

Berklee College of Music

**The Journey of Inspiration:  
From Snow Art to Film Scoring**

Submitted in Partial fulfillment of the Degree of  
Master of Music in Scoring for Film, Television and Video Games

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**Abstract**

This thesis described all the processes of rescored the short film One Man's Walk in the Snow Creates a Giant Masterpiece. From searching for music and video materials, getting inspirations from the materials, compositional process, to scores analysis.

*Keywords: film scoring, compositional process, analysis.*

## Acknowledgements

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## 1. Preparation before Composition

### 1.1. Searching for Music Material

Preparing for AIR Studios recording is a long process. For me, this is a once-in-a-lifetime opportunity and a demonstration of my academic achievements, so I hope to write a piece that represents my personal style. I started from the perspective of "what music do I want to write", listening to a lot of different styles of film scoring, marking down all the soundtracks that are suitable for the lineup of this recording, and selecting the music styles I want to present in CE. The line-up of London is a 49-piece orchestra and does not include percussion, so percussion will be performed by the sample library. At the same time, we can also use the sample library to play other instruments such as Piano, Harp, etc. The following is the line-up of London:

STRINGS:	10, 8, 6, 6, 3
WW:	2 Flutes (2nd Fl/Piccolo)
	2 Oboes (2nd Oboe/English Horn)
	2 Bb Clarinets (2nd Cl/Bass Clarinet)
	1 Bassoon
BRASS:	3 Horns
	2 Bb Trumpets
	2 Trombones
	1 Bass Trombone
	1 Tuba

Since the line-up will affect the choice of music genre, I have summarized and sorted out several different music categories that are suitable for the London line-up. First of all, the first type

of music I want to write is fantasy and adventure style, which is especially suitable for animation with rich visual changes. Here is a few reference music:

- I. *Mouserinks*, from *The Nutcracker and the Four Realms* (Original Motion Picture Soundtrack),<sup>1</sup> composed by James Newton Howard.
- II. *Furies in Love*, from *How To Train Your Dragon: The Hidden World* (Original Motion Picture Soundtrack),<sup>2</sup> composed by John Powell.
- III. *Octopath Traveler -Main Theme-*, from *OCTOPATH TRAVELER* Original Soundtrack,<sup>3</sup> composed by Yasunori Nishiki.

The second is magnificent epic style. However, it is not intended to describe battles or war scenes but tends to describe the magnificent scenery of nature. Here is the reference music from the different soundtracks.:

- I. *The Blue Planet*, from *Blue Planet II* (Original Television Soundtrack),<sup>4</sup> composed by Hans Zimmer, Jacob Shea, David Fleming.
- II. *Nightfall*, from *Tiny World, Season 1* (Apple TV+ Original Series Soundtrack),<sup>5</sup> composed by Benjamin Wallfisch, Chris Egan.

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<sup>1</sup> *Mouserinks*, Spotify, 2018, <https://open.spotify.com/track/4zWfuLWtYfHpa6ExNladZD?si=b906cac7c8b04347>.

<sup>2</sup> *How To Train Your Dragon: The Hidden World (Original Motion Picture Soundtrack)*, Spotify, 2019, [https://open.spotify.com/album/2lbH7LYqdX5TzwZSp2pBzq?si=oqp7i3ZDScOu-0XijWj9MQ&dl\\_branch=1](https://open.spotify.com/album/2lbH7LYqdX5TzwZSp2pBzq?si=oqp7i3ZDScOu-0XijWj9MQ&dl_branch=1).

<sup>3</sup> *OCTOPATH TRAVELER Original Soundtrack*, Spotify, 2018, [https://open.spotify.com/album/7CY5mNBTBbHs1a4apdKCq6?si=LiPn-bz4QteTjYId3W1aZA&dl\\_branch=1](https://open.spotify.com/album/7CY5mNBTBbHs1a4apdKCq6?si=LiPn-bz4QteTjYId3W1aZA&dl_branch=1).

<sup>4</sup> *The Blue Planet*, Spotify, 2017, <https://open.spotify.com/track/1fw6GuGz4Zq1aSoXXxhvr6?si=7de06bca20544750>.

<sup>5</sup> *Nightfall*, Spotify, 2020, <https://open.spotify.com/track/7bNsGuIMBSwiuB9ZCQKjnr?si=988d6b6effe44108>.

- III. *The Chosen - Main Theme*, from *Revelation* (Original Motion Picture Soundtrack),  
<sup>6</sup>composed by Neal Acree.

