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The voice
of Jane Eyre



A dissertation and creative project submitted in fulfilment of the requirements

for the degree of Master of Music

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1. Abstract

This dissertation explores the relationship between music and narrative through the medium of film. Within the film *Jane Eyre* (2011), directed by Cary Fukunaga with music composed by Dario Marianelli, the story provides a new perspective for the long-standing narrative of Charlotte Bronte's novel *Jane Eyre* (1847). Through the interplay of music and the visuals, the story of the main protagonist, Jane Eyre, is recast from a different point of view and highlighted through use of leitmotif and minimalistic thematic material repeatedly used throughout the film. The research will be conducted using music-theoretical analysis which involves inspection of notated musical scores and recordings of the music, along with scrutiny of the original film footage for context. Fukunaga's use of unique filmic devices such as extreme close-ups, evocative visuals in the gothic scenery of the moors, as well as the immersive quality it has that draws viewers into the past, creates an artistic perspective of Charlotte Brontë's novel. Marianelli's score proves a great sense of direction towards our main protagonist of the story, Jane Eyre, as the music aligns with her psychological journey. Marianelli's use of leitmotif and simplistic choice of instrumentation is interwoven into the story in a dense and captivating manner that allows the viewer to connect with the characters and give meaning to certain points in the storyline. Understanding these points is a reminder of the importance of musical meaning in film and how it can be communicated through compositional techniques and melodic writing.

Key Words: Music and Meaning, Leitmotif, Marrianelli, Minimalism, Film Music

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2. Introduction to Jane Eyre: The Story, the Film and Music

This dissertation explores the representation of Jane's character through the 'voice' of the 2011 adaptation of *Jane Eyre's* soundtrack. This is conveyed through the symbolic interplay of music and visuals in the film *Jane Eyre* (2011). With film director Cary Fukunaga and composer Dario Marianelli, the film provides a new perspective on the period-drama genre and what is being communicated to the audience behind the dialogue. This forms a picture of the roles of music and sound as they work together in shaping a dramatic narrative on screen.

2.1. Jane Eyre: The Novel

The novel *Jane Eyre,* written by Charlotte Brontë, is defined as a *Bildungsroman*: a work of literature that depicts and explores how a protagonist develops 'morally and psychologically' (Britannica 2022, n.p.). Simply put, it is a protagonist's journey from childhood to adulthood (Law 2011, n.p.). Jane Eyre is written in the form of an autobiography and 'edited' under the pseudonym of 'Currer Bell', published in three volumes. It was a means to disguise the notion of 'gender-specific associations' especially in terms of having a female author (Jung 2014, 294).

The story begins with Jane Eyre's childhood in Gateshead Hall, where she is discriminated against and despised by her aunt, Mrs Reed, ignored by her relatives Eliza and Georgiana and constantly bullied by John Reed, her cousin. His actions become agonising to the point that young Jane acts out in a fit of rage, leaving the adults to assume that she is to blame and to punish her in the infamous 'Red Room'. Jane is then sent away as further punishment and arrives at Lowood School for Girls where she meets Helen Burns, who becomes her only friend. The story progresses as she comes of age and becomes a governess who is commissioned to Thornfield Hall for her first job. Here she meets Mrs Fairfax and her student Adele. It is not long before she is introduced to the owner of Thornfield Hall, Mr Rochester, in an unexpected encounter in the woods. He later forms an attachment to Jane, and they both fall in love. However, as Jane spends time in Thornfield and with Mr Rochester, she discovers there are more

secrets to the house. She later learns that Mr Rochester is married to a woman named Bertha Maison, who lives behind a hidden door in Thornfield Hall. She is hidden from all the servants and members of the household due to her erratic state of mind and animalistic behaviours. Once Rochester's secret is exposed, Jane runs away and finds herself in the company of Mr St Rivers and his two sisters, Maria and Diana Rivers. Jane finds much comfort in them, and in the process, grows into her independence before she decides to confront her fate and return to Mr Rochester.

Overall, the story unfolds chronologically and perfectly forms the characteristics of a *Bildungsroman*. It shows hints of Victorian life and the roles of women challenging a life of patriarchy and class hierarchy. All of these perspectives are seen through the eyes of Jane. However, entering the realm of cinema and film analysis, the emphasis on certain aspects such as film cues, sequences and the incorporation of music and sound effects become the primary means of conveying the novel's literary material.

2.2. Jane Eyre Adaptations and Film (2011)

Film adaptations play a fundamental role in representing literature. However, there is always a balance between a director's use of creative license and the direct setting of a novel's plot.

Adaptations focusing on the perspective of 'fidelity' result in being too limiting (Marciniak 2007, 60). Plaza (2018) claims that it is not fair to compare the 'fidelity' of the film to the literature, but rather what interpretations are being extracted from the novel (2018, 6). Adaptations should be given certain liberties to 'artistic creativity' as the source material is being revised, transformed, recycled, renewed and even interchanged (Marciniak 2007, 60). A great example is the two adaptations of the novel *Frankenstein* (1818), being the television series *Penny Dreadful* (2014-2016) and *The Frankenstein Chronicles* (2015) (Braid 2017, 232). Barbara Braid (2017), claimed that renewal of a novel's popularity, as mentioned in the examples above, will be due to the cultural context that the novel's message represents in present day (ibid.). This implies that details that were once overlooked during the first wave of this novel's popularity

have the chance to be reviewed with new perspective in new adaptations, which can highlight a different message of the novel. Whelehan (2007) explains that the study of literary adaptations is a relatively new aspect in cinema history, dating only few decades ago but has become a popular topic of interest (Plaza 2018, 5). It is known as a hybrid study as the analysis links with both literary criticism and film studies, as R.Richardson points out, both aspects complement and benefit each other (ibid.).

The novel of *Jane Eyre* is known as a timeless classic in the same light as Mary Shelley's *Frankenstein*. The novel has been successfully adapted for film multiple times over a period of nearly ninety years. Interestingly, the reason for multiple adaptations over the decades suggests a need to preserve and remember the past. It seems to be a constant need for English audiences, as it brings a nostalgia for their history and culture (2018, 5). The table below lists ten different *Jane Eyre* adaptations, showing the different directors as well as the type of productions that were made in the process. From the height of the silent-film era, Edward José directed the first ever adaptation of *Jane Eyre,* followed by Hugo Ballin's version in 1921. Christy Cabanne's (1934) adaptation of was the first sound version to incorporate both soundtrack and dialogue.

Many of these versions are very different, either due to the cultural context and technical cinematography that was being used at the time, or due to the director's vision and subjective perspective. A good example of this can be seen in R. Stevenson's version, where parts of Jane's independent life are removed from the film with the sole focus on Thornfield Hall (Terry 2014, 4). Thus, she is never shown teaching at Lowood and characters such as Maria, Diane and St John Rivers are completely removed from the script (ibid.). As Plaza (2018) implies, a movie style that was popular in the early stages of cinema will not have the same success in the twenty-first century due to a vast difference in cultural and societal norms that have developed over a period of time (Plaza 2018, 3).

Table 1 : Adaptations of Jane Eyre from 1918 to 2011, including film types

YEAR	FILM TYPE	DIRECTOR
1918	Silent film	Edward José
1921	Silent film	Hugo Ballin
1934	Feature film (first talking)	Christy Cabanne
1944	Feature film	Robert Stevenson
1973	Miniseries	Joan Craft
1983	Miniseries	Julian Amyes
1996	Feature film	Franco Zefferelli
1997	Feature film	Robert Young
2006	BBC miniseries	Susanna White
2011	Film	Cary Fukunaga

[*The use of different colours is presented to take note of the different types of productions for the many Jane Eyre adaptations.*]

2.3. Fukunaga's Jane Eyre

Director Cary Fukunaga's version of *Jane Eyre* (2011) is undoubtedly a modern vision of the Victorian Era; thus, the adaptation becomes an 'intertext' with allusions to, or rejections of, previous adaptations (Plaza 2018, 3). Fukunaga chooses to start the film unorthodoxly, by not following the novel's timeline of *Jane Eyre* chronologically. Therefore, the first scenes start with a mature version of Jane Eyre, played by Mia Wasikowska, running away from Thornfield and into the moors. This scene is only presented much later in the novel's storyline, thus highlighting Fukunaga's unique and unconventional choice of starting with this scene. Jane is found and rescued by a man named St John Rivers, played by Jamie Bell (ibid.). Catherin Paula Han confirms that this included scene or 'episode' is already a distinctive plot difference between other versions, specifically the 1944 version, and changes the course of our heroine's journey (Han 2012, n.p.). From this point Jane's past is communicated to the audience through a series of flashbacks; beginning with her lonely childhood in the company of her cruel aunt and abusive cousin, following her banishment from the mansion to a boarding school where she was treated unfairly by Mr Brocklehurst, played by Simon McBurney.

The moment in the storyline where Jane has fully matured and is assigned to Thornfield Hall as the new governess, the story's narrative stops jumping between past and present. Jane is introduced to Mrs Fairfax, played by Judi Dench, and later Mr Rochester, played by Michael Fassbender. The direction of the story remains linear from this point until the story's climax, when Jane learns of Mr. Rochester's wife, Bertha Maison. The storyline's narrative reverts from being in the past back to the present as Jane is seen running away a second time, which is mirroring the films' opening scene.

Fukunaga's *Jane Eyre* exhibits both similarities with, and differences from, its previous versions, specifically the *Jane Eyre* from 1944. For instance, Brooke E. Terry (2014) confirms that both *Jane Eyre* (1944) and *Jane Eyre* (2011) seem to emphasise the cruelty in Lowood School more than it appears in the novel. However the 2011 version is different for being a more authentic adaptation of many details, for instance the inclusion of Mr Rivers and Jane's interactions with characters in the story, including

Adele and one of the servants at Thornfield named Bessie, which are portrayed in a very realistic and believable manner (ibid.). An article described actress Mia Wasikowska as someone who portrays Jane with a strength of character which differs from Joan Fontaine's portrayal (Terry 2014, 4). In addition, the romance of the novel is drawn out more passionately in the 2011 adaptation than it is in the novel (ibid.). Jane is considered to be more independent in the 2011 version. There is also a tendency to focus more on the romantic aspects of the story. All in all, this adaptation possesses subjectivity in its direction and has many symbolic interventions that visually represent Charlotte Brontë's work.

2.4. Dario Marianelli

Dario Marianelli is a well-known British-based Italian composer who has crafted multiple scores for films with extreme breadth of genres from action and science-fiction dramas like *V for Vendetta* (2005) to dramas like *Eat Pray Love* (2010) and *Salmon Fishing In the Yemen* (2011), and even children's animations such as *Kubo and the Two Strings* (2016), *Paddington 2* (2017) and *A Boy called Christmas* (2021). In the table below I have highlighted many directors Marianelli frequently worked with during the course of his career. From these, director Joe Wright is the director with whom Marianelli had worked with the most. Interestingly, the only time Marianelli had worked with director Fukunaga, was for the film of *Jane Eyre* (2011).

Table 2: Films that Marianelli Film Composition and each film's director

YEAR	MOVIE	DIRECTOR
1994	AILSA	PADDY BREATHNACH
1995	THE LONG WAY HOME	PADDY BREATHNACH
1997	THE SHEEP THIEF	ASIF KAPADIA
	I WENT DOWN	PADDY BREATHNACH
1999	PRESERVE	VICTORIA HARWOOD
	THE FUNERAL OF THE LAST GYPSY KING	JANE ROGOYSKA
	SOUTHPAW:THE FRANCIS BARRET STORY	LIAM MCGRATH

2000	BEING CONSIDERED	JONOTHAN NEWMAN
	PANDEMONIUM	JULIEN TEMPLE
2001	HAPPY NOW?	PHILLIPPA COUSINS
	THE MAN WHO BOUGHT MUSTIQUE	JOSEPH BULLMAN
	THE WARRIOR	ASIF KAPADIA
2002	THE VISITOR	VICTORIA HARWOOD
	BLOOD STRANGERS	JON JONES
	IN THIS WORLD	MICHAEL WINTERBOTTOM
2003	I CAPTURE THE CASTLE	TIIME FYWELL
	THIS LITTLE LIFE	SARAH GAVRON
	SEPTEMBER	MAX FÄBERBÖCK
	THE BYPASS	AMIT KUMAR
	CHEEKY	DAVID THEWILS
2004	PASSER BY	DAVID MORRISSEY
2005	THE BROTHERS GRIM	TERRY GILLIAM
	BURNT OUT	FABIENNE GODET
	PRIDE AND PREJUDICE	JOE WRIGHT
	SHOOTING DOGS	MICHAEL CATON-JONES
	V FOR VENDETTA	JAMES MCTEIQUE
2006	THE RETURN	ASIF KAPADIA
	OPAL DREAM	PETER CATTANEO
	WE ARE TOGETHER	PAUL TAYLOR
2007	ATONEMENT	JOE WRIGHT
	FAR NORTH	ASIF KAPAIDA
	GOODBYE BAFANA	BILLIE AUGUST
	SHROOMS	PADDY BREATHNACH
	THE BRAVE ONE	NEIL JORDON
2009	THE SOLOIST	JOE WRIGHT
	EVERYBODY'S FINE	KIRK JONES
	AGORA	ALEJANDRO AMENABÁR
2010	EAT PRAY LOVE	RYAN MURPHY
2011	JANE EYRE	CARY JOLI FUKUNAGA
	SALMON FISHING IN THE YEMEN	LASSE HAILSTRÖM
2012	ANNA KARENINA	JOE WRIGHT
	QUARTET	DUSTIN HOFFMAN
2013	HUMMINGBIRD	STEVEN KNIGHT
	THIRD PERSON	PAUL HAGGIS

2014	A LONG WAY DOWN	PASCAL CHAUMEIL
	THE BOXTROOLS	GRAHAM ANNABLE &ANTHONY STACCHI
2015	WILD CARD	SIMON WEST
	EVEREST	BALTASAR KORMÁKUR
2016	KUBO AND THE TWO STRINGS	TRAVIS KNIGHT
	ALI AND NINO	ASIF KAPADIA
2017	DARKEST HOUR	JOE WRIGHT
	PADDINGTON 2	PAUL KING
2018	BUMBLEBEE	TRAVIS KNIGHT
2019	PINOCCHIO	MATTEO GARRONE
2020	THE SECRET GARDEN	MARC MUNDEN
2021	A BOY CALLED CHRISTMAS	GIL KENAN

One of Marianelli's most longest standing collaborations began with director Joe Wright, who entrusted Marianelli with his first feature film (Holder 2018, 1). Marianelli has worked on many projects with Wright, and in their time and work together, they have formed a good working relationship. In addition, this partnership has brought tangible results, as many of their films were nominated for Baftas, film festivals, not to mention their film *Atonement* (2007) winning a Golden Globe for Best Original Score and Score of the Year at the International Film Music Critics Association Awards.

The partnership between Marianelli and Wright has developed for over a decade. One significant attribute of their collaborative approach is their interest in creating distance between the screen and the audience (Holder 2018). The result of this distance between the viewer and the narrative gives way to new outcomes of emotional and intellectual stimulation between characters and events in the film. This is a unique filmic device as it contrasts other period films' excessiveness and elaborate aesthetic style. However, it is interesting to consider how much of Marianelli's craft or compositional creativity changes when working with a different director.

2.5. Jane Eyre (2011) The Score

The film's score, composed by Dario Marianelli, perfectly captures the emotional journey of the protagonist, Jane Eyre, as she navigates the complexities of her life. The music serves as a second layer of emotion, framing the visual scenes and shaping the audience's understanding of the characters' motivations and intentions.

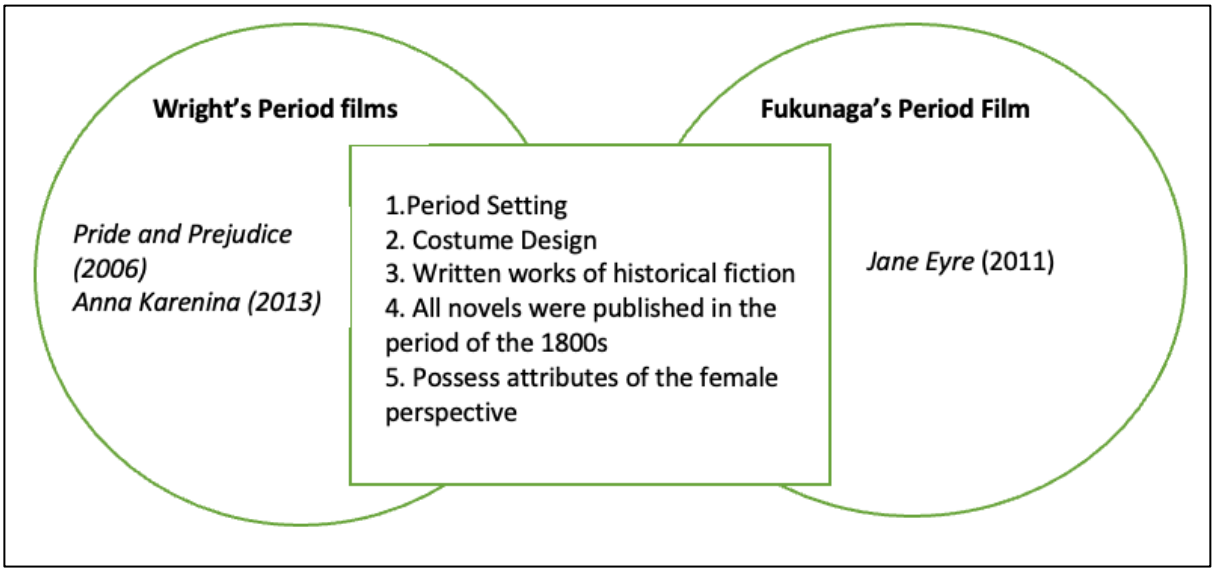
The film's score, with its minimalistic themes and emotive harmonies, amplifies this haunting and melancholic quality, guiding the audience through the highs and lows of Jane's journey. The use of isolated piano melodies and solo violin instrumentation against syncopated harmonies contributes to this sombre atmosphere. The use of harp passages further enhance the distant and dark-coloured quality of the score.

The textural quality of the overall orchestration evokes a chamber ensemble, due to its singular melodies and moments of sparse orchestral timbre. This adds to the gothic quality present in the novel of *Jane Eyre*.

2.6. Jane Eyre (2011) and Marianelli's Period Dramas

Other than director Fukunaga, the only other director Marianelli has worked with on a period drama is Joe Wright. Examples of these period dramas include *Pride and Prejudice* (2006) and *Anna Karenina* (2013). There are many components in each of these period films that correlate with one another and directional purposes that do not. In terms of similarities, each of the mentioned period dramas possesses visual aspects that are aligned, such as costume design, ornamentation and period setting. In addition, the perspective of the female protagonist is addressed in all three films. However, the similarities end when the literal perspective of the audio and visual elements of the film begin to differ, shaped by the subjectivity of each director's vision.

Figure 1: Showing the similarities in the period films and their respective novels



The film adaptation of *Pride and Prejudice* (2006) is one of the best examples to explain how Joe Wright's perspective on the period film differs from director Fukunaga's adaptation of *Jane Eyre* (2011).

Pride and Prejudice (2006) leads us into the opening scene by establishing the landscape in the countryside. The next shot then solely focuses on the main protagonist, soon to be known as Elizabeth Bennet, as the camera follows her walk back home from her stroll. The scene starts with a silence followed by sounds of nature, in particular bird sounds, before a gradually growing sound of a piano is heard in the background. The cue, 'Dawn', is a solo piano melody forming the first part of the scene. Before Elizabeth can arrive, however, distant noises are heard coming from the house that slowly increase as Elizabeth nears. The most distinct sound is her younger sister practising her scales on the pianoforte in the scenes itself (Holder, 2018). The technique that Holder (2018) mentions is Wright's filmic device of separating the audience from the screen that is executed in this very scene (ibid.). The diegesis of the modern piano in the underscoring in comparison to the period instrument her sister plays within the scene, already sets a barrier between viewer and screen. This makes the viewer more aware of the world that was created and the embedded relationships around our female protagonist.

Anna Karenina (2012) seems to drive this barrier even further. Visually, the films starts as a 'theatrical' production, where every scene and act that takes place is presented as if staged in a theatre. As the audience is introduced to the new faces, the characters perform their role while, simultaneously, the frames, the costumes, the literal wood of the theatre, are being moved around until the scene is set. The music also seems to set the tone with the scene, by creating a dance-like rhythm (specifically creating the feeling of a waltz) to set the extent of this theatrical staging. In the very first scene the music seems to set the stage, quite literally, for the film. The sound of the orchestra tuning and warming up in the theatre's pit gives the audience a sense that the music is diegetic. However, once the curtain is drawn, the music immediately switches to a non-diegetic identity. This is done throughout the film and emphasises Holder's claim of Wright and Marianelli using diegetic and non-diegetic aspects to separate the audience from the visuals without them being aware of it.

In *Jane Eyre* (2011) as mentioned previously, the opening scene begins with Jane running away. The unsteady camera captures her worried face and her quivering breath. The thematic material of the cue, 'Wandering Jane', is dense with heavy string harmony highlighted by a solo violin. Where *Pride and Prejudice* was able to separate the diegetic and non-diegetic music, *Jane Eyre's* filmic device incorporates the score with the sound design of the howling wind, rain and Jane's own shaky voice to add to her experience.

It's interesting to note that there is barely any dialogue within this sequence. The music adds greater depth to the scene's experience. It is seen in the visual discomfort of Jane's body language and facial expressions for the duration of the cue. Furthermore the distorted voices of Mr Reed and his sisters that are heard near the end of the music cue captivate the audience, and further emphasise Jane's state of distress.
While *Pride and Prejudge* and *Anna Karenina* aim to create separation between the screen and its audience, I would argue that, through Fukunaga's direction, *Jane Eyre* and its storytelling is crafted in a more immersive and evocative manner without detracting from the intellectually and emotionally stimulating material of the music's narrative function. Extreme close-ups combined with intricate sound design of gasping

breaths and sounds of mundane objects and nature, such as creaking doors and howling wind, add and complement the music's narrative function.

3. Aim and Rationale

My interest in films and film music has grown over the years, particularly my interest in semiotic codes and understanding their direct link in uncovering meaning in a story. This perspective brings an interesting interpretation of music holding the role of narration without words, where the film itself becomes a medium for artistic expression. His use of voice in his compositions whilst working with aspects of diegetic and non-diegetic sound in film is a unique quality for music narrative. The art of the period drama also falls into an interesting category within the cinematic industry. In the history of period films and film composition in general, Dario Marianelli falls into the category of being a well-established composer who is aware of his craft.

I sought to examine the extent to which Dario Marianelli's approach to film music in *Jane Eyre* (2011) has an emotive and immersive quality in its thematic writing and symbolic material that contrasts his other period film compositions. I aimed to test my observation that this music holds a strong resemblance to the subjective nature of a first-person narrative and musically conveys the mind of our protagonist in both conventional and unconventional methods of semiotic coding.

To answer the research questions below, I have investigated the practices of composers Rachel Portman as well as Dario Marianelli, seen in the research. Through a rescoring project of the film *Belle* (2013) I hope to show the power of music through various new interpretations of an individual scene. I chose the film *Belle* (2013) to rescore as both *Belle* (2013) and *Jane Eyre* (2011) are period films and follow similar categorisations in their female perspectives and in capturing a time period. Both Portman and Marianelli are known for their scores in period films and are based in the United Kingdom. However, my interest lies in the different approaches to film scoring and in understanding those interpretations. Creating these different points of focus creates a range of directions for the story's narrative as well as changing the context of any particular scene. Through this process of learning different approaches and drawing on semiotics and music narrative, where appropriate, I attempted to represent my own identity through music composition.

3.1. Research Questions

The main question explored in this project is:
How is the voice and character of Jane Eyre captured in the soundtrack of the 2011 film adaptation of *Jane Eyre*?

The textural component of this project focuses specifically on the following as a way of addressing the above question:

- How does the music embody *Jane Eyre* characteristically?
- To what extent are semiotic codes used to underpin the musical voice and support the idea of an immersive quality in the narrative?

4. Literature Review

4.1. Music as Narrative

The exploration of music and narrative entails the utilisation of various theoretical frameworks to clarify the complexities inherent in their interplay. These theoretical frameworks are essential in interpreting the cognitive and emotional mechanisms underlying our responses to music and narrative, providing valuable insights into the intricate relationship between these two fundamental aspects of human experience.

Music serves as a potent tool for facilitating the construction of identity. Jerome Bruner (1986) explains how narrative is applied in music education through perspectives of identity, relationships, pedagogy, life stories as well as professional history (McCarthy 2007, 3). Narrative shares affinities with everyday social and cultural norms of everyday, emphasising memory and emotion. Emotion becomes the binding factor in storytelling, as it makes the past events “vivid and meaningful”, which forms a similar process in music education (McCarthy 2007, 4). Music has a powerful impact to trigger emotional responses, both pleasurable and unpleasant (Sachs et al 2018, 154). An article in a journal, “Progress in Brain Research” discusses how music evokes emotions as complex as transcendence and nostalgia, suggesting that music plays a deeper role in shaping affective states (Sachs et al 2018, 155). It also mentions how music has the capacity to affect the brains reward system, salience and memory, together forming the basis of emotional experiences (ibid.).

Narrative provides a framework for structuring our experiences, imbuing events with meaning, and fostering a sense of coherence in the face of life's inherent complexities. The convergence of music and narrative amplifies their individual effects, resulting in a synergistic interplay that profoundly impacts our perception, cognition, and emotional understanding (Wingstedt et al 2008, 211). Music can be understood as vibrational energy impacting our senses with dynamic tension (Welch et al 2022).

The human experience is deeply intertwined with both music and narrative, serving as fundamental modes through which we interpret, understand, and engage with the world around us. (Margulis et al 2019, 2). In the article “What the music said: narrative

listening across cultures", further states that potential of music having narrational qualities is determined how 'abstract sound patterns' can convey meaning and significance to people's lives, thus connecting music and language through narrative as the common ground to human cognition (Margulis et al 2019, 7).
Using the metaphor of spinning and "weaving fabric" can be used to describe how stories are made. These stories are drawn from diverse experiences and socio-cultural frameworks. Just as diverse cultural textural patterns symbolise diversity, complexity and beauty in its narrative, the same figure of speech can be used to interpret the narratives in music (McCarthy 2007, 4).

4.2. Motif and Leitmotif

The elemental pillars of music in the score, including rhythm, pitch, harmony, texture and form become the basis of our understanding of the music.
In order to comment on visual and audio perspectives of a film, one needs to break down basic aspects and features of its construction. According to Cooke, elements of music are built on one another in the process of constructing a thematic idea (1959, 38). For instance, when looking at elements of pitch and time in a musical phrase, both elements play a fundamental role in the description of the phrase.

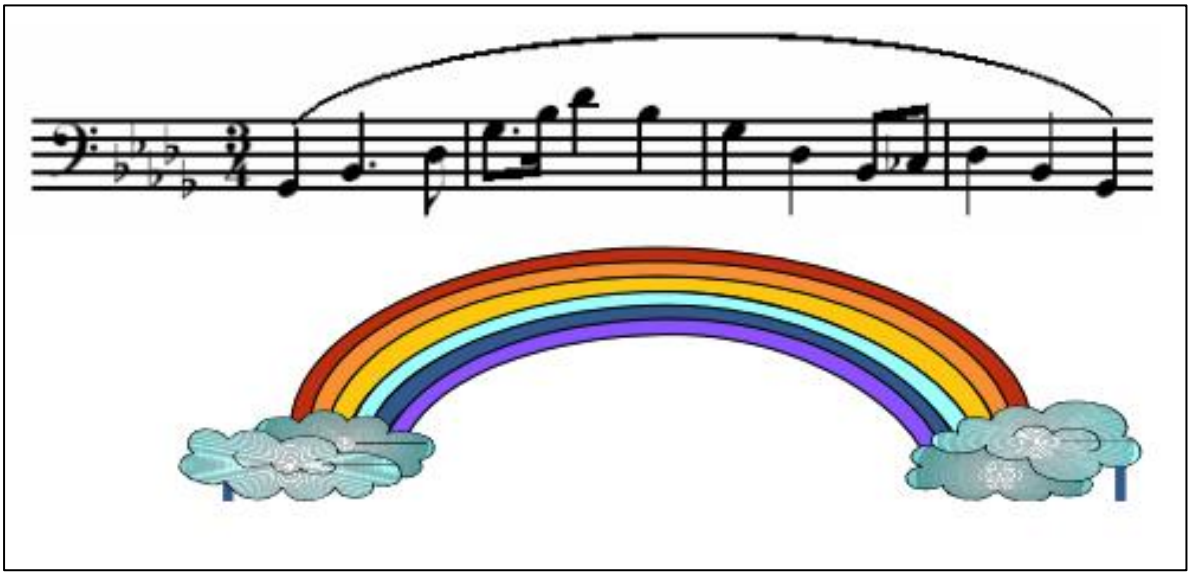
The motif is an important concept in music. The use of the term goes back as far as 1765 in the *Encyclopédie* (Whittall 2001). According to Whittall, it was French and German opera of the late eighteenth century where systematic use of motifs were first developed and recorded (ibid). The dying da capo aria form was slowly replaced by 'recitative and scene', *arioso* and associations of motifs with characters and events. This shift not only offered an ideal form of illustration, but also a way of having 'formal control' through 'quasi- symphonic techniques' (ibid.). The earliest evidence associating a musical idea with a character is in ' Lacépède's *La poétique de la musique* (1785).

The leitmotif is an example of the specific narrative use of a motif. According to a definition from Grove Music Online, a leitmotif is loosely translated as 'leading motif' in German, that is a recurring music phrase, theme or idea that can 'retain its identity' even when modified (Whittall 2001, n.p.). A definition from Britannica (2022) speaks of

the leitmotif appearing in operas and symphonic poems. It is defined as a recurring musical theme that is used to reinforce dramatic action, to provide insight into a character's psychological journey or to make the listener recall an extramusical idea that is relevant to a dramatic event (2022). The term can be described as a 'recurring succession of notes' (MasterClass 2021, n.p.), or a musical phrase standing to represent a 'character, object or place' (Chattah 2006, 138). It is identified as a "reminincense motif" or (German 'Erinnerungsmotiv') that punctuates a musical design (Whittall 2001, n.p.). Wagner's music dramas popularised the term, as it highlighted a feature that could be understood to depict the intensity of his works (ibid.). An annonymous Grove source claims Mozart's use of the motif was generally confined to such straightforward devices as the recurrence of Figaro's " Se vuol ballare" in *Le nozze di Figaro* (1786) (Anonymous 2002, n.p.). It may be 'musically unaltered' when it returns in the composition, or altered in rhythm, intervallic structure, harmony or orchestration, but somehow does not lose its quality. Music historian A.W. Ambros, described how Wagner's operas and Liszt's symphonic poems 'seek to establish a higher unity across the whole by means of consistent leitmotifs' or 'durchgehende Leitmotive' around 1865 (Whittall, 2001). This is the earliest proof of the term being used (ibid.). By 1879 Wagner coined several terms that were linked to thematic elements in his works: *"'melodisches Moment', 'thematisches Motiv', 'Ahnungsmotiv', 'Grundthema', 'Hauptmotiv'"* (Whittall, 2001).

One of Wagner's many examples of leitmotif is the 'rainbow' leitmotif in *Der Ring des Nibelungen*. This forms a good example of 'metaphorical' representation not only in the opera, but in the musical phrase itself as it is visually shaped as a rainbow (Chattah, 2006: 138).

Figure 2: Wagner's mapping of a Rainbow's visual realisation onto musical space (Chattah 2006, 138).



The art of opera and leitmotif has carried itself throughtout history and remains a vital function to the present day.

The Broadway musical *West Side Story*, composed by Leonard Bernstein, exemplifies the leitmotif as a 'pyschological force' (Rothbart 2013, 1). Here, the leitmotifs are described as powerful, clear and easily recognisable (ibid). Thus, West Side Story is a good example of leitmotifs being used in the twentieth century, many decades after it was originally conceived by Wagner.

4.3. Film Music in the Past

Music has long been a fundamental component of the cinematic experience, playing a crucial role in shaping the emotional impact and thematic resonance of films. The relationship between music and film has evolved considerably over the past century, with music transitioning from a supplementary element to an integral component of the storytelling process.

Film music first began during the silent film era. In the early days of cinema, music was primarily used to enhance the viewing experience and mask the mechanical sounds of

the projector (Green 2010: 84). As silent films lacked synchronised sound, the use of live musical accompaniment became a common practice to provide emotional cues and set the tone for the on-screen action. The accompaniment was performed on either a piano, organ or by a full orchestra (Buhler and Neumeyer 2013, 18). Occassionally, there would be a phonograph, or the film would be watched in silence (ibid.). The music often served as a supplementary element, providing a melodic backdrop to the visual narrative, but rarely played a central role in the storytelling process. This influential phenomenon marked the beginning of the golden age of cinema, spanning from 1913 to 1962.

In the 1920s, the music of film began to shift perspective to fulfil its role in cinema. As films began to incorporate synchronised sound, the integration of popular music and song-and-dance sequences became a common feature, particularly in Hollywood musicals (Green 2010: 93). The theatres of that time did not yet have synchronised sound recorded onto film, thus the art of the silent film was established. Depending on the venue itself, whether a rural or deluxe house, the music performed for these recorded films would vary and have different outcomes. This suggests a probability of outcomes between the live music performed and the films of that period. The performed music belonged to the theatre and not to the specific film it was performing for (Buhler and Neumeyer 2013, 19). This created a synonymous atmosphere for many movies made during this period. At a later stage of the silent era, the formalisation of the musical cue gradually gained significance once audio and visuals were able to be recorded before the film's release in theatres. The method used to correctly execute this was synchronisation and musical continuity (Buhler and Neumeyer 2013, 20). This formation of musical unity became an underlying 'narrative structure' for the visuals in film (ibid.). In 1921, George Beyon explained this system and the craft in his own words: 'The secret of synchrony lies not so much in careful timing of the sections as in the accurate judgement of the musical director.' (Buhler and Neumeyer 2013, 20).

Recorded sound was only established in film in the late 1920s, seen in *The Jazz Singer*, released in 1927. However, the potential of music being used in film storytelling was not fully acknowledged until the 1930s and 1940s. By this point in the timeline, a person's financial status determined the quality of the film they could see, as grand production houses were able to produce music as a complex art form (Buhler and Neumeyer 2013, 32).

Composers such as Erich Wolfgang Korngold and Bernard Herrmann began to employ more refined musical techniques to enhance the emotional events on-screen. These composers were able to capture the inner thoughts and feelings of characters through music while also shaping the overall atmosphere and tone of a film. Composer Max Steiner was at the forefront during this decade, being the pioneer of the 'Mickey-mousing' technique in film composition and effectively mastering the art of 'synchronisation'. In addition, Steiner was one of the first composers able to synchronise and underscore the music for dialogue. He crafted an understanding of musical synchronisation through four simple identifiers:

1. *Very tight synchronisation "Mickey-mousing" stingers*
2. *Close synchronisation*
3. *General overall synchronisation (mood; harmony)*
4. *Unsynchronised musical number behind dialogue*
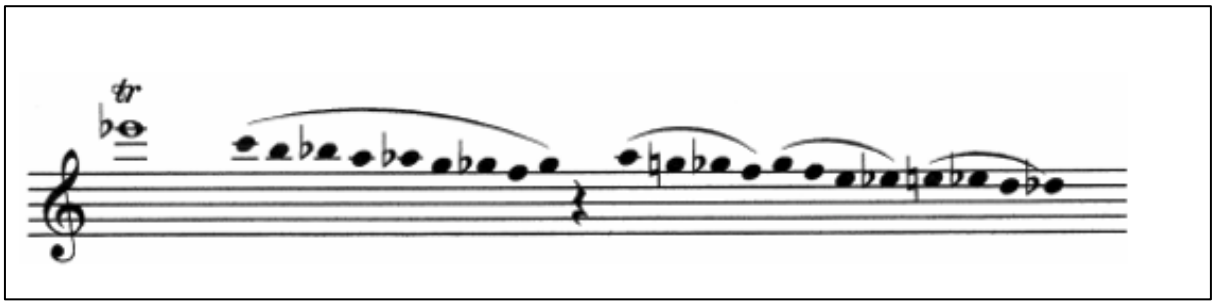
(Buhler and Neumeyer 2013, 33)

Steiner used these identifiers in combination when underscoring dramatic dialogue. He drew inspiration from music theatre and 'Wagnerian Parlando' during the

synchronisation process while determining the time duration of recorded sound (ibid.). The element of Mickey-mousing can be identified as a cartoonistic trait, as it brings a comedic atmosphere whilst being able to imitate an act through music. Hence, Mickey-mousing. An example of this technique being used was in Steiner's music for the feature film *King Kong* (1933). Steiner was able to capture the motion of moving upwards and

downwards using descending and ascending sequences of either a chromatic scale or thematic material (Chattah 2006, 32). The action of an upward and downward motion can be observed in examples such as *Tom and Jerry,* where this can be observed. In an example from *Tom and Jerry*, Jerry falls from an aeroplane and is temporarily pulled back by a parachute (brassiere). The music descends chromatically with a pause before descending once more (Chattah 2006, 29).

Example 1: Musical mapping of Jerry's descent. (Chattah 2006, 30)



Other examples of this fall into the category of 'weight in pitch frequency' and 'size of pitch frequency'. Elements are catergorised as 'light' and 'small' are imitated through music in high frequencies, while the latter, heavy elements are represented in 'low frequencies' (Chattah 2006, 34). This statement further cements the role of Mickey-mousing and synchronised sound to film.

