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Student's Name: Jamaal Pierre-Roberts
Student's ID Number: 816013452
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Supervisor: Satanand Sharma

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ABSTRACT

Film scoring, as a musical practice, has played a significant role in shaping the cinematic experience worldwide. However, its study within the context of Trinidad and Tobago remains relatively unexplored. The purpose of this Caribbean Studies Project is to gain insight into the history of film scoring in Trinidad and Tobago, while analysing factors present today about the industry. This study investigates the historical evolution, artistic tendencies and sociocultural circumstances that have influenced cinema scoring techniques in Trinidad and Tobago. This study examines the importance of music in reflecting and negotiating topics such as identity, ethnicity and nationhood in Trinidadian and Tobagonian filmmaking, using archival research, interviews with local composers and aspiring composers and film score analysis. The findings show a diverse range of musical traditions, such as calypso, soca, steelpan and Indo-Caribbean influences, that have been artistically incorporated into cinema musical scores to express a sense of place and cultural distinctiveness. Furthermore, this study reveals the obstacles and lack of possibilities that Trinidadian and Tobagonian composers confront as they navigate the local movie industry business. This study seeks to shed light on the unknown industry by providing invaluable tools and resources, such as information about the local industry and tips to aspiring composers. This thesis helps to deepen the understanding of the relationship between music, culture and film in Trinidad and Tobago. It also emphasises the significance of encouraging and fostering local talent in the film business in order to encourage global distinctness and representation.

Keywords: Film scoring, Trinidad and Tobago, Caribbean cinema, Music and culture, Cultural identity.

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INTRODUCTION

The combination of music with visuals is a powerful tool utilized for film to enhance and heighten the story being told on screen, with film score wielding the power to evoke emotions, enrich narratives and immerse audiences in captivating worlds. Culturally, Trinidad and Tobago is a nation built on the arts with music, dance, visual art and storytelling being the pillars of society. The film industry within the islands portrays this with vibrant and distinct storytelling enriched in culture, capable of weaving together complex narratives based on elements of the nation's rich heritage and diverse traditions. As Trinidad and Tobago's cinematic landscape continues to evolve and flourish, the local film score industry grows as its own distinguished art form, capturing and incorporating the country's unique cultural tapestry, historical narratives and contemporary experience.

The rich cultural legacy, varied customs and intricate socio-political environment of Trinidad and Tobago are intricately woven throughout the country's cinematic experience. Film has been a tool used by local filmmakers and composers to reflect, analyse and celebrate the Trinbagonian identity against the backdrop of the country's historical narratives, which include colonial legacies, independence fights and modern socio-economic realities. The function of local cinematic scores is central to this narrative inquiry, acting as an aural tapestry woven from the nation's musical tradition. From the pulsating rhythms of calypso and soca to the soul-stirring melodies of steelpan and traditional folk music, these scores encapsulate the essence of Trinidad and Tobago's cultural landscape, infusing cinematic narratives with authenticity and resonance. Moreover, local film scoring transcends mere accompaniment; local cinema scores serve as a medium for cultural preservation and narrative and identity construction. Local composers use a variety of musical styles, themes and motifs to evoke a sense of place, time and emotion. Whether it's the rhythmic sounds of carnival, the haunting melodies of ancestral spirits or the powerful anthems of resistance, local film scores depict the intricacies of

Trinbagonian culture, providing insights into the citizens' collective consciousness and experience. In this sense, local film scores function as a type of cultural record, conserving and transferring Trinidad and Tobago's intangible history to future generations.

Furthermore, the influence of local film scores goes beyond Trinidad and Tobago, shaping worldwide conceptions of Caribbean filmmaking and music. As Trinidad and Tobago's film industry obtains international reputation, local film scores serve as cultural ambassadors, educating audiences throughout the world to the depth and diversity of the country's musical traditions. Trinbagonian composers can showcase their talent, creativity and unique perspective by collaborating with filmmakers, producers and artists worldwide, thereby contributing to a more inclusive and diverse representation of Caribbean voices in the global cinematic landscape.

Beyond its cultural significance, the Trinidad and Tobago film score industry is still in its infant stage, therefore, there is potential for industry growth, creative innovation and global recognition. As the country's film industry grows on both a regional and international level, the particular soundscape created by local composers develops as a distinguishing aspect of Trinidad and Tobago's cinema. This study seeks to illuminate the dynamic interplay between music, narrative and cultural identity within the burgeoning Trinidad and Tobago film industry, as well as its role in shaping the future trajectory of the islands' film score industry, by delving into the distinctive characteristics, influences and contributions of local film scores.

Rationale:

The purpose of pursuing this study of work is to collect first-hand research, through interviews, from people working in the local film score industry as information on the film score and film industry is very scarce due to these industries being young to Trinidad and Tobago. This work aims to shed light on film score by archiving and analysing its history and

the cultural and socio-economic factors shaping film scoring in Trinidad and Tobago. This work will also analyse a scene done by each person interviewed and be comparatively analysed to earlier film scores from Trinidad and Tobago.

Thesis Statement:

"Analysing the distinctive characteristics and influences present in local film scores within the burgeoning Trinidad and Tobago film industry, this thesis explores the cultural, historical and socio-political dimensions embedded in the musical compositions, shedding light on their role in enhancing narrative authenticity, fostering audience connection and shaping the unique cinematic identity of the Trinidad and Tobago film industry."

Parameters:

This research was conducted over an eight month period, from September 2023 to March 2024. The population of this study focuses on film composers and film makers in Trinidad and Tobago. Material researched for this project include books, articles, academic works and webpages concerning the general music history of Trinidad and Tobago, cultural history of Trinidad and Tobago, Trinidad and Tobago film and film score history and films produced in Trinidad and Tobago between 1974 to 2024, the last 50 years.

Two groups of film composers were interviewed - three (3) established film composers and (2) aspiring film composers within Trinidad and Tobago. Also twenty-two (22) students filled out a questionnaire about film scoring, with a mixture of film students from the University of the West Indies (UWI) film programme and musical arts students from the Department of Creative and Festival Arts (DCFA), ranging from Year One (1) to final year students in their respective programmes.

Objectives:

The aim of this study is to:

- Document the history of film score in Trinidad and Tobago.
- Analyse cultural and socio-economic factors present in Trinidad and Tobago's film/film composing industry.
- Analyse and compare music from film composers.

Methodology:

This study uses a mixed-method approach, thus using both quantitative and qualitative data. This was collected from academic books, peer-reviewed articles, newspaper articles and webpage features. Five interviews were conducted both physically and through electronic media; interviewees included three established film composers and two aspiring film composers, all based in Trinidad and Tobago. The quantitative data came from an online questionnaire conducted using Google Forms during the month of March 2024.

CHAPTER ONE: LITERATURE REVIEW

The Trinidad and Tobago film industry is a very young one compared to other countries and has evolved in a remarkable way that reflects the Caribbean nation's cultural variety and rich past. The first signs of the industry began in the early 20th century with the rising popularity of cinema as a form of entertainment. However, it was not until the second half of the century that the Caribbean started making indigenous films, out of a desire to tell their stories about Caribbean culture, traditions, diversity and social issues.

From the early 1900's, foreign films have been making their way to the Caribbean and were enjoyed predominately by the wealthier white population in urban areas, highlighting the socio-economic disparities in access to this new form of entertainment (Hill, 2010). Particularly after World War II, popularity of cinema grew and movie theatres began becoming mainstream, catering to audiences from all walks of life. Despite the proliferation of cinemas, the local industry faced numerous challenges, including competition from Hollywood and the limited opportunity for anglophone filmmakers to showcase their stories (Paddington, 1997). Hollywood was not the only industry to import films to Trinidad and Tobago. In 1960 Indian films became increasingly popular accounting for just less than thirty percent of the market (Macedo, 2001). This early era of Trinidad and Tobago's film industry was marked by reliance on the imported films and a lack of infrastructure to support indigenous production.

From the early days of cinema to the present, music has played a central role in shaping the cinematic experience. The history of film score in Trinidad and Tobago is a colourful narrative that weaves through the Caribbean nation's rich cultural fabric, reflecting the island's various cultures and traditions. The origins of Trinbagonian film score can be traced back to the island's indigenous musical traditions, which have existed for centuries. Central to this heritage is the steelpan - a percussion instrument born out of the African diaspora and shaped

by the cultural fusion of Trinidad and Tobago (Stuempfle, 1995). Birthed in the early 20th century, the steelpan quickly became synonymous with Trinbagonian music and found its way into the burgeoning film industry. Early film scores often incorporated traditional calypso and steelpan rhythms, providing a distinctive sonic backdrop that reflected the island's unique cultural identity (Hill, 2002). These early inspirations created the basis for the evolution of Trinbagonian cinema scores, paving the way for future innovations and collaborations.

The 1970's, was also the turning point for the Trinidad and Tobago film industry, as local filmmaking began to emerge, brimming with eagerness to display stories of Trinbagonian social issues and the unique cultural heritage of the islands. One of the earliest and most notable films that was produced at this time was "Bim" (1974), directed by Hugh A. Robertson with music by Andre Tanker, which was touted as "One of the most important films to be produced in Trinidad and Tobago and one of the classics of Caribbean cinema" (Paddington, 1997). Set in the British colonial era, "Bim" explored themes of identity, crime, violence, social issues, politics and cultural heritage, laying the groundwork for future indigenous filmmakers (Solomon, 2017).

Central to the film's impact is the evocative score composed by Andre Tanker, which not only enhances the narrative but also serves as a powerful expression of Trinbagonian musical heritage. Despite the obstacles of limited finance and resources, a new generation of filmmakers developed, determined to establish a name for Trinidadian and Tobagonian cinema in the world arena. Through their work, they sought to challenge stereotypes, celebrate cultural diversity and provide a platform for marginalized voices within the community (Hill, 2002). As the industry grew and evolved, Trinidad and Tobago became recognised for creating films that were both artistically captivating and socially important, adding to the rich fabric of Caribbean cinema.

Andre Tanker, a Trinidadian musician, composed the soul-stirring theme for "Bim". Tanker is a pioneering figure in the Caribbean music scene; his eclectic blend of jazz, calypso, funk and traditional rhythms provided the perfect sonic backdrop for the film's narrative (Wilson, 2018). His stunning compositions reflect Trinidad's vitality and soul, infusing each scene with a real sense of rhythm and emotional depth. From the infectious beats of the steelpan to the haunting melodies of the flute, Tanker's score serves as a dynamic expression of Trinidadian musical heritage, celebrating the island's diverse cultural traditions (Stuempfle, 1995). Tanker's inventive use of instrumentation and arrangement creates a sound world that connects with the film's themes of ethnic fusion and societal transformation, raising "Bim" to cinematic perfection. "Bim" is a watershed moment in Trinidadian film, providing a riveting peek into the country's cultural identity and social dynamics. Andre Tanker's soundtrack shapes the film's visual and emotional impact, demonstrating the power of music in a cinematic narrative. "Bim" is a timeless testament to the spirit of Trinidad and Tobago, captivating audiences both locally and internationally with its evocative tale and rich musical tapestry.

In recent years, Trinbagonian film scores have evolved, gaining inspiration from a wide variety of musical genres and foreign influences. With advancements in technology and access to digital recording tools, filmmakers have greater flexibility in shaping their soundtracks, experimenting with new sounds and textures (Gibbons, 2015). At the same time, partnerships between local musicians and foreign artists have enhanced the Trinbagonian film score by bringing together varied musical traditions and viewpoints in the burgeoning local film score community. From the catchy rhythms of soca and reggae to the lyrical melodies of jazz and blues and also classic orchestral techniques, current cinema soundtracks represent Trinidad and Tobago's diversified musical terrain, highlighting the country's cultural richness on a worldwide scale. The history of film scores in Trinidad and Tobago demonstrates the continuing significance of music in cinematic narrative. Trinbagonian film score has grown

into a vibrant and expressive art form, beginning with indigenous musical traditions and progressing to contemporary forms. Through partnerships between directors, composers and musicians, the film score continues to play an important role in moulding the cinematic experience, expressing the essence of Trinbagonian culture and tradition for viewers all over the globe.

CHAPTER TWO: DATA ANALYSIS

This chapter delves into the dynamic realm of Trinidad and Tobago's film score industry, examining the perspectives and encounters of distinguished composers Jeanine Ruiz, Dike Samai and Navid Lancaster. The intention of this analysis is to shed light on the distinctive cultural influences, creative processes and difficulties encountered by these accomplished professionals working in the ever-changing Trinbagonian film industry through a series of insightful interviews. Their stories are explored along with the viewpoints of emerging artists using surveys answered by film and music students at the University of the West Indies (UWI). This combination of seasoned pros and up-and-coming talent provides a thorough understanding of the development and condition of film scoring.

