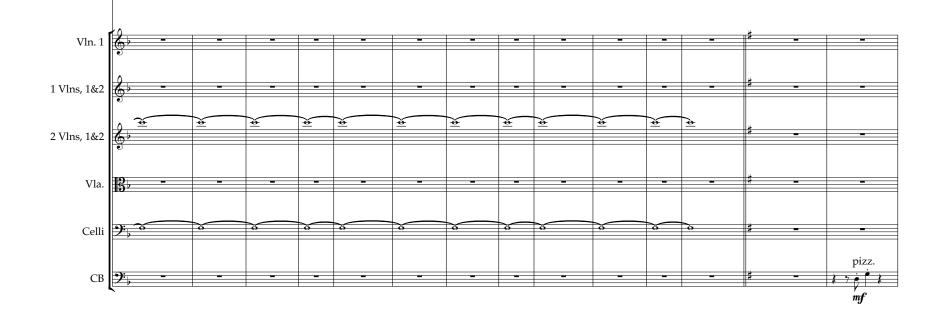


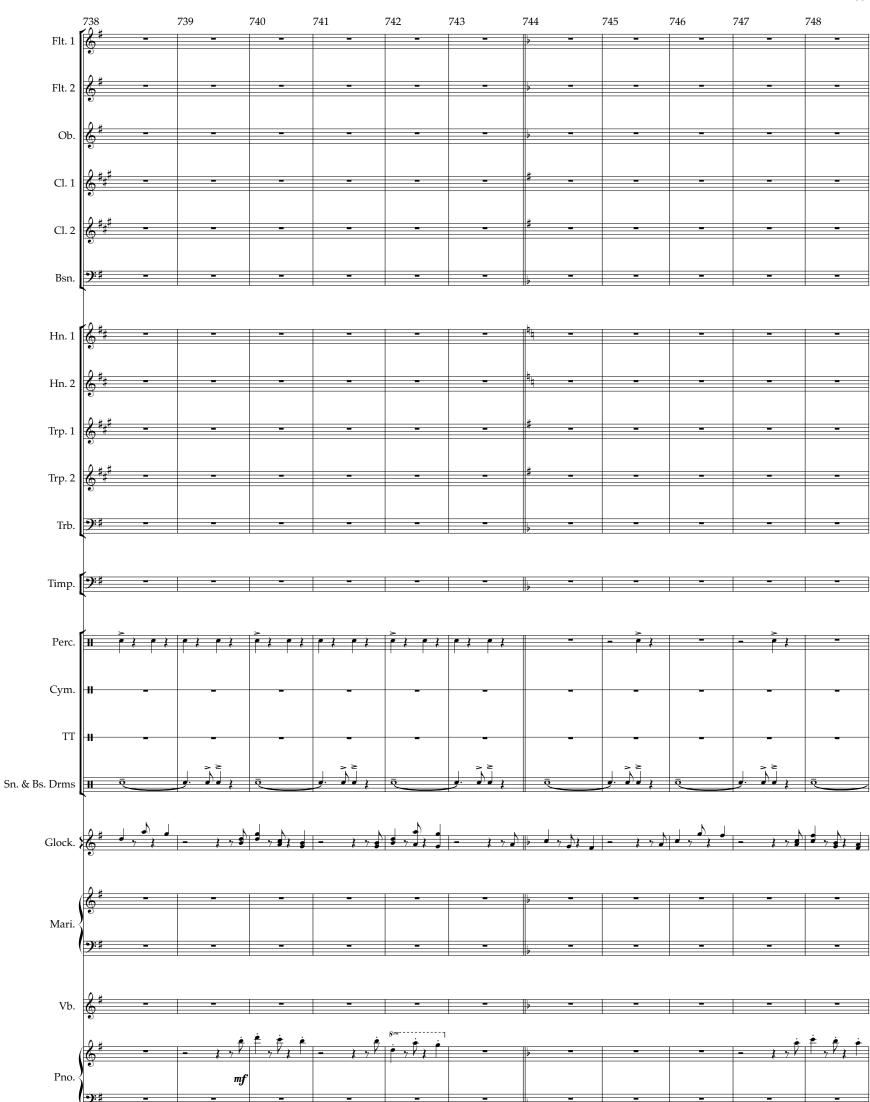
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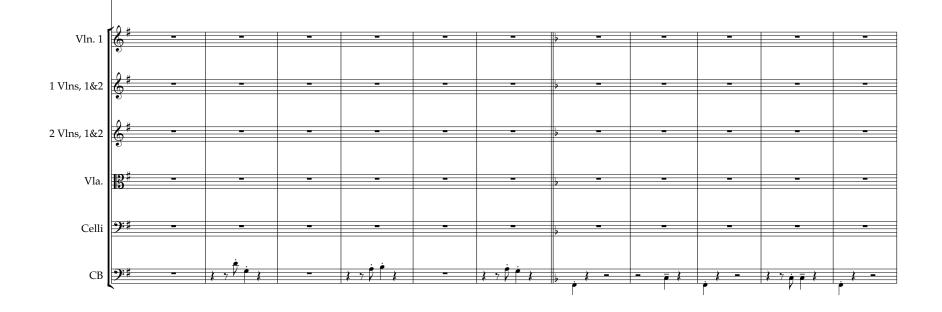


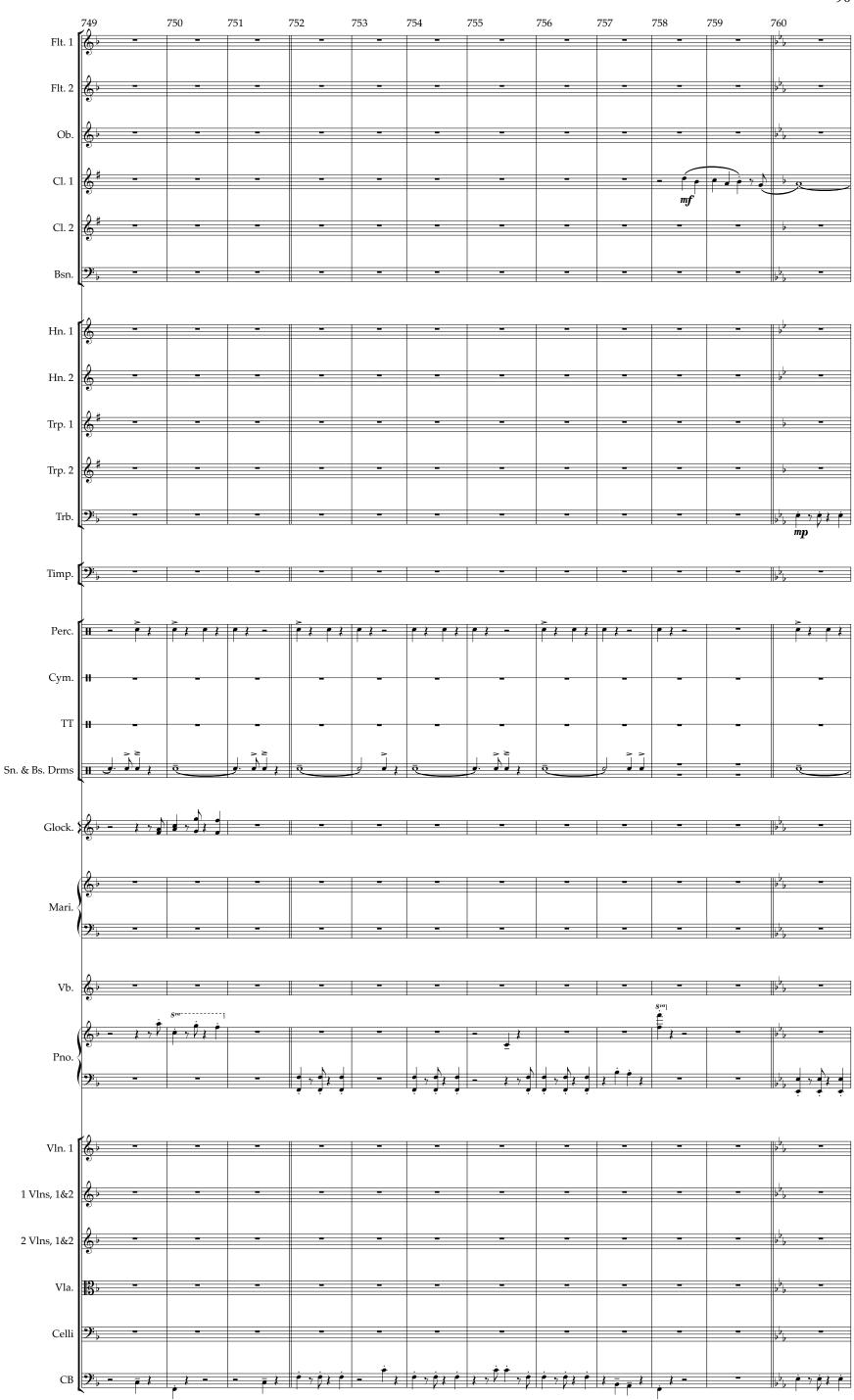
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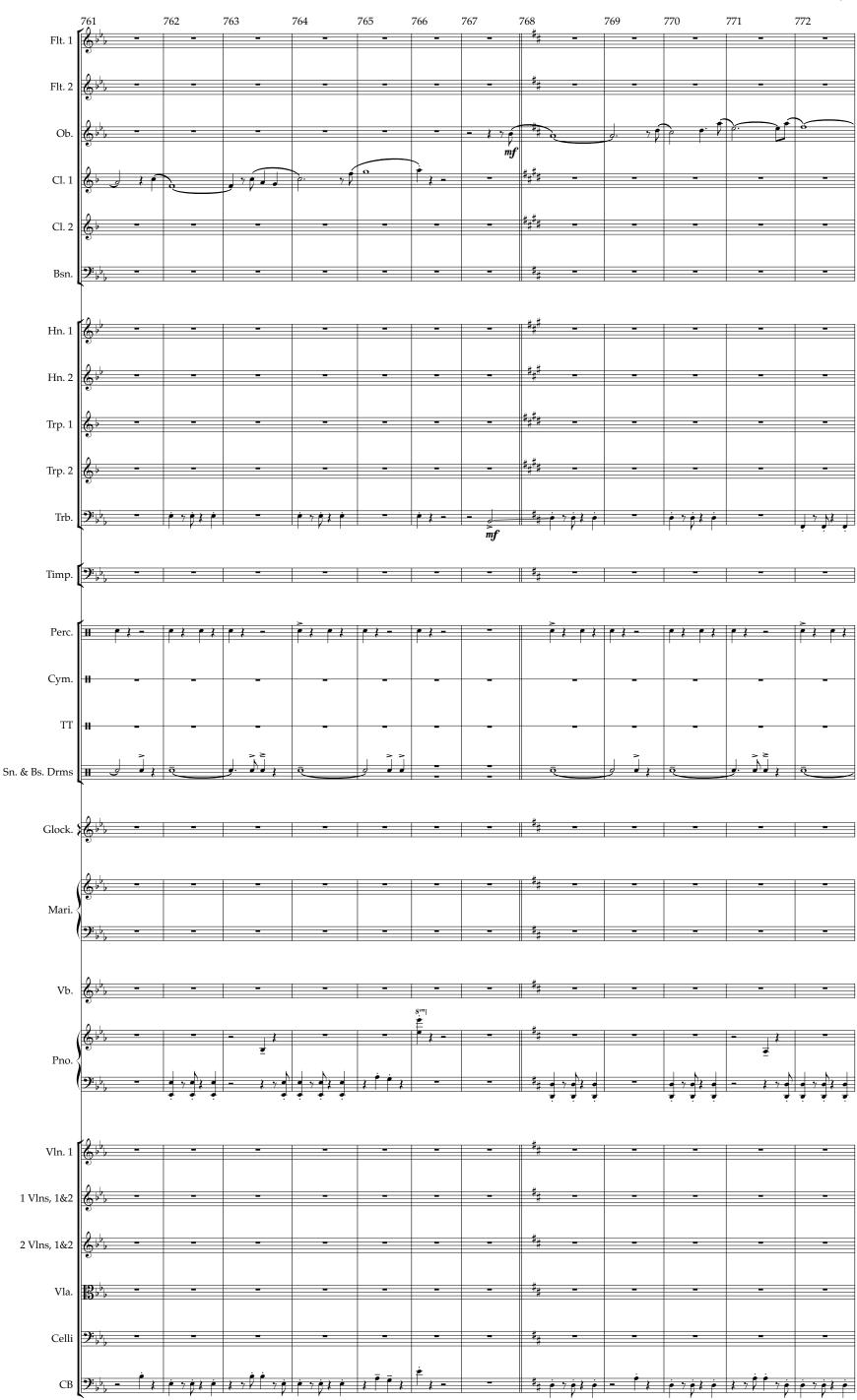


