

Music and the Moving Image IX

NYU Steinhardt

Steinhardt School of Culture, Education, and Human Development
DEPT. of MUSIC and PERFORMING ARTS PROFESSIONS
Program in Scoring for Film and Multimedia

ABSTRACTS

1. FRIDAY, May 30, 9:30 - 11:00AM. Frederick Loewe Theatre Keynote Presentation:

THE CHANGING FACE OF ORCHESTRATION FOR THE MOVING IMAGE - PATRICK RUSS

Today's film music orchestrator faces ever-tightening recording deadlines, the use of MIDI files as the final sketch by composers, a team of orchestrators on a project or even a single cue, and other developments changing the face of the craft. This once almost exclusive North American enterprise is now a global industry. Orchestrators encounter new challenges with music for video games, where multiple layers must work individually as well as together. Yet new opportunities abound with arrangements of film music for the concert hall, often with projection of live film, and publications of symphonic suites derived from film scores.

2. FRIDAY, May 30, 11:30 - 1:00PM, Loewe Theatre

HOW BERNARD HERRMANN STOPPED THE WORLD IN *THE DAY THE EARTH STOOD STILL*

Stephen Husarik, University of Arkansas - Fort Smith

Bernard Herrmann's soundtrack for *The Day the Earth Stood Still* (1950) is widely celebrated among film historians yet remains almost unnoticed among histories of electronic music. This paper asserts that, aside from its use of Theremins and other electronic instruments, the orchestrations alone in *The Day the Earth Stood Still* make it the first comprehensive electronic composition in music history. Furthermore, composer Herrmann illustrated the power of music to describe the suspension of mechanical and electrical motion through musical means—a truly awkward assignment because music itself is an art of motion. A film director can use freeze frames or one-camera shots to show frozen action, but how does a composer freeze music? Three musical examples from the film are offered to explain the perceived suspension of motion in *The Day the Earth Stood Still*: 1) nullification of harmonic progress with polytonality 2) nullification of rhythmic pulse with polyrhythms and 3) nullification of instrumental acoustics by means of electronic instruments and tape manipulations. The author devotes a small introductory portion of this presentation to historical aspects of the cold war era to give the film a narrative context.

ISOMORPHISM AND THE FEMALE DOUBLE: REPRESENTATIONS OF THE PSYCHE IN BERNARD HERRMANN'S SCORE FOR *SISTERS* (1973)

Ariane Lebot, New York University

Bernard Herrmann declared "that film music expresses what the actor can't show or tell". An analysis of his score for Brian De Palma's *Sisters* (1973) demonstrates how the composer did not consider his work to merely accompany the images, but that it is inseparable from both the narrative and its intricacies, serving an integral function towards the meaning of the film. Alongside Herrmann's customary practice of producing all aspects of the score, his involvement with *Sisters* after a prolonged separation from Hollywood gave him an extensive opportunity to manifest full control—his salary notably proved to be the greatest expenditure of the film's budget.

Through the analysis of seemingly un-climactic cues, I will contend that Herrmann structurally transposes the psychological states of his characters in the writing of his music, and that he divulges the narrative's twists through the distribution of musical elements in his orchestration and especially through isomorphism—the visual representation of concepts. This paper will argue that the music transcends its initial function of creating and sustaining the anticipation and suspense fostered by the murder plot, rather manifesting a holistic vision of the film through emphasis on female twinning. Indeed, a comparative analysis of the film, of Herrmann's manuscript score and of his recording of the music, will reveal the *Sisters* score as a testimony of the composer's personal vision of both the film and film music composition.

PICNIC: A READING IN THE MELODRAMA OF ANTI-SUBLIMATION

Jordan Stokes, CUNY Graduate Center

Music speaks where words leave off, or so the theory goes. Many influential accounts of film music hold that scores expose tensions that otherwise must remain unspoken, stifled by either repression (in Freud's sense) or ideology (in Marx's). In the film theory literature, the same claim has been made -- not only of music, but of any non-signifying aesthetic flourish -- by scholars of melodrama such as Geoffrey Nowell-Smith. This model is elegant and intellectually satisfying, not least because it is easily testable. We can use it to predict how music *ought* to behave in a given melodrama; if it does, this supports prevailing theories of both music and genre. Some of this work has already been carried out by scholars such as Heather Laing, who synthesizes the literature referenced above to show us how 1930s and 40s melodramas use elaborate non-diegetic music as the “voice” of female characters that are otherwise closed off from discourse. But although the model often succeeds, there are films for which it fails. This paper focuses on the lurid 1955 melodrama *Picnic*, where, rather than hinting at unspoken tensions, music marks the scenes in which those tensions are dragged violently to light. (It is the difference, perhaps, between using music as a censor's pen and using it as a highlighter.) Thus, in addition to exploring a George Duning score that really ought to be more widely known, this paper confronts an important meta-theoretical problem: how should genre theory deal with recalcitrant texts?

3. FRIDAY, May 30, 11:30 - 1:00PM , 6th floor

SCORING TO ‘SCARE THE PANTS OFF THE AMERICANS’: ORCHESTRATION, PROPAGANDA, AND THE EVOLUTION OF VAUGHAN WILLIAMS’ MUSIC FOR 49TH PARALLEL (1941)

Annabel Fleming-Brown, University of Glasgow

In his autobiography, British director Michael Powell states that his 1941 film, *49th Parallel*, commissioned by the UK Ministry of Information, was explicitly intended to “scare the pants off the Americans, and bring them into the war sooner.” Although much existing scholarship on the film focuses on its overt propagandist agenda, specific studies of Vaughan Williams’s score have treated this contextual information as relatively unimportant marginalia. Scholars of the music have focussed, instead, either on the use and manipulation of the German Lutheran hymn, *Ein feste burg*, or on the ways in which the film score inspired and influenced later works by the composer. We have yet to receive a detailed analysis of the score itself or a study of the particular creative processes that lay behind it.

This paper proposes an analysis of the music for *49th Parallel* that considers its orchestration a key mediator of the film’s political project. With specific reference to the autograph sketches and scores in the Vaughan Williams archive alongside production material in the Muir Mathieson archive (both housed at the British Library) I trace the successive stages of the score’s orchestral realisation in order to show the relationship between this particular aspect of the compositional process and the pro-interventionist aims of the entire production. Ultimately, I demonstrate precise ways in which the composer’s selection and refinement of certain instrumental combinations contributed surprising depth and complexity to the propagandistic impact sought by the Ministry at this pivotal moment in the War.

A VAMPIRE FILM FOR THE MTV GENERATION: TERROR, BANALITY, & MARKETING IN THE MUSIC OF *THE LOST BOYS*

Sara Gulgas University of Pittsburgh

This paper explores the aural technologies of eliciting terror and sympathy at once in American vampire films of the 1980s. I take as my case study *The Lost Boys* (1987), which incorporated teenaged vampires, American popular music, and cross promotion between the film and music industry in order to engage with the expectations of the targeted audience. As I show, the film's audio-visual processes work to establish collective codes and create preferred readings but only so that they could be altered in order to terrify. The film allows the audience to sympathize with the on-screen characters while simultaneously altering the audience's perception of reality through shifts between the familiar and the strange. Music is crucial in leading the perceivers to identify with the main protagonist, Michael, as he attempts to find himself within these vacillations. Subtle shifts between a composed score and a compiled score serve to link a range of previously isolated associations: those between religious and terrifying aspects of organ music as well as those between the perceivers' previously formed identifications and the newly accrued connotations of famous rock songs. I analyze "Cry Little Sister," "People Are Strange," and "Walk This Way" within the context of three scenes in the film to show the ways in which the "MTV aesthetic" of rapid three-second shots aids in altering preconceived notions of a targeted group ostensibly marketing normalcy, but in the end only seeking terror in the familiar.

BETWEEN GRACE AND NATURE: *THE TREE OF LIFE*'S MUSICAL DIALOGIC PROCESS AND FORMAL STRUCTURE

Katherine Reed, University of Florida

With its recurring images of fire and water, *The Tree of Life* is ruled by contrasts through which director Terrence Malick highlights a central binary between the ways of nature and grace. This opposition, first introduced in the opening voice-over, rules the lives of the film's central characters and is clearly reflected the relationship between the O'Brien family's father and mother. Narrative realization of the conflict between God and nature is extended to the very images and sound of the film, most notably in the reuse of compositions drawn from the art music canon and their incorporation with the film's score by Alexandre Desplat. This interplay of contrasts provides an extra-narrative formal structure for *The Tree of Life*.

In this paper, I track the musical dialogic process embodied in the film's contrasting use of music by Mahler, Brahms, and Bach, among others. Calling upon historical narratives attached to these works and composers, the film incorporates extra-textual meaning into its binary opposition, adding depth to its contrast. I map these musical references throughout *The Tree of Life* to illuminate the film's large-scale structure. In its treatment of these two conflicting views, the film weaves its themes into an almost musical form. By addressing aural and visual contrasts as the structuring forces of the film, this paper analyzes aspects of Malick's style that are sometimes viewed as excessive or self-indulgent, arguing that this "excess" of stylized image and sound is central to understanding the formal construction of *The Tree of Life*.

4. FRIDAY, May 30, 11:30 - 1:00PM, Room 779.

***BROKEN BLOSSOMS* (1919): DID D. W. GRIFFITH MISS LIVE THEATER?**

Gillian B. Anderson

Did you know that music was added to early film shows, not in order to cover the noise of the projector, but because music increased attendance and profit? Such is the information one gleans if one focuses on the way moving pictures were presented.

