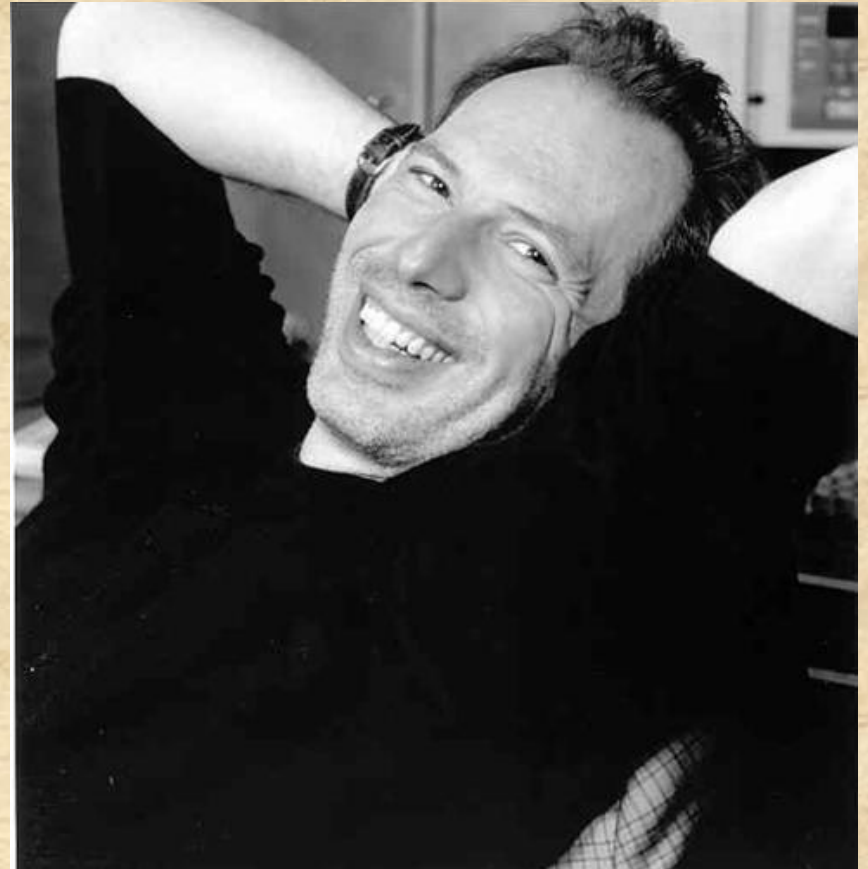


HANS ZIMMER

Master of movie
soundtracks

Early Life

Zimmer was born in Frankfurt am Main, Germany. As a young child, he lived in Königstein-Falkenstein, where he played the piano at home, but had piano lessons only briefly as he disliked the discipline of formal lessons. He moved to London as a teenager, where he attended Hurtwood House school. In an interview with Mashable in February 2013, he said of his parents "My mother was very musical, basically a musician, and my father was an engineer and an inventor. So, I grew up modifying the piano, shall we say, which made my mother gasp in horror, and my father would think it was fantastic when I would attach chainsaws and stuff like that to the piano because he thought it was an exciting instrument." His father



Early Career

Zimmer began his career playing keyboards and synthesizers in many bands.

While living in London, Zimmer wrote advertising jingles for Air-Edel Associates. In the 1980s, Zimmer partnered with Stanley Myers, a prolific film composer who wrote the scores for over sixty films. Zimmer and Myers co-founded the London-based Lillie Yard recording studio. Together, Myers and Zimmer worked on fusing the traditional orchestral sound with electronic instruments.

Zimmer's first solo score was '*Terminal Exposure*' for director Nico Mastorakis in 1987, for which he also wrote the songs. Zimmer acted as score producer for the 1987 film '*The Last Emperor*', which won the Academy Award for Best Original Score.

One of Zimmer's most durable works from his time in the United Kingdom is the theme song for the television game show '*Going for Gold*', which he composed with Sandy McClelland in 1987. In an interview with the BBC, Zimmer said: „*Going For Gold*' was a lot of fun. It's the sort of stuff you do when you don't have a career yet.

