

The Principle of Immersion in Film Music:

A Case Study using the Film Score from *Anastasia* (1997)

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Foreword

During my year at Berklee Valencia I've studied and internalized much information about the practices of the world's Film Composers. The relationship between music and Film is an interesting one and continues to intrigue me every day. At the end of this year of study, I came away with a fundamental truth about Film Music: It serves the purpose of immersing the Audience into the Film.

After much thought about Immersion and how it applies to Film Music, I began to think about it and how it applied to Media in general. I thought until I came up with a model that somewhat neatly fits any form of media seeking to tell a story. The following written work is my attempt at organizing my thoughts on the subject for others to read.

I have prepared in this work a description of the Principle of Immersion, a theory I have about Film Music and Storytelling Media in general. Within the first section, I plan to explain my Principle of Immersion and the reasoning behind it in a broad fashion. I will then clarify what it means for Film and for Film Music. My goal is that the Reader should have both a clear understanding of my thought process as well as the ability to apply it to other forms of Media, provided they meet a certain criteria.

To further support my ideas, I also present a Score Analysis focusing on the movie *Anastasia*. I chose this movie as a Case Study because of its unique circumstance of having 2 composers who compose music in a unique fashion (unique enough to hire two of them, as

it were). Through careful study I've achieved a solid knowledge of the Music composed for this film and the circumstances behind it. As a result, I can now talk, at length, about how it connects to my Principle of Immersion.

I thank you for the time you've taken out to read my work, and sincerely hope that I haven't wasted your time.

- TJ Richardson

Introduction

The world is full of stories. Since the beginning of communication, people have been looking for ways to pass ideas and stories to one another. It happens in the cherished books we read as we grow up. It happens in the oral traditions of the Native Americans, passed from generation to generation. It even happened on the walls of caves during the first days of humans as a species. Stories have always been around, and we have always tried to pass them along.

Now that time has given us Technology, the ways that we can pass information are astoundingly numerous. We have Books, Theatre, Visual Art, Film, Music, Television, Videogames. Listing all of the possibilities would be useless, by the time we finish, there will be another 10 or so to add. Instead, we can talk about the people who create these items, these forms of Media.

The primary goal of a Media Creator (with very few exceptions) is to tell their story. This is a trait everyone (Directors, Artists, Musicians, Writers) has in common. They want to communicate with an Audience and they have different criteria for having completed that goal. They will need to deliver their message in a way that is accurate and entertaining. A creator who hones his craft and has a good story is a sight to behold, and the audience benefits from it. One of these creators can create complete Immersion.

Immersion

"im·mer·sion (noun) [i'mɜʃn, i'mɜʒn]>
- complete involvement"

- Dictionary.com

Though we are all completely capable of telling stories while people are only half listening (or not listening at all), it defeats the purpose of storytelling. To get a point across and tell the best story possible the Storyteller wants their audience to pay attention. They want their audiences complete involvement, they want their audience immersed. This is especially true when the livelihood of a creator hinges on their ability to tell a story. Let's look at this from the perspective of a Film Director.

A Film Director looking to Immerse her audience has many tools at her disposal. The Cameras, Actors, Music, Visual Effects and Sound Effects should all work together to bring the most entertaining experience possible from that Director. Each one of these groups has their own part to play in capturing of an audiences attention. An actor uses everything they've learned in life to accurately portray a character for the film, for example. On the other hand, a Sound Designer may record and digitally edit a sound to accompany the image of a leg being torn off on-screen (in this case, celery being torn makes an amazing choice.)

The Principle

My Principle of Immersion states that, in any form of Media, there are 2 ways to support immersion: Media-Centered and Audience Centered.