The intimate, 90-minute *Broken Blossoms* (1919) was a case in point. All across the US, cashing in on the prestige of theatrical pantomimes, it was preceded by a live action, pantomimed prologue, an elaborately decorated, incense filled theatre and costumed ushers. There were four musical ensembles: a Chinese orchestra, a Balalaika orchestra, a string quartet and a regular western theatre orchestra closely synchronized to the picture. The stage and even at times the film were lit by evocative blue and red hues thrown from back stage or the projection booth. The total effect was what D. W. Griffith said was "the beginning of the first

real wedding of what has been called ‘the voiceless art’ to the spoken drama” and *Broken Blossoms* earned far more acclaim than either *The Birth of a Nation* or *Intolerance*.

Why did the mechanized images need to be enlivened in this way? Apparently the live action and music provided the “liveness” that was still considered necessary to market and create a successful (mechanical) film product. Yet none of us has ever seen *Broken Blossoms* presented in this way. By cutting out the theatrical nature of Griffith’s presentations, the need for live entertainment disappears from historical view but “liveness” was at issue in the transition to recorded sound pictures. The emphasis on music at the beginning of the talking film era can be explained in part if the importance of music’s “liveness” is embraced and understood. The presentation of *Broken Blossoms* was more a theatrical event than a mere film screening. If one lops off the theatricality, one impoverishes the film history that follows.

SOUND CONTROL: HITCHCOCK’S *BLACKMAIL* AND THE THREAT OF SOUND

Matthew McDonald, Northeastern University

In an essay on Alfred Hitchcock’s *Blackmail*, whose dual-format release has made it a touchstone film in studies of the early sound era, Leland Poague suggested that “the unconventional or unexpected use of sound [might be] taken as a token of authorial autonomy and control.” Certainly Hitchcock was already asserting his control of the visual realm before the sound version of the film, withholding and dispensing visual and narrative information in highly manipulative ways. The silent version itself provides numerous examples of this sort of manipulation; in fact, it would seem that Hitchcock’s strategies of control in the visual medium provided templates for parallel strategies in the soundtrack of the talking version. Hitchcock builds methodically to the artist’s murder, for example, but then obscures our view at the critical moment; even our desire to see the body is denied, as we are shown but a single, stiff arm. Hitchcock was concerned not merely with deprivation, however, but with controlling the precise moment of revelation as well. Later, when Frank is searching the crime scene, Hitchcock’s camera suddenly zooms in on the body in a moment that at once shocks, signals a turn in the narrative, and fills a formal gap. The same three functions are fulfilled in the sound version by the famous sound bridge in which a scream seems to emanate from two mouths at once, releasing the tension present since the unnaturally silent murder, as Elisabeth Weis has observed. This paper examines several instances in which images and narrative provide a model for Hitchcock’s innovative treatments of the new medium of sound, enabling an inscription of directorial omnipotence into the audio realm. In the process, I suggest how film’s new directive to “talk,” although embraced by Hitchcock, also posed a threat to his creative authority which he confronted with a rigorous aesthetic of sound control.

WORDS AND MUSIC: DIALOGUE UNDERSCORING IN THE EARLY MUSICAL

Lea Jacobs, University of Wisconsin-Madison

This paper deals with the period when the conventions for blending speech and music were not yet established, and the limitations on re-recording technology made the precise synchronisation which became routine by the late 1930s difficult to achieve.

Three different strategies for underscoring will be discussed. The first option requires only minimal synchronization. Music is run under lines without attempting any precise match of musical and verbal phrases. Timing in this instance involves simply fitting the length of a piece of music to the duration of a conversation or a sub-segment of it. The second option derives from the traditions of operatic recitative and/or the *sprechstimme* of lieder and popular song. Music is played as the actors speak or half-sing their lines. Timing in this instance is very precise, and the performance frequently involves highly metrical lines of dialogue spoken in time with the score. The third option is mid-way between the other two in terms of the level of synchronization involved. In this instance, the actors speak in more flexible and relaxed conversational rhythms, but their words are matched to specific bars or musical phrases. This option most clearly anticipates classical underscoring. However, a close analysis of Ernst Lubitsch’s *Monte Carlo* suggests that synchronization was largely done live, with actors and musicians working out the timing of the performance together on the sound stage.

The analysis of early dialogue underscoring permits us to explore a particularly fascinating aspect of filmic rhythm—the subtle intricacies of timing verbal and musical performance outside the parameters of song.

5. FRIDAY, May 30, 2:00 - 3:30PM, Loewe Theatre

GERMAINE TAILLEFERRE'S FILM SCORE TO *LES GRANDES PERSONNES*: AN AUDIOVISUAL ANALYSIS

Jenna Palensky, University of Colorado, Boulder

French composer, Germaine Tailleferre (1892-1983) is best known for her chamber compositions and as the sole female composer of *Les Six*. The eclectic musical palate of *Les Six* spanned a variety of genres ranging from small chamber instrumental works to large-scale ballets, and with the advent of growing technology in music, film scores. While *Les Six* composers such as George Auric, Arthur Honegger, and Darius Milhaud reached compositional milestones with their films scores, Tailleferre's efforts in the same genre to date have yielded no special recognition despite her penning of 38 film scores throughout her compositional career. This project unearths Tailleferre's score to the 1961 French film *Les Grandes Personnes* (*Time Out For Love/The Adults*) by means of score transcriptions as they relate to particular images and scenes of the film. In analyzing Tailleferre's score to *Les Grandes Personnes*, this research reveals that Tailleferre's compositional style is central to her film music. New perspectives of Tailleferre's musical style are illuminated through techniques in the vein of Sergei Eisenstein's audiovisual scoring and through her acute musical portrayals of characters and situations in the film. This research also contextualizes Tailleferre's music to *Les Grandes Personnes* in relation to its disembodied presence amidst the French New Wave. Thus Tailleferre relied not on the prevailing film composition trends of the time, but on her own compositional expertise in her setting to *Les Grandes Personnes*.

SONIC SELF-REFLECTION: JEAN COCTEAU'S SOUNDSCAPE FOR *LE TESTAMENT D'ORPHÉE*

Laura Anderson, University of Leeds

Jean Cocteau (1889-1963) was fascinated with Greek mythology and particularly identified with the poet Orpheus. Three of his films, *Le Sang d'un Poète* (1930), *Orphée* (1950), and *Le Testament d'Orphée* (1960) are frequently grouped together to form the Orphic trilogy. The choice of Orpheus as thematic material established his work as part of a wide network of associations and placed it at the nexus of film and music. In this paper, I focus on *Le Testament d'Orphée*, which represents the culmination of Cocteau's artistic output as well as the stage at which he was most confident in handling the design of a film soundscape. Throughout his career, he devoted great care to the deployment of music and sound effects in film and *Testament* includes almost every possibility for combining images with sounds that was known to him. Indeed, Cocteau was comfortable with the selection and arrangement of sonic elements to the extent that his regular collaborator Georges Auric became almost dispensable. Nevertheless, Auric's willing support enriched the final film and Cocteau created a highly self-reflexive work through the arrangement of the composer's music with musical borrowings. Heavy use of pre-existing music in *Testament* enabled him to organise and edit sound himself effectively. Drawing on sketch materials and Cocteau's testimonies, I examine the nature of his creativity with music and sound for this film, and argue that his efforts allowed him to reflect on his personal concerns with the cinematograph and to situate himself sonically in the canon.

THE SOUNDTRACK THAT LIES: SLIDING THROUGH THE SEMANTIC THICKNESS OF ALAIN ROBBE-GRILLET'S *L'HOMME QUI MENT*

Dong Liang, University of Chicago

Alain Robbe-Grillet's films, especially *L'homme qui ment* (1968), remain an extremely odd case of film scoring. Composed by Michel Fano, these *partitions sonores* consist of a musicalization of concrete sounds as well as a systematic permutation of sounds that have varying degree of "semantic thickness". There may be more intricately constructed soundtracks, and aesthetically more compelling ones, but these soundtracks have a special status in the history of film music as representing a formalist extreme of scoring narrative fiction. Rigorously informed by various strands of 20th century avant-garde music (musical serialism, *musique concrète*) as well as literature (*nouveau roman*), these films not only subvert the conventional role of music in soundtrack, but challenge what exactly constitute music in a film.

In this paper I conduct a close hearing of *L'homme qui ment* and I propose to use the notion of parametric soundtrack (borrowed from David Bordwell's notion of parametric narration) to confront the interpretive difficulties posed by Robbe-Grillet's films. Unlike traditional music scores, such practice is deprived of the benefit of a notation system, under which key analytical points can be elegantly articulated. I argue however that the idea of parametric soundtrack can salvage the many underlying compositional features of the score and articulate the intricate analytical communication between the author/composer and the reader/listener. Ultimately, these films point to not only another case of non-Hollywood practice, but perhaps also to an alternative theory of film scoring that answers Adorno and Eisler's call in their *Composing for Films*.

