

Evoking the experience of Dementia through composition and arrangement

Research Methods

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Declaration

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## Introduction

This thesis explores the question of how one can evoke the experience of dementia through composition and arrangement. Successfully achieving this goal requires careful consideration of various factors. Dementia, a psychological disorder that impacts the lives of many through personal relationships or cinematic narratives, presents a formidable challenge in comprehending its emotional and cognitive impact. Through this thesis, our aim is to deepen the understanding of dementia, shedding light on the intricate nuances of its effects through the medium of musical composition and arrangement. Navigating the complexities of this project demands a comprehensive consideration of various themes. What precisely are the effects of dementia? How does it affect the person? *Everything At The End Of Time* by The Caretaker tells the story of a man dying of dementia, as he goes through the worsening symptoms before ultimately succumbing. Drawing inspiration from this album as a reference point, our aim is to gain insights into the techniques employed within its compositions. The objective is to incorporate and adapt these methods into the thesis, enhancing the overall experience of the musical score. The final method involves incorporating music therapy for dementia patients into the thesis. The purpose of this is to relax any listeners with dementia and provide an added healing effect through the score. After all this is considered a look at the end product will be looked at and considered at how effect the score was.

## Literature review

This thesis evokes the question, Creating the effects of dementia using musical arrangement and composition. Dementia is a psychological disorder that many people may encounter in their lives. Whether it is through personal experience with a loved one or through portrayal in media such as movies. Understanding how it impacts someone's emotions can be a challenging endeavour. Completing this thesis will yield a deeper comprehension of Dementia. When doing this project there are many ideas to factor in, what exactly are the effects of Dementia and how it effects people living with the disease, looking at previous musical creative works such as the album 'Everything At The End Of Time' and how to incorporate music therapy for dementia into composition to create better effects

## The Effects Of Dementia

Dementia is an umbrella term for memory loss and other thinking abilities severe enough to interfere with daily life (What Is Dementia?). An over view of what are the possible symptoms of dementia are disturbed emotions, Mood, Perception, thought, motor activity and altered personality traits, these traits can also all be described as "behavioural and psychological symptoms of dementia" (BPSD). There is also more common symptoms that can come with dementia including Agitation, aberrant motor behaviour, anxiety, elation, irritability, depression, apathy, disinhibition, delusions, hallucinations, and sleep or appetite changes. Using musical composition and arrangement techniques with the knowledge of what the symptoms of dementia are, an idea of what having dementia can be formed, for example. Using the knowledge that people with dementia have memory issues a piece of music could be written where the song is played one way and the on the second playing it changes slightly and the on the next playing its slightly different again. Another method could be subverting expectations with drum hits, the kick drum would be on the one in the first bar, on the second bar on the two and on the third bar the kick on the four and then back to the one on the forth bar, randomly interchanging where the kick is would give the listener a sense of confusion, which in turn would give the listener a feel of what dementia is like. Understanding the effects of dementia is crucial to the project. Being able to translate these feelings of mood changes, memory loss, and delusions into musical techniques is

integral to the project. These references have helped acquire the necessary knowledge to progress.

### [‘Everything At The End Of Time’](#)

‘Everything at the end of time’ is an ambient album by the ‘The Caretaker’ which incorporates the topic of dementia into the songs, this relates well to this thesis. Everything at the end of time is about a character called ‘The Caretaker’ going through the worsening symptoms of Dementia. ‘The Caretaker’ is an alter ego of a musician named James Leyland Kirby who is an ambient artist who has been creating music for the last couple of years who in the past has covered the topic of memory loss. The album is split into stages of the character slowly dying of dementia, Stage one is the first stages of memory loss, stage two is the self-realisation and awareness that something is wrong with a refusal to except it, in stage three the last coherent memories are being lost, stage four is where serenity and the ability to recall singular memories gives way to confusions and horror, stage five is confusion and horror and stage six is without description and can be perceived as total loss of ones self (Caretaker). In the piece the worsening dementia symptoms are evoked through composition and arrangement, the musician uses familiar sounding melodies that are slightly different and have a warm distortion crackle on the audio. The vinyl crackle creates an effect of a vintage, hazy feel. It gives the listener a sense of reminiscing in the past themselves but not being able to recall it, imparting a feeling of memory loss and an inability to distinguish the past from the present. This evokes effects similar to dementia. The melodies, though familiar, feel slightly off, inducing a sense of confusion akin to the effects of dementia (Howe).

