

Berklee College of Music

**Earth In Oblivion:
A Musical Journey To The Unexpected**

Submitted in Partial Fulfillment of the Degree of
Master of Music in Scoring for Films, Television and Video Games

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Abstract

Earth In Oblivion is an introspective project willing to represent my personality, my goals and my doubts. During the writing process, I have faced issues and troubles but in the end it happened to be one of my best works so far. My piece is a summary of all I learned at Berklee Valencia, mixed with my childhood memories and hopes for the future. It has been a fight against standards in music but also a fight for the survival of our beloved planet Earth. As I am trying to find my own style and push away all kinds of voluntary inspiration, my struggle to make our planet a better place to stay is stimulating myself in finding a natural inspiration coming from the heart and not from the books. Classically trained, it has been hard for me to get out of the classical harmony and orchestration. But I noticed that I didn't necessarily have to run away from it. The important thing is that all these rules stay as a starting point to my creativity.

Keywords: film scoring, nature, passion, integrity, reflective paper, orchestration.

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I am profoundly thankful to everyone who helped me becoming a better person and musician throughout this year at Berklee Valencia. I would like to thank my teachers for teaching me so much about scoring but also about their own experiences, showing me that the path can be long but also extremely rewarded. I thank Sergio Jimenez Lacima for opening the world of video games to me, bringing another field where I can express my art. I thank Lucio Godoy for always trusting in me and helping me be more confident about my work. Thank you all for making all these assignments much more than just obligations, because they were a key in my adaptation to the Berklee pace and the understanding of my own rhythm and daily needs.

I also want to give special thanks to John Leavitt, our fellow, who was always available for advices and willing to help in any way. Not only have you been a model for us but you also have become a wonderful and supportive friend. Thank you for being the person you are.

Then I want to thank my friends here at Berklee Valencia, for always being there for me when times were hard, and for their enthusiasm during this year. Knowing you all was my best experience of the year. Sharing your cultures, your languages, meeting your friends, tasting your traditional food, all the moments we spent together will always remain in my memory.

And to the Berklee staff who helped me spend this year in the best conditions, Andres Martinez from the front desk who always welcomed us smiling, the IT' office for being ready to help in any situation, thank you. Thanks to all the staff and musicians at Air Studios for making this moment unique, thanks to Jake Jackson for his kindness and professionalism.

I also want to thank my family for always trusting in me, my parents for the investment they did in me during this year and my aunt for her incommensurable support.

Introduction

When I finished my thesis in the Master in Musicology, Research and Choir Conducting at Paris-Sorbonne (<http://www.sorbonne-universite.fr>), I was also finishing the composition of a short movie. After writing more than one hundred pages about Deep Purple (<http://www.deeppurple.com>)¹, I felt like I couldn't spend my life doing this. I was ready to leave Paris for one year and to go to Berklee Valencia. I had no idea that everything I would learn here would open so many doors to me.

At the beginning of the year, everything seemed to go very fast and to be really intense. Adapting myself to this pace from the beginning was a major advantage as it gave me time to finish my projects on time, hang out and relax. I guess this is what helped me the most in finding my way during the first months of my first “abroad” experience. At some point, I was actually having more time to finish my work and started to feel a bit weaker. I knew I was working better in deadline situations, and from that point it was confirmed.

For my final project, I went through two phases: I first tried to start working on it in January, but ended up taking a new direction two weeks before the recording. In a post-process analysis of my piece, my vision of it is very different from what I thought it would be. Written from almost nothing, I can find a lot of elements linked to my past and to what I want the future to be. This project would also have been much more different if I didn't go through everything I lived during this year in Valencia. All the people I met, everything I learned opened my world and my culture. The opportunity of meeting people from all around the world is probably the best occasion to learn about different types of music, food, way of life and behavior. When you meet them, you know you will never be alone. Everywhere you go, there is someone you know.

¹ Clementine Charuel, *Deep Purple de 1968 à 1975: logique vectorielle et analyse des patterns harmoniques*, Paris-Sorbonne (Paris 2017).

This diversity can also be found in my piece, inspired by nature and landscapes from different places on earth. As a daughter of earth-friendly parents, I was always taught to respect nature and to preserve it as much as I can afford it. Talking about nature in my music is a way of defending it even if I am not able to give money to organizations yet.

As it is my final project, it is time to ask myself about what is going to be next, how to plan my life after Berklee. This is a question I have been wondering about for the whole year: be scared of leaving Europe and settle down in a new town again, or go back to Paris and create my network there? All these doubts were part of my final project process. They were in the background, but were always telling me: “Am I making the right choice?”. It was hard to find a good solution because either way was hard to picture. My student life has come to an end, leaving space for my career. This is probably the scariest thing that I am experiencing, but also the most exciting and I am sure that good things will happen soon.