Apart from the aforementioned experienced composers, this chapter also includes interviews with two promising young composers who are sure to leave their mark on the film score industry. One of the interviewees recently earned a Bachelor of Arts in Music from the UWI. His scholarly training offers a strong basis for delving into the complex interrelationship between music and cinema. The other interviewee is a final-year student at the UWI who is diligently honing his craft to continue his career in film score. Through the eyes of a new generation of composers, their energy and innovative viewpoint provide a window into the changing face of Trinbagonian film scoring.

Each conversation offers priceless insights into the complex art of film scoring, from the blending of traditional Caribbean rhythms to the use of cutting-edge technology. Furthermore, these discussions illuminate the relationship between music, culture and narrative, emphasising the crucial part composers play in influencing the cinematic experience. Through these interviews, valuable insights are gained into the aspirations, challenges and creative processes of emerging talents within Trinidad and Tobago's film scoring community.

Their voices, alongside those of established professionals, paint a comprehensive portrait of an industry brimming with innovation, diversity and untapped potential.

Jeanine Ruiz

Jeanine Ruiz is a thirty-one (31) year old Trinidad born musician, who obtained a Bachelor of Arts (BA) in Musical Arts (Special) at the UWI and graduated with First Class Honours in 2014. Her interest has always been writing music for motion pictures, and she has had a variety of positions in the music industry, including composer, arranger, musical director, producer, sound engineer and performer even though she labels herself as a musical creative. Her instrument of choice, although she plays a plethora of different instruments, is piano. The first film she scored was titled “The Cutlass”, directed by Darisha Bereaford. Her list of films scored include “Just a Drop” directed by Shea Best, Stephen Hadeed Jr and Dominic Koo, “Vulnerable” directed by Shea Best, “Sins of The Father” directed by Azriel Bahadoor and “We Love We self Up” Here directed by Kannan Arunasalam. She also has ongoing projects titled “The Caddy Club” directed by Kafi Kareem and “Possible Landscapes” directed by Kannan Arunasalam.

Dike Samai

Thirty-six (36)-year-old musician Dike Samai was born in Trinidad and completed his studies at the UWI with a BA in Musical Arts (Special). He then continued on to New York University (NYU) to earn a master's degree in music theory and composition (screen scoring). He composes music for podcasts, video games, TV shows and films, among other mediums. He is also a pannist, arranger and music teacher at Presentation College, San Fernando. The

first film that he scored was titled “The Witness Part 2” directed by Jared Prima. His list of films score include “The Witness Part 3”, “Redman” and “La’Diabliesse”, all directed by Jared Prima, “Live Bait” directed by Dominic Boos, “Pendulum” directed by Michael Rochford, “Diana: Unapologetic and Unafraid” directed by Kirk Cohall, “Tabanca” directed by Lauren Marsden, “The Challengers” directed by Rhonda Chansoo, “A Dignified Life” directed by Rhonda Chansoo. His ongoing project “Black Sky” is the first feature length film to record a live orchestra for a film.

Navid Lancaster

Navid Lancaster is a Trinidadian musician, sound designer and film composer. He also owns Lancast, a small business that creates emotional soundtracks for animated films, video games, mobile apps and award-winning movies. Prior to launching his own business, Navid learned and worked at a number of studios, including Suresound Recording Studios for six years and KMP Music Lab in 2001. He also held a position at the National Academy for the Performing Arts (N.A.P.A.) from 2009 to 2012 as a Media Archive Producer and Sound Engineer Officer. He composed the trailer and soundtrack for the movie "Jab in the Dark", composed the music for the movie "Buck - The Man Spirit", served as sound designer and composer for a number of animated films, including “Pepperpot Valley” for Caribbean Community (CARICOM) and composed the music for the film "Immune". In addition, he serves as the sound designer and composer for the continuing “Knight” series, as well as other works produced by Anthony Phills, a multiple award-winning stack designer.

Findings

Interviews

All of the interviewees, while talking about their first film scoring job, mentioned how they had to market themselves and put their work on display to get the attention of filmmakers. Two (2) used the website “Facebook” to draw attention to their work, while the other used the old-fashioned way of personally introducing themselves to a filmmaker. Samai stated, “...networking is a hell of a thing. That's what you really have to do to put yourself out there.” In this young anglophone industry of film composition, a lot of filmmakers don't know any film composers. Therefore, it's important to market oneself as a film composer by using social media and other platforms to display one's work to get the attention of filmmakers. In talking to some students from the University of Trinidad and Tobago (UTT), Ruiz expressed, “...they have new filmmakers coming up in the industry, they have new people who want to score music and everybody is new. So the best thing to do is to keep working together for free, barter each other's services, get experience”. There was also an emphasis on good relationships. Samai claimed, “...like George Lucas and John Williams, all of the Star Wars movies, he was the director and John Williams was the composer because of their relationship.” In spite of continuous growth, the film scene in Trinidad and Tobago is still small. However, working well with just one person could lead to numerous job opportunities, not only with the same person but with others who have heard and seen your work.

Since the local film composition industry is so small, many creatives find themselves doing various jobs besides film scoring. As previously stated, apart from film scoring, jobs like producing, arranging, sound designing/engineering, teaching and being a musical director are what the interviewees also do, because film score is not economically sustainable as a sole job. Even within film scoring, there are multiple jobs that need to be done, such as composing and

orchestrating. With this economic challenge comes the matter of compensation. How are film composers supposed to gain proper pay when the industry is underfunded? Lancaster conveyed, "...and where the [national] budget is even, they talk about diversification, but the arts wasn't even in the latest diversification plan. And they talk about diversification, which means everybody in the fashion, film, animation, music, everybody feeling the crunch, except music for carnival time, which apparently is the only acceptable thing." Even with funds spent on musicians during Carnival, it is only seasonal funding and it is unrealistic for soca artistes to publish hits every year. Ruiz retorts, "...the soca industry is the most thriving music industry [in Trinidad]; If Kes doesn't come out with a song for Carnival, people are gonna forget,...and he's not going to get money in his pocket, you know, they have to do things to stay relevant, much less for bands and musicians and stuff; there isn't an industry setup well enough so that the people who are thriving are safe." An inquiry posed during all interviews pertained to the participants' willingness to engage with a project displaying potential but lacking in financial resources, specifically, whether they would undertake such a project despite its budgetary constraints. Just two respondents indicated that they would be open to working on these kinds of initiatives, with Lancaster particularly mentioning one of his projects with similar hindrances. On the contrary, Samai said, "If you cannot be compensated financially (sufficiently), there must be something tangible that they can give you to compensate for that." Tangible compensation should be crucial to all film projects in Trinidad and Tobago but when filmmakers collaborate with film composers for free it diminishes the value of the work done. Especially because of the young nature of the industry, there needs to be compensation to feed and grow the industry.

Limited distribution channels pose a significant challenge for Trinbagonian filmmakers and composers, restricting the reach and visibility of their work both domestically and internationally. Ruiz says that "TTT [Trinidad and Tobago Television] tries to push local

stuff so they might show local films and stuff like that but other than what we see is honestly what exists publicly.” Besides the Trinidad and Tobago Film Festival (TTFF) and TTT, locally produced films and their accompanying scores have limited avenues for distribution and may struggle to find audiences beyond their immediate geographical region. In the interview with Samai, he mentioned a streaming platform called “Pavilion Plus” which streams Caribbean movies and TV shows, with Trinidadian movies like “Bazodee”, “Green Days by the River” and a film that Samai scored titled “Pendulum” available to watch. This streaming service is available to all Caribbean residents; nevertheless, public awareness remains low due to a lack of marketing. These limitations not only affect the potential financial success of these projects, but also hamper the cultural exchange and recognition of Trinbagonian artistic talent on a global scale.

Despite these restrictions, Trinbagonian film composers and makers can use resources accessible worldwide. Lancaster gave many international resources for film composers such as podcasts and other sites. One site he suggested was Stage 32, of which he is an ambassador and one of the leaders and moderators in the composer lounge. Lancaster explained, “Stage 32 has over a million participants now from students to Academy, Tony and Oscar award winners; they have webinars, seminars, AMA [ask me anything] sessions; they have lounges where you can connect with directors, writers, producers, other composers.” Trinbagonian creatives also need to utilize their native resources. Although TTFF and other film festivals shouldn’t be one of the only economic factors in Trinidad and Tobago’s film industry, it’s where the creative community needs to be to assist a budding enterprise. Lancaster advises, “...for obvious reasons, go to film festivals; Don't go there cap in hand; They'll say no; They have their own people; One of them is me; Go there and add value.”

The group that needs to listen to Lancaster's advice the most is the new and up-and-coming film composers. Nathaniel Guerra is a recent graduate of the UWI with his BA in Musical Arts (Special) and is also aspiring to be a film composer. With the Trinbagonian film industry still in its infancy, Guerra has found it difficult to gain entry but he plans to publish his work on "YouTube" and network with those who are educated and have experience, like all three interviewed professionals. Mark DeLeon had an easier time being introduced to the film industry. DeLeon is final year student at the UWI completing his BA in Musical Arts (Special). "Laglee" is a film by students in the UWI Film Programme for their final year project. One of the students on the film, DeLeon's friend, asked him to do the score. DeLeon also scored another friend's film for a 48 Hour Film Contest.

Drawing on their extensive industry experience, the three (3) professionals were asked to give advice to aspiring composers. Each gave varying answers along with agreeing on similar advice, such as marketing oneself, building beneficial relationships, being disciplined, continuously publishing work, taking criticism and checking egos at the door. DeLeon was not a fan of his score being chopped up in the edit for the 48 Hour Film Contest; Samai gave a quote about not composing for yourself, saying "Your music is not supposed to be like I like this, you got to leave it like this. Your purpose is to write music that would accompany the visual to enhance the emotional impact of music." It is important for an aspiring composer to work with directors to produce the best film possible through communication. Lancaster wants young creatives to learn the business of the music and film industry and Ruiz doesn't want creatives to be discouraged because all good things take time.

Questionnaires

To acquire insight into the viewpoints and experiences of aspiring film composers and filmmakers, two independent questionnaires were issued to students at the UWI. One

questionnaire had been created for eight (8) UWI film students, and the other for fourteen (14) UWI music students. The aim was to explore the intersection of these two disciplines and to uncover potential correlations and disparities in their responses. By conducting a cross-analysis of the film students' and music students' answers, we seek to identify common themes, challenges and areas of divergence in their understanding and approach to film scoring. This comparative research not only illuminates the varied perspectives of aspiring composers and filmmakers, but it also provides vital insights into the dynamic interplay between music and cinema.

The collected data indicated a shared belief among both groups of creatives regarding the significance of music in film. They either have a preference for original composition for film or both published music and original scores, depending on the project and its context. Filmmakers and musicians also gave similar answers when it came to the incorporation of music in the filmmaking process. Consensus exists among filmmakers and musicians regarding the incorporation of music into the filmmaking process, with the majority emphasizing post-production, while the minority favoured the production and pre-production stages. Notable film composers such as Hans Zimmer, Ludwig Göransson, Alan Silvestri and John Williams were recognized by both groups, although there appeared to be a disparity in awareness of Anglophone film composers among music students. Additionally, there was a notable difference in the willingness to acquire knowledge about film scores, with the majority of music students expressing interest as opposed to the majority of film students who appeared reluctant.

Furthermore, both groups unanimously agreed on the influential role of music in setting the tone and evoking emotions in film scenes, thereby enhancing the overall viewing experience. Some examples of films given by students with music enhanced that their movie-watching experience are “Dune 2”, “Pirates of the Caribbean”, “Star Wars”, “Into the Spider-

Verse”, “Oppenheimer” and a wealth of Marvel movies. However, despite this acknowledgment, students believe that audiences often overlook film scores. Opinions regarding the necessity of a memorable soundtrack for a film's success vary. Some students asserted its importance in enhancing the film's rewatch value and mood establishment, while others argued that a subpar film score does not necessarily detract from a film's memorability, depending on its genre and context. Nevertheless, a quote from a music student encapsulates the nuanced nature of this discussion, they stated, “...it [soundtrack] can play a part in how MEMORABLE the film is, as every time the person remembers the score, it'll remind them of the film” (appendix G).

In addition, tailored questions for each group revealed insights specific to musicians and filmmakers. Amongst the musicians, only half have listened to film scores outside of watching a movie and twenty eight percent (28%) of musicians have composed for a film. This shows that musicians are either not interested in film scoring or are not knowledgeable on how to enter to the film scoring industry. A majority believe cultural background influences the style and approach of a film composer and all believe that analysis of film scores can deepen one's understanding and appreciation of music composition. The only dissimilar answers came from a question about the influence of technological advancements on film composers, with fifty seven percent (57%) agreeing or strongly agreeing that technology has influenced composers and the remainder either being neutral, strongly disagreeing or disagreeing. This uncovers that musicians are not conscious of the reliance on Digital Audio Workstations (DAWs) to produce most scores in Trinidad and Tobago. Amongst the filmmakers, half have worked with film composers and believed that it was a “cool” and educational experience while the other half, although they have not yet collaborated with any composers, are still willing to. Moreover, when working with composers, filmmakers need to convey their ideas to ensure the musical elements fit the visual ones. These film students plan to give composers detailed

written description, reference tracks, storyboards and/or visual references and verbal discussions or meetings, with a minority willing to do collaborative workshop sessions.

