

# Composition Portfolio

by  
**Mark André Kilian**

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# **Ninja Roller Rink**

## **1. Introduction**

This portfolio of compositions attempts to illustrate the relationship between music and sound effects in scoring for film and will ideally be read in conjunction with my thesis, The Relationships between sound effects and music in post 1960 popular Hollywood film.

This work should be viewed as 'applied' music as my ability as a composer to emulate and apply various styles of composition, first and foremost demonstrated here, is more of an asset to filmic composition than my ability to conceive of original compositional ideas.

My role in this work though, is extended beyond providing musical composition. My input would fall under the relatively new concept of 'sound designer,' as I assumed responsibility for many more facets of the audio content. I recorded, edited, assembled, and performed all of the sound effects, as well as some of the Foley and was entirely responsible for the mixing and recording of the audio material.

## **2. The Production Reels**

I obtained a copy of a number of production reels of a film called The Ninja from Panorama Sound in Halfway House. This film was produced by Cannon in South Africa and was released in 1992.

Production reels are a roughly edited version containing only the production sound which is recorded on set as the film is being shot. Music, sound effects and often parts of the dialogue are missing from the production reels.

I chose this particular sequence because it demonstrates a need for sound effects and music for a period of well over four minutes.

The uneven cutting and editing on these reels posed some problems which I attempted to overcome through the use of music and sound effects. For reference purposes I have provided a copy of the original production reel sequence at the end of the video accompanying tape (Appendix D).

### **3. Technical Set-up**

At the outset of writing music for film is the understanding of how the music relates to the timing of visual events. On the music editor's timing sheets are listed the film events and their exact timings. The events which need to be synchronized must be marked and an appropriate tempo chosen so as to 'hit' as many of the marked events as possible on the beat. A sketch must then be prepared on blank music paper with the film events expressed in music notation above each barline at the relevant beats. The scene descriptions and event timings should also be written in.

For this portfolio, I had to assemble the timing sheets and carry out all of the necessary calculations a music editor would usually do. As film timing calculations are of a purely mathematical nature, there are certain aids available to make the task somewhat easier to perform. The most common traditional method is the 'click book' which enables one to calculate the music notation values of events at specific tempos. Each page lists a table of timings at a different tempo setting of a digital metronome or variable click generator.

More recently, computers are being used to aid the process of working out the timings using a timecode. SMPTE timecode is the standard method used to enable each frame to have a different absolute time which is represented by an eight digit number, for example 06:02:11:19. The first two numbers refer to hours, the next two to the minutes, then the seconds and then the frame number. There can be either 24(film), 25(PAL and EBU standard for European [and South African] television), 29.97(NTSC system) or 30 frames per second.

SMPTE can be 'burned in' where it appears visually in a small box on the screen as it is for The Ninja. This allows the composer to visually reference each frame and event. SMPTE recorded as an audio computer generated signal can be recorded as lateral time code (LTC) or vertical time code (VTC).

The audio SMPTE signal can then be used to synchronize various pieces of equipment to the film. SMPTE thus provides each and every frame with an absolute time so that all the elements of the film audio process may remain referenced in accurate synchronization.

The software I used to perform the timing calculations is called 'Cue' by Opcode. 'Cue' requires that the exact timings and descriptions of the events which the composer deems as important to the music be typed into the computer via the following dialogue box<sup>1</sup>:

Time	Key Hit	CAM	Description	Font	Size	Style
00:00:00:00	<input type="checkbox"/>	***	Start of Cue.			

Stop Watch  
 Move  
 Default Streamer

The computer will then calculate at which tempos the highest percentage of events will fall on various stipulated beats of the bar. Once the composer has chosen the tempo, 'Cue' will print out a cue sheet (I have inserted cue sheets before each version) listing the events in order of occurrence and a five stave score page (on which the music for this portfolio is written) indicating the events in relation to the beats. Thus, the composer is continually aware of where and when the film events occur in relation to the music.

The computer sequencer I used is called 'Performer' by Mark of the Unicorn. Performer can record a musical performance via a MIDI<sup>2</sup> controller (a keyboard or synthesizer for example) and allows the composer to store and process any aspect of the performance. It works much like a multi-track tape recorder,

<sup>1</sup>On an Apple Macintosh computer, a dialogue box is a window in which information is to be entered by the user.

<sup>2</sup>Musical Instrument Digital Interface allows instruments and computers to communicate the physics of a musical performance. i.e., the pitches, durations, volumes, dynamics, modulations, timbres etc.

except only the digitized instructions for the performance and not actual audio information is recorded by the sequencer. On play-back, the sequencer returns the instructions to a synthesizer, and in effect, 'plays' the synthesizer in much the same way that a piano roll would 'play' a player piano.

The hardware set-up is illustrated in the diagram 'Appendix A'. Recorded on the first audio channel of the production video tape is the production sound and on the second channel is the SMPTE timecode. The SMPTE synchronizer receives this signal and in turn 'locks' the computer sequencer to this signal. This ensures that the sequencer is in sync with the production copy. The computer transfers the data of the musical performances to the MIDI interface which then sends the information via MIDI cables to the relevant synthesizers or sampler.

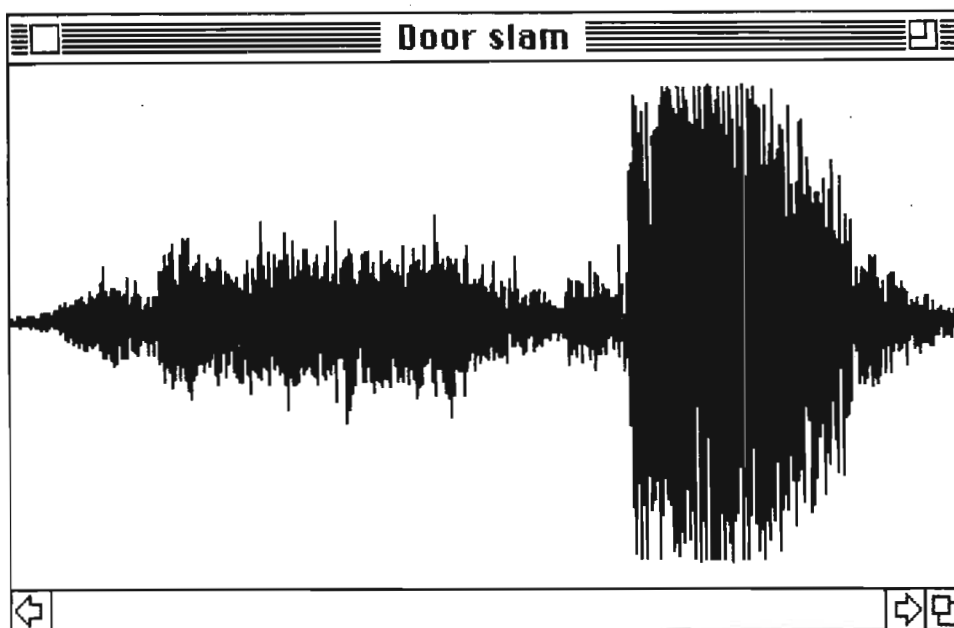
The audio outputs from the synthesizers and sampler were fed into separate channels on the mixing desk at which point the volume and equalization parameters for each sound could be independently manipulated to achieve a well balanced mix. The effects processor was used to add a variable amount of reverberation to each channel. The mixed composite audio output signal was then fed into video machine 2 where it was recorded simultaneously with the picture from video machine 1.

#### **4. The Composer as Sound Effects Editor**

The sound effects heard in all of the six cues were assembled by recording, sampling and editing appropriate sound material. (Appendix B is a list of all the sound effects used and their original source). This process began with a recording of the source sound on a tape recorder which was then transferred<sup>1</sup> into a sampler. In order to edit the samples, they were further transferred to the computer, and using 'Alchemy' by Passport, the samples could then be edited as graphic waveforms:

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<sup>1</sup>The sampling process analyses and digitizes an audio signal. Audio is thus stored as a series of digits in the digital domain.



Many editing functions could be graphically executed, such as pitch, amplitude and timbre manipulation. Once the desired sound effect had been achieved, it was transferred back to the sampler and could be controlled from the sequencer.

I attempted to achieve the greatest possible 'filmic realism' in the sound effects as opposed to absolute realism; a punch does not sound like that in real life but due to the conditioning of our entertainment environment, we have acquired many non-realistic expectations which are subconsciously perceived as realistic. The first four cues include all of the 'expected' sound effects in a fairly traditional web of interaction with the music. Here, the sound effects function on a separate audio level which may bear spatial relationships to the music. Out of necessity, I also performed some Foley for this portfolio. The footsteps heard as the Ninja is walking through the doorway is an example of this.

## **5. The Composer as Sound Designer**

The audio contents of a film consists of several tracks of music, sound effects, ambiences, foley and dialogue which are traditionally created and supervised by different specialists. At the final mixing session however, decisions relating to the relative placement, volume and function of the component tracks are often made without the specialist's input. This method often leads to an inefficient

audio track where the components may unnecessarily mask or obscure one another's functions, rather than to compliment each other.

A sound designer in contemporary film production oversees all of the audio tracks, though he or she may not necessarily be the composer or sound effects editor. My function throughout this portfolio was that of sound designer.

The last two versions of the cue demonstrate an attempt to synthesize and musicalize the sound effects in order to embed them more in the musical context. I set out to achieve this by synthesizing original sounds with a view to them being able to function simultaneously as music and sound effects. In the discussions of the individual cues, I have attempted to be as graphically descriptive as possible in naming these synthesized sounds.

## **6. Stylistic Considerations**

I composed six different pieces of music (Ninja Roller Rink Versions 1 through 6) for the same film scene in order to make stylistic comparisons possible. Although, as I stated earlier, these cues are more stylistic emulations than they are original compositions, they are still indicative of my compositional style and bear many of my 'trademarks' as a composer.

The first two cues are orchestral and would ideally be performed acoustically. As this was not possible for financial reasons, I was forced to synthesize the orchestral scores. I tried as far as possible to ignore the sound effects placement as I composed these two cues, in order to simulate the all too familiar situation where the composer is not in contact with the sound effects editor and is therefore not aware of the sound effects placement.

As a result of this, the sound effects and music obstructed one another in places and I administered the usual Hollywood remedy of altering their relative volumes during the mix down session. Stylistically, these two cues are of the 'golden age of Hollywood' style which favoured neo-romantic composition, large orchestras and 'wall to wall' music throughout the film. This style is still very much in vogue in contemporary scores such as Jurrassic Park by John Williams and Coppola's Dracula by Wojczech Kilar and many others.



I set out to add an 'oriental flavour' to Version 1 by using the alto flute in its lowest octave. The harp is used in a koto-like manner by using acciaccatura notes an octave above. The addition of percussive instruments like the marimba, the woodblock, a small tom-tom and cymbal add to the 'oriental flavour'. The harmonic structures are based on the phrygian and locrian modes with no overall key centre.

Version 2 is at a tempo of 136.85 quarter notes per minute which is the tempo calculated by 'Cue' to hit the most possible cue points on the beat. The music for Version 2 tends to poke fun at the visuals in places and is fairly 'tounge-in-cheek' so the viewer is not easily able to take the drama of the cue seriously.

The next two cues are in a style which appeared in the 1960's utilizing popular music techniques and trends. Typically, this style would require a basic rhythm section (drums, bass and guitar) augmented by synthesizers and acoustic solo instruments such as flutes or saxophones. During the compositional process of these two cues, I took care to allow the music and sound effects to co-exist without competing for audio space. ie., I composed around the sound effects.

Both these cues are based on repeating percussion patterns to give them a contemporary rock flavour somewhat reminiscent of the current trend in television action dramas epitomized by the Miami Vice series. The Karate Kid trilogy scored by Bill Conti is another good example of this style.

The opening sixty three bars of Version 3 are in free tempo although the score is marked at 150.6 quarter notes per minute from beginning to end. The notation of this section is therefore a rough representation of the music in relation to the above-mentioned tempo and a 4/4 time signature. This cue is scored in the key of C minor (aeolian) with no key changes or tonal deviations. The harmonic and melodic simplicity is fundamental to the popular 'rock' sound of this cue.

The first 19 bars of Version 4 are recorded at a relatively low volume and with the higher and lower frequency contents filtered out by means of the equalizer on the mixing desk. This section may be heard as source music as it starts at

the point where the Ninja bends down, possibly turning the radio on. At bar 19 the sitar suddenly sounds at full volume and with all of its frequency content, and at the same point as the second cut to the painting. The rest of the ensemble follows suit in bar 22 at the cut to the passage, making it obvious that the music is underscoring and not source music.

The final two cues are completely synthesized and do not use simulations of acoustic instruments but rather original electronic sounds. The compositional emphasis here is on the textural elements rather than on melody, harmony or counterpoint. The rhythmic component of these cues is based on the rollerskating sound effect which is four beats in duration and is 'looped' so that the same bar of sound effect is repeated without any break.

This gives this sound effect an inherent beat, pulse or tempo from which I calculated the tempos of these two cues. It stands to reason that the higher the play-back pitch of this sound effect, the faster it's inherent tempo will be, and visa versa.

I did not use the 'Cue' programme to calculate tempo and hit points as the tempo was dictated by other considerations and the music was composed and played directly into the computer while I watched the video. Very little of these two cues was pre-orchestrated and a largely improvisation based form of composition was adopted.

This style is less frequently found in contemporary popular Hollywood film than the previously mentioned styles. Forbidden Planet (1956) was one of the first examples of a completely synthesized score in Hollywood and more recent examples are Apocalypse Now, Blade Runner, and many examples to be found in the science fiction and horror genres.

The first part of Version 5 has no sense of tempo but is loosely notated at 120 beats per minute. In bar 58 the tempo changes to 138 beats per minute and the looped roller skating sound effect begins. As a consequence of the loop, the sound effect sets up a distinct rhythm in 4/4 time which is subsequently expanded upon by the addition of other instruments.