1. The Process

1.1 First Steps

One of the most important step of writing my piece was the whole I have been through before actually starting writing. The choice of the direction I wanted to take was clear from the beginning: I wanted my piece to be the consecration of everything I learned during my year at Berklee, and representing all the styles I can write.

After the Career Seminar in January, I started to think about my piece. As I wanted to have a complete freedom with the style, I decided to write a script based on a fantasy story. Knowing myself as working better in emergency situations, I was sure that I was not going to start writing my piece before the month of May. Therefore I decided to focus on how my music should look like. I started gathering ideas about the style of my piece, thinking that musical elements would come progressively. I came up with a structure (see fig. 1) that was built considering our 3-minute limitation but also my main inspiration in my music and the construction of the story I wanted to write.

01.23.18

Found a theme for violins. It will be part of the epic-joyful moment of the piece.

Structure of the piece :

1. Harp, Piano, Strings. Melancholic, Desplat-ish (30 sec)
Harmony gets crazy? Woodwinds and a bit of brass. Elfman-ish (30 sec)
2. Brass comes in, transition. Williams-ish (5 sec)
3. Big moment : huge strings, theme, epic and joyful. Alternates with soft woodwinds moments? (45 sec)
4. Return to calm : transition (30 sec)
5. Outro, huge, cadence (30 sec)

Figure 1. First structure, January 23.

In the next days, as I was starting to think about my project, a few ideas were coming to my mind. Themes (see fig. 2) harmony, orchestration: I had a clear concept of what my piece would look like.

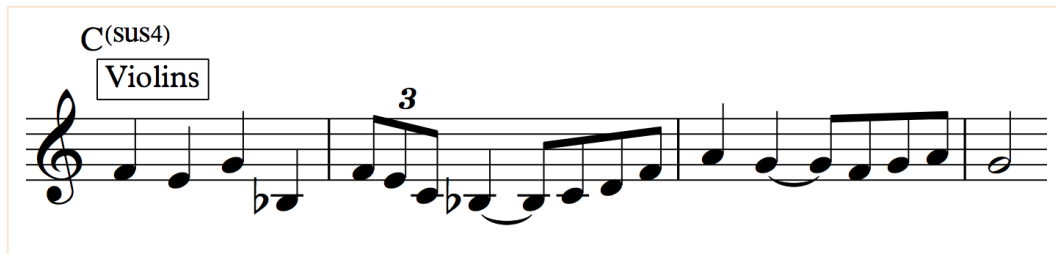


Figure 2. First idea for a theme played by Violins for the third part of the piece.

Before the semester break in May, I started to write my script. Willing to compose my piece during this 7-day break, this script was my base and needed to be locked. Created on a fantasy story, my script described a dream in a child's sleep. Exploring a foreign planet, he was facing encounters and had to succeed to save his friend. With precise timings, my script was finally ready and I could start writing my music.

1.2 Difficulties

During my writing process, I have faced a lot of difficulties. I thought writing a 3-minute piece would not be complicated, as we did this same exercise a lot of times through the year. But the level of pressure for this one was high and I felt like I should write the best piece I've ever written. As I was writing my piece, I was constantly in the doubt of doing something good that looks like me. I was trying to write with a big orchestration, both to follow my script and to write a powerful and Williams-style piece. When I was recording in Budapest for the final project of the Spring Semester, I felt the power of the brass and wanted to reproduce this feeling in my final project of the year. I started writing violin runs and harp glissandi, big brass sections and

woodwind tense bites. As the structure of my piece was almost done, I was still missing a lot of orchestration elements but I could see that I was heading for disaster. I was not feeling good, I didn't want to pursue writing this piece. Every time I was opening my session, I was feeling like I just wanted to close it again. This made me realize that I was lying to myself with this piece, that I shouldn't feel this way for my final project. When I came back from Paris after the break, my only desire was to start again from scratch. At that moment, I was feeling like my script was limiting me too much, and started thinking that I might need to get another format for my piece.

I started seeking for stock videos as it was too late to find an original project and all the people I had contacted before didn't allow me to use their movies. The most logical solution for me was to find landscape videos and time-lapses so my piece could be both free in writing and also very attached to specific pictures. I had the desire that this piece can inspire images without needing them. After finding bites of videos in various places, I assembled them and began to work on it.

1.3 Earth In Oblivion

When I started making the video, my idea was to write a linear piece which would be an ambience background to the video, like an exhibition of landscapes accompanied with big and emotional music. In order to feel it this way, I thought it would be a better idea to actually write the music without the picture as it didn't need a lot of synchronization.

The music arrived really fast to me. I was improvising on the piano and everything came naturally. As I was not trying to be inspired by anyone, I was giving my full trust to my fingers on the keyboard and was feeling the meaning of each note and each chord progression. I could manage to do a full piano sketch of my piece in 2 hours. At that point, I already felt like I

reached my main goal: write something in my own style, that nobody else can write. I attached a great importance to be original in this work, not to steal or copy anything.