To conclude, the findings underscore the mutual recognition of music's importance in film among both musicians and filmmakers. Despite some differences in awareness and inclination to engage with film scores, there is consensus on the influential role of music in shaping the audience's emotional experience. The varied perspectives on the necessity of a memorable soundtrack highlight the nuanced interplay between music and film success. Moreover, tailored insights for musicians and filmmakers shed light on potential avenues for enhancing collaboration and comprehension in the creative process. Overall, the study contributes to a deeper understanding of the multifaceted relationship between music and film, offering invaluable knowledge for both practitioners and scholars alike.

CHAPTER THREE: SCORE ANALYSIS

To acquire a thorough knowledge of the creative contributions of Trinidad and Tobago's professional film composers, it is not enough to simply analyse their careers and experiences, their compositions must also be evaluated. This broad perspective is required to fully comprehend the creative impulses and artistic nuances embedded in the music created by these composers. This chapter ventures into the intricate world of film score analysis, exploring the diverse dimensions of music's role in cinematic storytelling. Drawing upon the works of aforementioned composers, Jeanine Ruiz, Dike Samai, and Navid Lancaster, a comprehensive examination of their scores is necessary to dissect the compositional techniques, thematic motifs and emotional resonances ingrained in their music. Furthermore, investigation of Andre Tanker's iconic score for "BIM" is essential for exploring the intersection of music, culture and narrative. Through meticulous analysis and critical reflection, the aim is to unravel the complexities of film scoring, illuminating the transformative power of music in shaping audience perceptions and enriching cinematic experiences.

Ruiz discussed and provided an excerpt of a film she scored, "Vulnerable", directed by Shea Best. The filmmakers of this project allowed Ruiz to compose to the visuals without explicitly stating what the scene was about. The visuals within the excerpt displayed an elegantly dressed woman smiling at the camera. The woman's smile quickly became unsettling as clips of her bleeding and in pain flash on screen, juxtaposing her smile. Ruiz utilized strings and other European orchestral instruments to portray the woman's elegance. Ruiz also desired to challenge the audience's perception of music by employing major chords, along with hints of minor chords and tonality, to feed the undercurrent emotion of uneasiness personified by the visuals. Harmonically, Ruiz deployed a violin ostinato.



Figure 3: Ruiz, Jeanine Vulnerable Score, Flute

Source; Jeanine Ruiz interview (Appendix A)



Figure 4: Ruiz, Jeanine Vulnerable Score, Clarinet

Source; Jeanine Ruiz interview (Appendix A)

Conversely, Dike Samai shared his 2019 NYU submissions score. This was a rescore of a scene from Disney Pixar’s “Toy Story 2” which depicts one of the main characters, Woody, getting repaired by an old man. Samai’s score is upbeat and evokes light-hearted wonder, utilizing traditional orchestral techniques. Similarly to Ruiz, Samai’s score prominently features strings while also using all the instruments in a full classical orchestra. For this score, Samai began with a motif in C major, which is featured three (3) times throughout the piece with slight variations and a key change upon each return. This is done to give the visuals - a montage of Woody being restored - forward momentum. There are also visual beats taken in-between the return of each motif; these beats accentuate a visual action in conjunction with an auditory response.



Figure 5: Samai, Dike Toy Story Fixing Woody Score, Pizzicato Strings

Source; Dike Samai interview (Appendix B)

Harmonically, the score starts with pizzicato strings using a two-note pattern usually a third (3rd) apart. This pattern is featured throughout the score with different instruments adopting it. After this short introduction, the motif starts in the violin with counter melodies playing in the cello. The strings are the only instruments playing until half-way through the motif, with woodwinds adding little flourishes in between. The flutes and clarinets then join the violin with the melody at the second half of the motif, with woodwinds echoing the melody.



Figure 6: Samai, Dike Toy Story Fixing Woody Score, Motif

Source; Dike Samai interview (Appendix B)

The harmonies for the motif were tonally interesting, using tonalities from the relative minor (A minor) and the dominant (G major). After the motif, the visual beat of Woody's eyes being cleaned is held with a dominant seventh chord (G7). This holds the audience's attention, making them anxious to see what happens next. When the motif returns, it is raised a tone higher (D major) and heralded in by a snare drum, the new key is faster. Trumpets, horns,

glockenspiel and cello take over the melody, with woodwinds playing a triplet pattern and trumpet joining the woodwinds with triumphant blasts.



Figure 7: Samai, *Dike Toy Story Fixing Woody Score*, Woodwind Triplet Pattern

Source; Dike Samai interview (Appendix B)

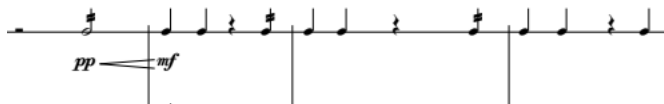


Figure 8: Samai, *Dike Toy Story Fixing Woody Score*, Snare Drum

Source; Dike Samai interview (Appendix B)

At the end of the second motif, the visual beat of the thread going through the needle, accented by a glockenspiel and celesta, is held with a dominant seventh chord (A7). For the last time, the key raises (Eb major) and the motif returns in the strings, accompanied by the full orchestra. This last motif is cut short to hit a visual beat of Andy's name getting painted over on Woody's boot. The chord in the original motif was major but was changed to minor to acknowledge this. The score ends with strings playing three chords at the end, which were visual beats of the old man putting on Woody's hat, fixing his badge and closing the glass case. Samai has both embodied a Hollywood composer and exemplified the artistic talent Trinidad and Tobago has to offer the world.

Lancaster presented a distinct project, that being a rescore of a trailer for the film, “Terminator: Dark Fate.” This is not only film composing but sound designing as well. Lancaster mentioned “The Cue Tube”, saying, “That site [The Cue Tube] has secured films without music or without sound design for composers and sound designers to add their stuff to it and put it in their database and they also use it to get work.” He used Indigisounds’ Laventille Rhythm Selection samples to make an action soundscape. In contrast with the other two analysed scores, there wasn’t any harmony to analyse. The score is based on the driving nature of the rhythm and was constantly increasing in speed to make the trailer a ramp, going from a few hits to a full rhythm section. Similar sound designs or scores can be featured in trailers for indigenous action films. This project oozed experience and highlighted cultural tools that can be used.

Finally, yet importantly, is an analysis of Andre Tanker’s main theme for the film, “Bim.” Notably, there is another score in the film, “Jumbie Call”, which is about Bim’s transition from country to town. While it is also an amazing score, it won’t be analysed in this project. “Bim Theme Tune” is in the genre of Trinidad and Tobago’s calypso and paints a picture of Bim’s life. This song has an interesting form, with three repeated strophes followed by a steelpan solo and lastly a classic calypso ending. The song also features a variety of typical calypso bands along with the addition of a flute.

Harmonically, this score is in G major and utilizes chord progressions common in calypso. Tanker also used a secondary dominant chord (A major) to go to the V chord (D major). The introduction starts with African drums, drum set, piano and bass jamming on chord IV (C major) and chord I (G major), as they share a similar note (G). It then proceeds to a ii-V-I-vi-iv-V-I chord progression which returns at the end of each strophe. The flute and steelpan join this section with the steel pan playing a phrase at the end of the progression. However, a three note phrase is played before each strophe.



Figure 9: Tanker, Andre Bim Theme Tune Score, Three note phrase



Figure 10: Tanker, Andre Bim Theme Tune Score, Steel Pan Phrase

Additionally, there is singing within each strophe. The lyrics highlight moments from Bim’s life, saying “hunter becomes the hunted” referencing Bim’s run from the police and “Bim, Bim, sink or swim” referencing the sailors’ arrest and Bim running away to not get caught. Two of the three strophes include lyrics while the other uses vocables. After the last strophe is played for the second time, it leads into another steel pan solo with a flute playing counter melodies. This solo serves as the ending and through the use of descending chromatic chords, loops to the last three chords of the chord progression. The steel pan phrase is the ending phrase played over the IV-V-I chord progression. Tanker’s score firmly sets the film in 1970s Trinidad and was the initial step for the indigenous film scoring industry. Without a doubt, his work is infused with the cultural DNA of Trinidad and Tobago.

CONCLUSION

The investigation of Trinidad and Tobago's native cinematic compositions found a complex network of cultural influences that reflected the islands' unique histories and traditions. From the vibrant rhythms of soca and calypso to the awe-inspiring melodies of steelpan, these musical components are powerful manifestations of the country's cultural identity, giving films an unmistakable sense of setting and community. Additionally, incorporating indigenous and international musical forms not only lends authenticity to film storylines, but it also acts as an effective way of cultural preservation, ensuring that traditional art forms persist in a world that is constantly evolving.

Furthermore, research has shown the historical and socio-economic contexts that shape Trinidad and Tobago's indigenous film industry. From echoes of colonialism to efforts for freedom and social justice, these musical pieces frequently serve as powerful reflections on the country's complicated history and present socio-economic issues. By incorporating these topics into the framework of cinematic narrative, musicians may elicit thought and emotion, and start meaningful debates about the grave challenges confronting Trinbagonian society.

However, local motion pictures musical scores have a more significant impact on audience involvement and connection than just providing cultural and historical context. Composers have the ability to fascinate and pull audiences into a cinematic experience through the deliberate use of music to highlight important moments, establish mood and atmosphere and heighten emotional resonance. The skill of Trinbagonian film composers improves the overall impact and accessibility of local cinema, drawing in both domestic and foreign audiences, either through melancholic melodies that evoke a sense of nostalgia or catchy rhythms that compel audiences to dance in their seats.

Moreover, the specific traits and inspirations found in local film soundtracks help to form Trinidad and Tobago's film industry's unique cinematic personality on a worldwide scale. By embracing their cultural background and drawing inspiration from their surroundings, filmmakers and composers have established a distinct identity that distinguishes them from their peers throughout the world. This dedication to authenticity and uniqueness has earned international accolades, highlighting the innovation and skill that exists in the country's emerging film industry.

Overall, by virtue of their combined experience and input, Jeanine Ruiz, Dike Samai, and Navid Lancaster have added to this study an enhanced comprehension of the unique traits and inspirations found in local film scores within the developing Trinidad and Tobago film industry. Not only have their observations enhanced the academic conversation on the topic, but they have also given filmmakers, musicians and moviegoers alike useful advice and direction as they continue to work within the industry and add to the unique tissue of Trinbagonian cinema.

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Appendix A

Interview Questions and excerpt of transcript of the Jeanine Ruiz Interview.

Interview Questions

1. What was your first interest that really brought you to film school?
2. How would you describe your process?
3. How did you first get into film scoring?
4. What would be a critique on the local film industry? Negatively and Positively
5. What advice would you give for somebody who is interested in putting their foot into the local industry but doesn't know how to actually get started?
6. At the beginning of your career, were you expecting compensation?
7. Would you say that along with film scoring that you need to have different hats on?
8. What else do you do besides film school and performance? Who do you perform for? or do you freelance?
9. Did you ever have to say no to a project or learn how to say no?
10. Is there a project that you wanted to work on, but you didn't get a job?
11. Do you think there needs to be more resources for film composers or is there something that people don't know of?
12. If a new creative came to you with a project that is on a very low budget, but you like everything besides the money aspect would you still do it?
13. Do you enjoy your job?
14. Do you have a favourite composer?
15. What would be like your dream job as a film composer?
16. What is the type of film that you love to compose for?
17. Do you like musical theatre and do you think there's a crossover between musical theatre and film composing?

Interview Transcription Excerpt

Jamaal Pierre-Roberts (JPR): **What was your first interest that really brought you to film school?**

Jeanine Ruiz (JR): I think as a child, I always found instruments very fun. I used to play instruments as like toys. My grandparents would have like guitar and cuatro, a keyboard lying around, and I would just during the day try to match the notes. I didn't know anything about music at that age, but I tried to match, what I was hearing on the radio with it. And as I got older, so that was like when I was probably five or something. And, you know, going through primary school and going through secondary school, I used to always create music. And it was only when I saw Spiderman in 2002, that first Tobey Maguire as Spiderman. And I heard the music and it actually really made me pay attention and then research it. So this is by the time I was in Bishops East and I was like, oh, this is a whole job. And that's when I really started to go into that direction.

JPR: How would you describe your process?