### [Music Therapy for Dementia penitence’s](#)

Studies on music with patience’s with Dementia have shown that music is a helpful tool to reduce agitation, helps evoke old memories, improving mood and helps express emotions they cannot express. In an article it talks how music helps with mood, behaviour, agitation, emotion and cognition, Its mentioned also that music training promotes brain plasticity.

Brain plasticity is the ability of neural networks in the brain to change growth and reorganization, this mean an improvement in memory. Playing songs that are familiar to someone who has dementia, such as a lullaby or their first dance song at their wedding, can help them remember memories of those parts of their lives and connect with their loved ones. Using this information, putting familiar sounding melodies into music for the thesis could help sooth a dementia patient and increase the effects of music (Baird and Samson).

In further articles it talks of how tapping and humming can help with people with dementia. In the article it says it can help to engage them in the music and help them relax. Using tapping and humming as part of the percussion for the thesis would help relax someone with dementia and also incorporate another side of dementia into the music for the thesis (Music and Dementia ).

### [The Jewish mode](#)

The religion of one of the people in the artifact for this thesis is Jewish and features a prominent role. To create a better connection to the person, the score and dementia, the use of the Jewish mode will be used. The regular major scale that is used in the west is C D E F G A B C, in Jewish music they use a scale called the “Jewish” mode which is E Fb F A B Cb Db E, this scale is common in musical cultures like Arabic, Ottoman, South and north Indian classical music (Riskind). Utilizing this scale in the music for this thesis, accompanied by other Jewish instruments such as clarinet and flutes, will establish a stronger connection to Judaism. The person in the artifact who is Jewish also has dementia, playing music that is familiar to him will help to calm them. Established earlier in the literature review playing familiar music to people how have dementia can help with their memory recall and calm them down as well (Baird and Samson).



## Conclusion

Having reviewed the aforementioned articles, a comprehensive understanding of dementia and its multifaceted effects on the brain and body has been established and using the knowledge of what the symptoms are can now be translated into musical ideas. The album Everything At The End of Time serves as a valuable musical reference to evoke the effects of dementia, using its ideas of vinyl crackle, familiar sounding melodies that are still distant and arrangement ideas, can now be used to help make the sounds in the thesis better using its compositional and arrangement ideas. After studying many articles using the knowledge of music therapy aims to Efficiently integrate its methods into the thesis aims to provide a more calming experience for individuals with dementia while listening to the musical piece. Utilizing the knowledge acquired, it can now be efficiently applied in the methodology to create the desired project.

## Methodology

### Introduction

The primary objective of this thesis is to evoke the experience of dementia through composition and arrangement. The main themes of the thesis have been established. Using insights gained from the literature review, the process of incorporating knowledge from previous musical works, understanding what dementia is, and integrating musical therapy for dementia patients can now be implemented into a musical piece.

### Methods

The research for this thesis will be done through creating a score for a documentary. The first part of this project will start with the director. Working with the director they will be figuring out how the music will fit into the score, where the music should be in the film and what emotional beats should be hit, After this the writing process of the music can begin. The main story of the documentary explores a man's three-decade struggle with lost love due to his Jewish families disapproval, intertwined with the challenges of caring for his dementia-stricken father.

### The Jewish mode

The religion of the father in the film is Judaism, before the writing process for the score can begin an understanding of Jewish music should be obtained first. The father, who has dementia in the short documentary finds familiarity in Jewish music, and playing familiar music to people with dementia helps to sooth them which is mentioned before in the literature review. Previously mentioned was the Jewish mode which ties in with using familiar music for people with dementia to calm them. The Jewish mode will be used to write some of the score. Utilizing this scale in the score, accompanied by other Jewish instruments such as clarinet and flutes, will establish a stronger connection to the father in the movie, as it is familiar to him. As established in the literature review, using music that is familiar to the listener with dementia can help soothe them, and it also adds more depth to the score than using a regular major scale (Baird and Samson). After completing the

composition of the Jewish melodies, the remaining score will be written in the standard Western scale of E F G A B C D E .