6. FRIDAY, May 30, 2:00 - 3:30PM, 6th floor

**UNSETTLED LISTENING: AN INTERMEDIAL APPROACH TO THE
VANCOUVER SOUNDSCAPE**

Randolph Jordan, Simon Fraser University

Vancouver is the longest running case study of the World Soundscape Project (WSP) with three sets of field recordings across the 70s, 90s and 2010s. In this paper I offer one model for a longitudinal analysis of the WSP's Vancouver archive based on a comparative media approach that situates the work of the WSP as a media practice alongside a variety of other locally produced films and media. Here I follow the work of Karin Bijsterveld and colleagues in *Soundscapes of the Urban Past* (2013) in which the authors draw on the work of the WSP to address how past urban soundscapes of Europe have been "staged" in representations on radio, television and film. I make their concept of "staged" media sound specific to Vancouver by informing my own analysis with Nicholas Blomley's book *Unsettling the City* (2002) in which he "unsettles" established ideas about Vancouver by challenging prevailing notions of "property" to reveal multiple patterns of use, overlapping land claims and the layers of history that can be found throughout the city's spaces today. As a case study I apply what I call "unsettled listening" to Vancouver's Granville Island by comparing how that area's soundscape has been staged in the WSP recordings and a variety of audiovisual media. Granville Island is especially charged with the politics of urban space. Now a vibrant mixed-use area centered upon a popular public market, the area is bounded by a government-mandated urban plan designed to pay tribute to its past as industrial heart of the city laid over top of First Nations fishing grounds. I situate a selection of media examples within the historical and cultural contexts that have governed the dramatic transformation of Granville Island since the WSP's first visit in 1973. By bringing issues of auditory representation from film and media studies to bear on the practices of the WSP we can "unsettle" their recordings to reveal in them the richness of the city's urban complexity and the ideologies governing their practices of documentation. In turn, this intermedial approach opens a new set of media documents to the WSP's ongoing research into the soundscape of Vancouver past and present.

**FROM DISNEY TO GILLIAM AND BEYOND: ORCHESTRATING
"BRAZIL" FOR A U.S. AUDIENCE**

Kariann Goldschmitt, New College of Florida

Ever since its first appearance as the soundtrack to a short in Disney's *Saludos Amigos* (1942), Ary Barroso's musical ode to the Brazilian motherland, "Aquarela do Brasil" (Watercolor of Brazil) known to English-speaking audiences as simply "Brazil," is among the most recognizable songs circulating in the U.S. about Brazil. In its early uses in Hollywood film, "Brazil" was often the soundtrack to iconic images from Rio de Janeiro or performers such as Carmen Miranda as a musical contribution to Roosevelt's "good neighbor" policy of cooperation and alliance with Latin American countries in the lead up to U.S. involvement in World War II. By the end of the 20th century, the use of the song in soundtracks changed to something less beholden to direct Brazilian associations and imagery. This presentation shows how Michael Kamen's arrangement and orchestration of Barroso's song for Terry Gilliam's *Brazil* (1984) made it more pliable to late 20th century tastes to the extent that film trailer composers often use it in contexts that have little to do with Brazil and more to do with Gilliam's dystopian vision. Kamen's alteration of this iconic Brazilian song through arrangement extended its harmonies and rhythms to the pervasiveness of U.S. popular culture. Through a study of a song snippet's transformation through arrangement and visual context beyond the point of recognition, this presentation demonstrates how the role of arrangement in film soundtracks and subsequent use in trailers can have a profound influence on the circulation of global culture.

PROGRAMMATIC ORCHESTRATION IN *ETUDES SUR PARIS* BY ALMEIDA PRADO

Ingrid Barancoski

José Antonio Rezende de Almeida Prado (1943-2010) is considered one of the most important Brazilian contemporary composers, being a former student of Nadia Boulanger and Olivier Messiaen. In 2008 conductor John Neschling commissioned Prado to compose incidental music for the French silent movie *Études sur Paris* (1928) by André Sauvage. It is a black and white documentary about Paris in the 1920s, and shows the city with its multiple landscapes, from the elegant boulevards through the suburbs and industrial edges. Prado was inspired by French composers from different generations, such as Guillaume de Machaut, Gabriel Fauré, Erik Satie, Lili Boulanger, Claude Debussy, Maurice Ravel, Darius Milhaud, Francis Poulenc, Olivier Messiaen, as well as singer Edith Piaf and French urban music. Orchestration has a major role in the connection between image and music in *Études sur Paris*. Almeida Prado utilizes a big orchestra (although with a transparent effect) with generous percussion and keyboard sections (including French accordion, harpsichord and celesta), as well as complete wind and brass families. In a varied orchestration through 84 minutes of music, he alludes to musical gestures and characteristic of orchestral music from the previously mentioned composers. All possibilities of textures are present, such as choral sections, soloistic treatment, counterpoint, and timbristic variations of thematic material. The music is not a close description of visual images of the movie, rather sonorous allusions to the Parisian atmosphere in the 1920s. Image and music are connected ingeniously through poetry, variety, subtleties, nostalgia and originality.

7. FRIDAY, May 30, 2:00 - 3:30PM, Room 779

“ALL THE FORMS TODAY ARE MERELY PARADES AND ARRANGEMENTS”: UNRELIABILITY AND THE DISTORTION OF TIME IN *LE BALLET MÉCANIQUE*

Emily Baumgart, Michigan State University

This paper offers a structural and cognitive exploration of Léger, Murphy and Antheil's *Le Ballet Mécanique* of 1924. Though much recent literature has addressed the iconic and groundbreaking film by concentrating on the audio or visual elements separately, this paper addresses both as a unit; specifically, it explores the form and structure, or lack thereof, inherent in the abstract nature of the film. While some analyses have claimed there is a clear sense of organization within either film or music (Lawder, 1975; Oja, 2000), this paper takes the opposite approach by theorizing that there is no coherent form to be found in either. Instead, there is a focus on the use of irregular repetition found in both the visual and aural media: looping in the visual element and *ostinato* in the aural. Furthermore, this study places an emphasis on the effect these unusual techniques will have on an audience. Drawing on the cognitive literature regarding perception and attention, this paper investigates the role that non-narrative video plays in time perception and disorientation. It uses principles of Gestalt psychology and previous timing experiments to accomplish these aims, postulating that the lack of structure, repetitive nature, and disunity between visual and aural elements will lead to a distorted sense of time.

THE AESTHETICS OF STRING QUARTETS AND SILENT FILM: A CASE STUDY

Erik Peterson

The past decade has seen a surge of interest in silent films; for proof of such a movement, one must look no further than the 2011 Oscar-winning film, *The Artist*. In the sphere of music performance, a number of contemporary ensembles have arisen whose primary aim is the creation and performance of music to accompany silent films. Like silent film, the string quartet is experiencing an eruption of creative performance outlets. At least two string quartets have adopted the practice of accompanying feature length silent films.

Musical sources for such performances fall into one of two camps: the assimilation of pre-existing musical scores or the use of a newly composed score. This paper will examine instances of string quartets employing both source materials: the first, the Kronos Quartet's recording of Phillip Glass's newly composed score to accompany the 1931 film, *Dracula*, and the second the Voxare Quartet's compilation of Soviet string quartet scores to accompany the 1929 film, *The Man with a Movie Camera*.

This paper explores the two following questions: does the use of either pre-existing materials or newly composed music support or detract from the film's narrative, aesthetics, and affect? And, does an experimental, non-linear film reliant on visual energy and aesthetics (*The Man with a Movie Camera*) demand a musical source different from a film structured through linear narrative (*Dracula*)? An aesthetic discussion of the two films and the music chosen to support them will address the research questions above. Members of both string quartets will be interviewed in order to ascertain the practical matters of performance practice and the relationship between performer, composer (or in the case of Voxare, how the music was chosen and arranged), and film.

DANCING WITH THE DEVIL: HANNS EISLER'S UNSETTLING SCORE FOR THE STANDARD OIL FILM *PETE ROLEUM AND HIS COUSINS*

Caleb Taylor Boyd, Arizona State University

An ardent Marxist, Hanns Eisler (1898–1962) was famous throughout Europe during the interwar period for his film scores and *Kampflieder*, fighting songs that were sung by huge crowds of Socialists, Communists, and the unemployed. In contrast to Hollywood's customary demand of image over music, Eisler believed in music's potential to provide a symbiotic but also independent level of social commentary to the film's story. He saw music as a political tool capable of simultaneously entertaining and educating the masses. During his American exile (1938–1948), Eisler wrote several scores for Hollywood. Two were nominated for Oscars: *Hangmen Also Die!* (1943) and *None But the Lonely Heart* (1944). His second American score was for *Pete Roleum and His Cousins* (1939), a claymation cartoon bankrolled by the oil industry and showcased at the New York World's Fair. Unfortunately, Eisler's music and songs for the project have been greatly ignored. A close analysis reveals that Eisler did not capitulate to American capitalism for many of the songs resemble his earlier *Kampflieder* and act as critically subversive devices contrary to the oil industry's propaganda. *Pete Roleum* deserves attention because it provided Eisler access to future assignments and popularized him as a film composer in America. This paper draws on research of Eisler scholars such as Jürgen Schebera, Nils Grosch, and Horst Weber, as well as cinema scholar Claudia Gorbman. Special attention will be given to the hitherto ignored *Pete Roleum* part scores in the Oscar Levant Collection at the University of Southern California.