JR: So the really basic response to that is there are certain musical things that we could do to manipulate feelings. So, you know, minor chords is more sad, major chords is happy. But the main intention for the score of the music is really to tell a story parallel to what is actually being seen and what is actually being told on screen. You want to always work at the same time with it, with the film. You don't want to take away from it and you don't want to not give it enough, not be a strong enough foundation of music so that the visual is the better part of it. You want everything to come across to the viewer as holy shit. That seems amazing because

that's when somebody is completely, you know, manipulated by what they see or what they hear when they could completely just be in a zone that you want them to be in. So I definitely pay particular attention to where the scene is that, of course, you have a relationship with the director that you would know the story you would ask your questions like, did she really die? And the director would be like, she's going to die, but they don't know it yet. So at this point, you know, you want to make it sad but still hopeful. And those are the little key elements of the story that you're trying to tell and keep the viewer in a particular mood. I don't know. I sometimes like stray a lot with my answers, so I hope I'm answering your questions.

JPR: What advice would you give for somebody who is interested in putting their foot into the local industry but doesn't know how to actually get started?

JR: I would say firstly, the reality is that nobody owes us anything. Nobody is just waiting for you to appear. So sometimes when you do show up and it takes a lot to show up, we expect that, okay, I'm here, I showed up, bring me the jobs, and it doesn't happen right away. It takes a while and just don't be discouraged by it. So keep doing projects on your own. Keep exploring yourself, keep finding what interests you, because films are broad, saying they have different categories, different types. They have like action, they have animation, they have documentaries, they have series. All these different music categories are completely different from each other. These are things that, you know, it will take time for you to explore. So I would say as a person, experiment a lot. Go on YouTube, find videos, talk to your friends, talk to people, talk to the people in the industry. They may or may not respond. That's fine. If they respond, great. If they don't respond, that's fine. Don't take anything personally. As an adult, don't take anything personally. A lot of people have things going on and it just may not line up or whatever the case is. But I'm just saying these things because these things tend to

discourage us on our journey, like nobody wants to help me, you know, I did this for them and they didn't even put in any film. All that is honestly inevitable and they are out of our control. Just don't let that stop you. So for locally, keep showing up at events. Talk to people who films interest you. Keep networking. Have genuine interactions, you know. Everybody, when you connect with people who are like-minded to you and stuff like that, natural connections happen. It's like, really? Oh, so you like documentaries on YouTube too? I have a bunch of videos that I'm not using. Just keep networking. Keep putting your work out there. Keep showing people that you exist so people would know that they can hire you. And also don't do it to expect something. Just do it to explore yourself. Okay. Okay

JPR: What else do you do besides film school and performance? Who do you perform for or do you freelance?

JR: I do freelance. I used to be Nyla Blackman's musical director. So those are a couple of roles in there too. Usually when bands hire me. This year I did Freetown show and Joshua Regrello show because of I guess the years that I've put in and the role that I've kind of put myself in now when people hire me, they hire me as your musical director. So I get paid to perform and I get paid to arrange music and manage that whole thing, which is nice because that's a nicer way to end this performance. Yeah. And then I get to choose my musicians and stuff. So I'm very happy with where I'm at with that. What else do I do? Sometimes I do voice acting. So Popeye's ads and these commercials and stuff would be like, hey, I like your voice. You could do this ad for me. So that's also a side thing. At random I might go off on a cruise ship and be a musician there for a couple of months. So I do. I think being a creative is so random. Random things happen and it's like one day somebody will call and just be like, I

need an ad for something. Somebody will need me to do over a secondary school song. It's really random stuff that somehow gets me through my life.

Appendix B

Interview Questions and excerpt of transcript of the Dike Sami Interview.

Interview Questions

1. What was the inspiration for you wanting to be a film composer?
2. How was your experience with NYU? How did you, you know, know that you wanted to go to NYU to pursue this and not another school? And how was that whole experience at NYU?
3. What was the first film that you ever scored and how did you get that job?
4. What was the first project that you did after NYU And how was it different you're your first score.
5. Could you describe your process?
6. When would be the ideal time for a director to come to you, pre-production, production or post production?
7. Would you say that you have a lot of experience when it comes to the Trinidad film scene? With film scoring do you have a lot of credit behind your name or do you think you are just starting off, and you have a lot more to contribute, it could be both.
8. Is it only film scoring that you do, or do you do anything else? What else do you do?
9. What would you say is your film composition dream goal?
10. What advice would you give to young up and coming aspired from scorers?
11. Your first project, was there a budget? Did you do it for free? somebody comes with you with a good idea, and you have no budget fit, and would you be willing to work for free basically?
12. What would be a critique on the local film industry? Negatively and Positively
13. Do you enjoy your job?
14. Was there ever a film that flew you internationally?
15. Do you like musical theatre and do you think there's a crossover between musical theatre and film composing?

Interview Transcription Excerpt

Jamaal Pierre-Roberts (JPR): **What was the inspiration for you wanting to be a film composer?**

Dike Samai (DS): Well, I started doing my degree in music at UWE. I didn't know I wanted to be a film composer at that point. But I was -- my sister and I had a thing that we used to have, because we both liked Harry Potter. So we had our brother's sister moment where we would go and watch all the Harry Potter movies and cinema together. That was our thing. So one of the movies, the last movies that we watched was -- I think Harry Potter in that we had was part one, the scene where Dobby died. That particular scene I remember clearly, the moment when Dobby died, the sound effects vanished. They faded out. And then the music faded in. And I remember thinking at that point in time, why are these instruments and this music making me feel this particular emotion of sadness, you know, death and whatnot. And I remember thinking, but these same instruments just made me feel happy about like two minutes ago. Right. So that's the thing. That's the thing. How do these instruments -- because it's the orchestra instruments we're talking about here -- how these instruments, one minute, they've given it a sad -- they're making it feel sad, and the next minute they're making it feel happy, and they control the emotions, you know? How -- like, how do they combine the notes and the chords and stuff among the all the instruments, because all of them have different terms, right? How do you -- like, all the combinations, how do you decide what to put where to create these specific effects and then -- and thus get the emotion that I am currently feeling, you know? So I was trying to figure out how did they do that. And at that point in time, I was like, you know what? I want to learn to do this. I want to learn to do this. And that was it. Okay.

JPR: So you knew this from, let me say, your first year at UWE in the middle of -- Third year.

DS: So the last -- No, I didn't certificate on any degree. I did two years of it, and then -- Any fourth year of degree. But I skipped the first year of degree. I started two years difficult and then two years degree. So it was in my first, second year of degree that I discovered this. So it was my second -- last year then of UWE.

JPR: Okay. Okay. **So you went to NYU, right?**

DS: Yes.

JPR: **How was that experience? How did you know that you wanted to go to NYU to pursue this and not another school? And how was that whole experience at NYU?**

DS: Well, I applied for a scholarship through from the Fulbright organization. They offer scholarships to U.S. universities. And I knew that all U.S. universities are very expensive. So I would need some type of scholarship to help fund those studies. So I applied to Fulbright, and I was selected as our shortlisted. Then I did the interview, but accepted. And then I had to give them schools that I wanted to go to that did what I wanted to study because I decided that I actually wanted to go and pursue my master's degree in it officially because I did some online courses in film scoring before, like from Berkeley College of Music Online. I did a certificate in orchestration for film and TV. But I wanted more. I wanted to get the real hands on knowledge and you know, the orchestra part of it because in the school you were able to write music and have actual orchestra players play it and have it recorded and have it mixed and all that stuff, all that experience was available. And I wanted to have that. So I gave Fulbright

about four different schools. So we applied to all four. I had to send videos of, well, besides our video introduction, I had to send videos that I would have scored the music to, as well as the actual scores for it. And then I got through it. I was accepted at NYU and North Carolina School of the Arts, something like, a school of the arts in North Carolina. Yes, I had a choice to make. And they told me that if you did and if you went NYU, the scholarship money wouldn't go as far, because it's more expensive to live in North Carolina. I thought about the connections that you would have in New York, for film and TV, far surpass North Carolina. So I was like, you know what, if I'm going to do this, I want to do it right. So I decided to go to NYU. Yes, I was accepted there, and I went across and I was the only person of colour in my class, which was, it was different because I never experienced anything like that before. I was the only person of colour in a class. And then all of my professors were white. So one thing I did feel from NYU and I did tell them that enough feedback, that, you know, it's, it's, as people of colour, we have different experiences in the same space as other persons of different races, right. So, it would be it would have been nice to get some real inside experience from persons of colour who work in the industry to come and talk, you know, run some courses but all of them will, you know, white. But I thought about why that is and then I realized that 98% of all the film composers in the US are white males. And not just white men will not just men but white males which means 2% are all women and all composers of colour. So there's a big disparity there, you know, so that that's when I understood why I didn't really have that many black or any black professors, but the experience in general that NYU was really good. I really enjoyed my time there until COVID hit, because I got there in August, and then COVID hit in February. So I never stopped there. I couldn't come back home because you know they closed the borders. Yeah, all that stuff so I was stuck in New York, we will have we had school on Zoom. But being stuck in Ground Zero of our global pandemic was stressful, you know, trying to maintain your grades and trying to maintain your sanity and trying not to get pooped and

trying not to die. So honestly, it was it was definitely was stressful it was very, very new, very a whole new experience but I was able to push through I got a, I got stuck there for eight months. And I finally got my repatriation in October, came down still had to do classes on Zoom in quarantine. And then I came home, and I still had to do well I finished up my classes at home, and then I graduated at home and then I went across last year to graduate in person. But yeah, it was a really good experience the things that you learn were really helpful. I really glad I went. Okay. So, after that, what did you do that you just come home, well, when you were home, you're already home. But did you just, I don't know where you just get saying, you know, I want you to,

JPR: what was the first film that you ever scored and how did you get that job?

DS: That was 2015. That was the witness part two. It was a trilogy directed by Jared primer from to be so he had already done. It was a short series on YouTube. He already did part one, and he was looking for a compose of the part two. And I had messaged him on Facebook because I was trying to get the name of the experience and stuff like that you really have any. And he's like yeah sure no problem. And we work together, and that was the first time I ever wrote music for him. And interestingly enough, that same short film was nominated for best film score at the Los Angeles shorts awards in November of that year, which was crazy. You know to be an award in your before you score at the evident you know that was that was pretty cool.

JPR: Okay. what local projects did you do while you were doing your masters, and what was the first project that you did after NYU. And how was it different from the 2015 score?

DS: Right. So, yes I was able to do one film, while I was doing my well, that was because it was doing cool things so we had because we were more often. There was a film called larger bless that was directed by Jared Prima from the heat that was his masters film for his degree. He went to school in Florida to do his master and that was his thesis film. And he asked me to do the music that Richard was able to do while I was going to school so that was a. Because all all films require a different approach. Even if it's the same director because the movies are different the approaches different. So the first one that I did which was the witness part two and part three. So this was a kind of drama thriller vibes, but this one which was called the larger bless was more demon oriented, a kind of dark carnival. And then I challenged with that particular film. And then I graduated. And next the first project I did after I graduated actually is what I'm currently working on still black sky. That's the one video orchestra that we're going to record video official and stuff that might make a taking on but these is a full length film, and these things you take three years. So we suppose to finish at the end of this year. And this is very different because this is the first time I'm ever doing a film, and the entire soundtrack is going to be recorded live musicians, it's going to have to be mixed and so it's basically everything I was doing at NYU just on a much larger scale. Yeah, so that's the challenge, but I'm still chipping away at it and I expect to complete it soon.

JPR: Would you, could you describe your process so let's what would be the ideal. When would be the ideal time for a director to come to you, what do you think. So, pre production, production or post production?

DS: Usually composers like to be brought in on the project as early as possible. I was brought in early on that skies process, I was brought in during the script writing process. Early pre-

production. I was brought in a process very early directors Michael Richard, very talented guy. And he brought me in on the process very early asked me you know what I thought of the script, right what the characters, and he, because I had to go on set for my scenes I was able to go on visit the film insights and try to get inspiration from that, just talking to the actors on site and just hearing what they think of the film and what they think of their role and because all of those things will give you some sense of direction that you guys could be to the music that added to what the director says in the session.

Appendix C

Interview Questions and excerpt of transcript of the Navid Lancaster Interview.

Interview Questions

1. How did you get into film composing?
2. When would be the ideal time for a director to come to you, pre-production, production or post production?
3. Did you ever have to say no to a project or learn how to say no?
4. Would you say that along with film scoring that you need to have different hats on?
5. What cultural stuff do you implement into your work?
6. Do you like musical theatre and do you think there's a crossover between musical theatre and film composing?
7. Do you enjoy your job?
8. What advice would you give to young up and coming aspired from scorers?
9. Are you happy with what you're doing?
10. Is it only film scoring that you do, or do you do anything else? What else do you do?
11. What would be a critique on the local film industry? Negatively and Positively
12. Your first project, was there a budget? Did you do it for free? somebody comes with you with a good idea, and you have no budget fit, and would you be willing to work for free basically?
13. Do you think there needs to be more resources for film composers or is there something that people don't know of?
14. Who is your favourite composer?

