

FROM THE DIRECTOR OF
THE DARK KNIGHT TRILOGY INCEPTION AND INTERSTELLAR



DUNKIRK

2017

CA386 OL01

TAE HYEONG KIM

MOVIE FILM

2017

DUNKIRK₂₀₁₇



Academy awards - Best Sound Mixing and Best Sound Editing



DUNKIRK 2017

Hans Zimmer

GERMAN-AMERICAN FILM SCORE
COMPOSER

.....

If I play you a piece of music, that's when you can truly look
inside me - Hans Zimmer

MUSIC



CLASSICAL + ELECTRICAL



TRADITIONAL



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DUNKIRK 2017
Director - Christopher Nolan
Composer - Hans Zimmer

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We will discuss the Dunkirk 2017 film based on the music perspective and a brief summary of the film.

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Presentations are tools that can be used as speeches, reports, and more.

02

The Film Music

We will discuss the overall nature of the film music in terms of many options.

04

7 Principles of Composition

We will discuss the film's music in relation to Claudia Gorbman's 7 principles of composition (her Rules of Narrative Film Music).

FILM DESCRIPTION

- We shall fight on the landing grounds

Title of Film: Dunkirk / Dunkerque

Release Year: 2017

Total duration in minutes: 110

Film Genre: War, Action, Historical Drama, Adventure

Primary language: English & French Dubbed or FST

Country (of production): United States of America

Director: Christopher Nolan

Composer(s): Hans Zimmer



FILM DESCRIPTION

- We shall fight on the beaches.

Other Important Music Contributors:

Nico Abondolo - soloist: bass
Christopher Anderson-Bazzoli - music preparation
Laurence Anslow - protocols recordist
Roger Argente - musician: trombone
Max Aruj - technical score assistant
Lorne Balfe - additional music / score producer
Daniel Bhattacharya - musician
Richard Bissill - musician: french horn
Johnny Britt - soloist: trumpet
Ed Buller - synth design
John W. Chapman - assistant engineer (as John Witt Chapman)
Chuck Choi - technical score engineer
Forest Christenson - assistant engineer
Steven Doar - score technical assistant
Steve Erdody - soloist: cello
Jeremy Levy - orchestrator
Jon Lewis - soloist: trumpet
Steve Mazzaro - sequencer programming
Martin McClellan - music preparation
Stephanie McNally - technical score engineer
Aaron Meyer - music preparation
Alan Meyerson - score mixed by
Perry Montague-Mason - orchestra leader
Steve Mair - musician: double bass (uncredited)
Vicky Matthews - musician: cello (uncredited)
Steffen Thum - technical score assistant (uncredited)
Allen Walley - musician: double bass (uncredited)



FILM DESCRIPTION

- We shall fight in the hills; we shall never surrender.

Other Important Music Contributors:

Alex Ferguson - assistant engineer
Geoff Foster - score recorded by
Bruce Fowler - supervising orchestrator (as Bruce L. Fowler)
Walt Fowler - orchestrator
Alex Gibson - supervising music editor
Gavin Greenaway - conductor
Isobel Griffiths - orchestra contractor
Opie Gruves - music re-mixing coordinator
Tina Guo - soloist: electric & acoustic cello
Taurees Habib - sampling team
Drew Jordan - synth programming
Andrew Kawczynski - composer: additional music
Steven Kofsky - music production services
David J. Krystal - orchestrator (as David Krystal)
Erich Lee - composer trailer music
Michael A. Levine - soloist: viola, violin, hardanger fiddle (as Michael Levine)
Suzette Moriarty - orchestrator
Dan Newell - musician: trumpet
Felix Ohlert - sample development
Andy Page - composer: additional music
Cynthia Park - assistant to composer: Hans Zimmer
Andy Pask - musician: bass
Alfredo Pasquel - additional engineering
Tom Pearson - music consultant
Tom Pigott Smith - musician: violin



FILM DESCRIPTION

- We shall fight in the fields and in the streets.