8. FRIDAY, May 30, 4:00 - 5:30PM, Loewe Theatre

MUSIC IN ABSTRACT ANIMATION: AN INTERCULTURAL ANALYSIS

Panpan Yang, New York University

I will begin my analysis within the European tradition of abstract animation, which is also called “visual music”. Among those who work in the field, Viking Eggeling, for example, uses the most elementary pictorial element, the line, and asserts that he is working on its “orchestration” (a concept also used by Paul Gauguin in speaking of color). Indeed, at the heart of abstract animation, is the interplay of relationships between lines and colors which are arranged, in contrapuntal pairs of opposites, within an all embracing system based on the mutual attraction and repulsion of paired forms. It is called “visual music” in the sense that in its restless transformation, visual rhythm becomes analogous to sound rhythm in music and by saying goodbye to narrative, it calls for a more intuitive and contemplative viewing experience, similar to listening to music. It's also noticeable that in some abstract animations, especially the works of Oskar Fischinger and Norman McLaren, Oriental (religious) music is employed to induce audiences into a contemplative state. Yet, according to Shamus, most (western) audiences still feel uncomfortable with the less-structured experience that comes along with the loss of narrative.

When we shift our attention to China, we find another form of “abstract animation”: ink-and-wash animation. Based on Chinese ink-and-wash painting whose secret lies in its semi-abstractness, ink-and-wash animation can be called “semi-abstract animation”. Through an analysis of *Buffalo Boy* and *The Flute and Feelings of Mountains and Waters*, both directed by Te Wei, I will illustrate how ink-and-wash animation is also greatly inspired by music. Accepting Furniss' point that a change in perceptual modes is exactly what European animators strive for, I will argue that ink-and-wash animation might be a better medium to induce a change in western audiences' perceptual modes: it allows audiences to enter a meditative, trance-like state and provides them with easy-to-grasp narratives.

THINKING INSIDE THE BOX: BRIAN ENO, MUSIC, MOVEMENT AND LIGHT

Kingsley Marshall and Rupert Loydell, University College Falmouth

‘In total darkness, or in a very large room, very quietly’ (Eno & Schmidt, 1979) With the publication of Christopher Scoates’ book *Brian Eno. Visual Music* (San Francisco: Chronicle Books, 2013) the time is ripe for a reconsideration of Eno’s visual projects which he has always produced alongside his better-known music and writing projects. In this paper we will consider how Eno has used simple but innovative ideas, programmes and processes to inform his films, apps and installation work, and how they have been disseminated to a wide audience. Avoiding spectacle, noise and complexity, Eno - in association with collaborators such as programmer Peter Chilvers - has produced an array of intriguing and engaging art works. In *The New York Times Style Magazine*, Eno stated that he ‘was trying to make visual art become more like music, in that it changed the way music changes.’ (2013)

Kingsley Marshall and Rupert Loydell, a musician/writer and writer/painter respectively, will use Eno’s own words, drawn from interviews and his own writing, along with critiques of his work, and writing by those who inspired it, to construct through remix, juxtaposition and process, how Eno creates his quiet rooms and visual music. The collaborators will exchange 200-word pieces of writing to construct their paper, with each consecutive response dictated by the turn of a card selected from the third edition of the Oblique Strategies deck issued in 1979.

Through this writing methodology - of the collision and collusion of collaborative writing practices borne by an exchange of electronic letters - coupled with more traditional modes of research and creative writing, the pair will cast light onto the manner of appropriation, process and collaboration that have informed Eno’s creative output.

TWILIGHT OF THE DUCKS: MUSIC AND FATE IN *PRINCESS TUTU*

Rose Bridges, Boston University

The 2002 anime series *Princess Tutu* is, on the surface, a story of how a duck-turned human-teenager transforms into a magical ballerina princess, in order to save a prince who has had his heart ripped out by an evil raven. This simple, childlike story gradually turns into a struggle to save a fictional German town from the machinations of the dead fairy-tale author Drosselmeyer, who controls it from beyond the grave as a stage to act out his tragic tomes. In this larger story, *Princess Tutu* becomes a work of meta-fiction, as the characters strive to break free of their fates – as well as one of the most seamless fusions of soundtrack and narrative in the anime medium. *Princess Tutu* uses an array of classical music from the late Romantic and early modern periods – not only the Tchaikovsky and Prokofiev excerpts expected of a series with a ballet theme, but also works ranging from Wagner's *Götterdämmerung* to the Ravel orchestration of Mussorgsky's *Pictures at an Exhibition*. Each work has a very particular narrative purpose in the series, with specific uses ranging from expository dialogue scenes to climactic battles. I will examine the degree to which certain excerpts, and their uses in *Princess Tutu* as both references outside the story and leitmotifs within it, help to convey the battle between fate and free will in the series.

9. FRIDAY, May 30, 4:00 - 5:30PM, 6th floor

EMBODIED SOUNDS, TOUCHING MUSICALS

Beth Carroll, University of Southampton

The musical, whilst increasing in popularity in academe (c.f. Corey K. Creekmur and Linda Y. Mokdad, and Steven Cohan, et.al.), is being restricted to narrative centric readings focusing on visual representation of canonical films. This precludes an analysis of sound’s aesthetic qualities. This paper challenges such ocularcentric hegemony by analysing sound’s aesthetic ability to affect the audience in a physical way. It will look at two very different musicals, namely *Top Hat* (Mark Sandrich, 1935) and *Umbrellas of Cherbourg* (Jacques Demy, 1964), and analyse the different ways in which they enable a sensual understanding of sound.

Sensual understanding of films by phenomenologists such as Anne Rutherford, have argued for a theory of 'embodiment' that permits the audience to physically enter the space on screen and 'feel'. Such theorists have, however, turned their attention almost explicitly to the image and its impact. This paper takes these ideas further and explores how an understanding of film sound and music enables the audience to enter the space of musical numbers and physically traverse them, thereby permitting sensual exploration and 'embodied spectatorship'. It will make use of virtual reconstructions of set musical numbers from the case studies to demonstrate sound's role in 'embodiment'. This paper challenges the dominant tropes within the study of the musical and further argues that the philosophical position of the audience can be called into question by sound's physical effects.

SINGING "GOOD MORNING": MUSIC AND PRESCRIPTION DRUG MARKETING

Andi Eng

The song "Good Morning" as seen in the films *Babes in Arms* (1939) and *Singing in the Rain* (1952) represents youthful innocence and energy. Fifty years later, the song fully embraced double entendre and shed this innocence in Pfizer's Canadian marketing campaign for Viagra. A tongue-in-cheek visual representation of how "talking the whole night through" can lead to a "good morning."

Prescription drug marketing is unique in North American advertising. United States law that requires all direct-to-consumer prescription drug advertising to include a "brief summary" of the drug's intended use, treatments, and potential side effects with "no distracting representations, such as statements, text, images, sound, or any combination thereof, that detract from the communication of the major statement." Canadian law surrounding broadcast advertising of pharmaceuticals is exactly the opposite, stating that prescription drugs "may not be advertised to the general public other than with respect to the brand name, proper name, common name, price and quantity of the drug."

As a result of the difference in these laws, many drug companies are required to create completely separate marketing campaigns for these neighbouring countries, despite the prevalence of cross-border television broadcasting. Drawing from Adorno's theory of the Culture Industry, my paper discusses how music is generally used in prescription drug television advertisements in the two countries. Specific examples include Viagra, Cialis, Champix/Chantix, and Cymbalta. In my analysis of these commercials, I compare and contrast the music used in the marketing campaigns in each country and how each campaign utilizes established musical tropes to create market awareness and brand recognition. Further discussion includes how and why the chosen music differs for these campaigns based on federal boundaries, and how different music can be used effectively in marketing the same product without impacting the overall brand message.

'SIMPLE, MEDIUM, AND SHEBANG': TREVOR JONES AND THE DEVELOPMENT OF THE TOOLKIT

David Cooper, et al., University of Leeds

With a career spanning over thirty years, Trevor Jones is regarded as one of the film industry's most distinguished composers. In the late 1980s Jones developed what he terms "toolkits", collections of bespoke musical sounds used to augment the sonic palette of a film score, and to suggest particular soundscapes and atmospheres. These toolkits occupied a unique position in the production process, straddling the stages of composition and orchestration, and somewhat blurring the boundary between musical score and sound effects. Jones utilised toolkits in a series of films released between 1987 and 1993, including *Angel Heart* (1987), *Mississippi Burning* (1988), *Sea of Love* (1989), *Freejack* (1992), and *In the Name of the Father* (1993). He continued to develop and refine the toolkit concept through these projects, and there is a notable shift in its application from directorial resource to creative compositional tool across this period.

We draw on unique archival materials held at the University of Leeds to discuss the initial inspiration for toolkits and to investigate case studies of their applications across films. Track sheets, multi-track recordings, sketches and full scores offer significant insights into the use of toolkits in the composition and orchestration of Jones's scores from the late 1980s and early '90s, allowing a thorough evaluation of their evolving role and function over a seven-year period.

