

"MUSIC OF THE SOUL"

THE SCORING OF BRUCE LEE: A WARRIOR'S JOURNEY

BY WAYNE HAWKINS



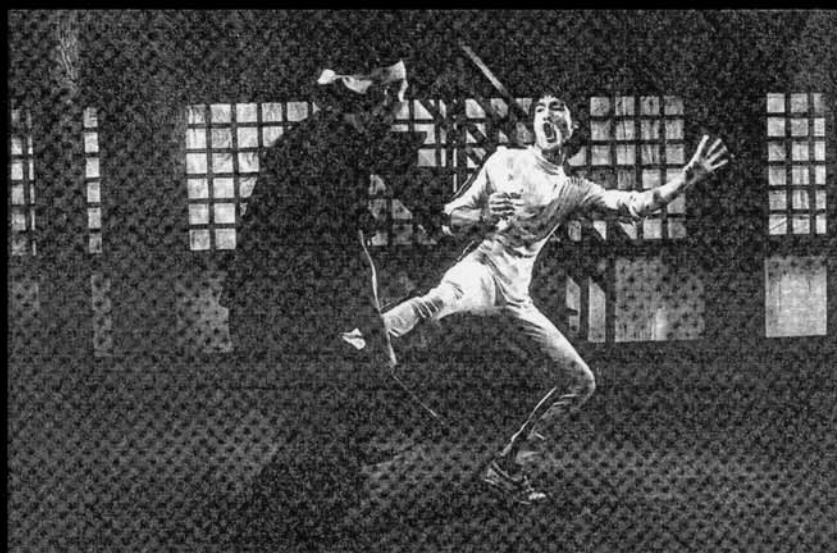
Since I am both a musician and a martial artist, the invitation to compose for *Bruce Lee: A Warrior's Journey* was an ideal opportunity for me to draw from both backgrounds.

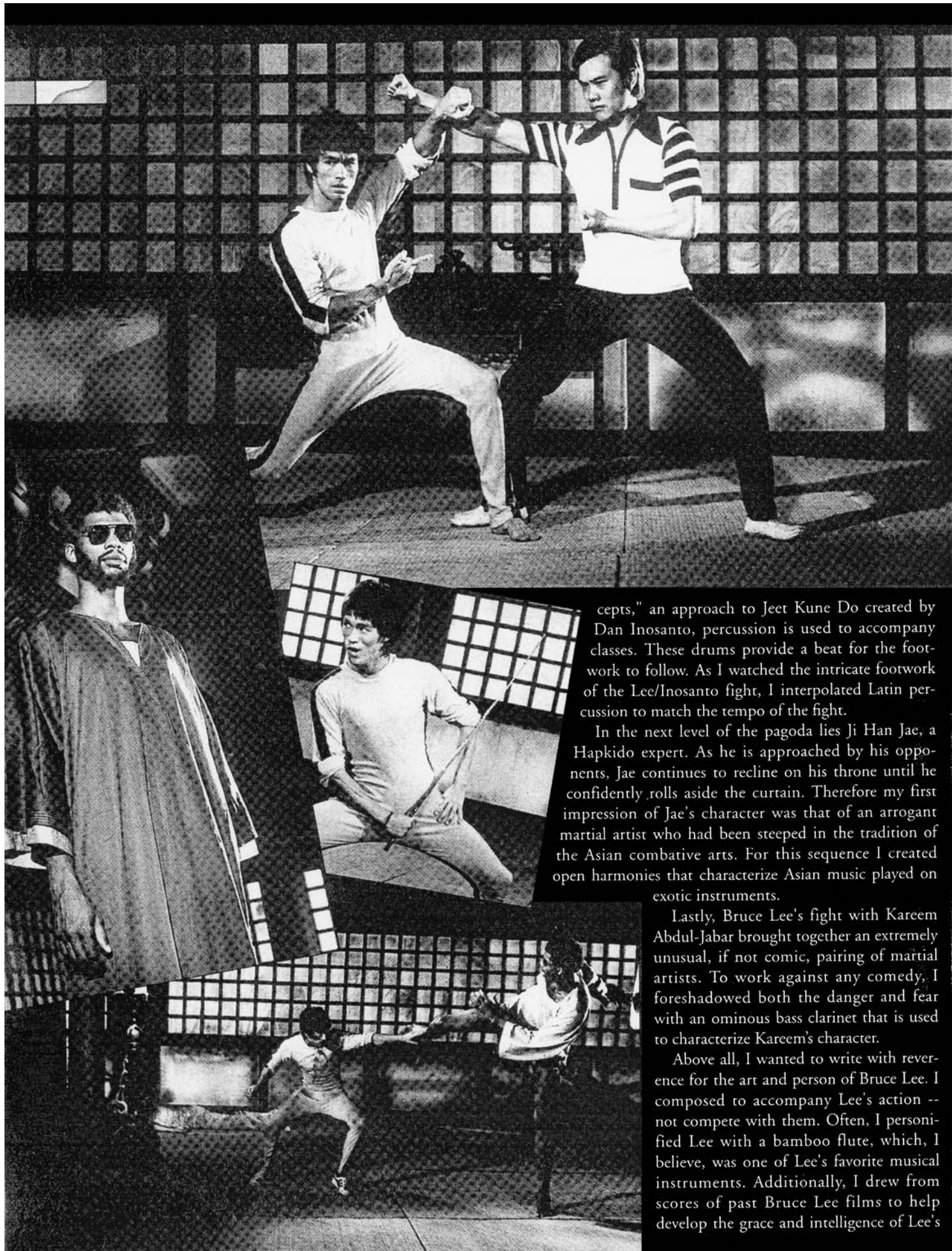
Because I have admired and studied the art of Bruce Lee (under Nucleus member Ted Wong), this project was a special gift to me. Lee's spirit inspired me to compose beyond the typical martial arts stereotypes. Likewise, his philosophies on the art of Jun Fan Jeet Kune Do (JFJKD) served to influence my musical settings for the fight scenes that he created.

