

CHAPTER IV

DATA ANALYSIS AND INTERPRETATION

4.1. Film Music in *Hugo*

In producing *Hugo*, Martin Scorsese collaborated with the composer Howard Shore. As a result, this movie presents some great film music. There are 21 (twenty one) of film music in *Hugo* which are released publicly, they are:

Table 1: Film Scores in Hugo
(Shore, 2011)

No.	Title	Composer	Duration Time
1.	The Thief	Howard Shore	4:20
2.	The Chase	Howard Shore	2:50
3.	The Clocks	Howard Shore	4:28
4.	Snowfall	Howard Shore	1:50
5.	Hugo's Father	Howard Shore	3:24
6.	Ashes	Howard Shore	2:33
7.	The Station Inspector	Howard Shore	1:10
8.	Bookstore	Howard Shore	1:51
9.	The Movies	Howard Shore	1:29
10.	The Message	Howard Shore	4:36
11.	The Armoire	Howard Shore	2:32
12.	Purpose	Howard Shore	2:04

13.	The Plan	Howard Shore	2:48
14.	Trains	Howard Shore	2:50
15.	Papa Georges Made Movies	Howard Shore	1:52
16.	The Invention of Dreams	Howard Shore	6:28
17.	A Ghost in the Station	Howard Shore	6:00
18.	A Train Arrives in the Station	Howard Shore	3:25
19.	The Magician	Howard Shore	2:33
20.	Coeur Volant	Elizabeth Cotnoir / Isabelle Geffroy / Howard Shore	4:19
21.	Winding It Up	Howard Shore	4:11

Film music, often known as background music, is the music used to accompany a movie. It can be popular songs and, or film scores. According to Kalinak (1992) film score is music composed intentionally and directly for the screen in the movie. Film scores usually do not have lyrics so as not to compete with dialogue.

Film music used in *Hugo* are in overall featuring period instruments typical of a 1930s Paris cafe band, such as accordion, gypsy guitar, double bass, alto sax, trap drum-kit, tack piano and ondes Martenot. These music instruments provide a strong background setting of time and place of the film from the beginning to the end. The music instruments also define the genre of the film, which is children's fantasy adventure and establish the geographical and temporal setting of the film, which is Paris in 1931.

In order to better analyze and understand the film music used in *Hugo*, the writer will provide the following discussions about the film music in the movie.

4.1.1. The Thief

Time	Function / Role
00:47 – 05:03	<ul style="list-style-type: none"> • To create a convincing atmosphere of time and place, • To create mood, • To underline psychological refinements.

The Thief is used on the opening scene where a clockwork fading into an image of Paris until the time Hugo sneaks out to steal from a toy booth (min. 00:47 – 05:03). The use of bird's eye view together with the music creates a convincing atmosphere of time and place. The dissonant chord at the beginning gives a feeling of mystery as the camera moves to show a Paris train station from above, the venue where the story takes place. The harmony then builds up as the camera moves through the station and through the white smoke. The tone starts rising when the camera floats up towards a big clock on the station wall and reaches its peak as the clock dial comes closer, altogether directing audience's attention to an important object on the screen. The music then changes into a harmony of full orchestra as the camera takes an extreme close-up of Hugo, the object of greatest significance (Figure 4.1). It is as if the audiences have been brought back through time to Paris in 1931.

In line with Cohen (2001), the music used in the film, up to the point when and where the time and place are set in the opening credits of a film, serves the function as a medium to induce mood. Additionally, Copland (Fischhoff, 2005)

puts this kind of music as a mean to establish a “more convincing atmosphere of time and place”.



Figure 4.1: An extreme close-up of Hugo peering out from a clock dial (min. 02:00)

The music continues as Hugo turns away and runs through the tunnels behind the wall. It then changes to a fast-paced tempo as the camera follows closely on the boy, building excitement to the audiences as he is running through a secret world. The music tone once again rises up in a slower tempo and reaches its peak as Hugo peers through another clock dial to see an old man sitting in a toy booth. In this part, the role of the music is to create mood (Copland in Fischhoff, 2005). It conveys the fantasy feeling towards the world behind the wall of train station.

As Hugo crawls out from behind the wall to sneak into the toy booth, the violin plays in dissonant chords to elicit a feeling of tension. The music also gets louder to support the dramatic feeling. Here, according to Copland’s theory (Fischhoff, 2005), music is used to underline a psychological refinement to foreshadow a danger of being caught by the old man, Georges Melies.