Des dessinateurs et des peintres viennent, chaque jour, au jardin national, pour y dessiner des plantes étrangères lorsqu'ils ont à représenter des sites d'Asie, d'Afrique et d'Amérique. Les animaux des mêmes climats leur seront aussi utiles ; ils en étudieront les formes, les attitudes, les passions. Ils en ont déjà, dira-t-on, des modèles en plâtre. Mais d'après quel plâtre Puget a-t-il sculpté le lion dévorant qui déchire les muscles de Milon de Crotoné ? Artistes, poètes, écrivains, si vous copiez toujours, on ne vous copiera jamais. Voulez-vous être originaux, et fixer l'admiration de la postérité sur vos ouvrages ? N'en cherchez les modèles que dans la nature.

[Illustrators and painters come, every day, to the national garden, to draw foreign plants when they have to picture Asian, African or American sites. Animals from these same climates would be also helpful; they would study their shapes, their attitudes, their passions. They already have, from what we say, plaster molds. But from which plaster did Puget sculpt the devouring lion tearing Milo of Croton's muscles? Artists, poets, writers, if you always copy, nobody is ever going to copy you. Do you want to be original, and make the admiration of posterity fix on your works? Only seek for models in nature.]²

The point here is not about being copied. It is about staying independent from any influence to be recognized for my own style. Of course, learning about past works from historic composers and studying how the modern ones changed the game is an important starting point, but the hardest is to go away from the standards once we learned them. How to be inspired without stealing? When learning orchestration, we go through a lot of pre-made formulas used by the greatest composers but the main point is to take it into account and reinterpret them with our own hand, to create a new world of sound from the heritage that was given to us.

My piece is not ground-breaking. The harmony doesn't have anything revolutionary, the orchestration is made in a very classical way. But I wrote it with devotion and passion, and it made a large difference with the first sketch I did.

² Jacques Bernardin Henri de Saint-Pierre, *Mémoire sur la nécessité de joindre une ménagerie au Jardin des plantes de Paris*, ed. Didot (Paris 1793), 642. Translation: Clementine Charuel.

For my orchestration, I decided to try something different: I was always sequencing the whole piece before making the score. For this piece, I decided to make the score at the same time. And I was really surprised how the ideas were coming once in the score editor. It was another perception: having Digital Performer 9.5 on a screen and Sibelius Ultimate on the other one was duplicating my creativity. When the ideas were not coming in the sequencer, I was looking at the score, filling blanks there and adding the new parts back to the sequencer. Same thing happened on the other way: when I knew I wanted one instrument to play at a precise measure but didn't know what to write, I was looking back to my sequence and listening my piece while recording ideas with a good VST sound.³ I don't think we should ever be limited by the quality of the libraries, but if we have the possibility to work with good sounds we should always take it. Because if working with mediocre libraries is a restriction, working with quality ones can be a booster for creativity.

1.4 Recording and Mixing

Until the very last minute before going on the podium, I was still not confident about my piece. I was hearing my classmates pieces that were all sounding amazingly epic and thick. I started to think that my piece was going to sound weak and empty, and despite the fact that my friends were comforting me, I had the feeling that it was not going to work. We were a little group to think that we didn't understand the exercise, the purpose of this recording, because our pieces were not sounding the same. They were different. But from the moment the orchestra started to play, all doubts were gone. At the end of the first take, I knew this piece was one of my best works so far. This was confirmed by all the good feedback I had during and after my session.

³ Virtual Sound Technology, created by Steinberg originally for Cubase. It is now a standard format for all sequencers.

The feeling in front of the orchestra was astonishing. The power that releases from the ensemble is duplicated when conducting it. It is like a gigantic wave of sound going through our body. We don't feel this inside the booth, and it is probably the best moment of all the process of writing and recording our own music. When my session had come to an end, the only thing I wanted was to conduct again. Now, I am more motivated than ever to go on writing beautiful music for pictures and be able to record with an orchestra again.

When I came back in Valencia, I went straight to school to get my session. Filled with enthusiasm and motivation, I mixed it in six hours. After a few revisions with a friend and our teacher Pablo Schuller, I am really happy with the result and cannot wait to share it with my friends.

This recording made me realize one thing for good, probably the most important thing that I have been struggling with during the whole year: most of us were always in the doubt because of each other's works, associating our own style to our talent. But it doesn't matter how good we are compared to the others, the important is to believe in ourselves and our music.