4.4. The Self-awareness in Contemporary Film Music Now

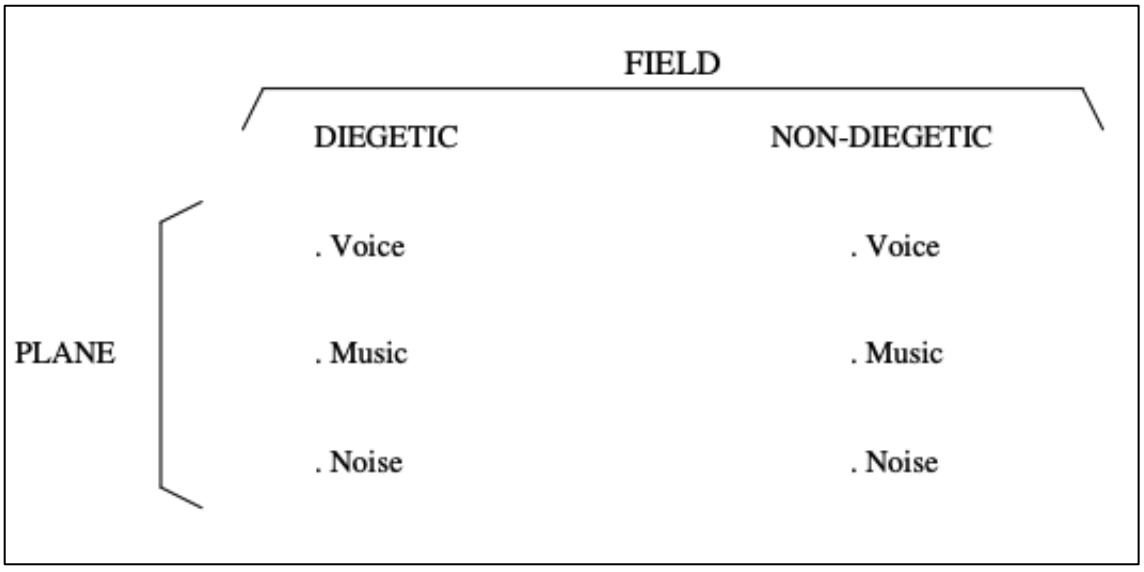
In the contemporary cinematic landscape, the role of music has become even more integral to the storytelling process. Music is now used not only to enhance the emotional impact of a film, but also to actively shape the audience's perception and understanding of the narrative. This concept can be captured in multiple ways, depending on the vision and perspective of the composer and director of today.

In *The Synergy of Film and Music,* Rothbart briefly outlines the role of music in different categories (2013, xv). For the average viewer, the categories are summarised into eight different functions. I find three in particular significant for music in film: music

representing ‘Time and Place’, ‘Establishing Tone/Mood’ and ‘Revealing Psychological States of Mind or Implications. One role of music when visuals are combined can either serve as accompanyment role or have a significant representation. For example, the film *Avatar* (2009) had a role in establishing ‘discontinuities’ with new music themes and styles and film visuals. Thompson, Russo and Sinclair found that music has an influence on the outcome of the film’s narrative (ibid.). As stated above, the function of music in film is not only for focusing on the visuals (Chattah 2006, 34). It implies that music in film is capable of representing aspects of the film that are not always placed in the visuals but provide either a guiding hand or expressiveness in the storytelling.

Music that exists in the narrative of time and space can be considered ‘diegetic’ (Chattah 2006, 35). Non-diegetic music does not exist in space and time, nor is it visible on the screen (ibid.). Non-diegetic music has an ‘onomatopoeic function’ in film music (Chattah 2006, 126). The terms ‘diegetic’ and ‘non-diegetic’ are used as catergories to locate different sound sources, which are ‘voice’, ‘music’ and ‘noise’, including sound effects (ibid.).

Figure 3: Structure of sonic elements in film (Chattah, 2006: 126).



Using the above table as a key will make it easier to navigate the different relationships that exist between diegesis and non-diegesis in different films. Chattah uncovered three

different outcomes 'overlapping', 'replacement' and 'transition' that show this interaction (2006, 129).

Firstly, 'overlapping' refers to which sounds are being heard 'simultaneously' (Chattah 2006, 129). As the word implies, it is an overlapping of diegetic and non-diegetic sounds that can be mixed, altered or exchanged in multiple ways in one blend. Alene Holder has detected this in her thesis analysis of *Pride and Prejudice, Atonement*, and *Anna Karenina* as representations of a 'self-reflective' nature in music narrative (2018, 3). Holder (2018) mentions that this is achieved while focussing on the use of 'diegetic' and 'non-diegetic' sound simultaneously within the course of each film. In *Pride and Prejudice,* diegetic and non-diegetic music seem to simultaneously exist and interchange in different scenes throughout.

Figure 4: Demonstration of 'overlapping' between sonic elements (Chattah 2006,126).

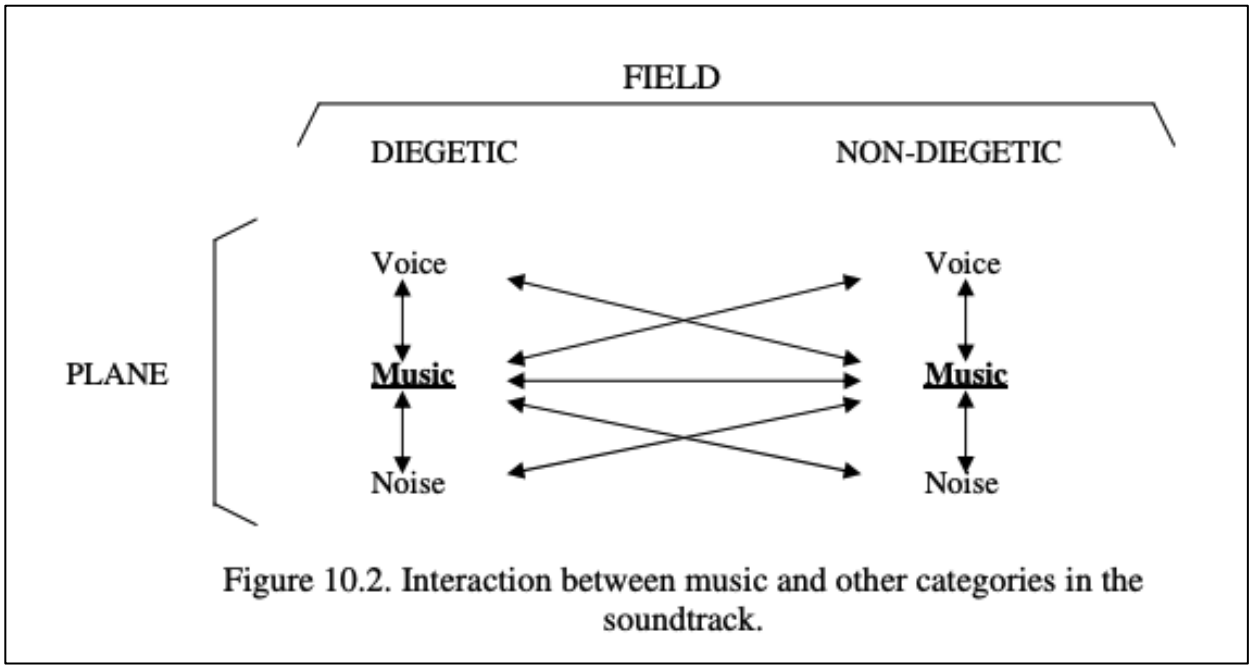
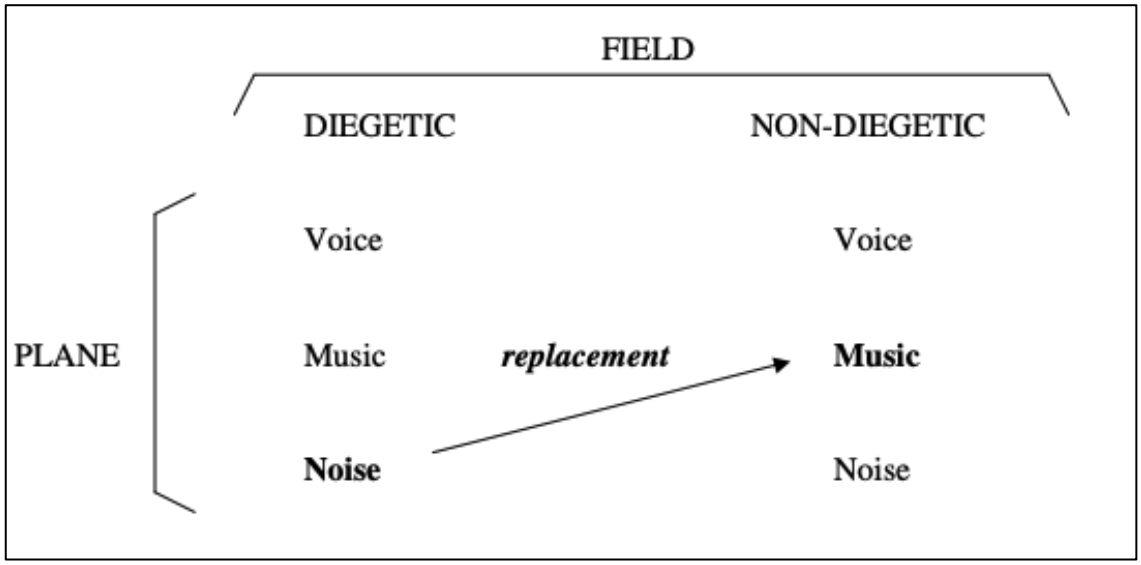


Figure 10.2. Interaction between music and other categories in the soundtrack.

Secondly, 'Replacement' implies taking a sound of action from the diegetic world and quite literally replacing it with a non-diegetic music element. An example used from the film *Alexander Nevsky (*1938) features clashing swords, which are replaced with sounds of a metallic idiophone in the non-diegetic music (Chattah 2006, 131). Composer Sergei

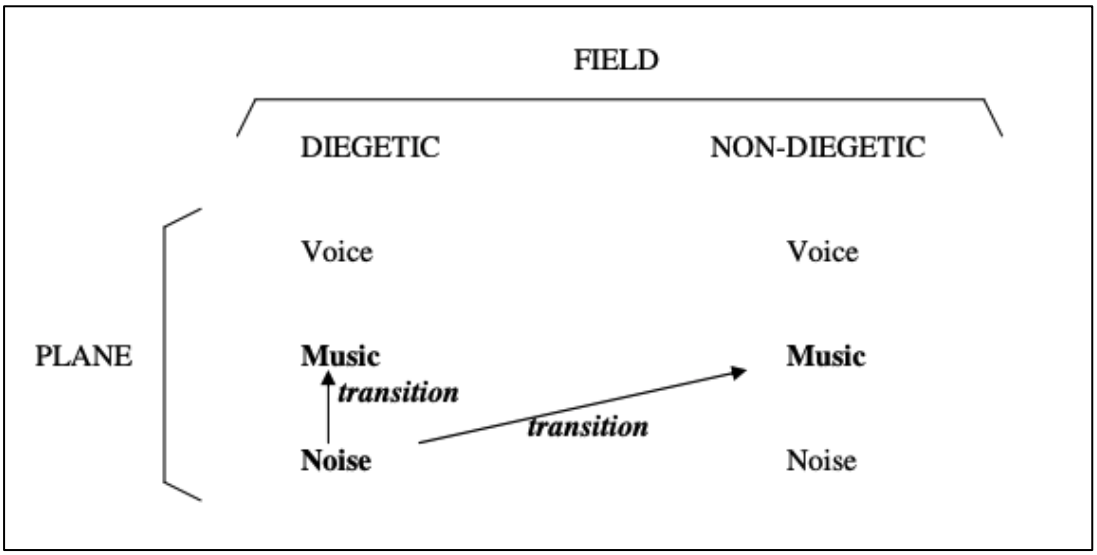
Prokofiev eliminates the active, diegetic noise creatively, substituting it with a sound that the audience will systematically attune to believing it to be linked with the swords clashing.

Figure 4: Demonstration of 'replacement' where diegetic noise is replaced by non-diegetic music (Chattah 2006, 131).



Last but not least is 'Transitioning', where a sound of a specific category is transferred to the opposite (Chattah 2006, 134). Simply put, sound from the diegetic sphere may transition and morph into different sounds, either belonging to the diegetic or non-diegetic spheres. It is very different from 'Replacement' as the diegetic sound is intentionally replaced entirely by a different sound from the original. 'Transitioning' implies you can hear the change of the diegetic element. Working with or without timbre distortion can reflect the psychological state, either being disturbed or relaxed, without any implications through dialogue. An example exists in *The Godfather*, in a scene played by Al Pacino where he is about to shoot someone for the first time 'face-to-face' (Chattah 2006, 34). The scene is described as more intense than the realistic environment by 'intensifying' the sound of the train passing. It creates a focal point of Al Pacino's tension before pulling the trigger. This psychological tension is achieved through amplification volume.

Figure 5: Demonstrating 'transition' between both diegetic noise to diegetic/non-diegetic music (Chattah 2006, 134).



In *Jane Eyre* (2011), there is a scene where Jane is on her way to post a letter and hears sounds of the forest and is momentarily distracted before being startled by a man on his horse, who happens to be Mr Rochester (00.33.02). In the moments before the whinnying horse startles her on her path, Jane listens to every insect and every creaking noise. When she takes a moment to stop and listen, the sounds around her begin to distort and reverberate, playing at an abnormally slow pace. In this brief moment, the diegetic noises of the forest transition into non-diagetic sound design that focalises Jane's awareness of her surroundings and may symbolically reflect her apprehension in the moment.

The evolution of music's role in film storytelling is a testament to the power and versatility of this art form. From its early use as a supplementary element to its current status as an integral component of the cinematic experience, music has proven to be a crucial tool in a filmmaker's arsenal. As the film industry continues to evolve, it is likely that the relationship between music and film will only become more complex and intricately intertwined, further enhancing the emotional and narrative impact of the cinematic medium.

4.5. The Craft of the Period Drama

The novel *Jane Eyre* is considered a timeless classic, initially presented as an autobiography, representing the realities of Victorian life of a woman in the period of the 1800s, as mentioned in the introduction (Cregan-Reid 2022). This foundation and the knowledge from film music history thus merge to form the genre of the period drama: 'a film or TV series that takes place in or strongly evokes an earlier period.' (MasterClass 2021).

A filmmaker can choose the exact era or have a generalised sense of the period (ibid.). Whether it is relevant to the story or not, the period piece may include people, places, or events of the time to evoke some authenticity to the period piece. Contextualising aspects of multiple period dramas may help to branch into different spheres of individual categories.

British period film and television, also known as the heritage film, can be characterised as 'conservative' but does not focus on the ideologies of the time period being represented (Abbiss 2020, 5). It is an aesthetic formed as a 'national past' to create a 'traditional… pastoral Englishness', but at the same time it may be diluting this concept to make an attractive, consumable product (ibid.). Tom Brown describes this effect as the 'décor of history' where details of the period of choice are exaggerated in appearance and context (Abbiss 2020, 5). In simple terms, the foreground of the period setting will be well established and look almost realistic. However, the dialogue, characters or series of events may have been altered to create a general sense of the period in the reader's mind without being historically specific and due to finding a means to reach modern audience that is relatable. Brown adds to this, saying it allows appreciation for the 'heroes' of these films, where characters start showing relatability in 'values' and 'our understanding' of the world, contrasting the realities of the time of ignorance and 'outdated attitudes' (ibid.).

Furthermore, the identity of the period drama needs to be understood for its types of dramas and what *Jane Eyre,* the novel, truly represents in its narrative.

Four types of period dramas can be enumerated:

1. *Biopic: A biopic tells the real-life story of a non-fictional, real person.*
2. *Costume Drama: This type of period piece features particularly elaborate costumes, sets, and props.*
3. *Historical Romance: A historical romance is a period drama with a romantic relationship at the heart of the story.*
4. *Historical Epic: Most historical epics are also costume dramas, but they have an especially lofty scope, extraordinary settings, a large cast, and grand dramatic ambitions.*

(MasterClass 2021)

Jane Eyre (2011) finds itself at the epicentre of these categories. As stated in the introduction, the novel was originally written as a quasi-autobiography, under the pseudonym of editor 'Currier Bell". In addition, the time in which the book was written is within the early Victorian Era in 1847. The novel and the 2011 film adaptation also imply having costume attire, contributing to a lifestyle and culture visibly set in the period of the film suggesting that the film, can be considered a costume drama. There is no doubt that Jane's story does not lack romance, as fans of the novel will be aware of Jane's bond with Rochester in the development stages of the story. Furthermore, the novel and film present themselves as forms of escapism. Although the 2011 adaptation is not grand in the scale , with neither a large cast or overlabours settings, credit can be given to the lengths that this adaptation has gone to capture Jane's life in a unique and artistic manner against the backdrop of the moors and the haunting atmosphere of Thornfield Hall.

4.6. Dario Marianelli's Compositional Style

Dario Marianelli is a renowned Italian composer known for his captivating film scores. His music has the ability to transport audiences, evoking a range of emotions and enhancing the cinematic experience. Marianelli's compositional style is characterised as multi-faceted, as he skilfully adapts his approach to suit the unique requirements of

each film. Marianelli's work has been recognised with numerous accolades, including an Oscar and a BAFTA award for his score for the film *Atonement*. His music has also been praised for its ability to elevate the films it accompanies, contributing to their critical and commercial success.

Marianelli's scores often feature a rich tapestry of instrumentation, blending traditional orchestral elements with more unconventional and experimental sounds. His approach to film scoring is his deep understanding of the medium and its ability to shape the audience's perceptions. As film music scholars Stam, Burgoyne, and Flitterman-Lewis note, "the music in a film may be original or not, but what matters most, from a textual and communicative point of view, is the relationship established between the music, and the script, and the photography, and how they all add up and combine with each other, so that viewers can interpret them in a certain way" (Ansani et al 2020, n.p.).

Marianelli's scores are crafted to seamlessly integrate with the visual elements of a film, enhancing the narrative and character development. His music often serves as a subtle, yet powerful, guide for the audience, subtly shaping their emotional responses and perceptions of the on-screen events. Without exaggerating the technicalities and the analytical interpretations of his work, Marianelli's scores possess an emotional yet soulful quality. His compositions have the ability to evoke a sense of wonder, melancholy and even whimsy, depending on the context of the film.

Dario Marianelli's distinct style and approach to film scoring have had a significant impact on the film industry. As Tagg's research suggests, film music can be strongly associated with particular visual and conceptual elements, and Marianelli's compositions have the capability to shape the audience's interpretation of the on-screen action (Ansani et al 2020, n.p.). The key to understanding Dario Marianelli's compositional style lies in his ability to seamlessly integrate classical and contemporary elements. His scores often feature a rich and diverse instrumentation, ranging from traditional orchestral elements to more experimental and unconventional sounds. One of the highlights of Marianelli's approach is his attention to detail and his ability to create music that suits and complements the specific needs of each film. As Noel Burch's work suggests, 'the relationship between music and visual elements in

film is crucial', and Marianelli's compositions are designed to enhance and complement the on-screen action (Gorbman 1974, n.p.). Marianelli's music is also known for its emotional depth and resonance. His scores have the power to evoke a wide range of emotions, from the melancholic and sadder tones to the heroic and joyful. Ultimately, Dario Marianelli's compositional style is a testament to his mastery of the art of film scoring. His music not only enhances the cinematic experience but also has the ability to shape the audience's perceptions and interpretations of the films he scores.

Dario Marianelli's compositional style in period films is characterised by the use of solo instruments to represent characters and convey 'internal focalization' (Tillman 2017, n.p.). His collaboration with director Joe Wright problematises traditional period dramas by emphasising narrativity and character development through leitmotif techniques and semiotic codes (Holder 2018). Marianelli's scores, particularly in films like *Pride and Prejudice* and *Atonement*, contain self-referential music to draw attention to the mediation of characters' identities and reinforce narrative presence (Holder 2018; Tillman 2017). His approach often involves integrating music with camera movement and blocking, as seen in, 'The Elegy of Dunkirk' theme from *Atonement* (Coleman 2017).

Marianelli's themes typically follow grammatical structures, falling into beginning and end halves, which can be categorised into twelve distinct types based on their phrase structure (Richards 2016). This analytical approach provides insight into the compositional techniques that contribute to Marianelli's distinctive style in period films.

5. Method

The methodology of this project is split into analytical and practice-based research.

Focusing on the analytical, the soundtrack of *Jane Eyre* (2011) will be considered in terms of how it is established alongside the visuals and through the storyline. Using Chattah's research as a model of film music analysis, I intend to explore the link between music and visuals. The tools of semiotic analysis and pragmatic functions explained in his dissertation give a good description of the connotative nature of film music and act as a guide to many variables of musical symbolism and metaphors in this medium (Chattah 2006, 9). Chattah mentions explicitly that the relationship between semiotics and pragmatics is difficult to separate as both 'inform' as well as rely on each other (ibid.). Using musical tools such as leitmotif, semiotic code, and music narrative, the soundtrack of *Jane Eyre* (2011) can be examined to determine Marianelli's techniques and his perspective in capturing Jane's character in the music.

Artistic-based research falls into the category of practice-based research and employs diverse artistic media and interpretive paradigms to explore complex practices (Ledger & McCafrey 2015). Artistic-based research engages researchers holistically, drawing upon their creative essence to work with artistic forms that carry intangible information (Seabrook & Arnason 2010). Key considerations for artistic-based research include the timing of arts introduction, choice of artistic medium, interpretation of the art, and audience role (Ledger & McCaffrey 2015). My artistic-based research involves a rescoring project, as mentioned in the Aim and Rationale, applying the topics and compositional approaches discovered in the film scores of *Jane Eyre* (2011).

Using both the composition styles of Rachel Portman and my research of Marianelli as guidance I have created two separate versions for the film *Belle* (2013). This is an experiment to make two distinctly sounding scores with the attempt of creating new perspectives of the same film. Using the period film as a medium, I built identifiable cues for each version with the aim of establishing two distinct sounds. The outcome

endeavors to create a new perspective on existing scenes and focuses the viewers' attention on a different direction in the music's narrative.

I have chosen a selection of scenes that do not conform too strictly to the direction of what director Amma Asante, director of Belle (2013), had previously intended. Considering that this experiment requires two different perspectives of one scene, the choice of scenes had to be flexible to provide the possibility for comparison.
This implies having scenes that are left open-ended and naturally ambiguous. For instance, scenes where characters were receiving new information about their situations, moments of contemplation, as well as transition scenes showing a change of pace or time passing in the storyline. This still allows the viewer to follow the events that are happening in the story while still providing the opportunity for a new direction in the musical narrative. The scenes I have selected also possessed a good amount of the original score and thus were a good point of reference for comparison. The scenes I had chosen that do not possess any of the original score, but a good amount of dialogue also provided a new avenue for the versions of score I intended to create. Overall, these scenes provide information about our protagonist learning new information, introductions to new characters, as well as providing enough tension in the story for our main heroine to have character development.

In the process of choosing scenes, there are many scenes which I have decided to avoid. The major reason for this is not only due to the endless selection of scenes to choose from, but also due to the fact that these scenes in particular followed the direction of the film's narrative in a headstrong manner, leaving little opportunity to manipulate them into a new perspective. Scenes of heavy conflict is one example as the story's heavy focus pertains to these types of scenes come close to the story's conclusion. By this point in the narrative the story needs a solid musical accompaniment to reinforce its end and not introducing a sudden, very different sound. Scenes of danger for our protagonist also seemed like a problematic choice, as both versions would be threatened into sounding too similar.

In addition, scenes that had too much information a focused emotion, or that were one dimensional in any way made it impossible to change or alter it in any way. To interfere in these scenes in context would be considered jarring and may alter the scene to the point of incomprehension. For instance, forcing a new 'cheerful' musical perspective in crucial points of the film changes the fundamental direction of the story and can take away the meaning of the plot. To make a scene more cheerful where the protagonist is crying is difficult as it alters the entire scene and almost ridicules the protagonist for her tears. Applying 'cheerful' music to a scene where the villain of the story is in the spotlight also attempts to ridicule his/her schemes and takes away from the intensity of the threat. Once again, applying 'cheerful' music when our protagonist is in life-threatening danger makes the film seem out of touch with its narrative and plot.

Thus, it was imperative I choose scenes wisely so as not to take away too much of the story's actual plot but only add new perspective. The scenes that I have chosen still hold gravity to the story's plot. They are fixed in context to what the director, Amma Asante, wanted to establish in the visuals, but still provide an opportunity for an open perspective. For this type of experiment to work, isolating the scenes as I have done became crucial in creating an environment conducive enough for a new change in perspective.

6. Jane Eyre

6.1.1. *Jane Eyre* (2011) Movie Timeline

	Story's timeline [past/present]	**Cues for Chapter 1** (numbers match subheadings)	**Brief Description**
[00:00:45] Intro	Title is revealed.	1. Wandering Jane	Film's Introduction.
[00:01:02] Intro	Present [Scene following Story's climax]	2. Wandering Jane	Jane is running, crying and wandering the moors, and is saved by Mr Reed.
[00:05:13] Exposition	Past		Young Jane gets bullied by John Reed and punished in the Red Room.
[00:08:03] Exposition	Past		Dialogue between Aunt Gateshead and teacher from Lowood School.
[00:10:20] Exposition	Past		Stepping into Lowood School.
[00:12:05] Exposition	Present		Jane says, 'My name is Jane Eliot' when speaking to Mr Reed. Scene follows Mr Reed and his sisters talking about saving her that night and Mr Reed asks about her education.
[00:14:06] Exposition	Past		Travelling back in time to Jane's memory of Lowood School. This scene captures the trials and severe punishment she faced there, as well as the friend she made in a girl named Helen.
[00:17:12] Exposition	Present		Jane is in Mr Reed's house and is lost in thought. His sisters happen to see her drawing of Mr Reed.
[00:18:12] Exposition	Past		Young Jane and Helen are in their nightgowns. Jane noticed Helen is unwell. Helen knows she is terminally ill and by morning she has passed away.
[00:20:06] Exposition	Present		Mr Reed and Jane discuss finding her a situation to teach the village daughters which she accepts. It is followed by a scene where Jane and Mr Reed says he'll need to leave for town, and Jane assures him she is fine in solitude.

[00:22:45] Exposition	Past		Jane is now a grown young lady and his leaving Lowood school and is given a job at Thornfield as governess by someone named Mrs Fairfax. Jane later finds out Mrs Fairfax is just the housemaid, and that the owners real name is Mr Rochester.
[00:27:16] Exposition	Past	3. Untitled cue theme 1	Jane wakes up after her first night staying in Thornfield hall.
[00:28:00] Exposition	Past		Jane meets her pupil, Miss Varen, later known as Adele. It follows a montage of Jane bonding with Adele and the passing of time. Adele and Jane share scary tales of myths and legends when Adele mentions the tale of a woman who walks the halls of Thornfield hall.
[00:31:10] Exposition	Past		Mrs Fairfax finds Jane in a pensive state of her young adult life. Mrs Fairfax encourages Jane to go for a walk and post some letters as a remedy. On Jane's misty path she suddenly comes face to face with a man on his horse. In surprise the horse falls back and falls on his owner. Jane offers to help the man up and onto his horse. After her errands she discovers that the man was Mr Rochester.
[00:35:41] Development	Past		Jane introduces herself to Mr Rochester formally. Their dialogue pertains to their first encounter in the moors. The next morning Mrs Fairfax, Jane and Adele have breakfast where they discuss Rochester's harsh authority and volatile temperament.
[00:40:45] Development	Past	4. A Game of Badminton [00:45:45]	The scene begins as a montage scene as the household goes about their daily chores and Jane and Adele play badminton. Rochester helps the workers with the labour while Jane sneaks glances his way.
[00:41:30] Development	Past		Rochester requests Jane to sit with him in conversation. Their conversation deepens when Rochester mentions that he experienced a 'hardship' in his youth that is not fully described.
[00:47:30] Development [Rising tension]	Past		Jane hears a voice in the middle of the night and finds Rochester's room on fire. She wakes him and they put out the fire together. In an intimate moment he thanks her for saving his life.

[00:52:36]	Past	5. In Jest or in Ernest [00:54:35]	Jane starts her day expecting to see Mr Rochester only to find that he has left Thornfield. The scene is followed by a montage of Jane teaching Adele and seeing Jane in an anxious and pensive state. [showing the passing of time]
[00:55:08]	Past	6. Waiting for Mr Rochester [00:55:30]	Mrs Fairfax rushes to Jane saying that Rochester is returning to Thornfield and is bringing guests, including a Miss Ingram.
[00:57:35]	Past		Jane is requested by Rochester to be in the drawing room after dinner. Jane listens to the belittling conversations aimed at her until she leaves the room. Rochester follows her out have a conversation. They are interrupted by another visitor, named Richard Maison.
[01:01:30] Development [Rising tension]	Past		Jane wakes up in the middle of the night to hear screams. The entire household is alarmed as Rochester assures them not to worry. Rochester then takes Jane to a room to find Richard Maison severely injured. Rochester asks Jane to clean the wound while he calls for the doctor.
[01:05:20] Development	Past	7. The End of Childhood [01:07:58]	The doctor and Rochester carry Mr Maison into a carriage at first light. Rochester and Jane are still recovering from the events of last night and Jane questions why he protects this individual. Their intimate dialogue ends with Jane walking away and lost in thought.
[01:09:00] Development	Past	8. Mrs Reed is not quite finished (2nd pt of cue) [00:13:40]	Jane interrupts Rochester and Miss Ingram's with news of Jane's Aunt that has turned ill. Rochester teases Jane with playful banter. She reunites with her aunt. She discovered her aunt concealed that she had a long lost relative out of spite. Jane forgives her, writes a letter to her long lost uncle and returns to Thornfield.
[01:14:57] Development	Past	9. YES! [01:19:11]	Mrs Fairfax tells Jane her suspicion about Mr Rochester wanting to propose to Miss Ingram. Jane maintains composure and congratulates Rochester on the news and leaves. Not long after, Rochester follows Jane to make conversation and ends up confessing his feelings for Jane. He proposes and Jane agrees.
[01:21:08] Development	Past	10. Untitled cue theme 2 (variant of cue " In Jest or in Ernest") [01:22:36]	Jane and Mrs Fairfax discuss Rochester's proposal to Jane and Fairfax warns Jane to be on her guard. Jane also shares are apprehension about the engagement with Rochester. The scene is followed by a montage of Jane and

			Rochester's blossoming relationship before the wedding.
[01:24:34] Story's Climax	Past		Jane is getting ready in her wedding gown on her wedding day. As Mrs Fairfax wishes her well, Rochester abruptly grabs Jane's arm and marches to the church. As Jane and Rochester say their vows, a man bursts into the church to stop the marriage. It is revealed that Rochester is already married. Rochester leads the men and Jane back to the house to open a secret door in the house to find a woman named Bertha Antonetta Maison-Rochester's wife. Rochester refers to her as "my own demon" before Bertha Maison starts acting violently. Jane runs to her room and peels her wedding dress off in tears.
[01:28:54] Falling action	Past reaching Present	11. Jane's Escape [01:34:05]	Jane comes out of her room to find Rochester waiting at the door. He takes her to the fireplace and gets her something to drink. Jane is upset with Rochester for keeping such a great secret. Rochester explains himself and his situation with his wife that slowly became mentally ill and violent in their marriage. He begs her to understand and forgive his circumstances but Jane cannot. The next day she escapes through her bedroom window in tears. The scene of her running is identical to the start of the film. Rochester finds Jane's room empty and calls for her. Jane finds herself crying in the moors.
[01:36:01] Falling action	Present		Jane is finishing classes with the village girls and is interrupted by Mr Rivers. As Mr Rivers enquires if she is satisfied with her work and situation, Jane assures him that she is well. Mr River's sees one of Jane's drawings. He asks if it is hers and quietly takes it with him.
[01:38:01] Falling Action	Present		Jane sits quietly by Mr Rivers fireplace when she hears a knock at the door. When she opens it, she sees Rochester, and in shock she hugs and kisses him. The scene changes (realising Jane imagined Rochester) as we see Mr Rivers coming through the door. Mr River's repeatedly calls her Miss Eyre, and not Miss Eliot, until Jane realises Mr Rivers now knows her true identity. Mr Rivers explains further that a Mr Briggs has been looking for her, saying her distant relative has passed and that Jane is now wealthy. Jane, shocked by the news, decides to share the

			money equally with Mr Rivers and his sisters in thanks, and to embrace them as family.
[01:42:22] Resolution	Present	12. Life on the Moors	Mr Rivers recites a prayer as Jane welcomes his sisters. That evening Mr Rivers proposes to Jane and hopes she will accompany him to India for his missionary work. The next day Jane says she will accompany him as long as they are not wed. They argue until Mr Rivers realises that she is in love with someone else. The scene ends with Jane hearing Rochester's voice in the wind.
[01:47:38] Resolution	Present	Awaken [01:51:13]	Jane is well dressed and is travelling by carriage. She stops at Thornfield Hall to find it burnt to ashes. As Jane rummages through the rubble, Mr Fairfax appears. Mrs Fairfax explains what happened in the fire and confides in Jane saying she didn't know the woman was Rochester's wife. She stresses that Jane should have come to her in need. Jane asks where Rochester is. As she walks through the grounds she finds Rochester in an unkempt manner and a dog by his side. Rochester has lost an eye and is blind in the other. Once Jane touches his hand he recognises her and they share a warm reunion.
[01:54:20]	End Credits		

6.1.2. Timestamps for Chapter 1 Cues.

Scene Order Chronologically	**Story's timeline [past/present]**	**Cues for Chapter 1** (numbers match subheadings)	**Instrument holding the Melody**	**Usage of Flats and sharps [possible key signatures]**
[00:00:45] Intro	Title is revealed.	1. Wandering Jane	Violin section	
[00:01:02] Intro	Present [Scene following Story's climax]	2. Wandering Jane	Solo violin	1 flat (Bb) [D natural min]
[00:05:13] Exposition	Past			
[00:08:03] Exposition	Past			
[00:10:20] Exposition	Past			
[00:12:05] Exposition	Present			
[00:14:06] Exposition	Past			
[00:17:12] Exposition	Present			
[00:18:12] Exposition	Past			
[00:20:06] Exposition	Present			
[00:22:45] Exposition	Past			
[00:27:16] Exposition	Past	3. Untitled cue, theme 1	Piano	3 flats (Bb, Eb, Ab) [C natural min/Eb maj]
[00:28:00] Exposition	Past			

[00:31:10] Exposition	Past			
[00:35:41] Development	Past			
[00:40:45] Development	Past	4. A Game of Badminton [00:45:45]	Piano	2 flats (Bb, Eb) [G natural min/Bb maj]
[00:41:30] Development	Past			
[00:47:30] Development [Rising tension]	Past			
[00:52:36]	Past	5. In Jest or in Ernest [00:54:35]	Piano	1 flat (Bb) / N.A. [A natural min/ C maj]
[00:55:08]	Past	6. Waiting for Mr Rochester [00:55:30]	String section	No flats [A min]
[00:57:35]	Past			
[01:01:30] Development [Rising tension]	Past			
[01:05:20] Development	Past	7. The End of Childhood [01:07:58]	Solo Violin	3 flats [C natural min/ Eb maj]
[01:09:00] Development	Past	8. Mrs Reed is not quite finished (2nd part of cue) [00:13:40]	Solo Violin	2 flats (Bb, Eb) *occasional (Ab) [G natural min/ Eb major]
[01:14:57] Development	Past	9. YES! [01:19:11]	Solo Violin	3 flats [C natural min/ Eb maj]
[01:21:08] Development	Past	10. Untitled cue theme 2 (variant of cue “In Jest or in Ernest” [01:22:36]	Piano	1 flat (Bb)/ N.A. [A natural min/ C maj]
[01:24:34] Story’s Climax	Past			

[01:28:54] Falling action	Past reaching Present	11. Jane's Escape [01:34:05]	Violin	2 flats (Bb, Eb) [G natural min/Bb maj]
[01:36:01] Falling action	Present			
[01:38:01]	Present			
[01:42:22]	Present	12. Life on the Moors	Piano	3 flats (Bb, Eb, Ab) [C natural min/Eb maj
[01:47:38]	Present	Awaken [01:51:13]	Piano- Violin Section	3 flats (Bb, Eb, Ab) [C natural min/ Eb maj]
[01:54:20]	End Credits			

6.2. Introduction to Jane

The musical score in the 2011 film adaptation of *Jane Eyre* plays an important role in re-establishing the classic narrative with an added layer of emotional depth and resonance. By skillfully weaving a rich tapestry with a single melancholic yet poignant theme, the film's music serves to amplify the emotional intensity of the protagonist's journey, guiding the viewer through the complexities of the protagonist's personal growth and the pursuit of happiness. The score's autobiographical influence, rooted in Charlotte Brontë's own life experiences, further enhances the authenticity and emotional impact of the cinematic experience, ultimately creating a deeply immersive and profoundly moving interpretation of this timeless story.

In comparison to previous period adaptations of *Jane Eyre*, which had more sweeping, romantic motifs, the 2011 adaptation focuses more on Jane's internal battles as she grows into her individualistic nature.

6.3. Jane Eyre and Fukunaga

Cary Fukunaga, known for his distinctive style and visual flair, found himself drawn to the timeless tale of a governess and her tumultuous romance.

This adaptation of Jane Eyre emphasises the interaction between cultural ideals and female desire (Hortigüela and Coppel 2020, n.p.). Fukunaga's approach includes starting the film with Jane leaving Thornfield and using flashbacks to incorporate her narrative voice while avoiding potential distractions (Engle 2011, n.p.). The adaptation focuses less on gothic and romantic elements and puts more effort into character development through visual symbolism (ibid.). Fukunaga's portrayal of Jane Eyre contributes to the character's evolution from a classical female stereotype to an independent woman (Manso et al, 2021). This contemporary adaptation explores the concept of female empowerment, which is central to Brontë's original text (Mrenmoi 2022).
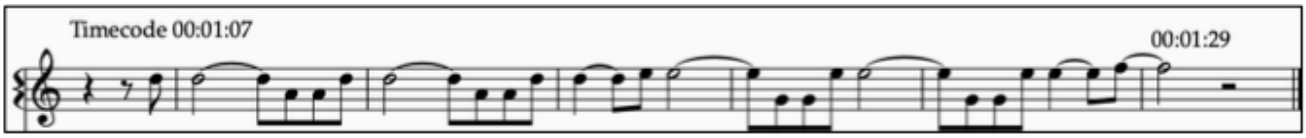
6.4. Jane Eyre's theme and Marianelli

Jane's theme is interwoven and has many variations (in its musical phrasing), depending on the circumstances of her surroundings. The manipulation of one theme has a way of moving the story forward and presents an emotional atmosphere for the story's context. The piano, as well as the violin, both play an important role in representing Jane's inner voice and shed light on her thoughts and emotional understanding of events that take place throughout the narrative. As Hoeckner has observed, 'the specific choice of instruments and their musical characteristics can be seen as symbolic representations of the protagonists' psychological states and emotional dispositions.' (Ansani et al. 2020, n.p.). Composer Dario Marianelli uniquely builds Jane Eyre's theme with motivic devices while also experimenting with the musical syntax of harmony and orchestral textures.