10. FRIDAY, May 30, 4:00 - 5:30PM, Room 779

MIXING AS A HYPER-ORCHESTRATION TOOL

Sergi Casanelles, New York University

In traditional western music for the concert hall, we define orchestration as a set of techniques related to the use and combination of orchestral instruments. This definition can be expanded to include extended techniques for those instruments as well as non-orchestral instruments. Therefore, the study and analysis of orchestration has been limited, with some exceptions, to how we use and combine musical instruments. However, when an instrument is recorded and then transformed into a virtual instrument, the orchestrational possibilities are greatly expanded. For example, the recorded sound will be significantly altered depending on the placement of the microphone. This effect was used in *The Social Network* (2010), where the main piano theme was recorded using different microphone positions, and thus signifying the evolution of Zuckerberg's character. Similarly, modern sample libraries routinely incorporate different microphone positions in order to provide the composer with a wide set of sonic possibilities for each instrument. Moreover, the recently released sample library from Spitfire Audio, *Hans Zimmer Percussion*, goes even further by affording the composer with varied sets of mixes for each instrument created by an assortment of top LA music engineers. In this paper I will argue that mixing has become an essential part of orchestration within contemporary scoring practices. Thus, approaching orchestration by only discussing instrumental techniques and combinations no longer suffices in defining the contemporary film music aesthetic. Finally, I will introduce the concept of Hyper-Orchestration in order to define a new set of techniques in relation to the Hyperorchestra and Hyperreality, and thus, to acknowledge the added challenges that arise for composers and analysts.

CONTRA THE DOLBY NARRATIVE: PINK FLOYD, *APOCALYPSE NOW*, AND WALTER MURCH'S LEGACY

Eric Dienstfrey, University of Wisconsin-Madison

This paper explores the narratives offered by industry practitioners concerning Dolby Stereo's impact on film sound and film music aesthetics starting in the 1970s. I present channel-by-channel analyses of surviving surround sound mixes to reveal stylistic continuities between the periods of surround sound before and after the advent of Dolby Stereo. My findings qualify current histories of how music and effects were mixed into rear channels during the 1960s-80s.

I specifically analyze Walter Murch's claim that his Dolby Six-Track mix for *Apocalypse Now* was influenced by the "psychedelic" sound of quadraphonic home stereo. Scholars have since used this claim to emphasize differences between pre- and post-Dolby surround mixes. Additionally, because quad recordings are now scarce and because the original mix of *Apocalypse Now* is reportedly lost, this statement has been taken at face value without any attempt to define what Murch meant by "psychedelic" sound.

To address this matter I present findings from analyses of several quad mixes from the 1970s, including channel-by-channel excerpts from *Dark Side of the Moon* — a likely illustration of Murch's "psychedelic" concept. I also present findings that show how music and effects were mixed into surround channels before and after the introduction of Dolby Stereo. These findings demonstrate that if "psychedelic" sound has a definition, then it only applies to a few film sound experiments like *Apocalypse Now*. Further, I show that the actual aesthetic conventions of "Dolby era" surround mixing were established years before Hollywood introduced Dolby Stereo to its audiences.

MULTITRACK SOUND AND THE MEDIATION OF DANCE

Mary Fogarty, York University

Dancing on screen has always been mediated by sound and music. Yet, the surround sound experience of dance in recent films transforms how dance is mediated in very specific ways. In this presentation, I will describe how the sound of dance, music, crowds and the city in *Step Up 3D* (Chu, 2010) shapes dance into an individual experience. This 'sweet spot' experience is not informed by social cues so much as the psychological state of specific characters.

The use of 7.1 surround sound exemplifies recent trends in the mediation of dance on screen. For example, most of the sound mix supplies key identifications with specific dancers who find themselves the witness to new worlds of dance. Here, the psychological use of sound amplifies dance in curious ways and, I will argue, constructs the experience of dance as an individual engagement (with music) rather than a sonically social one (with people). This way of listening to dance owes much to the history of sound recording and multichannel audio techniques and has implications for future understandings of dance practices.

If the sound mix of *Step Up 3D* sets up this individual experience of dance practice, the crowd scenes, where dance crews compete, offers another perspective. To analyze how multitrack recordings shape dance, distinctions between how live dance competitions sound and how they are represented on screen is useful. I will include interviews with dancers who performed in this film to reveal some of the tensions at play. Here the sound of the crowd, and its position and meaning in both the live and screen sound mix, is revealing. The cinematic stereo experience serves up conflicting ideologies that are rooted in a longer history of sound recording and the meanings of dance are mixed up with these new developments.

11. FRIDAY, May 30, 6:00 - 7:30PM, Loewe Theatre

MUSICAL IRONY IN *IT'S ALWAYS SUNNY IN PHILADELPHIA*

Jonathan Waxman, Hofstra University

The episodes of the television show *It's Always Sunny in Philadelphia* (2005-2013) provide us glimpses into the lives of five characters, Dennis, Mac, Charlie, Dee, and Frank, collectively referred to as “the gang,” who lie and cheat both their neighbors and each other. We might expect the music for a show featuring such a degenerate group to echo their sociopathic natures. However, instead of mirroring the characters’ horrible actions, the music is cheery, drawn from library music composed in the 1950s by German composer Heinz Kiessling. This music evokes wholesome shows of that era such as *Leave it to Beaver* (1957-1963) and *The Little Rascals* (1955), the antithesis of *It's Always Sunny in Philadelphia*.

When the characters engage in music making during episodes, the songs they create are also used for ironic effects. In one episode, the characters stage a musical titled, “The Nightman Cometh,” containing songs that have the subtext of a boy being sexually molested. However, without knowledge of the lyrics, one finds that the rock style of the music precludes that interpretation. Even the character Charlie, who wrote the song, denies any such link, even when others insist that the lyrics, rather than the music, support the connection. Because the music from the show, both diegetic and non-diegetic is so far from what is to be expected from the storylines, it is able to reflect the show’s ironic plot twists rather than directly mirroring the on-screen action, further adding to the show’s humor.

FRONTIERS AND THE FAMILIAR IN SPACE-RACE ERA AMERICAN TELEVISION

Robynn Stilwell, Georgetown University

That science fiction reveals the socio-cultural concerns of the time in which it is made is not news, but the ways in which music may mirror or even lay bare the political status of its producing culture are complex. We have begun to explore the representation of “the other”, the alien, the seductive threat/repellent horror, but that figure is always placed against the ground of the unexplored familiar, presumed and assumed to be stable and uncontested. This risks replicating the exoticising gaze. The space race was at its height in the 1960s, and during the era, American television produced two classic science fiction series: the canonical *Star Trek* (1966-69) and the abjected *Lost in Space* (1965-1968). Generically, the Western underpins both shows, though it is rarely evoked musically. The US’s rise to superpower status rested largely on naval power, and an oceanic sweep characterizes the musical frames of both shows. John Williams’s Romantic orchestral score for *Lost in Space* illuminates both the grandeur of the backdrop and the intimacy of family/personal dynamics, presaging his work on *Star Wars* in engaging myth. *Star Trek*’s more progressive political outlook is musically limned by an eroticized primitive-exotic descended through both the Ballets Russes and 1950s-1960s tiki culture, itself predicated on American power in the Pacific theatre and perpetuated by a kind of “astronaut chic”. Despite the liberal humanism in its narrative, *Star Trek*, in retrospect, can be more musically problematic than the human-centered *Lost in Space*.

THE DREAM OF THE 1890'S IS ALIVE IN SHEET MUSIC: HOW BECK'S *SONG READER* CREATES A TRANSMEDIA DILEMMA WITH MUSIC VIDEOS

Frank Bridges, Rutgers University

In late 2012 Beck Hansen released his 12th album—*Song Reader*. However, the purchasers had to play this release *much* differently than they did his previous albums for *Song Reader* is a set of 20 songs in sheet music form. A website has also been created for the release where musicians may upload their audio and/or video versions of the songs. In the introduction booklet, Beck states, “Not so long ago a song was only a piece of paper until it was played by someone.” In the age of remixes and mashups, this is quite a unique example of transmedia in that the fans are actively encouraged to create the video and audio representation of the songs. What’s more, these are not traditional covers of Beck songs, because he has not released any versions of him performing the songs. This is truly a semiotic reversal and wherein the dilemma lies. This paper will examine how the boundaries of text and audience are blurred through *Song Reader*. Using cyber ethnographic methods the author’s band has produced one of the songs from *Song Reader* and created a video to accompany it that have been added to Beck’s website. The process has been documented and will focus a critical eye on the political economy of the process. With a division of labor comes a division of power and in this scenario a division of ownership across the open span of the Internet.

12. FRIDAY, May 30, 6:00 - 7:30PM, 6th floor

SHOOTING EINSTEIN: CONSTRUCTING THE MYTH OF *EINSTEIN ON THE BEACH* THROUGH DOCUMENTARY FILM

Leah Weinberg, University of Michigan

Director Robert Wilson and composer Philip Glass’s 1976 opera *Einstein on the Beach* was a landmark in both American music theater and its collaborators’ celebrated careers, and revivals in 1984, 1992, and 2012 attest to its continuing cultural relevance. While a recording of Glass’s score has been available since 1978, until the Théâtre du Châtelet streamed a performance of the opera live online on 7 January 2014, the 1985 documentary film *Einstein on the Beach: The Changing Image of Opera* contained the sole audiovisual documentation of the opera accessible to the general public. Produced by the Brooklyn Academy of Music to commemorate and document the opera’s first revival, the film was broadcast by PBS as part of its Great Performances series, and remains a key pedagogical tool in twentieth century music history courses.

By interweaving interviews, behind-the-scenes rehearsals, and voiceover narration, director Mark Obenhaus presents a compelling story of *Einstein*’s creation and cultural significance that elevates the opera’s role in grand narratives of music history. In so doing, however, he omits key elements that challenge such narratives, including the voices of female artists and the intensively collaborative downtown New York art scene from which *Einstein* arose, omissions that continue to shape the opera’s critical and academic reception. Using transcripts of the complete interviews given by Wilson, Glass, choreographer Lucinda Childs, BAM director Harvey Lichtenstein, and five cast members to trace Obenhaus’s editorial process, this paper demonstrates the decisive role documentary film practices can play in the historical reception of the performing arts.