Much of the melodic and harmonic material for Version 6 is based on the following twelve tone row:



Throughout this cue I have purposely avoided the usual development of the twelve tone row found in 'serious' concert hall serial composition in order to make recognisable the fact that the same melodic material weaves this entire cue together into a coherent musical composition. This composition might be called a twelve-tone pasacaglia.

**Ninja Roller Rink**

**Version 1**

Production: Ninja

Cue: "Roller Rink: Version 1"

Starting Tempo: 93.00 (B.P.M.)

Begins at e6:00:49:05

---8 WARNING CLICKS BEGIN AT e6:00:44:01---

ABS. SMPTE #(25):	REL. TIME:		METER: 4/4	BAR-BEAT:
e6:00:49:05	0.00 ✓	CUT	Start of cue-Hotel room	1- 1
e6:00:58:03	8.92 ✓		Notices the letter	4- 2 +
e6:01:02:02	12.88		Lifts up note.	6- 1
e6:01:05:00	15.80		"You are in terrible danger"	7- 1 +
e6:01:12:14	23.36		"Now things are looking up..."	10- 1 +
e6:01:17:15	28.40		"I think we should check out that fort..."	12- 1
e6:01:24:07	35.08 ✓	CUT	CU Painting #2	14- 3 +
e6:01:27:20	38.60 ✓	CUT	MS to dark passage	15- 4 +
e6:01:41:18	52.52		Neck break	21- 2 +
e6:01:47:12	58.28 ✓	CUT	LS Hall-Light fades in	23- 3 +
e6:01:57:09	1:08.16 ✓	CUT	LS Ninja walking	27- 2 +
e6:02:15:22	1:26.68 ✓		Door starts closing	34- 3 +
e6:02:16:22	1:27.68 ✓		Door slams shut	34- 4 +
e6:02:18:13	1:29.32		Light goes on	35- 3 +
e6:02:22:08	1:33.12	CUT	LS Rising shot-Light fades in	37- 1 +
e6:02:38:10	1:49.20	CUT	CU "Ho!"-Fast head turn	43- 2 +
e6:02:43:19	1:54.56	CUT	CU "Hey!"-Arms down	45- 2 +
e6:02:45:11	1:56.24	CUT	CU Roller knives	46- 1 +
e6:02:48:03	1:58.92	CUT	CU Roller knives	47- 1 +
e6:02:50:00	2:00.80	CUT	LS "Sa!"-Skaters move	47- 4 +
e6:03:32:07	2:43.08	CUT	MCU Man in white suit	64- 1 +
e6:03:34:00	2:44.80		"Hey you"	64- 4 +
e6:03:35:15	2:46.40		"Identify yourself"	65- 3
e6:03:54:15	3:05.40		"Get Him"	72- 4 +

e6:03:57:03	3:07.92	CUT	CU Roller knives	73- 4 +♩
e6:04:03:00	3:13.80		Fight scene begins	76- 1 +♩♩
e6:04:22:01	3:32.84		Draws sword	83- 2 +♩.
e6:04:39:20	3:50.60		Throws sword	90- 2 +♩
e6:04:40:18	3:51.52 ✓	CUT	Sword hits trip	90- 3 +♩.
e6:04:44:00	3:54.80		Trip back on	92- 1
e6:04:44:19	3:55.56		Center spot on	92- 2
e6:04:47:10	3:58.20		Side spots on	93- 2 +♩
e6:04:52:08	4:03.12	CUT	Outside Pan.	95- 1 +♩.
e6:05:13:15	4:24.40		Ninja behind bush	103- 2 +♩.
e6:05:15:00	4:25.80		End of cue	104- 1

TOTAL TIME - 4:25.80

END CUE Roller Rink: Version 1

93.00  
B1.00

B2.83

0.00 2.58 5.16 7.74

1 5 9 13

1 START OF CUE-HOTEL 2 R... 3 4 NOTICES THE

4/4 4/4 4/4 4/4

PNO  $b$   $f$

MRMB

P

10.32 12.90 15.48 18.06

17 21 25 29

5 6 7 8

LIFTS NOTE UP "YOU ARE IN TERRIBLE..."

A. FLT

mp

B1.21

B1.02

20.64 33	23.22 37	25.80 41	28.38 45
9	10	11	12
x x x x	x x x x	x x x x	x x x x
	"NOW THINGS ARE LOOK...		"I THINK WE SOULD CH...

B3.37

B4.83

30.96 49	33.55 53	36.13 57	38.71 61
13	14	15	16
x x x x	x x x x	x x x x	x x x x
	CU PAINTING #2		MS TO DARK PASSAGE

f



41.29 43.87 46.45 49.03  
65 69 73 77  
17 18 19 20

VLA  
#  
(4) non.div  
p  
f  
p  
f

VC  
non.div  
p  
f  
p

mp

B2.41

B3.33

51.61 54.19 56.77 59.35  
81 85 89 93  
21 22 23 24

NECK BREAK

LS HALL-LIGHT FADES ...

HRP X  
mp

mp

B2.65

1:01.93 97 1:04.51 101 1:07.09 105 1:09.67 109

25 26 27 28

LS NINJA WALKING

A. FLT  
P

PNO  
ped.

WOOD-BLOCK  
mp Tom

1:12.25 113 1:14.84 117 1:17.42 121 1:20.00 125

29 30 31 32

8VA  
ped.

B4.90

B3.45

B3.35

1:22.58  
129

1:25.16  
133

1:27.74  
137

1:30.32  
141

x x x x	x x x x	x x x x	x x x x
33	34	35	36
		DOOR SLAMS SHUT	LIGHT GOES ON
	DOOR STARTS CLOSING		

B1.34

1:32.90  
145

1:35.48  
149

1:38.06  
153

1:40.64  
157

x x x x	x x x x	x x x x	x x x x
37	38	39	40
LS RISING SHOT-LIGHT...			
CLT g <sup>tr</sup> + BS.			

1:43.22 1:45.80 1:48.38 B2.26 1:50.96  
161 165 169 173

41 42 43 44

CU "HO!"-FAST HEAD T...

B2.57 B1.17 B1.33 B4.24  
1:53.54 1:56.13 1:58.71 2:01.29  
177 181 185 189

45 46 47 48

CU "HEY!"-ARM S DOWN  
CU ROLLER KNIVES

CU ROLLER KNIVES LS "SA!"-SKATERS MOV...

VLA div.  
VLA div.  
VC div.

cb p mp mf f cb mf

2:03.87 2:06.45 2:09.03 2:11.61

193 197 201 205

49 50 51 52

HNS  
mf

VLA [V.V.]  
PPP

HRP SCALE: C LYDIAN  
mf

L.V.

f

2:14.19 2:16.77 2:19.35 2:21.93

209 213 217 221

53 54 55 56

CLT+BS  
mf

HNS

FLT+OB  
f

VLA [V.V.]  
PPP

EPHRYGIAN  
L.V.

f

2:24.51 2:27.09 2:29.67 2:32.25  
 225 229 233 237  
 57 58 59 60

8va  
Pill. b  
CL+Bs  
B LOCRIAN  
9va  
L.V.  
8vb  
OB

B1.77

B4.4.

2:34.83 2:37.42 2:40.00 2:42.58  
 241 245 249 253  
 61 62 63 64

CL+Bs  
9va  
A^b LOCRIAN  
8vb  
Loco  
MCU MAN IN WHITE SU "HEY"  
MRMB+DNO

B2.92

2:45.16 257	2:47.74 261	2:50.32 265	2:52.90 269
65	66	67	68
"IDENTIFY YOURSELF"			

2:55.48 273	2:58.06 277	3:00.64 281	3:03.22 285	B4.37
69	70	71	72	
				"GET HIM"

B4.28

B1.39

3:05.80 289 3:08.38 293 3:10.96 297 3:13.54 301

73 74 75 76

CU ROLLER KNIVES FIGHT SCENE BEGINS

W.W.  
f  
HANS  
PNO  
PNO+MEMB

ff  
CB  
VW  
VW  
ff  
Cymb.  
BASS  
ocum

3:16.12 305 3:18.71 309 3:21.29 313 3:23.87 317

77 78 79 80

PNO  
PNO+MEMB  
mp  
gVA  
pilt



B2.90

3:26.45 3:29.03 3:31.61 3:34.19

321 325 329 333

81 82 83 84

DRAWS SWORD

pno

HRP

CB p

3:36.77 3:39.35 3:41.93 3:44.51

337 341 345 349

85 86 87 88

VC div.

VLA div.

VLA 2 div.

LRESL. - - - Poco - - - a - - - Poco - - -

B3.86 B4.94

B2.43 B2.12

3:47.09 3:49.67 3:52.25 3:54.83

353 357 361 365

89 90 91 92

SWORD HITS TRIP  
THROWS SWORD

TRIP BACK ON  
CENTER SPOT ON

B1.84

B2.21

3:57.41 4:00.00 4:02.58 4:05.16

369 373 377 381

93 94 95 96

SIDE SPOTS ON

OUTSIDE PAN.

4:07.74 385  
97

4:10.32 389  
98

4:12.90 393  
99

4:15.48 397  
100

A. FLT  
mp

3

B2.82 B4.99

4:18.06 401  
101

4:20.64 405  
102

4:23.22 409  
103

NINJA BEHIND BUSH  
END OF CUE

pp

# Ninja Roller Rink

## Version 2

Production: NinjaCue: "Roller Rink: Version 2"Starting Tempo: 136.85 (B.P.M.)Begins at e6:00:49:05

----8 WARNING CLICKS BEGIN AT e6:00:45:17----

ABS. SMPTE #(25):	REL. TIME:			BAR-BEAT:
			METER: 4 4	
e6:00:49:05	0.00 ✓	CUT	Start of cue-Hotel room	1- 1
e6:00:58:03	8.92		Notices the letter	6- 1 + ♪ <sub>3</sub>
e6:01:02:02	12.88		Lifts note up	8- 2 + ♪ <sub>3</sub>
e6:01:05:00	15.80		"You are in terrible danger"	10- 1
e6:01:12:14	23.36		"Now things are looking up..."	14- 2 + ♪
e6:01:17:15	28.40		"I think we should check out that fort..."	17- 1 + ♪.
e6:01:24:07	35.08	CUT	Painting #2	21- 1
e6:01:27:20	38.60 ✓	CUT	MS to dark passage	23- 1
e6:01:41:18	52.52		Neck break	30- 4 + ♪.
e6:01:47:12	58.28 ✓	CUT	LS Hall-Light fades in	34- 2
e6:01:57:09	1:08.16	CUT	LS Ninja walking	39- 4 + ♪
e6:02:15:22	1:26.68		Door starts closing	50- 2 + ♪ <sub>3</sub>
e6:02:16:22	1:27.68 ✓		Door slams shut	51- 1
e6:02:18:13	1:29.32		Light goes on	51- 4 + ♪.
e6:02:20:10	1:31.20 ✓	CUT	CU Ninja looking up	53- 1
e6:02:22:08	1:33.12	CUT	LS Rising shot-Light fades in	54- 1 + ♪ <sub>3</sub>
e6:02:38:10	1:49.20	CUT	CU "Ho!"-Fast head turn	63- 2
e6:02:41:03	1:51.92	CUT	Shot through open legs	64- 4 + ♪
e6:02:42:24	1:53.76	CUT	LS Hall	65- 4 + ♪
e6:02:43:19	1:54.56	CUT	CU "Hey!"-Arms down	66- 2 + ♪
e6:02:45:11	1:56.24	CUT	CU Roller knives	67- 2
e6:02:48:03	1:58.92	CUT	CU Roller knives	68- 4 + ♪
e6:02:50:00	2:00.80	CUT	LS "Sa!"-Skaters move	69- 4 + ♪
e6:03:32:07	2:43.08	CUT	MCU Man in white suit	94- 1

e6:03:34:00	2:44.80	"Hey you"	28	94- 4 +♩.
e6:03:35:15	2:46.40	"Identify yourself"		95- 4 +♩
e6:03:54:15	3:05.40	"Get Him"		106- 3 +♩.
e6:03:56:11	3:07.24	CUT Shot through legs-ninjas approaching		107- 4
e6:03:57:03	3:07.92	CUT CU Roller knives		108- 1 +♩ ♪
e6:04:03:00	3:13.80	Fight scene begins		111- 3
e6:04:11:00	3:21.80 ✓	Last body fall		116- 1 +♩
e6:04:22:01	3:32.84	Draws sword		122- 2 +♩
e6:04:27:15	3:38.40 ✓	CUT MCU Sword reflection		125- 3 +♩
e6:04:39:20	3:50.60	Throws sword		132- 3
e6:04:40:18	3:51.52 ✓	CUT Sword hits trip		133- 1
e6:04:44:00	3:54.80	Trip back on		134- 4 +♩
e6:04:52:08	4:03.12 ✓	CUT Outside to Pan		139- 3 +♩
e6:05:13:15	4:24.40	Ninja behind bush		151- 4
e6:05:16:00	4:26.80	End of Cue.		153- 1 +♩

TOTAL TIME - 4:26.80

END CUE Roller Rink: Version 2

136.85  
B1.00

0.00 1.75 3.50 5.26

1 5 9 13

1 2 3 4

START OF CUE-HOTEL R...

8VA → BAR 23  
VLN  
P

HNS + VLA  
mf

FLT  
P

B1.35

B2.38

7.01 8.77 10.52 12.27

17 21 25 29

5 6 7 8

NOTICES THE LETTER

LIFTS NOTE UP

14.03 15.78 17.53 19.29  
33 37 41 45

B1.04

9 10 11 12

"YOU ARE IN TERRIBLE..."

