# THE LITTLE DRUMMER GIRL

MUSIC BY
CHO YOUNG-WUK

CD ONE

01 ACROPOLIS
02 CHARLIE AND THE BOMB
03 FICTION BECOMES TRUTH
04 MYSTERY MAN
05 THE TRAINING CAMP
06 MICHEL
07 STAIRS
08 SLIDES
09 SALIM
10 THEATRE OF THE REAL
11 TIME BOMB
12 MAKE YOURSELF COMFORTABLE
13 RELIVING THE EXPLOSION
14 GADI
15 BOOM
16 PLAY THE SCENE
17 CHARLIE AND MICHEL
18 WINDOW
19 WISH ME LUCK
20 JOAN OF ARC
21 KISS RIDE

CD TWO

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|---|---|
| LEBANON ROADS | 01 |
| MICHEL'S LETTER | 02 |
| THE LITTLE DRUMMER GIRL | 03 |
| CAPTAIN TAHEY | 04 |
| THE BUNKER | 05 |
| VERGISS NICHT | 06 |
| FATMEH | 07 |
| LEBANON | 08 |
| I AM KHALIL | 09 |
| COLOGNE | 10 |
| TAKE OFF YOUR CLOTHES | 11 |
| SCARS AND WOUNDS | 12 |
| CHARLIE | 13 |
| TERROR | 14 |
| THE PLAZA | 15 |
| REFUGEE CAMP | 16 |
| THE T SHIRT | 17 |
| SEDUCING KHALIL | 18 |
| CHARLIE AND GADI | 19 |

**We met every day after the day's shoot and tried to have as much conversation as we could to discuss the director's intention and the approach to music.**

After going through this stage of conversation where we shared overall concepts about the themes and visual style of this series, we thought of various situations for music based on the scripts and started to make some MIDI temps to go with those situations even before we had picture. We did this because it seemed clear that if we started composing after we finished editing as we usually would have done for feature films, we wouldn't be able to finish the job within the given timeline.

Of course, once we locked the cut, not all of the cues we made based on the scripts alone were working so well against picture. But by fiddling around with the position and order of cues and making little revisions here and there, we could create the right music for each scene without much difficulty.

We've worked together on many projects for over 15 years and have always

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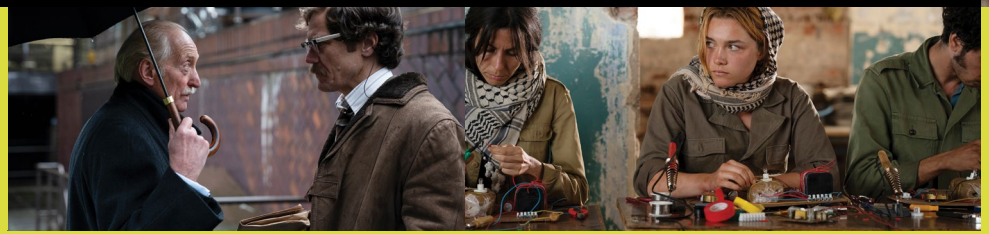
**SOUNDTRACK NOTES BY**
**CHO YOUNG-WUK & PARK CHAN-WOOK**

considered ‘when’ to use and not use music as being equally important as ‘what’ kind of music to use. Because when it comes to film scores, moving a cue a couple of frames can give a completely different feel to it. We use most of our time together on music spotting.

The concepts we applied to making each individual cue are as follows: We began our work by studying the psychology of our protagonist Charlie first and foremost, as we thought the heart of this series was the change in Charlie’s state of mind at each point of her journey.

All the cues are original score but for the music from the title sequence and some romantic scenes, which was an arrangement of the 14th century French composer, Guillaume de Machaut’s “Douce Dame Jolie”. The director proposed that Charlie’s troupe is using the music for their stage performance of “Joan of Arc” in Episode 1, so it was arranged for this series specifically. We chose this cue as the theme for Charlie and Gadi and used it repeatedly in several scenes in addition to the stage performance scene. By making modifications to the antique and graceful original melody, we tried to suggest the impending hardship headed towards the couple, albeit with some notion of romance.

In order to express Charlie’s state of mind, we made solo pieces with the strings at the centre. A good example is the cue of the fantasy bed sequence in Episode 3. The structure of this piece has the violins moving slowly back and forth between the major scale and minor scale repeatedly, with which we aimed to portray Charlie’s emotions as she gradually falls into a tragic fate. Also, we had the melodies of the violin and the piano contrast against



each other as the cue progresses in order to convey Charlie's confusion and her tragic circumstances.

Of course, as this is a spy thriller, it was also important to bring alive the sense of crisis and tension that may arise in different situations. We gave a sense of rhythm with the harp to maintain tension and at the same time the string melody would descend in a chromatic scale to create the secretive atmosphere distinct to this genre. Especially in the cues like 'A Mystery Man' and 'You're Him', we emphasised the tension with woodwinds' dynamics and strings' tremolo under the marimba and violin ostinato. The precise touch of rhythm with the marimba and the vibraphone by Joby Burgess, the renowned percussionist and a Spitfire Audio artist, has made a great contribution in bringing alive the sense of mysterious suspense.

If we expressed the changes in Charlie's state of mind mainly through the strings, the changes in her actions were propelled through the sense tempo from the harp and the electric bass. Of course we added emotion to this with orchestral melody.

The guitar cues in this album are medium tempo. We sustained a calm sentiment by not moving the bass loop too much overall, and aimed to build the sense of Charlie and Gadi's feelings drawing closer to one another through the use of strings and dreamy guitar sound.

As the edit was different for the Director's Cut, the positions or lengths of music were adjusted accordingly, and there have been cases where completely different cues were used for certain scenes. We believe that those who are interested in film scoring may find some interesting and inspiring differences if they compared the two versions closely.

Lastly, we would like to express our deep gratitude to the music supervisor Matt Biffa, music engineer Nick Taylor, and music editor Andy Glen for their tremendous help with this work.

**4th September, 2019**
**Cho Young-wuk**
**Park Chan-wook**

## THE LITTLE DRUMMER GIRL

**Album Credits**

Album Produced by **Cho Young-wuk**
Album Co-producer and Music Editor **Andrew Glen**
Music Supervisor **Matt Biffa**
Music Recorded by **Nick Taylor** at **British Grove Studios**
Music Mixed and Mastered by **Nick Taylor** at **Air-Edel Recording Studios**
Music Contractor **Hilary Skewes**
Conductor **Robert Ziegler**
Additional Music **Hong Dae-Sung**, **Cho Hye-Won**, **Lee Myoung-Ro**
Music Preparation **Katy Kim**, **Jungmin Lee**
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Executive Producers for Silva Screen Records Ltd:
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COMPOSER **CHO YOUNG-WUK** AND **THE SOUNDTRACKINGS** WRITTEN BY **MICHAEL LESSLIE** AND **CLAIRE WILSON**
BASED ON THE NOVEL BY **JOHN LE CARRÉ** DIRECTED BY **PARK CHAN-WOOK** **"THE LITTLE DRUMMER GIRL"**

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