



Indonesian Journal of Music Research, Development, and Technology



Journal homepage: <http://ejournal.upi.edu/index.php/interlude>

Analysis the Structural Complexity of “Time” in Hans Zimmer’s Score for ”Inception”

Sandi Putra Ikhsan*¹, and Hafizhah Insani Mldyanti

Music Study Program, Faculty of Art and Design Education, Universitas Pendidikan Indonesia, Indonesia

*Correspondence: E-mail: sandiputraikhsan@gmail.com

ABSTRACT	ARTICLE INFO
<p>This study explores the intricate structure of "Time," a piece in Hans Zimmer's. The study aims to analyze the complex layers of "Time" and its influence on the overall impression of the picture. The primary study question investigates how the structural components of the composition, such as its recurring motifs, slow progression, and emotional climaxes, correspond to and amplify the movie's examination of time and reality. The process entails a qualitative analysis utilizing a literature review and an observational assessment of the film's audio-visual synchronization. By analyzing scholarly publications and conducting a literature study, the research reveals how Zimmer's minimalist approach and his inventive utilization of electronic sounds produce a distinctive auditory encounter that reflects the film's themes. Examining pivotal scenes that prominently display the concept of "Time" allows us to understand the intentional decisions made in the composition and execution of the music. The research findings indicate that the intricate composition of "Time" greatly amplifies the viewer's sense of being fully engaged in the film. The changing dynamics and recurring patterns of the piece not only mirror the emotional progress of the characters but also act as a guiding force for the viewer, helping them navigate through the complex storyline of the film. The emotional trajectory depicted in "Time"—evolving from a state of tension and confusion to one of resolution and hope—mirrors the thematic trajectory of the film, emphasizing its crucial function as an integral element in the narrative process. This analysis illustrates that the popularity of "Inception" is not exclusively attributed to its visual and narrative originality but is equally ascribed to its refined utilization of music. "Time" demonstrates how film music may significantly impact the audience's emotional and intellectual involvement, solidifying its position as a significant piece in modern cinema.</p> <p>© 2023 Kantor Jurnal dan Publikasi UPI</p>	<p>Article History: <i>Submitted/Received 27 Sep 2023</i> <i>First Revised 27 Sep 2023</i> <i>Accepted 30 Sep 2023</i> <i>First Available online 15 Nov 2023</i> <i>Publication Date 30 Nov 2023</i></p> <p>Keyword: <i>Film soundtrack,</i> <i>Hans Zimmer,</i> <i>Structural complexity,</i> <i>Inception.</i></p>

1. INTRODUCTION

The soundtrack of a film goes beyond being just background music. It includes all the auditory components, including dialogue, sound effects, and the musical score (Boltz, 2004; Green, 2010). These aspects contribute to the film's overall narrative and emotional impact (Boltz, 2001; Gorbman, 1980). Although sometimes used to refer to a compilation of songs in a film, the term "soundtrack" has a broader and more accurate connotation (Buhler, 2014). The film score, an essential element of the soundtrack, plays a crucial role in influencing the viewer's experience by highlighting the emotional and thematic aspects of the film (Tan, et al., 2007; Boltz, 2001; Benini, et al., 2011). An outstanding example of this may be seen in the movie "Inception" (2010), helmed by Christopher Nolan, which has received praise for its complex storyline, inventive cinematography, and revolutionary sound design and musical score created by Hans Zimmer. "Inception" is widely recognized as one of the past decade's most significant films, captivating fans and critics with imaginative storytelling. The intricate storytelling, along with a refined utilization of sound, offers a filmic encounter that is intellectually fascinating and emotionally captivating. An integral aspect of this experience is the soundtrack, the composition titled "Time," which has been closely associated with the film's tremendous influence.

In order to carry out this analysis, a qualitative research approach will be utilized, explicitly employing observations and an online literature study (Morgan, 2022). This approach enables a thorough examination of established academic articles and analytical evaluations to comprehend the various ways the soundtrack enhances the overall effect of the film. The research aims to analyze the intricate structure of Hans Zimmer's piece "Time" in the film "Inception," investigating how its musical components enhance the narrative and emotional intensity of the film. The study aims to comprehend how the composition "Time" promotes the audience's immersion and emotional engagement by examining its repeating motifs, minimalistic style, and integration of electronic and orchestral elements.