A turning point – ‘Rain Man’ 1988

A turning point in Zimmer's career occurred with the 1988 film *Rain Man*. Hollywood director Barry Levinson was looking for someone to score *Rain Man*, and his wife heard the soundtrack CD of the anti-Apartheid drama *A World Apart*, for which Zimmer had composed the music. Levinson was impressed by Zimmer's work, and hired him to score *Rain Man*. In the score, Zimmer uses synthesizers (mostly a Fairlight CMI) mixed with steel drums. Zimmer explained that "It was a road movie, and road movies usually have jangly guitars or a bunch of strings. I kept thinking don't be bigger than the characters. Try to keep it contained. The Raymond character doesn't actually know where he is. The world is so different to him. He might as well be on Mars. So, why don't we just invent our own world music for a world that doesn't really exist?". Zimmer's score for *Rain Man* was



Hollywood film scoring

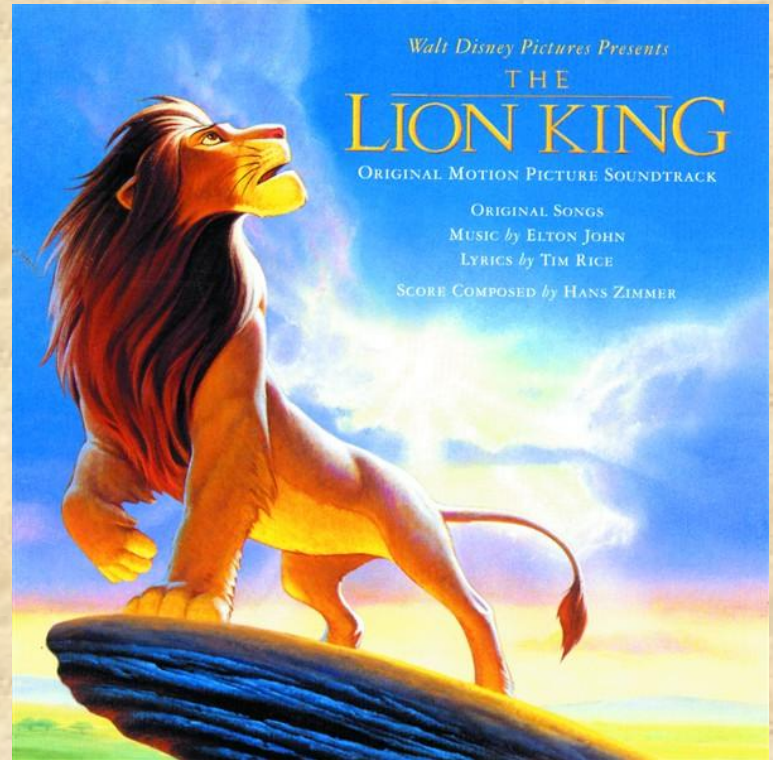
A year after *'Rain Man'*, Zimmer was asked to compose the score for Bruce Beresford's *'Driving Miss Daisy'* which, like *'Rain Man'*, won an Academy Award for Best Picture. *'Driving Miss Daisy's'* instrumentation consisted entirely of synthesizers and samplers, played by Zimmer. According to an interview with *'Sound On Sound'* magazine in 2002, the piano sounds heard within the score come from the Roland MKS-20, a rackmount synthesizer. Zimmer joked: "It didn't sound anything like a piano, but it behaved like a piano."

1991's *'Thelma & Louise'* soundtrack by Zimmer featured the trademark slide guitar performance by Pete Haycock on the "Thunderbird" theme in the film. As a teenager, Zimmer was a fan of Haycock,



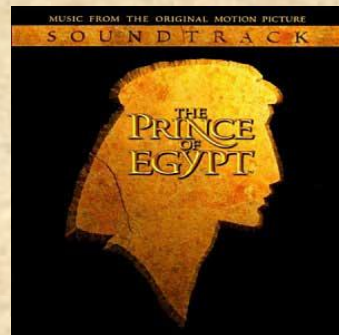
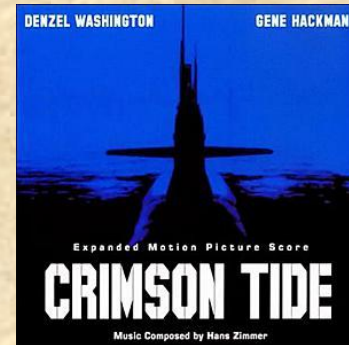
'The Lion King' 1994

