

Appendix 4 The organ part throughout the film table

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BMus3 (Hons) – Classical Flute

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THE ORGAN PART THROUGHOUT THE FILM			
WHEN	NAME OF THE TRACK	WHAT IS HAPPENING ON THE SCREEN	THE ORGAN PART
The beginning of the film – 3:30	Dreaming Of The Crash	<p>There are a few shots of bookshelves, crop fields and an older woman talking [Murph], seemingly giving an interview.</p> <p>Then, it transitions to Cooper’s dream of his crash. When he wakes up, he has a short dialogue with Murph who has just woken up because of his screaming (“I thought you were the ghost”).</p> <p>Then, there are a few more shots of the farm and other elderly people talking about their memories of life “back then”.</p>	<p>The very first note in the film is a sustained C. The fact that it is played by the organ immediately informs the viewer that this is the instrument which is going to play a crucial part in the film.</p> <p>The first interval is a perfect fourth (F-B flat). The melody is very simple, and keeps modulating between F Major and F Minor.</p> <p>In 2:33-2:41, as Cooper walks towards the window with a view of the big crops field, there is a C MAJOR CHORD with a big crescendo.</p>
5:48-7:42	Cornfield Chase	Cooper is talking to Murph while Tom is changing a flat tyre in their car. They talk about Murphy’s law, which in a way, foreshadows the events that are about to come in the film. ‘Well, Murphy’s law doesn’t mean that something bad will happen. What it means is whatever can happen will happen.’	<p>The very first time the MAIN THEME occurs. Throughout this track/scene the organ is the leading instrument. There are multiple organ parts – sustained notes, fast figurations and melodic development of the main theme.</p>
8:07-9:30	Flying Drone	The drone Cooper, Murph and Tom have been chasing flies back. Cooper talks with Murph (‘This	<p>The organ is playing the second theme. It is accompanied by woodwinds and electronics.</p>

		thing needs to learn how to adapt, Murph. Like the rest of us.’)	The organ smoothly narrates this short scene. In 9:16, when Cooper says that he is going to use the drone’s machinery for combines, the low organ notes come in, outlining the most important part of the dialogue; once again, Cooper says a sentence which implies one of the fundamental concepts in the film (adapting).
20:12-20:14	Dust	Cooper, Donald, Murph and Tom come back home from the baseball game because of the storm. Cooper and Murph see the dust falling down on the floor in her room.	With a close-up shot of the dust on the floor, there is a very quiet high E note played by the organ. It is very subtle, yet it crucially connects to what the viewer will discover in the film’s finale: that it was Cooper from the future who shaped the dust this way.
21:45-23:16	Dust	Cooper reveals that the dust shapes were a binary code (‘Coordinates’). He and Murph (who had hidden in the car) go on a trip to find the coordinates.	The organ plays an agitated melody in A Minor; it is a little march-like, in a moderate tempo. It is accompanied by strings, some wind instruments and electronics.
28:51-29:53	Day One	Prof. Brand is explaining the situation on Earth and tragic predictions for the human race’s future to Cooper.	The piano is the leading instrument; however, the organ is accompanying it with a quiet melody in A Minor and with repeated E’s.
29:53-31:58			The organ takes over the second theme from the piano. It is accompanied by woodwinds and electronics. It is repeated many times with new developments in the figurations and the accompaniment.