4.1.2. The Chase

Time	Function / Role
07:02 – 09:34	<ul style="list-style-type: none"> To create mood

The Chase is used during the scene where the station inspector runs after Hugo after he is caught stealing from Melies' toy booth (min. 07:02 until 09:34). The loud and fast-paced tempo and the uplifting orchestra induce a running sensation. The fast tempo also pushes the scene to appear faster than its actual pace. In Copland's opinion (quoted in Fischhoff, 2005), this music is used to highlight the atmosphere of time and place. Moreover, Shore (2011) uses minor keys in *The Chase* to create intriguing and disturbing effects.

4.1.3. The Clocks

Time	Function / Role
09:36 – 12:58	<ul style="list-style-type: none"> To create a more convincing atmosphere, To express the inner feeling of characters. To induce mood.
30:12 – 30:33	<ul style="list-style-type: none"> To be a neutral background filler

In general, *The Clocks* serves the functions of creating a more convincing atmosphere (Copland in Fischhoff, 2005) and inducing mood (Cohen, 2001). On the scene when Hugo runs back to his house beyond the wall to wind up the clock. (minutes 09:36 – 12:58), the music slowly changes from *The Chase* into *The Clocks*. The tapping sound from the music instruments creates a convincing

atmosphere of place (Copland quoted in Fischhoff, 2005) that is inside a big clock on the station.

On minute 11:05 when Hugo winds the clockwork, he looks out to see Monsieur Frick trying to approach Madame Emilie. The waltz music conveys the fantasy of romance between Madame Emilie and Monsieur Frick. According to Copland (quoted in Fischhoff, 2005), the music can be used to express the inner feelings of the characters on screen. The music once again turns into a slower calm melody as Hugo finishes winding the clocks and takes a moment to look over the city of Paris from the very top of the station. The slow tempo alternates the perception of time by dragging the scene. The tone then rises up as the camera floats away, showing Paris city from above using bird's eye view, and reaching its highest tone as the title of the film shows up on screen. Here the music is used to induce mood at the beginning of the film (Cohen, 2001).

When Hugo and Isabelle part away in front of the library (min. 30:12 – 30:33), the music is subtle as not to interfere the dialogues. The film music is used, in Copland's term (quoted in Fischhoff, 2005), as a neutral background filler to fill the pause between the conversation of Hugo and Isabelle.

4.1.4. Snowfall

Time	Function / Role
14:19 – 15:13	<ul style="list-style-type: none"> <li data-bbox="703 1727 1262 1760">• To underline psychological refinements

The film music of *Snowfall* is used when Hugo decides to get out of the train station to follow Melies. The music invokes a feeling of terror through the uses of minor keys, unpredictable rhythms, and strident and dissonant harmonies

to express Hugo’s fear towards the world outside the train station. When Hugo and Melies walk through a graveyard, a melody from bass playing at its lowest range is heard as the camera takes a low-angle shot of the stone statue to exaggerate its size (Figure 4.2), thus enhancing the emotional experience. *Snowfall* is used, borrowing Copland’s words (quoted in Fischhoff, 2005), to emphasize psychological refinement, “the unspoken thoughts of a character or the unseen implication of a situation.”



Figure 4.2: A low-angle shot at the statue in the graveyard (min. 14:54)

4.1.5. Hugo’s Father

Time	Function / Role
17:24 – 21:03	<ul style="list-style-type: none"> To provide continuity between shots

The film music *Hugo’s Father* starts when Hugo stares at the automaton. This film music provides a continuity between shots (Cohen, 2001). As the shrieking violin climbs into a higher pitch, the camera takes a close-up shot of the

automaton. The automaton then changes back to the past, and the music turns to a slow subtle melody as voices of Hugo talking to his father takes over. The shrieking violin is a cue to a flashback (Cohen, 2001).

4.1.6. Ashes

Time	Function / Role
21:30 - 23:33	<ul style="list-style-type: none"> • To create mood • To build a sense of continuity between shots
26:36 - 27:24	<ul style="list-style-type: none"> • To create mood

On the scene where Hugo has a flashback to the time Uncle Claude comes after his father dies and takes him away to the train station (min. 21:30 – 23:33), the music helps to create a sad mood. Moreover, the music also helps to connect the shots together as the shots jump in time and places.