Other Important Music Contributors:

Lucas Pimentel - music editor
Ben Powell - soloist: violin
Richard Pryce - double bass
Satnam Ramgotra - composer: additional music (as Satnam Singh Ramgotra)
Peter Rotter - music contractor: Los Angeles Unit
Dor Rozen - trailer music
Ryan Rubin - music editor
Carl Rydlund - orchestrator
Max Sandler - score technical assistant
Howard Scarr - synthesizer programmer
Shalini S. Singh - score coordinator (as Shalini Singh)
Chas Smith - soloist: exotic instruments
Jill Streater - music librarian: UK
Dean Valentine - music
Raul Vega - sampling team
Seth Waldmann - additional engineering
Benjamin Wallfisch - additional music / conductor
Derrick Werlé - score technical engineer
Mark Wherry - digital instrument design
Booker White - music preparation
Warren Zielinski - musician: violin
Christian Barraclough - musician: trumpet (uncredited)
Nicholas J. Cazares - music preparation (uncredited)
Bruce Fowler - orchestrator (uncredited)
Roger Linley - musician: double bass (uncredited)





Brief Plot summary of Film

In Dunkirk (2017) by Christopher Nolan, I watch the story of soldiers trying to escape from a beach during World War II. I see the action from three sides: I'm on the beach with the soldiers, I'm on a boat crossing the sea to save them, and I'm flying in the air fighting enemy planes. Following up, the music by Hans Zimmer makes me feel urgency and fear. I'm right there with them, hoping they can all get back home safely.



OVERAL NATURE OF THE MUSIC

Style(s)/Genre(s)

I say that Hans Zimmer's music for Dunkirk is modern, simple, and creative, which is different from most war film themes. I like how it has a unique mix of ambient, electronic, and orchestral sounds that make the mood tense and intense. So, I focus on Hans Zimmer's use of the Shepard tone, which I think adds to the constant feeling of rising stress in the movie. I don't think the score fits into a specific historical music type. Instead, I think it sounds more like modern sound design, which makes it a unique and innovative piece of film music.



OVERAL NATURE OF THE MUSIC

Orchestration (instrumentation)

I think Hans Zimmer's orchestration for Dunkirk is not like most orchestral music. Because it combines traditional orchestral instruments with new computerized sounds and creative musical methods. I understand how to use a normal string section, but it's often pushed to its limits by playing at very high or very low volumes to build tension. I also realized that Hans Zimmer uses sound effects and ambient instruments to make the music feel uneasy and urgent. So, by layering instruments and computer sounds, the Shepard tone effect is added in a way that is unique to this music. I also hear ticking clock sounds, which are important to the theme of the score and add to the energy and psychological effect of the orchestration. The orchestration group doesn't neatly fit into standard categories like an orchestra or band. Instead, it stands out because it uses parts from different musical styles to support the mood of the movie.



THE DUNKIRK FILM'S GEOGRAPHIC LOCATION, TIME PERIOD, GENRE, AND THE STATUS OF THE CHARACTERS

In a traditional sense, the film's music doesn't directly suggest the setting or the specific time period of World War II. For example, it doesn't use songs or musical idioms from that time or area. Instead, the music mostly supports the genre, mood, and how bad things are for the characters. As an example, I can see that the music made the soldiers stuck on Dunkirk Beach feel a lot better mentally and emotionally. By building tension all the time and keeping things simple, the music of a movie successfully portrays the urgency, suspense, and desperation of the evacuation situation, fitting with the film's theme of surviving against all odds. Also, the modern and somewhat out-of-date parts of the music add to the story's global and timeless feel instead of tying it to a certain place or time. The music is connected to the characters' situations by showing their fear, worry, and brief moments of hope, not to the time or place where the story takes place.