Walt Disney Animation Studios approached Zimmer to compose the score for the 1994 film *'The Lion King'*. This was to be his first score for an animated film. Zimmer said that he had wanted to go to South Africa to record parts of the soundtrack, but was unable to visit the country as he had a police record there "for doing 'subversive' movies" after his work on *'The Power of One'*. Disney studio bosses expressed fears that Zimmer would be killed if he went to South Africa, so the recording of the choirs was organized during a visit by Lebo M. Zimmer won numerous awards for his work on *'The Lion King'*, including an Academy Award for Best Original Score, a Golden Globe, and two Grammys. In 1997, the score was adapted into a Broadway musical



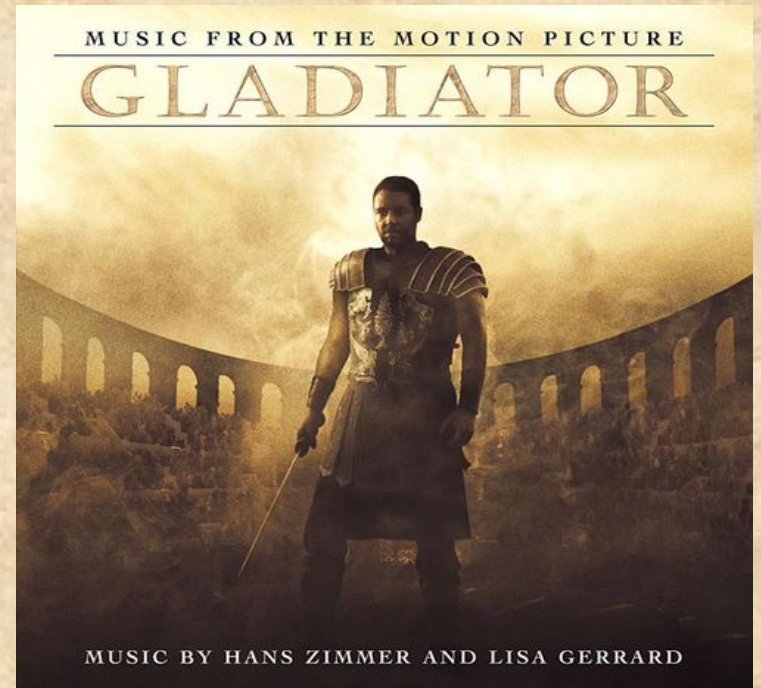
'Crimson Tide' and other 1990's projects

Zimmer's score for *'Crimson Tide'* (1995) won a Grammy Award for the main theme, which makes heavy use of synthesizers in place of traditional orchestral instruments. For *'The Thin Red Line'* (1998), Zimmer said that the director Terrence Malick wanted the music to be ready before he started filming, so Hans had to record six and a half hours of music not seeing the film. Zimmer's next project was *'The Prince of Egypt'* (1998), which was produced by DreamWorks Animation. He introduced Ofra Haza, an Israeli Yemenite singer, to the directors and they thought she