Interview Transcription Excerpt

Jamaal Pierre-Roberts (JPR): **I have a next question. I know this might seem like a weird question. Are you happy with what you're doing? And do you try to make it happy?**

Navid Lancaster (NL): Both.

And here's the reason why.

I use this as my calling, so I'm happy with that decision.

When I decided at age 19 to become a musician, right?

I knew this was for me.

You know how to hear more videos for you?

Yeah.

The process to get from then to now is fucking hard.

Because not only you have to deal with your own self-doubts being in the environment you're living in.

Because this isn't Broadway, this isn't Hollywood.

This is Trinidad and Tobago.

So it's a different thing altogether.

Not only that I'm going against the grain of being a musician.

Meaning, just say I have to be a musician, but then I'm not, for example, unlike you, a pianist where it's more accepted.

I just do it as an estimation because of course, pan is the national instrument.

But just in mere fact that I'm not a panist, I do piano, but I'm not a piano girl.

You know her, right?

Her brand is cool.

What's her name?

Joanna.

And her brother.

And Johan.

So I'm not going against that.

Her thing isn't doing classical music.

She takes like, so-so, comes up with that.

So I'm not doing that.

What's yet, I'm doing it in an industry that is extremely, extremely small.

What's yet, in that industry, there are people with big egos who don't like it because they just don't like it.

And then on top of all of that, you have to, you know, echo the vein, doing these kind of things.

And where the budget is even, they talk about diversification, but the arts wasn't even in the latest diversification plan.

If it's like, if it's the latest, well, another budget coming up obviously next, you know, next cycle, but this budget, arts aren't even mentioned.

And they talk about diversification, which means everybody in the fourth, in the fashion, film, animation, music, everybody from the crunch, except music for car for time, which are part of the only acceptable thing, right?

is dealing with that as an uphill battle.

And then of course your own self-doubts, your own thing of why you got into the industry in the first place.

But I can't speak for Dike, for Janine, I can't speak for you, I can't speak for you, But for me it's just a case of if I can't complete this for my own decision I made 30+ years ago, I would do it out of bad mind.

Because what the hell am I going to do next?

I don't like 9-5.

I've been in that...

Even in the music industry, you know, I was working in studios.

And the stuff I've seen in the background, because everybody always sees the foreground, the stage and the lights and music and stuff like that.

But they don't see what goes on behind the scenes.

And behind the scenes is a lot of backstabbing, a lot of bull.

You know?

A lot of heartache, a lot of ego.

A lot of people taking advantage of people and being a doormat and stuff like that.

A lot of...

Unfortunately, and I talked about it in my first blog in my advice, a lot of sleep, run around, all kinds of stuff.

I know it's all about life.

Alright?

I want to make sure...

I want to leave a legacy of really good music.

Really happy clients.

And some integrity thrown in.

So yeah, I even...

My laptop died, watched me this morning and said, "I'm out this morning."

So I was like, "Okay, why?"

Why am I in this?"

So things like that will trip you off.

But at the end of the day, especially with the connections that I have, I have been fortunate to have now, I'm connected to some big people.

And I'm talking about...

It's like I know them.

They know me.

To the point where we have each other's emails.

We check on each other.

Phone calls pass through.

You don't get them thing just so.

You get that only through hard work and perseverance.

And I reached the point...

There's maybe another part of the question, I guess.

Besides the fact that my phone goes dark on certain people, I've seen where some aspects of my life will be even more God willing when more things happen.

Where these people make a set of noise against you.

When shit started to hit the fan, and I went in a couple more wars and stuff like that, all of a sudden they want me to come and speak to school children.

But under the gages of them.

Do it for the youth.

But I've been already doing these things.

This is where in the past few days there's a freebie.

You know, it's your students.

And various schools and blah blah blah.

I don't wanna hear none of these people.

I don't wanna hear nothing from none of them.

Because it's all about relationships.

If you had cared.

I don't know how a deep Dike went into his story.

But he knows this as well.

And Janine knew it.

I got an early shot at her in her career.

If you don't take care of people, treat them well, have good relationships with them.

Either two things would happen.

They'll be overcome by self-doubt and drop out.

Or they'll end up like me.

Afterward, don't care.

And just barrel through your but.

Get to where I'm going.

Appendix D

Interview Questions and excerpt of transcript of the Mark DeLeon Interview.

Interview Questions

1. Tell me about the score you did and how did this person come to you and offer you to do this?
2. Was this your first film that you scored or have you scored others?
3. as an aspiring film scorer, how would you put yourself out there to get work, not only by your friends in your film industry, but people that have more credibility, that would get you more credibility and also the financial aspect?
4. Since you did two compositions for film, have you implemented any cultural aspects into the score, or was it just mainly like cinematic using traditional scoring tools?

Interview Transcription Excerpt

Jamaal Pierre-Roberts (JPR): **Tell me about the score you did and how did this person come to you and offer you to do this?**

Mark De Leon (MD): So, it was for the... well, it is because it's a lot ongoing thing, but the final year, the last academic year, that the film students, their final project, Laglee, was a film that they did, and the producer was sat at home on campus with your friends in secondary school.

So he was like, "Okay, can you do the score for me?"

I'm like, "That's no problem."

So I was talking to the director, we had some meetings on, just in LR3, where there was a piano, so she could tell me what her ideas for a score would entail, or her ideas for like...

Usually when dealing with directors, they give a lot of...

If they have no musical experience, they throw a lot of generic words at you, they want this big, or they want this cinematic, or they want...

You know, and it's kind of, you need to know how to make that...

How to make sense of the nonsense, I guess I don't know.

And it's not done because it's being re-edited and then re-done, so there's a whole ongoing process with it, but usually I think with the actual process of adding a score to a film, there is not much of a score per se, unless you actually get in live instruments, which at our level, you're not going to get much access to, you're not going to have a whole orchestra to play to, you're probably going to be using plugins, so you don't really need notation and software, you could just play the MIDI straight into Logic or whichever DAW they use.

Usually how I would go about it is, I would play around with the idea, once I have the idea down and I have the instrumentation and everything loaded, I would have a separate monitor

up where I have the movie running, just like the edited, no sound version of the movie, and then I just play along to that and usually probably in post-tweak any mistakes and then just send that to them and see how it goes, but it's really, in my experience, it's nothing more than that.

JPR: Was this your first film that you scored or have you scored others?

MD: No, I did a short film for another friend of mine, and that process was a lot different because it wasn't like how largely is a feature-length film, this was more along the lines of, you know those short film contests?

Yeah, so they said, okay, you have 48 hours, this is your prompt, submit this and you next put it out, so that one was really a lot of a scramble, where I didn't even get to score to a final edit.

The director really just sent me this while she was also actively editing, I had to score to what I saw there and then she ended up chopping up what I did to fit her edit.

And like with friends, I told them, I'm not a fan of that because I don't know what you're chopping up and I don't know how that affects, I suppose, negatively on my brand because if you put something in a way, if you put something in a weird place, it may sound okay to you, but like a musician's ear would think, that sounds weird, that sounds chopped up, that sounds low-quality, that sounds...

Yeah, so my preference is usually, if I'm doing a score, send me a final thing, then I could give you a score to the final thing, before that, it'll be just a lot of broad-stroke ideas, but if you want a score to your thing, send a final thing for your composer, whoever you have doing your music for your film, so that there's no other edits in the hostel, if there's any edits, tell them and then they could do it on their end, if that makes sense.

Appendix E

Interview Questions and excerpt of transcript of the Nathaniel Guerra Interview.

Interview Questions

1. Have you have a compose for a film before?
2. How do you think that you will put yourself out there to get these jobs to work in this industry?
3. Have you written, done and made composition for film just for fun?
4. What is your dream job?

Interview Transcription Excerpt

Jamaal Pierre-Roberts (JPR): **have you have a compose for a film before?**

Nathaniel Guerra (NG): No, I haven't.

JPR: How do you think that you will put yourself out there to get these jobs to work in this industry?

Honestly, my idea was to create a YouTube channel and get some traction out there.

Possibly link one network with the right people.

So we have some people who would have studied abroad here.

Like Mr.

De Las, etc.

They could probably put me on the subject level that, "Hey, you can send this person and let them review it."

JPR: Do you think that the industry is kind of small and it's hard to get your foot through the door.

NG: Yes.

Any aspect of music is getting lifted to the door is possibly the hardest thing.

Unless you know somebody per se.

Or unless you just get lucky and somebody is seeking from an instructor and say, "Hey."

Okay.

JPR: Have you written, done and made composition for film just for fun?

NG: Yes.

What do you mean for fun?

Assignments count?

JPR: I guess.

NG: Yeah, well, yeah.

a full orchestra score for history assignment.

And then there was the...

I did some compositions, more like sections.

Instead of not a full score, but sections of moods if you were mood scoring.

That's what I would call it.

Okay.

JPR: What is your dream job?

What is the job that you want to do?

What film would you want to record?

What company would you want to work with?

NG: Well, the dream job generally is composing.

Essentially, I have my own orchestra to compose and arrange my own music for.

probably hire some composers as well.

Generally manage my own orchestra.

not a specific company, but if I were to pick one, I would have been super-hero/action.

JPR: Have you done anything networking with any local filmmakers?

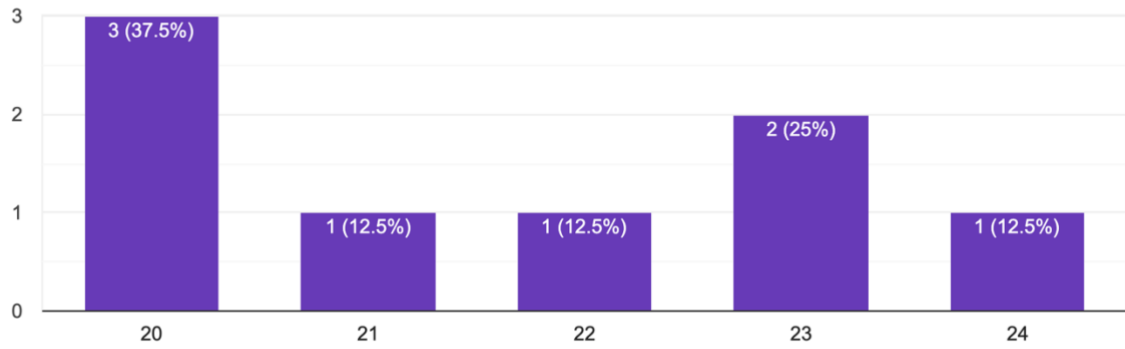
NG: no.

Appendix F

UWI Film Programme Questionnaire

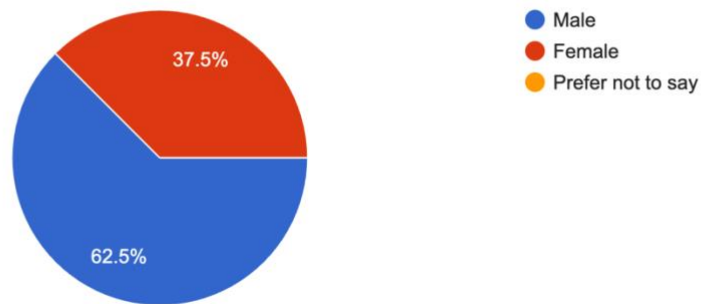
Age

8 responses



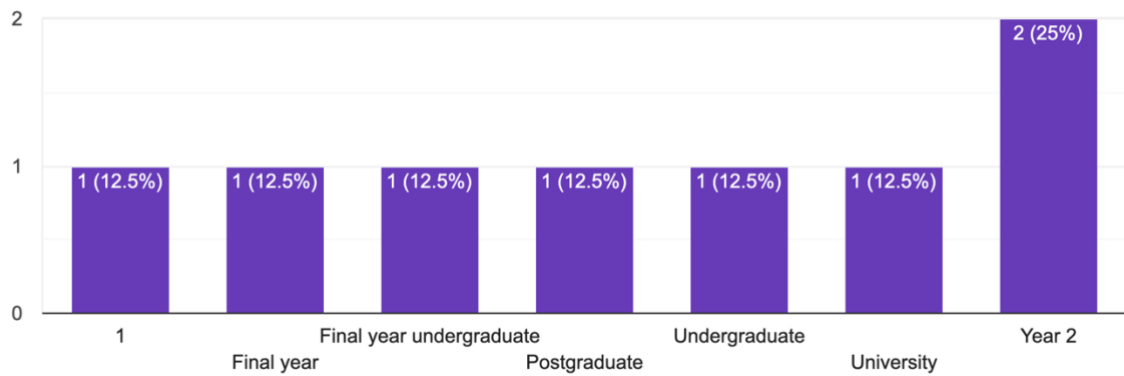
Gender

8 responses



Current level of study

8 responses



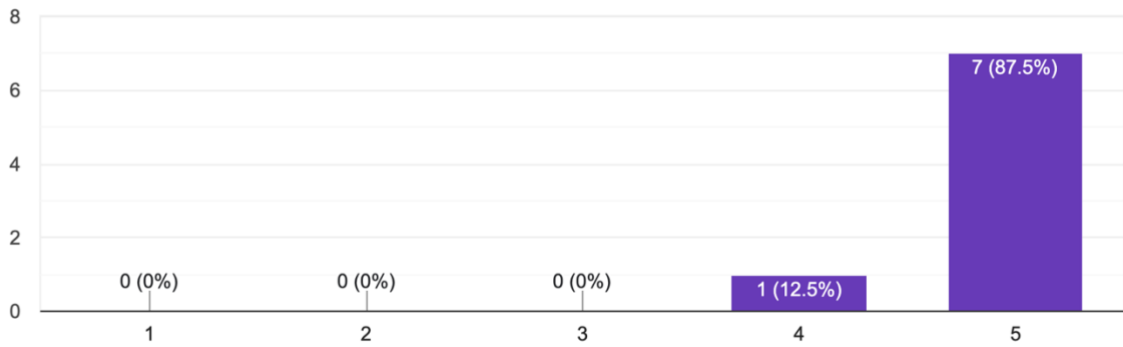
Area of Specialization within Film Studies (e.g., Directing, Cinematography, Editing, etc.)