DISTINCTIVE QUALITIES/ATTRIBUTES OF THE FILM MUSIC

Different from most film scores, I think this music has a few unique traits that make it stand out. While Hans Zimmer is using the Shepard tone, there is a constant feeling of unease and anxiety rising. This is a very unique method that makes the movie much more immersive. This auditory illusion, in which the sound of the music seems to keep going up, is like the story's rising danger and excitement. To go over this one more time, I thought it was very creative how Hans Zimmer used a running clock sound throughout the music. This part not only makes the escape plot more urgent and time-sensitive, but it also ties directly into the main theme of the characters' time running out. The ticking keeps reminding us of how bad things are for the soldiers and makes the movie more tense. I also mentioned in the previous question that the orchestration mixes classic instruments with current computer sounds and sound design techniques, making a unique score that is different from most war movie music. Hans Zimmer's work in Dunkirk is also different from most historical or geographical scores because it is very simple and focuses on texture and mood over tune. The music is very different from most tonal film music pieces because it doesn't have a strong rhythmic theme. Hans Zimmer doesn't use full symphony arrangements with lush songs. Instead, he uses a more restrained and subtle sound palette that focuses on the mental side of war rather than its physical battles.



DUNKIRT SOUNDTRACK

#	Title	Album	Date added	🕒
1	 The Mole Hans Zimmer	Dunkirk: Original Motion Picture Soundtrack	Jul 21, 2017	5:35
2	 We Need Our Army Back Hans Zimmer	Dunkirk: Original Motion Picture Soundtrack	Jul 21, 2017	6:28
3	 Shivering Soldier Hans Zimmer	Dunkirk: Original Motion Picture Soundtrack	Jul 21, 2017	2:52
4	 Supermarine Hans Zimmer	Dunkirk: Original Motion Picture Soundtrack	Jul 21, 2017	8:03
5	 The Tide Hans Zimmer	Dunkirk: Original Motion Picture Soundtrack	Jul 21, 2017	3:48
6	 Regimental Brothers Hans Zimmer, Lorne Balfe	Dunkirk: Original Motion Picture Soundtrack	Jul 21, 2017	5:04
7	 Impulse Hans Zimmer	Dunkirk: Original Motion Picture Soundtrack	Jul 21, 2017	2:36
8	 Home Hans Zimmer, Benjamin Wallfisch	Dunkirk: Original Motion Picture Soundtrack	Jul 21, 2017	6:02
9	 The Oil Hans Zimmer	Dunkirk: Original Motion Picture Soundtrack	Jul 21, 2017	6:10
10	 Variation 15 (Dunkirk) Benjamin Wallfisch, Edward Elgar	Dunkirk: Original Motion Picture Soundtrack	Jul 21, 2017	5:51
11	 End Titles (Dunkirk) Benjamin Wallfisch, Edward Elgar, Lorne Balfe, Hans Zimmer	Dunkirk: Original Motion Picture Soundtrack	Jul 21, 2017	7:12

LIST ANY APPARENT MUSIC THEMES NOTING

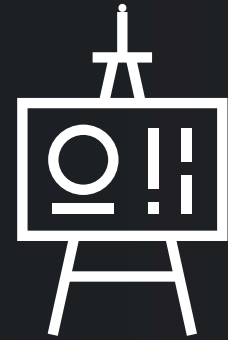
Musical qualities of the theme

The Ticking Clock Theme:
[The Mole](#)



Musical Qualities

A sad, long tune with slow, falling pitches that is typically played by strings or a piano by itself.



Description and Usage

This theme, which first appeared in *The Mole*, shows how important it is to leave right away. It shows up about five times more in the movie, mostly in scenes with soldiers watching and the risk getting worse.



Changes

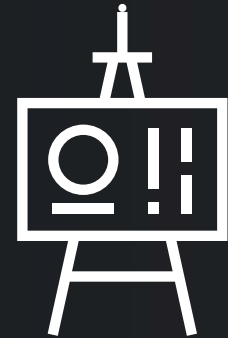
The theme's rhythm and music stay mostly the same, and its tense, threatening tone stays the same to show that time is passing and danger is close at hand.