ANTI-AMERICANISM IN REINER BREDEMAYER’S MUSIC FOR *PILOTEN IM PYJAMA*

Johanna Frances Yunker, Stanford University

Walter Heynowski and Gerhard Scheumann, East Germany’s leading documentary filmmakers at the Deutsche Film-Aktiengesellschaft Studio (DEFA), devoted thirteen of their documentaries to the US invasion of North Vietnam. One of these documentaries is *Piloten im Pyjama* (1966-68), which consists of a series of interviews with American prisoners held in Hanoi. To emphasize the depravity of the American POWs, the filmmakers heavily edited the interviews, for example by inserting footage of US bombings. These editorial shots are set to music by Reiner Bredemeyer, one of the most prominent East-German composers.

In this paper, I examine Bredemeyer's music and its effect on the overall message of the film. In particular, I show that Bredemeyer did not draw on common idioms of East German film music, which were largely conforming to the tenets of socialist realism. He drew instead on modernist techniques in order to create an extremely harsh sonic landscape. In so doing, Bredemeyer emphasized the American's violence, augmenting the Anti-Americanism message of the filmmakers. The impact of Bredemeyer's music on the overall understanding of the film highlights the importance of DEFA film music, a hitherto unexplored aspect of East German film.

OBJECTS AND THEIR MUSICAL LANGUAGES: ZDENĚK LIŠKA AND THE PUPPET DRAMAS OF JAN ŠVANKMAJER

Anton Vishio

"The more deeply a person probes into the fantastic, the more he needs to be realistic in form." In response to a question about the apparent disappearance of music from his films as he reemerged from his period of political suppression, Jan Švankmajer pinpointed this, his desire for "fantastic documentary," as the primary cause; music in such a situation would be little more than an "artifact," a distraction from the importance of real sound. But just as important was the death in 1983 of his longtime musical collaborator Zdeněk Liška; I explore this collaboration, in particular as reflected in the puppet dramas *Rakvičkárna* (1966) and *Don Šajn* (1970). Those films appeared during perhaps the most productive part of Liška's astonishingly prolific career, which included scores for several classics of Czech cinema, especially *Marketa Lazarová* (1967). Liška's characteristic preoccupations seemingly conflicted with Švankmajer's: colleagues describe him as dispensing with a significant portion of "real," recorded sound in favor of a sonic environment of his own designing. But the composer's goals were the same; through "fantastical" juxtapositions of apparently alien sound worlds, Liška was able to make his director's objects come to life more convincingly. In particular, I will analyze two techniques as realized in these short films: his construction and manipulation of loops of spoken language and his integration of "mechanical" music with "live" instruments.

13. FRIDAY, May 30, 6:00 - 7:30PM, Room 779

SERIAL APES: JERRY GOLDSMITH'S TWELVE-TONE TECHNIQUES IN *PLANET OF THE APES* (1968)

Michael W. Harris, University of Colorado, Boulder

Jerry Goldsmith's music for *Planet of the Apes* (dir. Franklin Schaffner) is one of four scores he wrote in the 1960s utilizing serialist compositional techniques. Beginning with *Freud* (John Huston) in 1962, Goldsmith would go on to write twelve-tone scores for *The Satan Bug* (John Sturges, 1965) and *The Illustrated Man* (Jack Smight, 1969) along with the classic 1968 Apes score. Being the most well-known and acclaimed of these films and scores, *Planet of the Apes* offers a glimpse into how Goldsmith uses twelve-tone theory to suit a film's dramatic needs.

In his score for Apes, Goldsmith manipulated his row forms and the very rules of strict twelve tone composition to bring out the film's ideas of mimicry and the relationship between the native humans, apes, and the crew of the ship. By using the row transformations in serial composition along with pitch sets derived from the row forms, Goldsmith plays with the idea of imitation and the corruption of ideas and speech that are part of the film's drama.

This paper differs from the more global perspective offered in Jon Fitzgerald and Philip Hayward's recent article in *Music and the Moving Image* which focused on other modernist techniques without discussing the serial theory used in the score. This study considers only Goldsmith's use of the dodecaphonic technique, and opens the doors to more in-depth study of his other serial scores.

PLANET OF THE APES (1968) AND BENEATH THE PLANET OF THE APES (1970): A COMPARATIVE STUDY OF TWO FILM SCORES

Shane Hoose, Eastern Kentucky University

The original *Planet of the Apes* series produced some of the most striking film music of the 1960s and 1970s. Though Jerry Goldsmith's score for *Planet of the Apes* is often regarded as one of the great masterpieces of film music, Leonard Rosenman's score to the sequel, *Beneath the Planet of the Apes*, is comparatively unknown. In this analysis, I will examine and compare the music from *Planet of the Apes* and *Beneath the Planet of the Apes*. Two scenes will be analyzed from each respective film: the main title and the hunt scene from *Planet of the Apes*, and the main title and "Mass of the Holy Bomb" from *Beneath the Planet of the Apes*. The compositional approaches and techniques of both composers will be discussed in addition to their scoring decisions. The scenes from both composers will be compared, and contrasted with emphases upon harmony, orchestration, timbral experimentation, and diegesis.

AN ECLECTIC ANALYSIS OF E.T. THE EXTRA-TERRESTRIAL (1982)

Weiwei Miao, New York University

E.T. the Extra-terrestrial is Steven Spielberg's science fiction film in 1982. Through storytelling and music, Steven Spielberg and John Williams bring E.T. to life, creating a children's world full of imagination, magic and love. This paper explores the last fifteen minute cue of the film, which begins with escaping from the authorities, a bicycle chase to Elliot (main character) saying goodbye to E.T. This sequence contains many hit points and sentimental farewell, in which Williams utilizes seven themes in connection with various scenes or characters, which are "main theme", "E.T. theme", "authorities theme", "chasing theme", "searching theme", "friendship theme" and "Farewell theme". They are alternated to delineate the narrative's progression with precise musical accents emphasized along the way.

The paper mainly analyzes the melodic contour, harmonic language, orchestration, texture, musical form, rhythmic features of the seven themes, contexts in which they function and relations between them. All the themes in the movie are used repeatedly, however they are all varied through the motivic transformation, alteration of orchestration, continuous transposition, and textural changes. With the application of modes, combination of major and minor triads and employment of some non-triadic chords, John Williams adds a new dimension to the sound palette, creating a mysterious fantasy world. Though the seven themes have different musical traits, they all share one crucial interval -the perfect fifth. This cellular musical unit helps unify the musical materials, contributing to the cohesive character of the music throughout the film. In the meaning of decoration or transformation and variation with the help of instrumentation, this perfect fifth interval is able to express different emotions, the narrative of the story, or synchronize with the action.

> 7:30 - 9:00PM RECEPTION 6th FLOOR <

14. SATURDAY, May 31, 9:00 - 10:30 AM, Loewe Theatre

SCHUMANN'S "SONG OF (MAD) LOVE": A COMPOSER'S INSANITY IN MOVING IMAGES

James Deaville, Carleton University

The term "madness" or "insanity" customarily appears in the Schumann literature to identify the composer's deteriorating mental state in the last years of his life. Indeed, Schumann arguably serves as the canonic Western composer most closely associated with progressively debilitating mental illness, as represented in print and in film. Over 30 biographical portrayals of Robert and Clara Schumann for film and television comprise a rich field to examine the culturally-informed substance of the (re-)constructions of the composer's insanity.

This paper intends to apply the discursive-critical methodologies of madness studies to moving-image texts about the Schumanns. A close reading of major bio-pics – *Träumerei* (1944), *Song of Love* (1947), *Frühlingssinfonie* (1983), and *Robert Schumanns verlorene Träume* (2010) – and of an episode from the *Loretta Young Show* – "The Clara Schumann Story" (1954) – reveals narratives that position the composer's madness primarily within the 19th- and 20th-century archetype of the "mad genius," a figure well

represented in psychiatric and filmic discourses and consistent with the historical valuations of imputed bipolarity (Martin, 2008, 207-208). That the cinematic fetishization with Schumann's disorder has intensified in recent years has to do with the popularizing of the medicalized psychiatric gaze that promises inside knowledge of fallen genius. Nevertheless, and this regardless of media vehicle, it is Clara who inevitably emerges as the hero in these cinematic stories of overcoming disability: she must bear the weight of narrative closure for a husband whose progressive enfeeblement renders him a tragic yet disempowered victim of his own mind.

SYNCOPATED SEXUALITY: THE CONSTRUCTION OF MASCULINITY IN ASTAIRE-ROGERS MUSICALS

Nora Gilbert, University of North Texas

At this conference, I would like to present a portion of the article I am currently working on, called "The Gift of Sex: Comparative Sexuality in the Film Musicals of Fred Astaire and Ginger Rogers." This article takes as its starting point Katharine Hepburn's famous explication of the duo's enormously successful screen partnership: "He gives her class, she gives him sex." As egalitarian as such a *quid pro quo* parsing of the partnership may be, though, the Astaire-Rogers films themselves actively work to undermine Hepburn's neat dichotomy of exchange. Margaret McFadden has shown, for example, that the characters played by Astaire are generally required to shake off their highbrow ways and embrace Rogers' more working-class aesthetic by the film's end; if anything, Rogers gives Astaire the right kind of class to please Depression-era audiences. The giving of sex is a more complicated matter, and cannot be credited to the impress of Rogers' more sensual persona alone. From the moment Astaire arrived in Hollywood, producers and journalists wondered if the "balding," "sophisticated" dancer would have enough sex appeal to make it as a heteronormatively romantic male star. As a result, his 1930s films with Rogers demonstrate an obsessive desire to give Astaire the sex he was feared to be lacking. In this paper, I will show how the musical elements of these films (the orchestration, the rhythms and percussive choices, the contrasting styles of other characters' singing and dancing juxtaposed against Astaire's style, etc.) played into the studio's efforts to eroticize and masculinize Astaire—but I will also show how Astaire's unique, musicalized brand of desirability broadened Hollywood's conception of the "masculine" ideal.