### [Subverting expectations using drum patterns](#)

The next step in evoking the effects of dementia through composition and arrangement is subverting the listener's expectations by altering the expected rhythm of the drum patterns. As mentioned earlier in the literature review, creating a drum pattern where the drum hits do not align with the anticipated first beat involves subverting the listener's expectations by placing them on different beats each time. For instance, in the first bar, the kick could be on the 1, and then in the next bar, it would remain the same. However, in the third bar, it might fall on the 'and' of the one, and in the fourth bar, it could be on the 2. This process could be randomized infinitely. Another method would be using a drum timing called J Dilla time or Drunk timing. This type of timing makes the drum have a more natural feel and was popularized in the genre of hip-hop, it was created trying to make the old drum machines feel more natural. This timing style uses electronic drums but the drums do not snap to the grid but are on a non-specific time but keeps to a listenable type of music (Charnas). This relaxed way of drum timing could replicate more of that feeling of being lost or confusion due to the unpredictable nature of the timing, which would be replicating the symptoms of dementia. By implementing this approach, it subverts the listener's expectations, inducing a feeling of confusion. This would evoke the feeling of dementia, replicating the experience of confusion and memory loss, as the listener is uncertain about what comes next.

### [Incorporating music therapy into the score](#)

As mentioned before incorporating tapping and humming into the score would be soothing to listeners with dementia. Using tapping and humming helps people connect people with dementia to the music and helps them remember more (Music and Dementia ).

Incorporating tapping as part of the percussion would be an effective way to integrate music therapy into the score. Pitching the tapping up and down to serve as different elements of the percussion will be implemented into the score. Another valuable method of

incorporating music therapy is by integrating humming into the melody. Perhaps layering a humming sound to create a drone could be an interesting implementation of humming. In *Everything At The End Of Time*, *The Caretaker* employed melodies that were very familiar but not quite recognizable. Drawing from this approach, similar tactics could be implemented into the score. Utilizing highly recognizable songs and subtly altering them to introduce a sense of difference would evoke feelings of confusion akin to dementia. When crafting this score, it is crucial to ensure that the music remains enjoyable to listen to, avoiding overwhelming the audience with numerous elements attempting to evoke the feelings associated with dementia.

### [Subverting expectations with melodies](#)

The melodies in the score would also follow something familiar to what the percussion are doing with in the score. For instance, the piano in the score might play a simple melody that subverts expectations by concluding on an imperfect cadence or omitting random notes from the melody. For example, the melody could be C D F G F, and the next time it's played, it might only have C D F G, or the melody could be broken like C D blank F G F. Using repeated melodies that are played in the score and on the following plays of the melodies removing some of notes would produce an effect of confusion and the feeling of something that is missing but you can't quite remember, like a gap in memory. The notes could also be played at a different timing than before—slower, faster, held notes or plucked notes. These methods of song writing would evoke the experience of dementia such as memory loss and confusion.

### [Subverting expectations with chord writing](#)

The chords within the score for the short film could change. For instance, a D major chord, consisting of D F# A, could be played next without its F# or any of the notes in the chord. All these methods evoke the feelings of memory loss by subverting expectations and imparting a sense of dementia. Having the chords of the score end on an imperfect cadence could also evoke the effects of dementia. An imperfect cadence is when the end of a bar of chords does

not end on the expected note and does not finish, this method of writing would work for evoking the effects of dementia by subverting expectations and the chords not having a the expected ending (Perfect, Imperfect, Plagal, Deceptive and Half Cadences). this would replicate the feelings of confusion or memory loss.

### [Creating an atmosphere through noise](#)

As spoken before about the percussion and subverting expectations, the melody would also use this same. As mentioned earlier, employing a noise generator to simulate vinyl crackle adds a vintage ambiance to the piece, akin to the technique utilized by The Caretaker in Everything At The End Of Time (Caretaker). The vinyl crackle aims to transport the listener to a bygone era, enveloping the music in a mist-like haze, Effectively eliciting the sensation of memory loss associated with dementia. This would further evoke these feeling of dementia

### [Changing the mood to imitate mood swings](#)

A symptom of dementia is frequent unstable mood changes, Changing the scores mood from happy to sad, to angry to scared would be a good way to replicate the effects of dementia.

The score will be done with another student who will help with writing the piano sections and play the actual recording of the piano in the score. After the writing process, the recorded live elements of the piece will be done and then the mixing will begin. The score will be mixed to have a slightly warmer feel to it, the reason for this is to evoke the feeling of non-coherent foggy brained haze which is best described using a warmer sounding mix. Using panning automation as a tool for evoking the effects of dementia would work well. A symptom of dementia is delusions, by using panning automation going from one ear to another or whispering voice would evoke the effects of dementia by mimicking delusions. The mixing will be finalised with the director and a dialogue on the mixes will be kept open throughout the whole process. All of these decisions must be run by the director before implanting them within the score, and once there's been a sign off by them, then the writing project can be finalized.