8 responses

- Cinematography
- Editing
- Spanish
- Directing, Editing, Writing
- Editing, Sound Production, Sound Design
- Cinematography
- Directing
- Film studies and film production

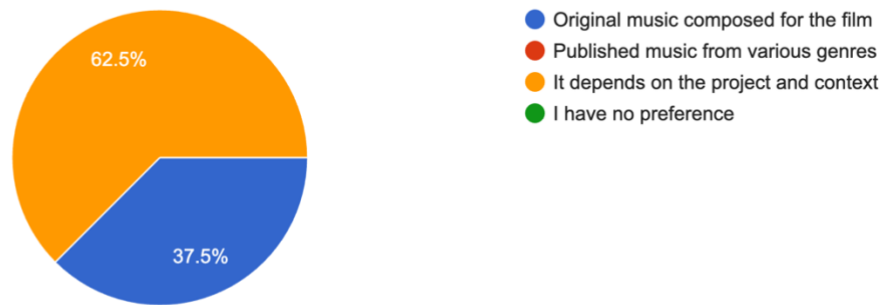
1). How important do you think music is in a film?

8 responses



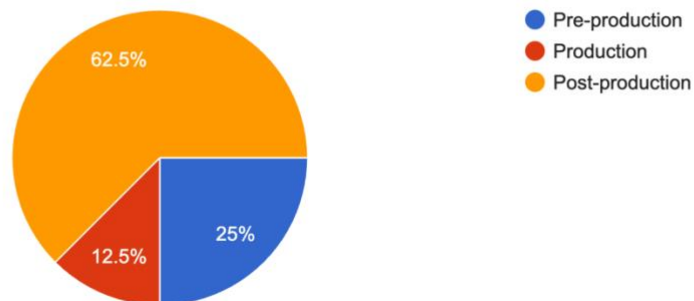
2). Do you prefer to use original music composed specifically for the project or pre-existing, published music from genres such as dancehall, pop, hip-hop, etc.?

8 responses



3). At what stage of the filmmaking process do you typically incorporate music?

8 responses



4). What is your typical process for selecting music for a film project?

8 responses

Needs to be able to syncs to the pace of editing as well as it needs to match the feelings and emotion of what is happening on screen

Giving the musician context of what the scene is about and the length. Additionally, sometimes the music will be timed to the already edited footage, or vice versa. If a pre-existing piece of music is used to imagine the events taking place, it could be worthwhile to test and see if it fits the film. However, pre-existing music in my opinion works best when trying to tie a film to reality, especially a particular point in time. With the plateau of visual identity in the recent decades, the use of licensed music that represents an era is a good substitute world building in the time period aspect

Depends on genre, action level, mood, selection should be based on exact intention.

The music must connect with the visuals, themes, tone and mood of the film

When I have a rough draft of the edit I try to get music that matches the vibe and mood of the film

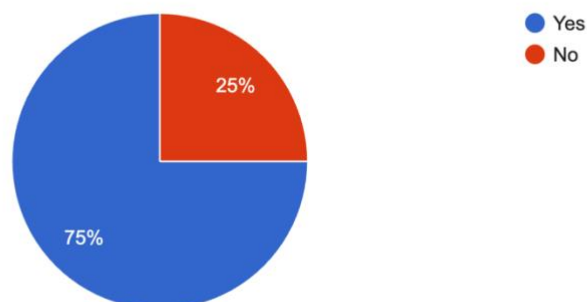
"Vibes", whatever is the mood I am in during the preproduction period.

I listen to a bunch of original songs from close friends, while watching the footage and see if any resonates within the scene for me.. or I would look at the footage and listen deep to hear what kind of music im feeling

Making sure it matches the mood and tone.

5). Do you have any specific criteria or considerations when choosing music for a film?

8 responses



5)(b). If yes, could you please elaborate on the criteria or considerations you typically take into account? If no, feel free to share any thoughts on why you might not have specific criteria or considerations when selecting film music.

8 responses

The track has to reflect what is happening in the scene, and should not overpower dialogue unless there is a purpose to it

From an actor's POV, I don't personally choose the music but I rather trust the decisions of the directors and editors.

I usually have to decide if I want to use

If I am doing a film that is a representation of the Caribbean I would like the music to be done by a local Caribbean artist

The criteria is primarily the mood of the music but also selecting music that reflect my personal aesthetic.

Genres differ

It has to be congruous with whatever energy the film or parts thereof have to give off and impress upon the audience, while not being too distracting to shift the focus away from the film entirely, although adjustments in volume etc usually take care of that.

6). Do you have a preferred musical style or genre when it comes to the film's soundtrack? If so, why?

8 responses

No

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No preference.

Classical, can represent many emotions; irony, humor, delight etc.

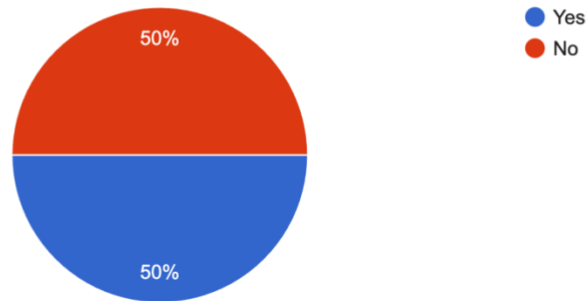
I love the atmospheric music that you usually see accompany sci-fi and fantasy films. I also love when a movie uses classic hits from any genre in a tasteful way.

This heavily depends on the context of the film but I tend to choose genres that like personally.

Usually for more impactful scenes and films I prefer music with no words, simple compositions that are purely instrumental and well conducted, because it's more of a raw emotional feel that gets given off.

7). Are you familiar with any established film composers or individuals aspiring to become film composers?

8 responses



7(b). If yes, could you provide names of these composers?

4 responses

Later

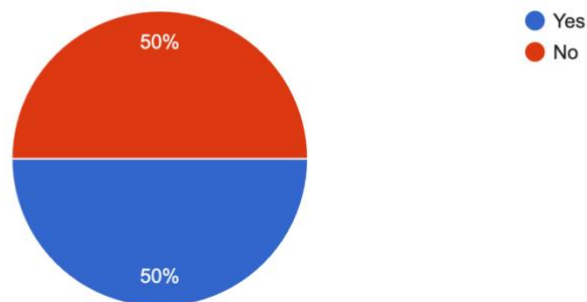
Navid Lancaster, Ludwig Goransson, Hans Zimmer, Nicholas Brittel

Owen Shade

Hans Zimmer, Daniel Pemberton, Ludwig Göransson, M83.

8). Have you collaborated with a film composer on any of your projects?

8 responses



8)(b). If no, would you consider collaborating with a composer in the future, and why or why not?

3 responses

Yes, when I'm established and would be in the process of making a feature film.

Yes, I believe organic composition tailored specifically for a project can further create an immersive and personal experience for the viewer.

Yes, because they can create iconic pieces that help lend impact to a film and also serve as promotion since anyone who hears the piece will remember the movie.

8)(c). If yes, could you briefly share your experience working with a film composer, (including the genre of the film, your role in the project, benefits or challenges encountered during the collaboration, etc.)?

4 responses

I cannot that's a lot of work to write. I'll say it's pretty cool

Short horror film, I was the main actor, definitely learned a lot about sound execution in film , e.g. ADR processing, sound effects, licensing on sampled tracks, etc.

Role - Director
Genre - Drama

It was amazing. The composer is also my music teacher so it was easy working with him. The music was for my documentary film.

9). What challenges, if any, have you faced when collaborating with musicians?

8 responses

None

.

Every musician, just like any artist, is entitled to their own style and perspective, hence collision of ideas is normal but can cause conflict sometimes

A difference in understanding of the language of Music.

I have not faced any challenges as yet

None.

10). How do you believe music influences the audience's perception of a film?

8 responses

It bring out and enhances the emotional impact of the scene.

It helps exemplify what emotion should be felt

Audience appeal is significant and audio effects and music drives the audience's emotions and instincts to what is seen visually

The music can convey the emotion of a film, the mood as well as the tone.

Music helps set the tone, it gives a certain level of emotion that sometimes visuals can't do on their own

Sound is extremely important as film relies on our senses of hearing and sight to tell the story. A good film will incorporate sound design to the extent that the story can still unfold without the accompanying visual cues.

Films is more than visual medium, its an AUDIO visual medium so everything the audience sees and hears affects their mood and perception

It presses deeper into their emotions and attaches them more to a film.

11). Can you provide an example of a film where you believe the music significantly enhanced or detracted from the overall experience? Why?

8 responses

Interstellar significantly enhanced the experience of the film, because it perfectly matched the emotions the film of trying to bring out of you.

Puss in Boots 2

Beyond The Lights

I recently saw Dune 2 and the music fit the aesthetic of the film making it very easy for me to enjoy the experience.

Not really

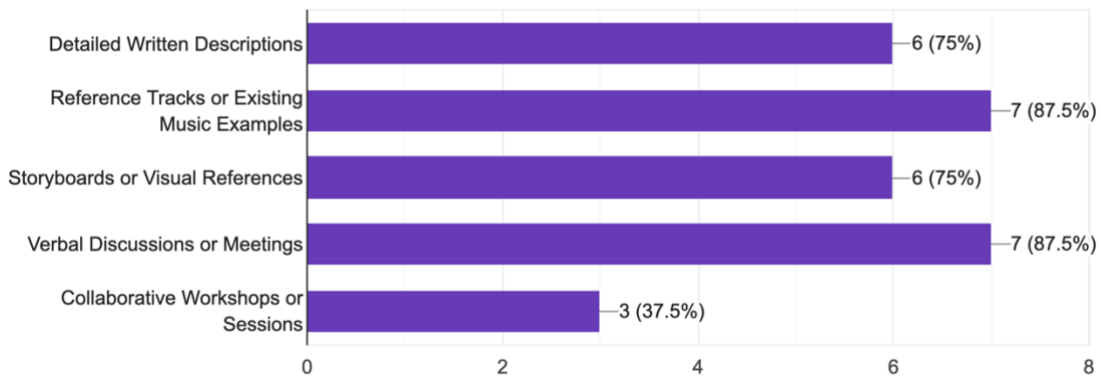
I'm not sure right now

1Place!

Into the Spider-Verse 2, Oppenheimer, Interstellar, Oblivion, Dune and Sicario are all films where the music greatly enhanced the experience.

12). When conveying the needs of a scene to a film composer for ensuring the music elements complement the visuals, which methods would you likely use? Please select all that apply:

8 responses



13). How do you think audiences perceive the soundtrack of a film?

8 responses

.

Unless the film's music is a selling point, it is usually not thought of by the audience

I think most audiences don't psychologically pay attention to the audio however there is still great impact.

The soundtrack can immerse the audience in the film and its world.

-

Most viewers may not understand the complexity of sound design as they only perceive sound tracks to be only songs instead of the various sound effects within the film.

Mood

It depends on how good the soundtrack turns out to be and how well it suits its purpose.

14). Do you believe a memorable soundtrack is essential for a film's success? Why or why not?

8 responses

No, because if the music is mid, the film can still be memorable.

It is not essential, however it can be a factor. An example would be Frozen, despite the plot twist causing a detraction from many parts of the film, the music conveys the major messages of the film, and easily allows audiences to ignore contrivances

Yes, anything that appeals to human senses appeals to their memory.