The score composed by Hans Zimmer for the film "Inception" is widely acclaimed for its groundbreaking technique, which combines conventional orchestration with electronic components to produce a sonic environment that reflects the movie's examination of dreams and reality. The composition "Time," included in the film's climactic and concluding moments, exemplifies the art of musical storytelling. The steady progression, recurring patterns, and intensifying emotional climax of the piece harmonize flawlessly with the developing storyline, evoking a profound sense of conclusion and contemplation that strongly connects with the audience. The intentional inclusion of this emotional connection serves as a purposeful design decision that amplifies the audience's involvement with the film's central themes of memory, grief, and redemption.

The use of the track "Time" in the film "Inception" serves as a prime example of how music may surpass its conventional function as a mere background element and instead become an essential component of the narrative process. The composition's minimalistic framework and evocative tunes establish a temporal realm that mirrors the film's core theme of time expansion within dreams. The music acts as a consistent anchor, guiding the audience through the intricate narrative terrain as the actors traverse various strata of reality. The audio guidance plays a significant role in a film like "Inception," where the distinction between dream and reality is frequently obscured, and the viewer's sense of direction is frequently tested. Furthermore, "Time" serves as a means of storytelling and influences the emotional atmosphere of "Inception." The music's gradual and purposeful advancement reflects the emotional paths of the characters, transitioning from feelings of hopelessness and

bewilderment to optimism and conclusion. The score's dynamics further enhance the emotional trajectory as the music intensifies and diminishes by the events depicted on the screen. The film's interaction between sound and vision provides a powerful experience that captivates the audience on various sensory levels, intensifying the impact of the film's finale.

2. METHODS

A qualitative methodology was employed to thoroughly examine the music of "Time" in the film *Inception*, utilizing both observation and repeated viewing phases. This methodology was selected to explore the complex subtleties of the sound aspects, specifically the music and its structural features. The data collection method began by repeatedly watching the movie "*Inception*," specifically focusing on portions that included the piece "Time." This iterative methodology facilitated a comprehensive comprehension of how the music interacts with the visual story, directing the audience's emotional progression throughout the film. The act of observation was crucial, as it allowed for the recognition of repeated patterns, shifts in dynamics, and the overall auditory composition of the piece. Concurrently with observational analysis, comprehensive internet research was done to collect additional data. It entailed gathering information from reliable sources, such as film scores. The secondary sources offered significant background and theoretical frameworks for interpreting the sound of "Time" within the film's wider narrative and thematic environment.

The gathered data underwent meticulous analysis guided by well-established ideas and concepts about sound in films. The core of this analysis focused on investigating the role of "Time" in shaping the narrative structure and evoking emotional impact in the film "*Inception*." Utilizing theories from film music, such as leitmotif and emotional association (Kregor, 2017; Green, 2010), the investigation aimed to reveal the fundamental mechanisms by which the music influences the viewer's cinematic experience. The structural components of "Time," such as its orchestration, pace, and harmonic progression, were carefully examined to clarify their narrative importance. In addition, the film's audio mix considered the spatial distribution of sound, examining how the music, speech, and sound effects interacted to form a unified auditory world. "Time" in "*Inception*" was examined in larger theoretical frameworks of film sound design and music composition. The study explored the relationship between auditory features and visual narrative by examining diegetic and non-diegetic sound and using silence and sound effects. Through an analysis of the music's structural components and its narrative purpose in the picture, this approach yielded useful observations on the influence of sound on the cinematic experience. In conclusion, the investigation adds to our comprehension of how music can enrich the intricacy of storytelling and evoke strong emotions in movies.

3. RESULT

Film soundtracks emphasize a crucial role in shaping the viewer's experience (Green, 2010; Lipscomb & Tolchinsky, 2005; Herget & Albrecht, 2022). Soundtracks serve multiple functions: they guide the audience's emotional responses (Millet, et al., 2021; Wu, et al., 2021), provide narrative cues (Tan, 2017), and enhance the storytelling process (Vizcaíno-Verdú, et al., 2021; McQueen, 2013). A well-crafted soundtrack can transform a film's narrative by adding layers of meaning and emotion (Goldmark, 2017; David, 2014). Music in the film "*Inception*" is important in establishing the intended ambience and sensation. Orchestral music creates a profound and powerful impact that aligns perfectly with the story's thematic elements (McAdams, et al., 2004). "Time" is an instrumental composition by Hans Zimmer that features in the soundtrack of the film *Inception*. This song is featured in multiple pivotal situations

throughout the film, including the climactic closing scene. From a musical standpoint, "Time" is composed in a minimalist and experimental style, showcasing intricate instrumentations. This soundtrack features sad tones that contribute to a dramatic impression. Additionally, including powerful drums enhances the dramatic effect of the scenes. In the concluding scene, this music intensifies tension significantly and creates an awe-inspiring effect on the audience. It is attributed to using a unique trumpet sound and reinforced by progressively increasing notes, creating a theatrical and grandiose image.