This musical score block covers measures 9 to 12. At the top, time markers are provided: 14.03 (measure 9), 15.78 (measure 10), 17.53 (measure 11), and 19.29 (measure 12). Below these are smaller numbers: 33, 37, 41, and 45. A section label 'B1.04' is positioned above measure 10. The score is written on five staves. The top staff is the vocal line, featuring lyrics under measures 10 and 11: "YOU ARE IN TERRIBLE...". The second staff is the piano accompaniment, showing chords and melodic lines. The third staff is the bass line. The fourth and fifth staves are empty. A dynamic marking 'K mf' is visible in the bottom right corner.

B2.28

21.04 22.80 24.55 26.30  
49 53 57 61

13 14 15 16

"NOW THINGS ARE LOOK..."

This musical score block covers measures 13 to 16. At the top, time markers are provided: 21.04 (measure 13), 22.80 (measure 14), 24.55 (measure 15), and 26.30 (measure 16). Below these are smaller numbers: 49, 53, 57, and 61. The score is written on five staves. The top staff is the vocal line, featuring lyrics under measures 14 and 15: "NOW THINGS ARE LOOK...". The second staff is the piano accompaniment, showing chords and melodic lines. The third staff is the bass line. The fourth and fifth staves are empty.



B1.78

28.06 29.81 31.56 33.32  
65 69 73 77

17 18 19 20

"I THINK WE SOUND CH...  
New Div.

B1.01

B1.04

35.07 36.83 38.58 40.33  
81 85 89 93

21 22 23 24

PAINTING #2  
MS TO DARK PASSAGE

> B.CLT mp  
mp C.85

42.09 43.84 45.59 47.35  
97 101 105 109

25	26	27	28
<i>Pizz Vln</i> <i>mf</i>			
<i>Pizz VLA</i> <i>mf</i>			
<i>Pizz Vc</i> <i>mf</i>			

B4.79

49.10 50.86 52.61 54.36  
113 117 121 125

29	30	31 NECK BREAK	32

B1.93

56.12 129 x x x x x  
57.87 133 x x x x x  
59.62 137 x x x x x  
1:01.38 141 x x x x x

33 34 35 36

LS HALL-LIGHT FADES ...

Handwritten annotations: *CLOCK*, *ARCO VLA*, *PIZZ VC*, *mf*, *ppp*, *OB*.

B4.46

1:03.13 145 x x x x x  
1:04.89 149 x x x x x  
1:06.64 153 x x x x x  
1:08.39 157 x x x x x

37 38 39 40

LS NINJA WALKING

Handwritten annotations: *CLOCK*, *ARCO VLN*, *ppp*, *ff*, *FLT gva*.

1:10.15 1:11.90 1:13.65 1:15.41

161 165 169 173

41 42 43 44

This block contains the musical score for measures 41 through 44. It consists of five staves. The first staff has 'x' marks above it. The second staff has a treble clef, a key signature of two flats, and a common time signature. It contains notes with dynamics *ppp* and *ff*, and a handwritten 'GLOCK' with a triplet of notes. The third staff has a treble clef and contains notes with a slur. The fourth staff has a bass clef and contains notes with a slur. The fifth staff has a bass clef and contains notes with a slur and a handwritten '2VA' with a dashed line. Measure 44 includes a handwritten 'CB PP'.

1:17.16 1:18.91 1:20.67 1:22.42

177 181 185 189

45 46 47 48

This block contains the musical score for measures 45 through 48. It consists of five staves. The first staff has 'x' marks above it. The second staff has a treble clef, a key signature of two flats, and a common time signature. It contains notes with dynamics *ppp* and *mf*, and a handwritten 'OB'. The third staff has a treble clef and contains notes with a slur. The fourth staff has a bass clef and contains notes with a slur. The fifth staff has a bass clef and contains notes with a slur and a handwritten '2VA' with a dashed line. Measure 48 includes a handwritten 'f'.

B4.98

B4.72

B2.70

1:24.18

1:25.93

1:27.68

1:29.44

193	197	201	205
49	50	51	52
		DOOR SLAMS SHUT	LIGHT GOES ON
		DOOR STARTS CLOSING	

B1.01

B1.39

1:31.19

1:32.94

1:34.70

1:36.45

209	213	217	221
53	54	55	56
CU NINJA LOOKING UP	LS RISING SHOT-LIGHT...		

1:38.21 225 x x x x x 1:39.96 229 x x x x x 1:41.71 233 x x x x x 1:43.47 237 x x x x x

57 58 59 60

B2.07 B4.27

1:45.22 241 x x x x x 1:46.97 245 x x x x x 1:48.73 249 x x x x x 1:50.48 253 x x x x x

61 62 63 64

CU "HO!"-FAST HEAD T... SHOT TH

B2.12

B4.24

1:52.24 1:53.99 1:55.74 1:57.50

257 261 265 269

65 66 67 68

LS HALL CU "HEY!"-ARMS DOWN CU ROLLER KNIVES CU ROLL

1:59.25 2:01.00 2:02.76 2:04.51

273 277 281 285

69 70 71 72

LS "SA!"-SKATERS MOV...

2:06.27 289	2:08.02 293	2:09.77 297	2:11.53 301
73	74	75	76
VLN mf			
HNS+VLA mf			
7b			

2:13.28 305	2:15.03 309	2:16.79 313	2:18.54 317
77	78	79	80
FLT+OB			
PP			
f			
7b			



2:20.30 2:22.05 2:23.80 2:25.56  
321 325 329 333

81 82 83 84

This block contains the musical notation for measures 81 through 84. It is organized into four measures, each with a time signature and measure number above it. The notation includes a treble clef staff with a key signature of one flat (B-flat), a bass clef staff with a key signature of one flat, and a guitar staff at the bottom. Measure 81 (2:20.30) shows a guitar riff with a 7th fret barre and a melodic line in the treble clef. Measure 82 (2:22.05) continues the guitar riff and melodic line. Measure 83 (2:23.80) features a guitar riff with a 7th fret barre and a melodic line with a key signature change to two flats (B-flat and E-flat). Measure 84 (2:25.56) continues the guitar riff and melodic line.

2:27.31 2:29.06 2:30.82 2:32.57  
337 341 345 349

85 86 87 88

This block contains the musical notation for measures 85 through 88. It is organized into four measures, each with a time signature and measure number above it. The notation includes a treble clef staff with a key signature of one flat (B-flat), a bass clef staff with a key signature of one flat, and a guitar staff at the bottom. Measure 85 (2:27.31) shows a guitar riff with a 7th fret barre and a melodic line in the treble clef. Measure 86 (2:29.06) continues the guitar riff and melodic line. Measure 87 (2:30.82) features a guitar riff with a 7th fret barre and a melodic line with a key signature change to two flats (B-flat and E-flat). Measure 88 (2:32.57) continues the guitar riff and melodic line.

2:34.32 2:36.08 2:37.83 2:39.59

353 357 361 365

89 90 91 92

B4.88 B4.53

2:41.34 2:43.09 2:44.85 2:46.60

369 373 377 381

93 94 95 96

"HEY YOU" "IDENTIFY YOURSELF"

MCU MAN IN WHITE SUI...  
VLN 2  
pizz  
mp

CB  
mp

2:48.35 2:50.11 2:51.86 2:53.62  
385 389 393 397

97 98 99 100

*Pizz VLN1*

*(ARLO) VLA*

*Pizz VC*  
*mp*

2:55.37 2:57.12 2:58.88 3:00.63  
401 405 409 413

101 102 103 104

*VLA+HNS*

B1.62

3:02.38 3:04.14 3:05.89 3:07.65

417 421 425 429

105 106 107 108

CU ROLLER KNIVES

"GET HIM"

SHOT THROUGH LEGS-NI...

FLT+OB

LLT

VC

CB

Timp: <sup>A</sup>F <sub>D</sub>

X = Tam Tam

f

B3.03

3:09.40 3:11.15 3:12.91 3:14.66

433 437 441 445

109 110 111 112

FIGHT SCENE BEGINS

gvb

B1.27

3:16.41 449	3:18.17 453	3:19.92 457	3:21.68 461
113	114	115	116
x	x	x	x
x	x	x	x
x	x	x	x
x	x	x	x
LAST BODY FALL			

3:23.43 465	3:25.18 469	3:26.94 473	3:28.69 477
117	118	119	120
x	x	x	x
x	x	x	x
x	x	x	x

3:30.44 3:32.20 3:33.95 3:35.71

481 485 489 493

121 122 123 124

B2.45

DRAWS SWORD

HNS

mf

B3.14

3:37.46 3:39.21 3:40.97 3:42.72

497 501 505 509

125 126 127 128

MCU SWORD REFLECTION

ARLOVN

GLOCK

mp

B2.96

3:44.47 3:46.23 3:47.98 3:49.73

513 517 521 525

129 130 131 132

THROWS SWORD

HNS+VLA

B1.06

3:51.49 3:53.24 3:55.00 3:56.75

529 533 537 541

133 134 135 136

SWORD HITS TRIP

TRIP BACK ON

VLA *pp* *mf*

VC

||





4:12.53 577	4:14.29 581	4:16.04 585	4:17.79 589
145	146	147	148
x x x x	x x x x	x x x x	x x x x

4:19.55 593	4:21.30 597	4:23.06 601	B4.05 4:24.81 605
149	150	151	152
x x x x	x x x x	x x x x	x x x x
<p>NINJA BEHIND BUSH</p>			

B1.53

4:26.56

609

153



END OF CUE.

The musical score area consists of ten horizontal staves. The top staff is a single-line staff containing the text 'END OF CUE.'. Below it are nine five-line staves. The first of these five-line staves has a handwritten '7b' on its left side. Each of the five-line staves has a small black horizontal bar centered on the staff line. The entire score area is enclosed in a rectangular border.

## Ninja Roller Rink

### Version 3

#### Sound key:

- 1- Guito-Koto
- 2- Pan Flute
- 3- Silky Sitar
- 4- Talking Drum
- 5- Claves
- 6- Revearsed Cymbal
- 7- The Drone
- 8- Light Drops
- 9- Shaker
- 10- Xylo-Flute
- 11- Plastic Drum
- 12- Hi Hat
- 13- Tent Poles
- 14- Log Drum
- 15- Marimba
- 16- Quick Voice

Production: NinjaCue: "Roller Rink: Version 3"Starting Tempo: 150.60 (B.P.M.)Begins at e6:00:58:00

ABS. SMPTE #(25):	REL. TIME:		---8 WARNING CLICKS BEGIN AT e6:00:54:20---	BAR-BEAT:
			METER: $\frac{4}{4}$	
e6:00:58:00	0.00 ✓		Start of cue-Notices the letter	1- 1
e6:01:02:02	4.08		Lifts note up	3- 3 +♩
e6:01:05:00	7.00		"You are in terrible danger"	5- 2 +♩
e6:01:12:14	14.56		"Now things are looking up..."	10- 1 +♩
			METER CHANGE: $\frac{5}{4}$	13- 1
			METER CHANGE: $\frac{4}{4}$	14- 1
e6:01:19:03	21.12 ✓	CUT	Painting #1-"...fort first"	14- 1
			METER CHANGE: $\frac{5}{4}$	16- 1
e6:01:24:07	26.28 ✓	CUT	Painting #2	17- 1
			METER CHANGE: $\frac{4}{4}$	18- 1
e6:01:27:20	29.80 ✓	CUT	MS to dark passage	18- 4 +♩.
e6:01:41:18	43.72		Neck break	27- 3 +♩.
e6:01:47:10	49.40 ✓	CUT	LS Hall-Light fades in	31- 2
e6:01:57:09	59.36	CUT	LS Ninja walking	37- 3
			METER CHANGE: $\frac{3}{4}$	49- 1
e6:02:15:22	1:17.88		Door starts closing	49- 1 +♩
			METER CHANGE: $\frac{4}{4}$	50- 1
e6:02:16:22	1:18.88 ✓		Door slams shut	50- 1
e6:02:18:13	1:20.52		Light goes on	51- 1
e6:02:38:10	1:40.40	CUT	CU "Ho!"-Fast head turn	63- 3
e6:02:42:24	1:44.96	CUT	LS Hall	66- 2 +♩
e6:02:43:19	1:45.76	CUT	CU "Hey!"-Arms down	66- 4 +♩
e6:02:45:11	1:47.44	CUT	CU Roller knives	67- 4 +♩ s
e6:02:47:12	1:49.48	CUT	CU Ninja's face	69- 1 +♩.

e6:02:48:03	1:50.12	CUT	CU Roller knives	69- 3 +♩♩♩
			METER CHANGE: $\frac{3}{4}$	70- 1
			METER CHANGE: $\frac{7}{4}$	71- 1
e6:02:50:00	1:52.00 ✓	CUT	LS "Sa!"-Skaters move	71- 1 +♩♩
e6:03:32:07	2:34.28	CUT	MCU Man in white suit	86- 2 +♩♩
e6:03:34:00	2:36.00		"Hey you"	86- 6 +♩♩
e6:03:35:15	2:37.60		"Identify yourself"	87- 3 +♩♩
e6:03:40:18	2:42.72	CUT	MCU Man in white suit	89- 2 +♩♩
e6:03:54:15	2:56.60		"Get Him"	94- 2 +♩♩
e6:03:55:07	2:57.28	CUT	CU Ninja	94- 4
e6:03:57:03	2:59.12	CUT	CU Roller Knives	95- 1 +♩♩♩
e6:04:03:00	3:05.00		Fight scene begins	97- 2 +♩♩♩
e6:04:12:18	3:14.72	CUT	LS Hall-Fight scene ends	100- 5 +♩♩♩
e6:04:22:01	3:24.04		Draws sword	104- 1 +♩♩
e6:04:39:20	3:41.80		Throws sword	110- 3 +♩♩♩
e6:04:40:18	3:42.72 ✓	CUT	Sword hits trip-End of cue	110- 6

TOTAL TIME - 3:42.72

END CUE Roller Rink: Version 3

150.60  
B1.00

B3.24

0.00 1.59 3.18 4.78

1 5 9 13

1 START OF CUE-NOTICE... 2 3 4 LIFTS NOTE UP

B2.57

6.37 7.97 9.56 11.15

17 21 25 29

5 "YOU ARE IN TERRIBLE..." 6 7 8

B1.55

12.75 33 14.34 37 15.93 41 17.53 45

9 10 11 12

"NOW THINGS ARE LOOK..."