SCORING HOLLYWOOD WORLD WAR II FILM: MASCULINITY, HEROISM, AND IDENTIFICATION

Meaghan Parker, McGill University

Recent scholarship on Hollywood war films focuses on questions of masculinity: Ralph Donald and Karen MacDonald have detailed the many masculine archetypes at work in war films, and historian Jeanine Basinger has extensively charted the formulaic nature of war film. These scholars' assertions about the stereotypical men in war film overlook the music; in fact war film scores have been largely neglected by film music scholarship. In other film genres, music has been confirmed as a crucial element that aids in identification. My project will investigate this idea in the context of war film. I argue that scoring conventions in war films confirm and add dimension to the stereotypes of manliness portrayed by the characters, giving insight beyond that of the script and cinematography. I theorize how military style topics, Americana, and quasi-romantic string themes work to divert access to individual characters' subjective experiences, censoring any culturally unacceptable male experiences, such as fear. My project will examine scenes from *The Sands of Iwo Jima* (1949), *Where Eagles Dare* (1968), *Band of Brothers* (2001) *Saving Private Ryan* (1998), and *Inglourious Basterds* (2009) to explore scoring techniques illustrating ideas of bravery, stoicism, and appropriate emotional exchanges between men. Finally, using Murray Smith's theories of identification as a model, my work will explain how these techniques aid in identification with both the individual "hero" characters and the symbolic military group as a whole.

15. SATURDAY, May 31, 9:00 - 10:30 AM, 6th floor

PIETRO MASCAGNI'S *SATANIC RHAPSODY*: OPERATIC APPROPRIATION AND MUSIC VISUALISATION IN EARLY ITALIAN SILENT FILM

Marco Ladd, Yale University

In writing his first, and only, original score—to *Rapsodia satanica* (1914)—opera composer Pietro Mascagni was forced to rethink how music related to the visual. The film, starring Lyda Borelli and a typical product of Italian *divismo*, was already complete when Mascagni came to it (after a number of setbacks with Cines, the production house). Mascagni struggled to compose music that fit with a fixed image-text; nevertheless, contemporary critics were astounded at the resulting synchronisation between music and image. This synchronisation seems, at first, to be informed by opera (still then the preeminent art form in Italy). Strikingly, a 328-line poetic paratext of film and score, written by decadent poet Fausto Maria Martini, was distributed at the film's premiere as a 'libretto', implicitly presenting audiences with a sort of *Gesamtkunstwerk* in which visual, musical and textual elements fused into some greater whole. Yet the critics, indifferent to the film but enamoured of the music, tended to compare the resulting work to other live arts—particularly ballet—that combined music and *movement*. Thus the complex discourses surrounding *Rapsodia*'s creation and early reception point to an uncertain conception of what film was, and by extension, an ambivalence as to music's place in the fledgling art form. By analysing the climax of the film's *parte seconda*, I aim to situate the film's unique union of music, image (and text?) in light of the conflicting tendencies that produced it. Mascagni's conception of music visualisation stands revealed as considerably more complex than previously assumed.

THE ITALIAN WESTERN, THE MORRICONE/LEONE COLLABORATION, AND THE MATERIALITY OF MUSIC AND SOUND

Agnes Malkinson, Carleton University

According to Michel Chion, Ennio Morricone's music for the Italian westerns of Sergio Leone was exemplary in its approach to music as "sound," foregrounding its aurality by exploiting the material properties of sounds. This paper will explore how material presence in the Leone/Morricone collaborations (e.g. *A Fistful of Dollars* [1964] and *Once Upon a Time in the West* [1968]) produces an aural trace of the place of production.

The unique sound of the Italian western was established by studio musicians, composers, and technicians, who created an Italian "soundprint" through unorthodox instrumentation and foregrounded editing practices. Their work provides proof for how the materiality of the sonic realm intimately links it to the real-world conditions of a sound's creation. Leone's films even more notably elevate the aural as he worked closely with the postproduction sound team.

Morricone's underscores also attract the ear: he composed short timbrally unique cues knitted together, unlike traditional Hollywood films, where invisible, emotive music continuously unfolds, without disrupting the cinematic experience. The approach of many Italian western composers draws attention to the soundscape through this technique of discontinuity scoring, creating entry points for the audience to "hear" the music. Generally, music and sound effects in the American western are more subtle than in the Italian, often mixed at lower levels and tightly synchronized, conveying the fidelity of the film world to the audience. Thus, the soundscapes of the Italian West arguably challenged audience experiences of the frontier in the Hollywood western, providing a more material embodied portrayal.

PROVA D'ORCHESTRA: READING NINO ROTA'S MUSICAL VISION OF FELLINI'S MODERN DEMOCRACY

Barry Salmon, The New School

The modern orchestra has long been read as a metaphor of the modern democratic state. This especially holds true given the simultaneity of their mutual emergence. Jean-Jacques Rousseau, the multi-media *compositeur*, *philosophe* and *l'enfant terrible* certainly understood this in a more than merely illustrative way and in his 1762 *Social Contract: or Principles of Moral Right*, modeled the key legislative figure, the

Lawgiver, (*le législateur*) on the composer, a figure of genius "... guided by sublime reason and by a concern for the common good [...] an individual whose enlightened judgment can determine the principles of justice and utility which are best suited to society." Some 200 or so years later, Federico Fellini, in his own small treatise on the "Principles of Moral Right", the 1979 *Orchestra Rehearsal*, subtitled "*The Decline of Western Civilization in C# Major*," gives the task of the Rousseauian *Lawgiver*, of "scoring" the intertwinement of a people, its music and the "citizen artwork" to his composer, Il Maestro, Nino Rota. And Rota, in this musical allegory of the failure of the modern state is wildly successful, as his diegetic "score" simultaneously serves to undergird the "state" and comment on its demise. Finally it is Rota who emerges from the rubble, resuscitating the orchestra and the fragile order it represents; his brilliant score deftly straddling the "on screen" diegesis of the film and its "score", orchestra and audience, tonality and its multiple variants, all in an "Escher-esque" figure of composition and destruction, of continuity and interruption. A masterpiece.

16. SATURDAY, May 31, 9:00 - 10:30 AM, Room 779

SCREEN-MUSIC ORCHESTRATION QUANTIFIED: PRELIMINARY RESULTS OF A STUDY ON THE USE OF VIRTUAL INSTRUMENTS

Craig Morgan, University of Sydney, The Conservatorium of Music

Recent technological advancements, strong competition, and ingenious marketing strategies by virtual instrument merchants have established virtual instruments and digital instrument samples as essential components of a professional screen-composer's toolset. The democratisation of these powerful tools has led to broad accessibility to virtual instruments and the digital sequencing software required to run these sophisticated programs. Virtual instruments are portable, powerful, and affordable – they are no longer the exclusive domain of expensive recording studios.

Amid much discussion and anecdotal recognition of the importance of virtual instruments in the working methods of screen composers, until now there has been no successful attempt to empirically quantify the use of these digital tools and the key drivers behind screen music creation.

During October 2013, 102 Australian-based professional screen composers responded enthusiastically to an on-line survey about their use of virtual instruments. The proposed paper will present the initial results of this research, which represents the first phase of an on-going PhD investigation. Respondents were asked to choose a recent cue from memory and describe via a simple point-and-click online survey various factors surrounding the creation of that particular cue. They were asked about, for example, the role of the musical cue, the orchestration, the genre, and the intended destination of the film. The screen-composers' ages, experience, and access to financial resources were also measured. Connections, patterns, trends, and relationships between these data will be discussed from a 'snapshot' in time viewpoint from which further qualitative investigation will take place.

SAVVY ORCHESTRATION: EASY LISTENING AND FILM SCORING

Jack Curtis Dubowsky

In the late 1950s through early 1970s, many composers felt there was little opportunity to work with professional orchestras in concert music, and so they turned to film music. But at the time there was another avenue available: easy listening, or "light music" as it is called in the UK. Easy listening and light music enjoyed a heyday fueled by the growth of the long playing record, record clubs, and a demand for pleasant, innocuous musical entertainment, as well as versions of dated or contemporary hits performed by full orchestra and sometimes chorus. Notable composers who worked in both easy listening and film music include Angela Morley, Lee Holdridge, and Stu Philips; even Henry Mancini, who arranged a "Portrait of the Beatles" suite, can be included in this group. While easy listening and "light" music would appear to be the perfect proving ground for film scoring, it's also derided, mocked, and complicated by issues of class and gender. Mancini was rejected for heavy, dramatic scoring projects, having difficulty bucking his "pop" image despite (or because of) millions of albums sold. Easy listening albums feature sophisticated orchestrations; arrangers took hits by the Beatles, the Monkees, Sonny and Cher, John Denver, or Simon and Garfunkel, and made them sound as if composed by baroque or classical period composers. These arrangers

mastered a wide variety of styles, and worked within tight budgets and deadlines, similar to their film scoring colleagues. While film music has now received respectability and academic attention, easy listening orchestral music is still widely overlooked.

