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The Music of the One Ring

A study of the music of the One Ring from The Lord of the Rings and its affect on the characters

Bachelor's thesis in Film Studies

Supervisor: Christer Bakke Andresen

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Abstract

The thesis question is “How does Howard Shore use themes and motifs to express corruption, manipulation and power that is associated with the ring of power, and how does the music affect the characters that surrounds it?”

This bachelor thesis aims to analyze how Howard Shore has used themes and motifs to express manipulation and corruption associated with the ring and how the music affects the characters that surrounds it. Even though the music in The Lord of the Rings has been talked about a lot, I haven't seen much talk about how the music of the Ring affects the characters specifically. The thesis is based on Doug Adams' book *The music of the Lord of the Rings*, Michel Chion's term *added value*, Peter Larsen's term *Paraphrasing music* and the terms *themes* and *motifs*. And it is related to the subject fields film music, film and narrative and also the subject the movie experience. Because I also talk a bit about how the music makes me feel. The material I am going to analyze is the trilogy *The Lord of the Rings Extended edition; The fellowship of the Ring, The two towers* and *The return of the king*. Directed by Peter Jackson, written by Peter Jackson, Fran Walsh and Phillipa Boyens. I am going to focus some scenes from *The fellowship of the Ring, The two towers* and *The return of the king* where the Ring is the main focus.

Sammendrag

Problemstillingen er “Hvordan bruker Howard Shore temaer og motiver for å uttrykke korrupsjon, manipulasjon og makt som er assosiert med Ringen, og hvordan gir musikken en effekt på karakterene rundt?”

Denne bacheloroppgaven har som mål å analysere hvordan Howard Shore har brukt temaer og motiver for å uttrykke manipulasjon og korrupsjon knyttet til ringen, og hvordan musikken påvirker karakterene som omgir den. Selv om musikken i Ringenes Herre har blitt mye diskutert, har jeg ikke sett mye snakk om hvordan musikken til Ringen påvirker karakterene spesifikt. Oppgaven er basert på Doug Adams' bok *The Music of the Lord of the Rings*, Michel Chion's term *Added value*, Peter Larsens begrep *parafraserende musikk*, og begrepene *temaer* og *motiver*. Det er relatert til fagfeltene film musikk, film og fortelling of filmopplevelsen, fordi jeg

kommer til å snakke om hvordan musikken får meg til å føle. Materialet jeg skal analysere er trilogien *The Lord of the Rings Extended Edition; The Fellowship of the Ring, The Two Towers* og *The Return of the King*. Regissert av Peter Jackson, skrevet av Peter Jackson, Fran Walsh og Philippa Boyens. Jeg skal fokusere på enkelte scener fra *The Fellowship of the Ring, The Two Towers* og *The Return of the King* hvor Ringer er sentral.

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Theories

Michel Chion Added value: Expressive and informative value with which a sound enriches the given image so as to create the definite impression. The information or expression “naturally” comes from what is seen and is already contained in the image itself.

Paraphrasing music: The music supports, conveys, and/or enhances the action as shown in the picture (Nguyen 2023, 14)¹.

Themes and motifs: There is a difference between a motif and a Theme. A motif is a short melodic, rhythmic, or harmonic, or some sort of combination of these three, that is part of the whole theme. A theme is usually based on a melody, that is, on a series of notes arranged in a recognizable sequence. In addition, the motif is a short, incomplete musical idea, while the theme - which can be made up of two or more different melodic motifs - forms an independent, rounded, and closed unit (Larsen 2013, 47-48).

Mise-en-scene: Everything you see in front of the camera, from lightening, to acting to props (Bordwell, Thompson and Smith 2019, 112-139). It is an essential part in analyzing the meaning behind the music in this thesis.

Diegetic- and nondiegetic music: Diegetic sound is sound that has a source in the story world. The words spoken by the characters, sounds made by objects in the story, and music represented as coming from instruments in the story space are all diegetic sound (Bordwell, Thompson and Smith 2019, 285). Nondiegetic sound which is represented as coming from a source outside the story world. Music added to enhance the film’s action is the most common type of nondiegetic sound.