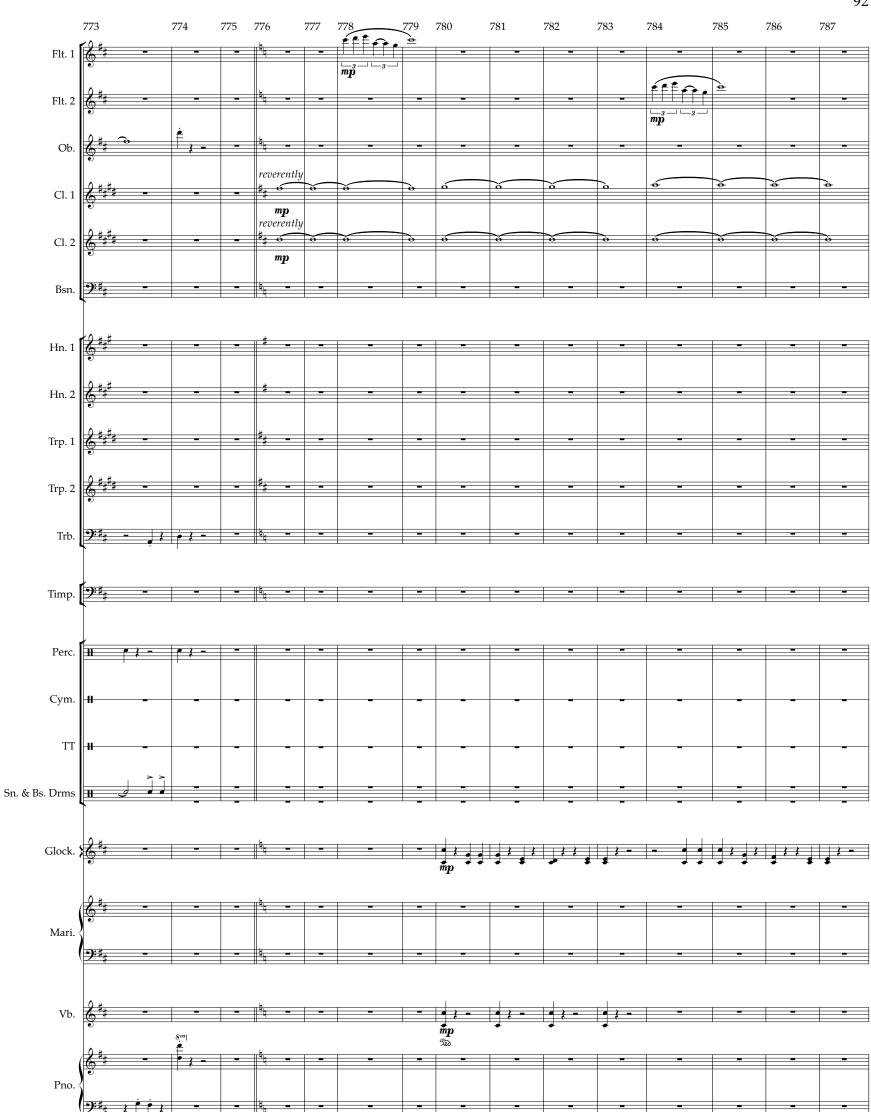


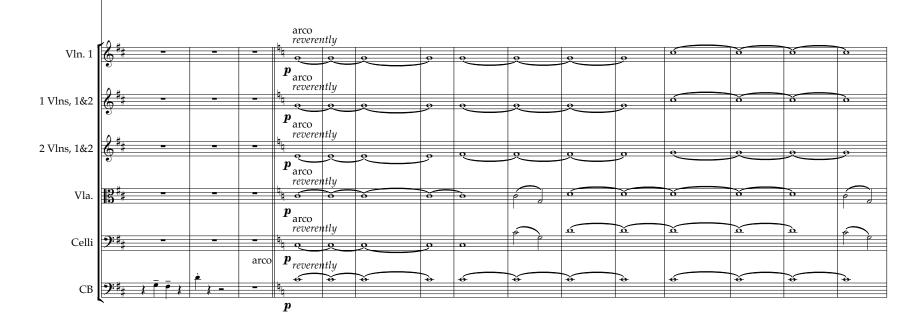


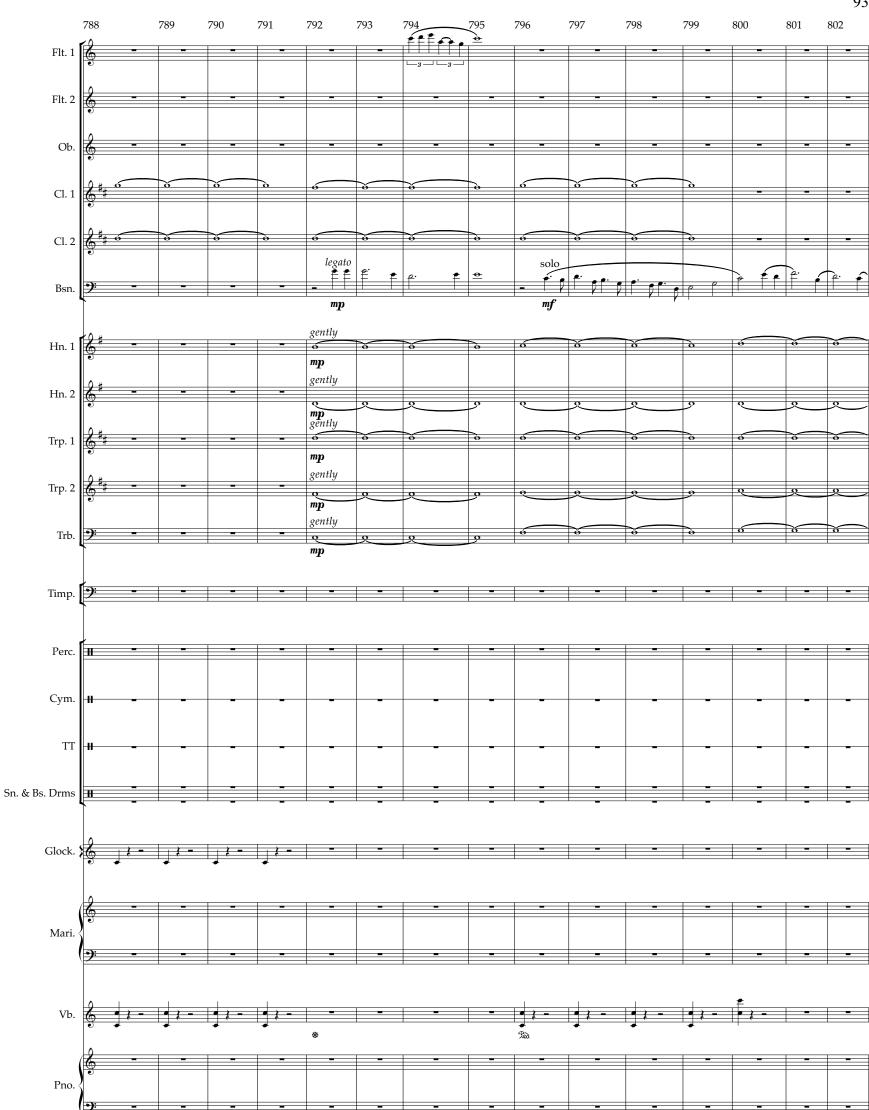


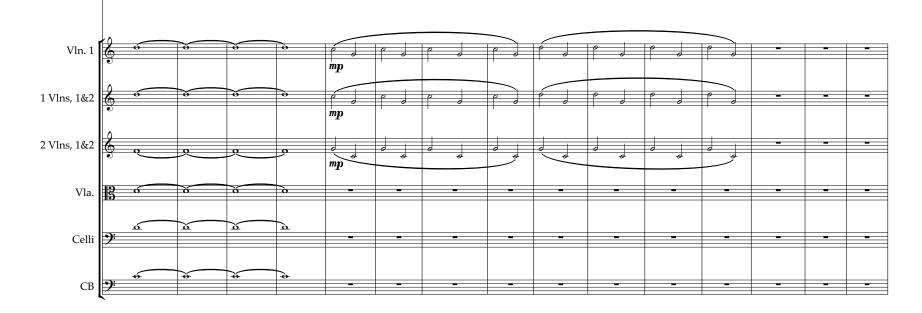


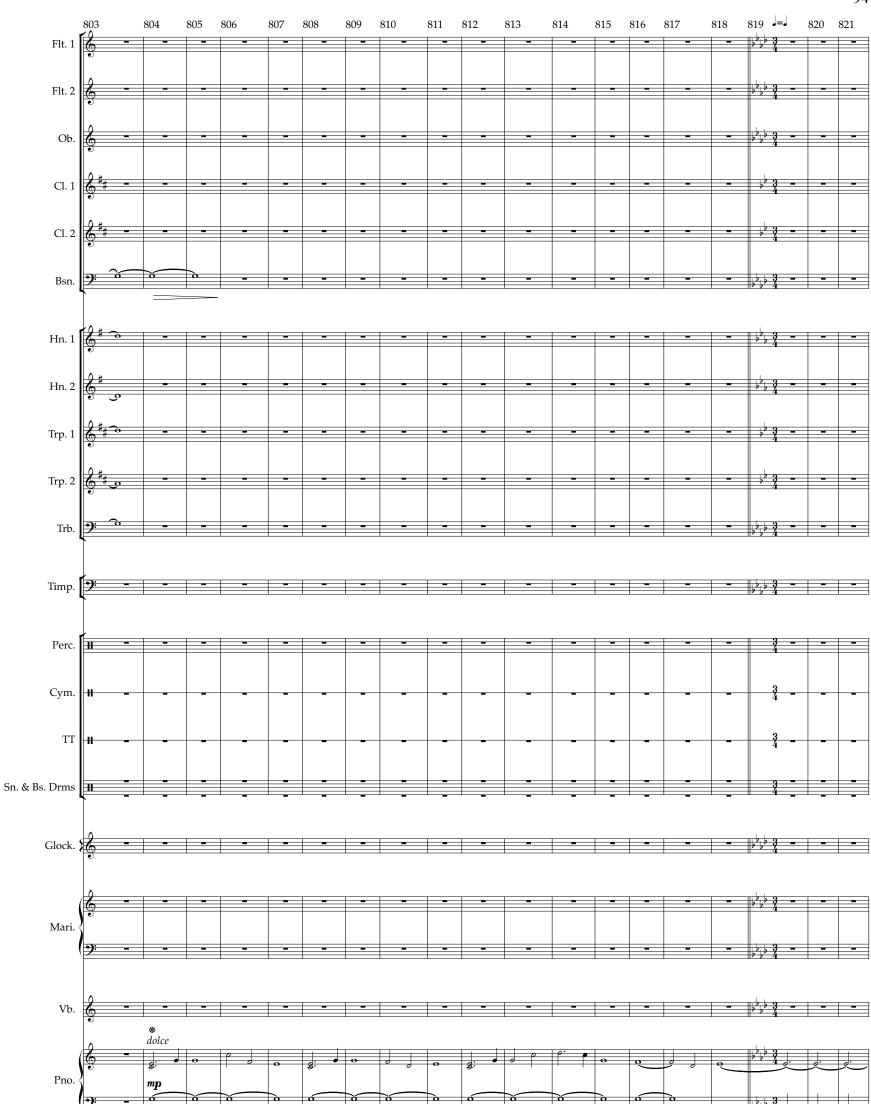