The third type of music is similar to the second one. It is also grand and beautiful music, but it contains melancholy and sorrowful emotions, so the harmony has more dissonance, and the orchestration colors are darker. Here are some music references:

- I. *The Story Is Told*, from *In The Heart Of The Sea* (Original Motion Picture Soundtrack),<sup>7</sup> composed by *Roque Baños*.
- II. *Louis Drax*, from *The 9th Life Of Louis Drax* (Original Motion Picture Soundtrack),  
<sup>8</sup>composed by Patrick Watson.
- III. *The Clubhouse*, from *IT Chapter Two* (Original Motion Picture Soundtrack),  
<sup>9</sup>composed by Benjamin Wallfisch.
- IV. *The Lesson of the Phoenix*, from *Mulan* (Original Motion Picture Soundtrack),<sup>10</sup>  
composed by Harry Gregson-Williams.

However, there are many musical styles and techniques I want to write for this project, such as a fantasy animation that uses the massive technique of mickey mousing, beautiful and moving scenery time-lapse videos, or a thought-provoking, touching story worthy of beautiful orchestral music. But due to the limitation of recording time, only three minutes of music can be

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<sup>6</sup> *The Chosen - Main Theme From Revelation*, Spotify, 2016,  
<https://open.spotify.com/track/1WStg9UyQwxYmmAOVIb0Ia?si=2f384dd23c24428f>.

<sup>7</sup> *In The Heart Of The Sea (Original Motion Picture Soundtrack)*, Spotify, 2015,  
[https://open.spotify.com/album/7kFCPjhE8QIALEWQUqSoDT?si=0yBt-hh-QrOfGRX\\_NtNYNQ&dl\\_branch=1](https://open.spotify.com/album/7kFCPjhE8QIALEWQUqSoDT?si=0yBt-hh-QrOfGRX_NtNYNQ&dl_branch=1).

<sup>8</sup> *The 9th Life Of Louis Drax (Original Motion Picture Soundtrack)*, Spotify, 2016,  
[https://open.spotify.com/album/7bpzUPw4PIDS49fdFlmBVi?si=CLU8mL4IR9uTkXwTDgO4Pw&dl\\_branch=1](https://open.spotify.com/album/7bpzUPw4PIDS49fdFlmBVi?si=CLU8mL4IR9uTkXwTDgO4Pw&dl_branch=1).

<sup>9</sup> *IT Chapter Two (Original Motion Picture Soundtrack)*, Spotify, 2019,  
[https://open.spotify.com/album/5H94TughT5k2odQ0aMUu3Y?si=A9TIVtZASzqNWtqBrt-L7Q&dl\\_branch=1](https://open.spotify.com/album/5H94TughT5k2odQ0aMUu3Y?si=A9TIVtZASzqNWtqBrt-L7Q&dl_branch=1).

<sup>10</sup> *Mulan (Original Motion Picture Soundtrack)*, Spotify, 2020,  
[https://open.spotify.com/album/1hOU3shHZwl08nsg1LDAJP?si=658n\\_c9cTmeiXPQcXSvodw&dl\\_branch=1](https://open.spotify.com/album/1hOU3shHZwl08nsg1LDAJP?si=658n_c9cTmeiXPQcXSvodw&dl_branch=1).

recorded, and it is impossible for me to put all the music I want to write in just three minutes. I had to make a choice. I decided to change the perspective of looking for the film, let the film inspire me, so a long journey to find the film started...

## 1.2. Searching for Visual Media Material

At first, I searched the YouTube channel for CGI animated short films. Among thousands of videos, I found *The Bitter Bond*,<sup>11</sup> produced by Born Free Foundation. This is about the fact that most lions in South Africa were born and raised in captivity. The breeder charged the tourists a huge fee, and took photos with them. Then, when they grow too big for cuddles, they're sold to trophy hunters and shot in private game reserves. Not only is this cruel and inhumane practice legal, but it's flourishing in South Africa. The shocking ending in the film creates a lot of tension for the music. At the same time, the process of the lion growing up is very suitable for warm and energetic music.



Figure 1. Pic from "The Bitter Bond"

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<sup>11</sup> *The Bitter Bond: Award-Winning Short Film by Born Free Foundation, YouTube* (YouTube, 2019), [https://www.youtube.com/watch?v=oV8aV3ZY7SM&t=41s&ab\\_channel=BornFreeFoundationBornFreeFoundation](https://www.youtube.com/watch?v=oV8aV3ZY7SM&t=41s&ab_channel=BornFreeFoundationBornFreeFoundation)

And another one is *Step into a Miniature World of Animated Paper Wildlife*,<sup>12</sup> directors are Dávid Ringeisen and László Ruska. This piece is part of the filmmakers' MOME thesis project, the animation department at Moholy-Nagy University of Art and Design in Budapest, Hungary, and was created for WWF Hungary. The following is a brief introduction to the contents of the film, “An ordinary desk and typical office supplies are the backdrops for this micro-universe that carries the macro-message of wildlife conservation. While humans are left out of the piece, their impact is still present in a discarded cigarette butt that sparks an imaginary forest fire and an overflowing wastebasket that pollutes a fantastical rolling-chair river.”<sup>13</sup>