Drone: An atonal bed of sound that is constant, with little or no change in pitch or volume (Viers 2008, 240). Drones are monotonous sounds that are used to invoke feelings, presence, or emotion. Their tones are usually low pulses but can also include vocal and wispy elements.

¹ I have participated in the lectures of the subject Film music; MUSV1102 NTNU Dragvoll but couldn’t find the exact date of when this particular lecture was.

Active offscreen sound: Offscreen space constituted by *acousmatic* and diegetic sounds, which by their nature or by the relationship of characters to them lead to a reaction by characters or to the audience's expectation for the source of these sounds or the event they announce to be revealed (Chion 2019, 202). Examples of active offscreen sound would be noises coming from the direction of the ceiling indicating the upstairs neighbors' activity or the disturbing noise of someone approaching.

Method

In this analysis I am going to look into the music that represents the ring. I am going to analyze the music through *Mise-en-scene*. *Mise-en-scene* is everything you see in front of the camera, which includes acting meaning how the characters react to certain situations, which is especially relevant in regard to the ring and the affect the ring's music has on the characters that surrounds it. I'm going to look into how the characters gets affected by the music when the Ring is the focus of the scene, or when it is the Ring directly that influences the characters. And I am going to analyze what the music's purpose in the scenes are and how it makes you feel. So, I am going to analyze three key scenes from *the fellowship of the ring (extended edition)*, when Bilbo has the ring till, he releases it in the beginning of the movie, the Council of Elrond and Boromir's confrontation with Frodo at the end of the fellowship of the ring. These three scenes are key scenes where the ring is the main focus, and thus also the music of the Ring. But I am also going to analyze key scenes from the other two movies, *The two towers* and *The return of the king*.

Analysis

Introduction

For as long as I can remember I have been noticing the music in movies that I grew up watching. I remember doing a game with my brother where we made a playlist of film scores of movies we both loved and had to guess the title of the movie and always getting it right. I was introduced to *The Lord of the Rings* movies for the first time when I was eleven years old by my mother, and instantly became a fan. However, funnily enough I didn't really notice the music at first. I was so invested in the story and the characters that the music completely went over my head. But then a few years ago I started noticing it more and more, and it was mesmerizing. So, as I was thinking

what I wanted to write about in this bachelor thesis I had a few ideas in mind, all related to film music. But once I decided on *The Lord of the Rings* it just clicked. There has been written and talked a lot about the film score of Howard Shore in this trilogy, but I really wanted to specifically focus on the Ring and how it affected the characters because it is such an essential part of the story.

The Lord of the Rings movie trilogy is based on the books by J.R.R. Tolkien. In A fantasy world of elves men, dwarves, wizards, hobbits and more. There is an evil lurking in the darkness. An ancient Ring thought lost, is found in the hands of Bilbo Baggins, a hobbit of the Shire. The Ring belongs to the dark Lord Sauron and with it, Sauron can destroy all of Middle-Earth. The Ring is passed to Frodo, Bilbo's nephew. The world's fate now lies in the hands of a Hobbit to embark on a long adventure to Mount Doom to destroy the Ring and bring peace to Middle-Earth.

The fellowship of the Ring and introducing the Ring and its themes

The Ring has three themes: *the history of the Ring*, *the evil of the Ring* and *the seduction of the Ring* (Doug Adams). Each of these themes have a specific purpose, not only is it in the titles, but every time you hear one of these themes you know to be aware of the Ring's presence. *The history of the Ring* theme is introduced to us in the prologue, where Galadriel (Cate Blanchett) tells the story of how the Ring was made and that it only serves an evil purpose.

«In the land of Mordor, in the fires of Mount Doom, the Dark Lord Sauron forged in secret, a Master Ring to control all others. And into this Ring he poured his cruelty, his malice, and his will to dominate all life» (Jackson 2002, 00:01:48).