34:47-35:14		Dr Brand explains "Plan B" to Cooper. He asks about the people living on Earth now ('You'd give up on 'em? My kids?')	The organ repeats the melody it had played before. However, this time it is quiet and very slow; not agitated but sad. It enhances the tragic nature of Plan B.
37:00-42:17	Stay	<p>Cooper talks to Murph for the last time before he leaves.</p> <p>At the end of the scene, he says goodbye to his son (Tom) and Donald, and leaves the farm in his car.</p> <p>The scene ends with the spaceship's start.</p>	<p>The organ is the leading instrument, accompanied by electronics. Throughout this moment, there is always a sustained C note. There is a very slow melody, modulating between F Major and F Minor.</p> <p>The music starts getting gradually louder from the moment Murph says, 'Look at the books! Look at this. It says, "Stay."'</p> <p>In 40:02, the melody in the organ is joined by the strings.</p> <p>In 40:45-40:50, after Cooper says 'I'm coming back.', the organ plays a sustained F (in an F Minor chord), as if enhancing the fragility of his promise.</p> <p>In 41:39, the organ is dominated by the strings, which have now taken over the melody. Meanwhile, it is playing fast figurations, adding agitation to the music, which is growing even louder until the spaceship starts.</p> <p>In 40:54, when the book falls, the organ slowly plays E-D-E. As in 20:12, it provides a link to the Cooper from the future to the 'current' Cooper, trying to stop himself from leaving Murph.</p>

45:33-45:39	The Wormhole	They are docking the Endurance (for the first time).	<p>The organ subtly joins the sound mix of strings and electronics by playing a repeated E note six times. This short use of the organ informs the viewer just how important the docking procedure is. It also evokes the sound of an alarm, associating docking with a feeling of distress. Giving this information to the viewer is crucial to making them understand just how dangerous the manoeuvre Cooper does in the second docking scene (2:07:26) is.</p> <p>In 45:49-46:01, the organ has a sustained C, which resolves to B as they successfully dock.</p>
47:00-48:50	I’m Going Home	The crew begins their travels on the Endurance ship.	<p>In this musical fragment, the organ has fast, quiet figurations, creating an accompaniment to the strings’ melody. The organ part determines the dance-like, witty character of the music; it releases the tension from the past scenes, informing the viewer that this is the time when they can relax.</p> <p>From 48:00 on, the figurations going up and down also resembles the rotating motion of the ship.</p>
50:00-50:16	The Wormhole	There are shots from the crew’s travel while Prof. Brand is reciting Dylan	<p>The organ plays an AUGMENTED C MAJOR CHORD. It starts quietly, then grows with an extreme</p>

		Thomas’s poem <i>Do not go gentle into that good night</i> .	<p>crescendo until Prof. Brand finishes reciting the poem, and there is one final shot of the Endurance ship rotating away from the Earth. As the picture fades away, the chord does too; however, before it does, it suddenly resolves to C Major.</p> <p>In this moment, the organ enhances the finality of Cooper’s decision to leave Earth and to take part in the mission; there is no turning back now. As the viewer will later come to realise, this is the last time he ever sees the Earth in his life. The sudden resolution to the C Major chord leaves the listener only partly satisfied; the expectation for the G sharp to resolve to G natural has been built up, and when it finally did, it only lasted for a brief moment.</p>
1:00:00-1:00:13	The Wormhole	The crew is flying into the wormhole.	<p>The organ plays an AUGMENTED C MAJOR CHORD. It starts quietly, then grows with an extreme crescendo until they fly into the wormhole. It suddenly resolves to the C Major chord right before the ship’s machinery starts making loud noises and music is overshadowed by sound effects.</p>

1:06:14-1:06:21	Atmospheric Entry	Cooper and Dr Brand leave Rom to investigate Miller’s Planet. During these few seconds Cooper sighs, preparing for what is about to come, and there is a shot of the ship taking course to the new planet.	The organ plays a sustained C note. It reminds the viewer of the very beginning of the film. This is the first planet the crew goes to investigate and anything could happen. Furthermore, the sustained C also links it back to the moment when Cooper had his last talk with Murph before he left.
1:08:09-1:08:25		The crew lands on Miller’s Planet.	After they land, for a few seconds the organ is still playing a quiet sustained C note; it smoothly transitions into the background when the <i>Mountains</i> track begins.
1:09:28-1:10:28	Mountains (the beginning)	Dr Brand and Doyle start realising that something must have happened to Miller.	The organ is still in the background and starts playing quiet fast figurations. It is subtle, yet it influences the little shift in the atmosphere a great deal; it informs the viewer that something bad is going to happen and builds up the tension. As the music starts getting louder, the organ’s figurations do too, and in 1:10:00 a few more organ lines join in.
1:10:28	Mountains (the track’s culmination point)	The scene’s culmination point – the crew realises that they are not surrounded by mountains but enormous, moving waves; at this point there is a shot of an overwhelmingly big wave going in their direction.	The organ is now in the foreplan along with other instruments; there are multiple organ parts: fast figurations, sustained notes, chords and pedal notes.