From the opening theme and progressively through the film, I allowed musical textures to build and expand. Bruce Lee taught that energy must grow and transform throughout a fight and, consequently, I developed the music with that same pacing in mind. Likewise, Lee's motto "move with your tools" guided me to create from a broad sonic palette ranging from a primitive bamboo flute and conga drums to a full orchestral sound.

My first step in composition was to understand the film. I was greatly impressed by Lee's ability as both director and actor. Each level of the pagoda brought not only a new opponent, but a new martial art. I followed Lee through each level of the pagoda and introduced a new symphonic sequence for each scene.

The first fight scene features Dan Inosanto's Escrima stick patterns among several other elements of Filipino martial arts. In the study of "JFJKD Con-





cepts," an approach to Jeet Kune Do created by Dan Inosanto, percussion is used to accompany classes. These drums provide a beat for the footwork to follow. As I watched the intricate footwork of the Lee/Inosanto fight, I interpolated Latin percussion to match the tempo of the fight.

In the next level of the pagoda lies Ji Han Jae, a Hapkido expert. As he is approached by his opponents, Jae continues to recline on his throne until he confidently rolls aside the curtain. Therefore my first impression of Jae's character was that of an arrogant martial artist who had been steeped in the tradition of the Asian combative arts. For this sequence I created open harmonies that characterize Asian music played on exotic instruments.

Lastly, Bruce Lee's fight with Kareem Abdul-Jabar brought together an extremely unusual, if not comic, pairing of martial artists. To work against any comedy, I foreshadowed both the danger and fear with an ominous bass clarinet that is used to characterize Kareem's character.

Above all, I wanted to write with reverence for the art and person of Bruce Lee. I composed to accompany Lee's action -- not compete with them. Often, I personified Lee with a bamboo flute, which, I believe, was one of Lee's favorite musical instruments. Additionally, I drew from scores of past Bruce Lee films to help develop the grace and intelligence of Lee's

character. Lee's great spirit inspires -- if not conducts -- the music of this film. It is my hope that the listener can hear this in the soundtrack.

I greatly appreciate John Little's faith in my talent and vision. I feel that Little has directed the definitive film on Bruce Lee. I enjoyed collaborating with Little during my composition process and I was pleased to arrange the instrumentation that he requested and to produce his own composition that he wrote specifically for the close of the film.

I was also fortunate to be able to work with an array of incredibly talented musicians, most of whom had some involvement with Bruce Lee or his art:

- Marcus Anderson who plays guitar on the score is an accomplished musician as well as a certified instructor in JFJKD under Ted Wong.

- Bob Blount played electric bass, while Alex Blount played the cello -- a father and son musical duo who also regularly attend Sifu Ted Wong's JFJKD seminars.

- Alex Shum was our concertmaster; a member of the Kansas City Symphony and native of Hong Kong back in the days when Bruce Lee was making regular appearances on Hong Kong's TVB (their version of The Tonight Show).

- Bill Crain served as our co-producer and recording engineer. Bill is a top-flight composer and woodwind player in demand in the Kansas City music scene.

Apart from these gentlemen, I owe special thanks to: Steve Decker (trombone), Matt Kern (bass trombone), Dr. Dave Aaberg (trumpet), Forrest Stewart (French horn), Jay Sollenberger (trumpet), Ray De Marchi (percussion), Keith Mallory (percussion), Gary Helm (percussion), Mark Cohick (bamboo flute and bass clarinet), James Albright (bass), Angelo Cilia, Kari Paludan, the tenor -- Sylvia Stoner -- as well as members of

the Kansas City Symphony.

Wayne Hawkins (composer, keyboards) has been a professional keyboardist, composer and teacher for over twenty years. He is also a certified JFJKD instructor under Sifu Ted Wong.