3.1 Hans Zimmer's Composition Techniques

Hans Zimmer's approach to film scoring is noted for its innovative use of minimalist techniques and integration of electronic and orchestral elements. In "Time," Zimmer employs a minimalist framework characterized by repetitive motifs and gradual evolution. This technique aligns with the principles of minimalist music, which emphasizes simplicity and repetition to create a hypnotic effect (Obendorf, 2009; Saariaho, 1987). The repetitive piano motif in "Time" serves as the foundation, creating a sense of continuity and progression that mirrors the film's exploration of time and reality. Zimmer's use of structural elements in "Time" is pivotal to its effectiveness. The composition begins with a simple piano motif that evolves through layering and variation. Musical structures such as repetition and variation can evoke strong emotional responses by creating a sense of familiarity and expectation (Sloboda, 1991; Juslin & Västfjäll, 2008). In "Time," these elements build tension and emotional intensity, corresponding with the film's narrative developments.

The gradual layering of instruments, starting with solo piano and expanding to include strings, synthesizers, and percussion, adds depth to the composition. This technique enhances emotional impact by providing a richer, more textured sound. The buildup of layers in "Time" mirrors the film's increasing complexity and tension, guiding the audience through its intricate plot. The melody of "Time" is crafted to evoke a profound emotional response. Zimmer's use of minor chords and a melancholic tone aligns with the themes of loss, longing, and the passage of time in "Inception." Minor chords are often associated with sadness and introspection, conveying deep emotions. The slow tempo and deliberate pacing of "Time" allow the audience to fully absorb these emotions, enhancing their connection with the film's characters and themes.

Zimmer's harmonic choices also play a crucial role in creating the mood of "Time." The composition frequently shifts between major and minor chords, reflecting the film's duality of hope and despair. This harmonic interplay adds complexity to the piece, resonating on multiple emotional levels. "Time" is intricately tied to the themes and narrative of "Inception." The repetitive motif and gradual buildup reflect the film's time dilation and manipulation exploration. Music can mirror a film's narrative structure, guiding the audience through its layered realities. The emotional depth of "Time" underscores the characters' struggles, particularly Cobb's (Leonardo DiCaprio) journey of grief and redemption. The synchronization of crescendos and climaxes in "Time" with key moments in the film enhances the narrative's impact. Music can heighten the emotional response to visual stimuli, making pivotal scenes more immersive and emotionally charged. This synchronization ensures that the music complements the storytelling, making the audience's experience more engaging.

3.2 Structure Element

The musical structure in the song "Time" consists of several elements, namely:

1. Intro: The song begins with a gentle and slow intro, including gentle piano, double bass tones, and synthesizers. The introduction elicits a soothing and tranquil sensation before delving into the core content of the composition. The melody in the song "Time" initially begins with a simple solo piano melody and slowly grows into a dramatic orchestral melody.

This musical score snippet shows the beginning of the introduction. It features a piano part with a simple, flowing melody in the right hand and a steady, rhythmic accompaniment in the left hand. The double bass part provides a consistent, low-frequency accompaniment. The tempo is marked as 'pp' (pianissimo), and the key signature is one sharp (F#).

Figure 1. Notation for piano and double bass

2. Main theme: The string section performs the main motif of this song using cello instruments. This theme has mournful and sombre tones, mirroring the tense and apprehensive ambience of the film. It assumes a prominent role in the song and undergoes significant variations. This song's melody combines several different notes with a unique rhythm pattern, such as a lilting piano playing followed by a melancholic melody from the cello. The resulting melody gives a very dramatic and intense impression while showing strong emotional power at the end of the song.

This musical score snippet shows the main theme. The piano part continues with its characteristic melody. The cello part introduces a new, more complex and rhythmic motif. The double bass part maintains its steady accompaniment. The tempo remains 'pp', and the key signature is one sharp.