Detailed description: This block contains a musical score for section B1.55, spanning measures 9 to 12. The score is written in 5/4 time. The vocal line (top staff) begins at measure 9 with a melodic phrase. The piano accompaniment (middle staves) features a rhythmic pattern of eighth and sixteenth notes. The lyrics "NOW THINGS ARE LOOK..." are written below the vocal line. Above the staff, there are 'x' marks indicating specific time points: 12.75 (33), 14.34 (37), 15.93 (41), and 17.53 (45). Measure numbers 9, 10, 11, and 12 are also indicated.

B1.03

19.12 49 21.11 54 22.70 58

13 14 15

PAINTING #1-"...FORT..."

PPP

Detailed description: This block contains a musical score for section B1.03, spanning measures 13 to 15. The score is written in 5/4 time. The vocal line (top staff) begins at measure 13 with a melodic phrase. The piano accompaniment (middle staves) features a rhythmic pattern of eighth and sixteenth notes. The lyrics "PAINTING #1-"...FORT..." are written below the vocal line. The dynamic marking "PPP" is present in measure 14. Above the staff, there are 'x' marks indicating specific time points: 19.12 (49), 21.11 (54), and 22.70 (58). Measure numbers 13, 14, and 15 are also indicated.

B5.97

B4.8

24.30 26.29 28.28  
62 67 72  
16 17 18  
PRINTING #2 MS

29.87 31.46 33.06 34.65  
76 80 84 88  
19 20 21 22



36.25 37.84 39.43 41.03  
92 96 100 104  
23 24 25 26

This block contains musical notation for measures 23 to 26. It features a grand staff with five staves. The top staff has a series of 'x' marks above it, indicating fret positions. The bottom staff contains a complex rhythmic pattern with many sixteenth notes. A circled '6' is written above the first measure. A double bar line is present between measures 24 and 25. A '+2' marking is located at the bottom right of the block.

42.62 44.21 45.81 47.40  
108 112 116 120  
27 28 29 30

NECK BREAK

This block contains musical notation for measures 27 to 30. It features a grand staff with five staves. The top staff has a series of 'x' marks above it, indicating fret positions. The bottom staff contains a complex rhythmic pattern with many sixteenth notes. A circled '6' is written above the first measure. A double bar line is present between measures 28 and 29. The text 'NECK BREAK' is written above the second measure. A circled '6' is written above the first measure. A circled '6' is written above the first measure.

B2.01

48.99 50.59 52.18 53.78  
124 128 132 136  
31 32 33 34  
LS HALL-LIGHT FADES ...

Musical score for section B2.01, measures 31-34. The score is written in 7/8 time with a key signature of two flats. The treble clef staff contains a half note in measure 31, followed by rests in measures 32-34. The bass clef staff contains a half note in measure 31, followed by rests in measures 32-34. Handwritten annotations include a circled '1' above measure 33, a circled '7' above measure 31, and a circled '7' above measure 31 in the bass staff. Dynamics include 'mp' in measure 33 and 'mf' in measure 31. A bracket spans measures 31-34 in the bass staff. Above the staves, 'x' marks indicate cue points at 48.99, 50.59, 52.18, and 53.78. Measure numbers 124, 128, 132, and 136 are also indicated.

B3.01

55.37 56.96 58.56 1:00.15  
140 144 148 152  
35 36 37 38  
LS NINJA WALKING

Musical score for section B3.01, measures 35-38. The score is written in 7/8 time with a key signature of two flats. The treble clef staff contains a half note in measure 35, followed by eighth notes in measures 36-37, and a rest in measure 38. The bass clef staff contains a half note in measure 35, followed by rests in measures 36-38. Handwritten annotations include a circled '7' above measure 35 in the bass staff. A bracket spans measures 35-38 in the bass staff. Above the staves, 'x' marks indicate cue points at 55.37, 56.96, 58.56, and 1:00.15. Measure numbers 140, 144, 148, and 152 are also indicated.

1:01.74 156 x x x x x 1:03.34 160 x x x x x 1:04.93 164 x x x x x 1:06.52 168 x x x x x

39 40 41 42

39 40 41 42

1:08.12 172 x x x x x 1:09.71 176 x x x x x 1:11.31 180 x x x x x 1:12.90 184 x x x x x

43 44 45 46

43 44 45 46

B1.50 B1.01

1:14.49 1:16.09 1:17.68 1:18.88

188 192 196 199

47 48 49 50

DOOR STARTS CLOSING DOOR SLAMS SHUT

B1.12

1:20.47 1:22.06 1:23.66 1:25.25

203 207 211 215

51 52 53 54

LIGHT GOES ON

1:26.85 219 x x x x 1:28.44 223 x x x x 1:30.03 227 x x x x 1:31.63 231 x x x x

55 56 57 58

(4)

+3

1:33.22 235 x x x x 1:34.81 239 x x x x 1:36.41 243 x x x x 1:38.00 247 x x x x

59 60 61 62

+3

B3.02

B2.46

B4.47

1:39.59 251	1:41.19 255	1:42.78 259	1:44.38 263
63	64	65	66
	CU "HO!"-FAST HEAD T...		LS HALL CU "HE
	⑨		
⑥		⑩	

-3  
B4.69

1:45.97 267	1:47.56 271	1:49.16 275	1:50.75 279
67	68	69	70
	CU ROLLER KNIVES	CU NINJA'S FACE CU ROLLER KNIVES	

B1.81

B3.41

1:51.95 **B1.13** 1:54.74  
282 289

71 72

LS "SAI"-SKATERS MOY...

This block contains musical notation for measures 71 and 72. It features a grand staff with five staves. The top staff is in treble clef with a key signature of one flat and a 7/4 time signature. It contains a melodic line with eighth notes and accents (>). A circled '11' is written below the first measure. The second staff is a bass staff with a 7/4 time signature, containing a single note with a slash. The third staff is another bass staff with a 7/4 time signature, containing a single note with a slash. The fourth staff is a treble clef staff with a 7/4 time signature, containing a melodic line with eighth notes and a '7' below the first measure. The fifth staff is a bass staff with a 7/4 time signature, containing a single note with a slash. Above the staves, there are 'x' marks indicating specific notes or events.

1:57.52 2:00.31  
296 303

73 74

This block contains musical notation for measures 73 and 74. It features a grand staff with five staves. The top staff is a treble clef staff with a 7/4 time signature, containing a melodic line with eighth notes and a circled '13' with an arrow pointing to the first measure. The second staff is a bass staff with a 7/4 time signature, containing a single note with a slash. The third staff is another bass staff with a 7/4 time signature, containing a single note with a slash. The fourth staff is a treble clef staff with a 7/4 time signature, containing a melodic line with eighth notes and a '7' below the first measure. The fifth staff is a bass staff with a 7/4 time signature, containing a rhythmic pattern of eighth notes and a circled '12' with an arrow pointing to the first measure. Above the staves, there are 'x' marks indicating specific notes or events.

2:03.10 2:05.89  
310 317  
75 76

Handwritten musical score for measures 75 and 76. Measure 75 (2:03.10-310) shows a treble clef staff with a slash, a bass clef staff with a slash, and two guitar staves with rhythmic notation. Measure 76 (2:05.89-317) shows a treble clef staff with a circled '15' and rhythmic notation, a bass clef staff with a slash, and two guitar staves with rhythmic notation. A circled '11' with '8th THROUGHOUT' is written in the bottom right of measure 76.

2:08.68 2:11.47  
324 331  
77 78

Handwritten musical score for measures 77 and 78. Measure 77 (2:08.68-324) shows a treble clef staff with rhythmic notation, a bass clef staff with a slash, and two guitar staves with rhythmic notation. Measure 78 (2:11.47-331) shows a treble clef staff with rhythmic notation, a bass clef staff with a slash, and two guitar staves with rhythmic notation.



2:14.26  
338

2:17.05  
345

79	80

2:19.84  
352

2:22.62  
359

81	82

2:25.41  
366

2:28.20  
373

<p>83</p>	<p>84</p>
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B2.25

B6.57

2:30.99  
380

2:33.78  
387

<p>85</p>	<p>86</p> <p>MCU MAN IN WHITE SUI... "HEY YOU"</p>
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B3.58

2:36.57 394 2:39.36 401

87 88

"IDENTIFY YOURSELF"

This block contains a musical score for the cue "IDENTIFY YOURSELF". It is divided into two measures, 87 and 88. Measure 87 starts at 2:36.57 and ends at 2:39.36. The score features a treble clef with a key signature of two flats. The notation includes a series of rhythmic symbols (downbeats, upbeats, and rests) on a single staff, with a repeat sign at the end. Below the treble staff are four empty staves. Measure 88 continues the notation with similar rhythmic symbols and a repeat sign.

B2.43

2:42.15 408 2:44.94 415

89 90

MCU MAN IN WHITE SUI...

This block contains a musical score for the cue "MCU MAN IN WHITE SUI...". It is divided into two measures, 89 and 90. Measure 89 starts at 2:42.15 and ends at 2:44.94. The score features a treble clef with a key signature of two flats. The notation includes a series of rhythmic symbols (downbeats, upbeats, and rests) on a single staff, with a repeat sign at the end. Below the treble staff are four empty staves. Measure 90 continues the notation with similar rhythmic symbols and a repeat sign. At the bottom of the page, there is a separate staff with a bass clef and a key signature of two flats, containing a few notes and rests.

2:47.72 422 2:50.51 429

91 92

B2.27 B3.98

2:53.30 436 2:56.09 443

93 94

"GET HIM"  
CU NINJA

2:58.88 450 **B1.60** 3:01.67 457

95 96

**CU ROLLER KNIVES**

3:04.46 464 **B2.36** 3:07.25 471

97 98

**FIGHT SCENE BEGINS**

3:10.04  
478

3:12.82  
485

99	100
LS HALL-FIGHT SCENE.	

3:15.61  
492

3:18.40  
499

101	102

B1.15

3:21.19  
506

3:23.98  
513

103	104
x x x x x x x x x x x x x x x x	
DRAW SWORD	

3:26.77  
520

3:29.56  
527

105	106
x x x x x x x x x x x x x x x x	

3:32.35  
534

3:35.13  
541

107	108
x x x x x x x x x x x x	

3:37.92  
548

3:40.71  
555

B3.72

B6.03

109	110
x x x x x x x x x x x x	



## Ninja Roller Rink

### Version 4

#### Sound Key:

- 1- Koto
- 2- Reed Piper
- 3- Sitar
- 4- Breathy Organ
- 5- Marimba
- 6- Conga Tones
- 7- Bass Harmonics
- 8- Filter Sweep
- 9- Low Pad
- 10- Choir
- 11- Koto Tremolo
- 12- Jail Drone
- 13- Metal Hits
- 14- Slap Bass
- 15- Dreamy Synthesizer
- 16- Soft Flute
- 17- Toms

Production: NinjaCue: "Roller Rink: Version 4"Starting Tempo: 168.90 (B.P.M.)Begins at e6:00:58:00

ABS. SMPTE #(25):	REL. TIME:		----8 WARNING CLICKS BEGIN AT e6:00:55:04----	BAR-BEAT:
			METER: $\frac{4}{4}$	
e6:00:58:00	0.00 ✓		Start cue-Notices the letter	1- 1
e6:01:02:02	4.08		Lifts note up	3- 4 + <sup>♩</sup>
e6:01:05:00	7.00		"You are in terrible danger"	5- 4 + <sup>♩</sup> .
e6:01:12:14	14.56		"Now things are looking up..."	11- 2
e6:01:17:15	19.60		"I think we should check out that fort..."	14- 4 + <sup>♩</sup>
e6:01:24:07	26.28 ✓	CUT	Painting #2	19- 3
e6:01:27:20	29.80 ✓	CUT	MS to dark passage	21- 4 + <sup>♩</sup> .
e6:01:41:18	43.72		Neck break	31- 4
			METER CHANGE: $\frac{3}{4}$	35- 1
			METER CHANGE: $\frac{4}{4}$	36- 1
e6:01:47:10	49.40 ✓	CUT	LS Hall-Light fades in	36- 1
e6:01:57:09	59.36 ✓	CUT	LS Ninja walking	43- 1
e6:02:15:22	1:17.88		Door starts closing	56- 1 + <sup>♩</sup>
e6:02:16:22	1:18.88 ✓		Door slams shut	56- 4
e6:02:18:13	1:20.52		Light goes on	57- 4 + <sup>♩</sup> ♩
e6:02:22:08	1:24.32	CUT	LS Rising shot-Light fades in	60- 3 + <sup>♩</sup> ♩
e6:02:27:19	1:29.76	CUT	CU Ninja eyes	64- 2 + <sup>♩</sup> ♩
e6:02:29:15	1:31.60	CUT	LS Hall-still rising	65- 3 + <sup>♩</sup> .
e6:02:34:19	1:36.76	CUT	CU Ninja	69- 2 + <sup>♩</sup> ♩
e6:02:38:10	1:40.40	CUT	CU "Ho!"-Fast head turn	71- 4 + <sup>♩</sup> ♩
e6:02:43:00	1:45.00		LS Ninja encircled	75- 1 + <sup>♩</sup>
e6:02:43:19	1:45.76		CU "Hey!"-Arms down	75- 3 + <sup>♩</sup> .
e6:02:45:11	1:47.44	CUT	CU Roller knives	76- 4 + <sup>♩</sup>
e6:02:47:12	1:49.48 ✓	CUT	CU Ninja's face	78- 2 + <sup>♩</sup>

e6:02:48:03	1:50.12	CUT	CU Roller knives	78- 4
			METER CHANGE: $\frac{3}{4}$	80- 1
e6:02:50:00	1:52.00 ✓	CUT	LS Hall-Skaters move	80- 1 +♯
			METER CHANGE: $\frac{5}{4}$	81- 1
			METER CHANGE: $\frac{6}{4}$	103- 1
			METER CHANGE: $\frac{4}{4}$	104- 1
e6:03:32:07	2:34.28	CUT	MCU Man in white suit	104- 1 +♯
e6:03:34:00	2:36.00		"Hey you"	105- 2
e6:03:35:15	2:37.60		"Identify yourself"	106- 2 +♯♯
			METER CHANGE: $\frac{5}{4}$	119- 1
e6:03:54:15	2:56.60		"Get Him"	119- 4
e6:03:55:07	2:57.28 ✓	CUT	CU Ninja	120- 1
e6:03:57:03	2:59.12	CUT	CU Roller knives	121- 1 +♯
e6:04:00:00	3:02.00		Fight scene begins	122- 4 +♯♯
e6:04:03:00	3:05.00		Fist	124- 2 +♯.
e6:04:12:18	3:14.72	CUT	LS Hall-Fight scene ends	129- 5 +♯
			METER CHANGE: $\frac{4}{4}$	130- 1
e6:04:22:01	3:24.04		Draws sword	136- 2 +♯♯
e6:04:39:20	3:41.80		Throws sword	148- 4 +♯♯
e6:04:40:18	3:42.72 ✓	CUT	Sword hits trip-End of cue	149- 3