6.5. Jane's Theme in summary

Jane's theme is easily heard and recognised for its pitch interval between a tonic and a lower dominant, seen in the example below. Rhythmically it either starts with a long note followed by short note values or the other way around. This melodic interval leap is usually followed by a descending passage that concludes on the note that the phrase began with. It is almost always supported by broken chords as harmonic accompaniment

Example 2: Jane's theme (My reduction)



However, through the course of the film, this melodic construction of Jane's theme has many different variations and subtle adjustments in its melodic contour. This could be due to different sets of harmonic structures, instrumentation, textural exaggerations in orchestration as well as different points in the film's storytelling. Evidence of this can be seen in the following cues.

6.5.1. Wandering Jane

Timecode [00:01:02]

During the title sequence of the film, Jane's theme only presents itself once Jane appears on screen and does not return for the rest of the cue. In the visuals, Jane is represented in an anxious state as she begins running away. The theme suggests a melancholic tone and is played by a solo violin.

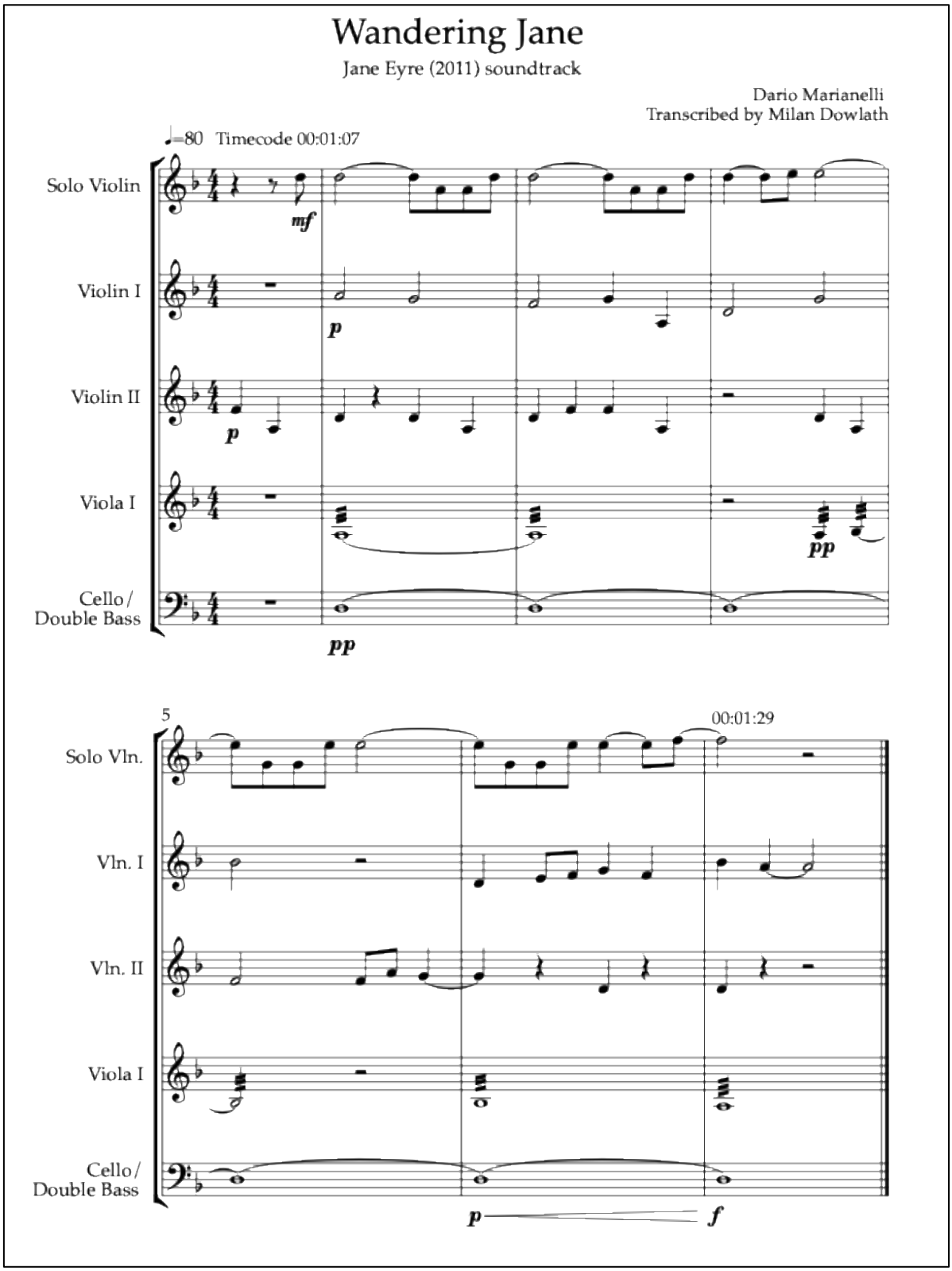
The tonal centre of this melody is D minor. This is highlighted in a bass-like pedal that is held in the background throughout the cue. The notes in high register ascend while the notes in the lower register descend in a single melodic line. There is a sense of anacrusis as the hesitancy can be felt to reach the longer note. Rhythmically the melody follows the short to longer rhythmic pattern.

The notes in the higher register convey the more highlighted, visible melodic line reaching the interval of a minor third, from letter names D to the F. The lower line, following the pitch classes A to G, goes in a downward motion and is the softer part of the melodic sequence. The effect of the two melodic lines is one of contrary motion. This compound melody acts as an interwoven thread, adding a layer to a simple melody, making it feel more intricate and creating a sense of depth. The violin's capacity for dynamic variation also adds to the violin's idiomatic quality of the two different lines. One melodic line being more in the forefront in the high register, while the other is shaded and muted, thus allowing each 'voice' to emerge distinctly. In addition, the fluidity of the melody creates continuity as the player shifts between different strings and positions. The overall atmosphere of melody creates a richness and fullness in the sound quality, even as a solo instrument.

The texture of this cue is unique in its harmonic construction. The voices of the first and second violin as well as viola are played in a unique layering of textures against the strong solo violin melody. Each voice either starts at a different place, possesses a different rhythmic pattern against the others, or uses a different stylistic technique,

such as the use of tremolo or sustained notes. It provides an offset balance to our cue, and creates an abrupt start to our storyline.

Example 3: Cue "Wandering Jane" (My own reduction)



6.5.2. Untitled Cue Theme 1

Timecode [00:45:45]

This untitled cue appears as Jane awakens after her first night at Thornfield Hall. The cue is brief in comparison to Jane's theme. The melody is carried by a piano with subtle accompaniment of strings supplying the harmonic texture. This cue follows a strict harmonic accompaniment, pedal notes and a higher register melodic line.

The melody comes across as light in dynamic range, loose in rhythmic articulation with a skip-like pattern and a descending line that does not quite conclude. The melodic line in the treble clef holds a rhythmic pattern that fits a 6/8 time signature while the bass clefs accompaniment holds the foundational pulse in ¾ time. It has subtle melodic variation, in its form but retains its identifiable tonic dominant intervallic foundation.
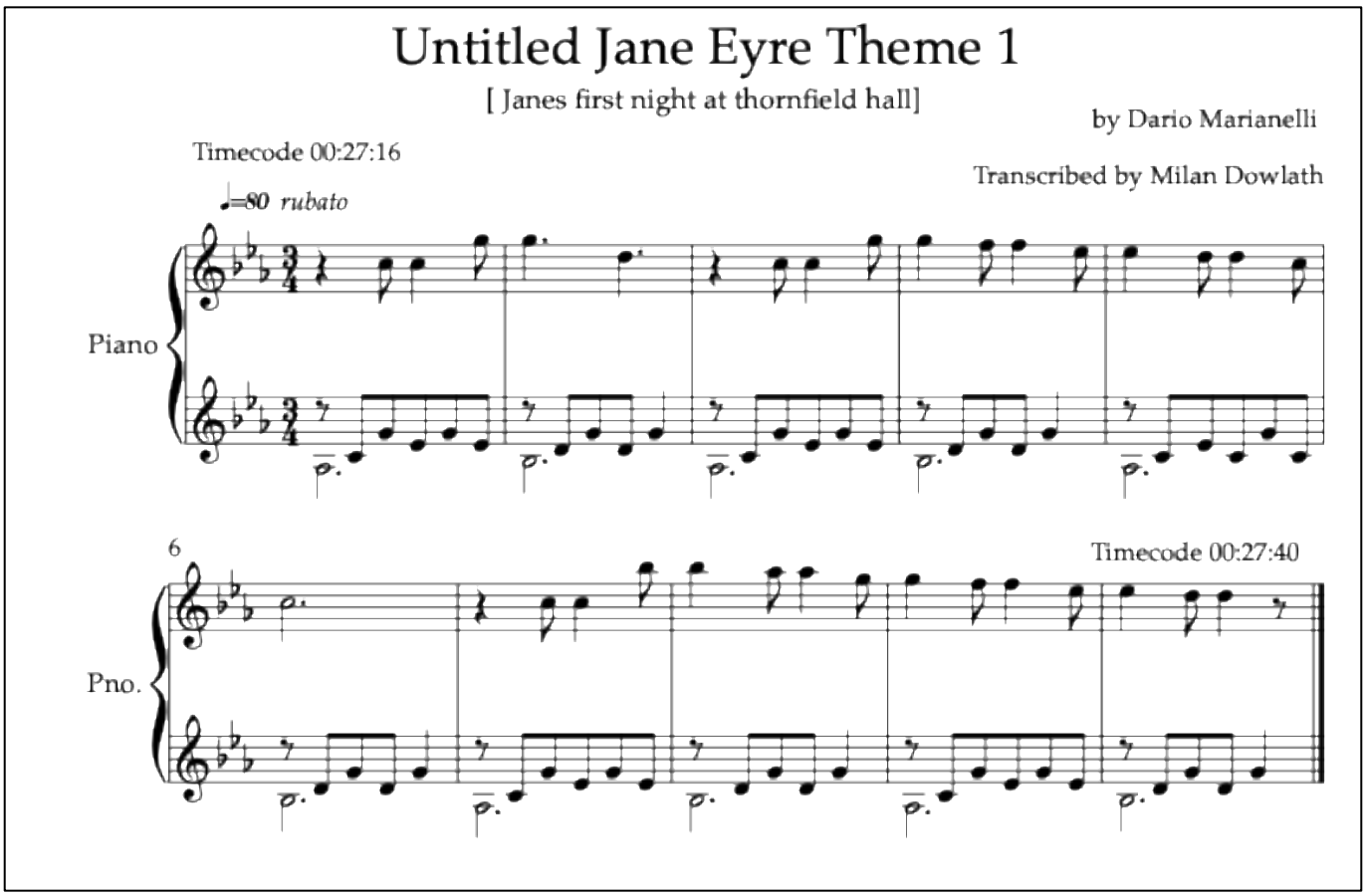
The harmonic foundation of this cue is set on a broken A-flat major seventh chord and a G-minor chord in first inversion. There is an up down stepwise motion in the bass line. It conveys this oscillating figure in the harmony. The A-flat major seventh chord emphasises the C and G in the melody. This implies the tonal centre is C minor. With this in mind, the bassline suggests chords VI and VII in the key of C minor. However, this stepwise motion in the bassline of - A-flat to B- flat - also suggests a false sense of root movement of chords IV and V, suggesting E-flat major. Both sets of chords do not contradict each, as they fit in both tonal centres. There is nothing definitive to suggest one or the other, because there is no tonicisation of either C minor or E-flat major.

In addition, the highest note in the broken chord, G, is treated like a pedal note because it is a common tone in both chords, (in the exact same register). The G's function goes from being the seventh note in the chord to becoming the root of the G minor chord. Basically, the note goes from being an added dissonant chord member to a consonant root of the G minor chord.

In Western music theory, the dissonance of the G in the A-flat seventh chord would either be resolved a step up, down or kept as a pedal. By retaining the pitch, Marianelli

makes the connection between the two chords to act as a pedal between the harmonies. This is another example of Marianellis's careful control of dissonances and unique resolution techniques. This scene is a small glimpse into Jane's new life at Thornfield. The cue is open-ended, neither beginning nor ending, as the audience has yet to see how Jane's life at Thornfield will be.

Example 4: Untitled Jane Eyre theme 1 (My reduction)



6.5.3. A Game of Badminton

Timecode [00:45:45]

Jane is introduced to Mr Rochester after their unexpected meeting in the moors where Rochester had fallen off his horse and twisted his ankle. This music cue begins after Jane asks Mrs Fairfax what kind of person Mr Rochester is and how he is perceived. The theme plays over the course of the day as Jane plays badminton with her pupil Adele,

and Mr Rochester and workers sorting out garden duties. The visuals showcase Jane's slight but growing curiosity about Rochester.

Once again, the piano's harmonic accompaniment in the left hand retains its fixed structure. The cue begins with pitches G and D, creating that tonic - dominant interval in the melodic line. In the first melodic phrase the bass line shows a falling bassline repeating the notes G, F and E-flat. The chords used over these bassline notes are G minor in root position, B-flat major in second inversion, F minor in root position and A-flat major in second inversion. Again, there is no functional pattern in these chords' relationship to one another besides a falling bass line. In addition, certain notes in these arpeggiated chords such as B-flat (in both the G minor chord and the B-flat major chord) and A flat (in the F minor chord and A-flat major chord), can be seen as common notes, creating links between the chord progressions.

The second pattern follows a descending line in the melody. The bass line carries a rocking motion pattern of E-flat F, G and F until it concludes on an F major chord. The chords, C minor in first position, F major in root position and C minor in second inversion, returning to F major. The progression alone seems static in isolation as the cue seems to bounce between these two chords. However, the movement in the harmony can be felt in the upward and downward movement in the bass.

The sweet melody against these repeating arpeggiated chords create a lullaby effect in the musical storytelling. The rocking motion in the bass line and subtle direction of the melody create this nostalgic and long-lasting effect. The cue highlights the action in the visuals and a new change in Jane's environment at Thornfield Hall. Against the visuals, this bittersweet theme that is neither minor nor major leaves us in a pensive state of wondering what Jane is feeling.

Table 3: Chord breakdown of cue "A Game of Badminton" from Bar 2 – Bar 6
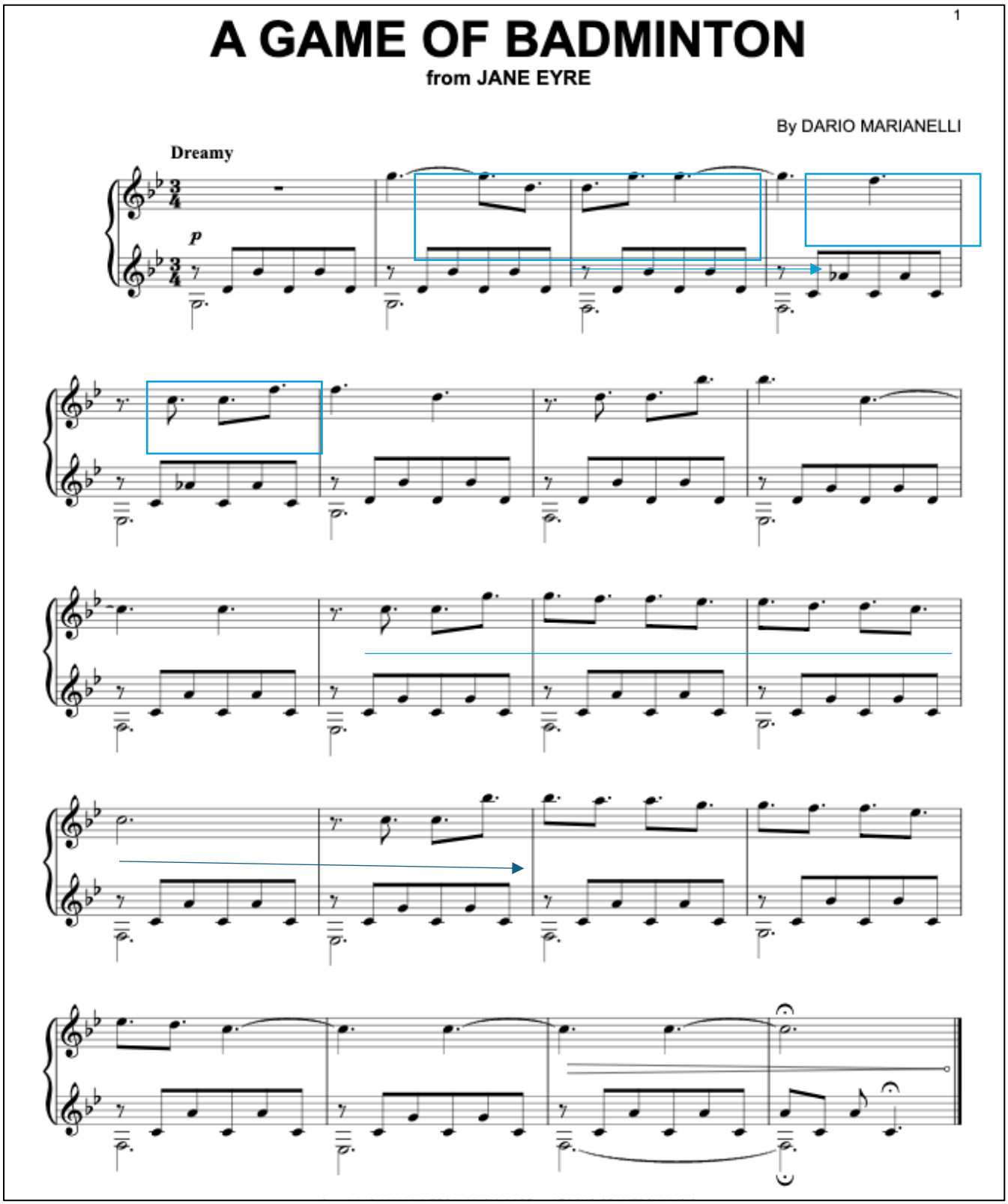
Bb	Bb	Ab	Ab
D	D	C	C
G	F	F	Eb
Bar 2	Bar 3	Bar 4	Bar 5

Table 4: Chords from cue "A Game of Badminton" following descending melodic line from Bar 10 to Bar 17

G	A	G Bb [bar 16]	A
C	C	C	C
Eb	F	G	F
Bar 10 Bar 14	Bar 11 Bar 15	Bar 12 Bar 16	Bar 13 Bar 17

COLOUR KEY	NOTE NAME	COLOUR TO SHOW NOTES SHARED BETWEEN HARMONIC GROUPINGS
1	Ab	
2	Bb	
3	C	
4	D	
5	F	

Example 5: Cue, "A Game of Badminton"



6.5.4. In Jest or In Ernest

Timecode [00:54:35]

[Second part of the Cue]

During the night, Jane is suddenly awakened from her sleep because she hears a noise. She takes a walk around the house to find Rochester's room on fire. She wakes him up, and they put out the fire, after which she waits in the room while Rochester checks the house. They share an intimate moment where Rochester thanks Jane for saving his life. The cue seamlessly enters the next day after Jane has heard news that Rochester has suddenly left Thornfield. The visuals convey Jane fulfilling her duties around the house and teaching Adele. Jane's theme reappears once she is alone and pacing in the garden. The structure of Jane's theme is nearly identical to the previous music cue, "A game of Badminton", and is again played on solo piano. However, with closer inspection, minute changes have been made with regard to the melodic contour and the harmonic direction.

The melodic contour Is broken up into two different sections, similar to the previous cue. The melody follows the same structure as the previous cue in its first phrase, with this cue starting on A as opposed to "A game of Badminton" that has a starting note G. The melody's second section also follows a descending passage that ends inconclusively. A tonal centre of A is suggested due to the bouncing effect of the A and E interval at the start of the melody. However, the harmonic function does not suggest this due to no conventional cadences or tonic chord.

The first section descends from A to F as seen in Table 5 below. The chords are as follows: A minor in root position, C major in second inversion, G minor in root and B-flat major in second inversion. The second section's bass line follows both an upward and downward movement from A to G to F and back to G. The chord progressions of these bass notes are A minor in root position, C major in second inversion, F major seventh in root position and G major in root position. This progression highlights the common notes that are shared between the chords and the very pronounced bass line of both sections. The broken chords keep moving between major and minor seamlessly due to

the distance in the arpeggiated harmony. The use of a mixed combination of chords, either being in root position or inversion, seems to preserve the contour in the bass line against the melody.

The melody is once again isolated with the use of a single timbral instrument and arpeggiated layering. The return of the theme in this structure could be focusing on Jane's state of mind. The music against the visuals of Jane pacing back and forth could suggest Jane feeling slightly restless in her life and circumstances.

Table 5: Chords breakdown from Bar 1-4 of cue, "In Jest or Ernest"
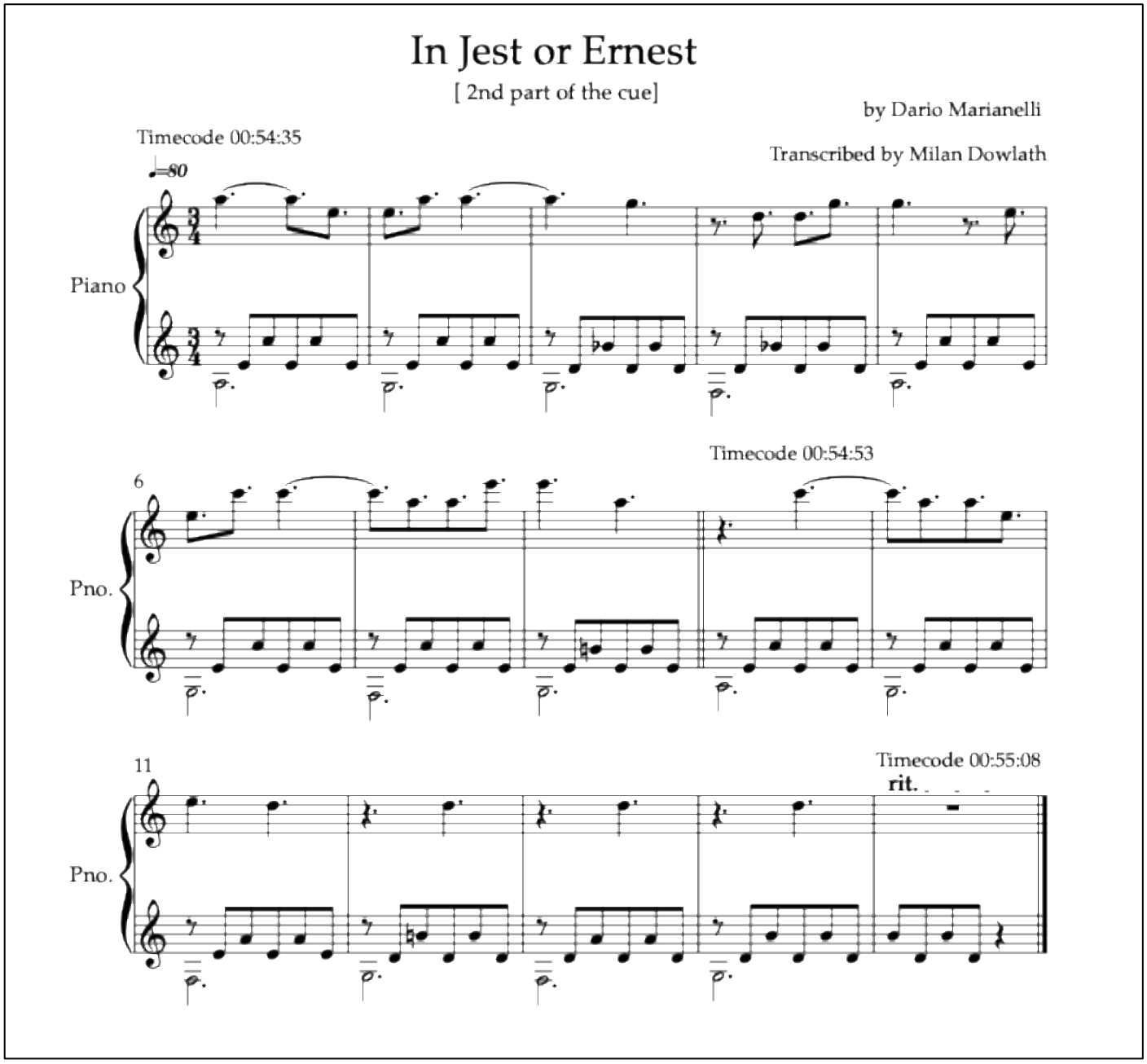
C	C	Bb	Bb
E	E	D	D
A	G	G	F
Bar 1	Bar 2	Bar 3	Bar 4

Table 6: Chords Breakdown from Bar 5-12 of cue, "In Jest or Ernest"

C	C	C A[Bar 11]	B
E	E	E	D
A	G	F	G
Bar 5 Bar 9	Bar 6 Bar 10	Bar 7 Bar 11	Bar 8 Bar 12

COLOUR KEY	NOTE NAME	COLOUR TO SHOW NOTES SHARED BETWEEN HARMONIC GROUPINGS
1	Bb	
2	C	
3	D	
4	E	
5	G	

Example 6: Cue, "In Jest or Ernest" (My reduction)



6.5.5. Waiting for Mr Rochester

Timecode [00:55:30]

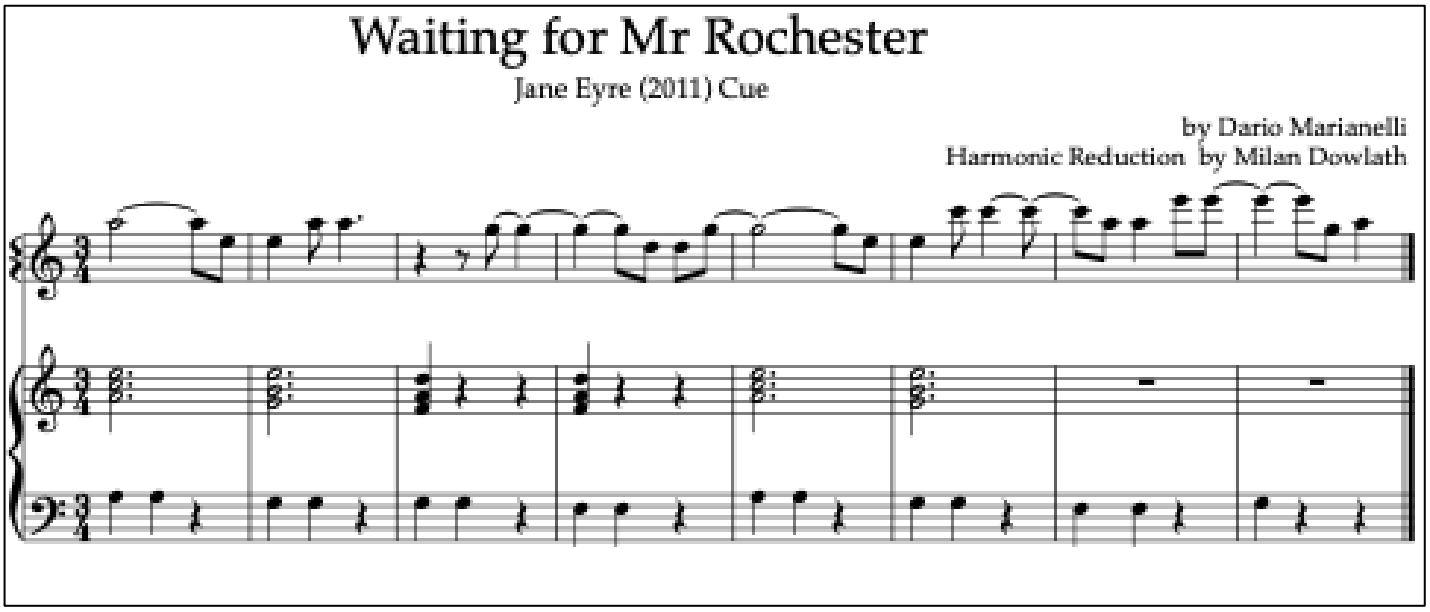
Jane has been in a constant state of contemplation and depression during the weeks that followed Rochester's departure from Thornfield. The scene begins with Mrs Fairfax suddenly alerting Jane of Rochester's return with guests and a potential lady friend. After the news of their arrival, the pace of the visuals along with the score quickens in anticipation of the preparations.

Jane's theme, played by the *tutti* violin section, is around the central pitch class A. This is suggested in the melodic shape of a perfect fourth interval between the A and the E, creating a feeling of tonic and dominant roles. In addition the neighbour note below the A in the final bar of the example 7 suggests that it is an Aeolian mode, as it is a G-natural and not a G-sharp as expected in a tonal scale.

The theme is written as a slight variation against new thematic material in the orchestration. The small change in tempo and rhythmic pulse creates a busy shift to the previously isolated yet tranquil melody. The 3/4 time signature alongside the rhythmic articulation of the supporting orchestra adds a bouncy, upbeat atmosphere suggesting the change of pace in the scene. The harmonic progression in the accompaniment and bass line lacks tonicisation to confirm the key signature of either A minor or C major. The only highlight is the descending bass line from A to F, as well as the upward and downward bass line motion from A, G, F and back to G.

Furthermore, the way in which the theme is presented could suggest Jane's troubled and overwhelmed state. The use of heavier layering in the orchestration of this cue suggests a subtle shift to a busier environment, along with the tempo and rhythmic pacing compared to the solo piano melodies in isolation.

Example 7: Cue, "Waiting for Mr Rochester" (My own reduction)



6.5.6. The End of Childhood

Timecode [01:07:58]

Jane and Rochester speak after his official return to Thornfield. During their conversation, they are interrupted by an unexpected guest called Richard Maison. Later that evening, there is a scream in the household. Rochester encourages everyone not to worry and to go back to bed. In the meanwhile, Rochester takes Jane to Richard maison's room to find him stabbed by an anonymous culprit. Jane suspects Rochester for protecting this person. The morning after the incident Rochester loosely explains how tragedy hit him in his youth and complicated his life. The cue begins once Rochester and Jane share a brief intimate moment before she walks away.

Jane's theme seems to be varied even further in its legato form, played in a solo violin part. It is played slower, accompanied by harp arpeggios and pedal notes in the string section, as seen in the example 8. The striking difference between this version of Jane's theme compared to the previous versions, is the single melodic contour. It is clear and precise in its shape and provides no contrapuntal motion. The melody has a stepwise gradual ascent with subtle downward leaps when beginning its melodic cycle.

The use of the solo violin's resonant timbre also creates a warmth in its isolated melody that is not seen in previous versions.

The combination of the chordal harmony and melody creates a binding foundation of the cue's identifying character. The decent of thirds in the bass creates a strong and recognisable harmonic progression. The structure of the first four chords are repeated throughout the cue.

It contains a C major seventh, A flat major seventh, F dominant seventh and a D dominant seventh chord (suggested dominant ninth chord) that are all written in root position. Of interest in this cue is the use of two dominant seventh chords placed alongside to one another and yet neither chord finds a tonic resolution. Marianelli doesn't resolve the seventh because he doesn't resolve the chord. It almost acts like an imperfect cadence, or a musical phrase with a comma as it repeats its harmonic progression again right till the cue's conclusion.

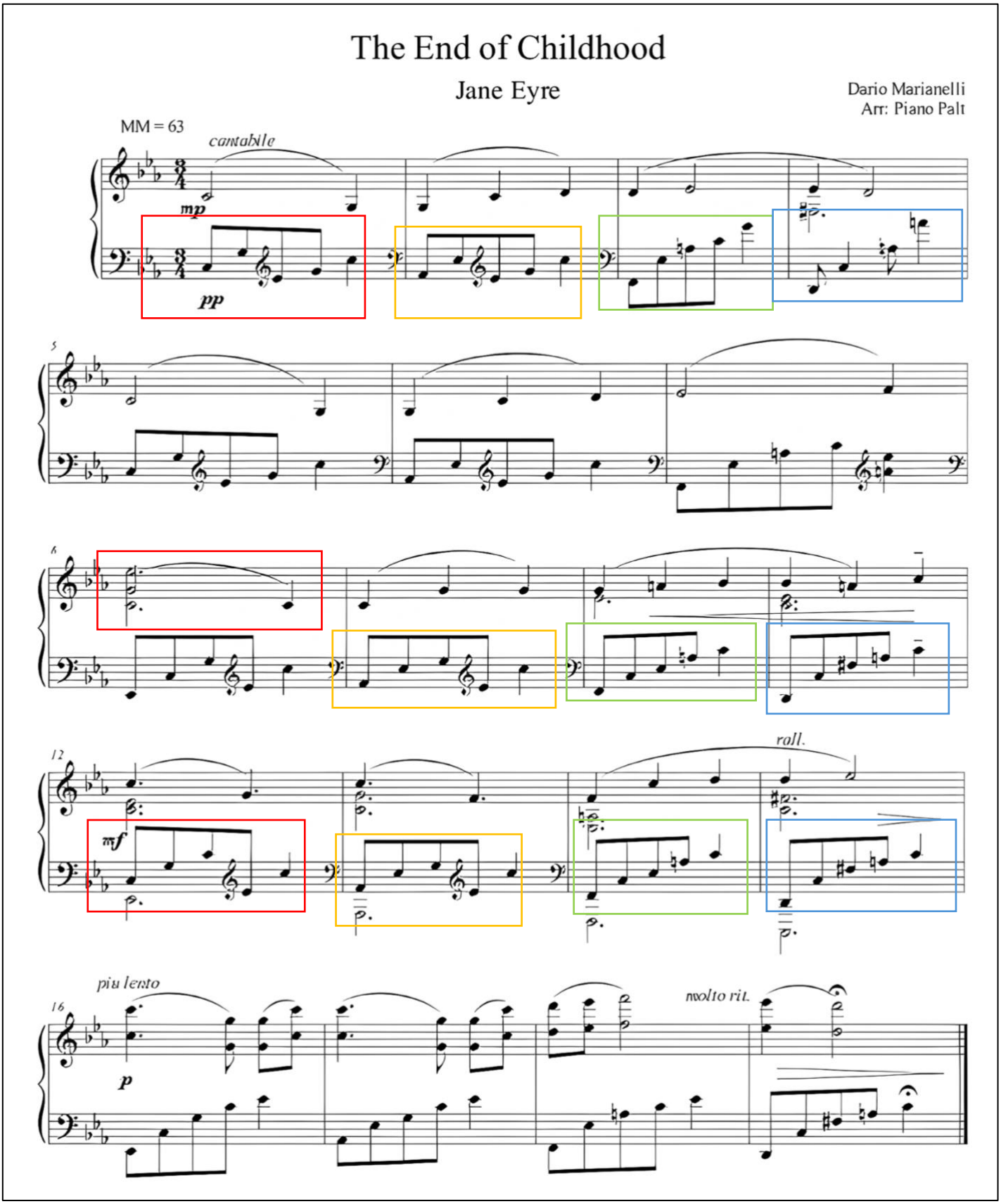
The F dominant seventh chord could be seen as a secondary dominant chord, V/V of Bb. When you hear the F dominant seventh chord in the third bar of the example, the chord implies the resolution to a Bb major chord to have a clean tonic resolution. However, Marianelli bypasses this chord progression and decides to move the root down a third once more to a D dominant seventh chord. Interestingly, the seventh of the F dominant seventh chord [E-flat] is sustained and held in the final chord progression and is used as a ninth chord above the D. Considering the direction of the D dominant 9^{th} chord, a g-minor chord would be expected to resolve to the strong dominant chord, and yet there is no resolution beyond this chord. It seems that the two dominant chords together create an exaggerated, angsty-driven passage in comparison to a regular dominant seventh resolution. The minor ninth in the D dominant seventh chord greatly emphasises both the dominant seventh of D and the leading-note chord on the F sharp.

The use of three flats in the scale neither confirms E flat major or C minor.
The melody that leaps between the C and G implies a C minor tonality. In contradiction, the chord construction creates an inconclusive signal as each chord also fits into the

harmonic scale of E-flat major. In addition, the direction of the chordal structure, which settles on the D dominant ninth chord could imply G minor as well. The reason for this could be due to Marrianelli alluding to both keys while tonicising neither. However, against all the inconclusive evidence the pattern that remains constant is the descending movement of thirds in the bassline and all chords being in root position.

Considering the intimacy of Rochester and Jane's dialogue in this particular scene, this cue suggests a delicate growth and a development within the storyline. My interpretation of this scene is one of new discovery for Jane. Her understanding of Rochester's regard and subtle affection for her, as well as her coming to terms with that knowledge, are brought to light. The result creates a blend of something uncertain yet intriguing.

Example 8: Cue, "The End of Childhood"



6.5.7. Mrs Reed Is Not Quite Finished

Timecode [01:13:40]

[Second part of Cue]

Jane disrupts Rochester's game with Miss Ingram to ask if she may take leave for a few days. She has come to learn that her aunt ,Mrs Reed, is unwell and wants to see her in good faith. During her conversation with her aunt, she learns that she had a distant relative who was eager to see her, and the reason she had never heard of him was due to Mrs Reed and the lie she told about Jane dying from disease at Lowood boarding school. When Jane comes to terms with the lie and forgives her aunt, the scene is followed by a monologue of the letter Jane would write to her distant relative, and the cue begins.

