

Original Motion Picture Soundtrack



WHIPLASH



The director Damien and I started talking about this score a year before the cameras rolled. While the original jazz would be somewhat straightforward — I would write to specific styles and eras — the movie's dramatic underscore was more of a conundrum. How do you score a movie that already has so much music in it? We knew it shouldn't be a big band score, since there's enough big band jazz throughout the movie. We knew an orchestral score wouldn't fit the vibe of this film. And an electronic score doesn't make sense in a movie about musicianship and instruments. Eventually we came up with the idea of building a score using the techniques of electronic scoring, but using 100% real instruments — in fact, only the instruments in a big band lineup. Doing so, we would have a score that felt atmospheric like an electronic score without actually being electronic, and organic to the movie's existing soundscape, without feeling like just more big band music.

Our scoring session has to be one of the most tedious ever, as I recorded the score cues one note at a time. Literally, one note at a time. What this allowed me to do was layer and manipulate the notes in a way that musicians can't. The resulting textures are reminiscent of an electronic score, except every note was either a sax, trumpet, trombone, piano, vibe, or upright bass. The majority of the notes in this score are slowed down to about 1/3 time, creating a hellish version of a big band sound. Damien and I joked that it's like Miles Teller's character Andrew is being tortured by the very instruments he makes music with.

Woven into these textures is one familiar melody — the tune that J.K. Simmons' character Fletcher plays in the jazz club. The melody appears in almost every score cue, sometimes clearly stated, sometimes more hidden. It appears in major, minor, and other modes, depending on the situation. Damien and I love scores that are economical with melody — scores that establish one or two themes or motives, and use those themes or motives in every way they can be used. In this case, we found that one versatile melody was all we needed. The melody tied to Fletcher expressing himself at the piano seemed like the right melody.

— JUSTIN HURWITZ

After being the orchestrator of so many films for the past few years, it was very exciting to be asked to compose ... and in one my favorite idioms, Big Band Jazz. Working with director Damien Chazelle was truly an amazing experience. His knowledge of Big Band Jazz made him communicate exactly what he wanted for each scene, and his suggestions after hearing my ideas made the compositions that much better. After screening the film this week, I realized that this young man is a truly remarkable filmmaker.

— **TIM SIMONEC**

Special thanks from Tim: Dominic Buscemi for introducing me to the music supervisor of this film, Andy Ross, who in turn made this whole experience possible. My kudos to our engineer and mixer, Michael Aarvold, for his countless hours invested in making this album sound so good. I want to thank all the European musicians for their remarkable performances and solo work. I would like to thank Damien and producer Helen Estabrook for making the entire work experience so pleasurable. Most of all, I want to thank my wife and soul mate, Janet, who has always believed in me and has been my biggest fan through the 28-plus years of our prolonged honeymoon.



"I WANT TO BE ONE OF THE GREATS"

1. **snare liftoff** [dialogue] (:43)

2. **overture** (3:19)

Written by **JUSTIN HURWITZ**

3. **too hip to retire** (3:03)

Written by **TIM SIMONEC**

4. **whiplash** (1:55)

Written by **HANK LEVY**

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5. **fletcher's song in club** (1:28)

Written by **JUSTIN HURWITZ**

6. **caravan** (9:14)

Written by **DUKE ELLINGTON & JUAN TIZOL**

Arranged by **JOHN WASSON**

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"IF YOU WANT THE PART, EARN IT"

7. **"what's your name"** [dialogue] (1:30)

8. **practicing** (1:43)

Written by **JUSTIN HURWITZ**

9. **invited** [includes dialogue] (:54)

Written by **JUSTIN HURWITZ**

10. **call from dad** (:40)

Written by **JUSTIN HURWITZ**

11. **accident** (5:21)

Written by **JUSTIN HURWITZ**

12. **hug from dad** (1:14)

Written by **JUSTIN HURWITZ**

13. **drum & drone** (1:34)

Written by **JUSTIN HURWITZ**

14. **carnegie** (:36)

Written by **JUSTIN HURWITZ**

15. **ryan / breakup** (:31)

Written by **JUSTIN HURWITZ**

16. **drum battle** (2:10)

Written by **JUSTIN HURWITZ**

17. **dismissed** (2:46)

Written by **JUSTIN HURWITZ**

"HE WAS A BEAUTIFUL PLAYER"

18. **"good job"** [dialogue] (1:28)

19. **intoit** (3:19)

Written & Performed by **STAN GETZ**

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20. **no two words** (1:41)

Performed by **NICHOLAS BRITELL** and **JUSTIN HURWITZ**

Written by **JUSTIN HURWITZ**

Produced by **NICHOLAS BRITELL**

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21. **when i wake** (3:50)

Written by **JUSTIN HURWITZ**

Produced by **NICHOLAS BRITELL**

22. **casey's song** (1:57)

Written by **JUSTIN HURWITZ**

23. **upswingin'** (2:12)

Written by **TIM SIMONEC**

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Rehearsal Medley:

24. **first nassau band rehearsal /
second nassau band rehearsal /
studio band eavesdrop /
studio band rehearsal after breakup** (1:34)

Written by **TIM SIMONEC**

Executive Producer for Varèse Sarabande Records:

Darren Blumenthal

Score Produced and Orchestrated by **Justin Hurwitz**

Music Recorded and Mixed by **Michael Aarvold**

Music Editor: **Richard Henderson** • Music Supervisor: **Andy Ross**

Music Clearance & Licensing: **Chris Piccaro**

Music Business & Legal Executive: **Charles M. Barsamian**

Music Consultants: **Anna Granucci & Tara Moross**

Associate Producer: **James Gibb** • Music Services by **Cutting Edge**

Bold Films Executive in Charge of Music: **Richard Walters**

Art Direction for Varèse Sarabande Records: **Bill Pitzonka** • Mastered by **Michael Aarvold**

Damien Chazelle would like to thank Tim Simonec, Justin Hurwitz, Andy Ross,
Tamara Gagarin, Michael Aarvold, Richard Henderson and Jasmine McGlade



A SONY PICTURES CLASSICS RELEASE BOLD FILMS PRESENTS A BLUMHOUSE/RIGHT OF WAY PRODUCTION
A DAMIEN CHAZELLE FILM "WHIPLASH" MILES TELLER J.K. SIMMONS PAUL REISER
CASTING BY TERRI TAYLOR, C.S.A. MUSIC SUPERVISOR ANDY ROSS SCORE BY JUSTIN HURWITZ
ORIGINAL BIG BAND SONGS BY JUSTIN HURWITZ ORIGINAL BIG BAND COMPETITION PIECES BY TIM SIMONEC
COSTUME DESIGNER LISA NORCIA FILM EDITOR TOM CROSS PRODUCTION DESIGNER MELANIE PAIZIS-JONES
DIRECTOR OF PHOTOGRAPHY SHARONE MEIR EXECUTIVE PRODUCERS JASON REITMAN GARY MICHAEL WALTERS
COUPER SAMUELSON JEANETTE VOLTURNO-BRILL PRODUCED BY JASON BLUM HELEN ESTABROOK
MICHEL LITVAK DAVID LANCASTER WRITTEN AND DIRECTED BY DAMIEN CHAZELLE
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Executive Producer for Varèse Sarabande Records: **Darren Blumenthal**
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