1:11:20-1:11:51		The crew is trying to get back on the ship and escape.	Another organ part comes in, and it dominates everything else. It plays the chord sequence of the MAIN THEME (F-G-a-G); the most audible components are A (major third), B (perfect fifth), C (minor third), D (minor seventh), so it sounds as a four-note melody going up the A Minor scale. The whole sequence is repeated one more time before the music gets dominated by sound effects (as the wave slams Doyle).
1:17:22-	(Years of Messages)	Cooper and Dr Brand come back from Miller’s Planet to Endurance; they see Romilly who has been waiting for them to come back for twenty-three years.	The organ plays an F Major chord. At first, the most audible component is a high F but in 1:17:45, when Tars tells Cooper and Dr Brand how long they have been gone for, it changes to a C (a perfect fourth lower).
1:18:11-1:21:26	Organ Variation	Romilly fills Dr Brand in on what has happened. Cooper sits down to watch video-messages from Earth from the past twenty-three years.	This is one of the most emotional moments for Cooper in the entire film, and here, the MAIN THEME is presented in its simplest form, played by the organ solo. The music suddenly stops as Tom’s last recording ends.
1:21:34-1:22:36	--	Cooper is watching the only video-message Murph has recorded for him.	The solo organ plays a sustained C . There is no melody and the chord just “flows” in the background, with a crescendo and then a diminuendo as Murph’s recording is ending.

			It links it to the scene back in 37:00-42:17, when Cooper talked with Murph for the last time before he left, and to the beginning of the <i>Stay</i> track.
1:24:15-1:25:10	Afraid Of Time	Murph is examining the equation of gravity; she discovers prof. Brand has been trying to solve it with a wrong time assumption for years.	There are two organ parts: one is playing constant B-C-D-E semi-quavers in the background, and the other one is playing the second theme in E Minor. It is rather slow and causes uneasiness.
1:33:27-1:34:28	No Need To Come Back	Murph starts doubting whether her father (Cooper) had known that Plan B was hopeless, and consciously abandoned her on Earth to die.	The organ comes in with a slow melody played on the pedals. It is in harmonic A Minor and it is in the foreplan with sustained notes played by the strings. It uses tritones and causes uneasiness. This is the first time in the film when the organ’s pedals are playing a melody on their own. The sound’s colour is dark, and the low register’s timbre resembles Murph going through dark emotions of doubt.
1:34:30-1:35:52		Cooper’s crew arrives at Mann’s Planet.	Throughout this short scene, the organ is only playing a high sustained E note, while the piano is playing a slow melody in A Minor.
1:40:05-1:40:42	--	Dr Mann is finishing explaining his data; Dr Brand gets a video-message from Murph.	The organ is playing a mixture of the C Major scale components; the melody goes slowly up the scale starting on a B natural, and ending on a C. The organ’s timbre here is very delicate and bright.