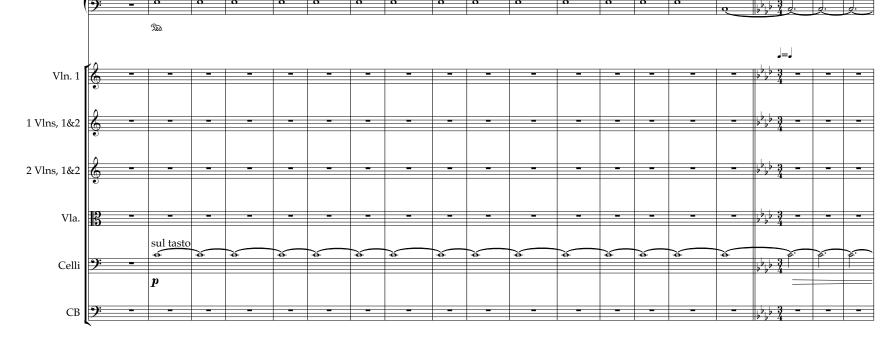


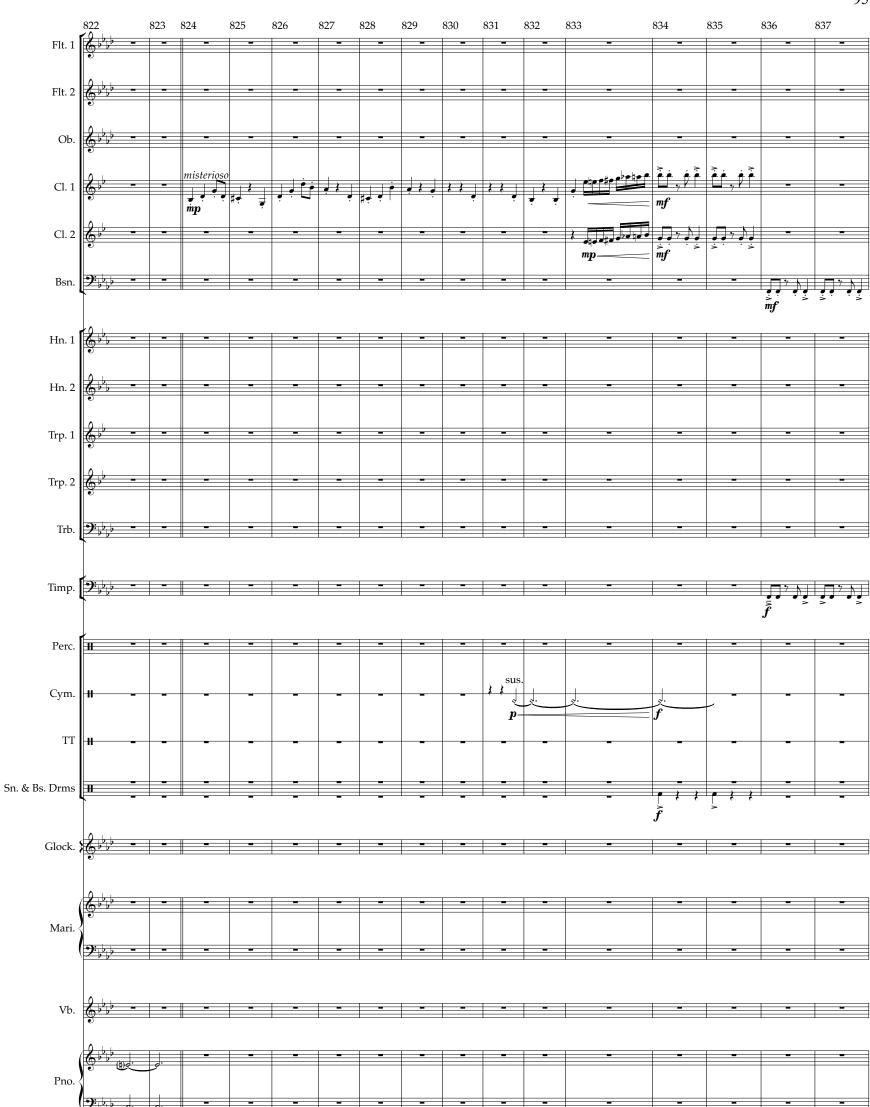


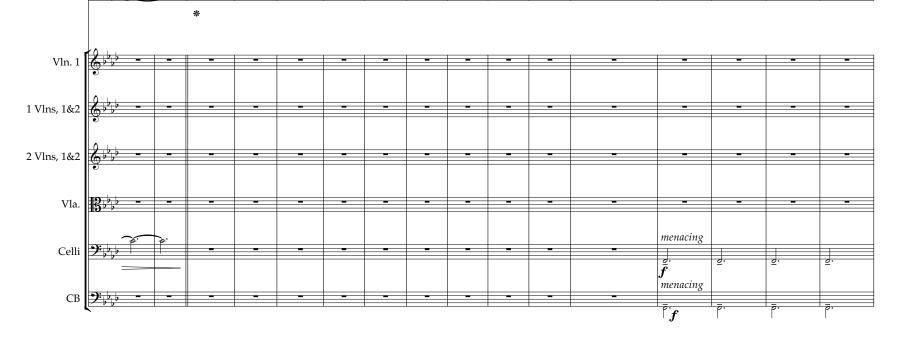


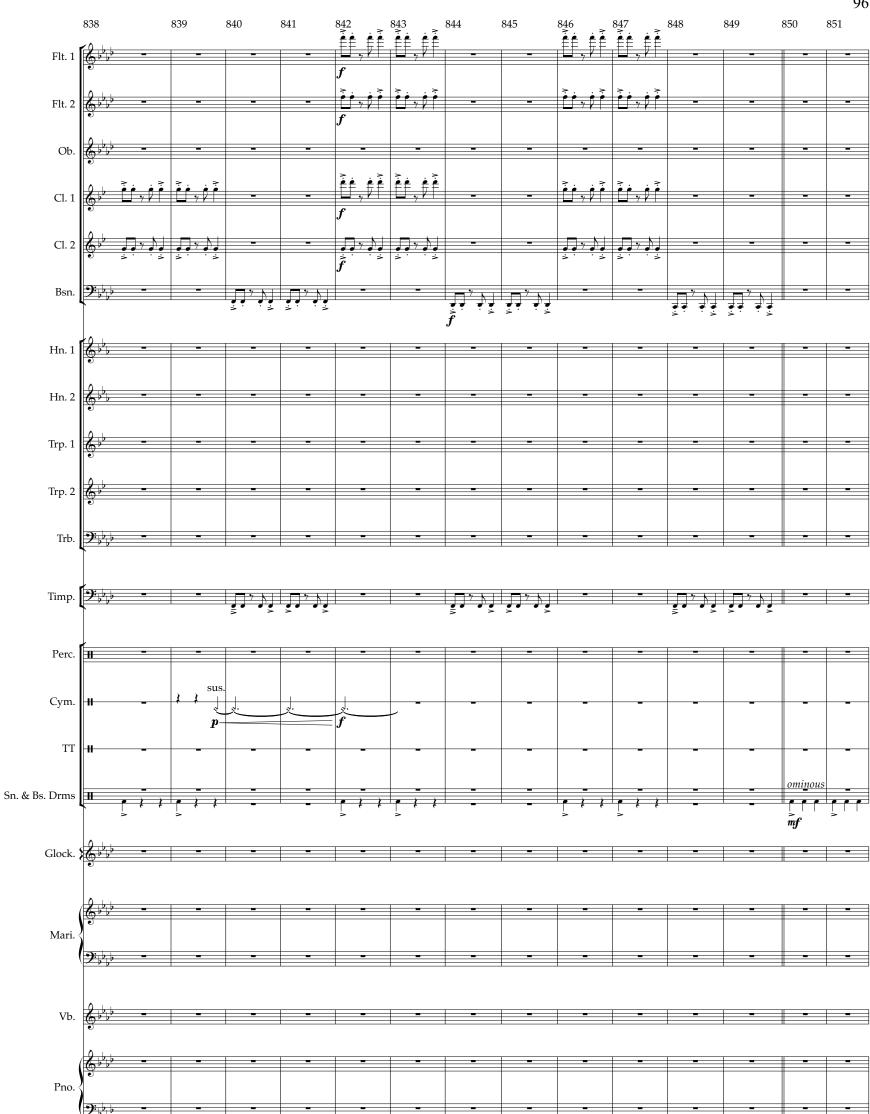