Figure 2. Pic from "Step into a Miniature World of Animated Paper Wildlife"

After I match the temporary music of the two short films, I chose the *Step into a Miniature World of Animated Paper Wildlife* to score, because the art of paper used in this film brings the flora and fauna vivid and lifelike, with rich visual changes, and there is no narration in the whole

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<sup>12</sup> *Step into a Miniature World of Animated Paper Wildlife* | Short Film Showcase, YouTube (YouTube, 2016), [https://www.youtube.com/watch?v=b5P2Qmq9r40&t=50s&ab\\_channel=NationalGeographicNationalGeographic](https://www.youtube.com/watch?v=b5P2Qmq9r40&t=50s&ab_channel=NationalGeographicNationalGeographic).

<sup>13</sup> Ibid.

film. It only relies on music to tell the story, giving a lot of room for the music. However, after I actually tried to score it, I found that because most of the film described the ecological disaster caused by human behavior, the overall music style was dark and heavy, it's different from the music I wanted to write. And also, the length of the film does not contain the credits was only 2'18", it's a little bit short for the recording, so I started looking for other films.

Then I found *Wings*,<sup>14</sup> by the University of Hertfordshire. The original music is by Gabriel Ness. The *Wings* is the story of a baby fruit bat who loses confidence in her own appearance after seeing the beautiful wings of a butterfly. The reason for choosing this film is that the story is warm and touching, So in addition to scoring it for beautiful music, it can also show the skills of mickey mousing and the ups and downs of different emotional changes.



Figure 3. Pic from "Wings"

Indeed, after I tried to score it, the music showed different levels of change as my imagination, and the orchestration also showed different techniques, such as the fast-running notes

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<sup>14</sup> CGI 3D Animated Short: "Wings" by University of Hertfordshire | The Rookies, YouTube (YouTube, 2020), [https://www.youtube.com/watch?v=58KDJfoSunQ&t=23s&ab\\_channel=TheRookiesTheRookies](https://www.youtube.com/watch?v=58KDJfoSunQ&t=23s&ab_channel=TheRookiesTheRookies).



up and down on the woodwind when the bat soars in the dream, or the combination of a synthesizer and an orchestra when the scene change between reality and the dream. However, after listening to it again and again, I didn't have much resonance with this piece. I always thought it could be better, but I didn't know how to modify it at that time. Because I have always thought that the music I write has to impress me first, and then it is possible to impress others, so I started looking for other films.

Finally, I found *One Man's Walk in the Snow Creates a Giant Masterpiece*.<sup>15</sup> filmed by Sindre Kinnerød and Audun Fjeldheim of Flash studio. The original music was composed by Chistoffer Pedersen. This story talks about Simon Beck is a snow artist who creates huge designs in the snow by simply walking in a pair of snowshoes. He believes that inspiration goes before motivation, and nature's perfect patterns inspire him to create something new every time out. This short documentary by Flash Studio follows Beck's preparations for a piece he did in Stryn, Norway, on a day of good snow. Watch and join him as he catches the first glimpse of a masterpiece that, after many steps and calculations, would most likely be covered in two days.<sup>16</sup>



Figure 4. Pic from "One Man's Walk in the Snow Creates a Giant Masterpiece".

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<sup>15</sup> *One Man's Walk in the Snow Creates a Giant Masterpiece* | *Short Film Showcase, YouTube* (YouTube, 2016), [https://www.youtube.com/watch?v=dDMuN6YOWFs&ab\\_channel=NationalGeographic](https://www.youtube.com/watch?v=dDMuN6YOWFs&ab_channel=NationalGeographic).

<sup>16</sup> Ibid.

When I saw the film for the first time, in addition to being very shocked, I also immediately had an idea for music. At the same time, I was deeply touched by the rich meaning behind the film. The process that Simon created his piece is very similar to that of composing. When the composer first conceived the work, all the thoughts and notes were only in his mind, and no one but himself will know what it sounds like in the end. And in the process of creation, Simon went from footprints one after another, forming lines, to the final outline of a complete graph. It is the same for the composer, who used notes one by one to form the melody line, the horizontal melody of each part constitutes the vertical harmony progression and forms a complete piece of music. And only at this moment, when the work is completed, can the world know what the music originally imagined in the composer's mind is like. Besides, the whole creation process has two opposite sides. One is the loneliness and incomprehension that makes people want to give up several times, another one is the motivation and mission to keep moving forward because of inspiration, but it also highlights that the last remaining piece is worthwhile. So this is why I chose this film in the end.