With Media-Centered Immersive Techniques, an artist is attempting to make use of their craft to give the audience an accurate portrayal of the world they've created. Immersion can be ruined by a missing or wrong detail and Media-Centered Immersive Techniques exist to prevent this. The Sound Designer from earlier uses an example of Media Centered Immersion Technique by creating a sound that one would expect to hear when flesh and bone are torn apart. Another might be a writer who includes a diagram of a contraption explained in his book. The idea is to provide accurate and plentiful information to an audience who may or may not be familiar with the world in which a story takes place. Through this, the skilled artist can figuratively transport the audience to the fictional world.

On the other hand, Audience-Centered Immersive Techniques make a story more relatable and memorable to an Audience. Because an audience may be reluctant to follow a story irrelevant to them, an artist might have to introduce elements meant to grab the attention of a certain demographic. In addition if a bold detail like an extremely catchy melody, is used and returns again with a matching detail (an arpeggiated A minor chord every time the ball is thrown, for example), the audience is more likely to remember the

story and that detail later. The goal of the Audience Focus is to hook the audience and help them remember the story later on.

A famous (and extreme) example would be a reverse race casting of the Shakespeare play "Othello." In another famous example, the song "We Will Rock You" is used to cheer the main character on in *A Knights Tale*, even though that song (and the language used to sing it) couldn't *technically* have existed at the time the story took place. These choices in perspective are meant to grab a target audience and get them invested in the story by swapping in elements that, though inaccurate, are familiar to them.

These two elements exist on opposite ends of a spectrum. While Media Centered Immersion focuses on accuracy (historical, scientific, etc.) to portray a world and the way it works, Audience Centered Immersion bends these rules to make the story more interesting and relatable to the target audience. As one might expect with a gradient, most examples fall closer to the center. Since the mark of a skilled storyteller is to use both sides interchangeably, it is often difficult to find examples in the real world where you can make clean generalizations

A few criteria must be met before one can apply the Principle to a form of Media.

1. The Media must be created for the purpose of telling a story
2. There must be some degree of control, some amount of choice, over how the story is told.
3. There must be knowledge about the audience and how to relate to them

Those criteria being met, the Principle can help guide a creator through their process.

That being said, I will now attempt to give a more specific example of the Principle of Immersion at work through a Case Study. This week's topic: *Anastasia*.

The Movie

Anastasia [1997, Fox Animation Studios] is an animated musical film directed by the team of Dan Bluth and Gary Goldman, both of whom originally worked for Disney as animators. It is a retelling of the legend of Grand Duchess Anastasia Nikolaevna of Russia, rumored to have escaped the execution of her family during the Russian Revolution in the 1900s. Of note is the fact that this was the second film focusing on this subject, *Anastasia*. The first film was produced in 1956, also by 20th Century Fox, and was a live action story starring Ingrid Berman. The 1997 version borrows many story elements from the first film

The opening scene shows the last great party of the Royal Romanov family in Russia. After crashing the party Rasputin, a former advisor to the Tsar, declares that he will have revenge on the family for their perceived wrongs. Shortly after, he lays a curse on the family, which causes the Russian Revolution. The Romanov family is captured and executed with only Anastasia escaping.

The story afterward follows the 18 year-old Anya, an amnesiac orphan left with only music box and a necklace for clues to her forgotten past. While traveling to St. Petersburg she encounters Dimitri, who convinces her that she may be The Grand Duchess Anastasia. After deciding to go to Paris to meet her supposed last surviving relative they have to deal

with Anya's lack memory as well as the violent pursuit of Rasputin, who returns from the dead to destroy the last member of the Romanov Family¹

Anastasia is unique for its role as a non-Disney movie directed by two former Disney animators. Because of this influence, the story, and the fact that it's a musical, viewers often mistake it as a Disney production. Most reviews citing this phenomenon listed it as a positive, having fond memories of the powerhouse Disney, and praising the style. The movie was a box office success at a worldwide total of \$139 million by the end of its run (having come out as number 2 with \$14 million during its second week)².