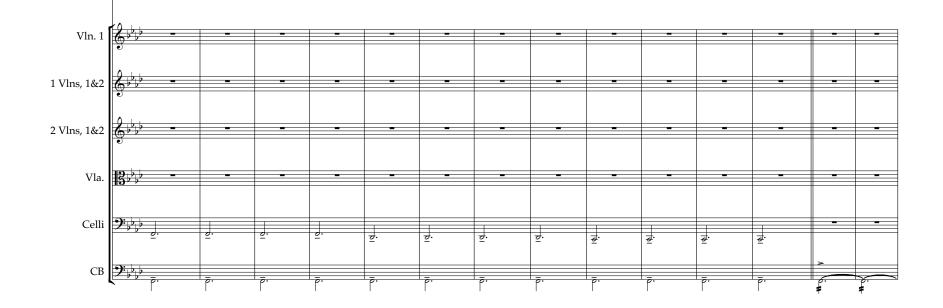


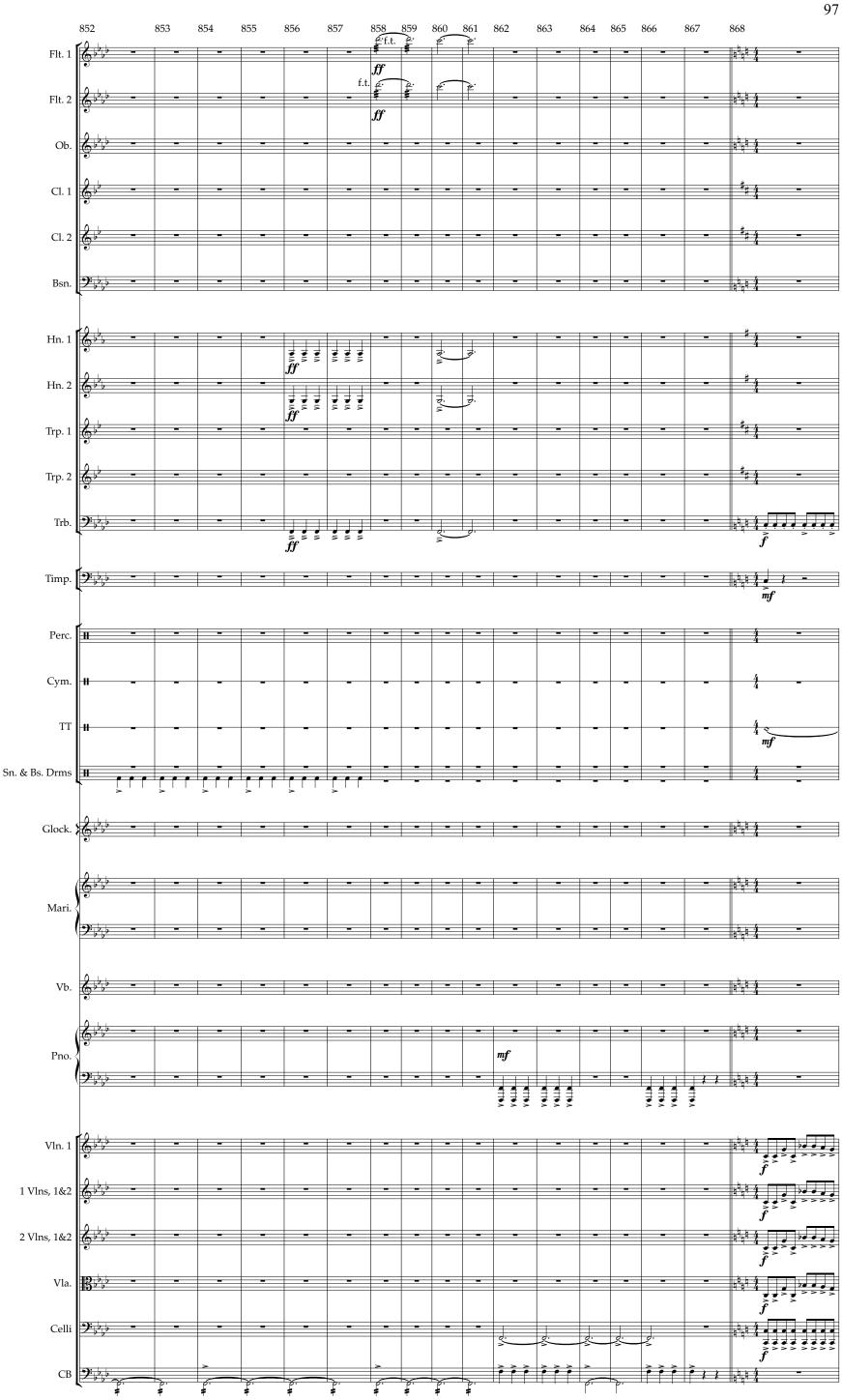


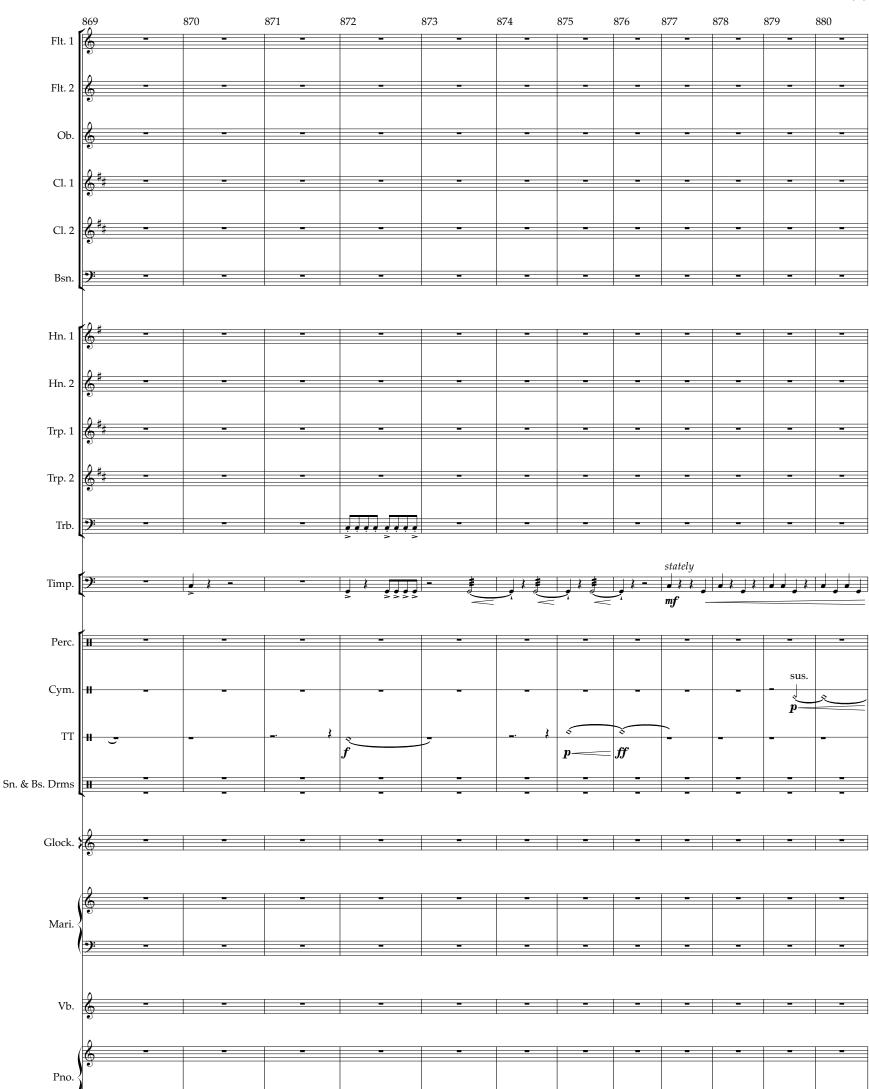


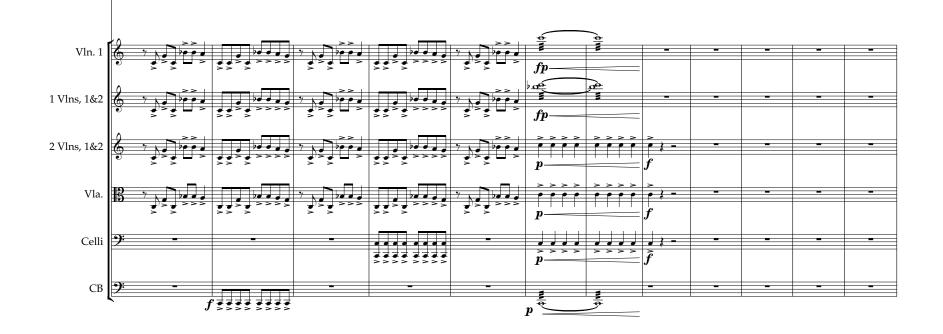


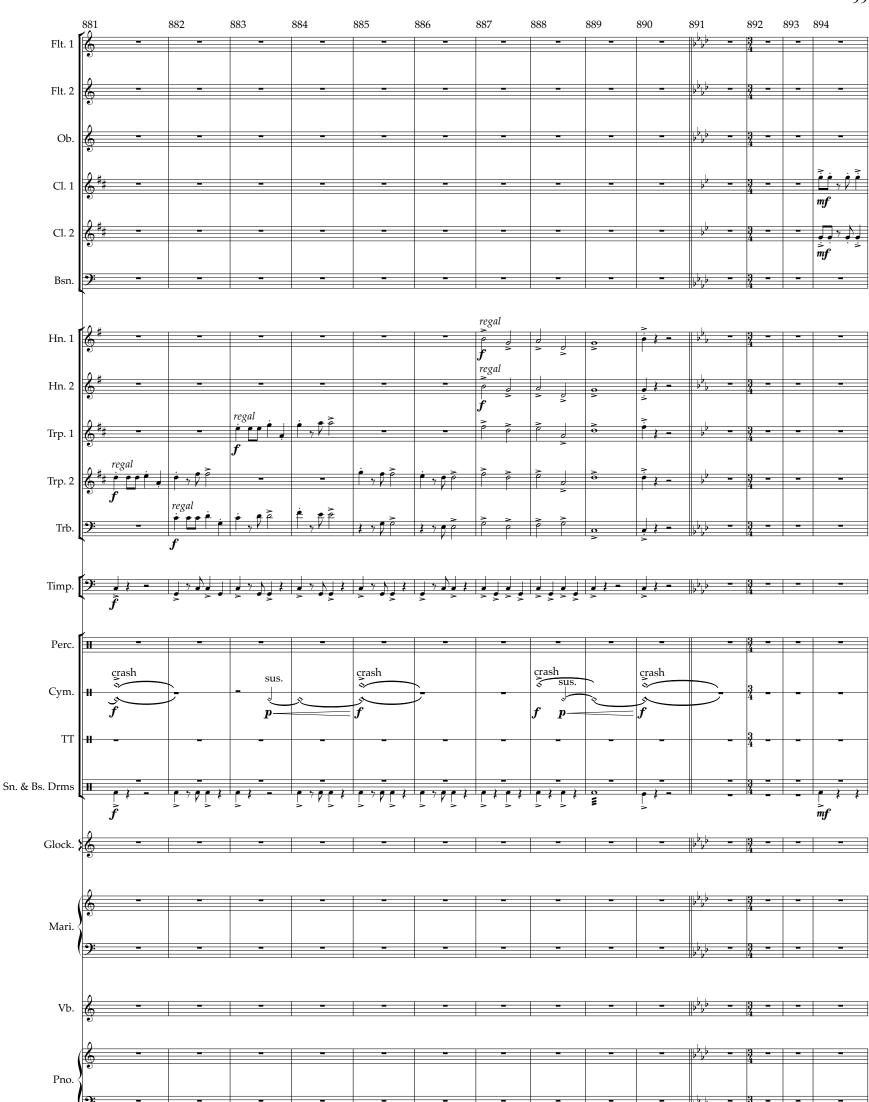