## **2. Compositional Process**

### **2.1. Video Analysis**

This film is basically divided into three sections. The first section describes his process of finding inspiration from the perspective of the beholder and Simon's monologue. He found various geometric patterns that exist in nature in the forests of Norway, including snowflakes, spores, spider webs, moss, and so on. The second section is his creative process of walking on the snow to leave footprints. In the third section, he finally climbed to the top of the mountain, overlooking the huge geometric figures made up of his footprints. The total length of the whole



film is 6'03", excluding credit is 5'47"; however, due to the limitation of recording time, only three minutes of music can be recorded, so I chose the last two sections in the film, starting from 2'37". Below is the sync point for music and video:

<b>Timecode</b>	<b>Sync Point of the Scene</b>	<b>Music Main Content</b>
<b>0:03:15</b>	Simon started walking on the snow	The motion of the sixteenth note started flowing.
<b>0:03:56</b>	The landscape of Stryn, Norway	The stagnant chord symbolizes the greatness of nature and highlights his insignificance.
<b>0:04:28</b>	Simon started walking on the snow again	The motion of sixteenth note started flowing comeback.
<b>0:05:00</b>	Simon started walking to the top and the shot shows a sense of speed and starts to circle him.	The music phrase became shorter from 2 bar to 1 bar, and the texture became complex to increase the tension.
<b>0:05:18</b>	Simon arrived at a height, overlooking his work.	The climax of the whole piece.

## 2.2. The Inspirations from Video

“Nobody goes to the movies to listen to the score. The score is simply assisting them in watching the film.”<sup>17</sup> — *Michael Kamen*.

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<sup>17</sup> Richard Davis, *Complete Guide to Film Scoring: the Art and Business of Writing Music for Movies and TV* (Boston, MA: Berklee Press, 2012), p.141.

Among film scoring, the biggest function of music is to assist film expression. Richard Davis mentioned in *Complete Guide to Film Scoring: The Art and Business of Writing Music for Movies and TV.*, “The music must continually develop to stay interesting. Themes develop, instrumentation develops, and the overall emotional thrust of the music has an arch that matches the arch of the film. In addition, the music can affect the way the film has been put together; it can smooth out cuts, transitions, or dissolves. It can also help the audience understand shifts in a location in time or place. Every cue has an impact that the composer and director are considering when placing it in the movie.”<sup>18</sup> Among them, the functionality of music can be divided into the following three characteristics:

#### I. Physical Functions

Music frequently functions in a way that impacts the physical action or location of the scene. This includes: setting the location of the film, setting the time period, Mickey-mousing, Intensifying the action.<sup>19</sup>

#### II. Psychological Functions

Music can assist the psychological and emotional impact of the film in many ways. Some of the psychological functions of film music are: creating the psychological mood, revealing the unspoken thoughts and feelings of a character, revealing unseen implications, deceiving the audience.<sup>20</sup>

#### III. Technical Functions

The technical functions are when the music aids the overall structure of the film: creating

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<sup>18</sup> Ibid.

<sup>19</sup> Ibid, p.142.

<sup>20</sup> Ibid, p.143-144.

continuity from scene to scene (Also known as “making a transition”), creating continuity of the entire film.<sup>21</sup>

So before I actually start to score, I will watch the film back and forth, and mute the sound of the film, so that the original music in the film would not interfere with my interpretation of the film and my imagination of the music. In the process of watching the film, I will think over and over again, what perspective should music represent, whether music should help the protagonist convey emotions, or whether music should remain neutral and just create the atmosphere? And what is the tempo of the cue editing and what is the overall pacing of this cue? As well as how to choose an appropriate orchestration and music style, etc. Therefore, in this short film, Simon gets the creative inspiration for leaving graphics in the snow from the geometric shapes in nature. Based on this concept, I carefully observed all kinds of details in the film, whether it is natural scenery, Simon's creative process, or the different angles of the shots, and the tempo of cue editing, try to find the inspiration in these details. At the same time, because I hope that the score is not only the synchronization of the music and the image on the surface, but also can be combined with the meaning behind the film so that the creation has a deeper meaning, not just some beautiful melody and harmony. Here is what I have summarized and sorted out several concepts for transitioning from film content to music creation materials:

I. Graphical association.

For example, when the shot took a close-up shot of Simon's footprints on the snow, the footprints of left and right feet continued to form slightly wavy lines, which immediately

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<sup>21</sup> Ibid, p.144-145

reminded me of the fast-running notes that play back and forth of the Major and Minor Second.



Figure 5. The Journey of Inspiration full score, bar 16-17, Viola.

And another example, the trees in the Norwegian forest in the film. Because these trees grow in the cold zone, most of them are coniferous plants, their leaves are needle-shaped and thick cuticles, which can reduce water loss, so the shape of the tree is also more pointed and standing, which is quite different from the broad-leaved plants commonly found in tropical rainforests. This feature reminds me of the pattern of arpeggios in the score.