The music recurs at the scene where Melies gives Hugo ashes in a handkerchief to pretend that he has burned the notebook (min. 26:36 – 27:24). The slow sad music accompanies Hugo as he slowly opens the handkerchief, and heightens up as the ashes get fully revealed and flown away in a slow motion. In general, the function of the film music, *Ashes*, in the scenes mentioned above is to enhance atmosphere and to build a sense of continuity as proposed by Copland (Fischhoff, 2005).

4.1.7. The Station Inspector

Time	Function / Role
24:35 - 26:01	<ul style="list-style-type: none">• To express the inner feeling of the character
36:00 - 38:10	<ul style="list-style-type: none">• To express the inner feeling of the character
43:02 - 44:42	<ul style="list-style-type: none">• To express the inner feeling of the character
01:08:20 - 01:08:27	<ul style="list-style-type: none">• To express the inner feeling of the character
01:26:10 - 01:27:00	<ul style="list-style-type: none">• To express the inner feeling of the character

The Station Inspector film music expresses the inner feeling of the station inspector by focusing on his character and personality (Copland quoted in Fischhoff, 2005). The music occurs almost each time the station inspector shows upon the screen. The proud marching music signifies the character as a brave soldier. The minor keys create a dark feeling, introducing the character as the villain of the story. The music helps in telling the audiences the character of the station inspector.

4.1.8. Bookstore

Time	Function / Role
28:00 - 28:52	<ul style="list-style-type: none">• To express the inner feeling of the character

Bookstore starts as Isabelle and Hugo walk to the bookstore after he runs into her (min. 28:00 – 28:52). As Isabelle mentions the bookstore as “the most wonderful place on earth” the lively melody conveys the fantasy feeling towards

adventure in books. The music changes into a minor melody as Monsieur Labisse is watching Hugo entering his shop. This helps to explain the character's suspicion toward Hugo. Like *The Station Inspector* film music, *Bookstore* also expresses the inner feeling, in this case, the inner feeling of Monsieur Labisse (Copland quoted in Fischhoff, 2005).

4.1.9. The Movies

Time	Function / Role
39:22 - 40:11	<ul style="list-style-type: none"> • To enable a symbolization of past and future events through the use of leitmotif • To create mood

The Movies plays in the background from the moment Isabelle holds Hugo's hand at the library to the time when they sneak in to a movie theater (min. 39:22 – 40:11). The music starts with a very soft melody which is barely audible. As the screen changes to show a movie theater, a leitmotif musical phrase that is associated with Georges Melies occurs to symbolize the events of the filmmaker. Moreover, the magical melody of the leitmotif enhances the audiences' feeling of magic and wonder (Copland quoted in Fischhoff, 2005).

4.1.10. The Message

Time	Function / Role
53:09 - 54:50	<ul style="list-style-type: none"> • To enable a symbolization of past and future events through the use of leitmotif

	<ul style="list-style-type: none"> • To create mood
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Similar to the film music *The Movie*, film music *The Message* serves as a means to enable “a symbolization of past and future events through the use of leitmotif” (Cohen, 2001) and to create mood (Copland quoted in Fischhoff, 2005). The film music occurs when the automaton finally works after Isabelle lends Hugo the heart-shaped key (min. 34:35 – 35:41). The fast rhythm and the uplifting melody of the music invoke an exciting mood. The occurrence of the leitmotif melody also enables a symbolization of the events of the filmmaker Georges Melies.

4.1.11. The Armoire

Time	Function / Role
58:26 - 01:01:20	<ul style="list-style-type: none"> • To create mood • To enable symbolization of past and future events through the use of leitmotif

Another example of film music which functions to enable “a symbolization of past and future events through the use of leitmotif” (Cohen, 2001) and to create mood (Copland quoted in Fischhoff, 2005) is *The Armoire*. The music occurs when Hugo and Isabella search for the notebook in the armoire while hiding from Papa Georges in the bedroom. The pitch of the string instrument alters the scene into an exciting suspense feeling. As Isabelle tries to pull out the heavy wooden box carefully, the pitch reaches into higher octaves to invoke a tense mood. The music then stops as the box lands safely in Isabelle’s arms after she regains her balance. The sudden stop of the music creates a short

feeling of relief to the audiences before the chair completely brakes and both Isabelle and the box fall. As hundreds of papers scatter through the air out of the box, the loud music helps in creating a fantasy feeling. The leitmotif melody also occurs to enable a symbolization of the events of Georges Melies.