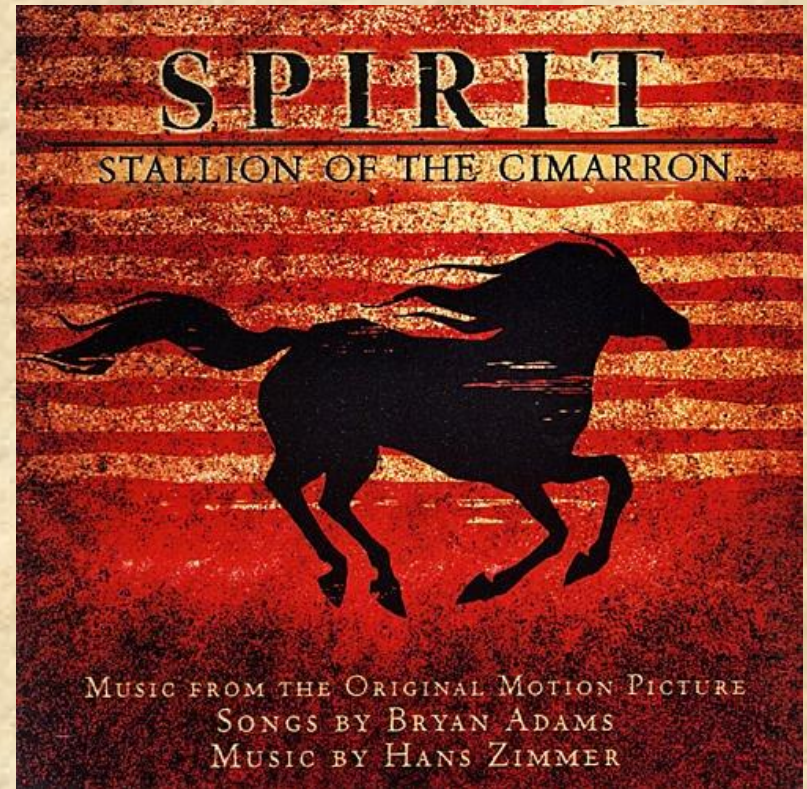
'Gladiator' 2000

'*Gladiator*' is the original soundtrack of the 2000 film of the same name. The original score and songs were composed by Hans Zimmer and Lisa Gerrard and was released in 2000, entitled *Gladiator: Music From the Motion Picture*. The Lyndhurst Orchestra performing the score was conducted by Gavin Greenaway. Score has the extreme emotions, from gentle,



'Spirit: Stallion of the Cimarron' 2002

'Spirit: Stallion of the Cimarron' is a soundtrack album by Bryan Adams and Hans Zimmer to the animated feature of the same name. The album was released on May 4, 2002 and includes the European hit, "Here I Am". It's a beautiful combination of incredible songs and full of emotion music.



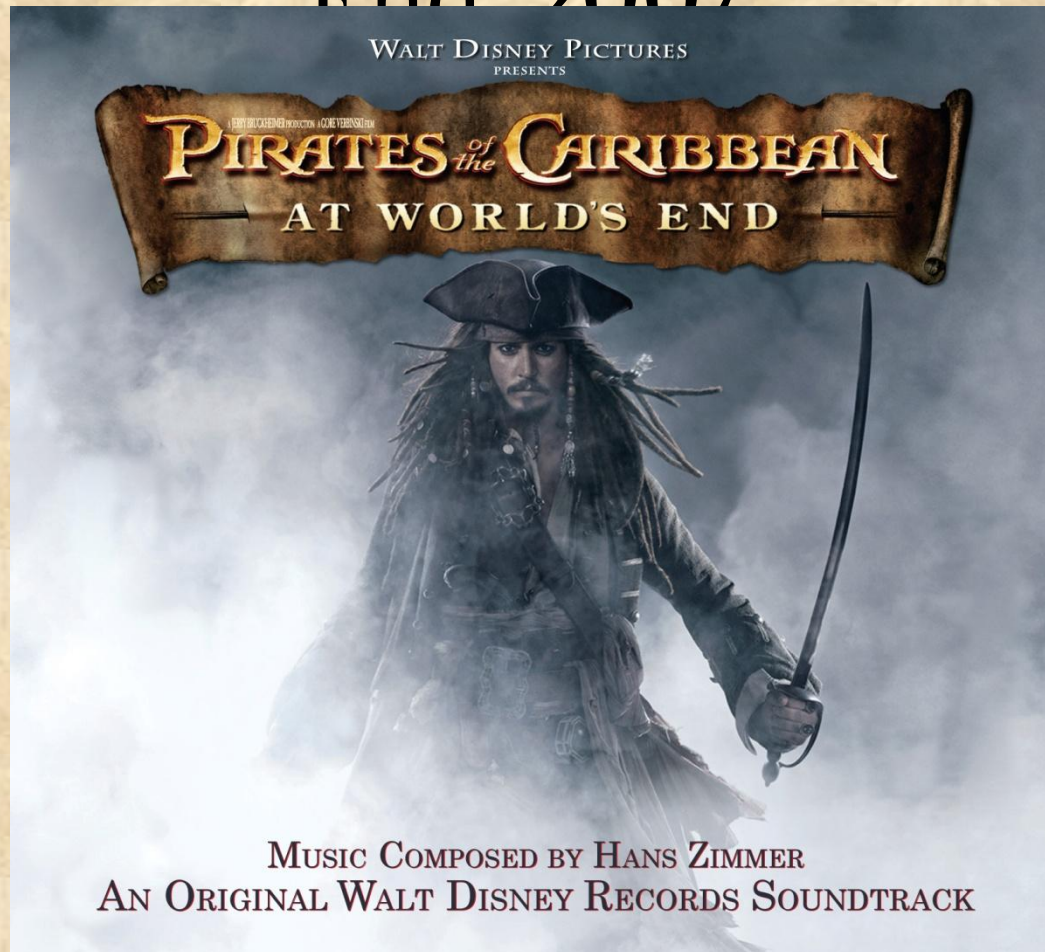
'The Pirates of the Caribbean' - beginning