## Ethics

Research ethics were considered for this project, and no ethical concerns were identified.

## Conclusion

The methodology has outlined what needs to be done to evoke the effects and feelings of dementia. Considering the documentary's subject matter is crucial when approaching the music for the score. Discussing with the director and understanding their feelings towards the music, as well as the musical nuances they desire for different parts of the film, is also pivotal for the score. Taking into account the father's religion, who has dementia in the documentary. The score should be written using the Jewish mode and incorporating familiar-sounding instruments such as the clarinet and the flute. Utilizing this mode and these instruments aims to soothe the father, as these methods have been shown to help calm individuals with dementia. Implementing alternating drum patterns and subverting expectations by changing how the drums are played aims to induce a feeling of confusion, evoking similar feelings to dementia. Changing the perceived ending of melodies by removing notes in chords or leaving gaps in the melodies also produces a sense of confusion, akin to the drums, thereby provoking feelings associated with dementia. Incorporating music therapy into the score involves using tapping noises pitched up and down to create a drum sound. Tapping is known to calm individuals with dementia and help them connect with the music, making it an essential element for the score. Additionally, incorporating humming into the score serves a similar purpose, incorporating music therapy and aiding listeners with dementia in connecting to the music. Integrating vinyl crackle into the score to give it a vintage feeling aims to mimic the sensation of confusion between the past and present, replicating the haze of confusion in dementia. Randomly changing the mood of the score replicates the changing mood of someone with dementia. Mixing the score to have a warm tone provides a golden haze, replicating the confusion and evoking symptoms of dementia. Working closely with another student who plays piano to help create melodies and experiments is part of the collaborative process. Ensuring that all these methods are applied in a way that makes the music listenable is crucial; the music must remain coherent. After employing all these methods for the score, the feelings of dementia should be effectively evoked, achieving the research question.

## Analysis

The findings of this project were as expected, the main source of data was primary and evoking the experience of dementia was achieved through composition and arrangement. Some of the unexpected methods worked better than the expected ones. Many of the ideas of provoking the experience of dementia were not used, these reasons varied from idea to idea.

Starting the project began with talking with the director on what the feel of the music should be. It was identified that they wanted minimal amount of instruments with simplistic melodies. The overall theme was to be macabre. They specified that there was to be three locations for music to play was to be, one at the introduction of the film, one in the middle with the fight with the father and one last piece at the end of the film. The introduction piece was described as macabre and had a sense of lost love, the fight with the father should be tense with a weight to it and the final piece should be melancholic with a sense of hope.

Taking this information it was then brought to the composer helping with the music. The composer was then shown how the Jewish mode was to be used and what the theme of each piece of music should sound like. A first draft of the score was created and then sent to the director for feedback for the music. The director was pleased with the music and then was happy to sign off on the rest of the writing of the score.

## Composition Methods

Subverting expectations using chord changes was an idea that was not implanted into the score, the person who was helping with the composition of the piano parts did not implement this into the writing of the music. It created too much confusion and was unpleasant to the ear.

Subverting expectations using chords, melodies and percussion was not able to be used all at once, using all these elements at once caused a disjointed unpleasing listening experience. Only using one subversion of expectations using at a time proved to give a more pleasing listening experience and was able to evoke the experience of dementia effectively.

Only using one of these methods at a time provided a better listening experience, a more comprehensible score and successfully evoked the experience of dementia.

The first iteration of the score of the first piece was played much higher and had more of a hopeful feel. Using Ableton the previous section where brought down a couple of octaves and some of the Midi was edited to take out what didn't fit the theme of the score. A slower version of the first melody was elongated, slowed and gave the timing of the piece a stumbling feel to give the opening of the film a sadder tone. This was played at the beginning of the film as the opening. Parts of the melody were then repeated to give the listener a familiarity of the score for then later when pieces were missing it would be more noticeable.