Figure 2. Musical notation for the piano, cello, and double bass

3. Build-up: Following several repetitions of the primary theme, the music undergoes a dynamic escalation as brass, strings, and drums are introduced. This accumulation creates a compelling impact that strengthens the feelings associated with the central motif. The harmony in the song "Time" is complex, with unique minor and major

chords. The minor chords used at the song's beginning create a dark and mysterious feeling. Meanwhile, the major chords at the song's end bring a brighter and more optimistic feeling. The complex harmonies in this song strengthen the dramatic and tense feeling that the film *Inception* wants to convey. Including the strings enhances the emotional depth and intensity of the composition, imbuing it with a feeling of warmth and opulence. Because of their expressive capacities, film music frequently employs string instruments to elicit powerful emotional reactions. Combining synthesizers introduces a contemporary and ethereal characteristic, harmonizing with the film's fusion of actuality and fantasies. The judicious incorporation of electronic components also engenders a feeling of apprehension and disquietude, mirroring the intricate and multifaceted storyline of the film.



Figure 3. Musical notation for piano, horn, cello, and double bass



Figure 4. Musical notation for electric guitar, drum, piano, viola, cello, and double bass.

4. Climax: One notable characteristic of "Time" is its effective utilization of crescendos and climaxes. The climax is the highest point of tension or excitement in a story or narrative (Cutting, 2016). This passage is the pinnacle of the song. The many musical components amalgamate to generate a potent and profound auditory experience. The auditory stimuli accelerate and intensify, generating tension and drama (Tan, 2018). The progressive accumulation of layers aligns with the film's rhythm, effectively leading the audience through its complex tale. The composition's texture becomes more intricate as it advances, reflecting the rising tension and higher stakes in the film. The dynamic layering of sounds maintains the listener's attention and intensifies the emotional impact of important scenes. The composition is organized to lead up to a

forceful culmination, accomplished via a progressive escalation in both volume and intensity. The crescendo in the film parallels the story's progression, culminating in a cathartic climax that aligns with moments of epiphany and emotional conclusion. The crescendo of "Time" is precisely synchronized with the pivotal events of the film. Music that gradually intensifies and reaches a peak can heighten the viewer's emotional reaction by generating a feeling of anticipation and subsequent release. The crescendo in "Time" intensifies the viewer's emotional involvement and strengthens the narrative's climactic moments. The culmination of "Time" is characterized by the complete orchestral potency, as all the strata of instruments converge in a compelling and reverberating instant. The combination of musical elements in this context generates a feeling of conclusion and finality, mirroring the ending of the intricate narrative threads in the film. The re-emergence of the solo piano motif towards the piece's conclusion imparts a feeling of closure and coherence, cyclically completing the music.

The image displays a complex musical score for the climax section of the film "Time". The score is written for a full orchestra and includes the following instruments: Violin (Vln), Viola (Vla), Flute (Fl), Clarinet (Cl), Bassoon (Bsn), Trumpet (Tr), Trombone (Tbn), Tuba (Tub), Horn (Hr), Piano (Pno), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Violoncello (Vcl), Double Bass (Cb), and Double Bass (Cb). The score is written in 4/4 time and features a variety of musical notations, including dynamic markings (e.g., *ff*), articulation marks, and complex rhythmic patterns. The notation is dense and detailed, reflecting the high intensity and complexity of the music.

Figure 5. Notation of the entire instrument in the climax section

5. **Outro:** The song concludes with an introduction reminiscent of the opening, with gentle and leisurely piano and violin melodies. The outro creates a soothing impact to counterbalance the dramatic and strong effects of the preceding segment.