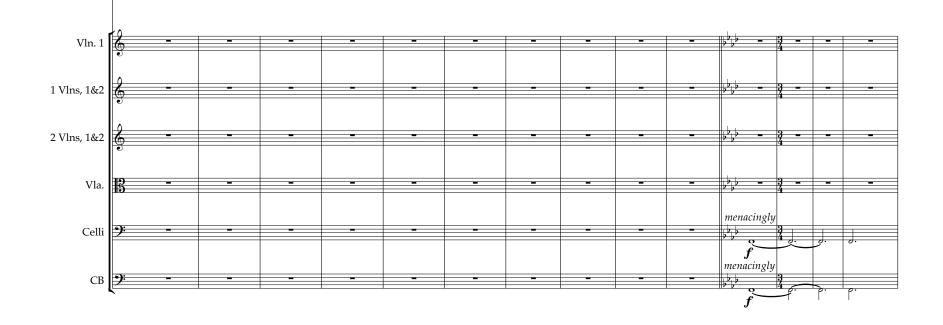


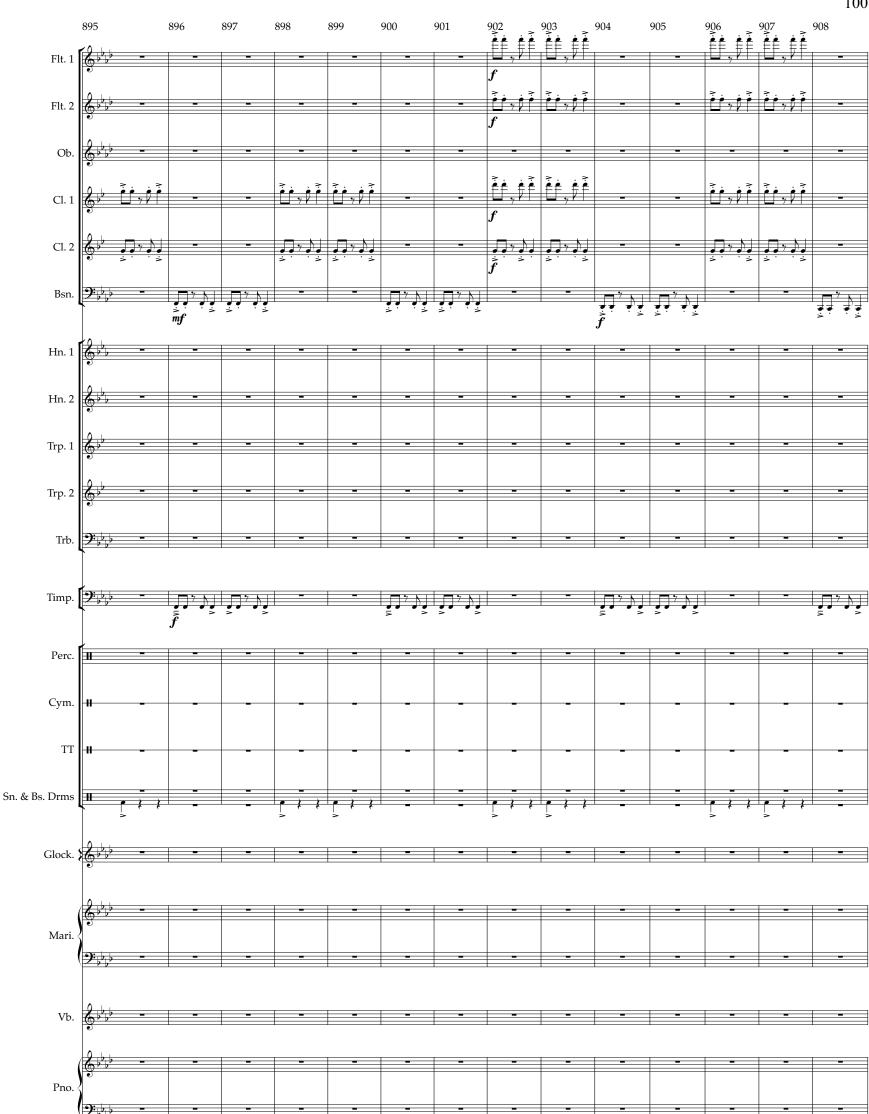


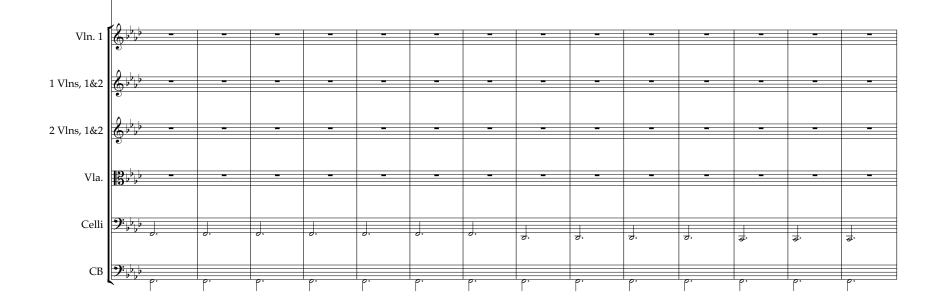


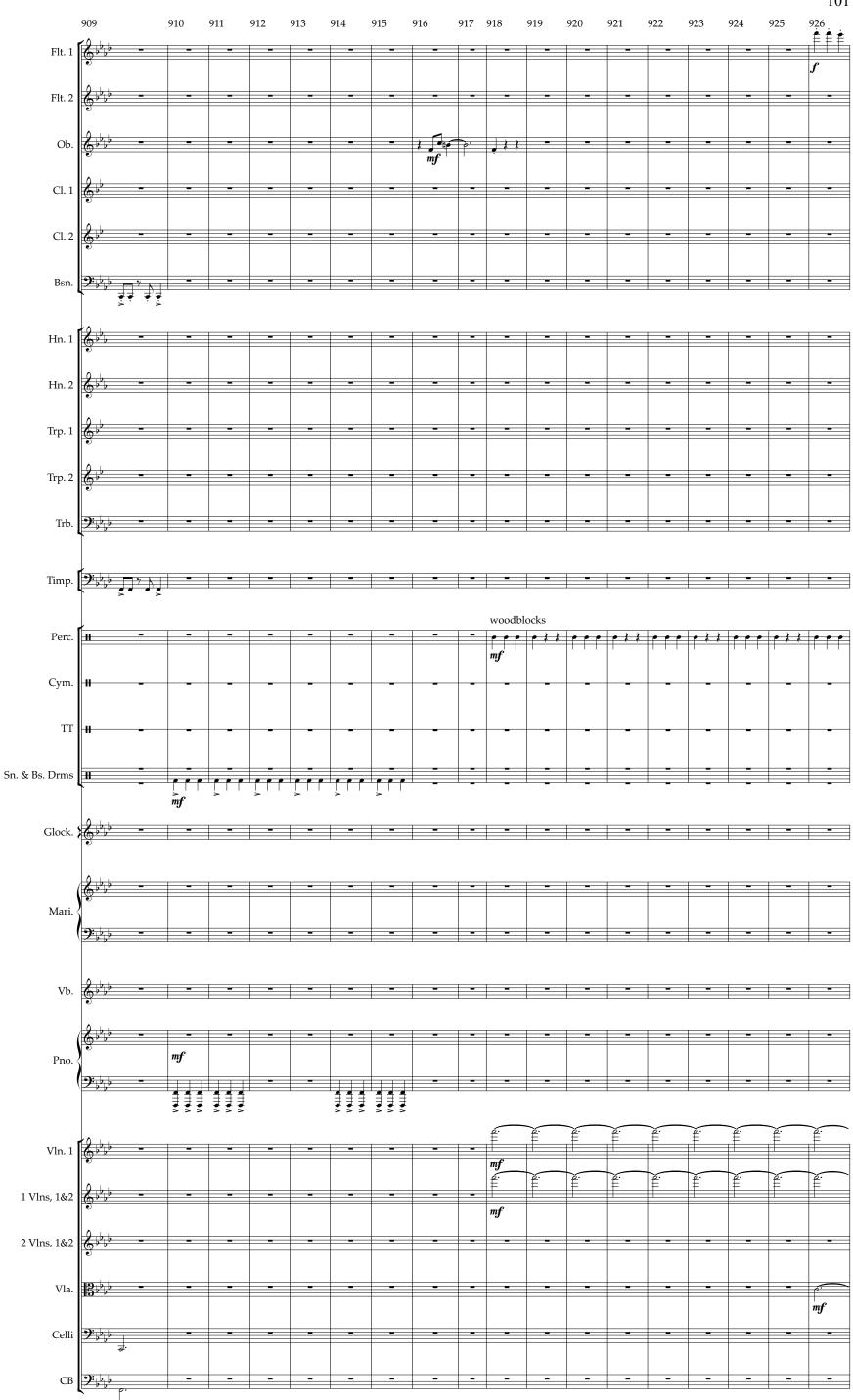


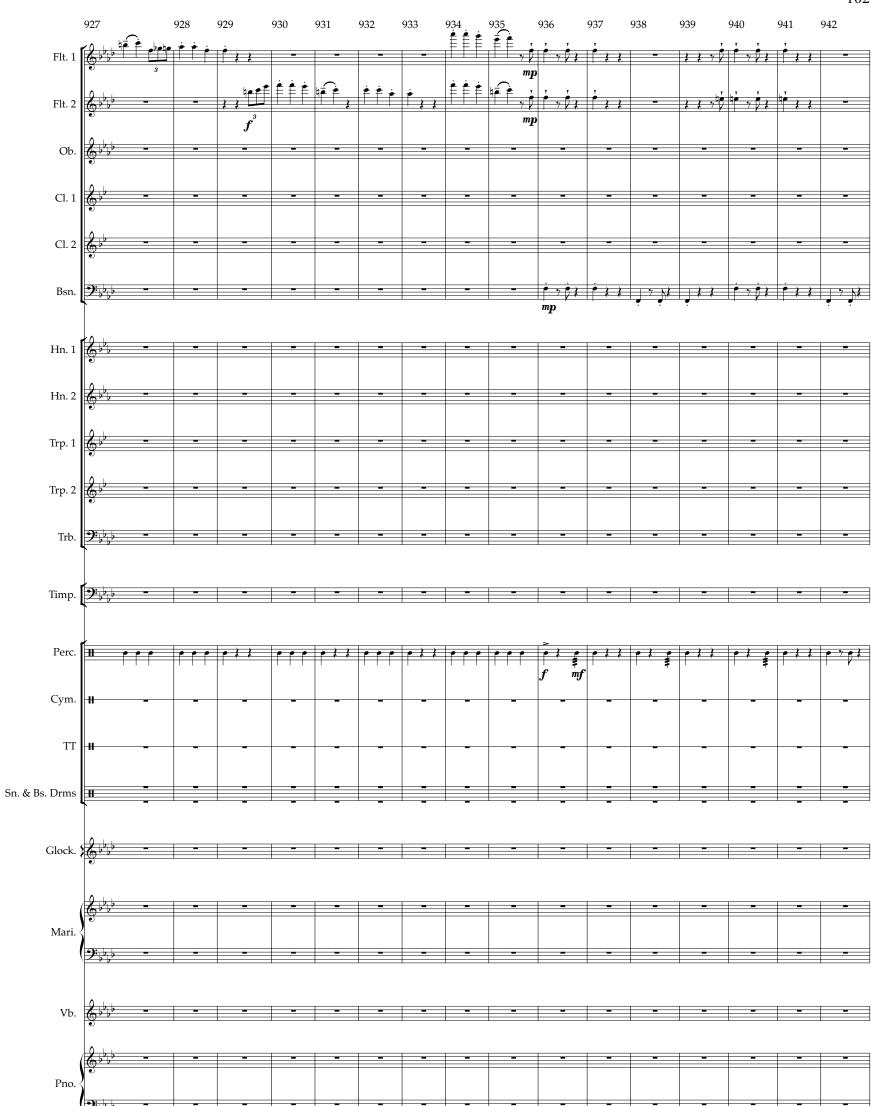