- II. Using the timbre of different instruments in the orchestra to simulate the sounds in the natural environment.

For example, the snow-covered Norwegian forest, the vastness, coldness, loneliness, and the sense of thin air are all the feelings I get from the images. So I use the harmonics of strings and the concept of Circle of Fifths, starting from the F# of the Cello and superimposing a chord of the perfect fifth. Because the timbre of the harmonics of strings are airier, and the perfect fifth stacking chord sounds more empty than common triads, so the overall sound would be more empty, thin, cold.

Figure 6. The Journey of Inspiration full score, bar 1-7.

Another example is the faint light reflected by the sun in the snow, which reminds me of the musical instruments in the orchestra with shining timbre, Therefore, for the orchestration, I especially use Celesta, Glockenspiel, Harp and Piano to play, including arpeggios, broken chords, and back and forth lines in the second and third intervals, etc., trying to create a sparkling feeling in the snow. In addition, there is another sound from Simon walking on the snow. Because the snow is very thick, every step he takes in the snow will sink into it. In addition to the sound of snow boots rubbing against the snow, it has a duller and muffled sound just like someone smashing the stone on the quilt. This reminds me of the sound of the bass drum in the orchestra, which is thick but without a clear attack, so when the close-up shot of Simon walking on the snow, I strengthen the use of the bass drum on the orchestration.

- III. The rich meaning behind the film is transformed into the internal thinking of creating. For example, in this film, there are several times when the vastness of nature contrasts with Simon's insignificant scenes. This has influenced my whole creative structure. At the first sync point, which is Simon started walking on the snow, the music starts with the fast-running notes of Piano and Celesta, the woodwinds play long melody lines and the

strings play harmony of long notes. The overall volume is mp and the range is between c4 (Middle C) - c5; when the film comes to the second sync point, the magnificent landscape of Stryn in Norway, the brass and strings play chords in long notes with ff, and the range expands from c1-c6, it shows the vastness of nature through tension and brightness timbre. Additionally, at the third sync point, the film went back to Simon started walking on the snow again, but this time, the tempo of shots editing became faster, so here I move forward the sense of speed by changing the rhythm of the vertical harmony. When Simon started walking on the snow for the first time, the harmony was unit in two measures and changed every two measures; here I changed to one harmony for each measure. And at the fifth sync point, here is Simon arrived at a height, overlooking his majestic piece, which is also the climax of the entire film, therefore, compared with the previous magnificent landscape cue, which the music presented as a strong long notes chord with the brass and the strings, the music texture here is the most complex and rich for the whole piece of music. Cello, Bassoon, Bass Clarinet play arpeggios containing eighth notes, triplets, sixteenth notes; Piccolo, Flute, Clarinet play fast-running notes with irregular and continuously change in shape and rhythm; Violin, Oboe, Trumpet play the long line main melody in the high range; French horn and Viola play the counterpoint, and the overall dynamic has come to fff, and the range is also expanded to c1-c7 at the end.

2.3 Theme, Variations, and Counterpoint

The main theme of this piece consists of the downward figure and the back and forth

figure:

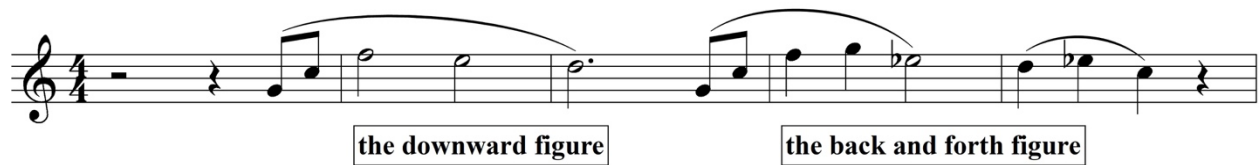
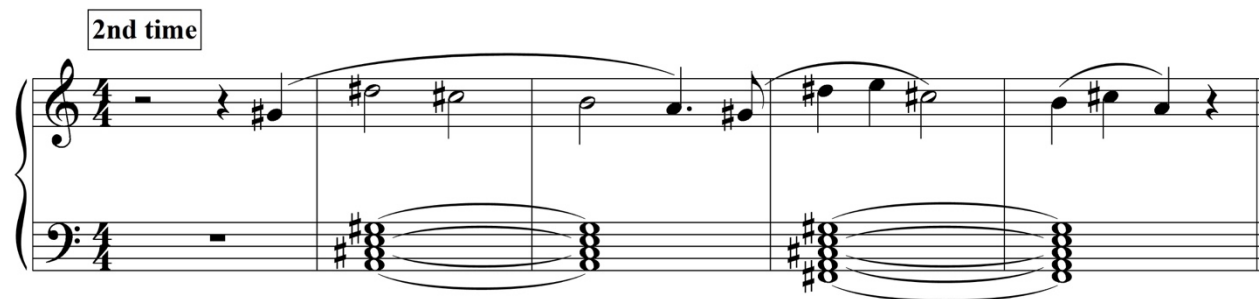


Figure 7. The Journey of Inspiration main theme score 1.