Figure 6. Notation of the entire instrument in the outro section

3.3 Chord and Harmony

The chords in the song "Time" are diverse and complex. Minor and major chords combine with unique harmonies to create complex and intense feelings (Parncutt, 2014; Perlovsky, 2010). Apart from that, chords are also used to express feelings in film stories (Wang & Cheong, 2006). For example, when minor chords are used at the beginning of a song, it creates tension and darkness. Meanwhile, at the song's end, the major chord expresses feelings of relief and victory. Some of the chords in the song "Time" include: A minor - E minor - D major - G major - C major7

The orchestral music used in this film often features choruses and harmonies that emphasize tension and fear. Apart from that, the harmonization in this film also uses complex and carefully arranged chords to create a strong, dramatic feeling. This use of complex harmonies helps create an intense and suspenseful feel in the film (Wingstedt, et al., 2010). As for melodies, "Inception" film music often uses simple and repetitive melodies. The melody used in this film is often repeated to create a strong impression and remind the audience of the story's theme. This simple and repetitive melody also helps create a dramatic and intense feel in the film. However, even though the music in "Inception" uses complex harmonies and simple melodies, these two elements are very precise and effective in creating an atmosphere that matches the story theme in the film. These two musical elements work together to create Inception's dramatic, tense and emotional atmosphere.

3.4 Repetition and Minimalism

The essence of "Time" is centred around a minimalist style, marked by the repetition of motifs and a slow progression. The music commences with a straightforward and recurring piano motif, which forms the fundamental basis for the entirety of the piece. The theme, including a concise sequence of notes, is iterated consistently throughout the song, albeit with minor alterations, establishing a perception of uninterrupted flow and unity. Minimalism in music utilizes repetitive rhythms to have a hypnotic impact, captivating the listener and inducing a meditative state. Zimmer's utilization of this method in "Time" aptly reflects the film's examination of time and reality, strengthening the concept of recurring patterns and several levels within the storyline. The motif's recurring pattern also signifies the inevitable progression of "Time", a key subject in *Inception*. The motif undergoes slight alterations, mirroring the changes and advancements in the film's storyline (Lehman, 2013; Sadoff, 2006). These modifications avoid boredom while preserving the fundamental feeling of inevitability and continuity.

The image displays a musical score for the piece "Time" by Hans Zimmer. The score is written for a full orchestra and includes parts for various instruments. The electric guitar part (E.G.) is highlighted, showing a repetitive motif. The score is arranged in a standard orchestral format, with the electric guitar part positioned above the piano and below the strings. The music is in a 4/4 time signature and features a minimalist style with a strong emphasis on repetition and a slow, meditative progression.

Figure 7. Repetition in electric guitar

4. DISCUSSION

The piece "Time" by Hans Zimmer, widely showcased in Christopher Nolan's film *Inception* (2010), serves as an example case study in the research of film music and scoring theory. This song enhances the film's visuals and acts as a narrative and emotional focal point. *Inception* is characterized by its intricate framework, in which numerous levels of dreams function on distinct temporal scales. The soundtrack is essential in helping the audience navigate the intricate plot by delivering auditory cues (Caquard, et al., 2008). Hans Zimmer's score, which combines conventional orchestration with electronic elements, generates a sonic environment that reflects the film's examination of dreams and reality. The piece "Time" demonstrates this groundbreaking method of cinematic scoring, particularly in the movie's

pivotal and final scenes. The film's concept of "Time" goes beyond being just background music. It is a narrative device that effectively portrays the film's thematic exploration of memory, grief, and redemption. The composition's minimalistic framework and evocative tunes establish a temporal realm corresponding to the film's portrayal of time expansion within dreams. The music's consistent advancement and repetitive structures reflect the development of the narrative, resulting in a deep feeling of conclusion and self-reflection. This deliberate design decision intensifies the viewer's emotional involvement with the film's primary ideas, heightening the story's overall effect. The use of the "Time" track in the film "Inception" is a prime example of how music may surpass its customary function and assume a vital role in the narrative process. The composition's progressive development and intensifying emotional climax harmoniously correspond with the characters' transformations, shifting from feelings of hopelessness and bewilderment to optimism and resolution. The film's musical narrative reflects the characters' emotional journeys, with a particular focus on Dom Cobb (played by Leonardo DiCaprio). Cobb's internal battle with guilt and grief following his wife's death is a crucial aspect of the movie. The music's dynamics, which increase and decrease in harmony with the on-screen action, amplify the emotional progression, establishing a solid connection between sound and visuals.