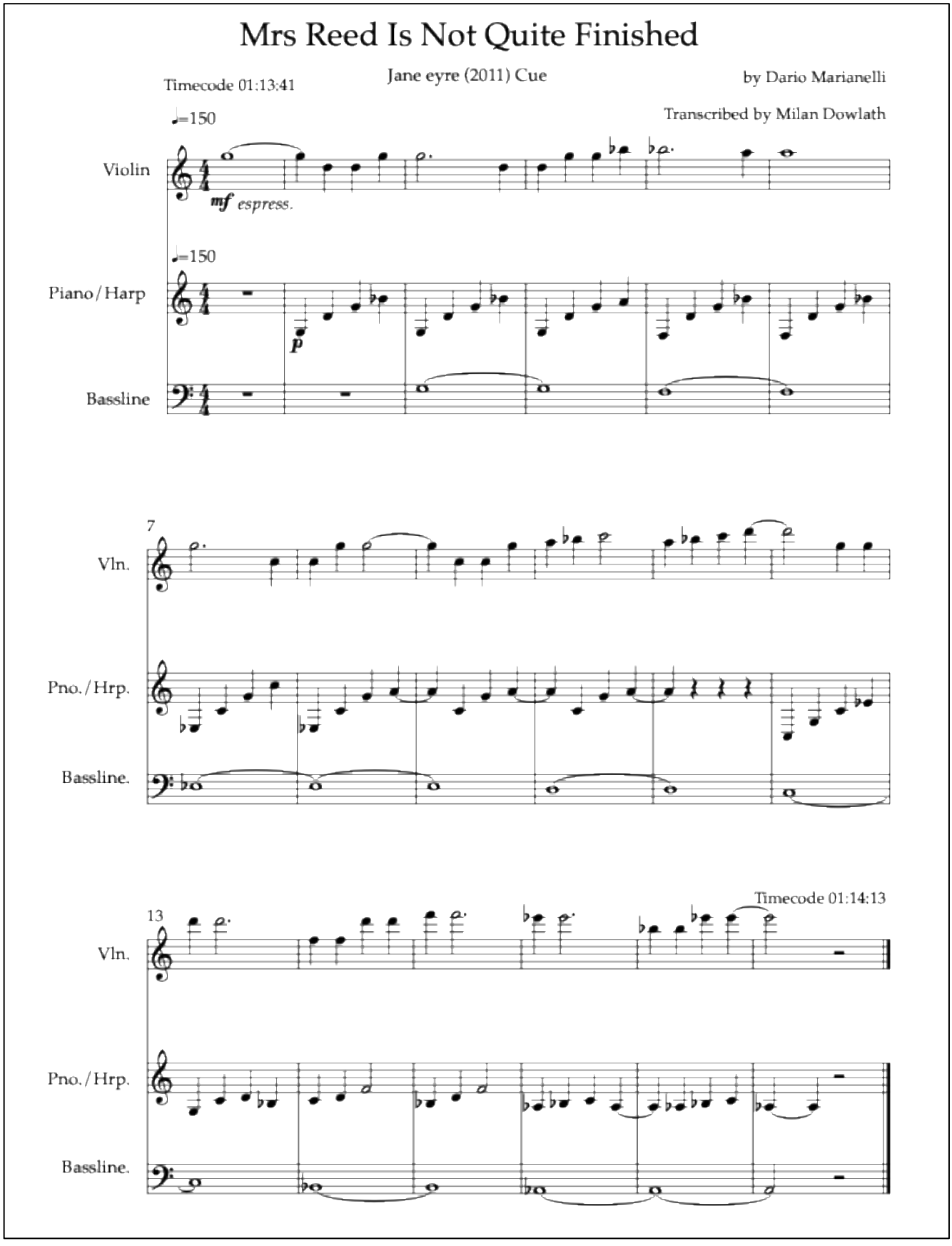
Jane's theme returns in a higher register starting on G, played by the violin and the piano/harp in a quiet echo. The melody is straightforward, gradually ascending in arpeggiated steps and falling either a semitone, seen from the B-flat to the A in bar 5, or a whole tone step, from the high F natural down to the E-flat in bars 15 to 16 of example 9. This creates a short moment of tension and release in the melody. The full string section in the background creates a warmth and richness to the cue alongside the harp's accompanying structure of broken chords. The arpeggiation of chords does not suggest a certain harmonic progression, since it moves between minor and major chords, nor as minute tonal clusters with its use of non-chordal notes together. However, it does act as a thread against a slowly descending bass line starting from a high G down to an A-flat in the base clef.

The harmonic quality reminds me of one of Elizabeth's themes in *Pride and Prejudice* (2006). In the cue "The Living Sculptures", it possesses an ambiguity of tonal quality, going back and forth between major and minor chords. The scene was meant to convey Elisabeth's contemplative state of mind in her feelings towards Mr Darcy, thus creating a pensiveness with the use of harmonic ambiguity.

The harmonic structure of this theme suggests a tonal centre of G, but there is no use of an F-sharp as leading note to the G. However, the use of E-flat and B-flat in the melody's conclusion makes a perfect fourth interval. It creates an illusion of being in a major key, being E-flat major, due to the bassline sustaining an A-flat pedal, creating a much warmer timbral colour. As a result, we have this contrapuntal effect of a descending bass line and slowly ascending melody with broken arpeggiated chords in the mid register.

This music cue seems to present itself as closure for Jane's traumatic childhood.
The lingering effect of the B-flat major scale in this passage, along with the solo violin's upward melodic contour, delicate harmonic accompaniment in the piano/ harp sections, followed by harmonic ambiguity moving from minor to major chords suggests a shift in the story and a change in the protagonist's circumstances.

Example 9: Cue, "Mrs Reed Is Not Quite Finished" (My reduction)



6.5.8. YES!

Timecode [01:19:11]
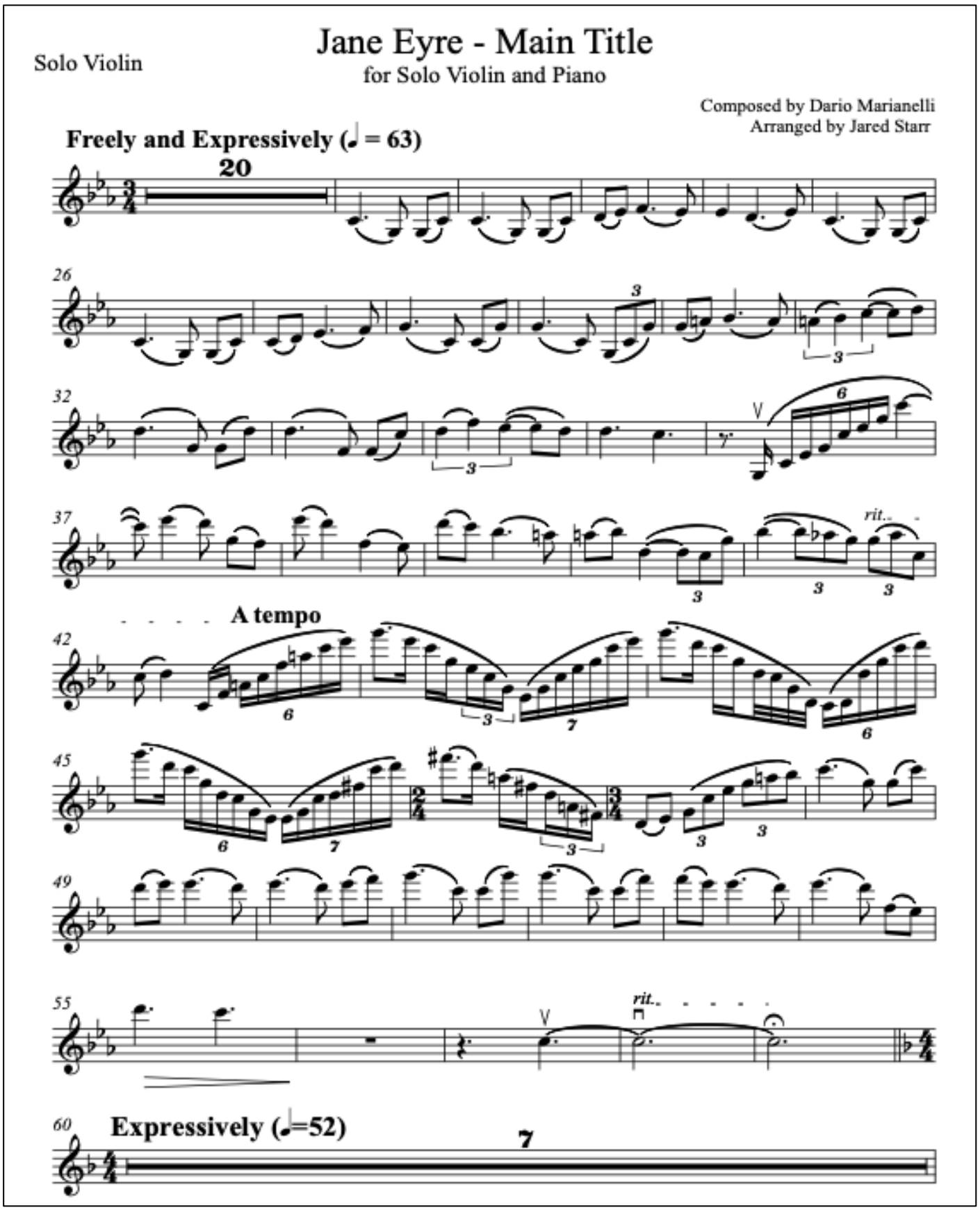
Approaching the climax of the storyline, the cue begins as Rochester confesses his feelings to Jane. The cue begins as he says, “You are my equal and my likeness”. Everything from harmonic structure, orchestral texture and the harp’s broken chord accompaniment act as foundation for this particular cue. In addition the tonal centre of this musical cue is identical to the cue “End of Childhood”. However, the melodic contour of this particular cue highlights the dexterity of the solo violin’s playing.

The melody begins syncopated, which is a contrast to the straight clear melody seen in “End of Childhood”. It begins slow and lightly bowed against a repeated harmonic framework. As the melody gradually builds in momentum, so does its dynamics. Using slur-like passages and unique rhythm of triplets and sextuplets add to this effect alongside ascending and descending passages, creates an ebb and flow in the melodic shaping. The melody that was once easily recognisable becomes more fluid in motion and morphs into completely new material. This decorative quality is due to the virtuosic character of the violin playing. Interestingly, the harmonic backdrop against this new drawn-out melody retains the same chords as in the cue “ End of Childhood”, being the C major seventh, A-flat major seventh, F dominant seventh and the D dominant ninth chords. The harmony still holds this ambivalent nature due to the dominant ninth chord.

This cue stands out from all the other variations of Jane’s theme due to the growing and expanding nature of the melodic contour, which fits into the same harmonic structure found in the cue “End of Childhood”.

This translates to Jane’s character - once stable and sombre to becoming more emotive and expressive in nature. The dialogue is quite straightforward with Rochester expressing himself more forthright in comparison to Jane. However, the score, specifically the melodic contour, seems to convey Jane’s sporadic emotions more than what is said in the dialogue.

Example 10: Cue, "YES!"



6.5.9. Untitled Cue Theme 2

Timecode [01:22:36]

[Variant of cue, ‘In Jest or in Ernest’]

The scene follows Jane’s announcement of her engagement to the household and her mixed feelings about her newfound happiness. The scene shows the progression of the days before she is wed to Mr. Rochester. The orchestration is identical to the cue “In Jest of in Ernest”, with the only difference being the direction of the melody. By this point, it has become clear to the audience that the isolated melody in the piano is part of Jane’s theme.

The melody in this cue is very similar to all the other melodies played on piano, but with closer inspection, it can be seen as divided into three sections. The first section is presented identical to the cue ‘In Jest or in Ernest’, except for the end of the phrase. Where the cue ‘In Jest of in Ernest’ ends its interval with a perfect fifth from E to A, this untitled cue ends its theme in a stepwise motion down towards the D.

The second section jumps from D to a high A, and follows a stepwise pattern downward again to the D, only to repeat this pattern once more. This pattern then leaps to the C the second time until descending to the D. The third section does the opposite of Section B as the melody ascends in a stepwise pattern reaching a high F only to drop two steps towards a D and G interval, creating a perfect fifth for the phrase conclusion.

The harmonic structure holds the same as it had in the cue “In Jest or in Ernest”. The bass line starts with a descending line from A to F in the first section of the melody. Throughout the cue the bassline follows either an upward motion, downward motion or a blend of both using note names A, G, F and back to G.

These three sections capture a mixture of moments in the visuals. Jane’s pacing when she is by herself is played alongside the first section of the cue. The second section of the cue shows the scene where Jane joins Rochester as they share affectionate moments together in the visuals. The scene following the third section of the cue
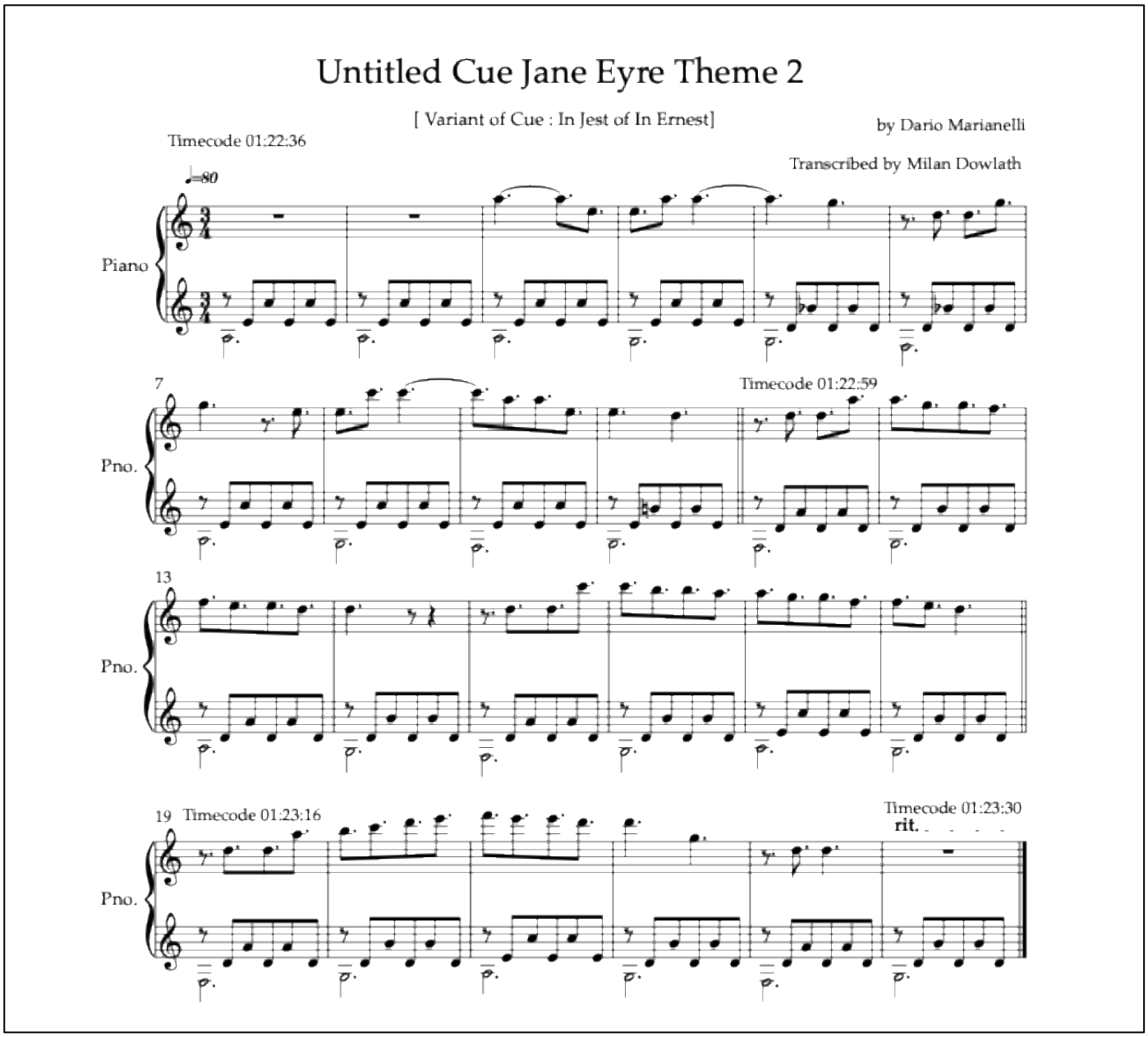
captures the playful moments between Rochester and Jane in her attempts to paint his portrait. Thus, the shift in melodic direction follows in line with the visuals and specifically Jane's state of mind.

As a result, the simple melody still fits within the set harmonic framework but alters itself to the actions that are taking place in Jane's isolation versus her togetherness with Rochester. This cue highlights her mixed thoughts of happiness and apprehension in her lonely contemplation.

Table 7: Section breakdown of Untitled Cue theme 2

Melodic contour and descending line	Melody jumps a fifth interval (jumps a 7th interval the second time) and descends	The melodic contour ascends and Descends with the starting and ending on D.
Descending baseline	Upward and downward motion in baseline	Upward and downward motion in baseline
Section 1 [bar 3-10]	Section 2 [Bar 11-18]	Section 3 [Bar 19-24]

Example 11: Untitled Cue Jane Eyre Theme 2 (My reduction)



6.5.10. Jane's Escape

Timecode [01:34:05]
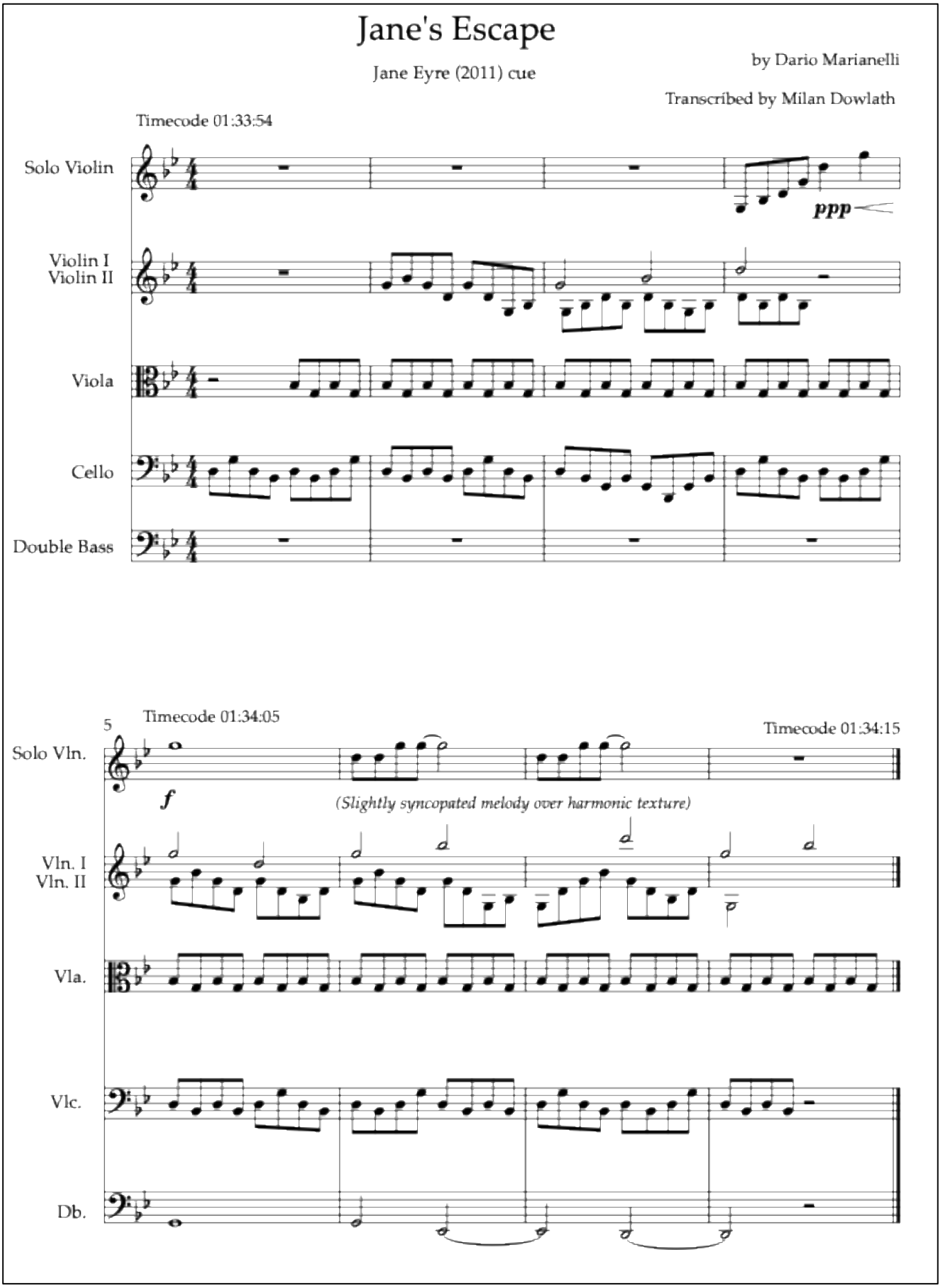
The scene starts with Jane attempting to escape Thornfield. Jane has just learnt of Rochester's terrible secret-that he is already married to a woman named Bertha Maison and can no longer stay at Thornfield. The visuals are evidently a reminder of the first scene in the film when seeing Jane Eyre for the first time with her worried expression. Now knowing the context, the repeat of the scene brings the story's focus back to the present moment. The theme again only briefly reveals itself after seeing Jane. The melodic line is simple and brief, lasting only ten seconds. The harmonic framework, in contrast, differs drastically from cue, 'Wandering Jane' as it deals with new thematic material and a new harmonic progression.

The melody played by the solo violin suggests the tonal centre is G natural minor. However, the lack of tonicisation and leading notes still creates an open-ended structure in the melody.

The broken chords are layered between textures of long sustained notes in the string section, which in turn creates a layering blanket over the harmonies. This creates a rhythmic expansion without making the harmony static. The movement in the bass line follows a descending line from G towards E-flat in the bass clef.

Thus, it is possible that Marianelli uses pieces of melodic contour in the cue to remind us that this scene was used the very first scene in the film, and that it is being reused, and that the story's timeline is now in the present and not the past. In comparison to 'Wandering Jane' , Marianelli creates a heavy texture in this cue with only a hint of the melody. This unique blend of texture and timbral layering underneath the melody creates the effect of an echo, acting as a reminder but with new resolve.

Example 12: Cue, "Jane's Escape" (My own reduction)



6.5.11. Life On The Moors

Timecode [01:42:22]
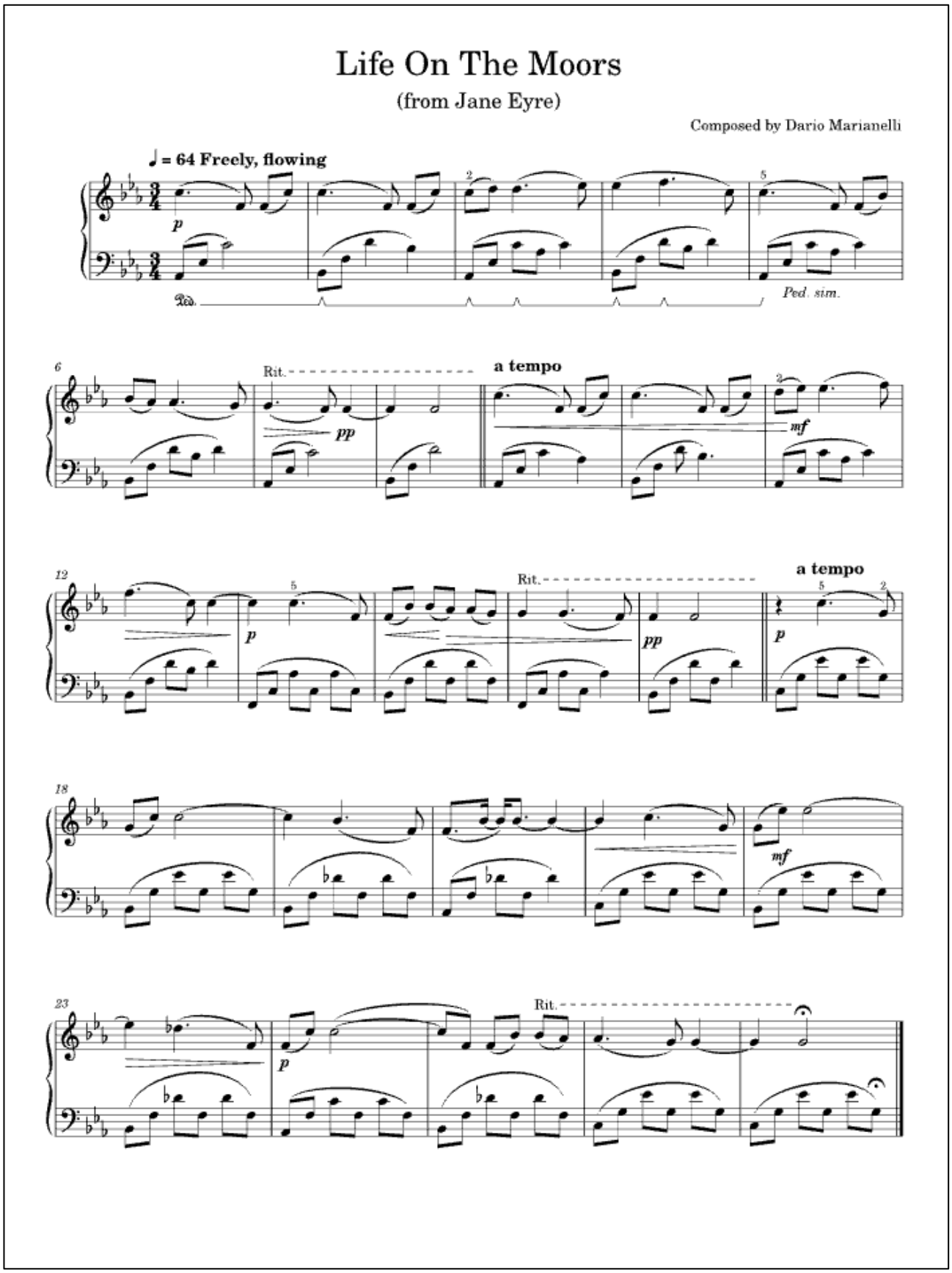
The cue begins after the scene is brought back to the present day in the narrative. Jane is still living in Mr River's house and is waiting for his arrival. Mr Rivers arrives with news from town that she is now rich as a distant relative of hers has died and given her his fortune. The theme plays over a montage as Mr Rivers says a prayer.

The theme yet again, follows Jane's theme with a different variation of the melody and harmonic structure. The shaping of the melodic contour in the treble clef in a variation of its theme, sometimes following the rhythmic pulse of a 6/8 time signature while the harmonic accompaniment remains steady in arpeggiated leaps.

The melodic line, yet again, appears to be in C minor. In contrast, the bassline and broken chords in the base clef move back and forth between A-flat major chord and B-flat major chord. The two chords together suggest a chord progression of subdominant to dominant function, hinting at a key of E-flat major. However there is no conclusion to the bassline's chord progressions as it remains in a meditative state between an A-flat major and a B-flat major chord.

This music cue brings a sense of closure to both the traumatic events of Jane's journey and as the story's end.

Example 13: Cue, "Life on the Moors"



6.5.12. Awaken

Timecode [01:51:13]
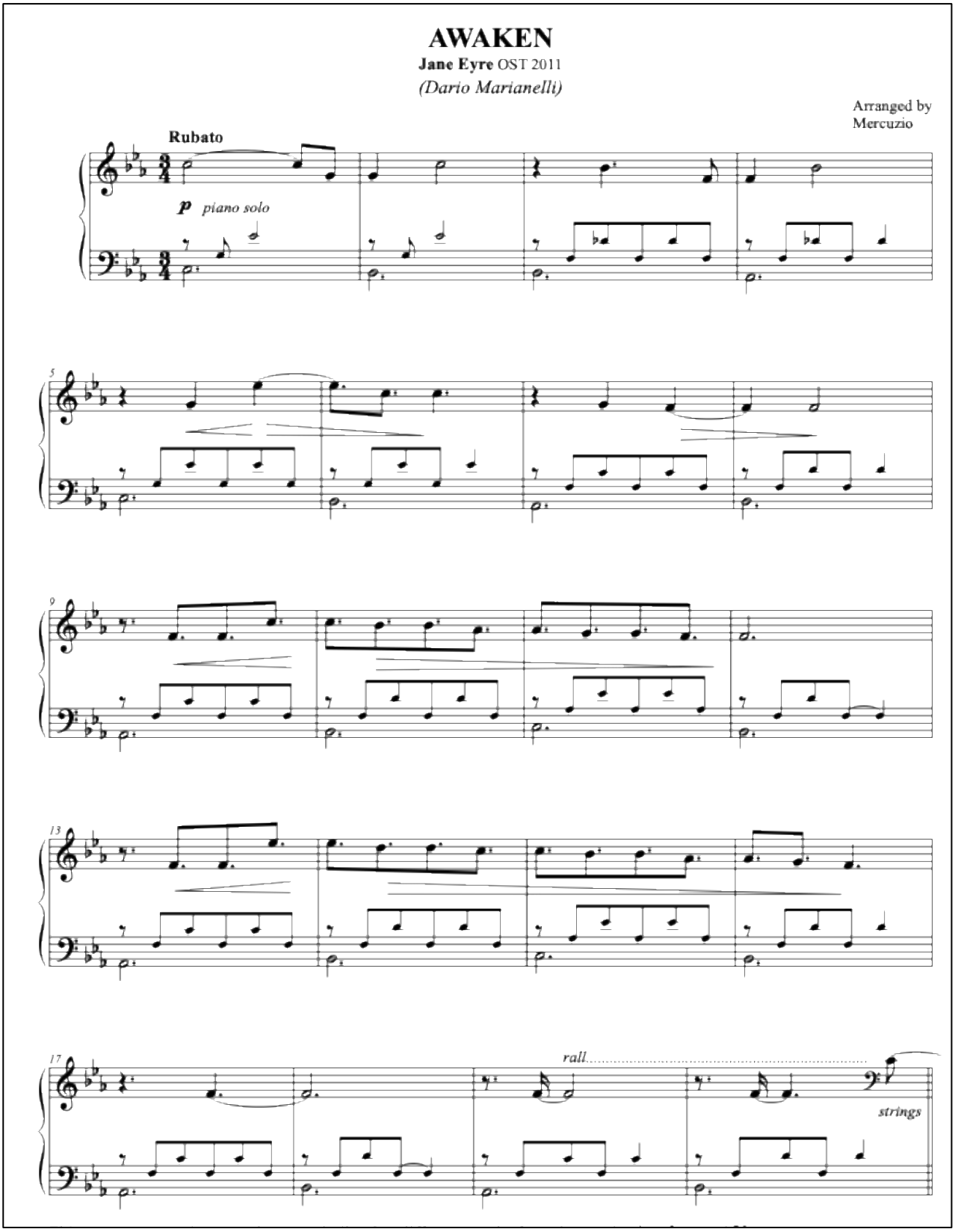
When Jane returns to Thornfield Hall to see it in ashes, Mrs Fairfax explains what happened. The cue begins as Jane asks about Rochester and where he is. The audience is briefly left in suspense as the scene changes to reveal that Rochester is alive but has turned blind due to the fire. The melody builds as Jane approaches towards him. They share an intimate moment with one another before the film's conclusion.

The piano presents its isolated melody for the last time as Jane gradually walks to find Rochester. The melody is gradually transferred from the piano to violin once Jane reaches out at Rochester and he recognises her presence. The finale to this melodic sequence ends with subtlety and grace, as the story comes to a close and assures calm and stability for the characters in its repetitive cycle of the melody and accompaniment. This final cue seems to be a culmination of cues put together-the fundamental ones being 'In Jest or in Ernest', for its piano accompaniment, and 'The end of Childhood', for its violin melody.

The theme begins on the piano C with minute variation to the melody's framework, harmonic accompaniment and pedal notes. The bass line also descends similarly as it does in the cue 'In Jest or in Ernest', following a descending line from C to A-flat as well as moving in an upward and downward motion from C, B-flat, A-flat and back to B-flat. In addition, the melody takes a new varied contour moving from A-flat, B-flat, C and back down to B-flat. It follows this bass line contour twice before the bass line hovers between A flat in an arpeggiated F major chord in first inversion and a B-flat of a B-flat major chord in root position.

Once the violin melody takes over, so does the harmonic progression seen in 'The End of Childhood' cue. It follows the root movement in descending thirds of C major 7^{th}, A-flat major seventh, F dominant seventh and D dominant ninth chords. This repeats continuously with subtle variation in the melody until we see the end credits of the film.

Example 14: Cue, “Awaken”



6.6. Jane's Theme Conclusion

Jane's theme acts as a constant reminder of Jane's inner voice throughout the film's narrative. Jane's role as a niece, an orphan, a servant and a governess displays the level of scrutiny she has been under throughout her young life. The melodic material acts as an identifying factor of Jane's existence that is recognisable throughout the film. The direction of the melody and harmonic sequences suggests Jane is in search of herself, trying to find herself and not quite finding closure. The use of a simple melody against a harmonic system that refuses to tonicise one key implies the equivocal nature of Jane's character in the film.

The descending baselines, the back and forth movement between chord progressions, as well as the root movement descending in thirds are all techniques used against the melody also create a duality between a contemporary sound in harmony while still being able to retain a sense of the time period of Jane Eyre.

7. The Minor Third: A Fundamental Building Block in Classical and Film Music

7.1. Evidence of the Minor Third Effect

The use of the minor third interval in film music has long been associated with evoking a sense of melancholy, sadness, and emotional poignancy. This musical device can effectively convey a character's inner turmoil, create an air of sombreness, and heighten the emotional resonance of a scene. Filmmakers have long recognised the power of music to shape viewer perceptions and forge connections between the audience and on-screen characters (Hoeckner et al, 2011).

The minor third is a particularly emotive interval, with its inherent dissonance and tension (Ansani et al, 2020). When utilised as a central melodic or harmonic element, it can deeply influence how a viewer relates to the content unfolding on screen. Research has demonstrated that the use of music, regardless of its emotional connotation, can significantly impact viewer attitudes and interpretations of a film scene (Hoeckner et al, 2011). Using contradictory pairings of visuals and music for instance, such as combining a melancholic minor third melody with a seemingly uplifting visual, can create an ironic contrast that 'leads to an emotional neutralization of the film scene and partly to a sarcastic effect.'(Damjanovic and Kawalec 2021, n.p. ; Shin 2016, n.p.).

The empirical investigation of the musical minor scale has revealed its significant role in evoking sadness in Western music (Huron 2013,n.p.). This is consistent with the long-standing association of the minor mode with melancholy and introspection. As Gabrielsson and Lindström observe, 'Music in a minor mode is generally perceived as more serious, sad, depressed, and mysterious compared to major mode music.' This link between the minor mode and emotional states of sadness and contemplation likely stems from psychological associations cultivated through repeated exposure and cultural conditioning. (Green and Lindström 2010,n.p.).

However, the perception of major and minor modes in music is influenced by individual factors such as age, expertise, and cultural background (Carraturo 2023). As such, the emotional impact of the minor third may be more nuanced and subject to contextual

and personal interpretation. Nonetheless, the preponderance of evidence suggests that the minor third interval, when used effectively in film scoring, can serve as a potent means of communicating melancholy, introspection, and emotional depth to the audience (Green and Lindström 2010, n.p.; Mossbridge, 2016).

While the melancholic associations of the minor scale are well-documented, the specific use of the minor third interval in film scoring has received less attention. The minor third serves as a reliable cue for identifying sadness in both speech and music, suggesting a shared acoustic code for emotional communication (Curtis & Bharucha 2010, n.p.). It is described as an interjection to bridge the gap between speech and song (ibid.). Nonetheless, the approach of the minor-third motifs within a film score can be a powerful tool for composers and filmmakers to guide audience response and shape the overall emotional landscape of a work.

7.2. Marianelli's use of the Minor Third

The minor third reveals itself at crucial moments in the story, as Jane uncovers certain mysteries and stories of Thornfield Hall.

The minor third in this respect plays a role in foreshadowing the true antagonist or the secret that is slowly unravelling within the storyline: Bertha Maison. Through the course of the film, the minor third is presented in many different structural variants and by different instruments. The structural unit of the minor third interval appears as an oscillating pattern that is easily identified. The thematic material of the minor third presents itself only four times during the film's storyline. The cues "Arrival at Thornfield Hall" and "White skin like the moon", filter into the exposition part of the story. "A Restless Night" falls into the category of the first rising tension in the story's development and the cue "An insuperable Impediment" places itself right at the climax of the story.

The thematic material using the minor thirds is presented in different cues that do not relate to one another. Apart from all these cues containing a minor third line, each of the mentioned cues has a very different tonal and sound world. The structure of the minor third's presence either remains in the forefront or is seamlessly hidden amongst the orchestration.

The minor third acts as a signal in Jane's storyline hinting to audiences of danger and trouble in our character's development. The use of the minor third presents a feeling of the unknown in Jane's moments of distress and becomes a signal to audience members to identify with during the course of the film.

The following sections provide details concerning how the minor third is used throughout the film...

7.2.1. Arrival at Thornfield Hall

[Timecode 00:22:33-00:24:40]

This scene mixes past and present. After Jane finishes her conversation with Mr Rivers, she is left alone to look after herself. In her solitude, the scene drifts to a scene from her memory, which was leaving Lowood School. In the memory or scene that vividly depicts the past, Jane has become a young adult. The evidence for this is in the visual blurring and muffled echoes of children/young girls saying farewell and thanking 'Miss Eyre'. This effect reminds us that this is a fragment of a memory seen through Jane's perspective, as not everything in the image is clear nor focalised. The visual information confirms she has just finished her education at Lowood School and is a trained governess. She has been hired by the owner of Thornfield Hall and is travelling in anticipation.