Here we get to know why the Ring is evil and that its purpose is to dominate all life. *The history of the Ring* is heard whenever the Ring “changes hands or marks a significant progress in its journey” (Adams 2021, 15). It is important to know the significant differences between the Ring's themes to distinguish their meanings and what they can do to the characters. So, whenever we hear *the history of the Ring*, we know that it is an important milestone in the Ring's journey.

The seduction of the Ring is first heard when Frodo (Elijah Wood), Sam (Sean Astin) and Gandalf (Ian McKellen) first lead the Ring out of Bag End and out of Hobbiton, on the quest to

destroy it. Gandalf warns to be careful and to never put on the Ring because it wants to be found (Jackson 2001, 00:43:14). Once someone puts on the Ring it is noticed by Sauron's servants. And in the hands of Sauron, it has the power to destroy all life. *The seduction of the Ring* is made by an all-boys' choir. And represents the Rings overwhelming allure (Adams 2021, 17). Allure meaning "To attract or tempt by something flattering or desirable" (Dictionary 2024). In this case the Ring being very desirable.

The evil of the Ring is first heard when Gandalf says to Frodo «keep it secret, keep it safe» (Jackson 2002, 00:31:53) but only a motif of it. A motif as in a short melodic rhythm from the theme itself. A theme is a longer piece that is often made of these motifs (Larsen 2013, 47-48). The evil of the Ring represents the Ring's evil thoughts and malice. And it is in times this theme is heard that we have to be extra careful.

Howard Shore is really clever with his themes and motifs and how he uses them in regard to the Ring. If we think about it as diegetic sound/music it opens up a new way of thinking about how the themes are used and how the music can help with representing manipulation and corruption... The Ring has an almost diegetic sound. What I mean by this is that, yes, the characters that hold or are near the Ring can't hear the music, but whenever they hold the Ring, the Ring is either whispering or one of the themes of the Ring plays and it is almost like it is talking to its victims. Of course, the characters can't hear the music that is added, but it is connected to the Ring. Every time the Ring sees an opportunity to manipulate or corrupt, we hear the Rings' theme(s).

Bilbo (Ian Holm) has had the Ring for 60 years. He has grown accustomed to it. We see this for the first time when he is watching over old maps, he suddenly panics thinking he has lost the ring (Jackson 2002, 00:12:57). The moment we see him panic, the music changes to a dark tone, me as a spectator, feels the anxiety from the melody that is playing. But that also reflects in Bilbo. Bilbo feels the anxiety thinking he has lost the Ring and start furiously looking for it. To go back to the analogy of the Ring representing addiction, addiction meaning "compulsively committed or helplessly drawn to a practice or habit or to something psychologically or physiologically habit-forming" (Dictionary 2024). If we think about this definition, Bilbo feels a psychological need for the Ring. The music grows and gets more intense as he starts looking for it, he almost gets angry but then finds it in his pocket again, and calms down, and the music calms down as well. Michel Chion talks about *added value* which is «a sensory, informative, semantic,

narrative, structural or expressive value that a sound heard in a scene allows us to project on the image, so as to create the impression that we are seeing the image» (Chion 2019, 202) There is a tight relationship with the music and what is reflected on the screen. Howard Shore uses that to his fullest ability to make the themes and motifs connected to the Ring.

As we move forward to where Bilbo has put on the Ring after his birthday speech and meets Gandalf in his home, Gandalf knows he has a magic Ring and warns him not to use it. With this warning he asks Bilbo to leave the ring behind. The moment we see him take the ring out of his pocket, and we see the Ring there is a whooshing sound, adding the effect of the Ring is present (Jackson 2002, 00:26:43). This is called a *drone sound*. The drone sound is very effective in alerting us, the spectator to a specific object, in this case the Ring. When Bilbo caresses the Ring and says «It's mine. My own. My precious» the theme; the pity of Gollum plays in the background (who I will talk about later in this thesis). A direct correlation of the Ring that has corrupted Gollum, now also has an affect on Bilbo, which we also saw earlier. Bilbo gets defensive and angry at Gandalf when he tries to reason with Bilbo to let go of the Ring. A direct reaction that is caused by the Ring's corruption. And all the while the music is present in the background.