LIST ANY APPARENT MUSIC THEMES NOTING

Musical qualities of the theme

Desolation Theme:
Shivering Soldier



Musical Qualities

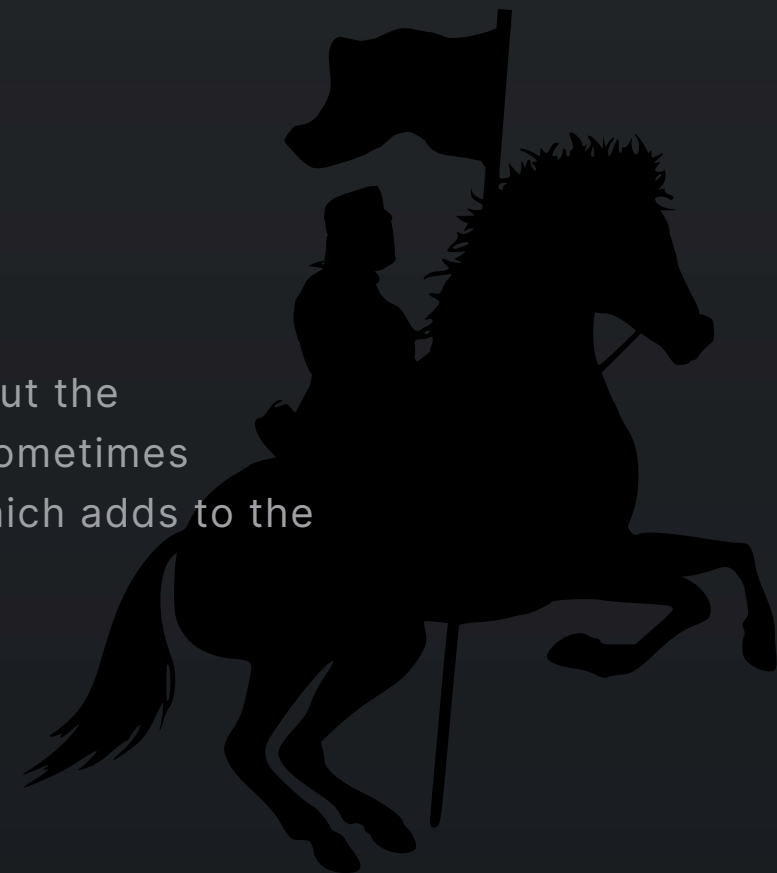
This theme is defined by a sound that resembles a clock ticking. Strings or synths often blend with this sound to intensify the mood.

Description and Usage

The first use of it in Shivering Soldier underscores the guys' desperation. It shows up about three times, mostly when things are quiet and you're thinking.

Changes

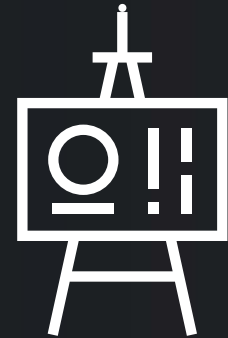
The main rhythm stays the same, but the instruments may change slightly, sometimes sounding quieter or more alone, which adds to the feeling of being alone.



LIST ANY APPARENT MUSIC THEMES NOTING

Musical qualities of the theme

Survival Instinct Theme:
We Need Our Army Back



Musical Qualities

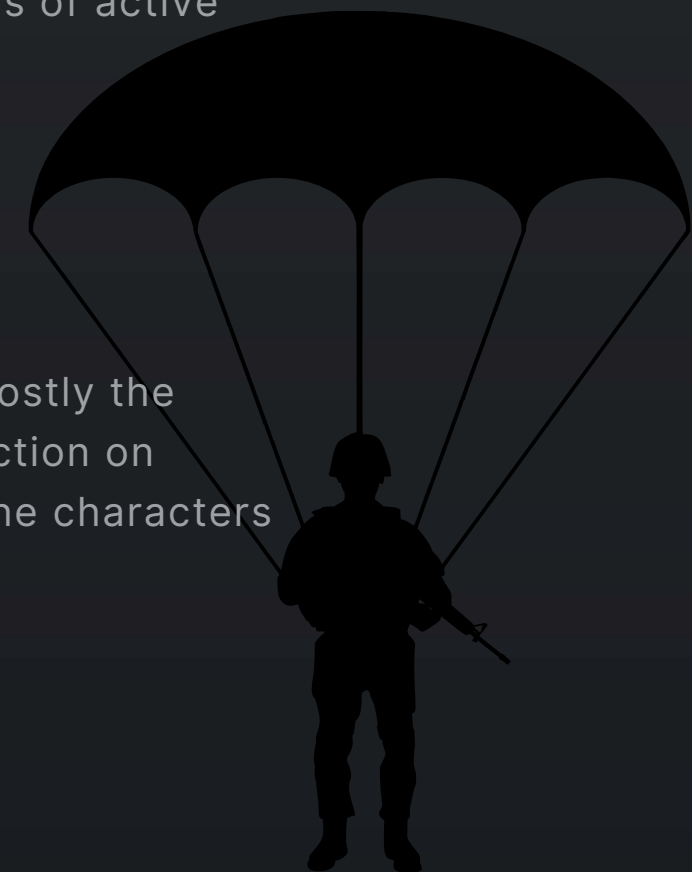
A steady, rhythmic beat that is often played on lower strings or drums gives off a sense of determination.