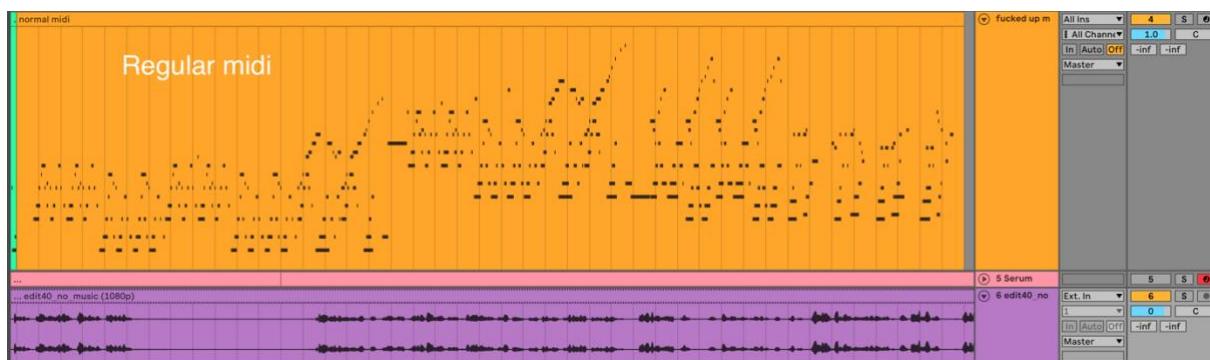


Figure 1

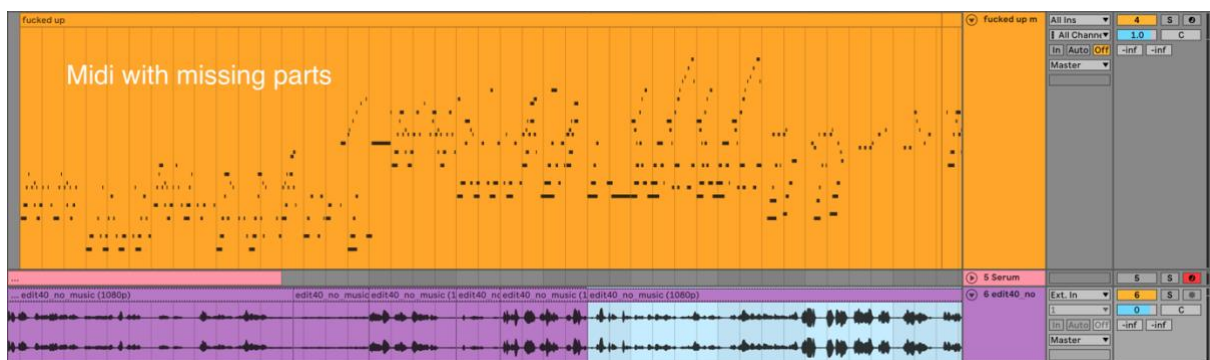


Figure 2

Further into the first piece of music the melody repeats itself but chunks of the notes are



porously removed. To get the listener to recognise what were the parts of the melody that were missing, the most memorable parts were take out. Choosing either the end of a rising sequence of notes and removing the end part or taking out bass these were the most noticeable way of removing something and noticing it. Using this method proved to successfully, the method created a feeling that there were gaps in someone's memory and the feeling that something was missing. This successfully replicated the experience of memory loss or delusion which is a symptom of dementia (What Is Dementia?).

The use of music therapy for people suffering with dementia in the score created unexpected results. Tapping along to a song was said in the literature review to sooth people with dementia and helps them connect with people. So a recording of tapping on a table was implemented into the score. This was used in the piece where the actor of the dad and son fight. It was used to replicate a heartbeat, the faster beating parts where to simulate the elevated heart beats of someone who is getting angry. When the scene is resolved and the actor of the father and the son make up the heartbeat slows down to signify the De-escalation of the situation. The original intention of implementing of the tapping was to sooth the listener but the results differed and created an intense scene. This implantation into the score created unexpected results but overall enhanced the piece.



Using noise to create atmosphere was an effective method of evoking the effects of dementia. Using a drone sound in the first two pieces created an interesting effect. As mentioned before using vinyl crackle or creating a sound of a record that keeps going around with no sound gives the feel of something vintage. Using this can give the listener a feeling of being in a bygone era. A synth was then created with a slow changing signal to imitate something moving and the high end was taken out to soften the sound of the synth. All of these elements created a vintage themed synth. Using this drone synth sound in the second song creates a heavy feeling while still simulating the feeling of dementia.