This main theme appears five times in total, but uses different harmony progression each

time:



The image displays three musical staves, each representing a variation of the main theme. Each staff is labeled with a box indicating the time it appears: '3rd time', '4th time', and '5th time'. The music is written in 4/4 time. The first staff (3rd time) features a melody in the treble clef starting with a triplet of eighth notes, followed by a half note, a quarter note, and a dotted quarter note. The bass clef provides a harmonic accompaniment with chords. The second staff (4th time) shows a variation where the melody is more fragmented, with a quarter rest in the first bar and a dotted quarter note in the second. The bass clef accompaniment changes to a different chord structure. The third staff (5th time) shows another variation with a quarter rest in the first bar and a dotted quarter note in the second, with a different bass clef accompaniment. The key signature for all staves is one flat (B-flat major or D minor).

Figure 8. The Journey of Inspiration main theme score 2.

There are two ways of variation. The first is the change of the melody of the theme. The original theme has only four bars, but with the exception of the first and third times, every time the theme appears, the phrase is eight bars. So after the four bars of the theme, the melody behind is different:



2nd time

3rd time

5th time

Figure 9. The Journey of Inspiration main theme variation 1.

The second method of variation is to use the inversion of the first two bars of the theme, the upward of the scale figure is used as the main melody at the letter A, and by using different instruments to play this variation in turn, continue to develop upwards.

A musical score for 'The Journey of Inspiration' full score, bar 8-15. The score includes parts for Flute (Fl.), Piccolo (+Picc.), Oboe (Ob.), English Horn (+E. Hn.), Clarinet (Cl.), Bass Clarinet (+B. Cl.), Bassoon (Bsn.), and Horn (Hn.). The tempo is marked 'A' with a quarter note equal to 91. The score shows various dynamics such as *mp*, *p*, *poco*, and *mf*. Two blue arrows point to specific notes in the Clarinet and Bassoon parts.

Figure 10. The Journey of Inspiration full score, bar 8-15

In addition, as long as there is a counterpoint, the counterpoint will be different every time:

Two musical excerpts showing counterpoint. The first is labeled '2nd time' and the second is labeled '5th time'. Both excerpts show a main theme in the treble clef and a counterpoint in the bass clef. The counterpoint is highlighted with a yellow box. The 5th time excerpt includes a triplet in the bass clef.

Figure 11. The Journey of Inspiration main theme and counterpoint score 1.

In addition, every time the theme appears, the orchestration is different to increase the richness of changes. The first time is from bar 1 to bar 7, the Piano plays the main melody, the strings play the harmonic and blend with Piccolo to create the pure sound.

The musical score for Figure 12 shows the first seven bars of 'The Journey of Inspiration'. The tempo is marked as quarter note = 89. The score includes parts for Flute 1 and 2 (with Piccolo), Piano, Violin I and II, Viola, and Cello. The Flute 2 part has a 'to Piccolo Solo' instruction. Dynamics include *mp* and *p*. The strings play a harmonic accompaniment with 'div.' markings.

Figure 12. The Journey of Inspiration full score, bar 1-7.

The second time is the Violin, Oboe and Flute play the main melody in the high range, the counterpoint played by Cello and Bassoon in the low range, but for Cello and Bassoon, the range of the counterpoint is around g3-g4, it's the high range for them, so it can create a rich and tense timbre.

The image shows a page of a musical score for 'The Journey of Inspiration', covering bars 16-19. The score is for a full orchestra and includes parts for various instruments. A yellow box highlights the Flute (Fl.), Oboe (Ob.), and Violin I and II (Vln. I, Vln. II) parts. A green box highlights the Bassoon (Bsn.), Bass Clarinet (+B. Cl.), and Cello (Vc.) parts. The score includes dynamics such as *mf*, *poco*, and *mp*. There are also performance markings like 'to Flute' and 'pizz.'.

Figure 13. The Journey of Inspiration full score, bar 16-19.

The third time of the theme is played by the mid-low range instruments, namely English horn, Bass clarinet, Bassoon, and French horn. The range of the main melody here is c4-c5, as mentioned above, for these mid-low range instruments, it belongs to the high range, so it will

present a strong and tense sound. The technique of this orchestration is what I used extensively in this piece and is a kind of sound that I personally like very much.