TOTAL TIME - 3:42.72

END CUE Roller Rink: Version 4

168.90  
B1.00

B4.49

0.00 1.42 2.84 4.26

1 5 9 13

1 START CUE-NOTICES 2 H... 3 4 LITTS NOTE UP

PPPP HI LOW (b)

B4.71

5.68 7.10 8.52 9.94

17 21 25 29

5 6 7 8

'YOU ARE IN TERRIBLE...

HI LOW b

11.36 12.79 14.21 15.63  
33 37 41 45

9 10 11 12

"NOW THINGS ARE LOOK..."

B1.99

17.05 18.47 19.89 21.31  
49 53 57 61

13 14 15 16

"I THINK WE SHOULD C..."

B4.17

B2.98

22.73 24.15 25.57 26.00  
65 69 73 77

17 18 19 20

PRINTING #2

Detailed description: This block contains the musical score for section B2.98, measures 17 through 20. It features a piano staff with a treble clef and a bass staff with a bass clef. The piano part includes a melodic line with a slur across measures 18 and 19, and a dynamic marking of 'f' in measure 19. The bass part consists of a rhythmic accompaniment with eighth notes. Above the staves, there are 'x' marks indicating specific time points: 22.73 (65), 24.15 (69), 25.57 (73), and 26.00 (77). The measure numbers 17, 18, 19, and 20 are printed at the top of each measure. The text 'PRINTING #2' is located in measure 19.

B4.89

28.42 29.84 31.26 32.68  
81 85 89 93

21 22 23 24

MS TO DARK PASSAGE

Detailed description: This block contains the musical score for section B4.89, measures 21 through 24. It features a piano staff with a treble clef and a bass staff with a bass clef. The piano part includes a melodic line with a circled '7' in measure 22 and a dynamic marking of 'mf'. The bass part includes a melodic line with a slur across measures 22 and 23. Above the staves, there are 'x' marks indicating specific time points: 28.42 (81), 29.84 (85), 31.26 (89), and 32.68 (93). The measure numbers 21, 22, 23, and 24 are printed at the top of each measure. The text 'MS TO DARK PASSAGE' is located in measure 22.

34.10 97 x x x x 35.52 101 x x x x 36.94 105 x x x x 38.36 109 x x x x

25 26 27 28

39.78 113 x x x x 41.21 117 x x x x 42.63 121 x x x x B4.07 44.05 125 x x x x

29 30 31 32

NECK BREAK

B1.06

45.47 129 x x x x x 46.89 133 x x x x x 48.31 137 x x x x x 49.38 140 x x x x

33 34 35 36 LS HALL-LIGHT FADES ...

50.80 144 x x x x x 52.22 148 x x x x x 53.64 152 x x x x x 55.06 156 x x x x

37 38 39 40



B1.09

56.48 160 x x x x x 57.90 164 x x x x x 59.32 168 x x x x x 1:00.74 172 x x x x x

41 42 43 44

LS NINJA WALKING

1:02.17 176 x x x x x 1:03.59 180 x x x x x 1:05.01 184 x x x x x 1:06.43 188 x x x x x

45 46 47 48

1:07.85 1:09.27 1:10.69 1:12.11  
192 196 200 204

49 50 51 52

1:13.53 1:14.95 1:16.38 1:17.80 B1.23 B4.04  
208 212 216 220

53 54 55 56

DOOR STARTS CLOSING DOOR SL

B4.66

B3.36

1:19.22 224	1:20.64 228	1:22.06 232	1:23.48 236
57	58 LIGHT GOES ON	59	60 LS RISING SHOT

B2.67

1:24.90 240	1:26.32 244	1:27.74 248	1:29.16 252
61	62	63	64 CU NINJA EYES

1:30.59 256  
65

B3.85 1:32.01 260  
66

1:33.43 264  
67

1:34.85 268  
68

LS HALL-STILL RISING

B2.37

1:36.27 272  
69

CU NINJA

1:37.69 276  
70

1:39.11 280  
71

B4.62 1:40.53 284  
72

CU "HO!"-FAST HEAD T...

1:41.95 288  
1:43.37 292  
1:44.79 296  
B1.57  
B3.71 1:46.22 300

73 74 75 76

CU RO

LS NINJA ENCIRCLED  
CU "HEY!"-ARMS DOWN

⑬

f

B2.18  
B3.98  
1:47.64 304  
1:49.06 308  
1:50.48 312  
1:51.90 316  
B1.28

77 78 79 80

CU NINJA'S FACE  
CU ROLLER KNIVES

LS HALL-SKATERS

3/4

1:52.97 319 1:54.74 324 1:56.52 329

81 82 83

①

f

⑩

PPP

⑭

HI-HAT

SNARE DRUM

BASS DRUM

f

1:58.30 334 2:00.07 339 2:01.85 344

84 85 86

②

mf

mp

2:03.62 349 87  
2:05.40 354 88  
2:07.18 359 89

Handwritten musical score for measures 87-89. The score is written on five staves: Treble clef, Bass clef, Treble clef, Bass clef, and Bass clef. Measure 87 starts at 2:03.62 (349). Measure 88 starts at 2:05.40 (354). Measure 89 starts at 2:07.18 (359). The notation includes notes, rests, and dynamic markings such as *ppp* and *mp*. A circled '5' is present in measure 89. Below the staves, the text "DRUMS CONTINUE" with an arrow pointing right is written.

2:08.95 364 90  
2:10.73 369 91  
2:12.51 374 92

Handwritten musical score for measures 90-92. The score is written on five staves: Treble clef, Bass clef, Treble clef, Bass clef, and Bass clef. Measure 90 starts at 2:08.95 (364). Measure 91 starts at 2:10.73 (369). Measure 92 starts at 2:12.51 (374). The notation includes notes, rests, and dynamic markings such as *mf*. A circled '6' is present in measure 91. Below the staves, the text "BASS CONTINUES" with an arrow pointing right is written.

2:14.28 379      2:16.06 384      2:17.83 389

Musical score for measures 93-95. The score is divided into three measures. Measure 93 starts at 2:14.28 (379). Measure 94 starts at 2:16.06 (384). Measure 95 starts at 2:17.83 (389). The score includes a grand staff with treble and bass clefs, and a bass line. Dynamics include *mp* and *mp*. There are handwritten annotations: a circled 4 and a circled 2 in measure 93, and a circled 2 in measure 94. The bass line features a rhythmic pattern of eighth notes.

2:19.61 394      2:21.39 399      2:23.16 404

Musical score for measures 96-98. The score is divided into three measures. Measure 96 starts at 2:19.61 (394). Measure 97 starts at 2:21.39 (399). Measure 98 starts at 2:23.16 (404). The score includes a grand staff with treble and bass clefs, and a bass line. Dynamics include *pp* and *ppp*. There are handwritten annotations: a circled 8 in measure 96, a circled 11 in measure 97, and a circled 12 in measure 98. A triple slash with a '3' above it is present in measure 97. The bass line features a rhythmic pattern of eighth notes.



2:24.94 2:26.72 2:28.49

409 414 419

99 100 101

mf

3

B1.28

2:30.27 2:32.05 2:34.18

424 429 435

102 103 104

MCU MAN IN WHITE SUI...

mf

mp

DRUMS CONTINUED

B2.12		B2.63	
2:35.60 439 x	2:37.02 443 x	2:38.44 447 x	2:39.86 451 x
105 "HEY YOU"	106	107	108

2:41.28 455 x	2:42.70 459 x	2:44.12 463 x	2:45.54 467 x
109	110	111	112

2:46.97 2:48.39 2:49.81 2:51.23

471 475 479 483

113 114 115 116

DRUMS  
CONTINUE →

2:52.65 2:54.07 2:55.49 B4.12

487 491 495

117 118 119

"GET HIM"

B1.04

B1.22

B4.33

2:57.26

2:59.04

3:00.82

500

505

510

120

121

122

CU NINJA

CU ROLLER KNIVES

FIGHT SCENE BE

Musical score for the first section (2:57.26 to 3:00.82). It features three systems of staves: Piano (top), Guitar (middle), and Drums (bottom). The piano part includes a long note in the first measure and a triplet in the third measure. The guitar part has a circled measure number 13 in the second measure and a circled measure number 17 in the first measure. The drums part shows a pattern of 'x' marks in the first measure and slashes in the subsequent measures. A circled measure number 14 is also present in the piano staff.

Drum notation for the first section, showing a series of vertical stems with flags, indicating a rhythmic pattern. The notation is positioned below the main musical staves.

3:02.59

3:04.37

B2.77

3:06.14

515

520

525

123

124

125

FIST

Musical score for the second section (3:02.59 to 3:06.14). It features three systems of staves: Piano (top), Guitar (middle), and Drums (bottom). The piano part shows a rhythmic pattern of eighth notes. The guitar part has a circled measure number 124 in the second measure. The drums part shows a pattern of 'x' marks in the first measure and slashes in the subsequent measures.

3:07.92 3:09.70 3:11.47  
530 535 540

126 127 128

Musical score for measures 126-128. The score is divided into three measures. Measure 126 starts at 3:07.92 (530). Measure 127 starts at 3:09.70 (535). Measure 128 starts at 3:11.47 (540). The score includes a vocal line with a fermata and a circled '11' above a note, a piano line with eighth-note patterns, a bass line with eighth-note patterns, and a drum line with a slash indicating a rest.

B5.13

3:13.25 3:15.03 3:16.45  
545 550 554

129 130 131

LS HALL-FIGHT SCENE ...

Musical score for measures 129-131. The score is divided into three measures. Measure 129 starts at 3:13.25 (545). Measure 130 starts at 3:15.03 (550). Measure 131 starts at 3:16.45 (554). The score includes a vocal line with a long note and a circled '3' above it, a piano line with eighth-note patterns, a bass line with eighth-note patterns, and a drum line with a slash indicating a rest. The text 'LS HALL-FIGHT SCENE ...' is written below the piano line in measure 130. The text 'DRUMS TACET ->' is written below the drum line at the end of measure 130.

3:17.87 558 x x x x x  
132

3:19.29 562 x x x x x  
133

3:20.71 566 x x x x x  
134

3:22.13 570 x x x x x  
135

Musical score for measures 132-135. The score is written on five staves. The first staff is a treble clef with a key signature of one flat (B-flat). The second staff is a treble clef. The third and fourth staves are bass clefs. The fifth staff is a bass clef. The score includes various musical notations such as notes, rests, and slurs. A dynamic marking of *mf* is present in measure 133. There are also some handwritten annotations like a circled '1' in measure 133.

B2.36

3:23.55 574 x x x x x  
136

3:24.97 578 x x x x x  
137

3:26.39 582 x x x x x  
138

3:27.82 586 x x x x x  
139

DRAWS SWORD

Musical score for measures 136-139. The score is written on five staves. The first staff is a treble clef with a key signature of one flat (B-flat). The second staff is a treble clef. The third and fourth staves are bass clefs. The fifth staff is a bass clef. The score includes various musical notations such as notes, rests, and slurs. A dynamic marking of *mf* is present in measure 137. There is a handwritten annotation "DRAWS SWORD" in measure 136.

3:29.24 590	3:30.66 594	3:32.08 598	3:33.50 602
140	141	142	143
x x x x	x x x x	x x x x	x x x x

3:34.92 606	3:36.34 610	3:37.76 614	3:39.18 618
144	145	146	147
x x x x	x x x x	x x x x	x x x x

3:40.60  
622

B4.36

3:42.03  
626

B2.95

148

149

THROWS SWORD

SWORD HITS TRIP-END ...

*mp* *ppp*



## Ninja Roller Rink

### Version 5

#### Sound Key:

- 1- Embered Tines
- 2- Space Guitar
- 3- Super Gong
- 4- Silky Cello
- 5- Filter Sweep
- 6- Future Cave
- 7- Lights On
- 8- Harmonic Bells
- 9- Falling Gong
- 10- Dreamy Strings
- 11- Koto-ish
- 12- Hissing Beast
- 13- Mongol Drum
- 14- Shaker
- 15- Bass Drum
- 16- Congas
- 17- Woodblock
- 18- Cowbell
- 19- Electric Harmonica
- 20- Crying Choir
- 21- Toms
- 22- Shimmering Lights

Production: Ninja

Cue: "Roller Rink: Version 5"

Starting Tempo: 120.00 (B.P.M.)