Not absolutely essential for a film's success. However a great score accompanied by a great film almost always means success.

Yes and no. I think it depends on the film

A memorable song track sometimes outlive the visual perception of a film.

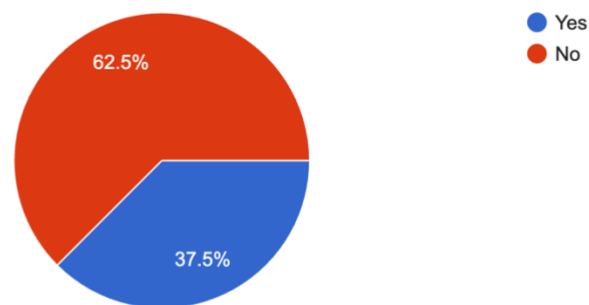
Most definately

Though it can assist, it is not entirely necessary for a film's success since after all, music is just a

Though it can assist, it is not entirely necessary for a film's success since after all, music is just a background effect of a film.

15). Are there any specific skills or knowledge areas related to film scoring that you would like to develop further?

8 responses



15)(b). If yes, please specify which skills or knowledge areas you would like to focus on. If no, feel free to share any thoughts on your current level of proficiency related to film scoring.

8 responses

I would like to understand how particular notes affect the brain and emotion.

a

Sound editing

I will like to experiment more with original scoring in my films.

I don't think I know enough the answer this question accurately

I knows nothing lol 😂

Im intermediate

I would not, since while I have branched out into music before, I am not skilled enough to produce the dramatic effects that people who are totally dedicated to film scoring will be able to, and thus I think this job is best left to them.

16). Is there anything else you would like to share about your thoughts on film scoring or adding music to films?

8 responses

.

Percussion is underrated and we should be using xylophones and toy pianos more

N/a

Adding music to films is something that should take time, curating the best soundtrack to your film should be absolutely necessary in cinema.

That the music should complement the film not overshadow it

Nope

No

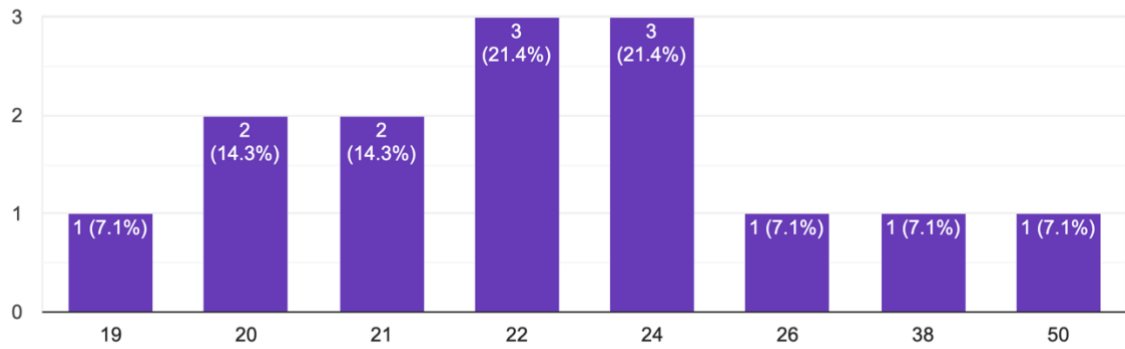
It should enhance but not overshadow.

Appendix G

UWI Musical Arts Questionnaire

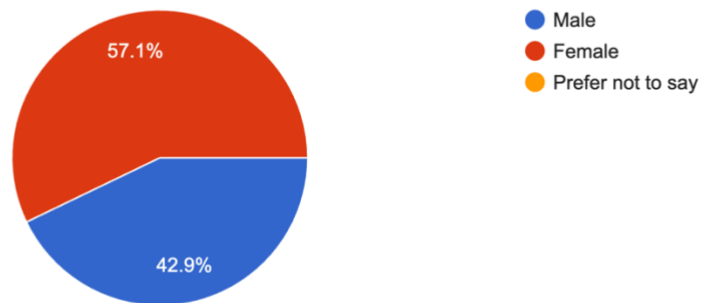
Age

14 responses



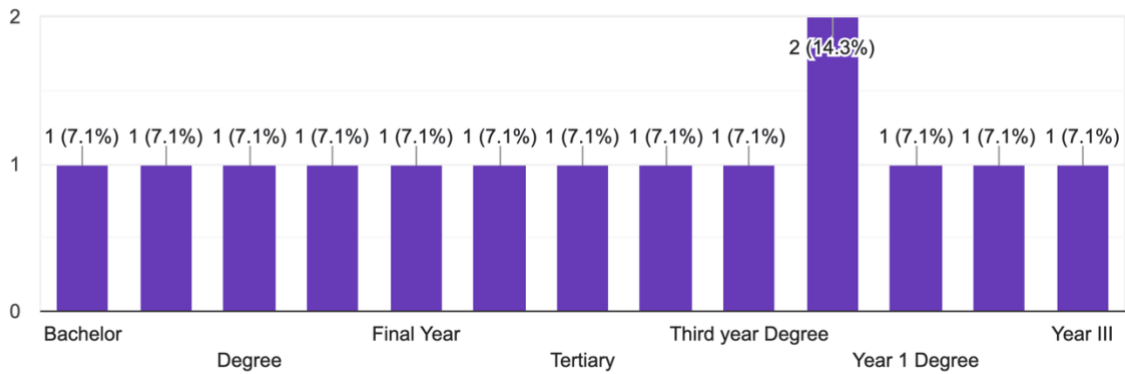
Gender

14 responses



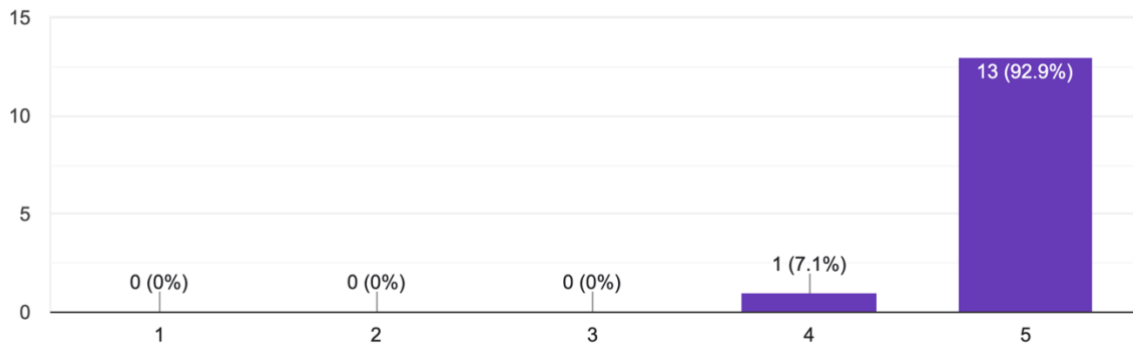
Current level of study

14 responses



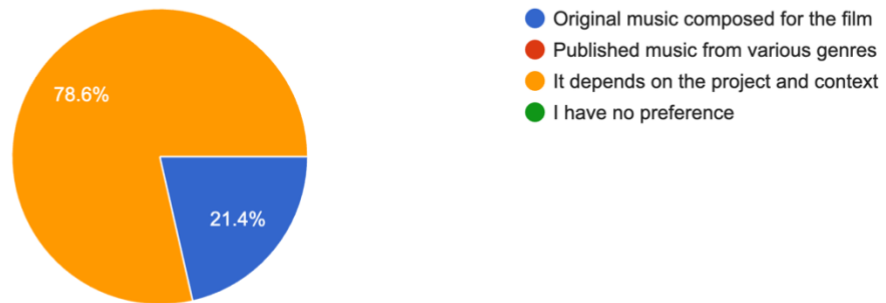
1). How important do you think music is in a film?

14 responses



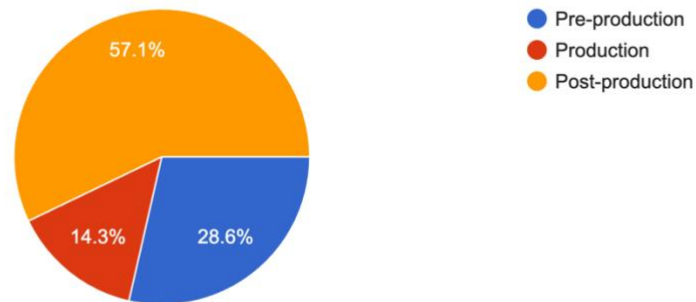
2). Do you prefer to use original music composed specifically for the project or pre-existing, published music from genres such as dancehall, pop, hip-hop, etc.?

14 responses



3). At what stage of the filmmaking process do you think music is typically incorporated?

14 responses



4). How would you define a film score?

14 responses

A film score is a set of music used in the production of a film or movie

A film score is music that is specifically written for a film

I think it would look like any other score

Music that enhances the story and brings to life scenes in a film

Detailed,

A score used to accompany a film with appropriate music to enhance each scene

Interesting

Appropriate to the scene, it sets the mood and gives the viewer a sense of the emotions of the scene.

Music that depicts an ideal setting and storyline

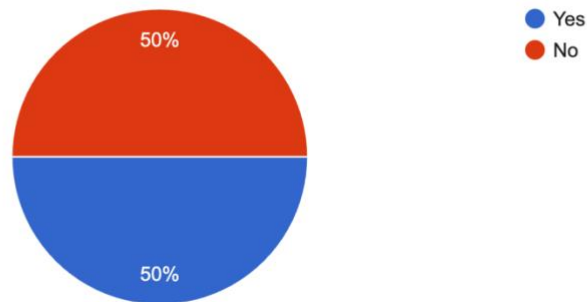
A film score creates the emotion / mood / feeling associated with a particular scene.

A work of music developed specifically for evoking the emotion during a particular scene of a film/movie.

A piece of music written specifically for a film to depict emotion.

5). Have you ever listened to a film score outside of watching the movie?

14 responses



5)(b). If yes, Can you name a few iconic film composers and describe their styles?

7 responses

Hans Zimmer -he prefers to explore music through technology over writing notes on a manuscript, AR Rahman -he integrates various styles into Carnatic and Hindustani music, Howard Shore -he uses neo-romantic style structures in order for his music to sound antique

Ludwig Göransson

Hans Zimmer

Alan Silvestri and Hans Zimmer

Susan Collin's and Dave Cobb. I can't describe their style sorry. I just know I loved the song

Alan Silvestri (Action)

Brian Tyler (Action)

John Powell (Action / Romance)

John Williams (Action / Adventure / Romance)

Hans Zimmer - the mixture of orchestral and tech music

Howard Shore - the use of unconventional items to depict the scene

Klaus Badelt - use of popular music

Gregor Narholz - (SpongeBob) cheerful, bright

6). Do you have a preferred musical style or genre when it comes to the film's soundtrack? If so, why?

14 responses

No

I really enjoy when a film has classical elements to their music, especially when they use a full orchestra in their soundtrack

I love orchestral suites used in film soundtracks such as Jupiter, Rainman, Conquest of Paradise because they are quite complex and can be used to explain the complexities that people feel even in the most simple emotions

Not really, I only notice the music if I like it.

Drama, it gives the film more meaning, the appropriate scene & accompanying music combines touches your senses.

No because the style of music for the film to me depends on the style of film.

19th Century Western Classical. Most theatrical plays were based on 19th century classical music example my personal favorite, the Music Man. 19th century classical composition for solo, choirs and

I prefer country and r n b musical genres because in most cases it is used to add emotion to a scene. It does make me cry more too 😭

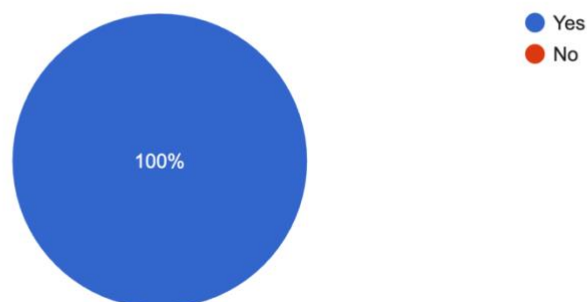
Emotional (legato, expressive feel) is my preferred style due to the ability to hear each instrument rise and fall in dynamics and expression.

I don't. I think this correlates to the type of movie. Some genres work better on a film genre (eg. Horror) than others.

No, each genre brings a different flavor to the movie and listening to one genre constantly is like eating one type of food your whole entire life. No variety.