Description and Usage

This theme, which can be heard in songs like *We Need Our Army Back*, shows the soldiers' determination to stay alive. It can be found four times, especially when there are periods of active movement or fighting.

Changes

The theme's rhythm and energy stay mostly the same, but the anxiety can rise as the action on screen does, showing how desperate the characters are getting.



LIST ANY APPARENT MUSIC THEMES NOTING

Musical qualities of the theme

Heroic Sacrifice Theme:
Regimental Brothers



Musical Qualities

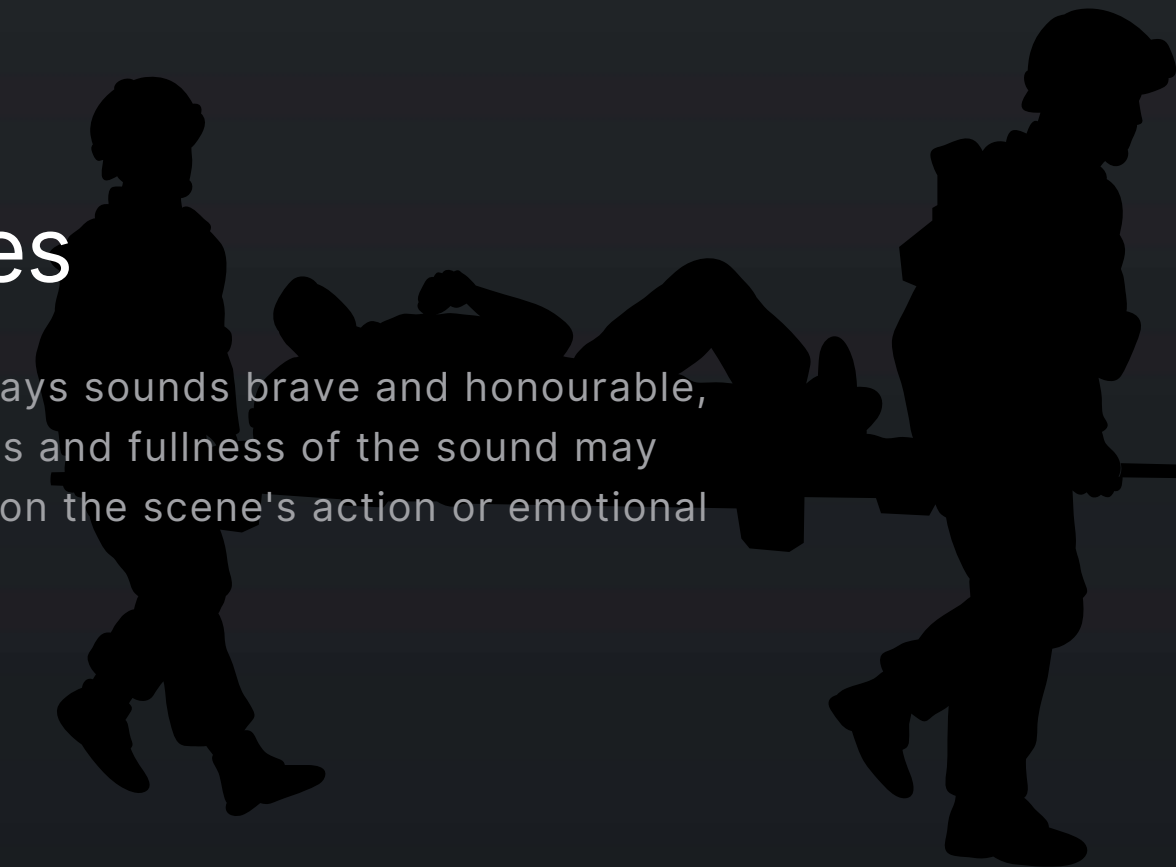
High strings and brass play a strong, upbeat tune that makes you think of bravery and selflessness.