This film is unique for its use of (and credit to) a team of composers, David Newman (an experienced composer from the famed Newman Family) and Stephen Flaherty (a seasoned Broadway songwriter), to handle the score. While Newman and Flaherty obviously worked together to finalize the score, I believe that they split the work in a way allowing them to handle specific aspects of the music.

Consequently, my use of *Anastasia* as a case study for the Immersion in Film Music hinges on the differing approaches followed by the composers. I posit that David Newman's work, in particular, is a shining example of Media-Centered Immersion techniques in Music, while Stephen Flaherty's work is an example of the opposite but equal Audience Centered Immersive techniques.

¹ IMDb.com. "Anastasia (1997)." *Internet Movie Database*.
http://www.imdb.com/title/tt0118617/?ref=fn_al_tt_1

² "Don Bluth." Box Office Mojo.
<http://www.boxofficemojo.com/people/chart/?view=Director&id=donbluth.htm>

Composer:
- David Newman -

David Newman is a Hollywood based Film composer sporting a 25 year career and accomplishments to match. He is the first son of 9 time Oscar-winning film composer Alfred Newman and the second oldest of the famed Newman Clan (after Randy Newman, an older cousin, and before his younger siblings Thomas, Maria and Tim). Newman had his first large film credit in 1984, with Tim Burton's *Frankenweenie*. Since that time, he has worked on over 100 films, becoming a requested composer for Danny DeVito's work in particular and continues to be highly sought after as a composer and music educator³.

He came to *Anastasia* through knowledge from his father, who previously worked on the 1956 live-action version and had since become the Musical Director at 20th Century Fox. In addition to working on an extremely successful movie, he also conducted a re-recording of the *20th Century Fox Theme*.

Newman brings his years of experience as a conductor and musician to the plate when scoring for *Anastasia*. He is supported by a team of orchestrators (Alexander Janko, Daniel Humay and Doug Besterman.) and a full orchestra, including percussionists with more exotic percussion (mark tree, sleigh bells) as well as traditional and regional instruments (like the accordion, the balalaika and music box style piano rolls).

³ Biolgraphy. *DavidNewmanComposer.com*.

Media Centered Immersion

Earlier, I described Media Centered Immersion as art used for the purpose of describing facts in story. Film Music in particular can often be used to divulge the details of location, time period, even details about actions happening on and off screen. The best analogy to Media Centered Immersion I can find in Film Music can be found in Richardson Davis' "Complete Guide to Film Scoring (CGFS)." In chapter 15, Davis outlines the Technical Requirements of Film Scoring, one of which is for Physical Functions.

*"Music Frequently Functions in a way that imparts the physical
action or location of the scene"*

- Complete Guide to Film Scoring

Richardson Davis⁴

Davis goes on to list 4 categories or Physical Functions: Location, Period, Mickey-Mouse, and Intensity of Action. I believe that this is a standard many composers including David Newman, hold to, and falls in line with my education at Berklee Valencia.

⁴ Davis, Richardson. *Complete Guide to Film Scoring*. Berklee Press, 2010.

Newman handles what I will call “The Score” of the film. This category contains the cues used for non-vocal music. Using a combination of orchestras and Russian folk instruments, Newman seeks to communicate details of the setting to the Viewer or draw them into the world of *Anastasia*.

Locational/Period Music:

In the book *On the Track* “period music” is described as film music authentic to the time period and location of the film⁵. For example: Heavy use of a harpsichord may influence an audience to think about Western Music of the 18th century⁶. The proper use of period music, he says, often helps the audience imagine the time period and location, sometimes without dialogue or visual cues giving the audience that information. Newman’s task, in this context, would be to give the Viewer a feeling of early 20th Century Russian and French Music.

Musicologists describe historically Russian music as very melancholic and serious. Rhythmically rigid (with a straight second beat in contrast to the anticipated, and sometimes even ‘swung’, second beat of the Vienna and French Waltzes) and harmonically bittersweet (harmonies often switch between major and minor at a pace that, while beautiful, is not happy), it reflects the demeanor and plight of the Russian people. It is equal

⁵ Karlin, Fred. “Historical and Period.” *On the Track: A Guide to Contemporary Film Scoring*, Routledge, 4 July 2013.