2. Earth In Oblivion: Analysis and Fights

2.1 Harmonic and Thematic Analysis

At the beginning, I didn't want to make a pure analysis of my piece. But actually, while writing this paper, I noticed that some elements were unconsciously written making sense with my past researches⁴. Last year, I have been studying the harmonic progressions in Deep Purple's music. With charts and percentages, I established a list of the most used patterns in their works,

⁴ Clementine Charuel, *Deep Purple de 1968 à 1975*.

related to patterns classified by the musicologist Allan F. Moore.⁵ As I was having a retrospection on my piece, I noticed that some progressions I wrote were also existing in my thesis: my final progression is the same as one of the songs I analyzed for this paper, “Highway Star.”⁶ Indeed, the chorus of this song is partially written in aeolian/dorian mode on the following progression:

III-IV-VI-VII-I

This is also the path I chose to take for the end of my piece. In my thesis, I explain how useful is the third degree to “create a bridge between the first and fourth to give a lighter feeling [of the progression], getting closer to a pentatonic scale”.⁷ In this piece, this third degree also gives a strong feeling of power, breaking the minor triads with the A natural (see Appendix A, measure 40). I also explained the role of sixth degree in chord progressions, always giving the opposite feeling of the overall: in major, it darkens the atmosphere whereas in minor it lights it.⁸ The seventh is considered as a substitute to the fifth degree, so as a dominant degree. In aeolian and dorian modes, it is associated to stabled and accessible degree allowing more freedom than a fifth.⁹

Obviously, I didn’t think about all these parameters when I wrote my piece. This unconscious process is due to the feeling I wanted this part to express: after a dark central

⁵ Allan F. Moore, “Patterns of Harmony.” *Popular Music*, Vol. 11, n°1 (Cambridge: University Press, 1992), 73-106.

⁶ Deep Purple, “Highway Star,” *Machine Head*, EMI, Purple Records (1972).

⁷ Clementine Charuel, *Deep Purple de 1968 à 1975*, 64.

⁸ *Ibid*, 56.

⁹ *Ibid*, 50, 53.

section, the end must have been powerful and shining. The use of the pentatonic scale in the main melody (see fig. 3) is also not a coincidence even if it is totally unconscious: my main goal was to represent nature and landscapes by my melody. I guess my brain probably linked these beautiful images to my culture and education. An important part of my childhood was based on Miyazaki's movies¹⁰ and Hisaishi's music¹¹, that usually picture nature a lot. As Hisaishi often uses the pentatonic scale, my vision of nature was probably always connected with it. This is the kind of inspirations that I am not trying to avoid as long as they don't become too important. Furthermore, if this inspiration comes from nature or my conception of nature, it is an inspiration I want to follow.



Figure 3. Main Theme from *Earth In Oblivion* (Violins)

2.2 Structural Inquiry

For the structure of the piece, I actually stuck a bit to the structure of my first idea (see fig. 1): my idea was to have a big crescendo from the beginning to the end with a break in the middle. I wrote the first part as an introduction, installing an emotive and calm climate. I also wanted to avoid using the whole orchestra just because I had a big ensemble. Sometimes, a small instrumentation creates a bigger emotion.

¹⁰ Hayao Miyazaki's IMDB profile, accessed June 27, 2018, <https://www.imdb.com/name/nm0594503/>.

¹¹ Joe Hisaishi's IMDB profile, accessed June 27, 2018, <https://www.imdb.com/name/nm0386749/>.

The theme arrives measure 16 (see Appendix B), as a relief of the tension that was created in the measure before. Still in a calm pace, the mood is broken by the brass entering at 20 (see fig. 4). This brass accompanied by the cymbal and timpani rolls are giving another dimension to the piece, making it wider and more dramatic.



Figure 4. Trombones and Tuba, measure 20

As I was coming up with this second part with the theme and an opening of the general atmosphere, I really wanted to include a counterpoint that would be the “cherry on the cake”. This line (see fig. 5) came naturally to my fingers playing above my string orchestration with a flute patch. As soon as I heard it, I knew it was the good one. It was strong and was adding a lot to my melody in this second part. I decided to reinforce it by adding piccolo and oboe on this same line.

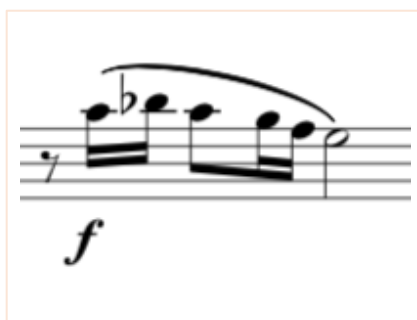


Figure 5. Woodwinds counterpoint for the melody

I thought the third part of the piece as a break point between the emotional first exposition of the theme and its explosion on the fourth part. I thereby decided to write it as a suspension point, still full of tension but a moment of “calm before the storm”. I guess I was once again inspired by nature but in a different way: this part had to be darker and questioning. When I think about it now, I can see a strong influence by the video game *Ori and the Blind Forest* (Moon Studios, 2015) and its music by Gareth Coker.¹² The timbre of the oboe is in my ear something that can be as cheerful as it can inspire enigmatic thoughts, but stays also very close to nature. As a blend of my visions, I came up with this oboe line (see fig. 6).