			After hearing Dr Mann’s data, the scale going up resembles the increasing hope for the success of the mission. The expectations are now slightly changed; the viewer is now calm and hopeful, and the organ embraces these feelings.
1:42:40-1:44:20	A Place Among Stars	Dr Mann informs Cooper and Dr Brand that Prof. Brand had lied to them and that Plan A was never a possibility.	The atmosphere drastically shifts. The organ comes in with a reoccurring melody from 1:33:27; played on the low pedals, in A harmonic Minor, using tritones and causing uneasiness.
1:48:50-1:52:00	I’m Going Home	<p>There are shots both from Dr Mann’s Planet and from Earth, intertwining with each other.</p> <p>On Mann’s Planet, Romilly is starting to repair Dr Mann’s robot, Dr Brand is setting things up, and Cooper and Dr Mann are taking a walk to secure the necessary sites.</p> <p>Meanwhile on Earth, Murph comes back to the farm to search for answers in her room whilst her friend, the doctor, examines Tom’s wife and son.</p>	<p>The organ is playing fast quiet figurations in the background; it is the “organ dance” from 47:00. In 1:50:45, as Dr Mann talks about ‘children being the last things we see before we die’, it becomes more audible. However, this time it is not a moment of releasing the tension but rather of building it. Especially from 1:50:45, when more things are starting to happen (Tom’s family’s examination giving bad results, Dr Mann starting to act strange...), the witty dance music becomes somewhat distressing. As the different shots start changing faster, the organ’s passages going up and down also start feeling more agitated; the overall texture becomes thicker, and it feels as if even</p>

			the music might spiral out of control at any second now.
1:55:20-1:55:31	Coward	Cooper is suffocating on the ground while Dr Mann says, ‘Don’t judge me, Cooper. You were never tested like I was. Few men have been.’	The organ quietly joins the pulsating music with repeated E notes and one phrase of the second theme ; it is agitated and played staccato.
1:55:31-1:55:49		Murph and the doctor have left the farm after the fight with Tom. She is driving her car.	The organ part takes the foreplan; the second theme is suddenly louder and modulates to E Minor. It is even more agitated and dramatic.
1:55:49-1:56:04		Dr Mann is talking to suffocating Cooper.	The music gets quieter in order to give way to the spoken words. The second theme in the organ is still present but is now just a quiet background to a sustained low E note.
1:56:04-1:56:56			The piano comes in with one of the melodies of the second theme , while the organ is accompanying it with the other second theme melody in E Minor. In this moment, the piano part is played slowly with a rather melancholic feel to it, whilst the organ is still providing agitation with its movement. It is as if the piano is resembling Dr Mann who is giving a ‘melancholic’ and ‘sentimental’ speech, and the moving organ is resembling Cooper who is still fighting for his life. Throughout this moment, both parts are joined by the organ’s sustained E note.

1:56:56-1:59:10		<p>Suffocating Cooper manages to find his communicator and calls for help. Dr Brand and Case are rushing to his aid; as Cooper has almost suffocated, he sees the memory of his last conversation with Murph before he had left Earth.</p> <p>Meanwhile on Earth, Murph suddenly decides to turn back the car and set the crops field on fire.</p>	<p>The organ takes the foreplan with the second theme played in E Minor right when Cooper sees the communicator lying on the ground. It is now figured in arpeggios. It is also joined by other organ parts playing very fast figurations.</p>
1:59:10-1:59:46		Dr Brand and Case get to Cooper; meanwhile, Tom notices the fire.	<p>The second theme (still played by the organ) suddenly modulates to A Minor. Everything is now higher and the organ's sound gets brighter.</p>
20:00:12-20:00:22		Cooper, Dr Brand and Tars try warning Romilly about the danger but they are too late; Romilly dies in the explosion.	<p>There are multiple instruments playing fast scales up and down in A natural Minor; the organ joins for the few final scales right before the explosion.</p>
2:02:39-2:02:44	Imperfect Lock	Although Cooper is telling Dr Mann not to attempt docking, he still decides to proceed.	<p>The organ joins other instruments playing pulsating repeated E note six times.</p>
2:04:18-2:04:24		There is a shot from outside the ships, showing Dr Mann's coltish attempt at docking.	<p>Once again, the organ joins the pulse by repeating the E note six times.</p>
2:05:28-2:05:34		Dr Mann is still trying to dock, even though the lock is imperfect.	<p>For the third time, the organ plays six E notes.</p>
2:05:53-2:06:06		Cooper warns Dr Mann not to open the hatch.	<p>This time, the organ joins the pulse by playing repeated A notes in quavers while Cooper is talking.</p>