Later in the movie, when Frodo has managed to take the Ring out of the Shire and to the elven land Rivendell, with the help of Aragorn (Viggo Mortensen), Sam, Merry (Dominic Monaghan) and Pippin (Billy Boyd), there is held a meeting to discuss the Rings faith withal races of middle earth, elves, dwarves, men, wizards and hobbits (Jackson 2002, 1:37:31). The meeting is called The council of Elrond (Hugo Weaving) and is a particularly interesting scene to analyze in regard to the Ring (Jackson 2002, 1:37:30). Ring is on display and uses that to its advantage and seizes every opportunity it has to corrupt and manipulate. In this scene alone there are ten themes and motifs. I could talk about each of them and how each of them have a specific role but, I'm focusing on the Ring. As Elrond explains the threat Mordor has claimed on Middle-Earth, each race is bound to the same fate, so they all have to come together to face the same evil. As Elrond says, "you will unite or you will fall" (Jackson 2002, 1:37:45), *The evil of the Ring* can be heard, signaling us that its evil is awake and present.

What is important to remember is that throughout the movie *paraphrasing music* is used. *Paraphrasing music* meaning "The music supports, conveys, and/or enhances the action as

shown in the picture” (Nguyen 2023, 14). This is especially noticeable in the scene The council of Elrond all the themes that is heard serves a specific purpose and is shown through how the characters behave and what they are saying. And also of course the Ring’s themes are *paraphrasing music*. It supports its purpose and the reactions giving by the characters.

In the scene The council of Elrond, is where we first see the affect the Ring has on Frodo. The moment he lets go of the Ring on the display table of stone, his facial expression shows he is nervous and hesitant to release the Ring. He sighs in nervousness as he sits down next to Gandalf. As Frodo walks up to the display table you can hear *the evil of the Ring* theme. The moment he lets it go the Ring is whispering, trying to get the attention of the people around it. You can even hear it whispering, “The Ring of Power” (Jackson 2002, 01:38:24). Everyone feels the power that the Ring has, it is signaled through the thud that is released when he lets It go, which is called a *drone* sound. We see it on the facial expressions of everyone in the council. When the camera zooms in on Legolas (Orlando Bloom) we see him make a physical reaction. It’s the same with Boromir (Sean Bean)and Gimli (John Rhys-Davis), also a small foreshadow that they are going to be important characters later on.

Boromir is the first to succumb to the Ring’s desires. Just by the words the Ring let out “The Ring of Power”, which I interpret as *diegetic sound*. *Diegetic* sound meaning sound that has a source in the story world (Bordwell, Thompson and Smith 2019, 285). It is the Ring that lets out these word and it can be heard by the characters that are present. Boromir sees it as an opportunity to take the Ring and use it to destroy evil (Jackson 2002, 1:38:27). As Boromir walks up to the Ring, the theme *the history of the Ring* plays, Boromir is talking about Isildur’s bane and a doom that is near at hand. The Ring knows it has gotten to Boromir, so the music comes in as a sign that it is trying to seduce him, to manipulate and to corrupt him. As we have established *the history of the Ring* plays every time it changes hands or it is in a significant progress in its journey. Which makes sense, because this council is to decide the Rings fate, but also is a chance for the Ring to corrupt someone to prevent that fate.

It is a noble thought at first, that Boromir wants to use the Ring for good, but as Aragorn says “You cannot wield it. It answers to Sauron alone. It has no other master” (Jackson 2002, 1:40:03). And with Gandalf’s warning in the back of my mind “Never put it on. It wants to be found” earlier in the film, suggesting that if they were to put on the ring it would only signal to

Sauron where the Ring is. Which is ultimately one of the Rings goals to make one of them put on the Ring. And we hear that in the music through the whispering and the themes that slowly build up and slowly becomes more and more present. The Ring wants that attention drawn to itself.