Utilising the previously mentioned ideas they were all collected and put into the score. The score was then sent to the director and then awaited approval. The director was happy with the current sound of the music and gave the go ahead to start the mixing process. The process of mixing the pieces began. Using different effects for the mixing process proved to further evoke the experience of dementia. Using a plug in that simulates a tape deck, the theme of a bygone era was able to be pushed further using this tape deck. The tape deck plug-in simulates the crackle of a tape deck and the slight warm feel of the tapes. This idea came from the soundscape that 'The Caretaker' created in their album 'Everything At The End Of Time' (Caretaker). In the album the use of record vinyl crackle and tape deck warmth was implemented into his music to create that hazy feeling of a bygone era that can't quite be remembered.

Issues of the film not being finished became a problem at the end of the project. The film has gone through many new edits and the current edit that the thesis is using for its artifact is an older edit of the film. An issue arose with the director when a new edit was sent, as the music cues that had been included were removed, and key scenes where the music was intended to be featured were entirely removed. An older edit had to be used so that the music in the film would make sense and hit the intended emotional beats. Many of the scenes in the edit used for the artifact has blank spots and poorly dubbed over voice lines.

The end of the process involved lowering some of the audio of the film as to keep the music clearly heard throughout the film. The score began to be music and mastered and ready to be given as the artifact for the thesis.

## Conclusion

The process of conducting this thesis had many varied results. Learning that using multiple methods of subversion in a score can result in a disjointed and uncomfortable listen and did not fit into the score, while using only one created a better listening experience and a sutler implementation of the score. The method of removing certain the most memorable parts of the melodies resulted in a very effective way of emulating memory loss and was effective at evoking the experience of dementia. The use of the Jewish mode in the score proved to create a sense of familiarity and cohesion in the score, it also tied in nicely with some of the main themes of the film. The creation of the varying drone sounds emulated a vinyl type sound and effectively gave the score a vintage feel and the taste of a bygone era. The unexpected use of music therapy for dementia patience's created a more intense scene but did not fulfil its original role. All of these methods implanted into the score successfully evoked the experience of dementia.

## Discussion

Creating a film score is very different from writing a song, the emotional beats and certain timing of scenes influence how the music should be written. In a scene where a character is lamenting about a lost love the music should be slow and sombre. If the music was up tempo and a fast moving melody the scene of the film would be totally off and the emotions of the scene would be missed. Creating a piece of music that is meant to have specific themes can be a hard experience, especially when trying to fit them into a specific scene. Having to choose what notes evoke a sense of lost love can be confusing but rewarding process.

Working with a director there's a lot to factor in, what does the director want, listening to the themes they want highlighted, interpreting their non-musical terms into musical terms, Learning to forget what the composer thinks is good and focus on what the director wants. Learning to fulfil all these requirements was achieved while doing the thesis.

The Director is a like a composer themselves and the movie is their piece of music, so when interacting with them is essential not to try take too much creative control and focus on completing their vision. Doing this so will give a better relationship with your clients and a more satisfying experience.

The process of taking a an illness such as dementia and turning it into musical terms can be a difficult process but the rewards are many. Interpreting symptoms such as memory loss, mood swings, delusion, depression and irritability can be abstract concepts to interrupt into musical terms (Baird and Samson). Turing these symptoms into musical terms granted a new understanding of music and how to possibly approach lyrics, music and themes of songs. The skills of turning symptoms of dementia into musical terms can also be carried over to other illnesses such as depression, anxiety or even the common cold.

Collaborating with another musician can be challenging. Conveying what the music should be and ideas that one musician might have can be interpreted different by another. Its essential when collaborating with another artist that compromises can be met and ideas can be taken on board on what could make the overall sound of the piece better.

There was only a few edits of the music through the project. The music was mainly handled by the person conducting the thesis. There wasn't many edits given back to the pianist, it was the main composer who did most of the edits. If doing this thesis again, there should be more communication between the artist, director and pianist. This would result in a more cohesive score and a better quality of music.

The use of only one of the subversion of expectations came about after the director made a comment on the score, that it was to be simplistic. Having drums, piano and chords all at the same time would result in a more complicated score and something director didn't want. Using only one subversion of expectations came about as a result of the simplicity of the score and the grating sound of all of these elements together. The movie focuses more on the on the main character and how his father's dementia has affected his later life. Having the score be grating and harsh would take away from the main story of the character Michael and bring more focus to the music, as a result the subversion of expectations and a severity of those effects were toned down. Using a more simplified version of these subversions created a more nuanced version of the idea and gave more focus to the film. Using only one of these subversions was required as well as it made the score more cohesive and pleasurable to the ear.