This music cue is depicting a transition scene; thus, the action and visuals take precedence over the limited dialogue. The minor third oscillation reveals itself as Jane's travels lead her to Thornfield Hall. As she gets closer and closer to the house, the minor third comes into focus. The entry begins on pitches B and D in oscillation in certain voices of the orchestra, including the flute, strings and the voice. This remains only briefly before the flute and violin parts follow a different pattern that complements the thematic material played by the cello section for this cue. However, the choir retains its minor third oscillation between the pitches of C and E. In addition, the vocal technique used in the vocal parts creates a hoarse and husky tone against the smooth and clear palette of the other instruments that play the interval in a clean tone, thus making it strikingly apparent against the other harmonic textures.
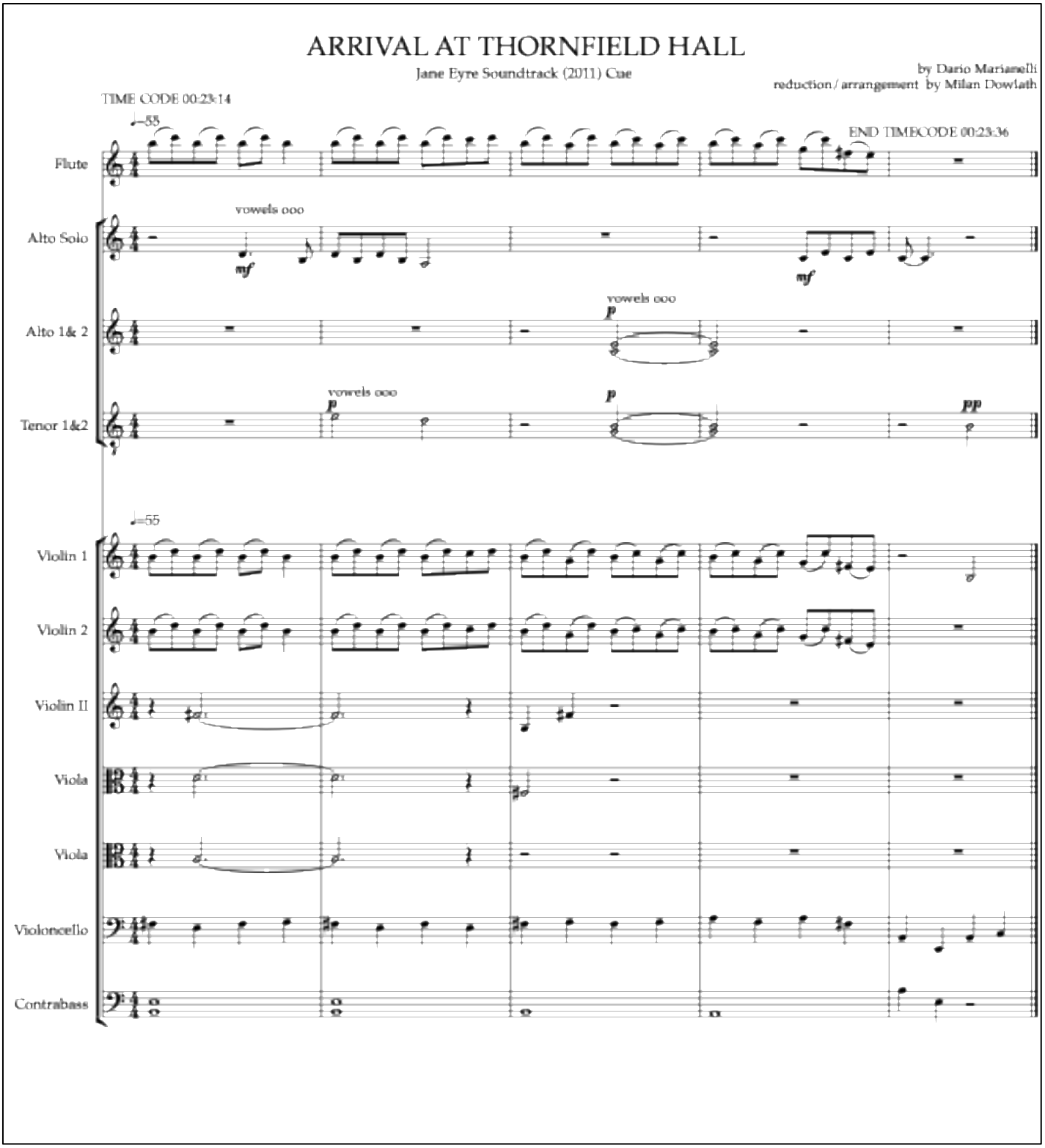
This cue is considered a stand-alone cue, as it does not appear again in the duration of the film. It filters into the progression of the story or the current state of Jane's journey- if only for that moment. The musical statement that makes it particularly recognisable lies in its use of the minor third interval in oscillation.

The tonal centre of this music cue is implied to be B due to the low register sustained pedal notes in the bass instruments and the prominent B-minor chord voiced across the string section. In addition, within the passage before the chorus of minor thirds, the flute carries an ascending passage based the following mode: B C D E F# G A B C (and returns to B). The use of this modal passage creates flexibility in the score, while also creating an ancient-like sound world. In the chorus, the flute hints at this, almost ending as an open-ended question as it forms a bouncing motion moving back and forth between the B and D. The voice is also highlighted against this pattern.

The stepwise motion in the cello section switches between being in the foreground of the orchestration to blending in with the harmonic textures as the solo voice is highlighted in the score. In addition, the cello's melody follows a stepwise motion, whether it ascends or descends, and has a starting note of F-sharp, reinforcing the dominant function of B minor.

The use of a single oscillating voice against a choral harmony and orchestra forms a unique texture in the score. In addition, the style of tone in the oscillating solo voice also creates a natural yet eerie quality in its timbre. It further emphasises the feeling of the unknown and otherworldly. This feeling is complemented by the film's visuals of Jane's carriage ride in the night with a candle as her only light. As a result, the music and visuals create an almost ominous effect as Jane slowly approaches Thornfield Hall, seen as a mysterious, foreboding force.

Example 15: Cue, Arrival at Thornfield Hall (My reduction)



7.2.2. White Skin Like the Moon

[Timecode: 00:29:34-00:32:1]

The scene begins with Jane's first day and introduction to the household. Mrs Fairfax introduces her new pupil, Adele, for the first time. Once they are acquainted, we begin to follow a series of lessons that Jane gives Adele. The technique of filming suggests that these lessons are happening over a period of time, and that Jane and Adele have become closer and grown fonder of each other. The montage ends with Jane holding Adele in her lap while telling her a story about folktales of creatures and monsters. In this section of the movie, it is the first time Adele speaks of a haunting tale that exists in Thornfield. Her description of the tale is as follows:

Sophie told me there is a woman who walks the halls of the house at night. I have never seen her, but people say she has black hair as ebony, white skin like the moon, and eyes like sapphires. She can walk through walls. They say she comes to suck your blood.

[Timecode 00:30:29_00:30:55]

The ostinato passage shared between piano and harp creates a stable, homogenous foundation alongside the sustained G semibreve note in the lower strings, functioning as pedal point. This foundation provides enough harmonic preparation before the oscillating contour is highlighted in the foreground of the cue.

The passage uses a key signature of four sharps. The first minor third interval occurs between E and C-sharp, as well as between B-sharp and D sharp at the end of each oscillating phrase in the upper register. This is seen in bar 4 beat 3-4 as well as bar 8 beat 3 in example 16. In addition, an open-ended phrase sits in the top voice of bar 9-12. Sustaining the notes C sharp, D-sharp, B-sharp and E. The close distance between the B-sharp and C-sharp creates a dissonance in the phrase, which suggests the B-sharp being a leading note in the scale. In addition, this contour ends on a D-sharp in bar 12. As the D-sharp is highlighted in the upper voice, the F-sharp is sustained in the bass line, fortifying the tonic centre of C-sharp. The D-sharp naturally gravitates toward the C-sharp as it exists in the phrase as a highlighted dissonance.

As Adele begins her monologue of describing the woman who haunts Thornfield Hall, the minor third interval returns once more with a slight variation. It is overlayed by another minor third oscillation but within the vocal part. Seen in example 17 (my reduction) this vocal part coincides with cue “White skin like the moon” from bar 14 to bar 18 in example 16, the piano reduction by Mercuzio. This suggests that the interval pitches of E and C# are playing against the pitches B and G# in the voice, creating this open rhythmic extension of a C# minor seventh chord in disguise. The pitch of B sets the voice part against the orchestration as it does not fit in the C# minor key signature being a flattened seventh note. This note feels purposely flattened for a contrasting effect in the score while simultaneously avoiding dissonance in the harmony. These two rhythmic oscillations create a looping quality that have a hollowing effect in blending harmonically against the added piano’s minor third interval.

The scene cuts to Mrs. Fairfax looking for Jane and finding her in a pensive mood looking through the window. The scene settles into a quieter atmosphere as in anticipation for dialogue [timecode 00:31:29_00:32:11]. In this section, the solo violin highlights the oscillating minor third in the soprano voicing, seen in bar 25 to bar 26 of the piano reduction. The register is played an octave higher than first seen in the flute’s soprano voicings of bar 3. This oscillating structure is moved a whole tone step higher towards the pitches of F sharp and D natural from bar 27 to Bar 28 creating a major third interval before returning to the E and C sharp minor third interval from bar 29 to 30.
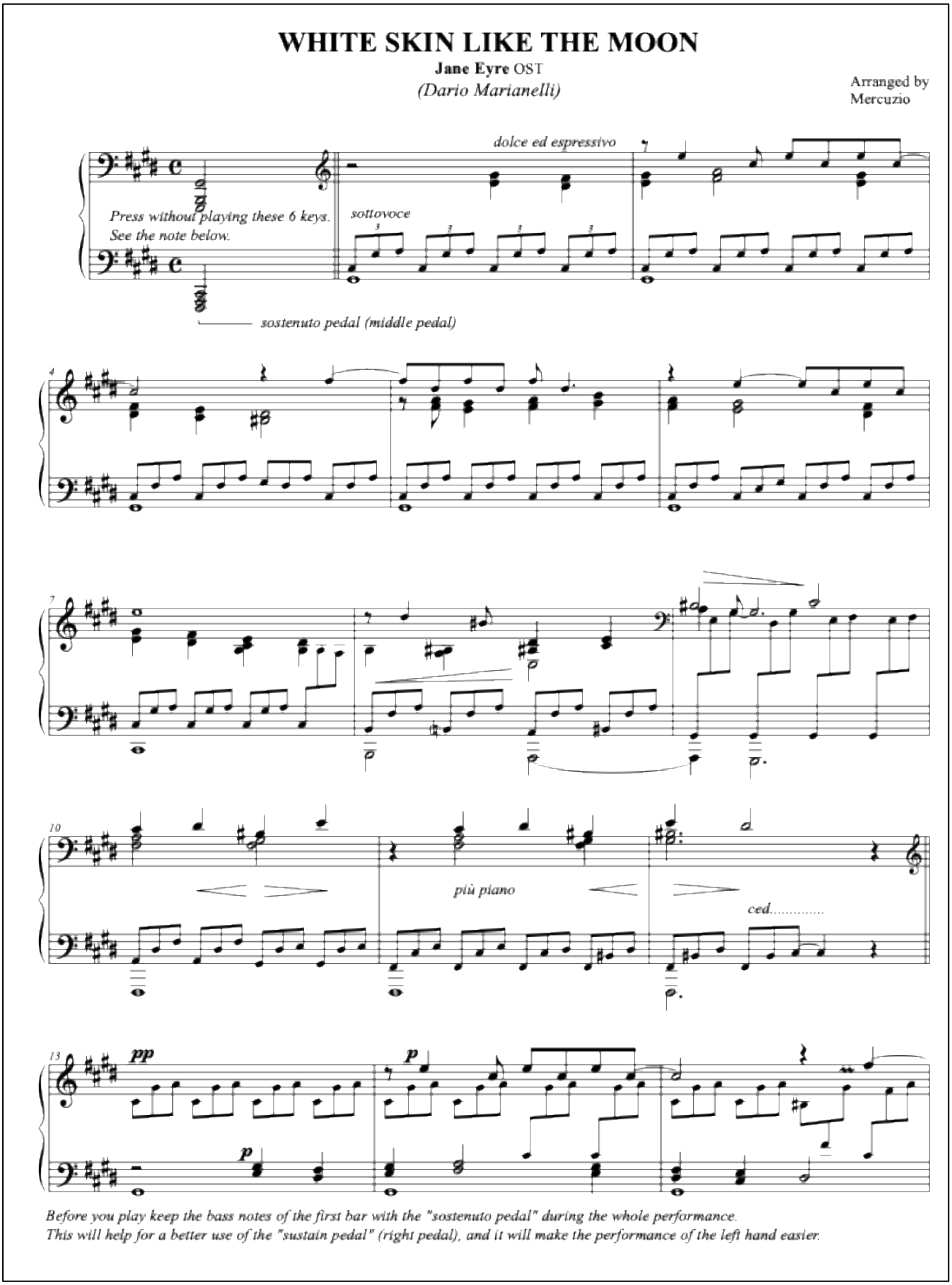
The construction of ostinato effect and third interval chords creates a stable harmonic framework from beginning to end. The entire cue is played softly and delicately, holding its dynamic to *pianissimo*. The final chord is held in the string section between the pitches of C sharp and A creating a major third interval, seen in Bar 30 beat 2. This interval in the final bar suggests an A major chord. However the combination of the tonal collection in the treble clef differs from the base clefs, which contains a low G sharp followed by dissonant interval of C sharp and D sharp. It subtly results in this tonal cluster in its final bar by superimposing the harmonic accompaniment against the
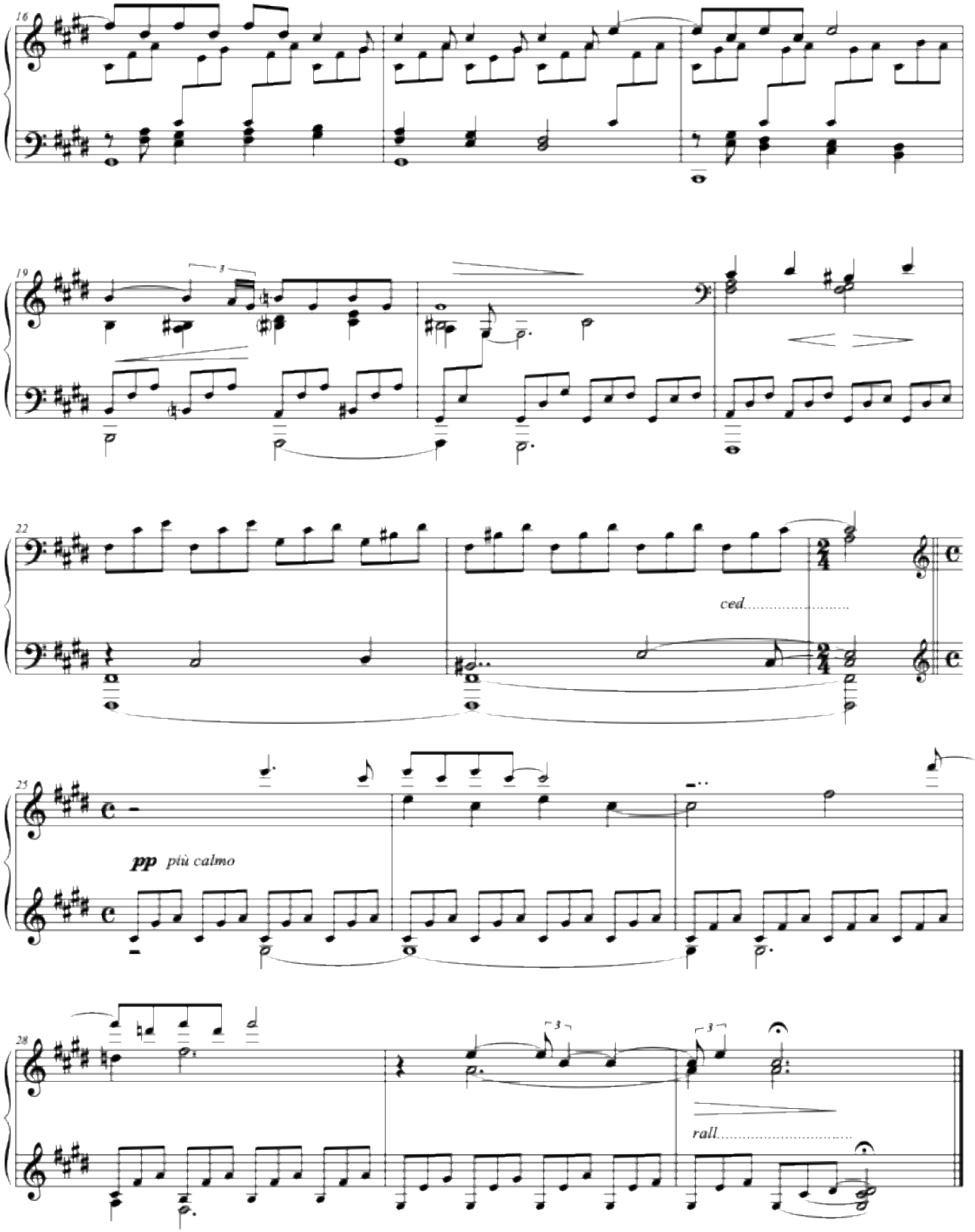
strong feeling of thirds in the soprano and alto voices. Thus, creating a feeling of ambiguity in the texture's conclusion.

Musically presented, the structure of the minor third presents itself in the forefront of the cue. It is presented in flute, violin and piano and voice registers.
As Jane and Adele speak of ghost stories and the monsters that exist in fairytale and folklore in the visuals, the oscillating theme becomes more recognizable. The oscillation theme is only presented once in the voice's register upon hearing Adele speak of a rumoured ghost that roams Thornfield Hall.

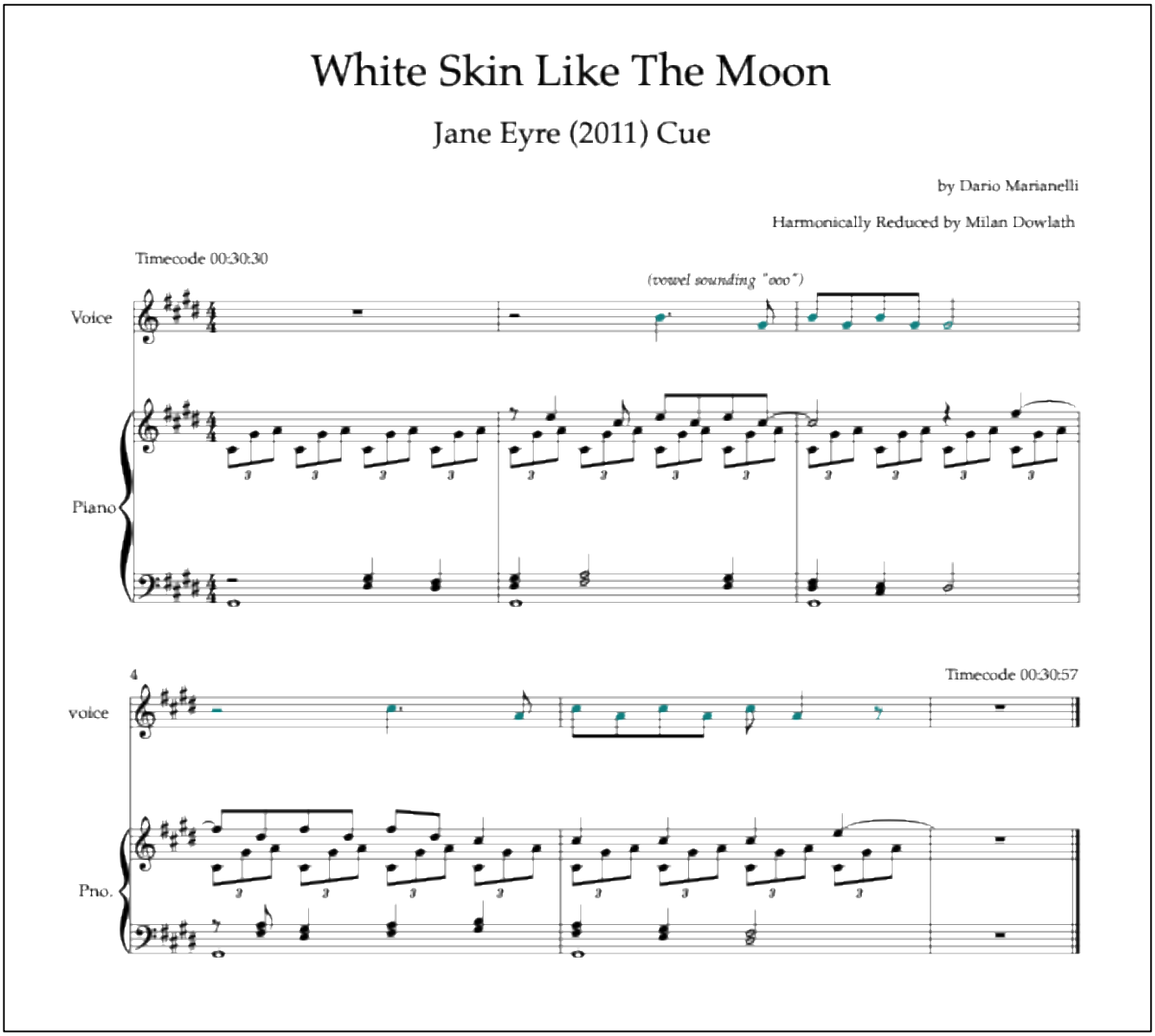
The minor third's importance wavers and disappears at the final stretch of the cue as Jane ponders on her thoughts and is told to separate herself from the house and change her focus elsewhere. The minor third presented in this cue presents a question mark for audience members against the visuals. A scene that would be seen as normal without the presence of this echoing minor third oscillating throughout the cue suggests a change of tone in the film's progression and hints at a new-found conflict in the storytelling. The minor third in this context could be implied as a foreshadowing motif for the secret that is yet to be revealed, as well as a foreboding sign to audience members to imply danger or heed caution in what is being shown in the visuals.

Example 16 : Piano reduction of musical cue "White Skin Like the Moon"




16
19
3
22
ced.
25
pp più calmo
28
3
3
rall.

Example 17: Cue, "White Skin like the Moon" (My reduction)



There are two versions of this specific cue. The first is an example with a piano reduction and the second is one I had transcribed myself to show the voice's melodic line against the harmony.

7.2.3. A Restless Night

[Timecode: 01:02:15- 1:03:50]

The scene begins with Jane waking to a scream in the middle of the night. Everyone, including Rochester's newly invited guests, is awake. Rochester calms them by saying a maid just had a nightmare and that all is well. Once all the guests are reassured and return to bed, Rochester's calm appearance turns serious as he turns toward Jane, commanding her to follow. She follows Rochester to a room, finding Mr Richard Mason badly injured. Rochester asks her if she can clean his wounds while he calls for the doctor, which she does. During that time, Jane notices a hidden door in Rochester's room.

The film reaches its halfway mark by this point. This is the section where the conflict of the story is highlighted and where our protagonist's awareness of this is considered.

The music cue "A Restless Night" begins with an echoed ostinato pattern of the harp. The hint of minor thirds blend in with the flute and viola. The ostinato does not hold any arpeggiation but highlights the interval between E and B, followed by a C. This is accompaniment by an E-pedal in the bassline, seen in bars 1 to 4 of example 18. A rhythmic motif reappears in the piano. This combination brings a subtlety in the new tonal colour of the same material. This effect of ostinato and pedal creates momentum that follows the movement in the story.
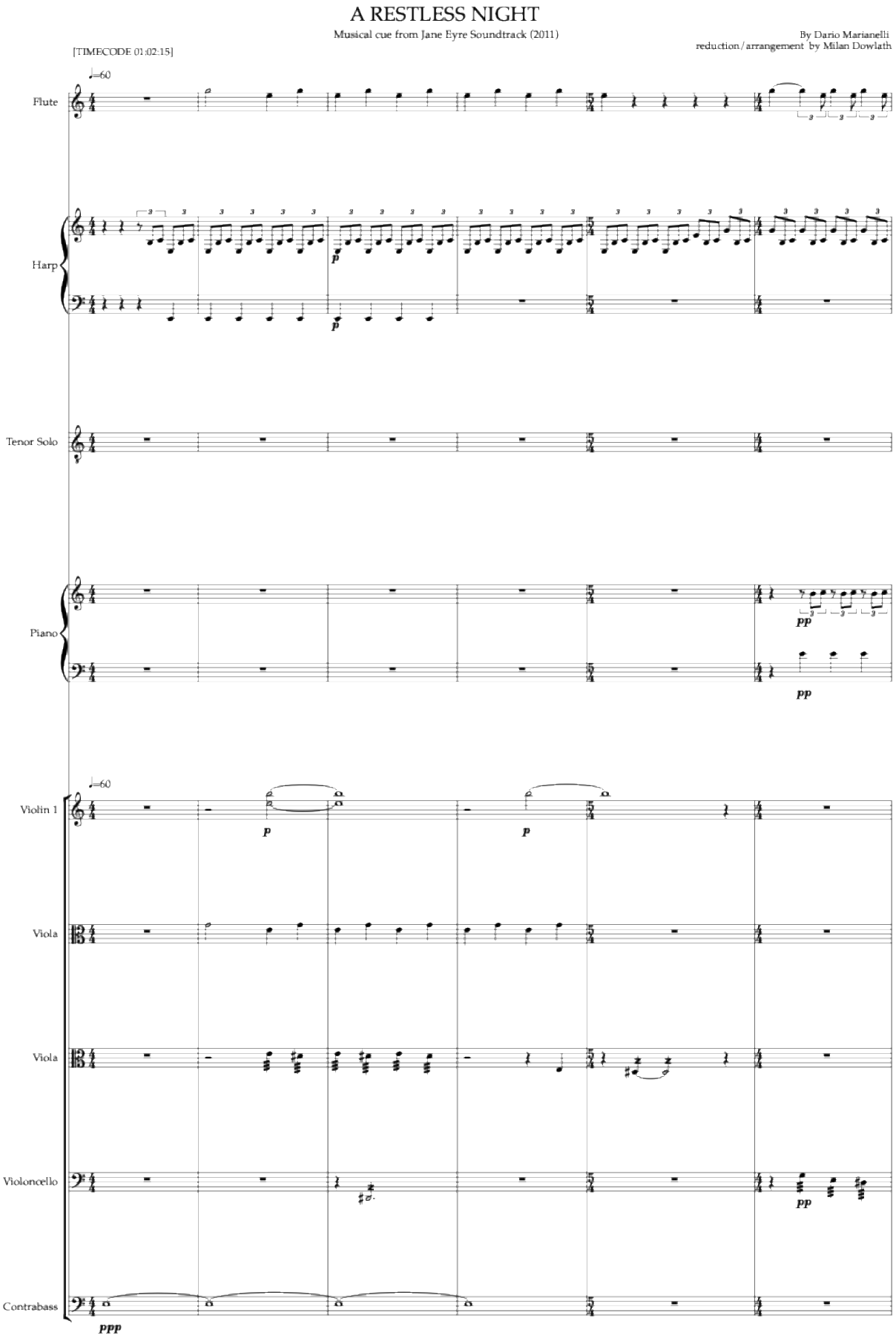
The string section plays a delicate texture in this cue, specifically in the lower strings, specifically the cello and double bass. The sustained harmony suggests a tonal centre of E in these lower sections. The tremolo strings have a chromatic descending line of pitches D-sharp to D-natural. The descending line can suggest a feeling of going downward or almost off-path, while the friction of the tremolo in strings adds to the unsteadiness in the atmosphere of Jane's situation.
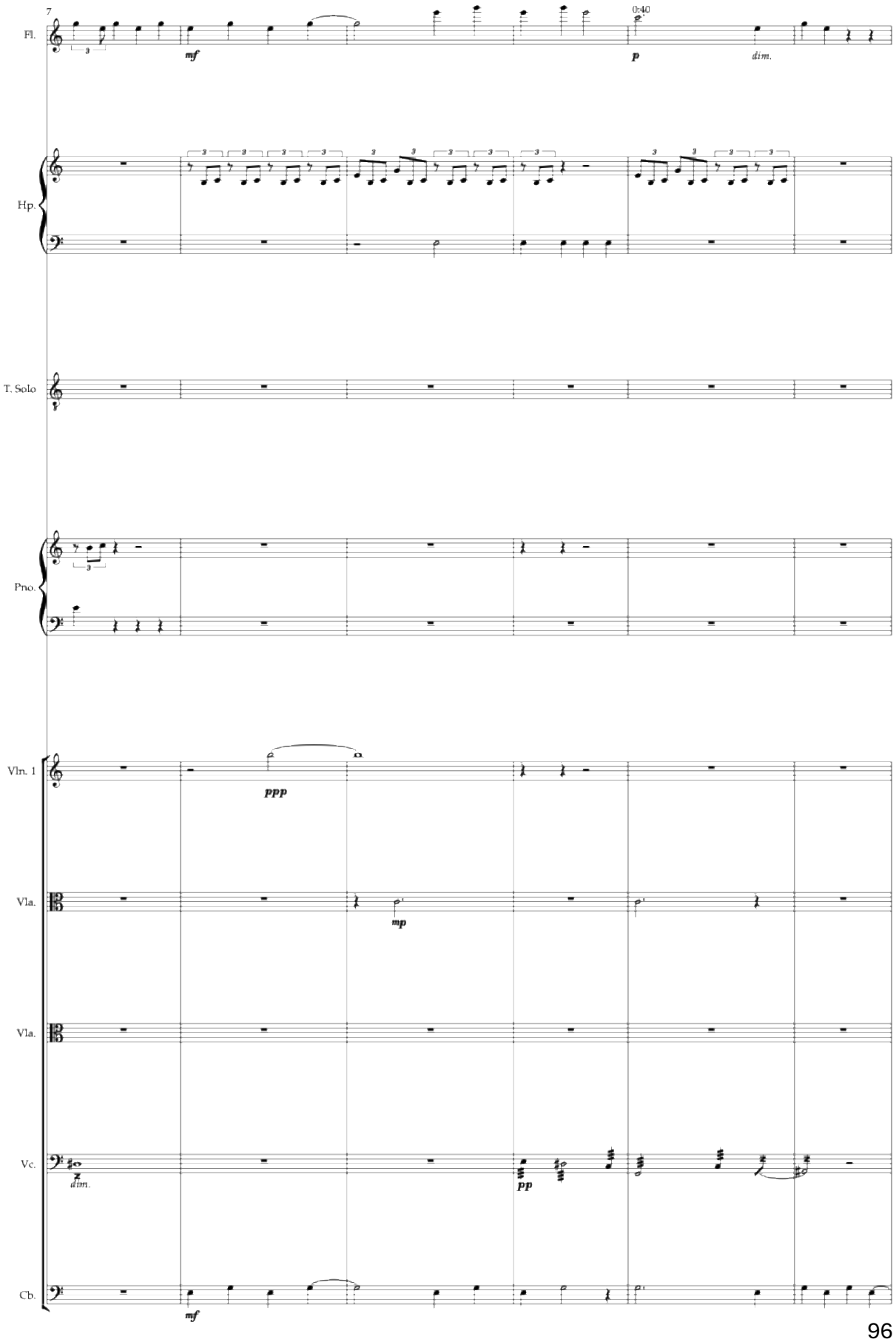
The minor third is presented clearly in the flute in a continuous loop. Interestingly, the rhythmic pattern of the interval in this cue drifts ever so slightly from crotchet rhythms
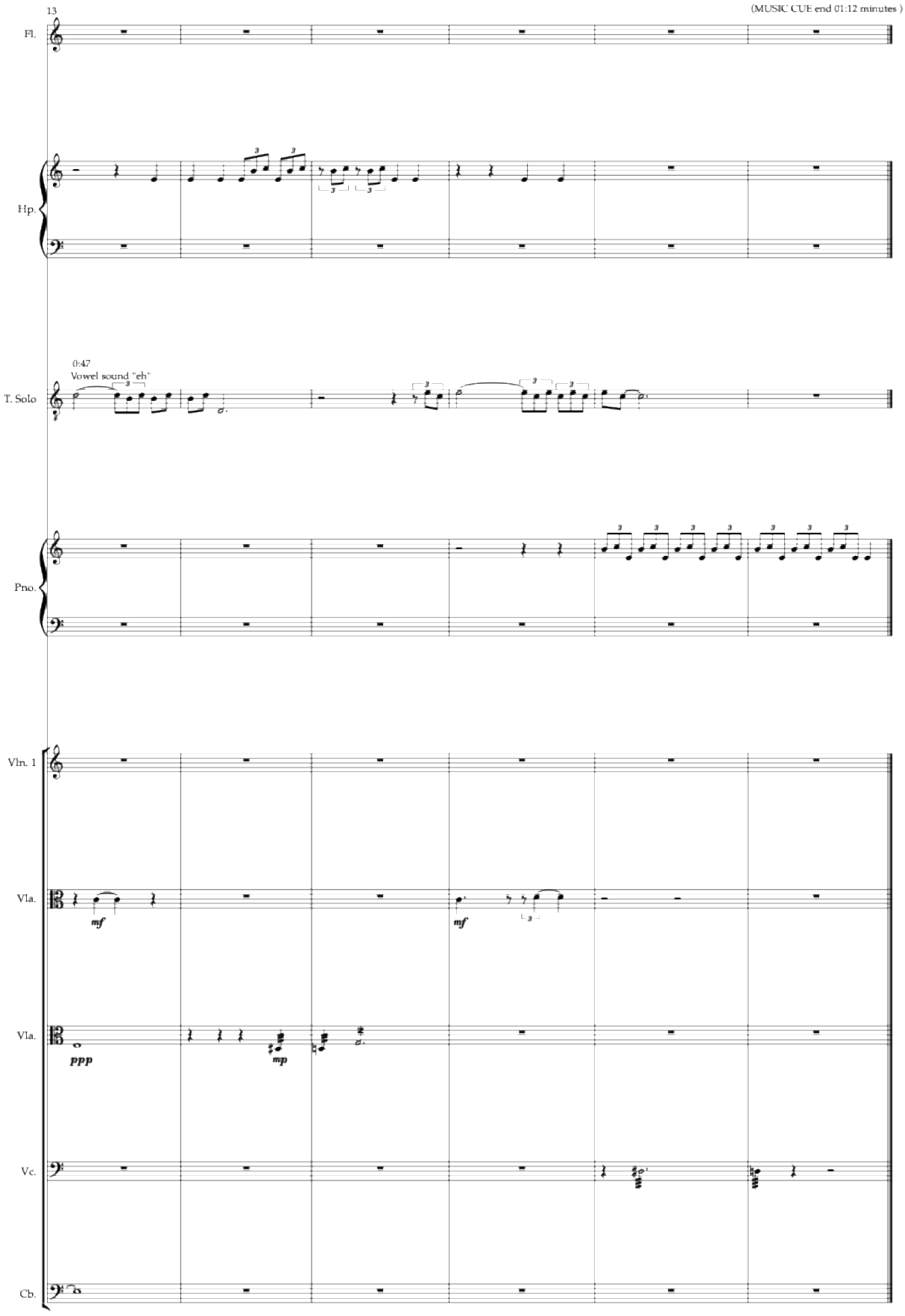
to fit the interval loop within the beat of a triplet, seen in bars 1 to 5, as well as bar 6 to 7. This adds to the unfamiliar nature of the situation while also stressing an elusive threat that Jane is yet to face. It returns to crotchet beats from bar 8 to 9 and repeats itself an octave higher in bar 10 and 11, creating an alarm-like sound, almost as if subtly alerting the audience. The minor third oscillation is also shared in the register of the double bass. It creates a sense of depth towards the atmosphere of the scene due to its sound quality of the strings' lower registers and exaggerates the ominous nature in its role of sharing the minor third oscillation motif.

In addition, the voice plays a role in the minor third oscillation as well. In bar 13 of example 18, the oscillation starts as an elongated note on D before moving back and forth between B and D. It is followed by a major third interval between C and E before sustaining the C in bars 16 and 17. These two sets of structural units also play between rhythms of a crotchet beat and triplet that emphasises this pendulum effect. This cue's thematic material is sparse, relying on tremolos in the string section and ostinato usage in the piano that builds tension against the visuals. Its only identifying characteristic lies in the minor third interval that is carried between different instruments at different points in the cue. In simple terms, the use of the minor third, shared amongst different timbres seems to add to the tension of the scene and Jane's inner conflict with the pressing circumstances.

Example 18: Cue, "A Restless Night" (My reduction)




7
0:40
Fl.
mf
p
dim.
Hp.
T. Solo
Pno.
Vln. 1
ppp
Vla.
mp
Vla.
Vc.
dim.
pp
Cb.
mf


13
(MUSIC CUE end 01:12 minutes)
Fl.
Hp.
0:47
Vowel sound "eh"
T. Solo
Pno.
Vln. 1
Vla.
mf
mf
Vla.
ppp
mp
Vc.
Cb.

7.2.4. An Insuperable Impediment

[Timecode: 01:26:03-01:28:55]

This scene and music cue reveals the secret that has been kept from Jane since she's entered Thornfield Hall using the oscillating minor third briefly and one final time in the score.

The scene begins with Rochester rushing Jane to the wedding altar in a vicious mood, leaving Jane baffled in silence. As they are about to say their vows and consent to the marriage, a man stops the procession, saying the wedding cannot go on. He reveals that Rochester cannot marry as he is already married to Bertha Mason. Rochester takes his rage and frustration with the situation out on Richard Masson. He confesses and brings everyone back to Thornfield to reveal a secret door in the house where Rochester's wife, Bertha Maison, has been all this time.

The music cue in this scene is also a stand-alone cue, however the minor third is represented in diegetic form against the music score, thus presenting a new message to the audience.

The theme of this music cue does not begin on the first beat of the bar. The application of melodic material suggests the use of minimalist techniques, directly seen in its repetition. The musical direction of this cue, seen in example 19, suggests a lack of division in strict melody and harmonic accompaniment but focuses on the layering of textures. The theme is simple yet repetitive with minute variants in its musical shape. The varied notes are either elongated for slight dramatic pause or cut short to continue in a looping fashion. What is highlighted more is the held pedal note on C throughout the cue, and the use of B natural acting as a leading tone in bar 3 of the passage, suggesting the key of C minor.