4.1.12. Purpose

Time	Function / Role
01:18:47 - 01:19:54	<ul style="list-style-type: none"> To create mood

Purpose is used to create mood (Copland quoted in Fischhoff, 2005). It appears on the scene where Hugo talks about how he likes to fix things to Isabelle while he is winding the clock. The use of violin in the music expresses the passion of Hugo. Violin is commonly thought of as the most expressive instrument in the orchestra and thus linked to passion (Kalinak, 2010, p. 14).

4.1.13. Trains

Time	Function / Role
01:51:07 - 01:51:40	<ul style="list-style-type: none"> To create a more convincing atmosphere of place To create mood

Trains is the background music on the scene where Hugo is chased by the station inspector after Uncle Claude has been found died. The automaton accidentally falls on the train rail and Hugo jumps down after it even though there is a train coming close. The music, which sounds like a running train, creates a

more a more convincing atmosphere of the place on the scene (Copland quoted in Thomas, 1991). The very fast-paced tempo and rhythm of music unconsciously alter the audiences' heartbeat to induce sensations of dread and suspense, to create mood (Copland quoted in Fischhoff, 2005).

4.1.14. Papa Georges Made Movie

Time	Function / Role
01:28:50 - 01:30:28	<ul style="list-style-type: none"> To create mood
01:31:23 - 01:32:52	<ul style="list-style-type: none"> To create mood

The film music accompanies the scene where Rene Tabard comes over and meets Mama Jeanne (min. 01:28:50 - 01:30:28). The lovely melody of the piano signifies that Mama Jeanne finally opens up about the past, releasing the tense situation. When they watch the film together on min 01:31:23, the melody turns into a harmony. The choice of music, which is in line with Copland (quoted in Fischhoff, 2005), creates a beautiful loving feeling to the audiences.

4.1.15. The Invention of Dreams

Time	Function / Role
01:34:30 - 01:35:33	<ul style="list-style-type: none"> To create mood

The Invention of Dreams is used on the flashback scenes of Melies' past as a magician. The music starts with the leitmotif melody. A younger Melies is on the stage showing his magic tricks to the audience. The major key in the music

helps to create a lively mood. *The Invention of Dreams* is used as a medium to create mood (Copland quoted in Fischhoff, 2005).

4.1.16. The Magician

Time	Function / Role
01:12:50 - 01:13:40	<ul style="list-style-type: none"> To enable past and future events through leitmotif

The music starts when Hugo and Isabelle are invited to Rene Tabard's office after meeting him in the film library. The leitmotif of Georges Melies accompanies as the camera moves into the office, and keeps flowing as Tabard tells about Melies' past as a filmmaker. The use of leitmotif enables a symbolization of past and future events (Copland quoted in Fischhoff, 2005) of Georges Melies.

4.1.17. Coeur Volant

Time	Function / Role
01:59:11 – 02:00:00	<ul style="list-style-type: none"> To create mood

Coeur Volant is used as the closing music of the film. The music starts on the last scene where Isabelle sits down to start writing the story about Hugo in the middle of the party. The camera floats around the room as Isabelle's voice over is narrating the story. The music starts in a very soft and subtle melody as to not interfere with the narrating. The camera then moves to the next room to take a close-up shot at the automaton. The tone starts to rise and then stops as the screen shows a freezing frame of the automaton (Figure 4.3). The accordion then leads

the music as the screen changes to show the end credit, and a female singer sings along in French. The music is soothing, giving a gently calming effect to the audience by using major key. Moreover, the use of freezing frame on the last scene is to convey the powerful ending of the whole film.