Begins at e6:00:58:00

ABS. SMPTE #(25):	REL. TIME:		BAR-BEAT:
----8 WARNING CLICKS BEGIN AT e6:00:54:00----			
		METER: $\frac{4}{4}$	
e6:00:58:00	0.00	Notices the letter	1- 1
e6:01:02:02	4.08	Start of cue-Lifts note up	3- 1 + $\frac{1}{2}$
e6:01:05:00	7.00	"You are in terrible danger"	4- 3
e6:01:12:14	14.56	"Now things are looking up..."	8- 2
e6:01:17:15	19.60	"I think we should check out that fort..."	10- 4 + $\frac{1}{2}$
e6:01:24:07	26.28	CUT Painting #2	14- 1 + $\frac{1}{2}$
e6:01:27:20	29.80	CUT MS to dark passage	15- 4 + $\frac{1}{2}$ 3
e6:01:41:18	43.72	Neck break	22- 4 + $\frac{1}{2}$
e6:01:47:10	49.40	CUT LS Hall-Light fades in	25- 3 + $\frac{1}{2}$
e6:01:57:09	59.36	CUT LS Ninja walking	30- 3 + $\frac{1}{2}$
e6:02:15:22	1:17.88	Door starts closing	39- 4 + $\frac{1}{2}$
e6:02:16:22	1:18.88	Door slams shut	40- 2 + $\frac{1}{2}$
e6:02:22:08	1:24.32	CUT LS Rising shot-Light fades in	43- 1 + $\frac{1}{2}$ 3
e6:02:29:15	1:31.60	CUT LS Hall	46- 4 + $\frac{1}{2}$
e6:02:34:19	1:36.76	CUT CU Ninja	49- 2 + $\frac{1}{2}$
e6:02:38:10	1:40.40	CUT CU Fast head turn	51- 1 + $\frac{1}{2}$
e6:02:43:10	1:45.40	LS Arms down	53- 3 + $\frac{1}{2}$
e6:02:43:19	1:45.76	CU Arms down	53- 4 + $\frac{1}{2}$
e6:02:45:11	1:47.44	CUT CU Roller knives	54- 3 + $\frac{1}{2}$
		METER CHANGE: $\frac{2}{4}$	56- 1
e6:02:48:03	1:50.12	CUT CU Roller knives	56- 1 + $\frac{1}{2}$
		METER CHANGE: $\frac{4}{4}$	57- 1
e6:02:49:08	1:51.32	CUT CU Ninja's face	57- 1 + $\frac{1}{2}$ 3
e6:02:50:00	1:52.00	CUT LS Hall-Skaters move	57- 3

e6:02:52:00	1:54.00		( THE TEMPO CHANGES TO 138.00 ON THIS CLICK )	58- 3
e6:03:32:07	2:34.28	CUT	MCU Man in white suit	81- 3 + ♪ 3
e6:03:34:00	2:36.00		"Hey you"	82- 3 + ♪ 3
e6:03:35:15	2:37.60		"Identify yourself"	83- 3 + ♪ 3
e6:03:54:15	2:56.60		"Get Him"	94- 3
e6:03:55:07	2:57.28 ✓	CUT	CU Ninja	94- 4 + ♪ 3
e6:03:56:11	2:58.44	CUT	Shot through legs-ninjas approaching	95- 3 + ♪ 3
e6:03:57:03	2:59.12	CUT	CU Roller knives	95- 4 + ♪ 3
e6:04:03:00	3:05.00		Fight scene begins	99- 2 + ♪ 3
e6:04:12:18	3:14.72 ✓	CUT	LS hall-Fight scene ends	104- 4 + ♪ 3
e6:04:22:01	3:24.04		Draws sword	110- 2
e6:04:27:15	3:29.60	CUT	MCU Sword reflection	113- 2 + ♪ 3
e6:04:39:20	3:41.80		Throws sword	120- 3
e6:04:40:18	3:42.72	CUT	Sword hits trip	121- 1
e6:04:44:00	3:46.00		Trip back on	122- 4 + ♪ 3
e6:04:44:19	3:46.76		Center spot on	123- 2 + ♪ 3
e6:04:47:10	3:49.40		Side spots on	124- 4 + ♪ 3
e6:04:52:08	3:54.32	CUT	Outside to Pan	127- 3 + ♪ 3
e6:05:13:15	4:15.60 ✓		Ninja behind bush	139- 4 + ♪ 3
e6:05:20:00	4:22.00		End of Cue.	143- 3 + ♪ 3

TOTAL TIME - 4:22.00

END CUE Roller Rink: Version 5

120.00  
B1.00

B1.16

B3.00

0.00 2.00 4.00 6.00

1 5 9 13

1 NOTICES THE LETTER 2 3 START OF CUE-LIFTS N... 4 "YOU ARE IN TERF

① mp

② mpv

8.00 10.00 12.00 14.00

17 21 25 29

5 6 7 8

"NOW THINGS ARE LOOK

mp

B4.20

16.00 18.00 20.00 22.00  
33 37 41 45

9 10 11 12

"I THINK WE SHOULD C..."

B1.56

B4.60

24.00 26.00 28.00 30.00  
49 53 57 61

13 14 15 16

PAINTING #2

MS TO DARK PASSAGE

③

fff

④

mp

32.00 34.00 36.00 38.00  
65 69 73 77  
17 18 19 20

Musical score for measures 17-20. The score is divided into four measures. Measure 17 (32.00-34.00) contains a treble clef, a 7/8 time signature, and a series of notes with a slur. Measure 18 (34.00-36.00) contains a treble clef, a 7/8 time signature, and a series of notes with a slur. Measure 19 (36.00-38.00) contains a treble clef, a 7/8 time signature, and a series of notes with a slur. Measure 20 (38.00-40.00) contains a treble clef, a 7/8 time signature, and a series of notes with a slur. The bottom staff shows a bass clef and a series of notes with a slur.

40.00 42.00 44.00 46.00  
81 85 89 93  
21 22 23 24

NECK BREAK

Musical score for measures 21-24. The score is divided into four measures. Measure 21 (40.00-42.00) contains a treble clef, a 7/8 time signature, and a series of notes with a slur. Measure 22 (42.00-44.00) contains a treble clef, a 7/8 time signature, and a series of notes with a slur. Measure 23 (44.00-46.00) contains a treble clef, a 7/8 time signature, and a series of notes with a slur. Measure 24 (46.00-48.00) contains a treble clef, a 7/8 time signature, and a series of notes with a slur. The bottom staff shows a bass clef and a series of notes with a slur. A circled '5' is written above the first note in measure 23, and a 'f' dynamic marking is written below it.

B3.80

48.00 97	50.00 101	52.00 105	54.00 109
25	26	27	28
LS HALL - LIGHT FADES ...			

B3.72

56.00 113	58.00 117	1:00.00 121	1:02.00 125
29	30	31	32
LS NINJA WALKING			

1:04.00 129	1:06.00 133	1:08.00 137	1:10.00 141
33	34	35	36

1:12.00 145	1:14.00 149	1:16.00 153	1:18.00 157	B4.76	B2.76
37	38	39	40		

DOOR STARTS CLOSING  
DOOR SLAMS SHU



B1.64

1:20.00 1:22.00 1:24.00 1:26.00

161 165 169 173

41 42 43 44

LS RISING SHOT-LIGHT...

B4.20

1:28.00 1:30.00 1:32.00 1:34.00

177 181 185 189

45 46 47 48

LS HALL

1:36.00 193	B2.52	1:38.00 197	1:40.00 201	B1.80	1:42.00 205
49	CU NINJA	50	51	CU FAST HEAD TURN	52

Musical score for the first system, featuring vocal lines and accompaniment. The score is divided into four measures corresponding to the time stamps above. The first measure (1:36.00) starts with a vocal line on a treble clef staff. The second measure (1:38.00) continues the vocal line. The third measure (1:40.00) features a vocal line with a circled '12' above it and a dynamic marking of 'mf'. The fourth measure (1:42.00) features a vocal line with a circled '13' above it and a dynamic marking of 'ff'. The accompaniment consists of two bass clef staves with various rhythmic patterns and notes.

1:44.00 209	B3.80 B4.52	1:46.00 213	B3.88	1:48.00 217	1:50.00 221	B1.24
53	LS ARMS DOWN CU ARMS DOWN	54	CU ROLLER KNIVES	55	CU ROLLER KNIFE	56

Musical score for the second system, featuring complex vocal lines and accompaniment. The score is divided into six measures corresponding to the time stamps above. The first measure (1:44.00) features a vocal line with a treble clef staff and a 7/4 time signature. The second measure (1:46.00) continues the vocal line. The third measure (1:48.00) features a vocal line with a treble clef staff and a 2/4 time signature. The fourth measure (1:50.00) features a vocal line with a treble clef staff and a 2/4 time signature. The fifth measure (1:50.00) features a vocal line with a treble clef staff and a 2/4 time signature. The sixth measure (1:50.00) features a vocal line with a treble clef staff and a 2/4 time signature. The accompaniment consists of two bass clef staves with various rhythmic patterns and notes.

Production: **Ninja** Cue: **Roller Rink: Version 5** (Tempo Format: B.P.M)  
 Page 8 15/7/94 02:58 PM

138.00

B1.64  
B3.00

1:51.00 223 1:53.00 227 1:54.87 231 1:56.61 235

57 58 59 60

CU NINJA'S FACE  
LS HALL-SKATERS MOVE

1:58.35 239 2:00.08 243 2:01.82 247 2:03.56 251

61 62 63 64

HI  
Low

f

mf

f

mf

DRUMS CONTINUE →

(14), (15), (16), (17), (18)

2:05.30 255	2:07.04 259	2:08.78 263	2:10.52 267
65	66	67	68
x x x x	x x x x	x x x x	x x x x

2:12.26 271	2:14.00 275	2:15.74 279	2:17.48 283
69	70	71	72
x x x x	x x x x	x x x x	x x x x

2:19.21 2:20.95 2:22.69 2:24.43  
287 291 295 299

73	74	75	76
----	----	----	----

This block contains musical notation for measures 73 through 76. It features five staves: a top staff with a melodic line, a staff with a guitar part marked 'gva', a staff with a piano accompaniment, a bass staff with a bass line, and a bottom staff with a drum line. Measure 73 shows a melodic phrase starting with a quarter note. Measure 74 continues with a similar melodic line. Measure 75 features a melodic phrase with a dotted quarter note. Measure 76 concludes with a melodic phrase. The guitar part consists of eighth-note patterns. The piano accompaniment features chords and eighth-note patterns. The bass line is a simple eighth-note pattern. The drum line is a simple eighth-note pattern.

2:26.17 2:27.91 2:29.65 2:31.39  
303 307 311 315

77	78	79	80
----	----	----	----

This block contains musical notation for measures 77 through 80. It features five staves: a top staff with a melodic line, a staff with a guitar part marked 'gva', a staff with a piano accompaniment, a bass staff with a bass line, and a bottom staff with a drum line. Measure 77 shows a melodic phrase starting with a quarter note. Measure 78 continues with a similar melodic line. Measure 79 features a melodic phrase with a dotted quarter note. Measure 80 concludes with a melodic phrase. The guitar part consists of eighth-note patterns. The piano accompaniment features chords and eighth-note patterns. The bass line is a simple eighth-note pattern. The drum line is a simple eighth-note pattern.

B3.28

2:33.13 319 B3.54 2:34.87 323 B3.60 2:36.61 327 2:38.35 331

81	82	83	84
	MCU MAN IN WHITE SUI...	"HEY YOU"	"IDENTIFY YOURSELF"

2:40.08 335 2:41.82 339 2:43.56 343 2:45.30 347

85	86	87	88

CRES. POCO A POCO - - - - -

2:47.04 2:48.78 2:50.52 2:52.26

351 355 359 363

89 90 91 92

*cresc. Polka Polca*

B2.98 B4.54 B4.78

2:54.00 2:55.74 2:57.48 2:59.21

367 371 375 379

93 94 95 96

"GET HIM" NINJA SHOT THROUGH LEGS-NI...

*f* *ff*

(14) (15)

B2.30

3:00.95 383	3:02.69 387	3:04.43 391	3:06.17 395
97	98	99	100
FIGHT SCENE BEGINS			

B4.

3:07.91 399	3:09.65 403	3:11.39 407	3:13.13 411
101	102	103	104

DRUMS  
CONTINUE →



3:14.87 415	3:16.61 419	3:18.35 423	3:20.08 427
105	106	107	108

3:21.82 431	3:23.56 435	B2.09 439	3:25.30 439	3:27.04 443
109	110	111	112	
<p style="text-align: center;">DRAWS SWORD</p>				

B2.88

3:28.78 3:30.52 3:32.26 3:34.00  
447 451 455 459

113 114 115 116  
MCU SWORD REFLECTION

8VA  
8VA

B2.94

3:35.74 3:37.48 3:39.21 3:40.95  
463 467 471 475

117 118 119 120  
THROWS SWORD

8VA  
8VA

CRES. - POLA - A - PLEN

B2.35

B4.42

3:42.69 3:44.43 3:46.17 3:47.91  
479 483 487 491

B1.06 B4.60

121	122	123	124
SWORD HITS TRIP		TRIP BACK ON	CENTER SPOT ON
			SIDE S

3:49.65 3:51.39 3:53.13 3:54.87  
495 499 503 507

B3.74

125	126	127	128
		OUTSIDE TO PAN	

3:56.61 511	3:58.35 515	4:00.08 519	4:01.82 523
129 x x x x	130 x x x x	131 x x x x	132 x x x x

4:03.56 527	4:05.30 531	4:07.04 535	4:08.78 539
133 x x x x	134 x x x x	135 x x x x	136 x x x x

4:10.52 543 137  
4:12.26 547 138  
4:14.00 551 139  
B4.68 4:15.74 555 140

NINJA BEHIND BUSH

B3.40

4:17.48 559 141  
4:19.22 563 142  
4:20.95 567 143

END OF CUE.