The theme does not resolve to a C before rephrasing its theme in a reiterating cycle. It continues to return to pitch class A flat but on most occasions D at different points in a bar. This suggests the lucid formation of the thematic material. This free-flowing music

contour creates a gradual momentum for the cue that returns perpetually as the timbres grow in volume. The cue follows a cyclic-like structure of a falling theme in the bassline in the foreground against the seamless blend of the higher registers moving in an ascending motion.

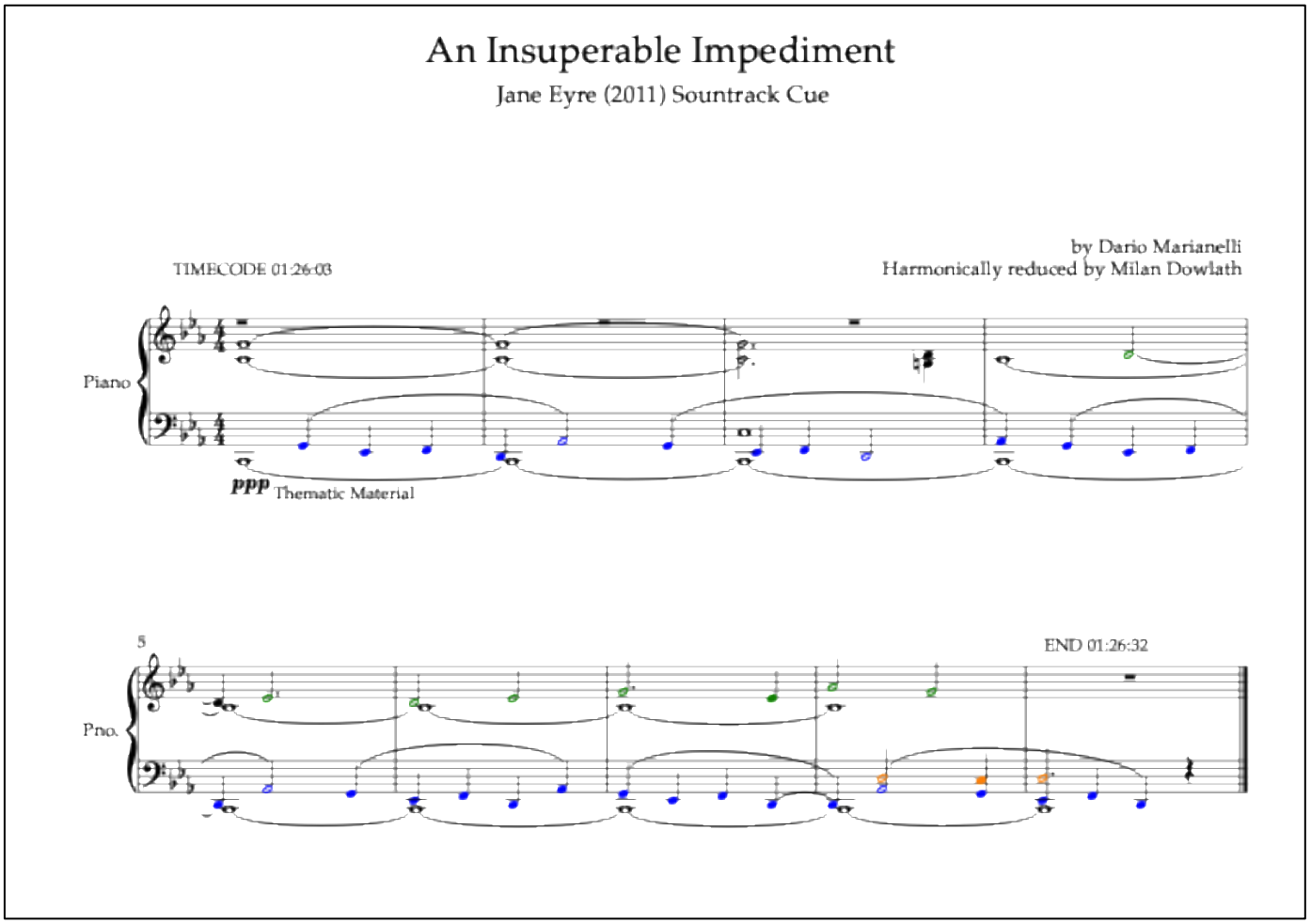
The thematic material highlighted in this cue is uniquely placed in-between the harmonies of the lower registers, two octaves below middle C. The music shape is seen in the lower registers of the string section. The theme is shared between a brassy horn and double bass. Just the texture of these two instruments creates a murky atmosphere and heavy texture between the melody and respective lower C pedal tones.

The harmonies that support are subtle and hidden between melodic lines, almost unnoticeable in a woven-like fashion, adding a layer after each music contour is repeated, while also keeping to the middle register (violin, viola close to middle C) thus not standing out against the melody in the bass clef.

The harmony also acts as a pillar before the melody enters in the bass, which appears in the second beat of the bar. Thus, melodic contour tends to overlap with supporting harmonies in a creative orchestration, creating a layering quality on top of the same material. Only due to the melodic contour's loop-like fashion can one identify the beginning and end of new material.

What is particularly interesting about this cue is not the lack of the structural unit of the minor third, but its usage in diegetic form. The minor third is sung directly by Bertha Maison in the moment Jane and the other characters discover her existence. The interval is sung between B-flat and D-flat followed by an E-flat and C in the score. The dark sinister theme of this cue builds to lead up to the very moment where diegetic and non-diegetic music meet at a point. Once the minor third unit is addressed, the 'insuperable impediment' theme concludes.

Example 19: Cue, "An Insuperable Impediment" (My reduction)



The blue-coloured notes in the bass clef is to demonstrate the repetitive falling bassline pattern while the green-coloured notes in the treble clef represent the gradual rising pattern. The orange voices represent the more neutral voices with harmonic quality that begin to develop with growing textures in the cue.

8. Rescoring Project : Marianelli to Portman

8.1. Composer's craft over the style of the Period Drama Scoring Blueprint

Music has long been an integral part of the cinematic experience, playing a vital role in shaping the narrative and emotional impact of films. However the relationship between music and films has evolved considerably over the century, with music transitioning from a supplementary element to an integral component of the storytelling process. As the film industry matured, the role of music expanded, becoming a crucial tool for conveying the inner thoughts and emotions of characters, as well as shaping the overall tone and mood of the film (Green 2010: 92). Film composers are tasked with the challenge of creating musical scores that seamlessly integrate with the visual elements, amplifying the narrative and evoking specific emotional responses from the audience (Green 2010: 93). This can be seen through my analysis of Jane Eyre's theme becoming the fundamental theme of the musical narrative. Thus Marianneli's influence in the film's post production changes the emotional aspect of the visuals and the narrative of the story. His compositional creativity is one example of the type of influence twentieth century composers are able to implement in their scores. Another influence that shares these aspects of music narrativity in film scoring is Rachel Portman.

8.2. Similarities in Rachel Portman's and Marianelli's Scoring

Rachel Portman's film scoring showcases a deep understanding of the emotional landscapes of her respective projects. Her music serves as a weaving thread, amplifying the characters' experiences and guiding the audience through the emotional journey of the film. Portman's keen sensitivity to the narrative and her ability to craft melodies that resonate with the audience's senses are hallmarks of her approach. Portman's work "exemplifies what Jane Gaines has described women filmmakers' as 'highly developed social expertise in the ways and means of feeling' " (Harrod 2021). This expertise manifests in her ability to capture the essence of human emotions, translating them into a musical language that resonates with the viewer on a profound level.

Portman's instrumentation choices and composing techniques are equally integral to her distinctive style. Her scores often feature a rich tapestry of orchestral elements, including strings, woodwinds, and brass, which she skilfully blends to create a harmonious and evocative soundscape (McAlpine 2015). The delicate and intimate qualities of instruments like the piano and harp are also prominent in Portman's work, lending a sense of warmth and emotional depth to the narratives (ibid.). Through her skilful blending of these diverse instrumental elements, Portman is able to craft music that seamlessly enhances the on-screen action and resonates with the audience on a deep, emotional level.

Portman's film scores centre on narrative detail and character insight, similar to Marianelli. Coleman (2017) shows that the soundtrack of *Emma* (1996) is integral to revealing the title character's nature, while in *The Cider House Rules* (1999) the score adopts the perspective of Dr Larch rather than the overt protagonist. Coleman (2021) notes that her approach consistently aligns musical themes with a film's narrative specifics, forging both broad and nuanced emotional arcs. Across nine films spanning 1987 to 2016, Portman's distinct sound emerges from the commitment to storytelling through tailored musical colour and careful collaboration with filmmakers.

8.3. The Original Soundtrack of *Belle* (2013)

In the process of selecting scenes to recompose I simultaneously came to identify patterns of thematic material and melodic contour in *Belle's* original score.
There are 6 main themes, that are used throughout:

1.	Main theme
2.	Dido Elizabeth Belle
3.	Time Pass to 1781
4.	The Zhong
5.	A portrait is Revealed
6.	Laughter Montage

Creating a table for reference, I have drafted a brief overview of how these listed melodic contours and thematic material are used throughout the score of *Belle* with a clipped description on variation and textural aspects. Using different colours for the main themes of the film score creates a method for navigating the score as well as tracking how many times these themes are recycled throughout the course of the film.

8.4. Commercial Soundtrack List

S1.	"Main Titles"	1:35
S2.	"Laughter Montage"	1:16
S3.	"Are You Punishing Me?"	2:01
S4.	"The Portrait Is Revealed"	1:50
S5.	"Mirror"	1:22
S6.	"Time Pass to 1781"	1:34
S7.	"A Father's Goodbye"	1:13
S8.	"John Leaves Lord Mansfield's Tutorage"	1:20
S9.	"Sitting for Portrait"	1:25
S10.	"Dido Elizabeth Belle"	1:29
S11.	"John Pulls Dido Aside"	2:17
S12.	"The Zong"	2:30
S13.	"Dido Goes to Tavern"	2:10
S14.	"Maps"	1:04
S15.	"She Was Beautiful"	1:38
S16.	"James Manhandles Dido"	2:12
S17.	"Dido Removes Her Ring"	1:54
S18.	"You Already Loved Me"	1:36
S19.	"The Docks"	0:47
S20.	"Lord Mansfield Watches John"	3:49
S21.	"Dido Goes to Courts"	1:34
S22.	"Let Justice Be Done"	2:14
S23.	"You Would Be My Wife"	2:20

(Rachel Portman, Belle, “Original Motion Picture Soundtrack Album,” 2025)

8.4.1. NAVIGATING BELLE (2013) SOUNDTRACK

Scenes in Order	Original Cue	Theme	New material or variations
Dido Elizabeth Belle (1:54)	S10	Original	
Main Titles (1:35)	S1	Original	
A Father's Goodbye (1:13)	S7	[Main titles]	Melodic contour is slightly variated and played as solo melody between oboe and clarinet over soft string accompaniment.
Time Pass To 1781 (:54)	S6A	Original	Variation [pivoting to tonal centre A] Major harmony
Mirror (1:21)	S5	New Textural Material [Main Titles]	Material is variated in a lower register of the strings following an ostinato pattern and syncopated harmonic structure. The main theme is carried by a solo violin/ viola.
Sitting For Portrait (1:29)	S9	[The Portrait is Revealed]	Fragments of the original theme that is highlighted in the flute.
The Zong (1:24)	S12A	Original	
John Leaves Lord Mansfield's tutorage(0:54)	S8A	New material	There is no recognisable theme accept for a subtle ostinato in the lower strings that aligns with the rhythmic motif of Dido Elizabeth Belle's theme.
Are You Punishing Me? (2:01)	S3	New Textural material [Dido Elizabeth Belle]	A new texture in the lower strings begins before hearing fragments of Dido Belle Elizabeth in delicate rhythmic

		[Laughter Montage]	motifs in the woodwinds. It is immediately followed by the Laughter Montage theme in a solo violin/viola.
Mabel's introduction (1:04)	S6B	Time Pass to 1781	Only the second half the cue was used with melody highlighted in a full string section.
John Pulls Dido Aside (2:17)	S11	[The Portrait is Revealed]	This version is only the harmonic framework with no use of melody in the foreground. It is presented through delicate sustained strings and a soft piano motif.
Dido Leaves Breakfast (0:33)	S8B	[The Zong]	Melody is sombre and softly presented in the lower string section.
Dido and Elizabeth talk in Bed (1:29)	S12B	[Laughter Montage]	A slower variation of the melody and is played in a solo flute over broken chord accompaniment in the strings.
Dido Goes To Tavern (2:09)	S13	[The Zong] [Dido Belle Elizabeth]	The melody of the Zong is played by a clarinet and accompaniment by lower strings. The theme of Dido Belle Elizabeth is varied while still retaining its ostinato (or rhythmic) motif.
Maps (1:03)	S14	New Material	Contains a solo string thematic contour followed by a rhythmic motif of a minor third interval.

She Was Beautiful (1:37)	S15	[Main Titles]	This cue retains part of the melodic contour that is shared between a solo oboe and violin. Harmonic accompaniment is sparse and soft against melody.
James Manhandles Dido (1:24)	S16A	New Material	Thematic lines are brooding and full of tension, building on a minor third motif.
Laughter Montage (1:15)	S2	Original	
Dido Returns Home (1:00)	S16B	[The Zong] New Material	The Zong melody is carried in the low register of the clarinet against a slow ostinato pattern in the strings. The new material adds tension to the score, building on a minor third motif .
Dido Removes The Ring (1:14)	S17A	[The Portrait is Revealed] New Material	The melodic line in "The portrait is Revealed" is briefly played by solo violin over strings. This is quickly changed into an aggressive rhythmic motif that quickens in pace.
Lord Mansfield confronts Dido and John (:53)	S17B	New Material	Strings play stark sustained notes in harmonic layering.
You Already Loved Me (1:36)	S18	[Main Titles]	Melody is played soft and delicately by a solo violin over a harp accompaniment. The melodic contour is elongated and accentuated.

The Docks (:46)	S19	[The Portrait is Revealed]	Fragments of the melody are presented in the high register of the piano having an echo effect, with subtle string accompaniment.
The Portrait Is Revealed (1:50)	S4	Original	
Lord Mansfield Watches John (3:49)	S20	[The Zhong] [The Portrait is Revealed] Dido Belle Elizabeth	There is a hint of the Zong melody amongst this new variation, held in the clarinet. The theme " The portrait is revealed" is introduced seamlessly with only its harmonic structure before the melodic contour is boldly played in the string section. The cue ends with a rhythmic motif of Dido's theme.
Dido Goes To Courts (1:34)	S21	New Material	Music is pensive, filled with tension chords, and staccato-like pedal tones and rhythmic motifs.
Let Justice Be Done (2:14)	S22	[The Portrait is Revealed]	The cue begins with the melodic line in the piano in softer dynamics against orchestral swells in the string accompaniment. The melody returns in a solo violin.
You Would Be My Wife (2:20)	S23	[Time Pass to 1781]	Gradual growth from pianissimo to orchestra.

These cues are played throughout, using different variations and rhythms as well as time signatures while still holding the melodic framework that is identifiable and instrumentally variated throughout. (Rachel Portman, Belle, “Original Motion Picture Soundtrack Album,” 2025)

8.5. Rachel Portman's Distinct Approach: Belle Versus Jane Eyre

Rachel Portman, widely acclaimed for her evocative film scores, has left an indelible mark on the world of cinema. She shares many similarities to Marianelli in terms of using musical themes as a key component in establishing character identity, development and musical narrative. However with closer inspection, the style of both Marianelli’s and Portman’s musical tone have different results. In the realm of period drama genre, Portman’s scoring of *Belle* (2013) follows a similar narrative to *Jane Eyre* (2011), representing women who have little recognition for their talents or worth. Nevertheless the difference lies in Portman’s more optimistic or romantic approach with lush and heavy textures to her scoring in comparison to Marianelli’s more pensive, brooding and very stark melodies. Her unique approach to instrumentation and composing techniques has enriched numerous films. This provides a new insight to the creative process of scoring for the period drama. Using the knowledge of my analysis on Jane Eyre, as well as my construction of navigating themes in Portman’s *Belle* (2013), I have attempted to recreate my own version of scores from the film of *Belle* (2013) in the following rescoring project.

8.6. Belle Rescore Version 1
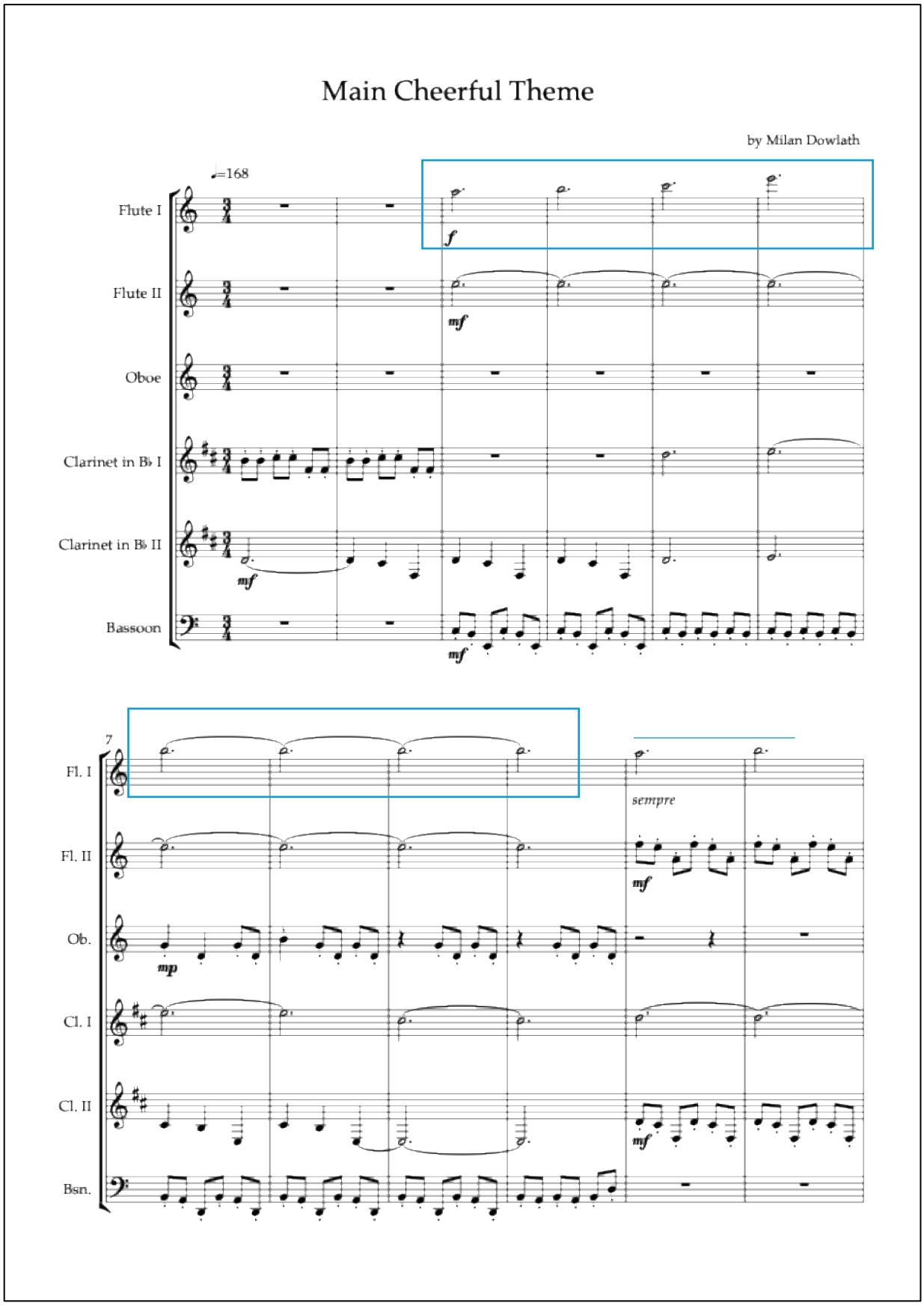
Throughout the original score, Portman's mastery of orchestration and her ability to evoke a range of emotions are on full display. From the delicate, introspective moments to the grand, sweeping passages, the music of Belle (2013) is one of the best examples to convey the power of film scores that elevate the storytelling experience.

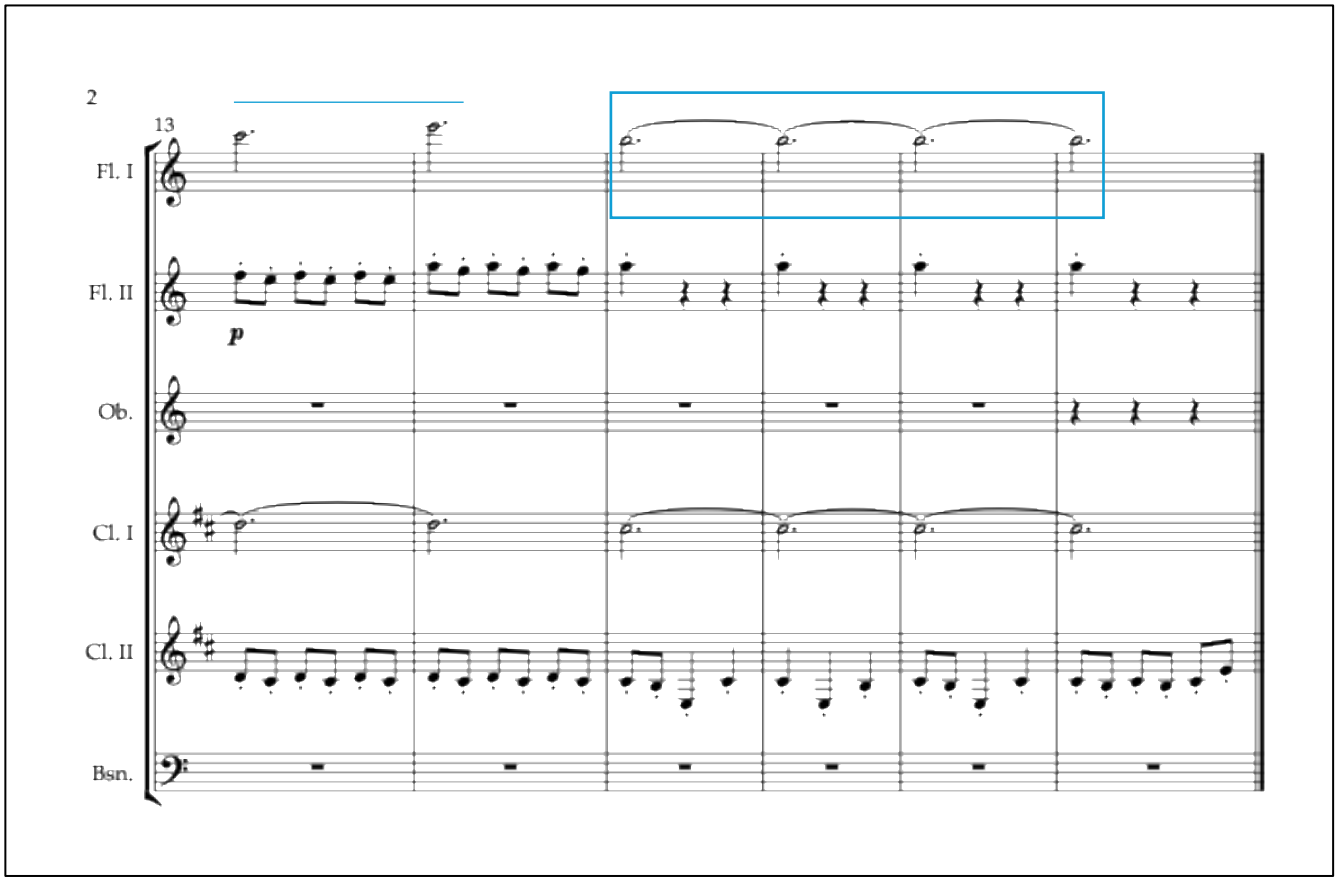
In this version, I aimed to capture the essence of Portman's approach to her films with my own interpretation of the themes. From my understanding, Belle's soundtrack captures the more delicate and emotive nature of Belle as a character throughout the entirety of the storyline. That emotive quality of the character Dido's theme creates both a warmth and a bittersweet atmosphere against the visuals of the time.
This quality creates an ambiguous tone, as it neither suggests emotions of distinct joyfulness nor sadness in its themes. In this version of the rescoring, I endeavour to create my own sound world around the emotion of "cheerfulness", focussing on aspects of the scene that are warm, funny or quirky by nature that may not have been specifically highlighted in the original score. Scenes like this would focus more on Belle's family bond, her sisterly relationship with Elizabeth and her hilarious misunderstandings with Mr Daviner, her love interest in the storyline. By doing so, I have created a long list of themes, many of which are listed as," Cheerful" in order to elaborate on this aspect.

In the examples below, I demonstrate external environments and people who form part of our protagonist's journey. Thus themes that represent conflict, love, or themes that identify people are easily recognised through each scene.
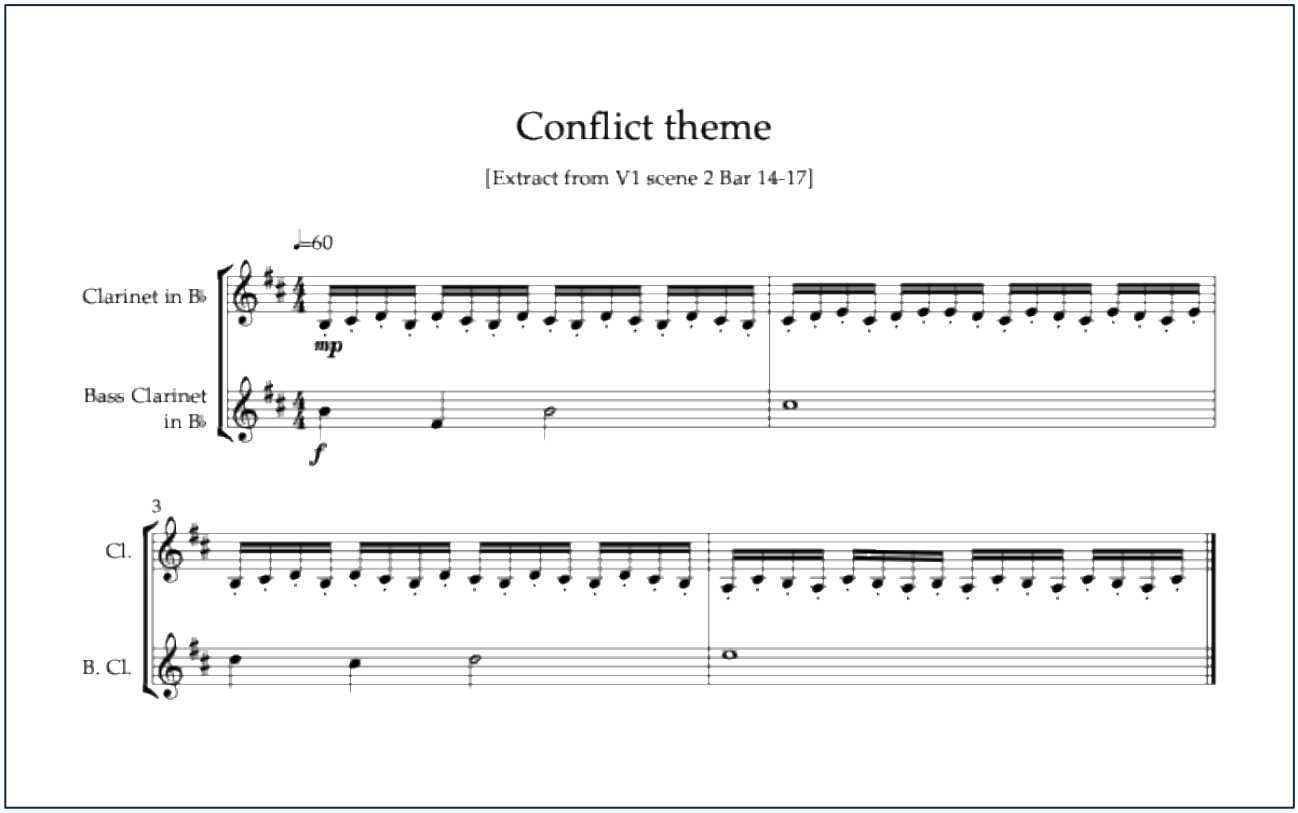
8.6.1. Themes of Version 1

Example 20: Main Cheerful Theme (Extract from V1 scene 1 bar 131- 148)
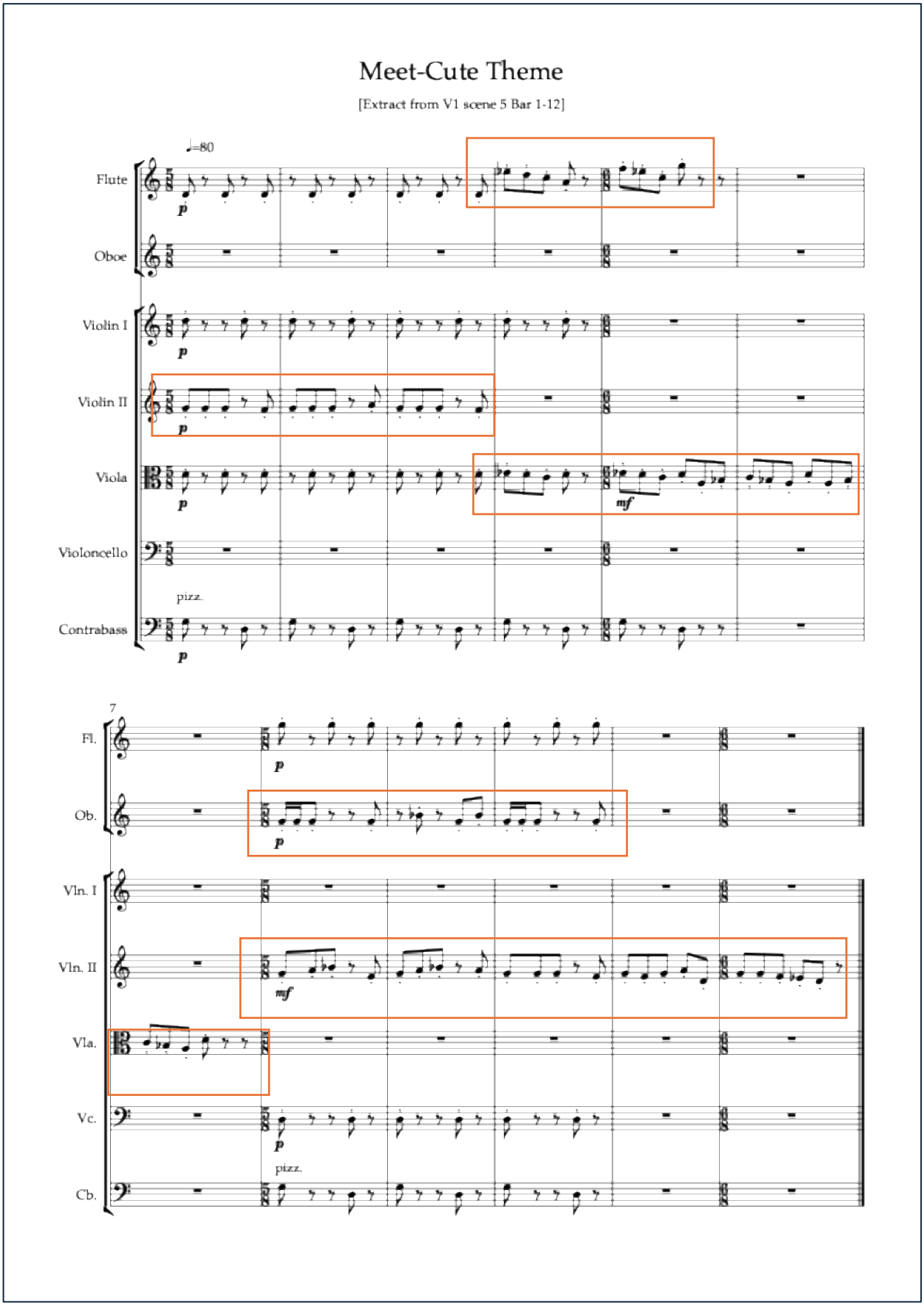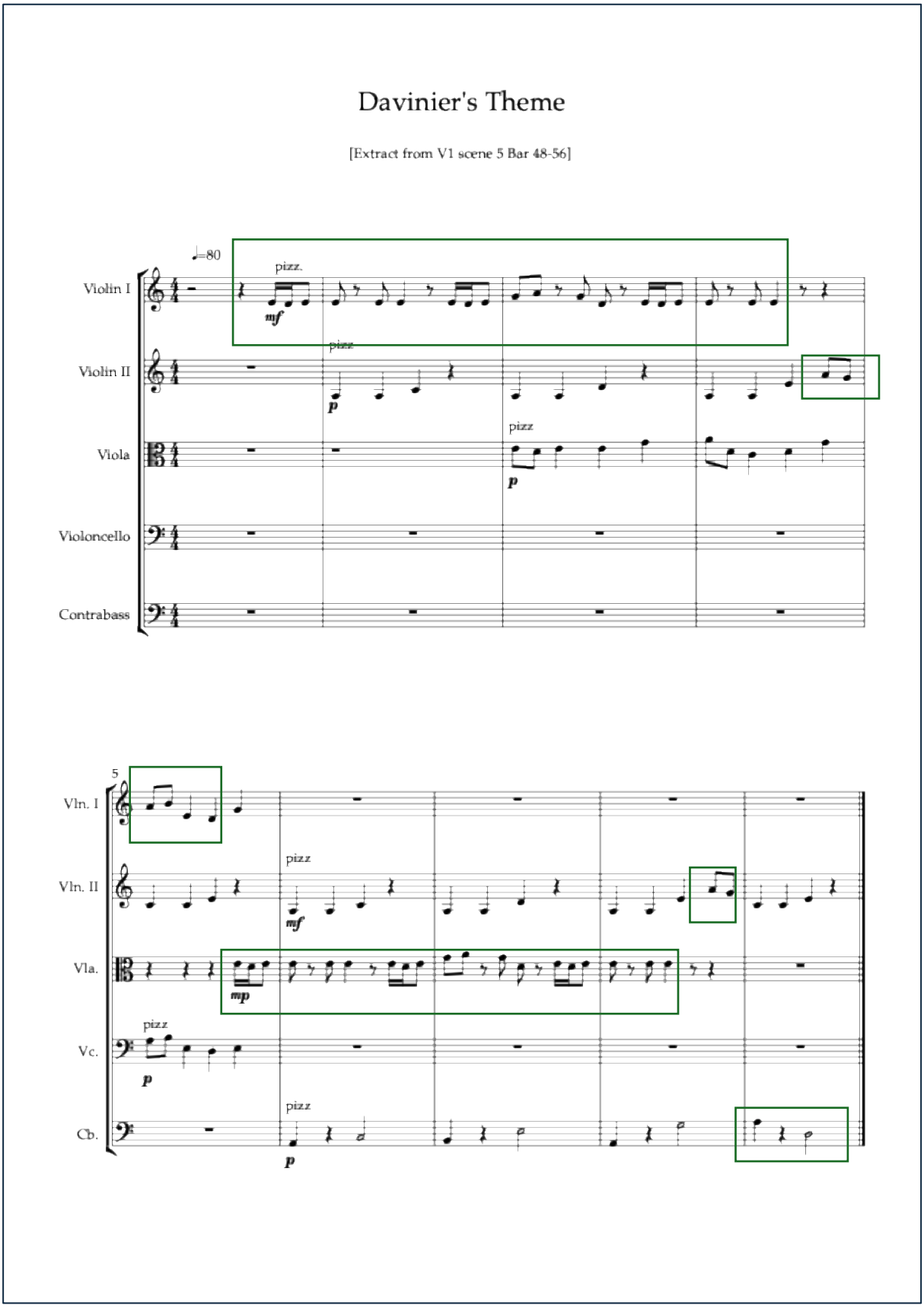




Example 21: Conflict Theme (Extract from V1 scene 2 bar 14- 17)
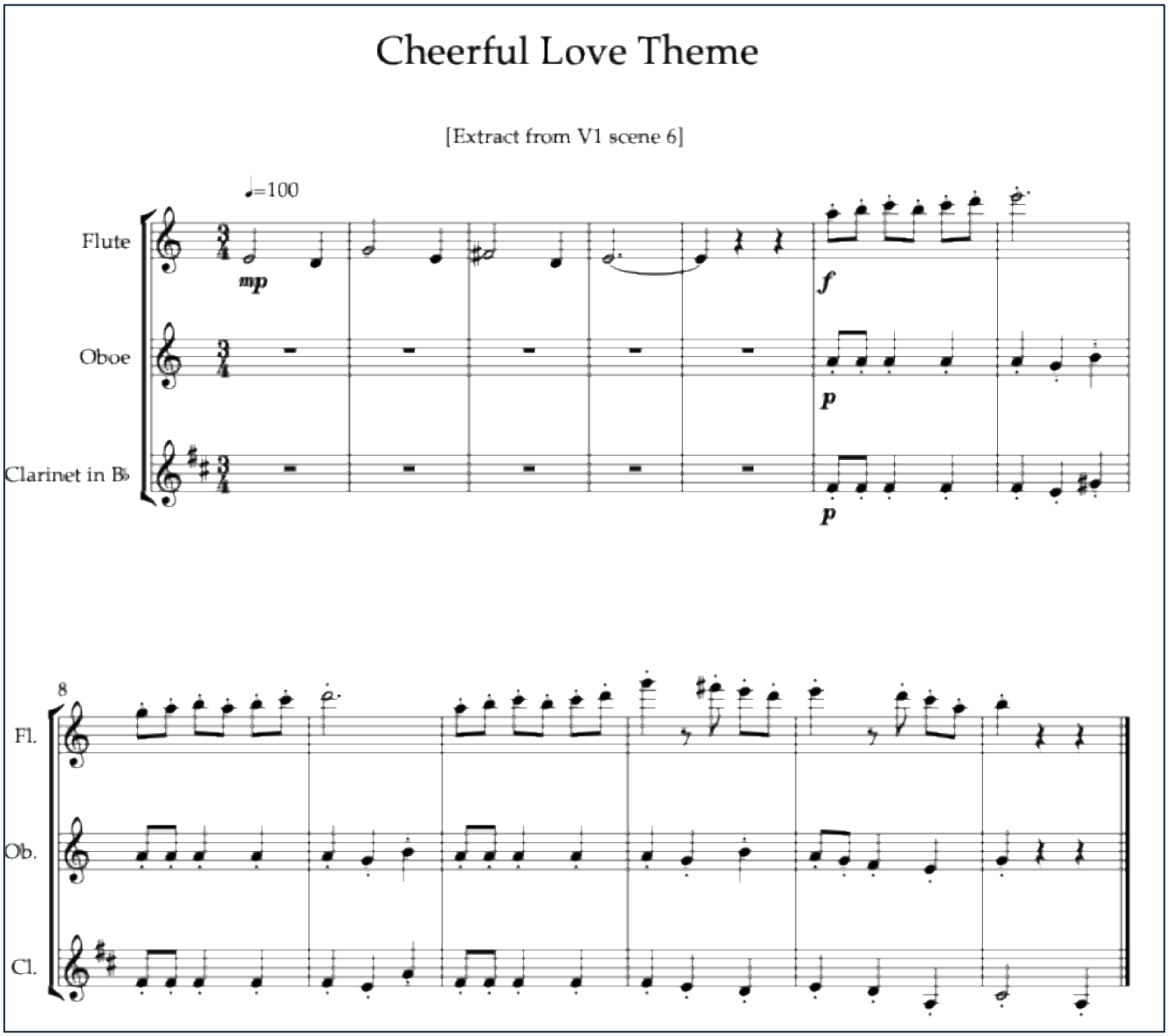