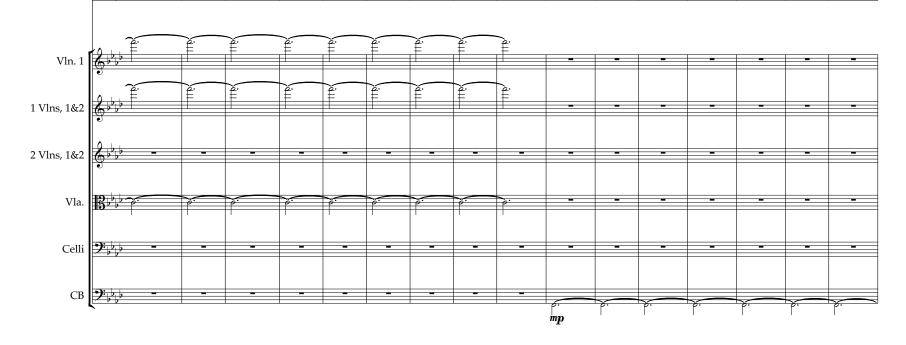


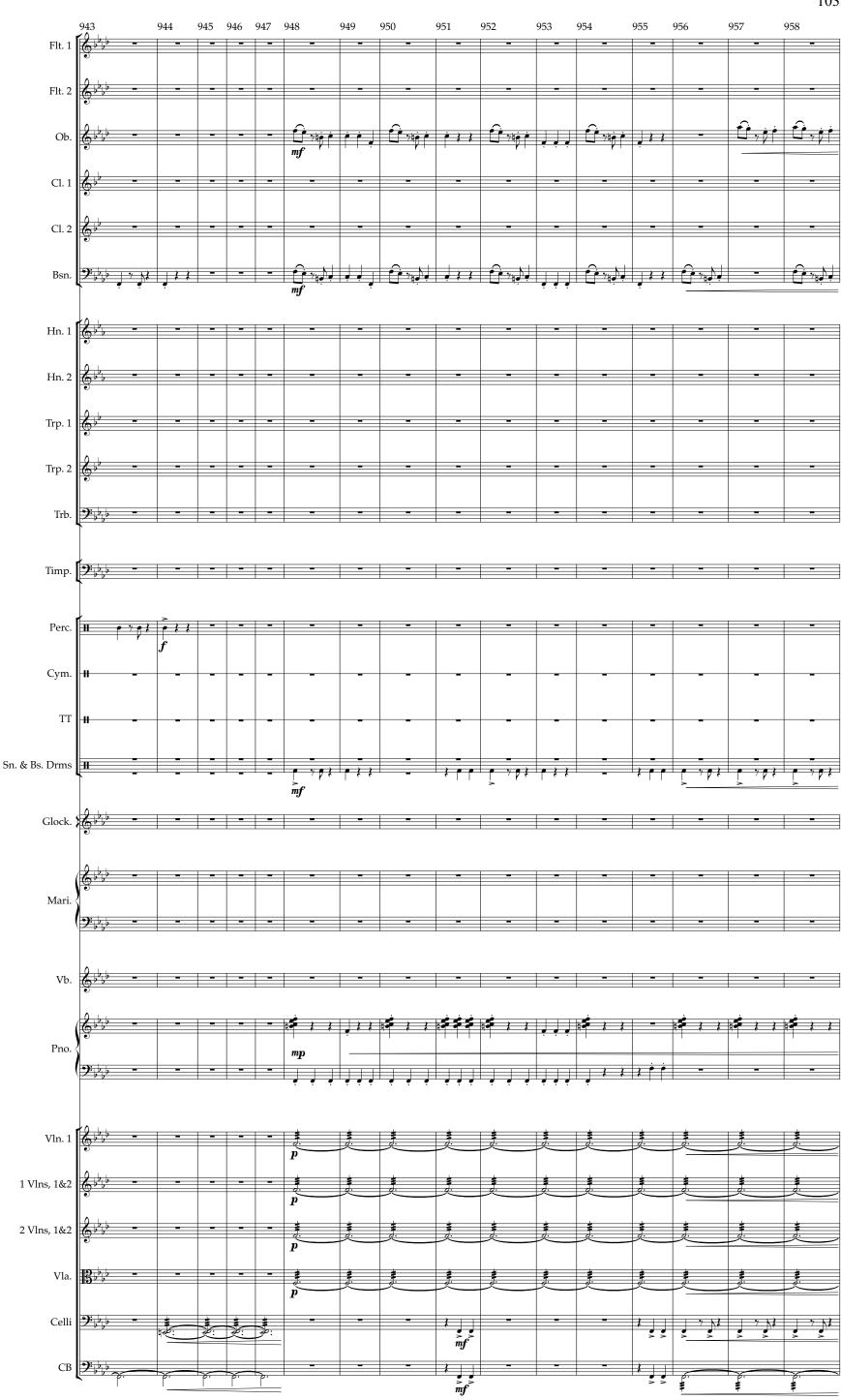


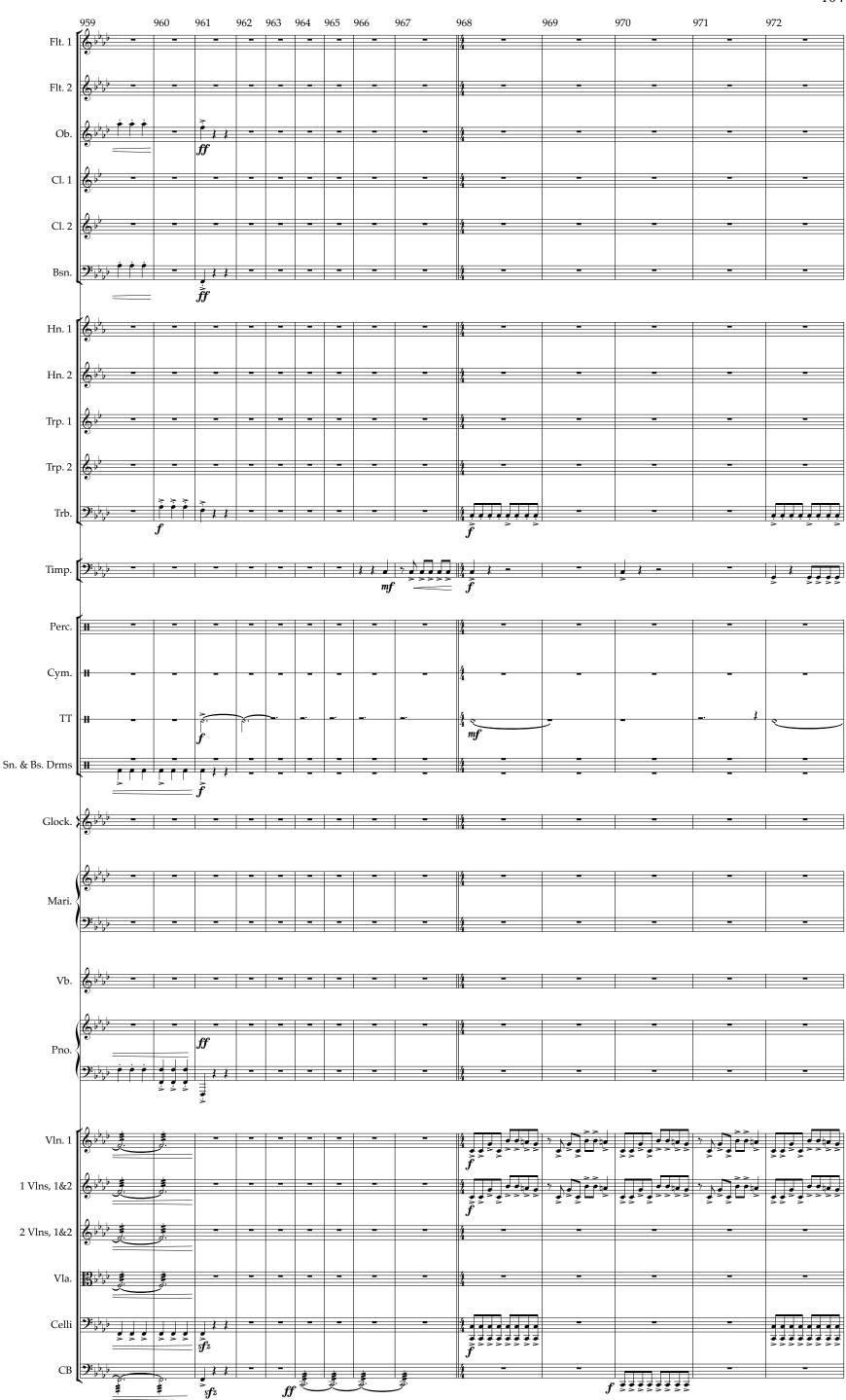






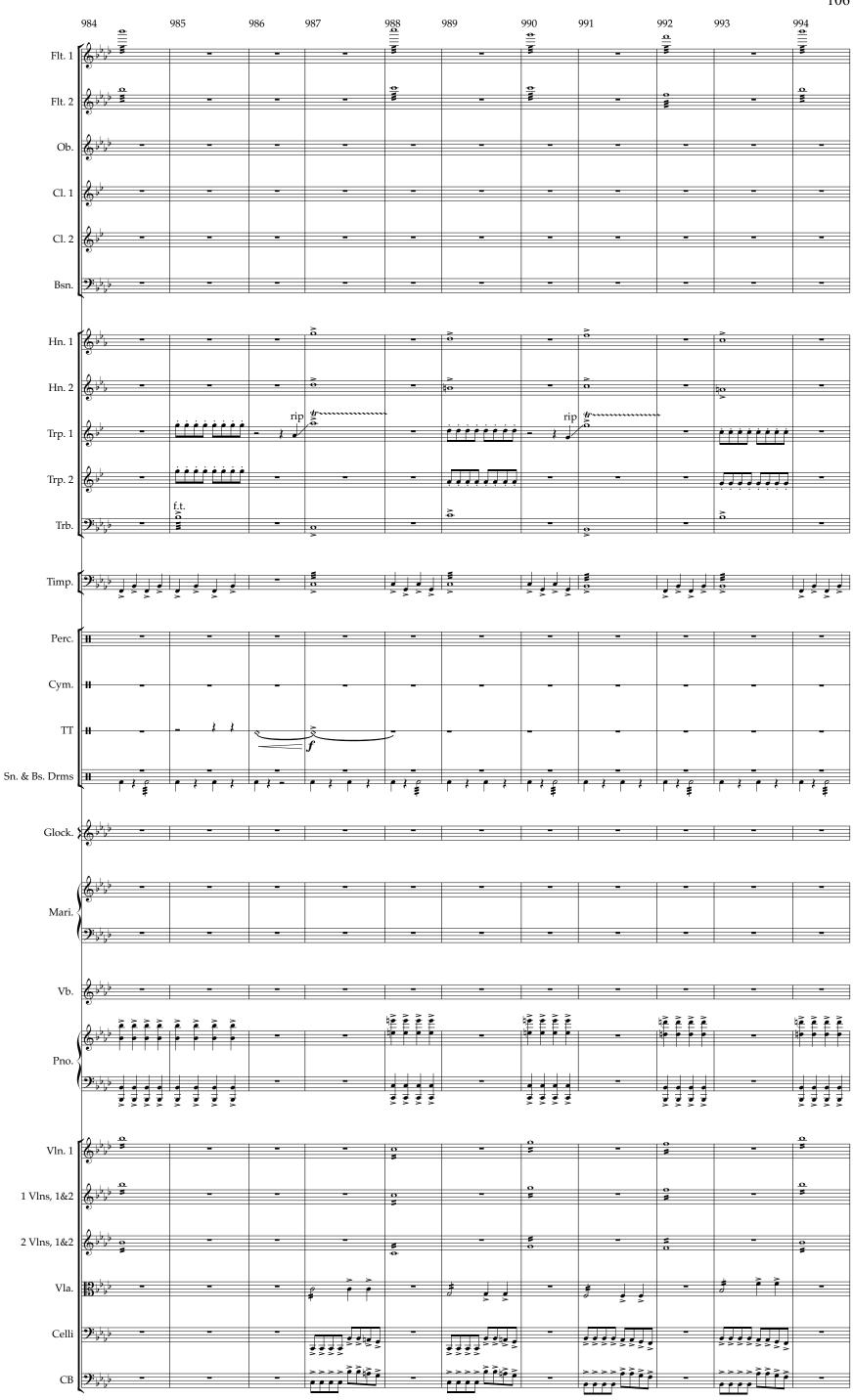