E ♩ = 90

The musical score for 'The Journey of Inspiration' full score, bars 39-43, is presented in a standard orchestral format. The score is in 4/4 time with a tempo of quarter note = 90. The key signature has one flat (B-flat). The score is divided into four systems. The first system includes Flute and Piccolo. The second system includes Oboe, Clarinet, Bassoon, Horn, and Trumpet. The third system includes Trombone, Tuba, and Timpani. The fourth system includes Percussion and Harp. The score features dynamic markings such as *mp*, *mf*, and *p*, and articulation markings such as *ppp*, *p*, and *poco*. The score is written in a standard orchestral format with staves for each instrument and a conductor's part.

Figure 14. The Journey of Inspiration full score, bar 39-43.

The theme of the fifth time, which is the climax of the whole piece, is the richest and most complicated part of the texture, as mentioned earlier. Here Violin I & II plays the octave main melody and the Oboe I & II plays the main melody and harmony melody, and the counterpoint is played by the French horn and Viola.

**H** ♩ = 89

1 FL.  
2 (+Picc.)

1 Ob.  
2 (+E. Hn.)

1 Cl.  
2 (+B. Cl.)

Bsn.

1 Hn.  
2

Trpt.

Tbrk.

B. Tbn.

Tuba

Timp.

Hrp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Figure 15. The Journey of Inspiration full score, bar 55-58.

### 3. Scores Analysis

#### 3.1. The Motions

One difficulty in this piece is how to make the sixteenth notes flow continuously without losing the sense of tension and motion. Therefore, the sixteenth notes have several different patterns, and they continue to be played in turns between different instruments, let the changes maintain the motion.

The first is the back and forth of the Major and Minor Second, which creates a long-line feel. For example, the Celesta in bar 8-9, with the broken chord of the back and forth of Major and Minor Third on the right hand of the Piano, and embellished by the left-hand octave. Here I deliberately choose Celesta to play the back and forth of the second, using the effect of sustain pedal to make it sound like a long line pad; while the Piano is to bring out the main rhythm, and the left-hand octave jumps to increase the kinetic energy and the brightness of different tone colors.

The image shows a musical score for Percussion and Piano. The Percussion part (labeled 'Perc.' and 'celesta') is written in a treble clef and consists of a continuous sixteenth-note pattern. The Piano part (labeled 'Pno.') is written in a grand staff with two treble clefs and one bass clef. The right-hand part (treble clef) plays a broken chord pattern of Major and Minor Thirds, while the left-hand part (bass clef) plays an octave pattern. Both parts are marked with 'mp' (mezzo-piano) and 'poco' (poco). The score covers two bars, with the first bar starting with a key signature of one sharp (F#) and a time signature of 4/4.

Figure 16. The Journey of Inspiration full score, bar 8-9, Percussion and Piano.

The second is the arpeggio with different types and densities. For instance, in the Piano in bar 16, the arpeggio of the right-hand is a unit of two beats, and the arpeggio of the left-hand is a unit of four beats, to create different motions. And the Viola, Clarinet, and Flute here continue



the back and forth of the Major and Minor Second. In addition to allowing the motion from the Celesta in the previous passage to continue, the music is also enriched by the different patterns of the arpeggio.

The image shows a page of a musical score for 'The Journey of Inspiration', covering bars 16 to 19. The score is for a full orchestra and includes the following parts: Flute (Fl.), Piccolo (+Picc.), Oboe (Ob.), English Horn (+E. Hn.), Clarinet (Cl.), Bass Clarinet (+B. Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tbrl.), Timpani (Timp.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is marked with dynamics such as *mf* (mezzo-forte) and *ppp* (pianissimo), and tempo markings like *poco* (poco). A blue box highlights the Piano part, and another blue box highlights the Flute part with the instruction 'to Flute'.

Figure 17. The Journey of Inspiration full score, bar 16-19.



Another example is Violin II in bar 48, and the sextuplet of the Bass clarinet in bar 52, which embellishes the melody with the first note of the beat while maintaining the motion.

Vln. II  
*poco*

Figure 18. The Journey of Inspiration full score, bar 48, Violin II.

Cl.  
2  
(+B. Cl.)  
*mf*

Figure 19. The Journey of Inspiration full score, bar 52, Bass Clarinet.

The third type is the broken chord with different accents, such as the Flute and Celesta in bar 40-41. The accents are in the first beat and the second half of the second beat, which brings a sense of rhythm. With Piano and Glockenspiel, it is sixteenth notes in groups of three notes, but deliberately highlights the melody line with the last note of the three-note group, so that the melody will not be in the grooving of 4/4 beat, plus the brightness of these two instruments, creating the timbre sound like the snow flickers due to sunlight.