Figure 6. Oboe line measure 26

¹² Gareth Coker’s IMDB profile, accessed June 27, 2018, <https://www.imdb.com/name/nm3731132/>.

The fourth part was supposed to be an explosion of emotions and power. I achieved it with this blend between my main theme and my counterpoint (see fig. 3 and 5) and by applying a thicker orchestration. It was the first time in my life that I was actually going to record a full orchestra, I wanted to take advantage of it as much as I could. To make this part sound even bigger, I used running lines on different instruments. It had to be powerful, but not steady. To fill the emptiness created by the slow tempo and the melody, I added a flute line (see fig. 7) that was dovetailed between the flutes I could afford, in order to avoid all kind of blank.

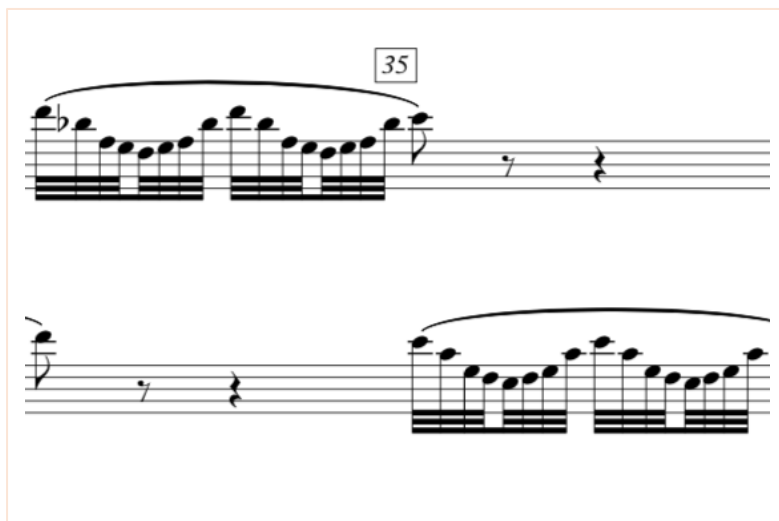


Figure 7. Flutes dovetailing

As my theme was easy to memorize and quite repetitive, I needed some elements to make the ensemble sound varied. Everywhere I could add something, I was finding a short counterpoint that would stick out and break the melody. This is how I added the trumpets line at measure 36 (see fig. 8). Sounding heroic and open, this line allowed me to regenerate the drive after the new exposition of the theme.

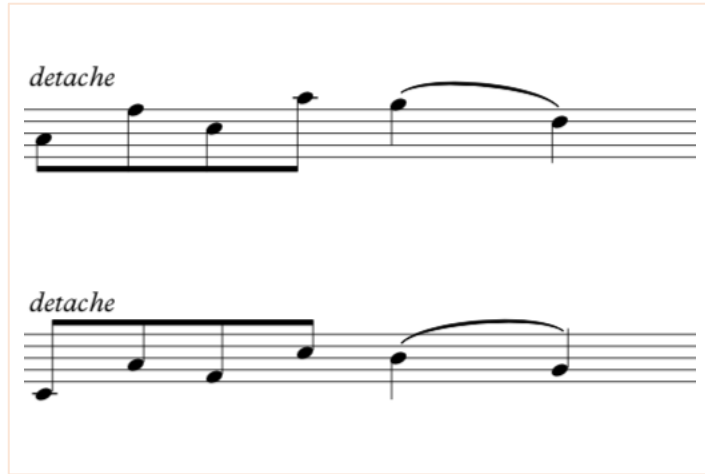


Figure 8. Trumpets counterpoint

In my last progression (see 2.1 Harmonic and Thematic Analysis) the intensity had to grow more and more, even if it was already on a high point before that. The solution I found was to change something. Thus I decided to vary the high strings motives by adding runs (see fig. 9). I obviously didn't choose the same rhythm for each line in order to create a real motion in this short part.