⁶ Davis, Richardson. *Complete Guide to Film Scoring*. Berklee Press, 2010.

parts orchestral music and folk music, much of which borrows heavily from Eastern European music (like Klezmer).

To see examples of the Russian tendencies to use minor melodies for happier occasions, we can look into the beginning cues of the film (**1M1**[Music Box], **1M2**[Prologue pt. 1] and **1M2B**[Prologue pt. 2]). I first want to note the melody of the main theme from the rendition of “Once Upon a December” sung during **1M2**.



The song, initially, is one of hope. The lyrics:

*“On the Wind, cross the sea, Hear this song and remember
Soon you’ll be, Home with me, Once upon a December”*

The minor key, however, seems to be a staple of Russian music.

The Russian waltz played by Anya’s Music Box at the beginning of **1M1** as well as the Imperial Dance music at the beginning of **1M2** are good examples of Period Music. Specifically, the Imperial dance music has the rigid rhythm (accentuated by staccato notes in the strings and horns) and sleigh bells associated with Russian Court Music (listen for the claps on beats 3.5 and 4 of measure 2 for a stereotypical touch of Russian flavor).

In addition to natural melodic and harmonic conventions, instrumentation plays an important role in calling to specific places. The Balalaika, in particular, is a Traditionally Russian Stringed instrument. Use of it as a solo instrument is sure to give overtones of Eastern European music, specifically Russian and/or Klezmer (a traditionally Jewish genre). Newman makes subtle use of it in cue **1M1**(Music Box) and in **3M9**(The Plate) as a solo instrument. It has a connection with Russian things, specifically the Old Winter Palace [notice how in 3M9 it sounds far away, quiet, as if the ruined palace is calling to Anya from the back of her memory.]

On the French side of the music, there are orchestrations of French Sambas, dance music, and heavy use of the Accordion. Even though the Accordion has its origin in Berlin and is often found worldwide in all types of music, Film Music typically places it within France. Specifically, any scene set in Paris feels almost incomplete without an accordion in the background. Newman recognizes this trope and follows it, specifically in cues **6M24**(Paris Arrival), **7M24A**(Meeting Sophie) and **7M27**(Vladimir's Realization) and finally in **9M37A**(The Hedge pt. 1: at the beginning, distant. m5).

Each one of these cues has an accordion solo at the beginning before the rest of the orchestra (usually focusing on woodwinds) comes in to support or take over the work. Another function of the accordion would be a "French Musette" played during the

9M33(Clock Tower) along with the dancing of Bartok. In the score, there is even an orchestrator note which reads “needs to sound French.”

Intensifying the Action / Action Highlights

Stepping away from Location-based music, some of the cues composed by Newman also help to communicate a sense of action or suspense. The most notable cue happens at **5M16** (The Train Crashes) during a scene in which Anya, Dimitri and Vladimir have to find a way off of a run-away train. The most notable elements of this cue are the constant percussion (the Russian sleigh bells make a return), constant high strings, and stark sustained chords in the brass. At sync points to match the action, there are big hits using the whole orchestra. They are made forte to simulate a stabbing effect! Watch at measure 49 where all of these elements come together for the first time. The small percussion (piatti, sleigh bells, choked cymbals) could with the woodwinds and strings playing staccato notes to drive the tempo. This continues until measure 89 where the train reaches the bottom of the valley and the dynamite explodes!

That scene was a relatively long one, and finding. A smaller scene happens immediately after during **5M17** (Crystal Ball & Tantrum). Bartok throws the reliquary, an item that is very fragile and very important to Rasputin. When Rasputin dives to catch it, the music intensifies for a short while. The music instantly increases tempo at measure 19, lasting until measure 24, and a grand total of 4 measures. Quick bursts of tempo like this often serve to jostle the audience, helping them relate to the characters on screen.