Description and Usage

The phrase appears roughly three times, most notably in Regimental Brothers and again when someone does something good.

Changes

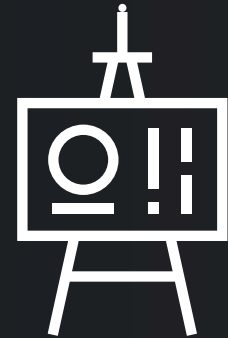
The theme always sounds brave and honourable, but the rhythms and fullness of the sound may change based on the scene's action or emotional weight.



LIST ANY APPARENT MUSIC THEMES NOTING

Musical qualities of the theme

Imminent Danger Theme:
The Oil



Musical Qualities

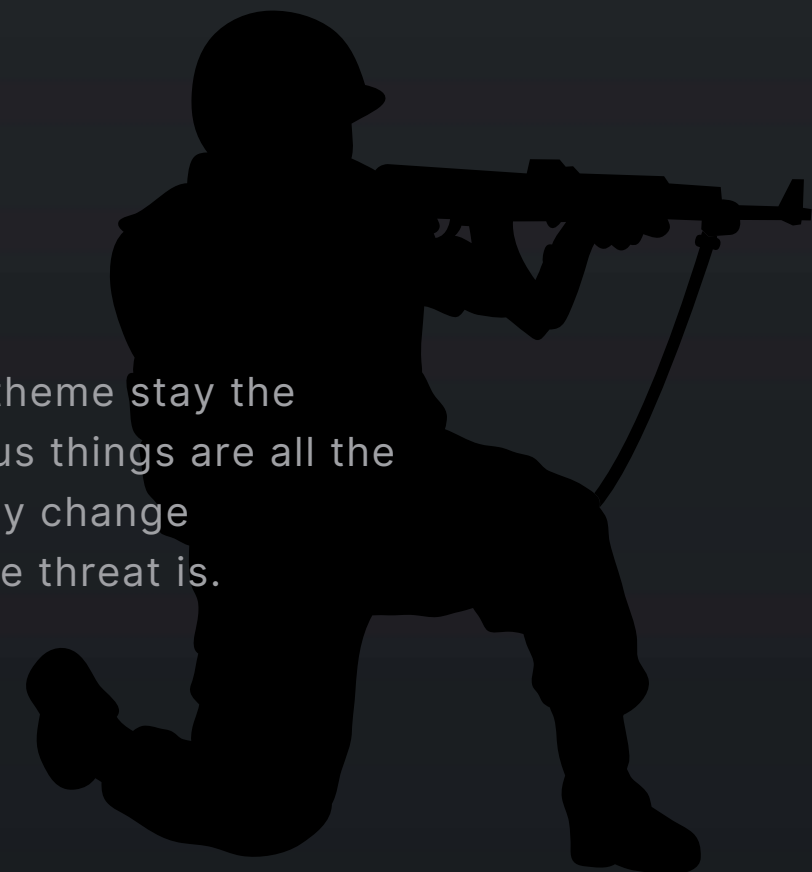
The music employs dissonant notes, mechanical sounds, and harsh electronic noises to evoke a sense of danger and fear.

Description and Usage

The presence of enemy forces and the danger they bring is central to The Oil, and this idea comes up about three times.

Changes

The main disturbing parts of the theme stay the same to emphasize how dangerous things are all the time, but the level of intensity may change depending on how close or big the threat is.



CLAUDIA GORBMAN'S 7 PRINCIPLES OF COMPOSITION (HER RULES OF NARRATIVE FILM MUSIC)

Invisibility

In the scene where British soldiers are quietly lined up on the beach, awaiting evacuation with the threat of enemy planes above, I barely notice Hans Zimmer's music blending subtly with the natural sounds of the waves and the distant hum of aircraft. The interweaving of the music score is so seamless that it becomes part of the scene's overall tension and foreboding, not a separate entity. It tells me that the music acts as an invisible force, enhancing the emotional depth of the scene without pulling my focus from the visual narrative or the actors' expressions.