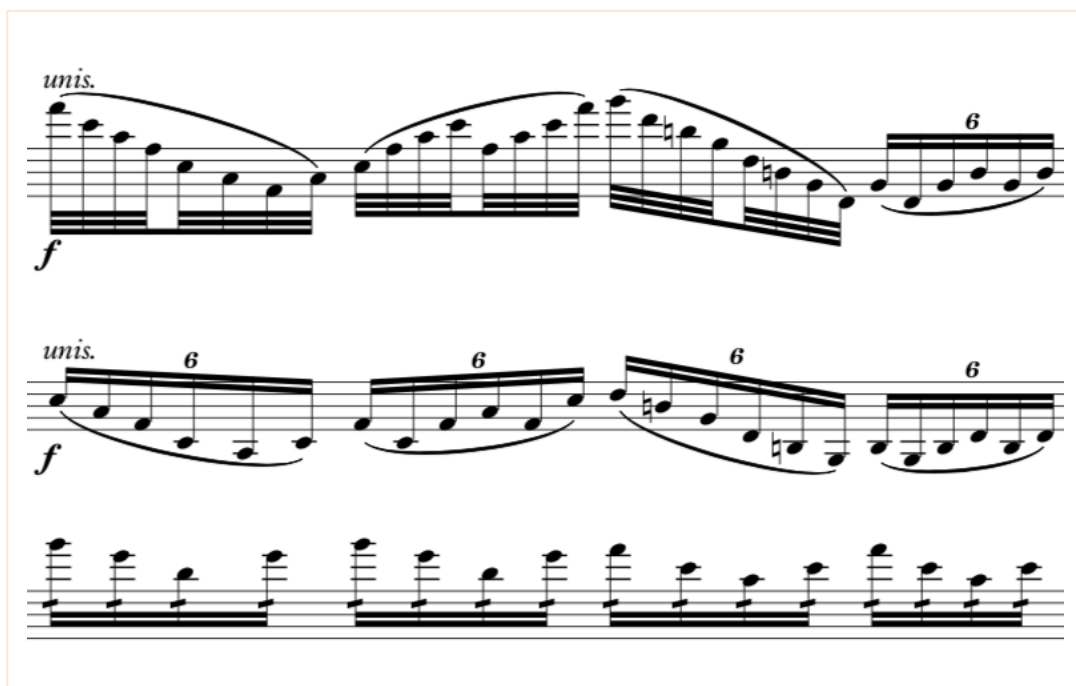


Figure 9. High Strings runs and motives

While keeping this motion until the very end, I also had a horn line (see fig. 2.2.7) that was preventing it from staying in the background. This way, the music still had a meaning until the end of the piece. I came up with this line the same way as the melody counterpoint, by letting my fingers play above the whole orchestration.



Figure 10. Horn line measures 40-41

To finish my piece I had two solutions: the first one was to close it as it started, as a calm and soft outro. I liked this first option but I thought my piece would be too charming and I wanted it to make an *impact*. When I thought about this word, the second solution came to my mind: I was actually going to write an impact (see Appendix C). I wrote a low D to all the instruments able to play it and added a bass drum hit and a cymbal roll to make it vibrate and shock harder.

This work on the structure was also a bit unconscious, as I wrote the sketch without asking myself too many questions. But now that I studied it, I found the link between what I wanted my piece to be and what it really is. I think it's always interesting to have a reflection about our own work, to know why we wrote something, if there is a musical, harmonic or historic reason to the progression and melodies we write.

2.3 A Fight for Nature

One of the things that surprised me the most during this whole year was the use of our natural resources on campus and more generally in Spain. My struggle to find an organic food shop, the tons of plastic bottles thrown every day and the excessive usage of paper. I am not an activist, nor I live limited from all kind of non-degradable materials. But as hard as I can, I try to be as earth-friendly as I can. Reusable bottles, recycled paper and paper bags, there are so many ways to live in a better environment that respects nature.

During this year at Berklee, I couldn't stop thinking that all the paper we use for our score, parts, or even temporary documents could be recycled paper. We don't need a good quality paper for everything and we should have this choice available in the library.

Our nature is endangered. Multiple deals were made between industrialized countries¹³ to reduce their greenhouse gas emissions. The French minister of environment decided to "ban all petrol and diesel vehicles by 2040".¹⁴ All these measures are taken by governments, but we can also make a change in the way we live everyday by varying some of our habits: closing the tap when washing the dishes, drinking tap water, turning off the lights when leaving a room and so many other things.

As composers, we can't think that this is not our fight. It is a fight for us and our future generations who are going to live in this world the same way as we do. It is not because we are sitting in front of our computer that we can't do anything. We all have a power to change things.

¹³ Paris Agreement, 2016, accessed June 27, 2018, <https://unfccc.int/process-and-meetings/the-paris-agreement/the-paris-agreement>.

¹⁴ Accessed June 27, 2018, <https://www.independent.co.uk/environment/france-petrol-diesel-ban-vehicles-cars-2040-a7826831.html>.

Being an Artist is probably one of the closest work to nature. Art has always been a part of us and, as a composer, being inspired by nature is possibly the best way to thank it. If we go on writing music and making documentaries about nature, maybe people will realize how real is the emergency of this situation.

2.4 My Fight against Standards

I have always tried to stay away from taking inspiration from other composers. I don't listen to a lot of orchestral music because I am afraid of my subconscious and it already happened that I unconsciously copy someone else's melody. This can happen as a pure coincidence, but most of the time you realize that something you listened a few days before accidentally ended up on your score.

But once again, this is not about copying. Without getting too inspired by past music, we can actually create a style that is our own. Writing something that has always been written is not going to bring us anything. Most of the successful composers that we know have very different styles. If we compare John Williams¹⁵ and Hans Zimmer¹⁶, we can see a lot of distinctive things in orchestration, harmony or even volume.