Composer - Stephen Flaherty -

Stephen Flaherty is an accomplished pianist and Musical Composer. He has much experience writing and composing for Broadway Musicals, specifically with his long time lyricist friend Lynn Ahrens. Born in 1960, he had written his first musical by the time he was 14, and continued to write musicals. He kept working as a pianist until he gained enough position to submit his musicals to be performed. Eventually, his first Broadway musical *Once On This Island* (co written by Ahrens) was performed in 1990. From there, his life became a climb to work on a movie.

Audience Focused Immersion

Flaherty (with long time cooperating lyricist Lyn Ahrens) composed what I will call “The Songs.” This group contains multi-genre style musical numbers with lyrics sung by the characters. Using contemporary instrumentation as well as timeless subjects, Flaherty seeks to bring the story to a place where the Viewer can easily latch on and sympathize. The themes he writes also return in Newman’s cues and serve to connect characters and concepts throughout the Film. This places Flaherty’s work for this film squarely in the realm of Viewer-Centered Immersion.

One of the first pillars of the Audience Focus is presenting material in ways familiar to a target audience. In focusing on the Songs written by Flaherty, One notices that most of

them are written in styles created and widely known some time after the 1920s. From Orchestral Rock to the Mainstream Pop Ballads of the 1990s, Flaherty could be said to have taken advantage of mainstream styles of the 90s.

For example, the song “In the Dark of the Night,”(4M14) in which Rasputin explains his plans to complete his revenge, classifies as a mainstream rock song in an orchestral style similar to the band ‘Queen’. In a broad sense this music has instrumentation, which would definitely be possible in the time period of the movie. Piano, choirs, mallet instruments, strings, brass and percussion had all been invented by the 1920s. However, this composition goes beyond what composers and musicians were able to do at the time. The use of a drum set (known as a trap set) and a distorted guitar for certain parts also takes away from the historical accuracy of the film. So why does this type of music work for the event in question?

In another example, we look at a song written by a combination of Flaherty and Newman. The “hit single” released with the film ‘Once Upon a December.’ Looking at the cue list, I notice that the song appears 4 times. A snippet of it is played by the Music Box in the first screen (1M1), afterward, is a duet between Anastasia and her Grandmother (1M2). The song is introduced properly when Anya goes to the Old Palace (3M10) and sees items familiar to her. Finally, a pop version of the song (vocals by Deanna Carter) is played as the third song in the credits (C3).

I posit that the song was written in so many styles to appeal to a larger group of people. As an extra bit of research, I asked 40 people if they remembered the song “Once Upon a December.” 38 people did remember it, and of that 38, 32 could readily tell me where it came from. I then played them both the original version (composed mostly by Flaherty for the scene with Anya in the Old Palace) and the pop version from the credits. Preference was split; I believe this implies that, if the goal was to catch a wide audience, the use of multiple versions of the song was useful.

Finally, I submit that Stephen Flaherty has written a number of themes that return later on in Newman’s work for the purpose of connecting ideas and people. The most obvious example would be part of the theme from “Learn to Do it” (5M19),



Lyrics:

You give a bow, What happens now?, Your hand receives a kiss

This theme makes a return during the waltz between Anya and Dimitri on the ship (“Waltz Reprise” [6M21]).



In yet another example, the main vocal line from “Journey to the Past” appears again during “Meeting Sophie.” (7M24A: specifically, and oboe plays it at 0.54.38, or m52 in the cue). It appears yet again during “Vladimir’s Realization” (7M27/8MO: this time played by the piano, accompanied by the rest of the orchestra. m15) and once more during “Reminiscing with Grandma”(9M34R: m47). These cues are definitely not the isolated work of Flaherty, but since they usually first appear in Flaherty’s work, we can attribute the actual themes to him and place them in the group of the Audience focus.