# Ninja Roller Rink

## Version 6

### Sound Key:

- 1- Wine Glass
- 2- Water Choir
- 3- Hit 'n Drone
- 4- Electric Gate Drone
- 5- Cuica
- 6- Power Station
- 7- Dreamy Glock
- 8- Rising Filter
- 9- Cave bells
- 10- Underwater Gong
- 11- The Drone
- 12- Monster Drum
- 13- Metal Dropsz
- 14- Tribal Drums
- 15- Stringless Piano
- 16- Flanged Choir
- 17- Electric Mosquito
- 18- Graveyard Choir
- 19- Leather Vibes

Production: NinjaCue: "Roller Rink: Version 6"Starting Tempo: 158.50 (B.P.M.)Begins at e6:00:58:00

ABS. SMPTE #(25):	REL. TIME:		----8 WARNING CLICKS BEGIN AT e6:00:54:24----	BAR-BEAT:
		METER: $\frac{4}{4}$		
e6:00:58:00	0.00	Notices the letter		1- 1
e6:01:02:02	4.08	Start of cue-Lifts note up		3- 3 +♩.
e6:01:05:00	7.00	"You are in terrible danger"		5- 3 +♩.
e6:01:12:14	14.56	"Now things are looking up"		10- 3 +♩.
e6:01:19:03	21.12	CUT Painting #1-"...fort first"		14- 4 +♩.
e6:01:27:20	29.80	CUT MS to dark passage		20- 3 +♩.
e6:01:41:18	43.72	Neck break		29- 4 +♩.
e6:01:47:10	49.40 ✓	CUT LS Hall-Light fades in		33- 3 +♩.
e6:01:57:09	59.36	CUT LS Ninja walking		40- 1 +♩.
e6:02:15:22	1:17.88	Door starts closing		52- 2 +♩.
e6:02:16:22	1:18.88	Door slams shut		53- 1 +♩.
e6:02:18:13	1:20.52	Light goes on		54- 1 +♩.
e6:02:22:08	1:24.32	CUT LS Rising shot-Light fades in		56- 3 +♩.
e6:02:38:10	1:40.40	CUT CU Fast head turn		67- 2 +♩.
e6:02:41:03	1:43.12	CUT Shot through open legs		69- 1 +♩.
e6:02:42:24	1:44.96	CUT LS Hall		70- 2 +♩.
e6:02:43:19	1:45.76	CUT CU Arms down		70- 4 +♩.
e6:02:45:11	1:47.44	CUT CU Roller knives		71- 4 +♩.
e6:02:48:03	1:50.12	CUT CU Roller knives		73- 3 +♩.
e6:02:50:00	1:52.00	CUT LS Hall-Skaters move		74- 4 +♩.
		METER CHANGE: $\frac{2}{4}$		75- 1
		METER CHANGE: $\frac{4}{4}$		76- 1
e6:03:32:07	2:34.28	CUT MCU Man in white suit		103- 2 +♩.
e6:03:34:00	2:36.00	"Hey you"		104- 3

e6:03:35:15	2:37.60		"Identify yourself"	105- 3 +♩ <sub>3</sub>
e6:03:54:08	2:56.32		Slams fist down	117- 4 +♩ <sub>4</sub>
			METER CHANGE: $\frac{2}{4}$	118- 1
e6:03:54:15	2:56.60		"Get Him"	118- 1 +♩ <sub>4</sub>
			METER CHANGE: $\frac{4}{4}$	119- 1
e6:03:55:07	2:57.28	CUT	CU Ninja	119- 1 +♩ <sub>4</sub>
e6:03:56:11	2:58.44	CUT	Shot through legs-ninjas approaching	119- 4 +♩ <sub>3</sub>
e6:03:57:03	2:59.12	CUT	CU Roller knives	120- 2 +♩ <sub>4</sub>
e6:04:03:00	3:05.00		Fight scene begins	124- 1 +♩ <sub>3</sub>
e6:04:11:04	3:13.16		MCU Ninja-Fight scene ends	129- 3 +♩ <sub>4</sub>
e6:04:22:01	3:24.04		Draws sword	136- 4
e6:04:27:15	3:29.60	CUT	MCU Sword reflection	140- 2 +♩ <sub>3</sub>
e6:04:39:20	3:41.80		Throws sword	148- 2 +♩ <sub>4</sub>
e6:04:40:18	3:42.72	CUT	Sword hits trip	149- 1 +♩ <sub>3</sub>
e6:04:44:00	3:46.00		Trip back on	151- 2
e6:04:44:19	3:46.76		Center spot on	151- 4
e6:04:47:10	3:49.40		Side spots on	153- 3
e6:04:52:08	3:54.32	CUT	Outside to Pan	156- 4
e6:05:13:15	4:15.60		Ninja behind bush	170- 4 +♩ <sub>4</sub>
e6:05:18:00	4:20.00		End of Cue.	173- 3 +♩ <sub>4</sub>

TOTAL TIME - 4:20.00

END CUE Roller Rink: Version 6



**158.50**  
B1.00

B3.78

0.00 1	1.51 5	3.03 9	4.54 13
1	2	3	4
NOTICES THE LETTER			START OF CUE-LIFTS N...

B3.49

6.05 17	7.57 21	9.08 25	10.60 29
5	6	7	8
"YOU ARE IN TERRIBLE..."			

B3.46

12.11 33 x x x x x 13.63 37 x x x x x 15.14 41 x x x x x 16.65 45 x x x x x

9 10 11 12

"NOW THINGS ARE LOOK..."

Detailed description: This block contains a musical score for measures 9 through 12. At the top, there are time markers: 12.11 (33), 13.63 (37), 15.14 (41), and 16.65 (45). Above the staff, there are 'x' marks indicating specific notes or events. The score is divided into four measures: 9, 10, 11, and 12. A vocal line is present in measure 9, starting with a treble clef and a key signature of one sharp (F#). The lyrics "NOW THINGS ARE LOOK..." are written across measures 10 and 11. Below the vocal line are five piano accompaniment staves, each with a grand staff (treble and bass clefs). The piano part consists of several chords and melodic fragments, some of which are marked with 'x' above them.

B4.79

18.17 49 x x x x x 19.68 53 x x x x x 21.20 57 x x x x x 22.71 61 x x x x x

13 14 15 16

PAINTING #1-"...FORT..."

(2)  
7#  
mp

Detailed description: This block contains a musical score for measures 13 through 16. At the top, there are time markers: 18.17 (49), 19.68 (53), 21.20 (57), and 22.71 (61). Above the staff, there are 'x' marks. The score is divided into four measures: 13, 14, 15, and 16. A vocal line is present in measure 13, starting with a treble clef and a key signature of one sharp (F#). The lyrics "PAINTING #1-"...FORT..." are written across measures 14 and 15. Below the vocal line are five piano accompaniment staves. In measure 14, there is a handwritten circled '2' above a bracketed section of notes, and the dynamic marking 'mp' is written below. The piano part consists of several chords and melodic fragments, some of which are marked with 'x' above them.

24.22 25.74 27.25 28.77  
65 69 73 77

17 18 19 20

MS TO DR

decresc. Poco A Poco

③

mf

30.28 31.80 33.31 34.82  
81 85 89 93

21 22 23 24

decresc. Poco A Poco

36.34 97	37.85 101	39.37 105	40.88 109
25	26	27	28

42.40 113	B4.49 43.91 117	45.42 121	46.94 125
29	30	31	32

NECK BREAK

48.45 129 x  
B3.50 49.97 133 x  
51.48 137 x  
52.00 141 x

33 34 35 36

LS HALL-LIGHT FADES ...

Handwritten musical notation includes circled numbers 7 and 8, dynamic markings mp and pp, and various note values on a staff.

pp (6)

54.51 145 x  
B1.81 56.02 149 x  
57.54 153 x  
59.05 157 x

37 38 39 40

LS NINJA WALKING

Handwritten musical notation includes a circled number 6 and dynamic markings on a staff.

1:00.57 1:02.08 1:03.59 1:05.11  
161 165 169 173  
41 42 43 44

This block contains the musical notation for measures 41 through 44. The notation is written on a grand staff with a treble clef. Measure 41 (1:00.57) features a whole note chord with a flat sign. Measure 42 (1:02.08) contains a half note chord with a flat sign and a quarter note chord with a flat sign. Measure 43 (1:03.59) has a whole note chord with a flat sign. Measure 44 (1:05.11) contains a whole note chord with a sharp sign. Below the staff, there are four chord diagrams, each with a flat sign, corresponding to the chords in the measures.

1:06.62 1:08.14 1:09.65 1:11.17  
177 181 185 189  
45 46 47 48

This block contains the musical notation for measures 45 through 48. The notation is written on a grand staff with a treble clef. Measure 45 (1:06.62) features a whole note chord with a flat sign. Measure 46 (1:08.14) contains a half note chord with a flat sign and a quarter note chord with a sharp sign. Measure 47 (1:09.65) has a half note chord with a flat sign and a quarter note chord with a flat sign. Measure 48 (1:11.17) contains a half note chord with a flat sign and a quarter note chord with a flat sign. Below the staff, there are four chord diagrams, each with a flat sign, corresponding to the chords in the measures.

B2.73

1:12.68 193 x x x x x 1:14.19 197 x x x x x 1:15.71 201 x x x x x 1:17.22 205 x x x x x

49 50 51 52 DOOR STARTS CL

mf  
ff

B3.75

1:18.74 209 x x x x x B1.37 1:20.25 213 x x x x x B1.71 1:21.77 217 x x x x x 1:23.28 221 x x x x x

53 54 55 56 DOOR SLAMS SHUT LIGHT GOES ON LS RISING : Loco.

mf  
p

1:24.79 1:26.31 1:27.82 1:29.34  
225 229 233 237

57	58	59	60
----	----	----	----

Musical score for measures 57-60. The score is written on a grand staff with a treble clef on the top staff and a bass clef on the bottom staff. The top staff contains a melodic line with a slur over four notes, each marked with a circled 'X'. The bottom staff contains a bass line with a slur over four notes, each marked with a circled 'X'. The dynamic marking 'mp' is present in the first measure. A circled 'II' is written above the first measure. The time signatures are 1:24.79, 1:26.31, 1:27.82, and 1:29.34. Measure numbers 225, 229, 233, and 237 are also indicated.

1:30.85 1:32.36 1:33.88 1:35.39  
241 245 249 253

61	62	63	64
----	----	----	----

Musical score for measures 61-64. The score is written on a grand staff with a treble clef on the top staff and a bass clef on the bottom staff. The top staff contains a melodic line with a slur over four notes, each marked with a circled 'X'. The bottom staff contains a bass line with a slur over four notes, each marked with a circled 'X'. The dynamic marking 'mp' is present in the first measure. A circled 'II' is written above the first measure. The time signatures are 1:30.85, 1:32.36, 1:33.88, and 1:35.39. Measure numbers 241, 245, 249, and 253 are also indicated.



B2.22

1:36.91 257 x x x x x 1:38.42 261 x x x x x 1:39.94 265 x x x x x 1:41.45 269 x x x x x

65 66 67 68

CU FAST HEAD TURN

B4.38

B1.41 1:42.96 273 x x x x x B2.27 1:44.48 277 x x x x x B4.82 1:46.00 281 x x x x x 1:47.51 285 x x x x x

69 70 71 72

SHOT THROUGH OPEN LE... LS HALL CU ARMS DOWN CU ROLLER KNIVES

Production: Ninja Cue: Roller Rink: Version 6 (Tempo Format: B.P.M)

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B3.90  
1:49.02 289 x x x x x x x x x x x x x x  
1:50.54 293  
73  
CU ROLLER KNIVES

B4.87  
1:52.05 297 x x x x x x x x x x x x x x  
1:52.81 299  
74 75 76  
LS HALL-SKATERS MOVE

1:54.32 303 x  
1:55.84 307  
77  
14

1:57.35 311 x  
1:58.86 315  
78 79 80  
f mp

FILTER SWEEP (15) HIGH

2:00.38 2:01.89 2:03.41 2:04.92  
319 323 327 331

81 82 83 84

Musical score for measures 81-84. The score includes a piano part with a circled '16' and a 'mf' dynamic marking, a percussion part with the text 'PERCUSSION COMPONENT CONTINUES', and a bass line. A waveform is shown at the bottom.

2:06.44 2:07.95 2:09.46 2:10.98  
335 339 343 347

85 86 87 88

Musical score for measures 85-88. The score includes a piano part with a circled '17' and an 'mp' dynamic marking, a percussion part, and a bass line. A waveform is shown at the bottom.