We had the chance to make a skype interview with Alexandre Desplat¹⁷ who told us something that probably will mean a lot for some of us:

¹⁵ John Williams' IMDB profile, accessed June 27, 2018, <https://www.imdb.com/name/nm0002354/>.

¹⁶ Hans Zimmer's IMDB profile, accessed June 27, 2018, <https://www.imdb.com/name/nm0001877/>.

¹⁷ Alexandre Desplat's IMDB profile, accessed June 27, 2018, <https://www.imdb.com/name/nm0006035/>.

There shouldn't be any difference between the music you write for concert and for film, as both are your music.¹⁸

Why being afraid of writing in our own style? If people don't like what we do, what is the point of writing something that don't look like us? It has been a while since I strongly believe that our own style is our ticket to success. How many people know how to write like what we hear everywhere?

Before my recording I had so many doubts about my piece and even about myself because I was unable to write like them. But the truth is that being different is probably the best thing that happened to me during this session. I will never be grateful enough to the people that helped me believe in myself and my music during this year, until the very last minute before the beginning of my recording.

3. Berklee Insertion

How is this project including in my year at Berklee? How did I apply my freshly learned knowledge? How did Berklee help me becoming a better version of myself?

3.1 Knowledge and Technique

This final project was the consecration of my year at Berklee. I wanted it to gather all the elements I learned through all the classes we had. I learned so much in how to make a good mockup, make a good mix, what kind of orchestration to apply on a given style, how to make a score from a sequenced piece. The truth is that I didn't do a good mockup, didn't follow precise

¹⁸ Alexandre Desplat, Skype Interview with Berklee SFTV students, June 16, 2018.

orchestration rules, didn't use a template for my score. And still, this is the piece that people generally enjoyed the most from all my works. Probably it would have taken me less time to stick with these indications, but would this piece have been the same? I guess this situation was too different from a professional position and I wanted to be completely free and not set any boundaries to my creativity. It was probably not the best option but in the end I can't be happier with the result. The most important among all technical aspects is to write with heart and passion.

The one thing I really applied in my work is everything I learned in Mixing class. When I arrived at Berklee, I don't think I was even panning my mixes. The amount of things I learned in this class is incredible and truly unexpected compared to what I thought I could be able to do with my own music. I still don't have the level of an expert mixer, but I am now able to make my music sound good and professional.

3.2 Diversity and Inclusion

It was quite new for me to experience demonstrations of inclusion throughout the year. In France, we don't usually talk about diversity because we are used to live with it. I grew up in a district where diversity is very well represented. I was going to school with all kinds of cultures and religions embodied. The synagogue in my street, the church near my conservatory and the muslim bakeries around my house always taught me that there is no difference beyond the color of the skin or the beliefs of our mind. I grew up in a family teared by two extremes: my parents, respectful and open-minded, and my grand-father, intolerant and bitter. I imagined the fear of being rejected as my brother was trying to find his own identity, I became aware of women's position while listening to my abused friends. But I never thought that declaring your tolerance is a way to change things. We all have the power to break the clichés and establish a respectful environment around us, not by saying loudly that we respect each other but by considering

everyone as anyone and showing ourselves as we are. We shouldn't be "nicer" to disabled people because they are disabled, we should just be nice because they are normal people. We shouldn't include more minorities in our groups because of what they are, we should just include them because of who they are. We shouldn't respect more women because they need to be respected, we should respect them as they need to be respected on the same level as men. I don't think the solution is to create diversity awards and scholarships because then it becomes positive discrimination. If there is an award for the outstanding woman, then why not an award for an outstanding man? A scholarship for South-American students? How about a scholarship for Eastern-European students? If we want to offer equality, let's first offer equity.

When I recorded my piece, I deliberately decided to wear a pink dress. I don't often dress like this but I wanted to show that the way we look is nothing related to what we are capable of. The impact at the end of my piece (see Appendix C) was a blow to all the clichés in this world that are making us identities that we are not.

3.3 What is next?

At the beginning of the year, I fixed my goals with the International Career Center (ICC). I had to improve my orchestration and find my style, but also get better skills in networking. Before that, I thought I would never be able to network properly. I had the feeling of being fake every time I was trying to meet a director, a composer, or else. But one of the best opportunities I had during this year was to be able to see and listen to people networking. I quickly understood that networking was not different from meeting new friends: it is all about learning from each other and showing ourselves as the person we are and not who we pretend to be. I am now much more confident about networking. I would lie if I would say that I am stress-free about this situation but I know that I want to start working as soon as possible and find beautiful and promising projects, and this is helping me being more assured about creating my network.

My recording at Air Studios opened many more doors to my ambition than I would expect. I had recorded small ensembles in home studios or school studios before. It was the first time that I was listening my music in such a professional venue, surrounded by walls that captured a big amount of the soundtracks that gave me the desire to score movies.