For this section, I wanted to show that, through the use of contemporary music, multiple versions of the same song, and repeated themes throughout the music, Flaherty has put in careful consideration to capture the attention of the audience (in the musical sense). This, complemented by Newman’s work getting story based information to the audience, allowed for an effective team up which sold both tickets and CDs.

Conclusion

At the start of this Work, I proposed that Film Music be categorized into 2 groups based on a Principle of Immersion, which states that any story-based media fares best when the attention of the Audience is completely invested. I explained that Media-Centered Immersion should regularly seek to bring the audience closer to the story by explaining details of the settings and events present in the media. Audience Centered Immersion, on the other hand, focuses on bringing the story closer to the audience by updating story-telling elements to make them more understandable, relatable, and memorable.

To aid me in this explanation, I analyzed the score of *Anastasia* specifically because of its 2 composers who almost cleanly focused on different aspects of Immersion. David Newman's music, the way I see it, has a heavy focus on bringing the setting to life using techniques such as Regional Period Music and music matching the action on screen. Stephen Flaherty's work went the opposite direction, where characters were given contemporary music to sing, making them more relatable to a global audience and making the movie, in general, more appealing and memorable.

The analysis of this Score helped me toward a deeper understanding of the way music is composed for Film, and more importantly, **why** it is composed for Film. I sincerely hope that I was able to convey through words my thoughts on the matter and to support my words through research. I invite you to find examples of Immersive Techniques in any Media you consume.

Thank you for you time.