Example 22: Meet-Cute Theme (Extract from V1 scene 5 bar 1- 12)
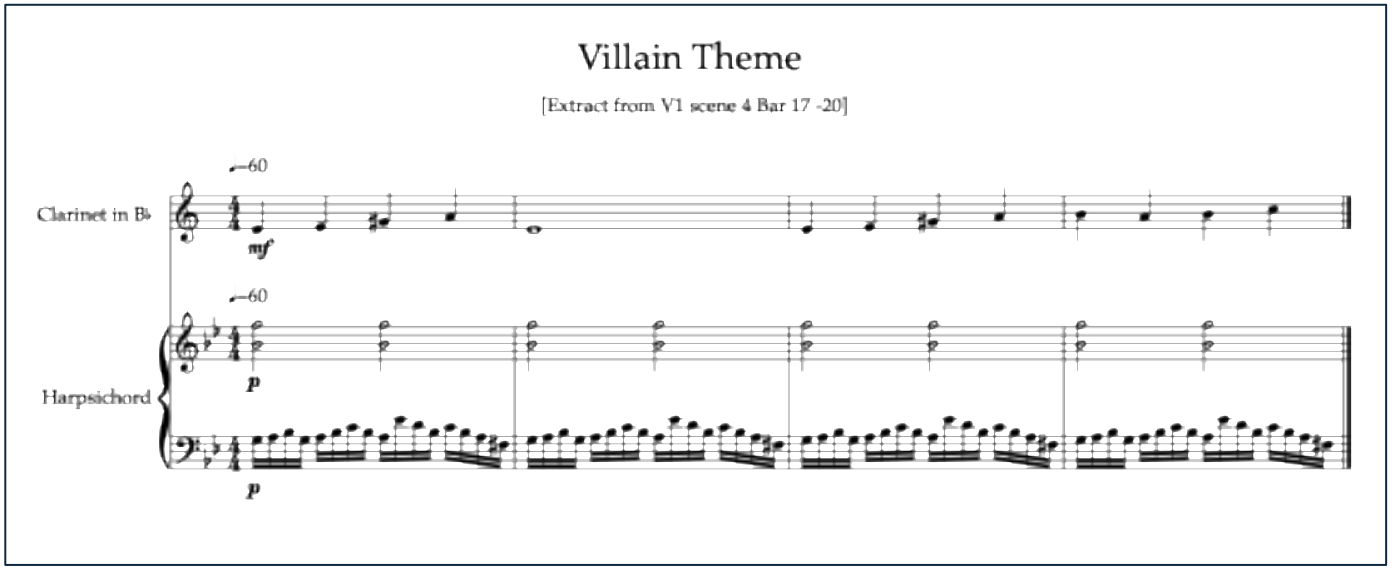


Example 23: Davinier's Theme (Extract from V1 scene 5 bar 48-56)



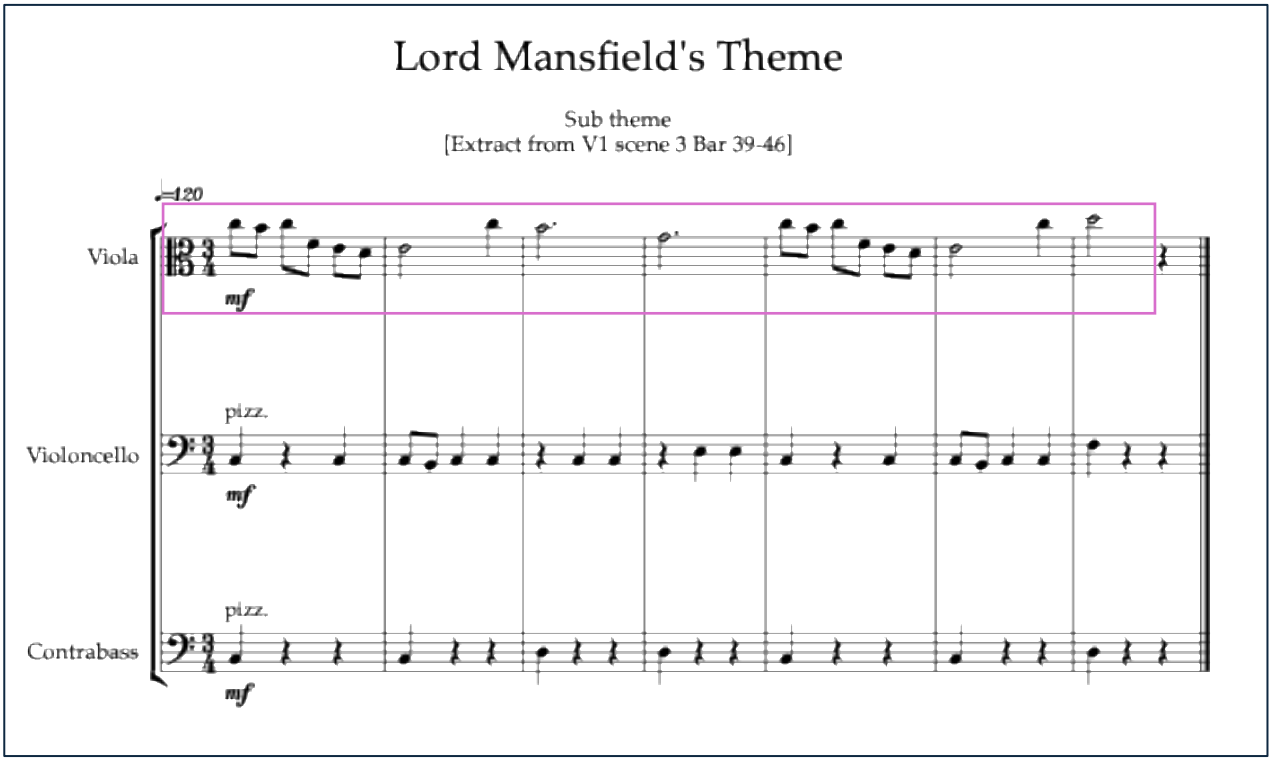
Example 24: Cheerful Love Theme (Extract from V1 scene 6)
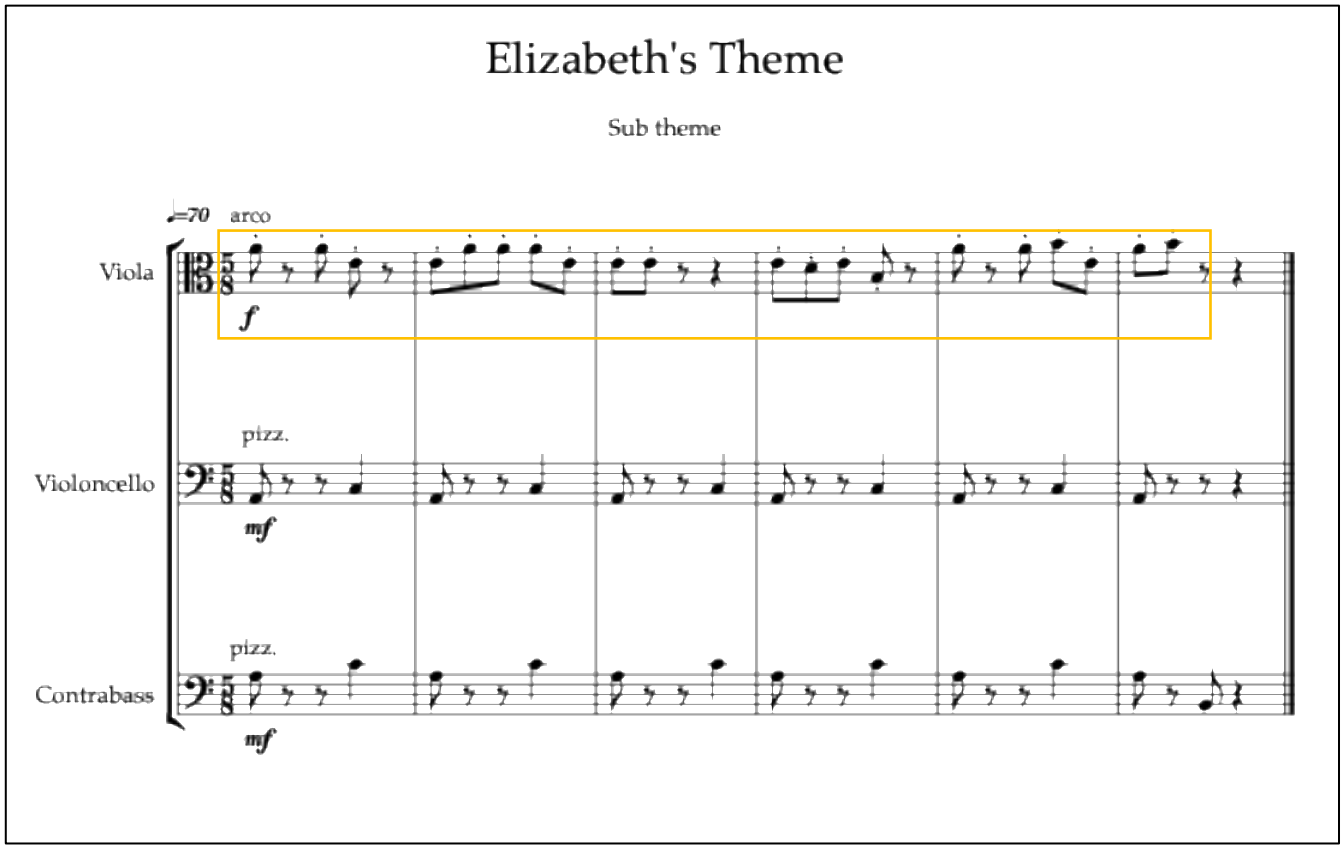


Example 25: Villain Theme (Extract from V1 scene 4 bar 17-20)



Example 26: Lord Mansfield's Theme (Extract from V1 scene 3 bar 39-46)



Example 27: Elizabeth's Theme (Extract from V1 scene 3 bar 8-13)



8.7. Belle Rescore Version 2

Dario Marianelli is a renowned Italian composer known for his captivating film scores that seamlessly blend classical and contemporary elements. His music has the ability to transport audiences, evoking a range of emotions and enhancing the cinematic experience. Marianelli's compositional style is characterised by its versatility, as he skilfully adapts his approach to suit the unique requirements of each film. His scores often feature a rich tapestry of instrumentation, blending traditional orchestral elements with more unconventional and experimental sounds.

In the second version of the rescoring project my aim was to evoke a mood of Marianelli's Jane Eyre score. His use of thematic material is characterised by a quality of melancholy and supported by sombre harmonic textures. Many of the melodic and textural writing in this version parallels my findings in my earlier chapters of Jane Eyre's voice in the film score. The orchestral arrangement of these rescored scenes remains minimal and delicate throughout in an attempt to focus on the sadder and turbulent aspects of Dido's character and her identity. This reinterpretation features themes that are greatly stretched, employing elongated phrases and frequent repetitions to create a reflective and meditative atmosphere. The melodies are intentionally simple and accessible, often presented with minimal or no accompaniment. This enhances certain qualities in the melodic writing to evoke a new perception of Dido in the storyline.

8.7.1. Main Contemplative theme

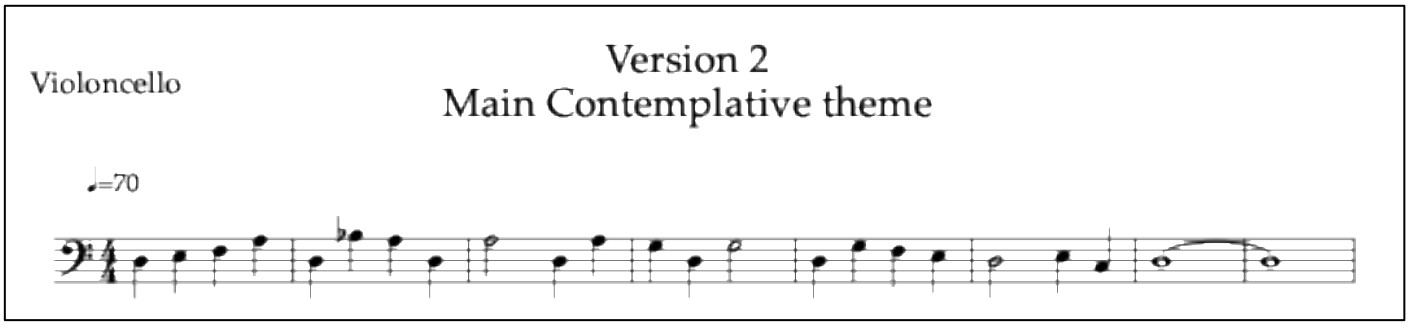
In the music cues of *Jane Eyre*, Marianelli uses minimalistic technique to build the thematic theme for Jane Eyre herself. I have labelled this version as 'contemplative', as the themes in question aim to inspire a state of pensiveness.

Many of the examples seen in the chapter of Jane Eyre's character use solo violin melodic lines, as well as isolated piano cues. As Dido Elizabeth Belle is represented as a person of colour, as well as a member of the aristocracy due to her father's acknowledgement, she stands as someone who is different to the status quo. Her presence creates a threat to the norms of society.

As Belle's experiences moments of isolation and feelings of being misunderstood, it reflects a likeness to Jane Eyre's character. In this version of the rescoring, I have created melodic material with a similar criterion for Belle's character.
The melodic line exists as a linear pattern. It follows a stepwise motion with small intervals, as seen in bars 2 and 3 of the example that adds to a smooth and lyrical flow. The occasional leaps add expression but avoids jumps that are over the octave. The shape of the melody is arch-shaped, rising gently to a high point to fall in a descending pattern.

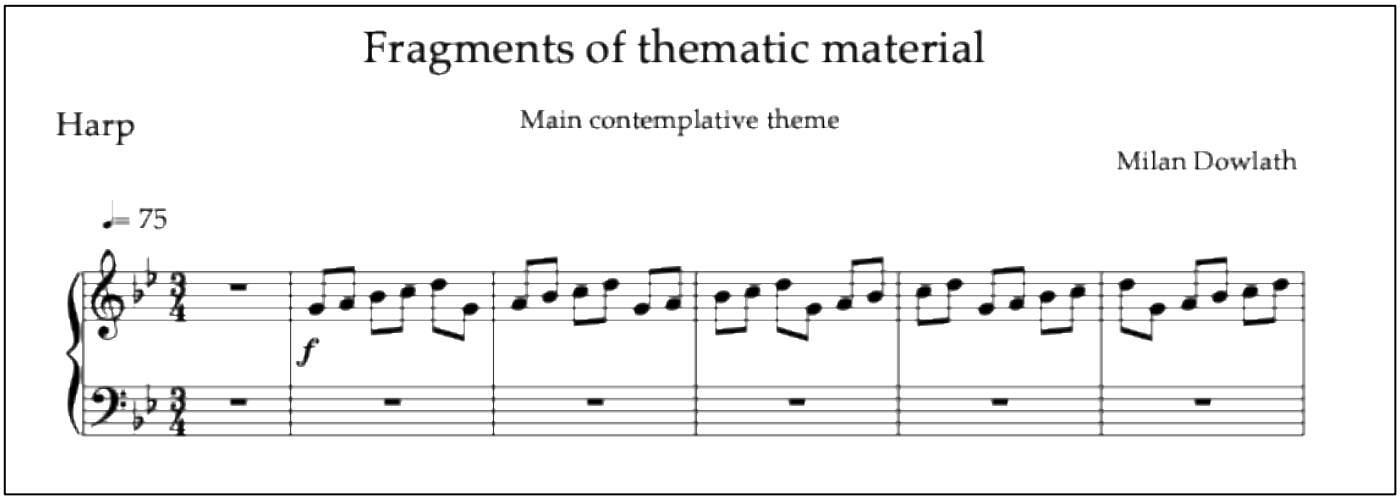
In terms of instrumentation, the melody is shared between the strings and harp sections. However, the melody is strongly presented in the cello section that sit apart from the other orchestral accompaniment. This further solidifies the feeling of isolation.

Example 28: V2 Main Contemplative Theme



The main theme, however, does not show itself in the same way twice, and finds itself being continuously presented as a rhythmic motif throughout this second version. Seen in the example below, the majority of the rhythmic motifs are present in the harp. This not only adds a stable harmonic framework to the thematic material, but also a delicate texture, that can be seen throughout this version.

Example 29: Fragments of Main Contemplative Theme



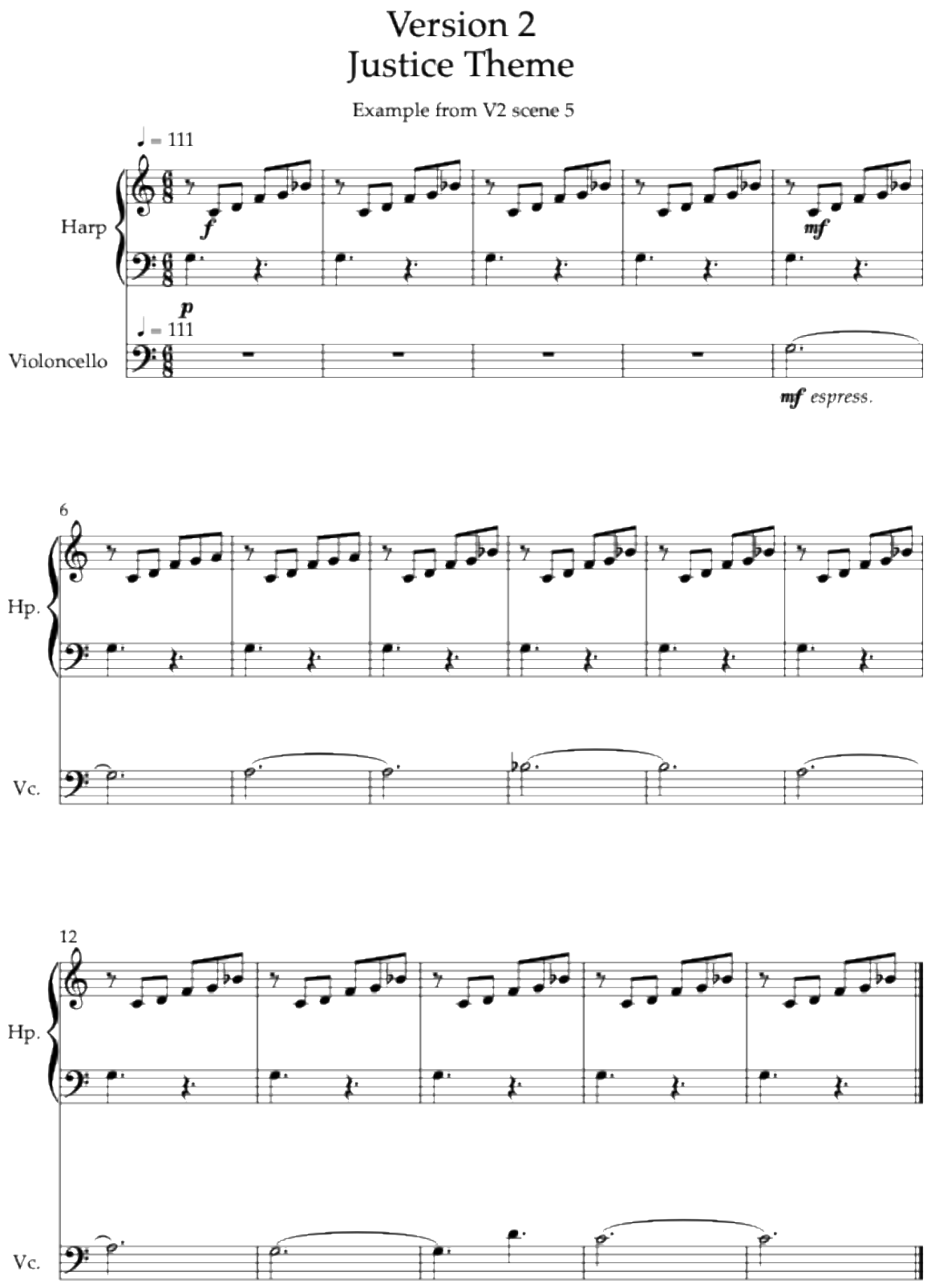
8.7.2. The Justice theme

This theme presents a new development in the storyline. In the film, Belle comes to learn about the Zong and the treatment of slaves and people of colour. This point is a critical conjuncture in the story's conflict and ignites Belle's curiosity. This theme is very much in line with Mr. Davinier's views on ending slavery and promoting the rights of people.

In the original Score this theme is represented in the Cue, "The Zong". It is presented in the low strings with a mournful melody. The cue has a lament-like quality, and yet there is a quiet strength to it that ties to the themes of justice and the beginning of Belle's personal growth.

My theme retains parts of this melancholic quality. However, the difference lies in the melodic structure. While the cue, “The Zong”, is softly presented in the film, this version is more dynamic, with more rubato-like gestures with an intensity seen in longer notes. This smooth stepwise pattern in the melody implies the feeling of defiance and expressing thought freely, which is exactly what Davinier represents as a character.

The use of harp adds a harmonic grounding through broken chords and repeated rhythmic gestures. The harmonic language uses minor chords that have modal tendencies, such as the Dorian or Aeolian mode, contributing to the ancient-like quality.


Version 2
Justice Theme
Example from V2 scene 5
♩ = 111
Harp
f
mf
p
♩ = 111
Violoncello
mf espress.
6
Hp.
Vc.
12
Hp.
Vc.

8.7.3. Contemplative Love Theme

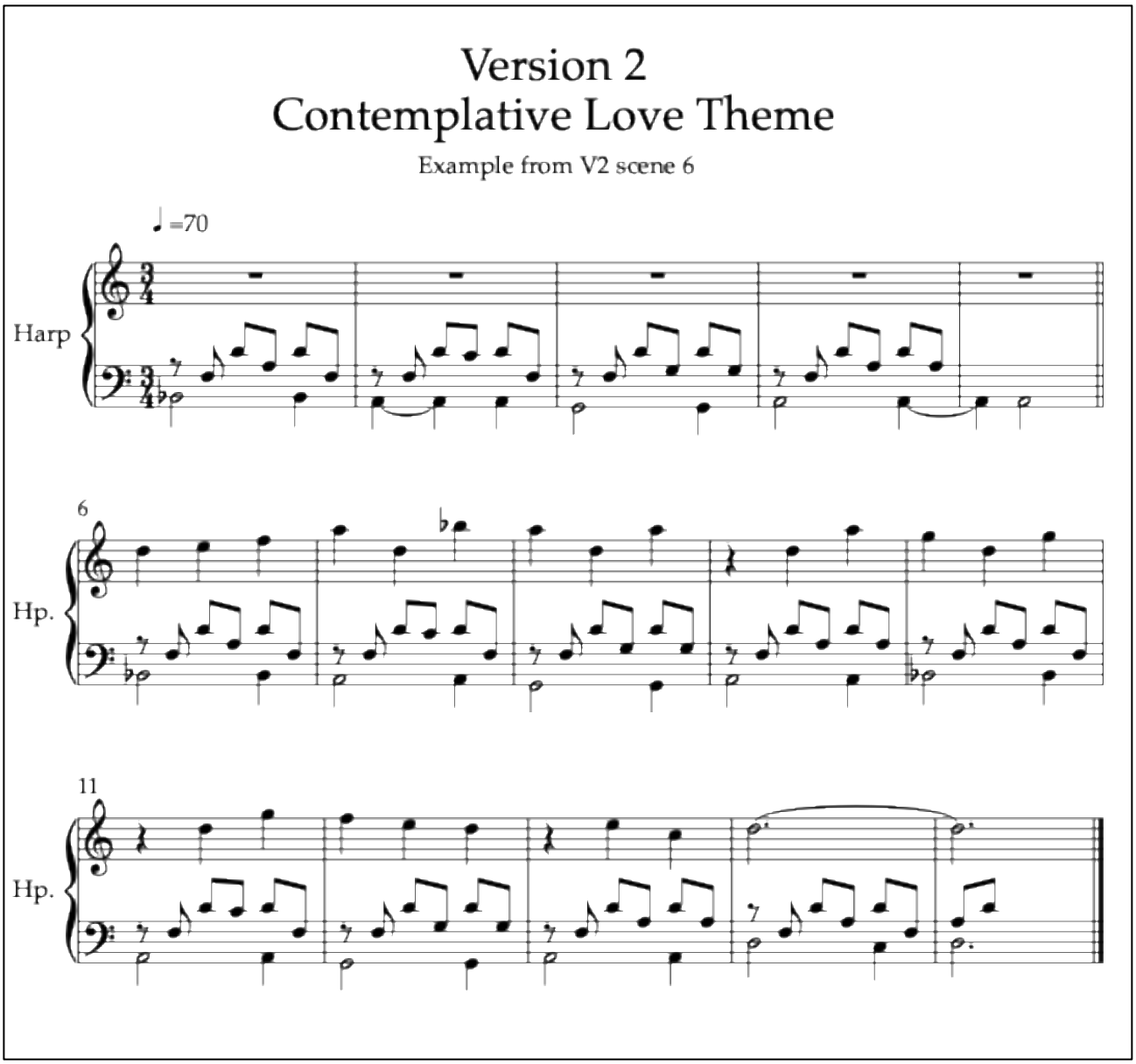
The contemplative love theme represents as Dido and Mr. Davinier as they slowly develop feelings for one another. The first time this theme is present in the second version is when Dido learns that Mr. Davinier is set to be engaged. The scene also shows Lady Mary observing Davinier's interest in Dido. It is created as a montage of both Dido and Davinier observing each other in curiosity.

In the original score, the cue "Sitting for the portrait" is played over this montage sequence. The melody is tender and lyrical, utilising the higher register of the flutes. It is quietly presented, imitating from a fuller cue"Portrait is revealed" by only using fragments of the melodic phrasing and elongating them.

The reason I have labelled it "Contemplative Love Theme" is due to the fact that I also have a love theme established in the first version. Both present similar aspects of the scene but highlight different qualities of the scene. This version of the love theme is represented in gentle rises and falls in the melodic contour. This almost resembles the phrases of breathing in and out, rising to a climax, to then resolving. This theme also possesses a slightly melancholic effect in comparison to the first version.

Interestingly this melodic line I have created is nearly identical to the "Main Contemplative theme", in example 28. The difference lies in the time signature and the harmonic structure of this theme. Very similar to the stepwise pattern seen in the bass line and accompaniment for many of Jane Eyre's cues, I have followed a close construction of harmonic accompaniment for this cue. The bassline ebbs and flows, centering it around the tonal centre of A, the dominant function of this D minor scale. This bass line is followed by broken chords in the harp section, which can be heard clearly throughout this theme. The slow harmonic rhythm supports the melody in a very meditative state in the theme. In addition, the knowing that the theme is set in a ¾ time signature and not a 4/4-time signature changes the feeling and pace of this theme drastically from the "Main Contemplative theme".

Example 31: V2 Contemplative Love Theme



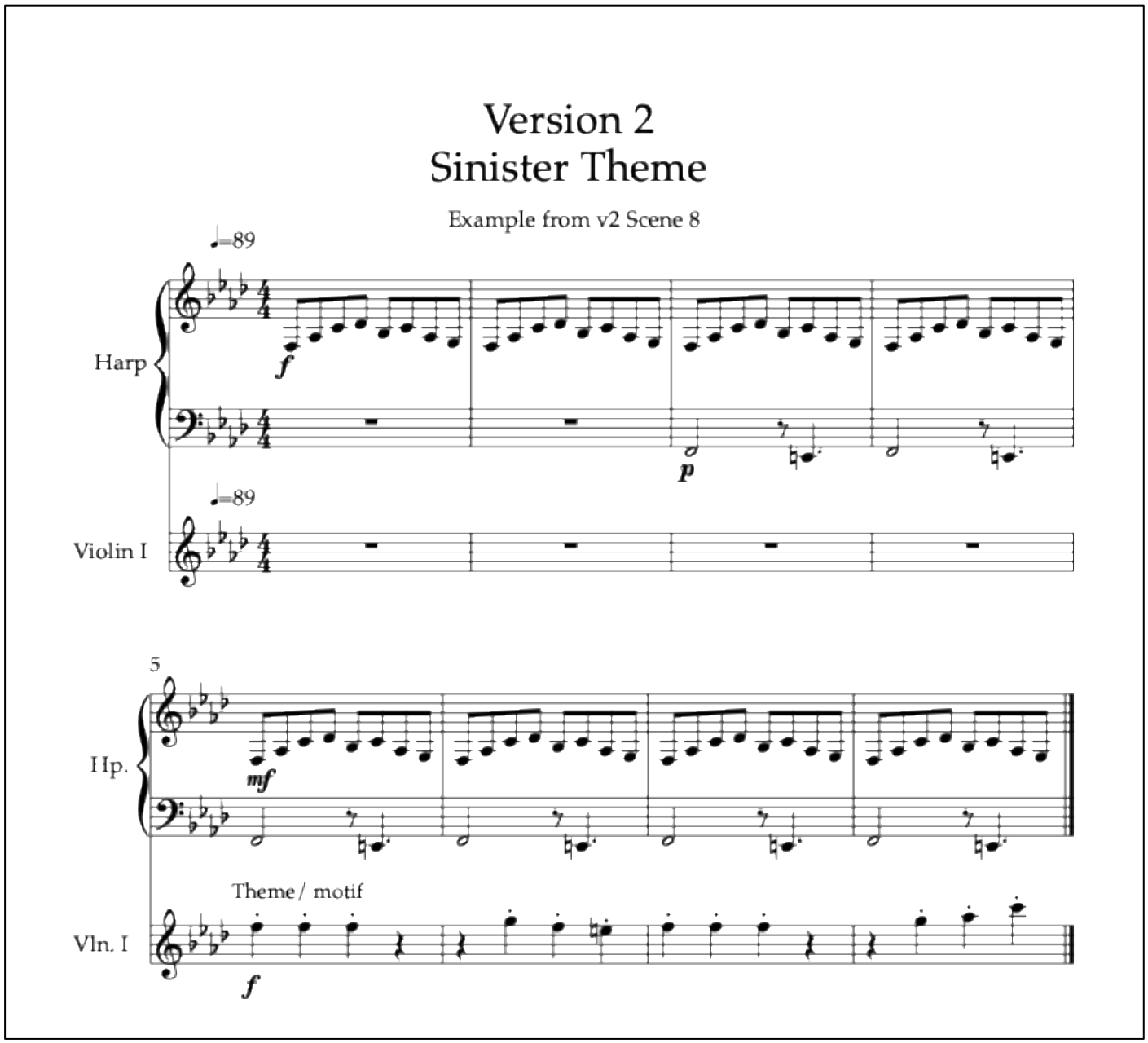
8.7.4. Sinister Theme

The theme presents itself the least number of times in the entire selection of film scenes of Belle (2013). The theme presents itself in moments of animosity or when Dido is being talked down to. We see this in moments when the Ashfords, the antagonists of the story, hold prejudice against Dido's race and identity, as well as in Lord Mansfield's discussion with Belle about keeping her away from society. These moments showcase moments of dark and condescending nature of the aristocracy towards Dido and see her as a threat to their position and the order of that hierarchy.

In Portman's original cue, "Are you punishing me?" the tone of the cue is tender, sombre and vulnerable. The strings take centre, particularly a soft indication of violas and violins, playing in the high register. The instrumentation for the piano and harp is presented delicately, adding an intimacy and personal nature to the scene. The tempo is slow and deliberate, capturing Dido in a fragile state of mind.

In my second version, the key for this theme is set in F minor creating a dark brooding atmosphere. This theme is very simplistic in form and acts more as a rhythmic motif than a fully-fledged melody. However, since there is a minimalistic quality when it comes to harmonic accompaniment in this theme, the voice in the strings stands out as the primary melody. The repetitive rhythm becomes insistent and static to create a sense of an inescapable threat. It sets a scene where tension is mounting or something ominous is unravelling. In comparison to the original score, this version stands to address the darker aftermath of what Lord Mansfield's discussion of Belle's place in society that to focus on Belle's emotional state.

Example 32: V2 Sinister Theme



8.8. Belle Scene List with Scores

8.8.1. Scene 1
8.8.1.1. Scene 1 Cheerful Version
https://drive.google.com/drive/folders/13FMWl8BT1ARKzuUZLG29G4zi6mBHKOJq
8.8.1.2. Scene 1 Contemplative version
https://drive.google.com/drive/folders/11VT2v-Qe7l1utAXb7XOb291QQ3f9Km34

8.8.2. Scene 2
8.8.2.1. Scene 1 Cheerful Version
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8.8.2.2. Scene 2 Contemplative version
https://drive.google.com/drive/folders/1BhlE0pjBFfnQZVPSGf-CTAYJq5d7CGzk

8.8.3. Scene 3
8.8.3.1. Scene 3 Cheerful Version
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8.8.3.2. Scene 3 Contemplative version
https://drive.google.com/drive/folders/1J2mg4L_c2cEtPfLnnNtRyZTV0rdO2mvq

8.8.4. Scene 4
8.8.4.1. Scene 4 Cheerful Version
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8.8.4.2.Scene 4 Contemplative version
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8.8.5. Scene 5
8.8.5.1. Scene 5 Cheerful Version
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8.8.5.2. Scene 5 Contemplative version
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8.8.6. Scene 6
8.8.6.1. Scene 6Cheerful Version
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8.8.6.2. Scene 6 Contemplative version
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8.8.7. Scene 7
8.8.7.1. Scene 7 Cheerful Version
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8.8.7.2. Scene 7 Contemplative version
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8.8.8. Scene 8
8.8.8.1. Scene 8 Cheerful Version
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8.8.8.2. Scene 8 Contemplative version
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8.8.9. Scene 9
8.8.9.1. Scene 9 Cheerful Version
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8.8.9.2. Scene 9 Contemplative version
https://drive.google.com/drive/folders/13u73vKSBrxiOJkuGB-Co86H7DhDD3Oyn

8.8.10.Scene 10
8.8.10.1. Scene 10 Cheerful Version
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8.8.10.2. Scene 10 Contemplative version
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8.8.11. Scene 11
8.8.11.1. Scene 11 Cheerful Version
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8.8.11.2. Scene 11 Contemplative version
https://drive.google.com/drive/folders/1MDpFsiOc7a5gcH-qlQJXLxNekfkUtQBY

8.8.1. Scene 1

The film opens with a painterly and atmospheric sequence, setting the tone for the historical drama. Rolling waves are seen by the shipping docks against the harsh brown colour of the surrounding area. The visuals are soft and elegant, capturing the 18th Century English countryside, suggesting both serenity and a world defined by rigid social structures. Captain Sir John Lindsay is bringing his young, mixed-race daughter, Dido Elizabeth Belle, to Kenwood House in England. Dido's mother has passed away, and her father, a naval officer, can no longer care for her due to his duties at sea. He brings Dido to live with his wealthy relatives, Lord and Lady Mansfield, who are part of Britain's aristocracy. In the original cue "Main titles" and "Dido Belle Elizabeth" are played. It begins with soft strings and a steady rhythmic motif. The melody on the piano is simple but lyrical, conveying a romantic atmosphere to the film's beginning.

8.8.1.1. Scene 1 Cheerful Version

The full score for this section is in the accompanying Google Drive folder.

In this first version, I have used the theme "Main cheerful theme" to capture a new version of the story's introduction. The orchestration is intricate and layered, using a variety of timbres to build texture. The dynamic contrasts and articulation choices of staccato notes to sustained harmonic chords imply dramatic shifts in the storyline, from soft passages to gradually building intensity. The tempo is 168 BPM, setting the pace for the story in an energetic manner. The rhythmic pulse retains a sense of momentum and urgency in the scene. The sustained chordal harmony in the strings creates space and suspense between the overlaying of the rhythmic motifs. The use of the flute, oboe, clarinet, bass clarinet as well as bassoon creates a full woodwind texture in the score. The use of multiple string groups -four violins, two violas and two cello groups add a depth to this orchestral passage. The use of acro and pizzicato, creates percussive nature to the theme, thus adding to the theme's perky and energetic nature.

8.8.1.2. Scene 1 Contemplative version

In my second version of scene one, it follows a similar framework to the original, in terms of its steady, flowing progression of the film's introduction. The solo cello holds fragments of the melodic line that are delicately displayed in an echo-like form. This cue is set in D minor. However, the theme gradually adds elements in comparison to a full orchestral sound like the original. Melodic movement remains within a mid-range register, creating a stable and singular sound.