This was the best experience of my life so far, and my only wish is to experience it again and as soon as possible. For this I know the path will probably be long and hard but there is nothing preventing me from reaching this goal, except my own ability to sell myself.

Conclusion

Earth In Oblivion has been the consecration of my year at Berklee, in everything I decided to apply in it and in the devotion I brought to the writing process. This process I have been through was not common and it is probably one of the things that made my piece different. It was not ground-breaking in the harmony or the melody, but I wrote it with all my heart and I hope that people will listen to it with the same emotion than I do.

In music, there is no such thing as the emotion. Feeling the music, one note after another, is something that is not given to everyone and we are really lucky when we are able to express passion through it. Some people don't feel music. They don't see pictures when they listen to imaginative music, they don't make a difference between a major or a minor chord, they don't enjoy listening to masterpieces. They could live without music, and everything would still be the same. But once we get this strong link between ourselves and art, then it's quite impossible to live without it.

Making beautiful music is for me a way to show people what I feel, to express what I can't express with words. It is the bridge between the world and my personality. This was my goal with *Earth In Oblivion*: write a piece that represents myself. I don't think I ever took a bigger risk than the one I took here. I could have written something that was going to work for certain and avoid the doubts I have been through before the recording, but how could this piece be true to myself? In the end, all these doubts are also part of myself: I don't think I was ever entirely convinced by something I did, and probably this will always be hard for me to be confident. But now that I realized it I know it will be easier to be less severe with myself.

One thing that Berklee did for sure is open my mind in so many fields. I knew I would learn a lot when I came here but I had no idea it would be such a big amount of things. Not only did I learn about music production but also about myself, who I was and who I wanted to be.

Appendix A: Final Progression

This page contains a musical score for a section titled "Appendix A: Final Progression", covering measures 40, 41, and 42. The score is arranged in a standard orchestral format with multiple staves for each instrument. The instruments included are Flute 1 (Fl. 1), Piccolo (Picc.), Oboe 1 (Ob. 1), Cor Anglais (C. A.), Clarinet in C (Cl. 1), Clarinet in Bb (Cl.), Bassoon (Bsn.), Horns 1-3 (Hn. 1-3), Horn 2 (Hn. 2), Trumpets (Tpt.), Trombones (Tbn.), Bass Trombone (B. Tbn.), Tubas (Tba.), Timpani (Timp.), Snare Drum (S. D.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Key features of the score include:

- Measures 40, 41, and 42 are marked at the top of the Fl. 1 staff.
- Measures 40, 41, and 42 are also marked at the bottom of the Cb. staff.
- Large question marks are placed above the Picc. staff in measure 41 and above the S. D. staff in measure 42.
- Dynamic markings include *mf* (mezzo-forte) and *ff* (fortissimo).
- Performance instructions include *staccato* and *unic.* (unison).
- A specific instruction "To B. Cl." is present in the Cl. staff in measure 42.
- The score features complex rhythmic patterns, including triplets and sixteenth-note runs.

Appendix B: First Exposure of the Main Theme

2

Fl. 1 [16] A [17] [18] [19] [20] B [21] [22] [23] [24] [25]

Picc. *f* [Piccolo]

Ob. 1 *f*

C.A. *p* *f* *mf*

Cl. 1 *mp* *f* *mf*

Cl. 2 *mp* *mf* To B. Cl.

Bsn. *p* *mf* *mp*

Hn. 1-3 *p* *f* *mf* *mp*

Hn. 2 *f*

Tpt. *mp*

Tpt. *mp*

Tbn. *f* *mf* *mp*

B. Tbn. *f*

Tbn. *f*

Temp. *f* *mp*

Perc. A Sus-Cymbal B *f* To Glock.

Vin. *legato* *p < mf* *mp* *f* *mf* *un poco meno*

Via. *p < mf* *mp* *f* *mp*

Vc. *p* *mf* *f*

Cb. *amit.* *p* *mp* *f* *mf*

[16] [17] [18] [19] [20] [21] [22] [23] [24] [25]

Appendix C: The Impact

The musical score is presented in a vertical layout, divided into five systems. The top system begins with a brass section (trumpets and trombones) marked with a forte 'F' dynamic and a first ending bracket labeled '44'. The percussion part includes a snare drum and a cymbal, both marked with a forte 'ff' dynamic. The second system continues the percussion parts with a snare drum and cymbal, both marked 'ff'. The third system features a snare drum and cymbal marked 'ff', with a note for the cymbal that includes the instruction 'if possible, or steel'. The fourth system shows a brass section marked 'F' and a snare drum marked 'ff', with a note for the brass section that includes the instruction 'Sus Cymbal' and a dynamic range from 'p' to 'mf'. The fifth system concludes with a snare drum and cymbal marked 'ff', and a first ending bracket labeled '44' at the bottom.

Discography : Sources and Motivations

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