As the fellowship is now formed from The council of Elrond, in a quest to destroy the Ring, their path takes them to the mountains of Caradhras. We see more of how the Ring has taken power over Boromir when the fellowship travels over Mount Caradhras. When Frodo falls in the snow and the Ring falls off his neck, Boromir comes to pick it up (Jackson 2002, 1:53:07). Boromir who is already so fragile to the Rings powers. It is a perfect place to have the theme, *the seduction of the Ring*. *The seduction of the Ring* is made by a boys' choir "and punctuated by a rumbling bass drum strokes, represents the One Ring's overwhelming allure" (Adams 2021, 17). Allure meaning "to attract or tempt by something flattering or desirable" (Dictionary 2024), which perfectly sums up the meaning of the theme, *the Seduction of the Ring*. It has a hypnotizing affect and is a way for the Ring to grab attention and seeking to corrupt someone and make the Ring desirable. And Boromir's words "It is a strange fate that we should suffer so much fear and doubt over so small a thing. Such a little thing". As he holds the Ring you see in his eyes the fascination and willingness to take it. He even makes a move but Aragorn interrupts him and subtly threatens him to give it back to Frodo.

As the film is nearing its end, Frodo has been warned by Galadriel to take the quest himself without the others because of the Ring that is trying to manipulate them against Frodo (Jackson 2002, 2:43:33). As Frodo walks alone in the forest away from the fellowship, *the history of the Ring* is heard, marking yet another significant milestone in its journey (Jackson 2002, 2:59:23). It feels more ominous than the other times *the history of the Ring* has been heard because of Frodo being alone. The ominous feeling remains when Boromir comes up to Frodo. We know that he is being hypnotized and slowly corrupted by the Ring, so him being close to Frodo already brings us to the edge of our seats. And then as *the history of the Ring* keeps playing it becomes a darker tone, a darker atmosphere. As Boromir becomes more agitated and frustrated and asks Frodo if he can lend him the Ring, a base tone sounds together with breaths and whispers slowly creeping in letting us know that the Ring is working its magic to take power over the situation. The Ring is now in full control over Boromir and the base tone becomes stronger and deeper. Digging its heels further into Boromir till he leaps to Frodo and attacks him and then we can hear strings that

are high pitched as Boromir becomes more violent, grabbing Frodo and trying to take the Ring. Frodo protects himself by putting on the Ring, and the music stops. The Ring has reached one of its goals and Sauron can now see Frodo. So, the music reflects the characters actions and the Ring's goals and the intensity of the music increases once it reaches the goal in that situation. This is a perfect example of *paraphrasing music*. The music enhances the action that is shown on screen.

The two towers

As Sam and Frodo venture out alone to get to Mordor without the fellowships protection, they become more and more vulnerable. And as the Ring moves closer and closer to Mordor it tries to take its hold over Frodo slowly but surely. It starts with low tones and whispers of the Ring. Sometimes it feels like it send shivers to the back of your spine. I would argue that the whispers of the Ring is an *active offscreen sound*. *The active offscreen sound* is a diegetic sound “which by their nature or by the relationship of characters to them lead to a reaction by characters or to the audience's expectation for the source of these sounds” (Chion 2019, 202). The characters react to the Ring's sound and whispers. Even if they don't necessarily address it. Every time one of the Ring's themes is heard, the characters demeanor and personality changes bit by bit. We see it gradually happen to Frodo in *the two towers*.

Frodo has had the Ring for a while now. He has seen the effect the Ring has had on Boromir, and now a new creature has joined their company, Gollum. Gollum is an interesting character who is bound by the Ring. He has had the Ring for five hundred years and is entirely corrupted and manipulated by the Ring. All his thought is on the Ring and the Ring only. As I have mentioned before, the Ring can represent addiction. And Gollum is addicted to the Ring. Seeking a need to be close to it, holding it, to the point of attacking.