Anastasia Cue List

| # (OST) | Cue# | Start Time | Name | Composed by | Orch./Lyrics | Song Type | Page # |
|---------|----------|------------|-------------------------------------|--------------------------|-----------------|------------|--------|
| | | 0.00.01 | 20th Century Fox Theme | Alfred/David Newman | | Trademark | |
| 11 | 1M1 | 00.00.23 | Music Box | David Newman | Alexander Janko | Soundtrack | 1 |
| 11 | 1M2 | 0.01.24 | Prologue pt. 1 | David Newman | Alexander Janko | Soundtrack | 9 |
| 11 | 1M2B | 0.02.54 | Prologue pt. 2 | David Newman | Alexander Janko | Soundtrack | 21 |
| 1 | 1M3 | 0.06.26 | "A Rumor in St. Petersburg" | Stephen Flaherty | Lynn Ahrens | Soundtrack | /// |
| | 1M4 | 0.09.46 | The Orphanage | David Newman | Alexander Janko | Cue | 46 |
| | 1M5 | 0.10.31 | Slamming the Gate | David Newman | Alexander Janko | Cue | 49 |
| | 2M6 | 0.10.54 | Anya Meets Pooka | David Newman | Alexander Janko | Cue | 51 |
| 2 | 2M7 | 0.12.44 | "Journey to the Past" | Stephen Flaherty | Lynn Ahrens | Soundtrack | /// |
| | 2M8 | 0.15.14 | The Audition | David Newman | Alexander Janko | Cue | 58 |
| | 3M9 | 0.16.58 | The Plate | David Newman | David Newman | Cue | 65 |
| 3 | 3M10 | 0.18.00 | "Once Upon a December" | Stephen Flaherty | Lynn Ahrens | Soundtrack | /// |
| | 3M11 | 0.20.15 | Dimitri Meets Anya | David Newman | Alexander Janko | Cue | 67 |
| | 3M12 | 0.21.42 | The Con Job | David Newman | Alexander Janko | Cue | 71 |
| | 3M13 | 0.24.30 | Bartok Flies to Rasputin | David Newman | Alexander Janko | Cue | 81 |
| | 4M13B | 0.26.00 | Bartok and Rasputin | David Newman | Doug Besterman | Cue | 88 |
| 4 | 4M14 | 0.27.35 | "In The Dark Of The Night" | Stephen Flaherty | Lynn Ahrens | Soundtrack | /// |
| | 4M15 | 0.30.15 | The Train Ride | David Newman | Alexander Janko | Cue | 94 |
| | 5M16 | 0.32.35 | Train Crashes | David Newman | Alexander Janko | Cue | 117 |
| | 5M17 | 0.36.56 | Crystal Ball + Tantrum | David Newman | Alexander Janko | Cue | 148 |
| 12 | 5M18 | 0.38.34 | "Speaking of Sophie" | David Newman | Alexander Janko | Soundtrack | 157 |
| | 5M19 | 0.40.58 | "Learn to Do it" | Stephen Flaherty | Lynn Ahrens | Soundtrack | /// |
| | 6M20 | 0.43.54 | The New Dress | David Newman | Daniel Hamuy | Cue | 167 |
| 6 | 6M21 | 0.46.23 | "Learn to do it (Waltz Reprise)" | Stephen Flaherty | Alexander Janko | Soundtrack | /// |
| | 6M22 | 0.46.23 | Music Box Memory | David Newman | Daniel Hamuy | Cue | 169 |
| 13 | 6M23 | 0.49.33 | "The Nightmare" | David Newman | Alexander Janko | Soundtrack | 172 |
| | 6M23B | 0.50.43 | Rasputin | David Newman | Alexander Janko | Cue | 195 |
| | 6M24 | 0.51.55 | Paris Arrival | David Newman | Alexander Janko | Cue | 204 |
| | 7M24A/R | 0.51.55 | Meeting Sophie | David Newman | Alexander Janko | Cue | 209 |
| 7 | 7M25 | 0.58.41 | "Paris Holds the Key to your Heart" | Stephen Flaherty | Lynn Ahrens | Soundtrack | /// |
| | 7M27/8MO | 0.59.11 | Vladimir's Realization | David Newman | Alexander Janko | Cue | 232 |
| | 8M29 | 1.01.29 | Intermission | David Newman | Alexander Janko | Stingers | 235 |
| | 8M31 | 1.02.27 | Grandma Refuses | David Newman | Alexander Janko | Cue | 237 |
| 14 | 8M32 | 1.04.48 | Kidnap + Reunion | David Newman | Alexander Janko | Soundtrack | 243 |
| | 9M33 | 1.09.04 | Clock Tower | David Newman | Alexander Janko | Cue | 262 |
| 15 | 9M34/R | 1.10.04 | Reminiscing with Grandma | David Newman | Alexander Janko | Soundtrack | 267 |
| | 9M35 | 1.13.05 | Dimitri's Farewell | David Newman | Alexander Janko | Cue | 295 |
| | 9M36 | 1.13.53 | The Royal Ball | David Newman | Alexander Janko | Cue | 297 |
| | 9M37A | 1.15.53 | The Hedge pt 1 | David Newman | Alexander Janko | Cue | 310 |
| | 10M37B | 1.16.45 | Rasputin Falls | David Newman | Alexander Janko | Cue | 313 |
| 16 | 10M38 | 1.20.33 | "Finale" | David Newman | Alexander Janko | Cue | 344 |
| 8 | C1 | Credits 1 | At the Beginning | Richard Marx/Donna Lewis | Richard Marx | Soundtrack | /// |
| 9 | C2 | Credits 2 | Journey to the Past (pop) | Stephen Flaherty | Aaliyah | Soundtrack | /// |
| 10 | C3 | Credits 3 | Once Upon a December (pop) | Stephen Flaherty | Deanna Carter | Soundtrack | /// |

Legend

- #** Just for counting purposes
- Cue #** Referencing number within the Paper and for Composers
- Start time** Measured in Real time, Approximate values
- Name** The name of the cue
- Song Type** Soundtrack denotes that this piece was included in the Soundtrack CD
- Page #** Where the cue can be found in the score.
Blocks with /// in them were not included in the score

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