During the scoring of *'The Last Samurai'* in early 2003, Zimmer was approached by the producer Jerry Bruckheimer, with whom he had worked previously on *'Crimson Tide'*, *'The Rock'* and *'Pearl Harbor'*. Bruckheimer had finished shooting *'Pirates of the Caribbean: The Curse of the Black Pearl'*, but was unhappy with the music composed for the film by Alan Silvestri and wanted a replacement score. Bruckheimer wanted Zimmer to rescore the film, but due to his commitments on *'The Last Samurai'*, the task of composing and supervising music for *'Pirates of the Caribbean: The Curse of the Black Pearl'* was given to Klaus Badelt, one of Zimmer's colleagues at Media Ventures. Zimmer provided some themes that were used in the film, although he is not credited on screen. Zimmer was hired as the composer for the three subsequent films in the series, *'Pirates of the Caribbean: Dead Man's Chest'* (2006), *'Pirates of the Caribbean: At World's End'* (2007), and *'Pirates of the Caribbean: On Stranger Tides'* (2011).

'Pirates of the Caribbean: Dead Man's Chest' 2006



'Pirates of the Caribbean: At World's End' 2007



'Pirates of the Caribbean: On Stranger Tides' 2011



Cooperation with Christopher Nolan

In 2005 with 'Batman Begins' film Zimmer has started a cooperation with director Christopher Nolan. Composer has made soundtracks for whole Batman Trilogy: 'Batman Begins'; 'The Dark Knight' and 'The Dark Knight Rises'. They work together also on 'Inception'



'Batman Begins' 2005

Zimmer wanted to avoid composing a film score that had been done before, so the score became a combination of orchestra and electronic music. The film's ninety-piece orchestra was developed from members of various London orchestras, and Zimmer chose to use more than the normal number of cellos. Zimmer enlisted a choir boy to help reflect the music in the film's scene where Bruce Wayne's parents are killed. "He's singing a fairly pretty tune and then he gets stuck, it's like froze, arrested development", Zimmer said. Zimmer also attempted to add human dimension to Batman, whose behaviour would typically be seen as "psychotic", through the music. Both composers collaborated to create 2 hours and 20 minutes worth of music for the film. Zimmer composed the



'The Dark Knight' 2008

Zimmer originally said the main *Batman* theme was purposely introduced at the end of *'Batman Begins'*, and would be fleshed out in the sequel as the character develops. Zimmer and Howard both believed that creating a heroic theme that a viewer could hum would ignore the complexity and darkness of the character.

The *Batman* theme (audible twice early in the film, once towards the end and a final time at the beginning of the end credits) creates what Zimmer described as a "red herring", a kind of



'The Dark Knight Rises' 2012

The film features a prevalent chant of the phrase *deshi basara* (Arabic: *تيجي بسرعة*) which, according to Hans Zimmer himself, means "rise up" in a language which he says he's happy to have maintained secret.

When asked about the development of the chant, Zimmer said, "The chant became a very complicated thing because I wanted hundreds of thousands of voices, and it's not so easy to get hundreds of thousands of voices. So, we Twittered and we posted on the internet, for people who wanted to be part of it. It seemed like an interesting thing. We've created this world, over these last two movies, and somehow I think the audience and the fans



'Inception' 2011

According to Zimmer, it is "a very electronic score". Nolan asked Zimmer to compose and finish the score as he was shooting the film. The composer said, "He wanted to unleash my imagination in the best possible way". At one point, while composing the score, Zimmer incorporated a guitar sound reminiscent of Ennio Morricone and was interested in having Johnny Marr, former guitarist in the influential 80s rock band The Smiths, play these parts. Zimmer's reported inspiration was finding a synthesizer track which he had written similar to Marr's guitar style. Nolan agreed with Zimmer's suggestion, and then Zimmer approached Marr, who accepted his offer. Marr spent four 12-hour days working on the score, playing notes written by Zimmer with a 12-string guitar.



Wykonała:

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