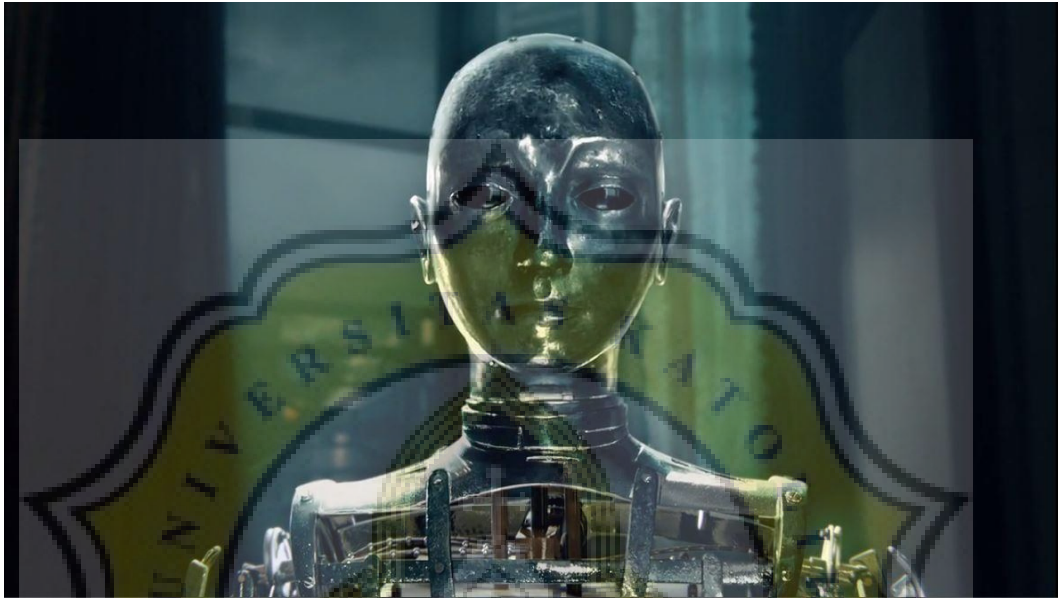


Figure 4.3: A freezing frame of the automaton (min. 02:00:00)

In these scenes, the film music as a tool to create mood can be seen vividly in this film music (Copland quoted in Fischhoff, 2005).

4.2. Functions of Film Music in *Hugo*

To make a clearer interpretation on what functions the film music has toward the scenes in *Hugo*, the table below summarizes the functions of film music in *Hugo*.

Table 2: The Functions of Film Music in *Hugo*

No.	Film Music	Functions
1.	The Thief	<ul style="list-style-type: none"> ▪ To create a more convincing

		<p>atmosphere of time and place,</p> <ul style="list-style-type: none"> ▪ To create mood, ▪ To underline psychological refinements
2.	The Chase	<ul style="list-style-type: none"> ▪ To create mood
3.	The Clocks	<ul style="list-style-type: none"> ▪ To create a more convincing atmosphere of time and place, ▪ To express the inner feeling of character, ▪ To induce mood, ▪ To be a neutral background filler
4.	Snowfall	<ul style="list-style-type: none"> ▪ To underline psychological refinements.
5.	Hugo's Father	<ul style="list-style-type: none"> ▪ To provide continuity between shots
6.	Ashes	<ul style="list-style-type: none"> ▪ To create mood, ▪ To build a sense of continuity between shots
7.	The Station Inspector	<ul style="list-style-type: none"> ▪ To express the inner feeling of character
8.	Bookstore	<ul style="list-style-type: none"> ▪ To express the inner feeling of character
9.	The Movies	<ul style="list-style-type: none"> ▪ To enable symbolization of past

		<p>and future events through the use of leitmotif,</p> <ul style="list-style-type: none"> ▪ To create mood.
10.	The Message	<ul style="list-style-type: none"> ▪ To enable symbolization of past and future events through the use of leitmotif, ▪ To create mood.
11.	The Armoire	<ul style="list-style-type: none"> ▪ To create mood, ▪ To enable symbolization of past and future events through the use of leitmotif
12.	Purpose	<ul style="list-style-type: none"> ▪ To create mood
13.	Trains	<ul style="list-style-type: none"> ▪ To create a more convincing atmosphere of time and place, ▪ To create mood
14.	Papa Georges Made Movies	<ul style="list-style-type: none"> ▪ To create mood
15.	The Invention of Dreams	<ul style="list-style-type: none"> ▪ To create mood
16.	The Magician	<ul style="list-style-type: none"> ▪ To enable symbolization of past and future events through the use of leitmotif
17.	Coeur Volant	<ul style="list-style-type: none"> ▪ To create mood

From the table above, it is clear that the film music in *Hugo* serves various functions for the film. The film music mainly takes roles on emotional effects of

the film, from creating moods, atmosphere of time and place, and also to express the inner feeling of the characters. The use of leitmotif melody which represents Georges Melies also helps in relating the events in the story easily through association in memory of the audiences.