The rhythmic runs in the string section add more stability to this version "Main Contemplative Theme" than it does to propel the music cue forward. The subtle ambient textures fill the background. Everything from the melody to the harmonic textures use rubato-like expressions as the time is flexible and expressive and not locked into a set rhythmic pulse. The overall dynamics are soft, adding an introspective quality to the atmosphere. Chordal passages heard in the string and voice sections are open and sustained, with lush reverb adding to a sense of space and depth.

8.8.2. Scene 2

Captain Lindsay tenderly carries Dido up the grand steps of Kenwood House. Lord and Lady Mansfield are initially hesitant, but they agree to take Dido in and raise her alongside their niece, Elizabeth Murray. This scene depicts the intense argument about Belle's identity and difference in the family. Dido's father stands up for his daughter saying the film's most famous line, "What is right, can never be impossible".

The original cue has no original music until Captain Lindsay says his farewell to Dido, where there is a hint of the original music of the "Main titles" cue.

8.8.2.1. Scene 1 Cheerful Version

The full score for this section is in the accompanying Google Drive folder.

In this first version, the melodic writing in the scene is minimalistic, using the "Conflict theme", mentioned in example 21. The use of short motifs, or minute repetitive cells in a sequence, adds to the melodic contour and builds tension. Some passages

emphasise repeated notes and narrow intervals, which evoke tension and anxious stillness. Other moments move chromatically between sharp and natural notes in a strategic manner. This gives the melodic contour an uneasy and ongoing rhythmic pulse thus creating a sense of instability. The use of lower string pizzicato and bassoon lines suggests weight to the conversation at hand. The piano also plays a supporting role, adding a percussive quality against the melody in the French horn. Its overall quality creates an atmosphere of tension and disagreement in their discussion about Dido.

8.8.2.2. Scene 2 Contemplative version

My second version of this cue begins between eighteen to twenty seconds into the discussion. The use of Harp instrumentation acts as a pendulum during the intense dialogue between Captain Lindsey and Lord Mansfield. The Harp retains this steady tempo of notes between notes D and A almost throughout the cue, hinting at a D minor scale. The string accompaniment and cello line only add to the tension of playing either staccato-like stepwise movement or long sustaining chords. There is no true melody of theme in this cue as the dialogue takes precedence over the music. The varied melody in the cello acts as an altered melody of our "Main contemplative theme", while following the harmonic structures held in the harp's structure. The tempo is very slow and is played at 60 BPM. Overall, the textural material of this cue remains transparent against the dialogue.

8.8.3. Scene 3

Scene 3 depicts the moments directly after the discussions that took place in scene 2. Belle is gradually being introduced to members of the household, starting with Aunt Mary and young Elizabeth Murray. Later, **Lord Mansfield sees young Dido observing some of the family paintings. He speaks gently to her,** as she is understandably apprehensive in her new surroundings. The scene is followed by a discussion between Lord and Lady Mansfield on how best to raise her if questions are asked. This conversation directly follows a **transition sequence** that jumps forward in time. In the original score, the cue "**Time Passes to 1781"** plays over this passage.

8.8.3.1. Scene 3 Cheerful Version

The full score for this section is in the accompanying Google Drive folder.

In my first version of this, the scene makes use of three different themes. The use of "Elizabeth's theme", as mentioned above, is the first theme that briefly appears and starts the cue as Elizabeth introduces herself to Dido. The melodic material is rhythmically driven, making use of syncopated motifs. It is set in a 5/8 time signature, and creates a bubbly, child-like quality that embodies Elizabeth's character. The use of short, accented bow strokes further emphasises this.

Mansfield's theme follows not long after, as he introduces himself to Dido and shares a moment together. His theme begins in a pizzicato tone during his conversation with Dido, creating a light-hearted quality to their greeting, but slowly matures to a slower, more legato articulation once Dido has settled into the household.

The "Main cheerful theme" reappears by the scene's conclusion in Dido's transformation from child to adult. The melody is much fuller and fleshed out by the string section. The use of dynamic swells alongside pizzicato passages creates light, rhythmic textures, while arco passages bring more sustained, lyrical material. The strings alternate between rhythmic ostinatos and melodic ideas, creating a balance between serious and playful moments.

8.8.3.2. Scene 3 Contemplative version

In this second version, the fragments of the "Main Contemplative Theme" are heard in its third variant. The articulation of the ascending melodic phrase of the "Contemplative Main theme" is heard more clearly and played in a repetitive cycle. This theme takes its form in the cello solo instrumentation nearing the end of the scene. The cello's melodic line begins in A minor and suddenly modulates to a B minor during the time jump from a young Dido to a more mature, grown-up Dido. The cello solo still retains this echo-like character and contrasts with the original score's full textures and orchestral swells.

8.8.4. Scene 4

Dido is now represented as a mature and more poised young woman, played by Gugu Mbatha-Raw. She is still living in the Mansfield's household with her cousin Elizabeth Murray, played by Sarah Gadon. They are both represented as young ladies of a marriageable age. This particular scene marks Dido's formal introduction to the Ashford family, a socially prominent and wealthy aristocratic family. The Ashfords consist of Lady Ashford, played by Miranda Richardson, and her two sons, James Ashford **(**actor Tom Felton), the elder and more arrogant of the two, and Oliver Ashford (actor James Norton), who is more mild-mannered and polite.

The original scene does not have any music. The scene conveys the thinly veiled animosity of the Ashford's feelings towards Dido's presence covered in smiles and politeness. It also focuses on James Ashfords prejudice and hatred towards Dido while Elizabeth and Dido innocently observe the Ashford boys as marriage prospects.

8.8.4.1. Scene 4 Cheerful Version

The full score for this section is in the accompanying Google Drive folder.

The instrumentation of this cue is created in close reference to a chamber ensemble, with the use of strings, woodwinds and particular use of the harpsichord. This cue uses the "villain theme" as mentioned above. The tempo retains a steady pace at 60BPM. The overall timbral quality has a soft dynamic palette due to the visual dialogue needing to take priority. The harpsichord plays a repetition of short motifs, written in a step-wise pattern that gives the melody in the clarinet a hypnotic quality. The melody is very delicately controlled against the different textures. The harmonies create an almost modal quality to create the feeling of superiority of the Ashford family and their presence in the story. The use of short notes and pizzicatos creates a sense of movement, almost providing a mimicking quality against the melodic contour. It also takes away from the seriousness of the discussion of Ashford's prejudice against Belle.

8.8.4.2. Scene 4 Contemplative version

This scene marks the introduction of "The Sinister Theme", which makes its first appearance in the second version of the rescoring. The theme emerges 36 seconds into the scene, set in a dark and brooding E minor tonality. It is delicately woven into the texture by the harp, whose subtle yet persistent articulation preserves a sense of stability amidst the unfolding tension. The harp's steady motif is seamlessly blended with newly introduced vocal lines, creating a layered soundscape that heightens the unease. As the scene progresses, the music evokes a growing sense of ominous threat and foreboding. The harmonic language remains scarce yet charged with tension, hinting at hidden dangers within the scene. This musical atmosphere is carefully crafted to underscore the symbolic presence of the Ashford family, whose high aristocratic status looms over the narrative. The sinister motif not only reflects their dark influence but also foreshadows the unfolding events tied to their prejudice towards Dido.

8.8.5. Scene 5

At this point in the film, Dido is beginning to question her place in society and grapple with issues of identity and injustice. Dido interrupts their lesson to discuss her concerns about her portrait with Elizabeth. Davinier interjects his opinion, and both Dido and Davinier banter briefly before Dido is given a chore while Lord Mansfield continues the lesson. As Dido walks to leave, she listens in on the lesson out of curiosity. John Daviner, a passionate idealist and the son of a vicar, is apprenticing with Lord Mansfield to learn the law. Davinier is intensely interested in social justice.

The original cue has no score and focuses on the dialogue, particularly concerning the Zong case, a legal matter involving the murder of enslaved Africans for insurance claims.

8.8.5.1. Scene 5 Cheerful Version

The full score for this section is in the accompanying Google Drive folder.

This version starts the “Meet-Cute Theme” in example 22, solidifying Dido’s and Davinier’s introduction. It alters between a time signature of 5/8 and 6/8. The feeling of 5/ 8 creates a similar quality to “ Elizabeth’s theme”, in its bubbly, light-hearted atmosphere. The pizzicato only emphasises this rhythmic pulse. The dotted rhythms and syncopated motifs suggests a slightly off-kilter and hesitant feeling in Dido. Some melodic fragments are echoed in between instruments, in a call-and-response fashion, which can be seen in the strings and woodwinds.

The “Conflict theme” briefly presents itself during Lord Mansfield’s lecture to Daviner. It retains long, sustaining chords against their conversation. The theme drastically changes to “Daviner’s theme” when Daviner interjects with his opinion in a small form of rebellion. It adds a quirky nature to the scene, accentuating both Lord Mansfield and Belle’s shock at the statement, as well as highlighting Daviner’s boldness and forthright opinion. The use of Pizzicato in the lower strings against the pizzicato of the higher strings adds weight and expressivity while still creating an innocence to Daviner’s defiance.

8.8.5.2. Scene 5 Contemplative version

The full score for this section is in the accompanying Google Drive folder.

As mentioned in example 30 of the second version, this is the first time the “Justice Theme” is heard in the rescoring. It is a fully embodied theme, as the melodic lines sits in the foreground and boldly pronounced as Davinier shares his opinions.

The melody transitions from the key of G minor to the key of A minor in a moment that Daviner corrects Mansfield for his assumption that he does not have enough funding to follow his ambition of having a position in the justice court. Daviner reminds Lord Mansfield respectfully that without the help of his mentors at the time, he would not be in the position he is today, which startles both Lord Mansfield and Dido into silence. This modulation presents a shift in Dido’s character growth as well as presenting Daviner as a well-rounded character in the storyline. His introduction to the

140story is perfectly summarised in this scene while simultaneously introducing the major conflict of the story's plot.

8.8.6. Scene 6

This scene establishes Dido and Daviner's growing feelings for one another. As the ladies take their walk around the garden, they speak of Mr Daviner. Lady Mansfield mentions that he is to be engaged, and Dido suddenly falls silent and lost in thought. As the other ladies nod to Mr Daviner in greeting he stops and waits for Dido's greeting, but she refuses to make eye contact. Lady Mary takes note of Davinier's interest in Dido. This scene is then followed by a montage sequence of both Dido and Davinier observing each other with curiosity.

In the original score, the cue "Sitting for the portrait" is played over this montage sequence. The melody is tender and lyrical, utilising the higher register of the flutes. It is quietly represented, imitating a fuller cue, "Portrait is revealed", by only using fragments of the melody and elongating them.

8.8.6.1. Scene 6 Cheerful Version

The full score for this section is in the accompanying Google Drive folder.

In this version the melodic line uses the "Cheerful Love theme" mentioned in example 24. The melody is stepwise, presenting itself in either staccato or legato form. The repetition of the rhythmic cells and pitches gives a hypnotic character to the theme. The rhythmic values are even making use of crotchets as well as long dotted minims, between a steady pulse. The bounce-like quality of the string's pizzicato bassline against the melody in the woodwind section and solo flute creates a sense of playfulness. The pizzicato often lightens the texture and creates contrast in the score. Furthermore, the pizzicato punctuates emotional subtleties, suggesting mystery or a sense of curiosity both Dido and Daviner have for one another. The soft, slow tempo creates a gentle anticipation and suspense in the atmosphere of the scene. The overall orchestration is light and introspective of these two characters.

8.8.6.2. Scene 6 Contemplative version

As seen in the example 31, this is the first time the cue “Contemplative Love theme” is presented in the second version of the rescoring. While Davinier isn't physically present during the actual portrait sitting, the scene highlights their relationship and its development are deeply reflected in Dido’s emotional state. The moment can be viewed as another important turning point for Dido on seeing Davinier in a new light.

The score carries this message in its graceful, arc-like melody shape. The cue begins thirty-three seconds into the scene. The tempo is 70 BPM, thus suggesting this slow, reflective state that Dido is in. The consistent use of legato articulation helps maintain a smooth, singing line.

8.8.7. Scene 7

This scene follows directly after scene six of the second version of rescoring. Dido confronts Davinier on the understanding of what took place in the Zong. After sarcastically mocking her for lack of knowledge on the matter, he comes to realise the seriousness of her plea and explains everything in full detail. Dido is in shock at the situation of the mistreated slaves and the horrifying truth revolving around the story, but humbly thanks Davinier for his candour. The scene is followed by an argument between Lord Mansfield and Davinier about Dido and her discovery of the Zong case. Davinier concludes the discussion by ending his tutelage, and both leave in separate directions. The original cue focused on the delicate melody of “The Zong”, which had little urgency or dramatic tension except for its mournful, sombre tune.

8.8.7.1. Scene 7 Cheerful Version

This version carries the “Conflict theme” followed by “Daviner’s theme”. The melodic line of the “Conflict theme” often begins from a sparse texture. It moves in a stepwise pattern with occasional repeated notes, creating a moment of realisation in Belle and the progression of the storyline. The tempo creates a building momentum in the story and the scene’s transition. It does not dominate the texture but weaves through, acting more as a colour palette than a traditional line. This theme slowly dies away during

Davinier's conversation with Lord Mansfield. When they are in the middle of the argument, "Daviner's theme" boldly presents itself. Its presence in this context almost takes away from the animosity between them and turns the argument into a mere squabble between two gentlemen. The theme is steady with a building harmonic framework of pizzicatos and accompanying thematic material in the French horn, adding to a hero-like quality in the scoring.

8.8.7.2. Scene 7 Contemplative version

The full score for this section is in the accompanying Google Drive folder.

The "Main Contemplative Theme" is heard more prominently in this version. It is carried in the first and second violin sections. The Harp adds delicate motifs and arpeggiated figures that suggest a stable supporting figure in the music cue, or creates an echoing effect of the melodic contour. It creates a gentle pulse in 3/4 time without creating a sense of urgency. Some phrases include syncopation through tied notes and rests, enhancing the sense of textural variation. The use of sempre indicates a continuous flow of the melodic line. This theme slowly transitions to the "Justice Theme, sounding bolder and more dramatic than in its first appearance. The "Justice theme" holds a steady and growing theme in the solo cello voicing. This transfer of thematic material modulates from a G minor to an A minor key. In terms of tempo, a BPM of 60 gradually accelerates to 72. The use of diminuendos and ritardando phrasing adds to the emotional depth, giving the melody a more reflective and melancholic character.

The textures alternate between homophonic string writing when played in harmony, as well as the layered polyphony in the harp's running passages. The use of pizzicato, seen much later in the double bass and cello sections, introduces a rhythmic precedence in the growing "Justice theme" and emphasises the growing tension between Lord Mansfield and Davinier and their difference in their treatment towards Dido. The importance of the message being delivered, both by Davinier to Dido as well as Lord Mansfield to Davinier, is accentuated as the themes swell and become bolder in the process.

8.8.8. Scene 8

The scene begins with Lord and Lady Mansfield deciding to speak separately to both Dido and Elizabeth about how Dido will not be allowed to be seen in society. Dido is deeply hurt by this as she feels she is being cornered and isolated off by her own parents. At the end of the discussion, Elisabeth and Dido comfort each other in the realisation of their circumstances. The scene transitions to a carriage in which all the ladies of the house are travelling to London. Elizabeth talks about their romantic prospects while Dido remains logical in her thinking. The conversation concludes with their situation of being the property of men. The original cue for this scene is “Are you Punishing me?”, which is very delicate and sombre in tonal quality. Its cue retains a bittersweet tone throughout until its conclusion.

8.8.8.1. Scene 8 Cheerful Version

In my version the “Villain Theme” is presented followed by “Main Cheerful theme” in the scenes transition from dialogue to moving scene. In the “Villain theme” is presented in the middle registers of the flute, creating a contrast between sparse and dense instrumental layering. There is a consistent presence of repetitive ostinato patterns, creating a minimalistic quality to the melodic contour while still creating a certain level of depth in its orchestral colours. The melodic line uses long and connected legato articulation, suggesting a cantabile style. The harmony is quite static with the use of pedal tones and sustained harmonies. Before the “Main Cheerful theme” is heard in the foreground, there is a subtle echo of Elizabeth’s theme that is present during her dialogue with Dido. As the scene changes and moves to Dido’s conversation in the carriage, the string section dominates and provides momentum to the change in scenery. The time signature gradually moves from a 4/4 to a 3/4 time signature, capturing a steady feeling of movement alongside the visuals.

8.8.8.2. Scene 8 Contemplative version

The full score for this section is in the accompanying Google Drive folder.

Using the “Sinister theme”, mentioned in example 32, the key of F minor creates a new and darker atmosphere in comparison to the previous themes. In addition to what I have already mentioned about the theme, the use of voice played a fundamental component

in emphasising the looming dread of Belle's circumstances. The theme transfers from the Sinister theme as the dialogue ends and reverts to the "Main contemplation theme" as the scene fades and transitions into the carriage scene. This is seen in a modulation from F minor towards D minor. This progression from F minor to D minor is a descent of a minor third, creating a new emotional depth to the scene's transition, emphasising the newfound tension in Belle's journey. It also suggests a natural shift in either story's narrative or Dido's psychological state. This scene marks an important shift in Belle's character development in both her knowledge of the world and her strength of character.

8.8.9. Scene 9

The scene begins in the height of high society when Dido is talking to Mr Oliver Ashford. In-between their discussion, she recognises Davinier in a crowd. There is an awkwardness to their greeting before Davinier excuses himself. Feeling trapped and frustrated by the shallowness and racism of the people around her and the aristocracy, Dido quietly leaves Mr Oliver Ashford and rushes away from the gathering. She seeks out John Daviner once more, who is nearby. They discuss the Zong massacre case, which weighs heavily on both of them. Davinier is determined to expose the injustice, and Dido is deeply moved by the atrocities, struggling with how it connects to her identity. She begins to voice her own views. Before the scene concludes, Daviner mentions his whereabouts to Dido. This scene marks a turning point in Dido's rebellious nature. It also marks a turning point in Dido's relationship with Davinier.

8.8.9.1. Scene 9 Cheerful Version

I have used the "Meet-Cute Theme", followed by the "Cheerful Love theme" later in the scene. This version was made with the intention of blending diegetic music of the scene and non-diegetic music (the Meet-Cute Theme) in an attempt to blend two different dimensions of the storytelling.

The "Meet-Cute Theme" enters when Dido recognizes Davinier in a crowd and he comes to greet her alongside Mr. Oliver Ashford. The "Meet-Cute theme" varies slightly to blend and match the key of the diegetic music. This blend adds a tenderness to the quirky

theme and signifies Dido and Daviner's reunion since he left Lord Mansfield's tutelage. The original "Meet-Cute Theme" repeats in full force when Dido escapes during the fireworks display to find Davinier once more. This return of the "Meet-Cute Theme" identifies with Belle's rebellious nature and her curious nature. After she finds Daviner and begins talking to him the , "Cheerful Love Theme" presents itself as Daviner pulls Dido aside and they are caught in a slightly compromising position. The" Cheerful Love Theme" further pronounces this awkwardness and newfound intimacy between Dido and Daviner. The theme softens during their conversation and further solidifies their growing relationship.

8.8.9.2. Scene 9 Contemplative version

The full score for this section is in the accompanying Google Drive folder.

The cue begins two minutes and twenty-five seconds, almost halfway through the whole scene. The "Contemplative Love theme", which was briefly explained in scene 6 and example 31, returns here with new variations to the theme as well as new textural layering. The pauses between melodic contours create a sense of space between the actions of the visuals and the content of their discussion, being heavy discussions of the Zong and its implications. The tempo retains a slow and steady pace with a BPM of 60.

New variants of textural accompaniment in the strings further emphasise the intimacy of their growing relationship, as well as logically adding variety to the harmony during places of dialogue. The melodic contour is carried out in solo viola voice instead of the cello to create a more delicate approach to the contrasting intensity of the solo cello. The harp occasionally doubles the melodic contour and provides gentle rhythmic and melodic fragments, adding a reflective state to the scene. The shape of the alto and tenor voices is often played alongside one another. There's a recurring vowel-based "ooo" vocalisation in later sections, giving the melodic line an ethereal, almost chant-like quality. It plays a role of either imitation of textural accompaniment or is presented in harmonic unison.

The scene emphasises Dido's growing closeness towards Davinier's character on a deeper level and vice versa. Dido feels seen by Daviner and safe enough to share her opinion on the growing concerns, while Daviner admires her intellect and her integrity. The "Contemplative Love Theme" solidifies this growing interest between the two characters, captures the intersection of personal awakening in Dido, as well as the romantic connection that is set against the backdrop of social injustice and identity.

8.8.10. Scene 10

The scene begins with news of Dido's engagement to Mr Oliver Ashford. Everyone seems content with the fact that Dido is now settled and no longer bringing up discussions of the Zong case and making argumentative statements towards Lord Mansfield. However, Dido is still troubled by the case and attempts to uncover more information from Lord Mansfield's notes. When she finds an artefact with shocking evidence, she decides to act rebelliously to find Davinier without asking for the family's permission. The scene ends with her meeting Davinier in her carriage.

The cue beings fifty two seconds into the scene and begins with a steady tempo of 111BPM. The original cue of Portman's soundtrack is highlighted as, "Dido goes to the tavern".

8.8.10.1. Scene 10 Cheerful Version

This Version's cue uses the "Villain Theme", which is later followed by Daviner until its conclusion. The "Villain Theme" presents itself first in a fragmented form rather than as a lyrical interlude. It is quietly represented in short and sustained notes and static atmosphere. It highlights Dido's actions of snooping in Lord Mansfield's office without permission. In the scene that follows, Dido asks the carriage driver to take her somewhere. A musical interlude plays before the carriage is seen in motion. Placing Daviner's theme as the carriage is in motion suggests to viewers that Dido is heading towards Daviner without even knowing the destination in the visuals. The repetitive rhythmic gestures against the sheering string harmony add as a consistent reminder of

its familiar theme and an uplifting nature to the audience's eager anticipation of Dido's destination and who she is visiting.

8.8.10.2. Scene 10 Contemplative version

The full score for this section is in the accompanying Google Drive folder.

The second version of this scene strongly follows the "Justice Theme" with minor altercations in new motivic movement and new material in transition sequences. The new melodic motif is primarily distributed across the violin section and harp voicing. The cello and bass instrumentation play a supportive role in doubling melodic fragments or reinforcing rhythmic motifs. The modulation between A minor to G minor plays a fundamental role in showing a change in focus and a scene transition in the visuals, from Dido's discovery and her journey to finding Daviner. The nature of melody is also transferred from the violin section to a solo cello, solidifying the transition and deepening the emphasis on the thematic material. The harmonic progression between these minor keys provides a subtle but important shift in emotional tone, deepening the contemplative nature and intensity of the music.

8.8.11. Scene 11

The scene follows after Dido's discussion with Daviner about her newfound evidence of the Zong case. Daviner offers to take her on a walk by the docks, assuring her it would be a private and quiet setting. Dido talks about her frustration with her peculiar situation of being both a woman and a person of colour. Daviner listens intently, while also respecting her views and understanding. This conversation further deepens their connection. Davinier consistently treats Dido as an equal, valuing her intellect and moral courage, which stands in stark contrast to many of the other men she encounters in society.

8.8.11.1. Scene 11 Cheerful Version

This version revisits the "Cheerful Love Theme" a third time before concluding with the "Cheerful Main Theme". The "Cheerful Love Theme" starts forty seconds into the scene. It adds a light-heartedness to the seriousness of their conversation. The interchange

between pizzicato and legato creates a variety of light and heavy textures behind their dialogue. It blends a sweet and 'cheerful' nature with a slow growing intimate timbral quality. When Dido blatantly mentions that she is engaged the music drastically shifts back to the "Cheerful Main Theme" and rapidly changes the pace and flow of their conversation. Their conversation feels a sense of urgency due to the sudden change, as Dido's expression is left in thought. The strings play a crucial role in its sustained sounds and percussive nature in its rhythmic patterns. The woodwinds double the strings, while the brass highlight the climactic points with sustained and accented notes, with dynamic swells and crescendos.

8.8.11.2. Scene 11 Contemplative version

The full score for this section is in the accompanying Google Drive folder.

The final scene of the second version selection presents the "Contemplative Love theme" bolder with new textural layering and harmonic accompaniment. This follows the same melodic contour as seen in scenes six and nine. However, the quality of the melodic lines differs in quality to the two previous scenes. The melodic line is more slow-moving and lyrical, containing long expressive phrases with minimal rhythmic movement. The markings of 'expressive' as well as 'sempre' and 'legato 'indicate a direction for emotional depth throughout this cue. The smooth connections between each note and phrase add to the slowing of pace and put emphasis on a sense of contemplation. The absence of high notes in its register logically creates a transparency for the music cue against the dialogue while also adding to its introspective mood. Its phrases rise and fall symmetrically, creating a calm and rounded contour. The range of the melody in a middle register creates a quality of intimacy. The rhythmic movement is slower, using long sustained notes that help focus attention on the emotional weight of the scene. The key is set in the key of D minor. The use of sustained chords, open fifths and octaves contributes to a sense of spaciousness and ambiguity. In terms of tempo, this version of the "Contemplative Love Theme" is much slower than the previous two versions, with scene six and nine both starting with a 70BPM while scene eleven starts with a BPM of 50. The variation and textural overlaying against this melodic contour also drastically differ from the previous two scenes. The textures of this specific version begin thin with sparse instrumentation, with a slow build of transparent layers of

sustained notes, homophonic textures with string sections share the same rhythmic and harmonic structures and move in unison together. The harp fills in harmonic space subtly with arpeggios and retains an ambient addition to the textural layering. Cadences are subtle and avoid strong resolutions due to the continuation of the scene.

8.9. Scenes, Versions and Identifiable themes

Scene	**Original Cue Or No Music**	**Version 1 [Cheerful] Themes**	**Version 2 [Contemplative] Themes**
1) Introduction to Dido	Dido Elizabeth Belle and Main Titles	Main Cheerful theme	Main Contemplative Theme
2) Dido's father confronts Lord Mansfield	no music	Conflict theme	Main Contemplative theme variated new material
3) Lord Mansfield speaks to young Dido with a time jump to 1781	Time pass to 1781	Elizabeth theme Mansfield theme Main Cheerful theme variated	Main contemplative theme variated
4) Introduction to the Ashford family	no music	Villain theme	Sinister theme variation and new material
5) Belle discusses a portrait with Lord Mansfield and introduction to Mr. Davinier.	no music	Meet-cute theme Conflict theme Davinier's theme	Justice Theme

6) Montage sequence of Dido and Mr. Davinier	Sitting for the Portrait	Cheerful Love theme	Contemplative Love theme
7) Mr. Davinier and Belle speak about the Zhong followed by an argument with Mr. Davinier and Lord Mansfield.	The Zong	Conflict theme Daviner's theme	Main Contemplative theme variation Justice theme
8) Lord Mansfield speaks to Belle on not letting her out into society.	Are you punishing me?	Villain theme variated Main theme Variated [Elizabeth theme]	Sinister theme Main Contemplative theme With variation
9) Dido finds Mr Davinier at a social gathering and they discuss the Zong.	John pulls Dido aside	Meet-cute theme altered Cheerful love theme	Love theme with variation
10) Dido finds information on the Zhong and secretly goes to Mr. Davinier.	Dido goes to the tavern	Villain theme Davinier's theme	New motif Justice Theme
11) Dido and Mr. Davinier deep conversation.	She was beautiful	Love theme variated And main theme variation	Love theme

8.9.1. Discussion of Results: Version 1

Rachel Portman's music also fully utilises the idiosyncratic nature of orchestral voices for her original score of Belle. The orchestration of version one is extremely textural and heavily layered over the melodic material. The use of the woodwind and string sections together aligns with the framework of many of Portman's film scores. The sound is full in orchestral timbre and dynamic swells. Also the use of highlighting delicate and softer versions of textual layering with the use of piano and soft flute voicings is also seen in this version.
This kind of instrumentation can be seen in the macro viewpoint and aligns with much of Portman's approach.

However, in terms of the melodic writing of themes for Belle (2013), Portman's score is solely embedded in expanding the melodic line of Dido's main theme. This is seen in the delicate voicings of the flute and piano motif of the original score. This provides a more emotive response to the overall feel of the score while still retaining a bittersweet feeling as the instruments are played in the high registers. My first version contradicts this perspective slightly, as the scenes I have composed for possess a sense of movement in their rhythmic pulsation. The thematic material is presented with a bolder expression of the melodic contour. In addition, this material is also doubled in instrumentation like French horn and bass clarinet. This highlights a brighter and more lively perspective of Dido's character and her youth.

The experimentation of splitting the melody into different instrumental voices created a unique blend between the highlighted theme and its accompanying motif. This is seen in the "Meet-Cute Theme". Utilising the 5/8 time signature was equally challenging but uniquely displayed as it provided an off-beat sounding rhythmic pulse, which added to the child-like and youthful perspective of Dido's character.

The use of a full woodwind section added to a warm harmonic texture in many of the cues, specifically the "Main Cheerful Theme" and the "Cheerful Love Theme". The static rhythmic motifs against the melodic material in the high registers provided a light-

hearted nature to many of the scenes and presented itself innocently and purely lyrical. The continuous interchange between pizzicato and staccato notations in the strings also created this caricature effect in the music, especially seen in Elizabeth's and Lord Mansfield's theme.

The themes in my first version were made for external actions, places and people. They are played in repetitive rhythmic motives that are reasserted against the melodic contour in a continual cycle. The motifs in isolation hold little significance in the movement of the cues. However utilising these rhythms repetitively and shared between different instruments created a false sense of momentum in the storyline. It also added to an atmosphere of either apprehension or an energetic ambience. This effect sets the journey of Dido's youth. It also sets the scene with a driving force and gives certain transition scenes and paces these scenes with a sense of purpose in showing Dido's pursuit of freedom and equality.

8.9.2. Discussion of results: Version 2

In my analysis of Marinelli's work and his period dramas, many of his film scores evoke a mood of melancholy and sombre tones. This is seen in his soundtrack to *Jane Eyre*, and his compositional approach to the character of Jane herself. In the film Jane's motif is reiterated twelve times during the course of the film.

The quality of a minimalistic theme provided a simplistic technique to recycle thematic material in multiple ways. For this reason, only four themes have been recycled throughout the selection of scenes, being the "Main Contemplative Theme", the "Justice Theme", the "Contemplative Love Theme" and the "Sinister theme". Nearly all these themes were characterised for using a rubato-like expression in their melodic phrasing. Many of the melodic contours are played in isolation against scarce harmonic accompaniment and stagnant rhythmic pulses.

The use of harps is heavily seen in this version, due to the effectiveness in evoking a feel of an old, ancient quality to the orchestration. It presented a delicate overlaying texture

while also presenting a pendulum effect in many of the cue's framework. The harp also acts as a mirror, especially during Dido's moments of deep thought, worry and anxiousness.

The use of voice is also a stark difference between both the original version of Portman's score and the first version's interpretation. Due to Marianelli's influence on the voice in *Jane Eyre's* soundtrack, I aimed to mimic this idea of having a tenor and also a voice in particular sections of the cues. The voices added a unique layering to the score even though they merely add a supportive role and do not hold the melody. However, its textural quality added a distinct reverberating nature in blending the gap between the solo melodies and the harmonic passages. This quality either accentuated ominous atmospheres in the storytelling or appeared during Dido's serious moments of pondering.

The instrumentation of the solo cello was used in the majority of the cues due to its warm and sonic effect in its idiosyncratic nature. It naturally evokes a deep and rich tone with the ability to stand out clearly against the orchestral accompaniment. The cello has a wide range in its register, mixing between deep, murky basslines to lyrical tenor-level melodies. It sometimes creates a heavy texture in certain points in the storyline. It is particularly seen in the Justice theme. The cello conveys its elongated rubato melodic line, strongly reflected against the words of Daviner. Thus, it serves as the narrative thread in this perspective of Dido's story.

The themes of the second version of rescoring evoke a feeling of contemplation. The simplistic nature of both melodic contours and harmonic accompaniment is not overly intricate, nor does it possess excessive use of ornamentation. However, this minimalistic approach to the scenes in Belle provided a new deliberating effect on Dido's, especially in her understanding of her situation as a woman of colour and the concerning situation of the Zong case.

9. Reflection

Jane Eyre and no music scores

An obstacle I came across during my research on *Jane Eyre's* soundtrack is the limited access I had to scores of this particular film. This was a devastating blow as I aimed to rely on physical examples that I could analyse visually before looking into the musical quality of the scoring. However, in this case, I started backwards, listening to the scores and attempting to rescore as much as possible with my audible training. This made me second-guess my abilities multiple times during the research stages, as I was unsure of how reliable the transcriptions I wrote audibly were. In the process, I've learnt to find new avenues of analysis if scores are not available, such as spectrum graphs, score reductions and full descriptions on instrumentation. However, this is a difficulty I would like to avoid in the future.

Rescoring project

Throughout the experience of the rescoring project, I have come to learn more about the systematic approaches to melody writing as well as a newfound understanding of the levels of post-production. At the beginning of the process, I had difficulty choosing the appropriate scenes. This was due to questioning the correct length of a scene and measuring the duration of a musical cue within that framework. Once I was able to properly isolate a scene with intention, I was able to make judgment for myself where my cue would start and finish. This was an elaborate process as choosing the scenes took much time and much consideration, as the scenes had to be intentional and convey a specific message in the storytelling. The physical labour of formatting scenes and finding ways to separate the original music from the foley and dialogue was new discovery with varying results. Since there was no version of the film without music, finding software that could separate the original music from the visuals without taking too much of the Foley away became a challenge. The result is some versions of my cues having faint echoes of the original cue, or extremely stark silence before the music cue was introduced. In this experience, I began to realise the heavy editing that goes into post-production that helps accentuate a movie's soundtrack to blend in with the visuals, foley and dialogue.

Time Management

The limitations of time determined certain outcomes in the rescoring. My mindset around composing had to change, as I had to turn on my creativity on command due to deadlines and the habit of perfectionism. Building a strategic schedule for times of research and time for creative work became an imperative part of working efficiently.

Fear of Everything started sounding the same!

One of my many concerns during the beginning stages of the rescoring project was that, in experimenting with new sounds and creating new versions of rescored scenes that both versions would sound too similar in nature and would be difficult to set apart. As I am only one person, the worst-case scenario would be that my perception in musical writing would be one-directional and at a novice level. In the end the act of restating my intention of creating two versions for the rescoring project provided a gateway to new learning practices and a birds-eye point of view in grappling with this obstacle.

Solution to a lack of new ideas

In the context of the rescoring project, there were moments of writer's block where I would find difficulty in generating new ideas and continuing a new perspective on the original score of *Belle* (2013). In addition, using the same software for two different versions of the same scene also made it tricky to create a 'new sound' when the MIDI sounds of Sibelius notation are your score's foundation. However, with the discovery of virtual instruments, such as Spitfires Lab instruments, I was able to overcome the limitation of feeling stuck in one virtual sound and found more organic ways to interpret and experiment with instrumentation. In addition, it also made me more aware of the power of virtual instruments and techno-sounding synthesisers and other ambient textures that many films utilise in experimental ways. It has made me realise that I should not only limit myself to orchestral composition but in mastering some of the more technical aspects of composition.

Filling/leaving in the silences for a scene's cue

In my first draft of the rescoring, I found myself treating these concert cues as if they were concert pieces. This was an incorrect way to go about a rescoring project as the rescored scenes became jarring and overpowered by the music. Learning the balance between the actions of a scene, the dialogue along with the score was an important observation to make. Learning that less was more became a motto in the rescoring process.

Writing music vs writing music for film

Once you have built a theme, the development stages become more efficient and easier to highlight in scenes. The framework of this process, of building a melody, having accompaniment and many pedal tones, the strategy becomes effective. During the process of rescoring, I discovered I found less enjoyment in building a melody and thematic material than I did in creating new textures and timbral harmonies for a specific scene.

If you've discovered a better version of composition or melodic construction, you would have the choice of either using this new melody and restarting the scoring process all over again or discarding the new idea and working with the chosen melody you had begun with in the first place. This can be a painful process either way, as the strenuous act of fitting a new idea in the framework of a scene you had already rescored is tiresome. However, the lesson of this process lies in the emphasis on the scene in question and not the new music material. In whatever way the music can provide value to the visuals is the guideline for this rescoring project. This process of finding balance between music and visuals is not impossible with but is difficult for a novice researcher to understand this new landscape of post-production. Having said that, the leitmotif played an important role in this experiment and would not make sense to disregard this quality due to compositional differences.

10. Conclusion

The voice of Jane Eyre is captured through different avenues of the compositional melodic contours in the score and its instrumentation. This use of simple melodic contours that jump between tonic and dominant function is seen constantly throughout the melodic lines in the film's scoring. Due to its isolated piano material, slow and deliberate harmonic progressions and its solo violin melodies play a fundamental role in retaining the essence of Jane Eyre's character. The repetitive nature of the recurring melody also creates a deliberate attempt to attach the music in line with Jane's thoughts and actions in the visuals. The timed moments of piano melody to solo violin melodic contours are an intentional decision to match the progression of Jane's character arc in the story. The use of minimal textural patterns and scarce harmonic sustaining accompaniment in the score further attempts to isolate Jane's character and her sombre and lonely state in the majority of the film. Through deliberate construct of Jane's rising and falling melody is determined by the context of the scene and Jane's unsaid thoughts. The film reminds us of how little Jane is able to express herself as a woman in these controlled environments, in the visuals. The score balances this inequality by providing an emotional palette for Jane's wavering emotions, her identity in the story and her inner struggles. Audience members can feel her turmoil, joy and moments of contemplation reflected in the score when she is not able to fully express herself. The melancholic soundscape of Marinelli's score further emphasises the dark moments of Jane's youth.

During my rescoring project, I have come to see the value in the reconstruction of melody and harmonic frameworks with regard to creating a sonic world and striving to recreate a certain perspective. Making use of music material that has both been analyzed and constructed to reflect a certain emotion as well as provide a point of experimentation in the compositional journey, allows for new avenues of insight on the scope of the human emotion as well as crafting constructive melodies that have intentional or hidden messages in their film scoring.

I believe I have only scratched the surface of answering the fundamental idea of music carrying meaning through semiotic code, and I hope to discover more about music, narrative and storytelling in future projects.

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