2:08:07-2:09:22	No Time for Caution	Amelia asks, ‘Cooper, what are you doing?’, he answers, ‘Docking’.	<p>The organ comes in playing one of the melodies of the second theme in A Minor. It is played staccato, march-like, very agitated.</p> <p>In 2:08:30-2:09:21, it is joined by the second’s theme other melody (also played by the organ); the two melodies are intertwining just as in 1:56:04-1:56:56.</p> <p>Throughout the track, there is another organ part constantly playing the E note in various rhythms.</p>
2:09:22-2:09:58		Cooper commands, ‘Initiate speed!’	<p>After preparation by the minor dominant (B Minor with major sixth chord), the second theme modulates to E Minor. It is now played higher, making it even more alarming. Its ascending/descending quality synchronises with the rotation of the ship on the screen.</p>
2:09:58-2:11:16		Cooper is attempting to dock.	<p>The music is back in A Minor; the organ strongly comes in with an ascending/descending melody played in a strict rhythm.</p> <p>It is accompanied by the MAIN THEME’s harmony (F-G-a-G).</p>

2:10:54-2:11:16		The ships are locked; the docking is almost done.	A new organ part quietly comes in, gradually becoming louder; it is playing a sustained C-E-B chord. In 2:11:05 one other note is added, G sharp/A flat. It is the AUGMENTED C MAJOR CHORD . As in previous cases, as the docking scene finishes, in the very last second the chord resolves to C Major.
2:11:45	Detach	Dr Brand and Cooper are entering the Endurance ship.	The music starts with the organ (and electronics) playing a mix of sustained notes (C, D, E flat).
2:12:59		They check the Endurance’s damage and come up with a new plan to save people on Earth.	The organ plays a quiet sustained C note (within a mix of sounds played by the electronics). In 2:13:12, it starts playing a slow progression of minor thirds (B flat to F, A flat to F, G to E); it is a reference to the <i>Stay</i> track. In this moment, the organ’s timbre is rather bright, containing mostly high overtones.
2:15:35-2:16:50		The main engine ignites, giving a start to Cooper’s Gargantula manoeuvre.	The organ is playing the melody from <i>Stay</i> in a unison with strings.
2:16:50-2:17:17	I’m Going Home	They detach Tars into Gargantula.	For the third time in the film, the organ’s witty dance-like figurations are accompanying the melody in the strings.
2:17:17-2:18:15	Detach	Dr Brand realises that Cooper is also detaching himself.	The augmented C Major chord unexpectedly resolves to an F Major chord. The organ is still accompanying

			the strings with fast figurations, as well as playing the melody with them.
2:19:33-2:20:03	--	Shots from the Earth: Tom and others are putting out the fire while Murph is still looking for answers in her childhood room.	The organ is in the mix of electronic sounds placed around the diminished A Minor chord.
2:20:21-2:20:37	--	Cooper is uncontrollably floating in space.	The organ is playing a high sustained C note; it is joined by the woodwinds.
2:20:37-2:20:50	--	Cooper is falling into an unknown dimension.	There are multiple organ parts playing fast figurations.
2:21:06-	--	Cooper is trying to make sense of what he is seeing; when he sees young Murph but cannot get to her, he is desperate and upset.	The organ is in the mix of electronic sounds based around the F Minor chord.
2:22:58-2:23:12	--	Cooper floats towards another “scene” with Murph from the past.	The organ subtly plays repeated A-E-A on every beat of the bar.
2:23:39-2:24:31	--	Cooper decides to tell his own self from the past to stay by encrypting a message in a Morse code.	The organ is playing repeated perfect fourths on A and E notes in a strict rhythm.
2:24:31-2:26:55	S.T.A.Y.	Cooper is watching himself from the past having his last conversation with Murph on Earth. It is devastating for him. Meanwhile on Earth, the adult Murph realises that Cooper “was her ghost”.	The organ is playing the MAIN THEME . It is played in a moderate tempo with some quiet electronics in the background.
2:26:55-2:28:39		Tars manages to reach Cooper through the communicator.	While the organ is still playing in the same rhythm, it smoothly transitions to playing repeated intervals on higher notes; it is leading a little musical dialogue with the piano, which is plays the intervals a beat ahead.