When we first encounter Gollum he tries to take the Ring from Frodo (Jackson 2003, 00:09:15). The music intensifies as he pounces on Frodo and Sam. While they struggle the music is loud and almost chaotic in a sense. Gollum is desperately trying to get the Ring that he has longed for ever since Bilbo took it from him.

Later on, Frodo is lying awake and caressing the Ring almost like he is in a hypnosis (Jackson 2003, 00:47:31), just like we saw happen to Boromir on Mount Caradhras. There is a steady

drone sound. The *drone* sound is there to “invoke feelings, presence, or emotions and can also include vocal and wispy elements” (Viers 2008, 240). In this scene it is definitely there to invoke presence. And it is also very low and soft. The Ring hasn’t fully gotten to Frodo yet, but it is definitely present and slowly getting there. With Frodo’s hypnotic state and the Ring softly trying to get to him.

Especially in this scenes where Frodo and Sam is being held captive by Faramir (David Wenham). We now know that the Ring communicates and tries to manipulate and reach others through whispers. The whispers become *active offscreen sound* because the characters react to it. These whispers become more and more intense the closer they are to Mordor and Mount Doom. As Faramir hold them captured and know Frodo has the Ring. Like Boromir, his brother, he is also hypnotized and enraptured by the Ring. As Faramir walks closer to Frodo and looks at the Ring, *the seduction of the Ring* is softly heard (Jackson 2003, 2:29:00). And the Ring makes a sound which I like to call shivers. Sort of high pitched whispers. The Shivers is something uncomfortable, something unrecognizable that it’s hard to find a perfect word for it, so I call that sound shivers. The shivers of the Ring is back as Faramir looks at the Ring and there is a low bass sound that is a *drone sound* which further signals the Rings presence and its power to allure and manipulate its victim. In this case Faramir. The Ring manages to get a hold over Faramir and he takes Frodo and Sam to Gondor which is closer to Mordor and closer to the hands of the enemy. The shivers and whispers are *active offscreen sounds* that the characters feel and get drawn to.

The return of the king

As the story nears it’s climax and its end, naturally the music also becomes more intense and the effect of the Ring becomes stronger as it comes closer and closer to Mordor. The whispers of the Ring becomes more high pitched and almost uncomfortable to listen to as Frodo struggles with the burden of carrying the Ring and Sam struggles with keeping Frodo safe from Gollum who continuously tries to take the Ring from Frodo for himself.

Deagol (Thomas Robins) finds the Ring and you can hear *the history of the Ring* theme, indicating both that this is history but also the Ring is present again after long years and that it is in the hands of someone new and it is the start of a new significant journey of the Ring (Jackson 2003, 00:01:49). Then when he holds it, you hear the boy choir of *the seduction of the Ring* as

Deagol caresses the Ring and is absolutely allured by it (Jackson 2004, 00:02:29). *The seduction of the Ring* is louder here than it was the very first time we heard it in *the fellowship of the Ring*. *The seduction of the Ring* really is a theme to lure the people into the Ring's desires. As Deagol is hypnotized by the Ring, and Smeagol (Andy Serkis) leans over Deagol's shoulder to see the Ring, we see that the Ring is affecting the characters. They bicker and fight over the Ring. When they fight over it and become violent you hear the shivers of the Ring again. The affect the Ring has on Smeagol is so strong that he kills his own cousin. This scene really shows how violent one can be by the corruption of the ring. The Ring's process is to manipulate, to corrupt and then grab power and hold over the person/being that is near it. And the music increases its intensity whenever they are closer to being corrupted.

And then cut to Frodo who can't sleep, as he lies awake the shivers and the presence of the Ring is lying heavy in the air. As Frodo takes hold of the Ring *the history of the Ring* theme is heard. It is becoming more and more frequent that Frodo is becoming addicted and succumbing to the manipulation of the Ring. As he moves closer and closer to Mordor it becomes heavier and heavier to bear.