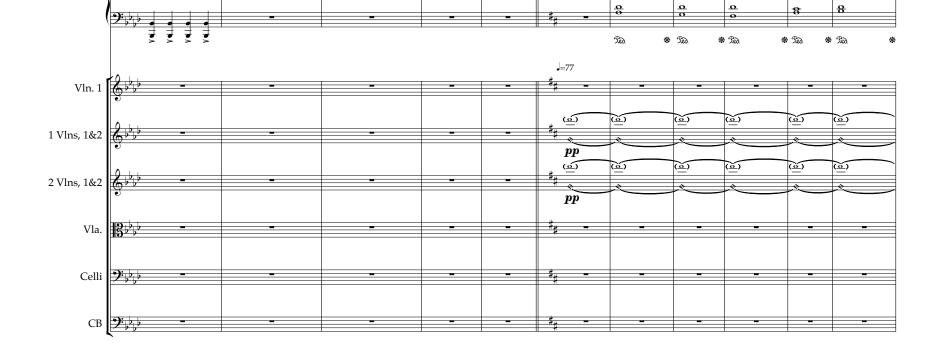




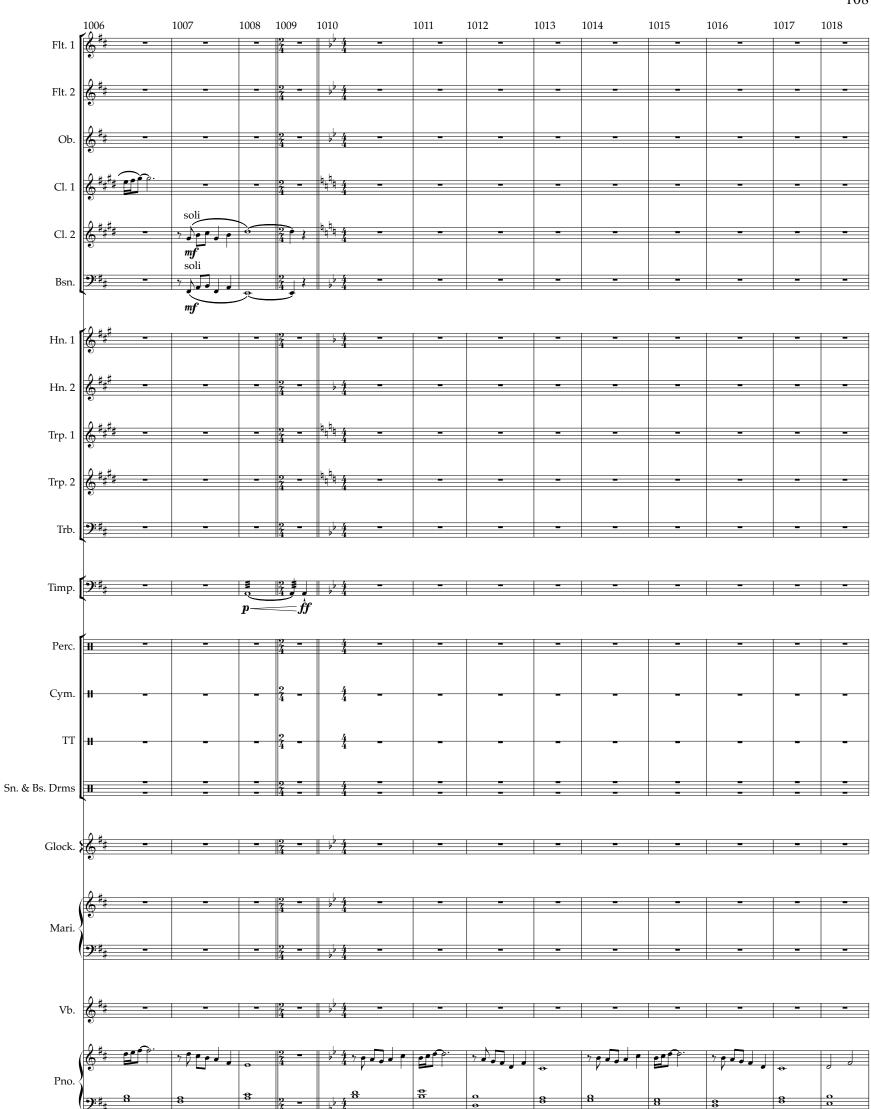








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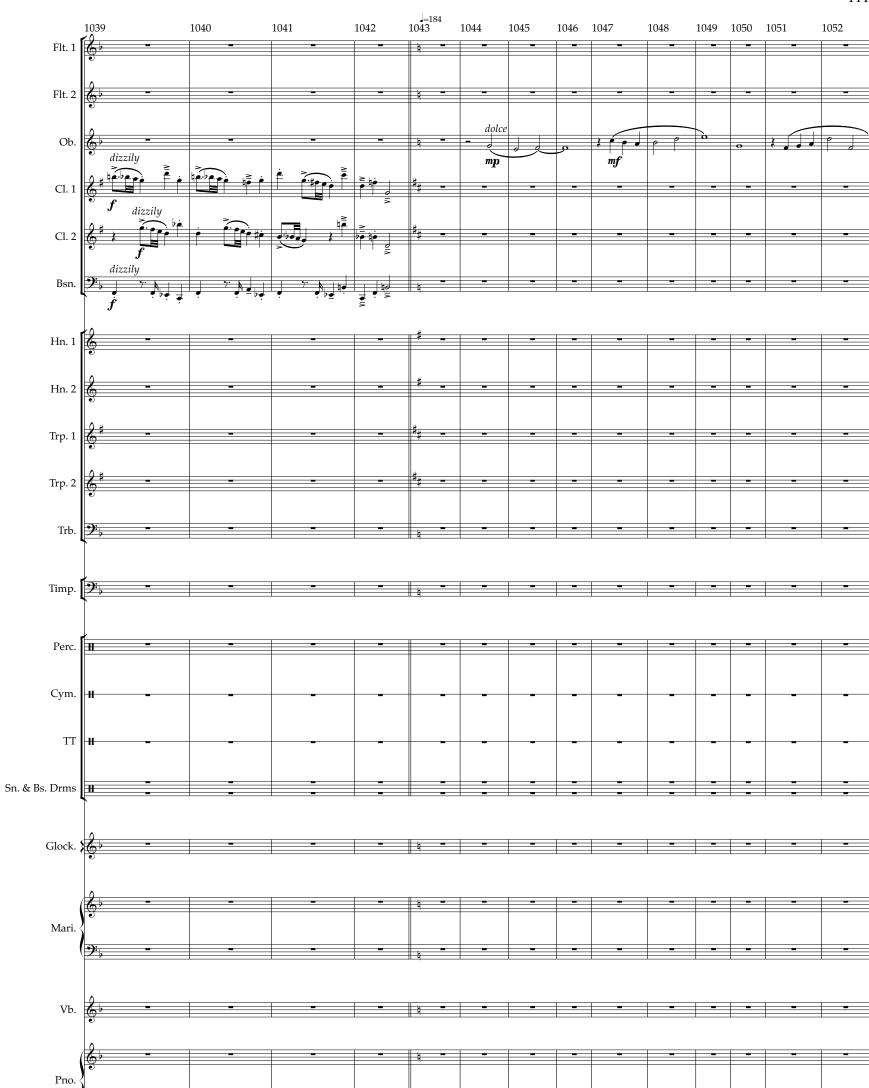


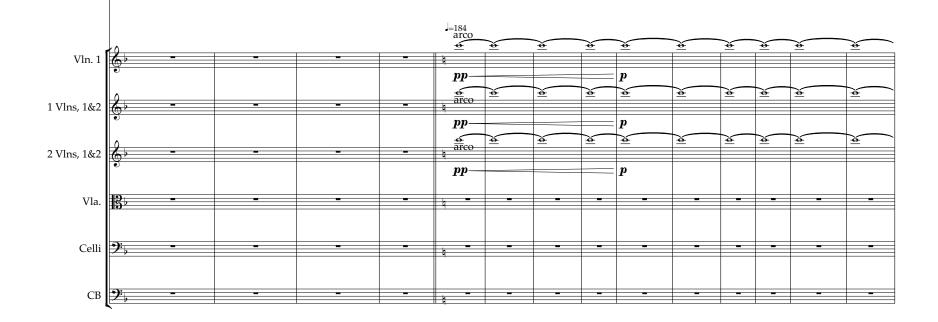


