

## What makes the ultimate film soundtrack

The snaking **rhythm** and **ripple** of "The Good, the Bad and the Ugly"; the **elegiac** beauty of "Once Upon a Time in America"; ... the **prolific** film scores of Italian maestro Ennio Morricone not only elevate classic scenes onscreen; they seem to live with us beyond them, in surround sound.

rhythm 节奏; 韵律

ripple 涟漪; 波纹

elegiac 哀悼的; 哀伤的

prolific 多产的; 丰富的

The news of Morricone's death this week, aged 91, bears a particular emotional weight. Morricone is credited for (re)defining the sound of the Western, although his music obviously went much further than that.

British composer, dramatist and broadcaster Neil Brand has explored the technique and power of film soundtracks throughout much of his work. "It was Morricone's **maverick**-ness that made him stand out," argues Brand.

maverick 特立独行的

"There was no chance that any of the other golden age film composers would ever use a whistle, a handslap and a whipcrack in their music — and here it was, in 'The Good, the Bad and the Ugly': part of an incredibly bananas take of what constituted a film score."

Morricone's film scores also bring a profound resonance, along with catchy hooks. In a 2008 interview, he said: "What I look for as a composer for cinema is the underlying story in a film; the story that cannot be told through images or through dialogue."

In "A Fistful of Dollars", Clint Eastwood only has about 25 lines, but the music suggests that something has happened in his past that has scarred him so much, he has to go on this solo quest to bring justice to lawless places. Whereas in the plot, he's doing it for money!