The soundtrack in "Inception" is a navigational aid, enabling the audience to distinguish between distinct levels of reality and dream. The audio guidance plays a vital role in a film where the distinction between dream and reality is often unclear, and the viewer's perception of direction is consistently tested. Continuously using "Time" as an auditory reference point sustains consistency, effectively directing the viewer through the intricate narrative landscape. The interaction between sound and visual demonstrates the expert incorporation of music into the narrative structure (Lipscomb & Kendall, 1994). Furthermore, the concept of "Time" plays a substantial role in shaping the emotional ambience of the film "Inception." The composition's slow tempo and profound emotional depth elicit a spectrum of emotions, encompassing tension and anxiety as well as catharsis and closure. The film's emotional impact is especially apparent in its climax, as the music emphasizes the coming together of several storylines, intensifying the feeling of urgency and resolution. The interaction between the musical score and the visual components generates a multi-sensory encounter that profoundly captivates the viewers, intensifying the film's emotional effect.

From a music theory standpoint, "Time" showcases the potency of minimalism and thematic progression. The composition is structured on a straightforward and recurring motif that progressively increases in intensity. This technique, derived from minimalist music, entails the repetition of a concise musical phrase with subtle alterations for a prolonged duration (Johnson, 1994; Geiersbach, 1998). The utilization of repetition has a mesmerizing impact, enticing the listener into the music's ever-changing emotional terrain (Perlovsky, 2010; Higgins, 1997). Zimmer utilizes this approach in "Time" to parallel the film's examination of time dilation and the overlaying of dreamscapes. The recurring motif can be seen as a musical manifestation of the iterative quality of dreams nested within dreams. Zimmer employs a sequence of dissonant notes to create a sense of unease, mirroring the film's motifs of ambiguity and anticipation. The transition from these unresolved chords to a more solid harmonic conclusion reflects the narrative trajectory of the film, in which characters strive for closure despite turmoil. This technique aligns with the principle of harmonic tension and release in music theory, in which discord generates a feeling of instability alleviated by consonance. Zimmer's utilization of this approach amplifies the viewer's emotional experience, mirroring the protagonists' pursuit for resolution.

"Time" exemplifies the application of music in film scoring theory to direct the audience's emotional reaction and emphasize thematic components. A fundamental concept in cinema scoring is the notion of leitmotif, which refers to a recurrent musical theme linked to a specific character, idea, or scenario. Although "Time" does not operate as a conventional leitmotif associated with a particular character, it functions as a thematic leitmotif in the film, exploring the concepts of time and reality. The repeated occurrence of this piece at crucial periods in the tale strengthens its thematic importance, establishing it as an essential component of the storytelling framework. A more extensive investigation into the influence of "Time" on "Inception" could delve into other aspects. An in-depth musicological analysis could examine the structure of the work, analyzing how Zimmer's composing choices correspond to the narrative and emotional elements of the film. This research could utilize techniques such as score analysis and harmonic mapping to comprehend better how the music enhances the film's narrative. In addition, empirical research could explore the audience's emotional reactions to "Time" by employing techniques such as physiological measures (e.g., heart rate, skin conductance) and psychological evaluations (e.g., self-reported emotional responses) to quantify the influence of the music.

Another potential area of investigation could involve conducting a comparative examination of the film score "Time" about other prominent scores. An analysis of "Time" in comparison to other minimalist film scores, such as Philip Glass's composition for "The Hours" (2002) or Michael Nyman's music for "The Piano" (1993), could provide valuable insights into the distinct and standard features of minimalist scoring in films. This comparison methodology could illuminate how other composers employ analogous strategies to attain distinct narrative and emotional impacts. Music analysis in film scoring has practical ramifications for the film industry beyond academic research. Gaining a comprehensive understanding of the underlying principles and concepts that support successful film scoring can enhance the creative output of composers, filmmakers, and sound designers, resulting in more subtle and influential cinema music. By examining accomplished soundtracks such as "Time," experts in the field can extract valuable knowledge on producing music that harmonizes with visual storytelling and elevates the cinematic encounter. The educational ramifications of analyzing music in cinema scoring are substantial. Music theory and film studies schools can include case studies, such as "Time," to educate students about the dynamic relationship between music and film. This interdisciplinary approach can provide future composers and filmmakers with the necessary resources to produce coherent and emotionally impactful audiovisual pieces.