			The intervals are major seconds, major and minor thirds, and perfect fourths (E-F sharp, E-G, E-G sharp, E-A).
2:28:46-2:30:00		Cooper is starting to figure out his role in all of this; he shapes the dust into encrypted coordinates for NASA [20:12-20:14].	The organ is in the background; it is playing sustained C , sometimes adding a B natural.
2:30:00-2:32:38	Cornfield Chase	Cooper realises ‘they chose her’ [Murph] and encrypts the necessary data in the watch he had given to her. Meanwhile on Earth, Murph finds his message.	The last time this track occurred was at the beginning of the film when Cooper, Tom and Murph were chasing a flying drone (5:48). There are multiple organ parts but most importantly, the organ is playing the MAIN THEME . The organ brings the viewer back to the very core of the film: Cooper’s and Murph’s connection.
2:34:18-2:35:09	What Happens Now?	Cooper “transcends” into the unknown.	The organ plays the same passage as in 1:40:05-1:40:42 (back when the crew was on Mann’s Planet). It is a slow melody going up the C Major scale. At first, it is joined by a mixture of electronic sounds but in 2:34:48, for the last three notes of the scale (A, B, C), the organ stays on its own. The last C smoothly fades away. The “purity” of the C Major scale delivered by the organ’s delicate timbre enhances the beauty of this moment;

			Cooper does not know what will happen next but in a way, he does not care anymore. His connection to Murph is so strong that he does not need any proof to know that she will get his message, and people on Earth will be saved. His mission has come to an end.
2:36:30-2:39:56	Where We're Going	The music starts when Cooper asks the doctors if Murph is still alive. Cooper is then introduced to the “new world” and the reconstruction of his farm.	<p>This is a direct reference to the beginning of the film as it contains the exact same musical material.</p> <p>Cooper has come a full circle; in a way he is back to where he came from and the music resembles that. The organ is playing the characteristic sustained C.</p>
2:39:56-2:40:09		Cooper comes into Murph's hospital room.	<p>A new organ part comes in playing a C MAJOR CHORD with a big crescendo, just like in the beginning in 2:33-2:41. Once again, it enhances the preparation for the events that are about to come; after everything Cooper and Murph have gone through, they are about to reunite. The chord fades away as they see each other.</p>

<p>20:40:09 (until the end of the film)</p>		<p>Cooper and Murph talk for the first time since Cooper left Earth, and for the last time in their lives.</p>	<p>The organ plays the MAIN THEME solo.</p> <p>This is one of the most important and powerful scenes in the entire film.</p> <p>In 2:41:13, when Murph says: ‘Because my dad promised me.’, the low pedal notes come in.</p> <p>From 2:41:46 on, other instruments and electronics start coming in while the organ is still playing the main theme. Murph tells Cooper to go back to Dr Brand; there are shots of her setting up a camp on Edmund’s Planet,, and Cooper and Tars stealing a ship to go join her.</p> <p>In 2:42:54 another organ part comes in with fast figurations.</p>
<p>2:43:55</p>		<p>The screen goes black and the film ends.</p>	<p>The music suddenly stops on the G Major chord. The final two notes in the organ’s figurations are D and E.</p> <p>It is as if the music reached the E and finally did not have to go back to climbing onto it again; even though it stops suddenly, it gives closure to the main theme’s “struggle”, and the harmonic F-G-a-G sequence is finished for the very last time.</p>

What is the narrative and sonic importance of the organ in the soundtrack to “Interstellar”?

Justyna Szynkarczyk