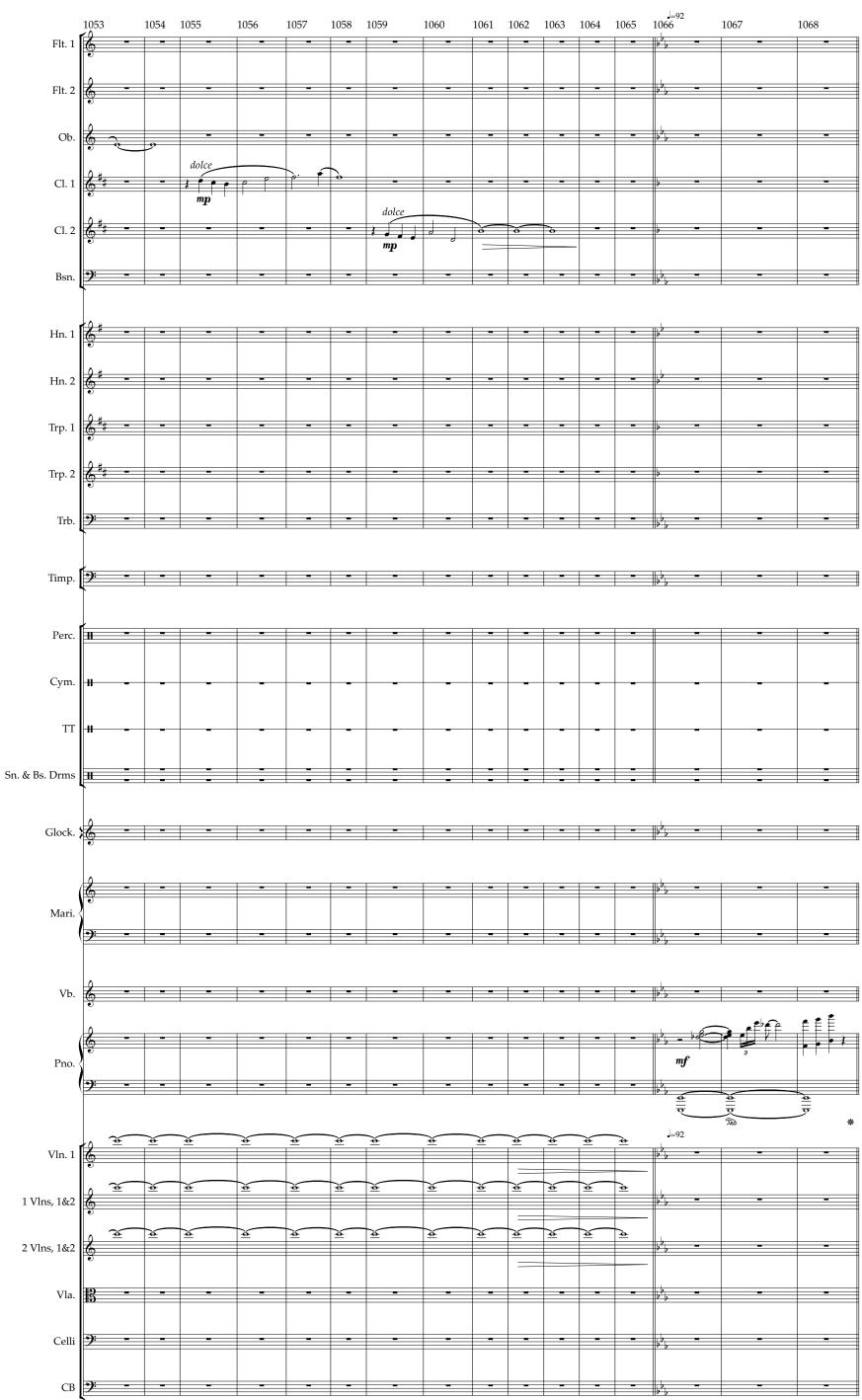


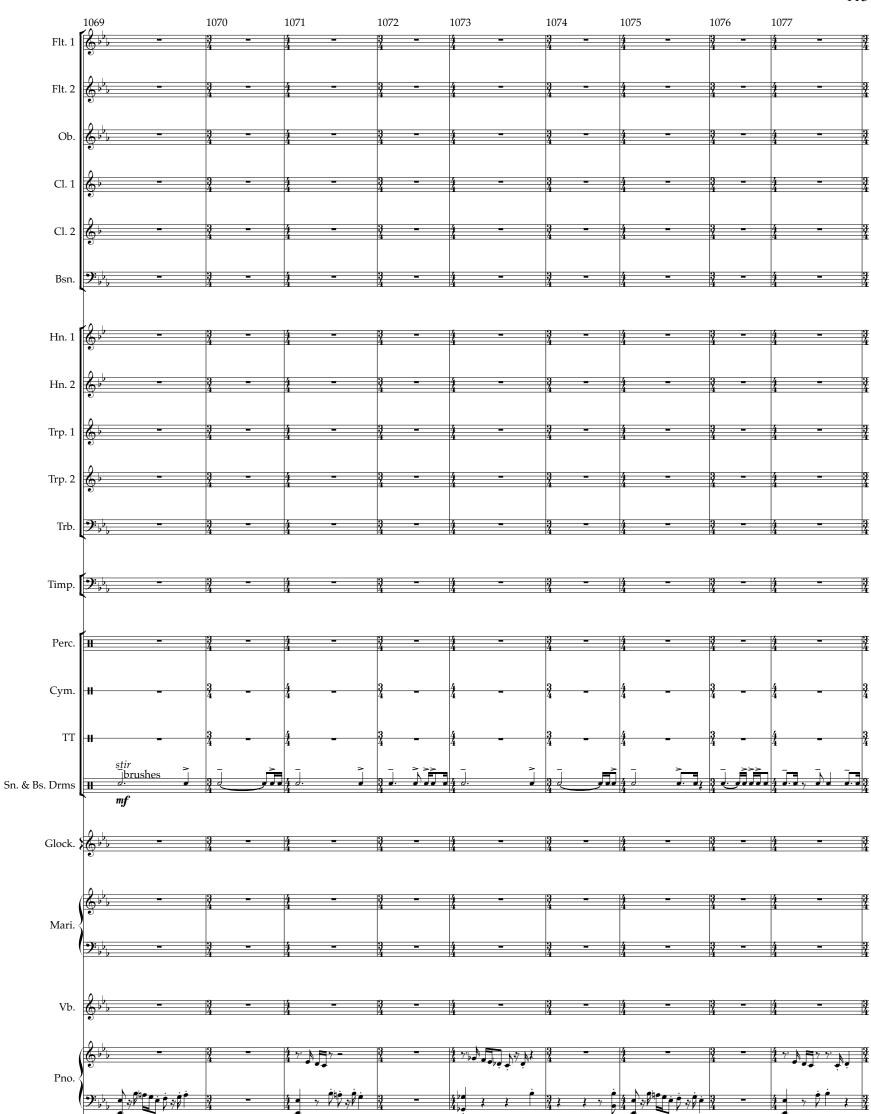


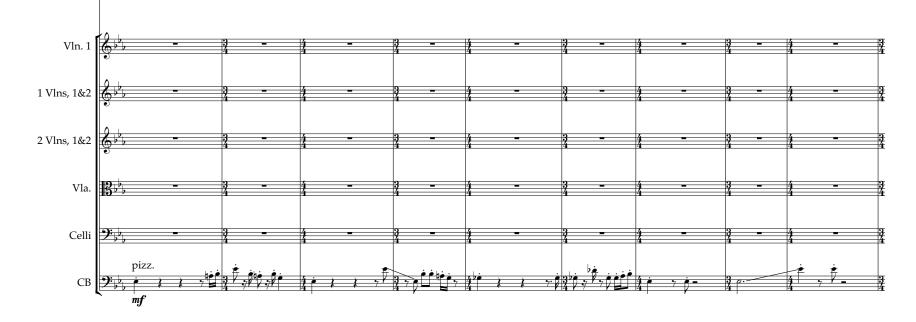












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