**E** ♩ = 90

1 Fl. *mp*

2 Fl. (+Picc.) *mp* to Flute

Oboe (+E. Hrn.) *mp* *mf* *poco* *mf*

Clarinet (+B. Cl.) *mp* *mf* *poco* *mf*

Bassoon *mp* *mf* *poco* *mf*

Horn 1 *mp* *mf* *poco* *mf*

Horn 2 *mp* *mf* *poco* *mf*

Trombone *mf* *poco* *mf*

Bass Trombone *mf* *poco*

Tuba *mf*

Timpani *p* *mp*

Percussion *poco* *mp* Glock.

Harp *mf*

Piano *mp*

Figure 20. The Journey of Inspiration full score, bar 40-41

### 3.2. Orchestration

The orchestration is the key point of this piece, during the compositional process, I kept trying various orchestrations, the following are some features that I would like to mention:

First of all is the beginning of the piece, as mentioned above, I used the strings's harmonic and stacked the chords of the perfect fifth, it creates the vibe of nature and a sense of emptiness in the snow. Also, coupled with the use of synth, I deliberately chose a tone with a slight flicker, which sounds like the snow reflecting lightly and the wind blowing. Meanwhile, the Piano plays the theme at the high range with a long reverb tail, and the Piccolo plays the variation of the theme, all of these combinations to enhance a sense of openness in the snow.

The musical score for 'The Journey of Inspiration' full score, bar 1-7, is shown. The score is in 4/4 time with a tempo of 89. It features six staves: Flute (+Picc.), Piano, Violin I, Violin II, Viola, and Cello. The Flute part starts with a 'to Piccolo Solo' instruction. The Piano part plays a melodic line with a long reverb tail. The strings (Violin I, Violin II, Viola, Cello) play a harmonic of perfect fifths in a high range, marked 'div.' and 'p'.

Figure 21. The Journey of Inspiration full score, bar 1-7.

Secondly, every time the main melody is played by a high instrument, such as Violin, Flute, Oboe, I like to let the mid-low instrument play the counterpoint but in their high range, because the low instrument in the high range has a very strong, tense and rich timbre, such as the

Bassoon and Cello in bars 16-19 (see Figure 13 on p.20), or the bar 55-64, is 3 French horns with Viola to increase the thickness (see Figure 15 on p.22). And in bars 39-51, is the same concept of orchestration but used in a different way (see Figure 14 on p.21), these low instruments take turns to play the main melody in the high range, the high instruments play long notes as harmony or sixteenth note embellishment.

Thirdly, from bar 55-62, the fast-running notes of the Flute, Piccolo, and Clarinet. This is a very common technique in orchestration to increase the brightness of the orchestra. What I want to mention here is that the fast-running notes here are not the same as the pattern of the fast-running notes mentioned earlier to maintain motion. The fast-running notes are irregular and continuously change in shape and rhythm. In the beginning, bars 55-56, are up and down arpeggios, in units of one measure; while bars 57-58 are changed to the broken chord from top-to-bottom and embellish the melody in the first note of the beat. And in bars 59-60, it is the up and down of the c minor scale but with nature E, and the highest note Bb in bar 60 is highlighted the melody. At the same time, as the rhythm becomes denser and denser, from the quintuplet to the 32nd notes of eight notes in the last beat, it increases the sense of accumulation. Final, in bars 61-62, there are ascending arpeggios in the last two beats of each bar, they are continuously stacked to increase the sense of advancement.

Figure 22 shows a musical score for 'The Journey of Inspiration' full score, bar 55-58. The score is for a woodwind ensemble with parts for Flute (Fl.), Oboe (Ob.), and Clarinet (Cl.). The tempo is marked 'H' and the time signature is 4/4. The score shows complex rhythmic patterns and dynamics such as 'ff' and 'poco'.

Figure 22. The Journey of Inspiration full score, bar 55-58.

Figure 23 shows a musical score for 'The Journey of Inspiration' full score, bar 59-64. The score is for a woodwind ensemble with parts for Flute (Fl.) and Clarinet (Cl.). The score shows complex rhythmic patterns and dynamics such as 'ff', 'f', and 'poco'.

Figure 23. The Journey of Inspiration full score, bar 59-64.

#### 4. Conclusion

Through writing the paper, I reviewed the whole scoring process of this project. From looking for the film that resonates with me, to the connection between music material and the meaning of the film, to the conception and development of music creation, to every single note engraved on the staff, every decision is a choice of repeated thinking. In addition to the compositional process, there is also the production part of the preparation for the recording, including the mockup, the score and parts, and the ProTools session. It seems to be just a project of the 3-minute recording session, but it actually took me a whole life to prepare, all the learning and accumulation made this piece. This journey of inspiration will also end when the paper comes to this chapter. However, more journeys of inspiration will be waiting for me in the future, and I hope that every journey will be full of rewards just like this one.

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