2:12.49 2:14.01 2:15.52 2:17.03

351 355 359 363

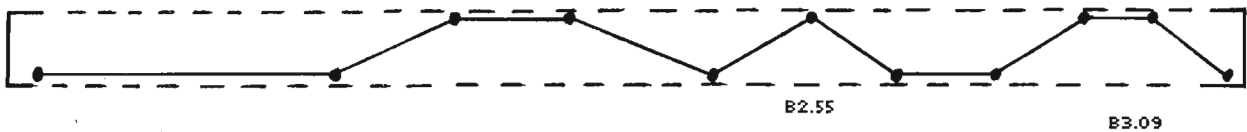
89 90 91 92

2:18.55 2:20.06 2:21.58 2:23.09

367 371 375 379

93 94 95 96

2:24.61 2:26.12 2:27.63 2:29.15  
383 387 391 395  
97 98 99 100



2:30.66 2:32.18 2:33.69 2:35.21  
399 403 407 411  
101 102 103 104  
MCU MAN IN WHITE SUI... "HEY YOU"



B3.32

2:36.72 2:38.23 2:39.75 2:41.26  
415 419 423 427

105 106 107 108

"IDENTIFY YOURSELF"

2:42.78 2:44.29 2:45.80 2:47.32  
431 435 439 443

109 110 111 112

2:48.83 447	2:50.35 451	2:51.86 455	2:53.38 459
113	114	115	116

2:54.89 463	B4.77 2:56.41 467	B1.50 2:57.17 469	B1.29 2:58.68 473	B2.15
117	118	119	120	

"GET HIM"  
SLAMS FIST DOWN

CU NINJA

SHOT THROUGH LEGS-NI...  
CU ROLLER KNIVES

B1.68

3:00.20 3:01.71 3:03.22 3:04.74  
477 481 485 489

121	122	123	124
FIGHT SCENE BEGINS			

3:06.25 3:07.77 3:09.28 3:10.80  
493 497 501 505

125	126	127	128
-----	-----	-----	-----



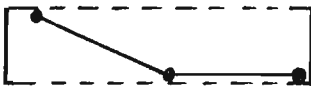
B3.24

3:12.31 3:13.82 3:15.34 3:16.85

509 513 517 521

129 130 131 132

MCU NINJA FIGHT SCEN...



B3.98

3:18.37 3:19.88 3:21.39 3:22.91

525 529 533 537

133 134 135 136

DRAWS SV

8VA

ff

3:24.42 3:25.94 3:27.45 3:28.97 B2.67

541 545 549 553

137 138 139 140

MCU SWORD REFI

3:30.48 3:32.00 3:33.51 3:35.02

557 561 565 569

141 142 143 144

*p*

*Loco* *fp*

B2.90

3:36.54 573	3:38.05 577	3:39.57 581	3:41.08 585
145	146	147	148
THROWS SWORD			

B1.33		B1.99		B4.00
3:42.59 589	3:44.11 593	3:45.62 597	3:47.14 601	
149	150	151	152	
SWORD HITS TRIP		TRIP BACK ON CENTER SPOT ON		

B2.97

B3.97

3:48.65 3:50.17 3:51.68 3:53.19  
605 609 613 617  
153 154 155 156  
SIDE SPOTS ON OUTSIDE TC

3:54.71 3:56.22 3:57.74 3:59.25  
621 625 629 633  
157 158 159 160

4:00.76 637	4:02.28 641	4:03.79 645	4:05.31 649
x x x x	x x x x	x x x x	x x x x
161	162	163	164

4:06.82 653	4:08.34 657	4:09.85 661	4:11.36 665
x x x x	x x x x	x x x x	x x x x
165	166	167	168

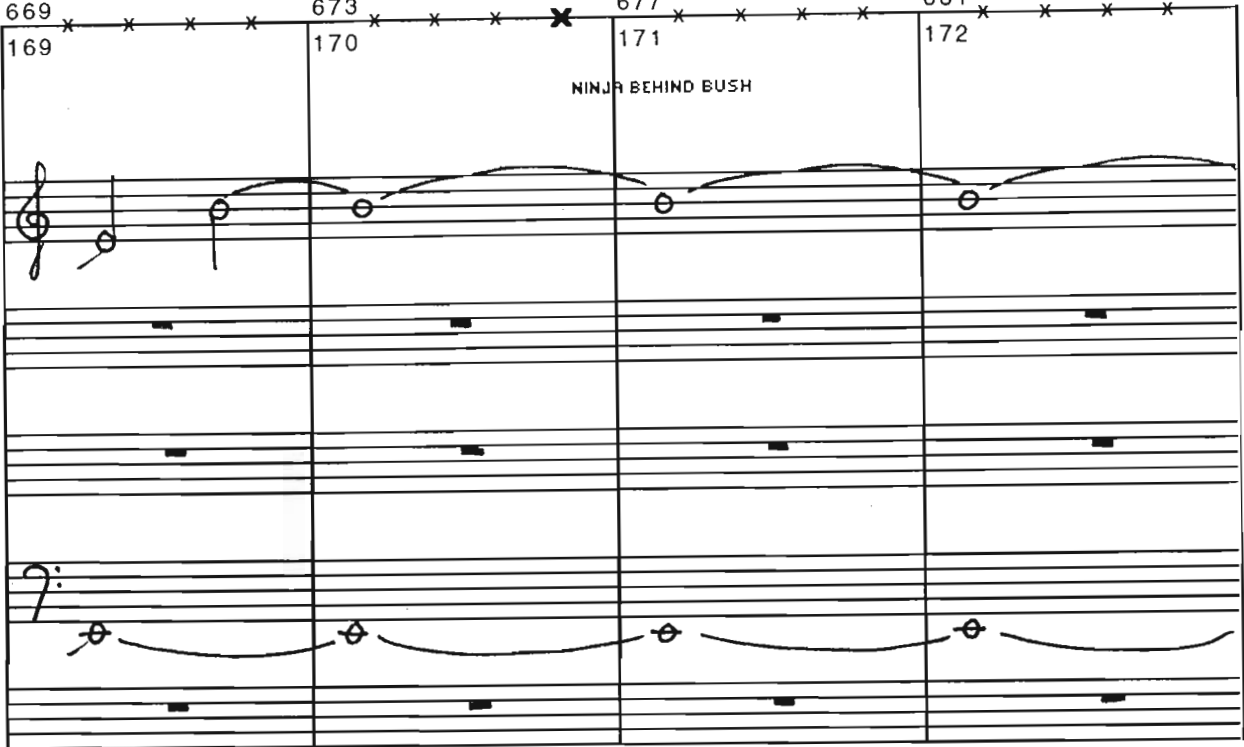
B4.19

4:12.88  
669

4:14.39  
673

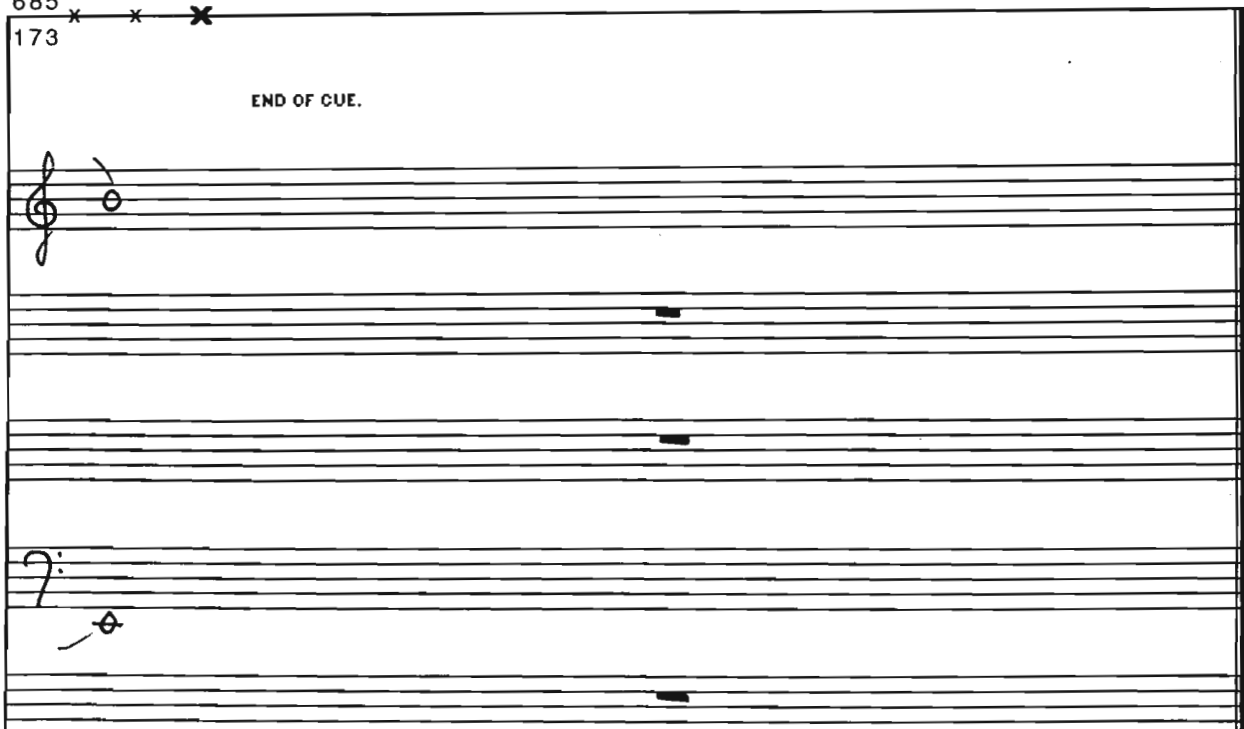
4:15.91  
677

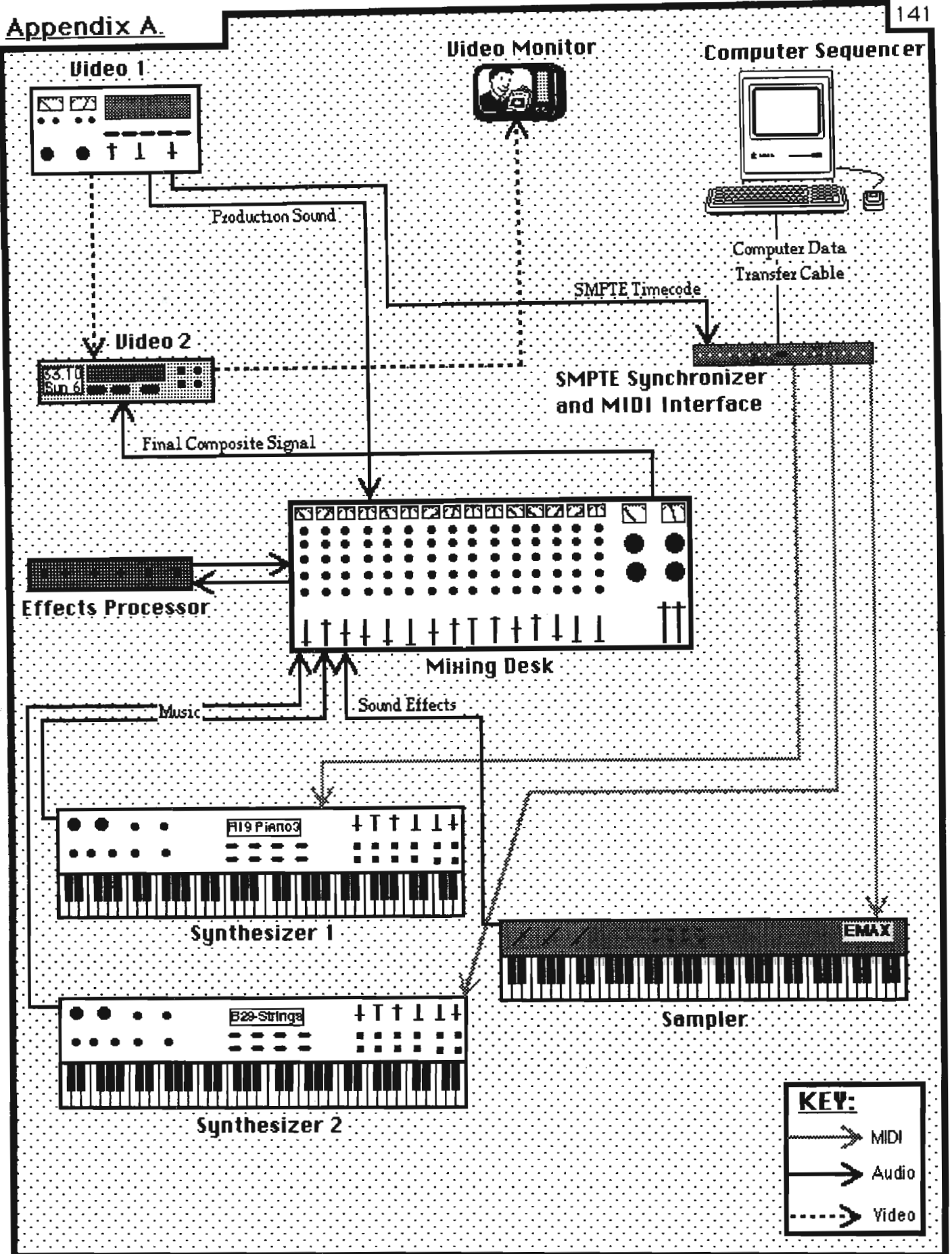
4:17.42  
681

169	170	171	172
NINJA BEHIND BUSH			
			

B3.81

4:18.94  
685

173
END OF CUE.




## **Appendix B: Assembled Sound Effects**

<b><u>Sound Effect</u></b>	<b><u>Source Sound</u></b>
1) Neck break	Breaking a dry branch
2) Footsteps	Walking on wooden floor
3) Doorslam	Metal garage door closing
4) Shouted karate commands	Karate classes
5) Flick knives from roller skates	Two large knives scraped together
6) Sound of moving roller skaters	Sliding shower door
7) Fist	Vocal imitation
8) Body falls	Body falling on wooden floor
9) Groans	Vocal imitation
10) Kicking sound	Patting my pet dog Max a little harder than usual.
11) Sword being drawn	Steel fence post scraped along concrete floor
12) Sword hits trip switch	Heavy knife dropped onto metal plate
13) Trip switch on	Angle grinder machine startup.
14) Additional fist and kicking sounds were sampled from the film, <u>Die Hard</u> .	



## **Appendix C: Glossary**

ECU-Extreme Close-up Shot

CU-Close-up Shot

MCU-Medium Close-up Shot

MS-Medium Shot

MLS-Medium Long Shot

LS-Long Shot

ELS-Extreme Long Shot

SMPTE-Society of Motion Pictures and Television Engineers

MIDI-Musical Instrument Digital Interface.