5. CONCLUSION

The intricate structure of Hans Zimmer's composition "Time" for Christopher Nolan's film "Inception" showcases the significant influence a painstakingly composed film soundtrack can exert on a cinematic narrative. Zimmer's composition "Time" is a remarkable work that combines conventional orchestration with electronic components, resulting in a sonic environment that reflects the film's examination of dreams and reality. The recurring patterns in "Time" are an auditory portrayal of the movie's core concept of manipulating time. The motifs in the film create a feeling of consistency and logical connection, helping the audience navigate through the intricate levels of the tale. The progressive development of the music, characterized by intensifying dynamics and emotional climaxes, mirrors the rising tension and stakes in the tale, heightening the viewer's emotional involvement. An essential discovery of this study is the deliberate utilization of minimalism in the composition "Time." Zimmer utilizes a minimalistic but impactful melodic framework that develops throughout the

composition. The minimalistic style employed in this film creates a profound emotional impact by juxtaposing the simplicity of the composition with the complex plot, emphasizing the profound emotional experiences of the characters' travels. The recurring motifs in "Time" elicit a feeling of inescapability and predestination, mirroring the characters' battles with their histories and the unstoppable flow of time across the several levels of the dream. The inclusion of electronic components in the composition of "Time" imparts an ethereal essence to the music, harmonizing with the film's bizarre portrayal of dreamlike environments. The electronic sounds effortlessly merge with the orchestral elements, resulting in a hybrid sound that is simultaneously recognizable and otherworldly, mirroring the film's depiction of convincingly authentic dreams yet noticeably divergent from reality. The amalgamation of sounds not only amplifies the ambience of the picture but also emphasizes the primary concept of the indistinct boundary between reality and delusion. Analyzing pivotal sequences that prominently incorporate the concept of "Time" through observational research demonstrates how the arrangement of elements in these situations influences the viewer's emotional reaction. For example, during the film's most intense moments, the progressive volume and intensity of the song "Time" reflect the protagonists' hurried efforts to beat the deadline, heightening the tension and emotional impact. The ultimate resolve of the piece aligns with the film's finale, delivering a feeling of conclusion and catharsis that continues to impact the audience well after the film's conclusion. The intricate composition of "Time" is not solely a result of Zimmer's technical expertise but also a demonstration of his profound comprehension of the film's storytelling requirements. Zimmer ensures that the score functions as a cohesive and essential part of the storytelling process by synchronizing the music's evolution with the emotional development of the plot. This analysis illustrates that the triumph of "Inception" cannot be only attributed to its visual and narrative originality but also depends on its skillful utilization of music to involve and enthrall the viewers actively. The piece "Time" exemplifies the art of musical storytelling. The film's thematic and emotional depth is considerably enhanced by its structural intricacy, characterized by minimalistic motifs, electronic-orchestral fusion, and emotional crescendos. The score composed by Zimmer for "Inception" serves as a prime example of how a film soundtrack may go beyond its traditional function and instead become an essential narrative tool that moulds the audience's perception. The lasting influence of "Inception" provides evidence of the potency of music in film, emphasizing the essential function of a skillfully composed score in crafting a really engrossing and emotionally impactful cinematic encounter. This approach allows us to better understand the complex relationship between sound and visual, confirming music's significance in filmmaking.

6. AUTHORS' NOTE

The authors declare that there is no conflict of interest regarding the publication of this article. Authors confirmed that the paper was free of plagiarism.