The Jewish mode proved to be more useful than initially expected (Riskind). It gave the score a more unique aspect. It related nicely to the themes of Judaism in the film and made it more interesting. Using the Jewish mode for the writing of the score proved to be more effective than expected. The piano player was shown how the Jewish mode worked and was told to incorporate it into some of the score, the player decided to use the whole mode for all the pieces that had piano. This proved to give the whole score a more cohesive sound and a sense of familiarity that related nicely to the father in the film. As mentioned before the use of clarinets and flute would help elevate the sense of Jewishness into the score. When this idea was brought to the director they said they wanted to keep the score simplistic and just wanted to have piano for the score.

Incorporating music therapy into the score proved to have disappointing result with in the project (Baird and Samson). The music therapy was meant to be used to sooth the listener but the way the score was written, the humming didn't fit in and the tapping was used for other means. Using the tapping made the second scene more intense but did not fulfil the role it was originally intended to do and created and tense moment instead of soothing the listener.

While doing this project Aphex Twin's "Selected Ambient Works Volume II" (Twin) came up. The song specifically "#3" influenced the creation of the synths in the piece for the fight with the son and father. "Selected Ambient Works Volume II" was created while trying to replicate what lucid dreaming feels like. The feel of the songs in the album have this hazy dream like feel. The hazy dream like feel of the album also shares similarities to what the experience of dementia has been described as (What Is Dementia?) (Twin). The album then inspired the synths used in some of the score in the film. The synths used in the song "#3" inspired the sound of the synth in the composition for the scene with the father and son fighting, as it shared the feel of dementia but also gave the piece a sense of weight. The influence of Aphex Twin's "3#" had a bigger influence then first expected. The influence that the artist had on the droning sounds was unexpected and curated great results. The feeling of something familiar but from a bygone era was achieved through the droning synths and the influence of Aphex Twin's "Select Ambient Works Volume II" helped to create and establish these results.

The method of removing certain parts of the Midi that what was deemed memorable proved to be an effective means of evoking the experience of dementia. The memorable bits that were removed effectively conveys the feeling of memory loss or delusion. Knowing what was expected to play and then when it doesn't play creates the feelings of memory loss, which further evokes the feelings of dementia. Removing the midi brought about another theme of the film which is lost love. In the intro score the main character talks about his lost love and within the score midi is begun to be removed symbolising both his father dementia present in his life and the lost love he suffered do to his fathers feelings. The

method of removing the midi greatly improves the score and dramatically enhances the themes of the film.

While creating this thesis a final cut of the film was not made resulting in unfinished parts in the film such as, poorly dubbed in dialogue, black screens and unedited vocal parts. When creating this thesis there was to be a final project with professional colour grading and editing. By the time the thesis was to be finished this did not happen resulting in an unfinished film.

Using the musical ideas of 'The Caretaker' and 'Aphex Twin' greatly enhanced evoking the experience of dementia. Using 'The Caretakers' method of adding vinyl crackle and a warmness to the mix resulted in helped give the feel of a by gone era and reminiscing of something that never existed. Using 'Aphex Twin's' method of droning moving synths created a hazy dream like feeling. Finally to write the pieces using the Jewish mode, these methods helped to create an overall better listening experience greatly provoking the experience of dementia.

## Conclusion

Throughout the process this thesis produced varying and interesting results. Setting out on this thesis the music was originally going to be more intense and distorted but due to requests of director the music was to be simplified and more pleasing to the ear. If doing this project again more creative freedom would be desired to get better results and more experimentation could be had. The artifact made at the end of this thesis is a good show of how a subtler score evokes the experience of dementia. A big part of this thesis was learning how to correctly write music for a film. Knowing when and where the music should start or change is essential for musical film scoring but also for properly evoking the feelings of dementia. A lot of knowledge was gained working with multiple creative contributors to this thesis, how talking to a director and properly learning how to please their needs for the film was learnt. In conclusion, during this thesis, a deeper understanding of dementia was acquired, and methods to evoke its effects through arrangement and composition were achieved by utilizing various techniques, including subverting expectations, employing the Jewish mode, and creating atmosphere through noise. Moving forward, this knowledge and experience will undoubtedly inform future endeavours in both music composition and film scoring.



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