Every time Frodo is near a place of evil, the Ring's desire to be found gets amplified. When Frodo, Sam and Gollum are by The Dead City the Ring tries to lure Frodo to it in hopes to get him captured (Jackson 2004, 56:26). The shivers and whispers are back and trying to lure Frodo into the dead city. Luckily Sam and Gollum are there to stop him, but if they weren't he would have marched right into the enemies hands. The whispers and shivers are almost uncomfortable to listen to,

Frodo has been stung by the spider Shelob and is taken by Orcs, as Sam had presumed him dead and taken the Ring for safe keeping. Once he reunites with Frodo who survived the attack Sam needs to give the Ring back to Frodo (Jackson 2004, 3:02:00). As Sam holds the Ring out in front of him, the shivers and the whispers of the Ring starts. It increases intensity as we see Sam struggle with giving it back to Frodo. Here we see the use of *Added value*. We hear the struggle of the Ring and we see it in Sam's face and movement as he staggers back.

Even though Frodo has managed to keep the Ring's power at bay for so long, holding it over the fire of Mount Doom, the one place where it can be destroyed, the Ring still manages to take its hold over him. That is being shown by the music and Elijah Woods incredible acting. As I have

mentioned previously in this thesis, mise-en-scene, which includes acting, and music correlates to each other. In this scene it shows the real power and strength and will the Ring has, to survive and to manipulate people. Frodo who has been so strong from the very first moment he held the Ring to now where he holds it over the fire to destroy it, the Ring uses its ability to manipulate and control to the max and it is heard through the music (Jackson 2004, 3:29:02). From the moment he holds the Ring over the fire and looks straight at it, the music comes in and is a blend between all three of the Ring's motifs, *the history of the Ring*, *the evil of the Ring* and *the seduction of the Ring* (Adams 2021. P. 341). *The history of the Ring* theme we heard first in the intro where Galadriel talks about how the Ring was forged in Mount Doom, where Frodo is now holding it to destroy it. *The evil of the Ring*, which purpose is to manipulate and *the seduction of Ring* which purpose is to seduce and corrupt.

All these three themes together makes it impossible for Frodo to withstand the Rings powers and he finally takes it for himself. It is a brilliant combination of all three as the film is at its climax. The strings are in a high uncomfortable pitch, the whispers are low and dark and a drum sound that feels almost like a heartbeat, which makes me, as a spectator, dizzy and nauseous, which is exactly what Shore wanted to accomplish. With all three themes all together it shows the Ring's final power. Almost like the Ring itself is fighting for its survival, and even Frodo could not withstand it anymore. Hadn't it been for Gollum who is so greedy and addicted to the Ring that he bit Frodo's finger off, the Ring might have still survived and all the effort of destroying the Ring would have been for nothing. But Gollum's own greed and ultimately the Rings own corruption and manipulation led to its own demise as Frodo pushed Gollum with the Ring into the fires of Mount Doom.

Conclusion

The Lord of the Rings is a fantasy film trilogy that has many nuances and many different characters. It is a complex story and the movies have done a brilliant job of portraying Tolkien's original work. Through music the storytelling have become more complex and interesting to further analyze. The Ring has its own themes and motifs and each themes and motif have a specific meaning and specific reason. And it is a way for the Ring to communicate.

The music is the key to the Ring's ability to manipulate and to corrupt the characters. The music has been a powerful tool to represent the Ring that Tolkien created in his stories. And the reactions the characters give with the music playing in the background is also a factor as to how we can tell that the Ring is being manipulating and corrupting. Through *paraphrasing music, drone sounds, themes and motifs* Howard Shore has managed to make the Ring, that is an object which can't initially speak, create a voice and a character that can manipulate and corrupt. And the music has the ability to let us know the Rings intentions and evil thoughts, and through the music we can hear how it has manipulated and corrupted the characters that surrounds it.

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