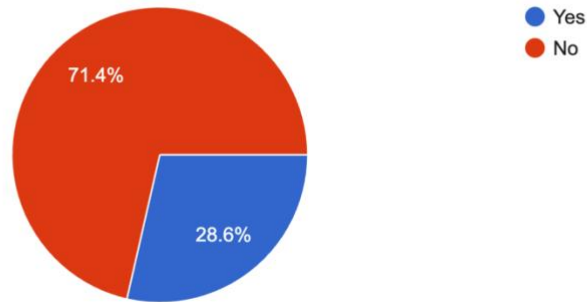
7). Is collaboration with the film director an essential aspect of creating a successful film score?

14 responses



8). Have you ever attempted to compose music for a film or short video?

14 responses



9). Can you think of a film where the score significantly enhanced your viewing experience? What aspects of the score stood out to you? and what film?

14 responses

In Dune Part 2 the score was excellent. It had an extra impact on the story and perfectly balanced the plot. The use of instruments and vocals is what stood out to me in particular.

Ancestral Plane from Black Panther (2018) in this scene T'Challa goes to the ancestral plane and meets his father. He immediately bows down to him and his father says "Stand up. You are a King" and the music immediately intensifies. That moment stood out to me because the reality and weight of his new title finally hits him. He's no longer the person he used to be and has a lot of responsibility now. As quick as that realisation came, the music instantly dies down to the point where the audience doesn't notice that the music continues.

Pirates of the Caribbean

Bridgeton. The music, particularly the strings evoked deep, intimate emotions in most of those true love moments.

Shawshank Redemption, the drama of the escape and all of the close calls.

Poor things. The music was weird and unorthodox to mimic the weird and unorthodox world in the story.

I can not.

The Star Wars score enhances the movie in that there is specific music that plays for some characters when they are being mentioned or when they enter the scene.

Marvel: Avengers, how each theme contrasted each main character

Jurassic World. The score enhances the fusion between prehistoric strength of animals to modernized technological influence. Even points of twist such dinosaurs walkin to engines running, computers wurring, weapons being displayed, all have a significant influence on the music of the film

Hunger Games- Ballard of Songbirds and Snakes

So many Marvel movies, but one will have to be 'Spiderman: No Way Home'. The use of each character's theme was both subtly placed and dramatically amplified depending on the gravitas of the scene. The rising and falling of the dynamics as well set the emotional scenes.

Titanic

The flute introduction as well as the change key. I think that the general mood of the piece was soothing and melancholy to an extent.

Might be cliché but Pirates of the Caribbean score enhanced the experience. The play in dynamics help set the tone along with the choice of instruments.

10). How do you believe music influences the audience's perception of a film?

14 responses

Yes, it does. Music has to the story line without taking away from the plot. It gives better insight to what emotion is being portrayed on screen. It helps the audience to better understand the context of the scene and overall plot of the movie.

I believe that music has the power to create and hold on to memories. If the message of the film is to leave the audience inspired but there's no music, most likely the audience can forget what was even said. Music serves as the channel in which these important messages or memories can be stored in the mind. With music, the audience can allow these films to transcend time.

I think it feeds more to the emotive sense than anything else. It can trigger sadness, happiness, fear etc

Music has a strong influence on emotions. Once done correctly, it's a contributing factor to the overall mood and success of a film.

The music is very much q part of bringing out your emotion that was orihinally intended for the film.

Music can help propel the audience into the world created for the movie allowing the experiance to be more enthralling

It basically tells someone how their emotion should be at certain scenes.

I think the audience has greater understanding of what goes on in a scene by the music played and how it makes them feel.

It conveys the emotions projected in the film

Music sets a tone. The audience mind's are generally locked on to the plot of the show. Music paints pictures, builds tension, generates suspense (what's coming next? What's going to happen here?) The music influences suspense and expectation

It sets the tone of the scenes

The music expresses the scene in a way the image alone cannot.

There are a variety of factors that I think influence the audience's perception. Harmony, Rhythm, Tempo, Dynamics, Tonality. These among others play a strong role in creating context for what the audience is receiving.

Music can set a mood in the audience's mind. For example a clip could be of someone smiling but if the audio is depressing it can change the whole outlook.

11). Can you provide an example of a film where you believe the music significantly enhanced or detracted from the overall experience? Why?

14 responses

Dune Part I&II, Harry Potter and the Deadly Hollows Part II and Oppenheimer. These are some films where I think the music significantly enhanced the overall mood or experience of the film. The music added context and added layers of emotion or excitement so that the audience would better understand.

August Rush (2007) the music significantly enhanced the overall experience because the point of the film is that music connects all living things to one another. Two musicians who were highly skilled in their genres and disciples which seem completely opposite to one another, were able to be fused together and make something even more brilliant, as seen by their son August Rush

The little mermaid movie. Everything was just well put together.

The music in Black Panther. The kind of research that went into the film score was fantastic. Understanding cultures and fusing modern styles were appropriated.

The King of New York, the music enhanced the film through the notoeious manner in which the star operated.

Poor things. See answer for question 9

Hereditary

I am not sure

Romantic movies, music tend to enhance personal feelings or decrease feelings

Pirates of the Caribbean. The theme of the Film was so perfectly composed that audiences and viewers can hear the music instantaneously without it being played in its entirety. Music influences behaviours.

The New Godzilla and Kong. It definitely enhanced to film. Although it was more instrumental music, the choice of instrumentation added to the scenes depicting royalty and created a feeling of grandeur

Same answer as #9

Titanic

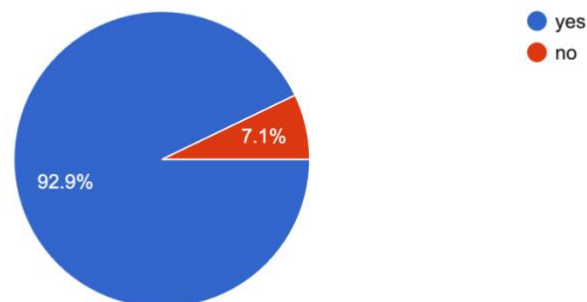
The flute introduction as well as the change key. I think that the general mood of the piece was soothing and melancholy to an extent.

I cannot vividly recalling a time where the music created some level of confusion with regards to my emotional perception of the particular film. If anything in my experience it has done quite the opposite.

Child's play movie soundtrack enhanced the experience as it put fear into the viewer's mind that danger is around the corner.

12). Do you think that cultural background influences the style and approach of film composers?

14 responses



13). How do you think audiences perceive the soundtrack of a film?

14 responses

It depends on whether the soundtrack did a good job at portraying the ideas of the film

I dont think the majority of audiences perceive the soundtrack. Most times the music is not even an active thought in their minds. There are few persons in an audience however that really determine the success or failure of a film based on the music used

I think they generally decide if it's good or bad depending on their taste in music

Sometimes its overlooked.

Since the soundtrack is supposed to depict or enhance the cultural aspects of the film, it sets the tone/mood of the film.

Audiences perceive the soundtrack as an integral piece of a film

N/A

I think audiences dont really pay much attention to the film score unless it is obvious to them.

Most perceive it as background music

They may perceive the music as culturally appropriate or socially accurate, even systematically relevant. Does this music match with the plot of the film??

I feel like audiences ignore it most times

The music will impact the audience if it is done appropriately on par with the scene

It creates context musically for what the audience os viewing physically.

A natural audience focus is mainly on the visual aspect on films. Most of the time when a soundtrack comes on the audience is passively listening without understanding the context. The music is then represented as enhancing the experience.

14). Do you believe a memorable soundtrack is essential for a film's success? Why or why not?

14 responses

Yes, it most definitely is. Lots of people go back to listen to soundtracks or rewatch movies because the soundtrack was good

I absolutely believe a memorable soundtrack is essential because the music is supposed to convey emotions that we cannot say out loud. An actor can make facial expressions that tell us how they feel but sometimes just the expression isn't enough. The intensity of the emotion can really only be shown when it's complemented by music

I think it enhances the overall experience and even helps to make some parts of the movie memorable

Yes

Yes, because there's a correlation to one another, even long after seeing the film one may hear a soundtrack from the film and be able to relate to the experience.

Not necessarily as a film is primarily a story and once the story is told well and in an interesting way, it would be successful

14). Do you believe a memorable soundtrack is essential for a film's success? Why or why not?

14 responses

I think it is important because if the audience remembers the song that plays during a scene they are more likely to remember what happens in the scene.

Yes, it helps determine a film's success

Yes it does. A film's success depends on its exposure. A memorable soundtrack generates favouritism towards the film in question. Most viewers may enjoy a film strongly around the music that enhances the plot

I do. It adds to the sales of the movie

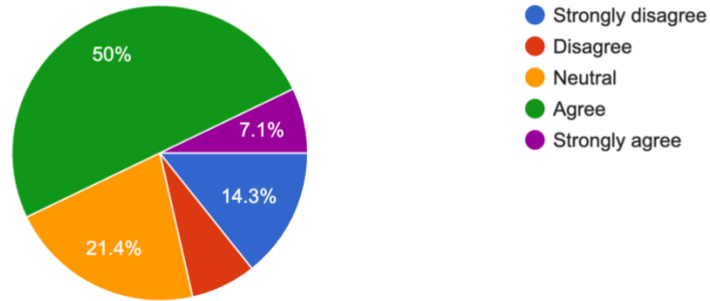
Not necessarily, but it can play a part in how MEMORABLE the film is, as every time the person remembers the score it'll remind them of the film

Yes, In my experience there are soundtracks from movies that I've heard long after viewing the movie that were so impactful that all the emotions from the movie were felt as if I was actually watching at that moment. That's to me serves as an indicator of a good or bad composition.

Yes and no, sometimes background music is nice to help move along the picture "like horror" and others can engage the audience "like rom-com" where the song is associated to the movie. One can work without the other full engaged but when combined it can be a masterpiece or a total flop.

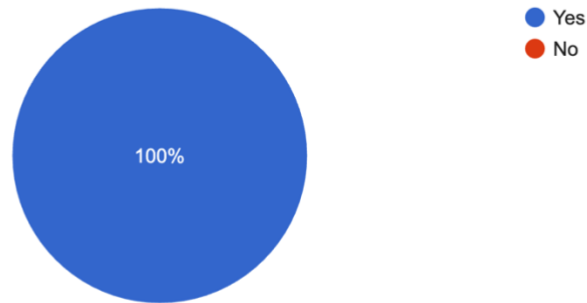
15) Would you agree that technological advancements have significantly influenced the way film scores are composed?

14 responses



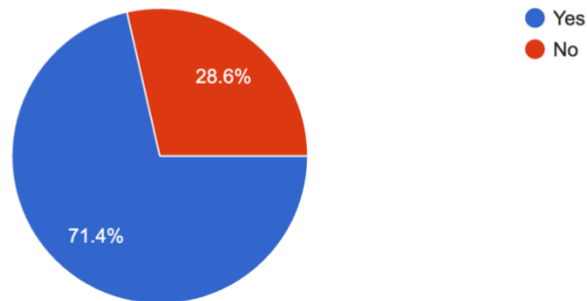
16) Do you think that analyzing film scores can deepen your understanding and appreciation of music composition?

14 responses



17). Are there any specific skills or knowledge areas related to film scoring that you would like to develop further?

14 responses



17)(b). If yes, please specify which skills or knowledge areas you would like to focus on. If no, feel free to share any thoughts on your current level of proficiency related to film scoring.

14 responses

I love listening to film scores while watching a movie but it's not something where I would go back and listen to the scores to further analyze it

How modern technology is used in film scoring, how single cues relate to the overall score

I've just never thought to try

Orchestral arrangements

The actual editing of the music and placing where necessary.

Knowing which modes, intervals and instruments create which moods and how to use them effectively

.

I would like to enhance my skills in the area of taking what is happening in a scene and expression it in sound without words.

Improve my skills on composing and listening to more programme/absolute music

Knowing how much music should suffice various points of a film or even instances of where to properly enter music to envelope or expand a scene.

I'd like to focus on composition as a whole. I know I can do it but i don't feel like i'm at the level for it to be anything good and it does not interest me as much as it should.

To understand the process behind scoring for scenes and how to create the mood

I haven't had much experience in this branch of music so it do not have much knowledge or interest in it.

How to set music to motion pictures, in a way to blend seamlessly and not to overlap and overwhelm the viewer.

18). Is there anything else you would like to share about your thoughts on film scoring or adding music to films?

14 responses

No

No.

I believe film scoring should be offered at the University of the West Indies

I think film scoring is not a easy thing to do and people who are capable of pulling it off are not talked about enough.

Not really, & that's because of my limited knowledge of the topic.

I think it should be a standard course for all universities

No

It brings out a deeper understanding of absolute music and programme music

Film scoring is a herculean task that requires a particular level of skill that encapsules great experience and an astounding knowledge of the field. Films are strongly dependent on the balance of plot and involvement of music wherever it may be needed

I just wanna become a voice actor to sing in moviesssss 😊

-

I think that it is essential to have music in all films. It helps in envoking emotion.

Yes music has become a key component to films however there is silent movies which depict emotions without the help of music.