CLAUDIA GORBMAN'S 7 PRINCIPLES OF COMPOSITION (HER RULES OF NARRATIVE FILM MUSIC)

Inaudibility

I don't notice that Zimmer's music is playing in the background during the scene where troops are stuck inside the sinking ship. I'm too focused on the claustrophobic atmosphere and rising water. The score melds seamlessly with the sound of squeaking metal and running water, intensifying the tense and urgent atmosphere without standing out as music. The music adds to the scene's stress without my noticing, making me feel more immersed and desperate.

CLAUDIA GORBMAN'S 7 PRINCIPLES OF COMPOSITION (HER RULES OF NARRATIVE FILM MUSIC)

Signifier of Emotion

I feel a wave of joy and hope when the civilian boats finally arrive at Dunkirk, and Hans Zimmer's music has a lot to do with that. Without any words, the music score slowly changes to a more uplifting, if controlled, tune that shows the change from sadness to hope. The shift in music directly impacts my emotions, giving me a sense of urgency and optimism for the soldiers' survival. It shows how the music guides and enhances my emotional journey through the film, making it clear when the mood and direction of the story change.

CLAUDIA GORBMAN'S 7 PRINCIPLES OF COMPOSITION (HER RULES OF NARRATIVE FILM MUSIC)

Narrative cueing

When Tom Hardy's character, the real-life WWII pilot, sees enemy planes coming up behind them, I know right away that danger is coming because of the change in Hans Zimmer's music. The music score gets tense and alert, with fast, escalating beats that let me know that the danger level is rising and the pilot needs to act quickly. This change in the music tells me that the story is moving from a state of watchful calm to one of instant action and conflict. Therefore, it demonstrates the deep connection between the music and the story, enabling me to predict and comprehend events without relying on spoken descriptions.

CLAUDIA GORBMAN'S 7 PRINCIPLES OF COMPOSITION (HER RULES OF NARRATIVE FILM MUSIC)

Continuity

I learn that Hans Zimmer's music stays constant in tone and theme as the story moves between the three different points of view (land, sea, and air) throughout the movie. This helps connect the different plots. The background music, especially the constant ticking theme, keeps the sense of continuity even though the scene and pace change. This musical consistency facilitates my seamless transition between the various stories as a viewer. I am pretty sure Hans Zimmer's music score's adherence to the principle of continuity is the core key to creating a cohesive soundscape that mirrors the ongoing fight for life and brings the film's disjointed structure together.

CLAUDIA GORBMAN'S 7 PRINCIPLES OF COMPOSITION (HER RULES OF NARRATIVE FILM MUSIC)

Unity

As the movie's end approaches and scenes jump more quickly between land, sea, and air scenes, I notice that Hans Zimmer's music score is a big part of making these different parts fit together into a whole. The music, with its repeating themes and stable tonal environment, connects these scenes. Even though the characters are physically and storywise different, the music makes me feel like soldiers are all in the same desperate fight to stay alive. It makes sure that the film stays focused on one feeling and experience, even though I'm seeing things from different places and points of view. This creates a unified visual experience.

CLAUDIA GORBMAN'S 7 PRINCIPLES OF COMPOSITION (HER RULES OF NARRATIVE FILM MUSIC)

A given film may violate any of the above principles, provided the violation is at the service of the other principles.

Hans Zimmer's music score suddenly stands out in a very intense scene where forces are rushing through a bombed town, which goes against the concept of invisibility. But I know this violation has a bigger purpose. It makes the emotional effect stronger and the sense of chaos and danger stronger, which is in line with the Signifier of Emotion and Narrative Cueing principles. By making the film's music stand out more, the film successfully heightens the urgency and sadness of the moment, which affected how I felt and understood how serious the story was. Some films break one musical rule now and then; they do so on purpose to strengthen the overall story and emotional link. And Dunkirk also did it. so it makes the movie's bigger story goals.

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THANK YOU

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