7. REFERENCES

- Benini, S., Savardi, M., Balint, K., Kovacs, A. B., & Signoroni, A. (2019). On the influence of shot scale on film mood and narrative engagement in film viewers. *IEEE Transactions on Affective Computing, 13*(2), 592-603.
- Boltz, M. G. (2001). Musical soundtracks as a schematic influence on the cognitive processing of filmed events. *Music Perception, 18*(4), 427-454.
- Boltz, M. G. (2004). The cognitive processing of film and musical soundtracks. *Memory & Cognition, 32*, 1194-1205.
- Buhler, J. (2014). Ontological, Formal, and Critical Theories of Film Music and Sound. *The Oxford handbook of film music studies*, 188-225.
- Caquard, S., Brauen, G., Wright, B., & Jasen, P. (2008). Designing sound in cybercartography: from structured cinematic narratives to unpredictable sound/image interactions. *International Journal of Geographical Information Science, 22*(11-12), 1219-1245.
- Cutting, J. E. (2016). Narrative theory and the dynamics of popular movies. *Psychonomic bulletin & review, 23*, 1713-1743.
- David, I. (2014). Screenwriting and emotional rhythm. *Journal of Screenwriting, 5*(1), 47-57.
- Geiersbach, F. J. (1998). Making the Most of Minimalism in Music: Students at various levels can learn the premises underlying minimalism and apply them to their practice and rehearsals to increase musical understanding. *Music Educators Journal, 85*(3), 26-49.
- Green, J. (2010). Understanding the score: Film music communicating to and influencing the audience. *The Journal of Aesthetic Education, 44*(4), 81-94.
- Goldmark, D. (2017). Making Time: The Soundtrack and Narrative Time. In *Musicological identities* (pp. 95-106). Routledge.
- Gorbman, C. (1980). Narrative film music. *Yale French Studies, (60)*, 183-203.
- Herget, A. K., & Albrecht, J. (2022). Soundtrack for reality? How to use music effectively in non-fictional media formats. *Psychology of Music, 50*(2), 508-529.
- Higgins, K. M. (1997). Musical idiosyncrasy and perspectival listening. *Music and meaning, 83-102*.
- Johnson, T. A. (1994). Minimalism: aesthetic, style, or technique?. *The musical quarterly, 78*(4), 742-773.
- Juslin, P. N., & Västfjäll, D. (2008). Emotional responses to music: The need to consider underlying mechanisms. *Behavioral and brain sciences, 31*(5), 559-575.
- Kregor, J. (2017). Understanding the Leitmotif: From Wagner to Hollywood Film Music.
- Lehman, F. (2013). Transformational analysis and the representation of genius in film music. *Music Theory Spectrum, 35*(1), 1-22.
- Lipscomb, S. D., & Kendall, R. A. (1994). Perceptual judgement of the relationship between musical and visual components in film. *Psychomusicology: A Journal of Research in Music Cognition, 13*(1-2), 60.
- Lipscomb, S. D., & Tolchinsky, D. E. (2005). The role of music communication in cinema. *Musical communication, 383-404*.
- McQueen, A. (2013). 'Bring the Noise!': Sonic Intensified Continuity in the Films of Edgar Wright. *Music, Sound, and the Moving Image, 7*(2), 141-165.
- Millet, B., Chattah, J., & Ahn, S. (2021). Soundtrack design: The impact of music on visual attention and affective responses. *Applied ergonomics, 93*, 103301.
- Morgan, H. (2022). Conducting a qualitative document analysis. *The Qualitative Report, 27*(1), 64-77.

- Obendorf, H., & Obendorf, H. (2009). In search of “Minimalism”—Roving in art, music and elsewhere. *Minimalism: Designing Simplicity*, 21-64.
- Parncutt, R. (2014). The emotional connotations of major versus minor tonality: One or more origins?. *Musicae Scientiae*, 18(3), 324-353.
- Perlovsky, L. (2010). Musical emotions: Functions, origins, evolution. *Physics of life reviews*, 7(1), 2-27.
- Saariaho, K. (1987). Timbre and harmony: interpolations of timbral structures. *Contemporary music review*, 2(1), 93-133.
- Sadoff, R. H. (2006). The role of the music editor and the ‘temp track’ as blueprint for the score, source music, and source music of films. *Popular Music*, 25(2), 165-183.
- Sloboda, J. A. (1991). Music structure and emotional response: Some empirical findings. *Psychology of music*, 19(2), 110-120.
- Tan, E. S. (2018). A psychology of the film. *Palgrave Communications*, 4(1), 1-20.
- Tan, S. L., Spackman, M. P., & Bezdek, M. A. (2007). Viewers' interpretations of film characters' emotions: Effects of presenting film music before or after a character is shown. *Music Perception*, 25(2), 135-152.
- Tan, S. L. (2017). Scene and heard: The role of music in shaping interpretations of film. In *The Routledge companion to music cognition* (pp. 363-376). Routledge.
- Vizcaíno-Verdú, A., Aguaded, I., & Contreras-Pulido, P. (2021). Understanding transmedia music on YouTube through Disney storytelling. *Sustainability*, 13(7), 3667.
- Wang, H. L., & Cheong, L. F. (2006). Affective understanding in film. *IEEE Transactions on circuits and systems for video technology*, 16(6), 689-704.
- Wingstedt, J., Brändström, S., & Berg, J. (2010). Narrative music, visuals and meaning in film. *Visual Communication*, 9(2), 193-210.
- Wu, J., Wu, J., Cheng, C. W., Shih, C. C., & Lin, P. H. (2021). A study of the influence of music on Audiences' cognition of animation. *Animation*, 16(3), 141-156.