ORCHESTRATING A PREJUDICE: EUROPEAN MISUNDERSTANDING OF THE USE OF ORCHESTRATORS IN HOLLYWOOD

Emilio Audissino, University of Southampton

“Whoever writes music for films without orchestrating each segment is nothing but a dilettante.” This (typically) trenchant statement by Ennio Morricone reveals a common prejudice. Many not familiar with Hollywood music practice typically show a misunderstanding of the role of the orchestrator. In non-Hollywood film industries the composer traditionally handles all the stages of the process, orchestration included. Thus, for some the fact that Hollywood composers use orchestrators means that they are frauds using ghost-writers. Yet, even indisputable masters such as Aaron Copland and Erich Wolfgang Korngold used orchestrators for their film assignments.

The paper will engage with this misunderstanding and explain the intended function of the Hollywood orchestrator and why the use of orchestrators have become a recurring staple of most attacks against Hollywood film music. Italy will be chosen as a sample of the European bias – in that country there is still a strong influence from high-brow musicology and Benedetto Croce's Idealism. The difference in work routine and conception of the film-music job will be illustrated with examples taken from *La musica nel film* (ed. Enzo Masetti, Roma: *Bianco e Nero*, 1950, which collects papers by both American and European film composers from the 1950 Musicology Conference held in Florence) and with the comparison of two case studies: Ennio Morricone in opposition to John Williams (excerpts from documentaries will be shown to argue that the difference in *modus operandi* of the two is a matter of different traditions, not different talent).

17. SATURDAY, May 31, 11:00 – 12:30, Loewe Theatre

MUSICAL CAMP: CONRAD SALINGER AND THE PERFORMANCE OF QUEERNESS IN *THE PIRATE*

Stephen Pysnik, Duke University

My paper positions American arranger–orchestrator–composer Conrad Salinger (1901–62) as a key figure within “Freed’s Fairies,” a group of queer men who formed the creative base of the Arthur Freed production unit at the MGM studio in the 1940s and 1950s. This group was largely responsible for creating the camp aesthetic unique to MGM musicals of this period, of which Vincente Minnelli’s *The Pirate* (1948), in particular, stands out as the prime exemplar. While scholars such as Raymond Knapp and Mitchell Morris have begun to consider the camp potentialities of instrumental music in this film, the specific contributions of Salinger invite fuller exploration.

With Salinger as the focal point, my analysis presents musical camp in *The Pirate* as a model for an unprecedented mode of camp readings of musical texts. This is accomplished through a comparison of Salinger’s arrangements to songwriter Cole Porter’s musical framework, revealing the contrapuntal, harmonic, and orchestrational enhancements that reflect Salinger’s engagement with camp aesthetics. Included in this comparison are previously neglected versions of the musical numbers that survived the destruction of many MGM scores in the 1960s. By assessing the musical excesses and incongruities unveiled by this inquiry, my paper argues for Salinger’s flamboyant arranging style as a queer performance and provides a means through which to achieve a deeper understanding of Salinger as an integral presence both within the queer milieu of the Freed unit and within the larger discourse of the contributions of arrangers and orchestrators in film musicals.

THE MUSICAL CODING OF HOMOPHOBIA IN HETERO CAMP IN FILMS OF THE POST-SONTAG ERA

Raymond Knapp, UCLA

In the years following Susan Sontag's "Notes on Camp" (1964), in which she "outed" camp as (predominantly) gay, some filmmakers who indulged in camp tastes from a heterosexual perspective carefully laced their projects with a gratuitous dollop of homophobia. In this talk, I discuss examples of this positioning strategy, which depended in part on using music in a coded way, as a signifier of homosexual "excess."

I will discuss, in particular, key films by Roger Vadim and Mel Brooks that, in appropriating camp as a presentational mode, enforce a straight perspective through deploying homophobic humor allied with coded musical expression. Importantly for my purposes, Vadim's and Brooks's contexts and aims differed considerably. For Vadim, camp provided a comic rationale for blatant titillation and none-too-subtle commentary on the ongoing "sexual revolution," whereas, for Brooks, straight camp was already in close alliance with the Jewish-American strands of humor that were his *métier* (cf. Sontag's "Notes"). Examples to be discussed will include Vadim's *Barbarella* (1968) and *Pretty Maids All in a Row* (1971), and Brooks's *The Producers* (1967), *Blazing Saddles* (1974), and *Young Frankenstein* (1974).

WALKING THE CITY SPECTACULAR: ALIENATION AND ESCAPE IN ERYKAH BADU'S "WINDOW SEAT"

Elizabeth Whittenburg Ozment, University of Georgia

A now infamous video was posted on Erykah Badu's official website in March 2010 to accompany the release of the album *New Amerykah Part Two: Return of the Ankh*. The song, "Window Seat," may forever be remembered as the soundtrack to a video that documented the vocalist removing her clothing while walking across Dealey Plaza in her hometown of Dallas, Texas. It was not nudity that made the video scandalous, as the display of women's bodies is a mainstay of the music video industry. What shocked many Americans was her violation of the accepted cultural codes that are associated with this particular public space, the location of the assassination of John F. Kennedy. Critical reception of this video rekindled heated debates about public displays of black women's bodies and the social boundaries between artistic and everyday spaces. Building on Michel de Certeau's (1984) descriptions of pedestrian urban texts, and Patricia Hill Collins' (1991) theory of transformative black feminist action, I will explore the relationships between space, gender, and sexuality in Erykah Badu's "Window Seat." Badu has described the song as a story about liberating oneself from the demons that limit your freedom. I posit that this song and music video confront dominant representations of black women's bodies in the global music industry and disrupts the borders between reality and fantasy in American pop music media. I suggest that we may interpret her music and video performance comment on how fantastical media representations of black womanhood spill over into everyday life.

18. SATURDAY, May 31, 11:00 – 12:30, 6th floor

INHERENT CHARACTERIZATION IN THE OPENING SEQUENCE OF *BREAKING BAD*

Carter John Rice, Ball State University

Breaking Bad (2008-2012) makes use of a common, modern television trope: the sudden jump-cut to an introductory sequence with a distinct and memorable musical cue. Unique to *Breaking Bad* is the one-time appearance of this cue in the penultimate episode: *Granite State* (2012). What implications does this one-time musical cue hold? How does the sudden presence of this familiar music in an unfamiliar setting drive characterization? And when re-viewing previous episodes, how is this musical cue heard differently due to its eventual context being revealed?

In this paper I present a detailed analysis of this musical cue's appearance in *Granite State*, as well as the way it is approached in the introduction of each previous episode. Musical characterization is discussed and the role of modern television's opening sequence as a micro-overture is considered. In addition, comparisons

are drawn to a highly contrasting series, the American version of *The Office* (2005-2013), which makes similar use of an introductory musical cue approached via jump-cut.

FROM BROADWAY TO SESAME STREET: NEIGHBORHOODS OF MAKE-BELIEVE AND THE AFTERLIFE OF TIN PAN ALLEY ON CHILDREN'S TELEVISION

Ryan Bunch, Rutgers University

When *Sesame Street* premiered on PBS in 1969, American popular music was, according to a conventional narrative, in transition. Rock music was in the process of displacing Broadway and Tin Pan Alley to the periphery of the musical landscape. In fact, Tin Pan Alley and Broadway lived on, and one of the places where they were most energetically preserved was children's television. Most of the regular cast members of *Sesame Street* had Broadway credentials, and Broadway stars made frequent guest appearances. Several of the earliest episodes included performances of well-known musical numbers from Broadway shows, and songs were often staged and shot in the style of film musicals. Meanwhile, Fred Rogers welcomed preschoolers to join his own television neighborhood while singing his trademark songs in the Tin Pan Alley tradition.

Traditional Broadway seemed to move to these other imaginary neighborhoods of children's television, where the domesticating effects of the small screen defined virtual spaces of childhood using puppetry, animation, and the sound of Tin Pan Alley. Children were invited to participate in diverse virtual communities rooms in songs like "Won't You Be My Neighbor?," "Who are the People in Your Neighborhood?," and the *Sesame Street* theme song. Television had become a venue for children's and family musicals since the 1950s, and the nostalgic quality of the Tin Pan Alley style served not only to construct a musical semiotics of childhood, but also to acculturate a generation of young viewers to the conventions of musical theater.

ESCAPE FROM REALITY IS USUALLY COSTLY, THIS ONE IS FREE: 1960S SCIENCE FICTION TELEVISION AND THE AURAL ESCAPE

Reba Wissner, Montclair State University

As the Empyrian creature in the first season episode of *The Outer Limits*, "Second Chance" (2 March 1964) put it while trying to coax a couple onto his space ship with free tickets, "escape from reality is costly; this one is free." This too is true when it comes to the relatively new medium of television. In much science fiction television of the 1950s and 1960s, music serves many functions, two of which are to foreshadow the events that will appear on screen and to allow the viewer to suspend their disbelief. It is this second function with which this essay is concerned. This effect is often created through the score's orchestration. By using music in this way, the audience allows for an escape that is facilitated through the ear rather than the eye, thus allowing for mental escape. By focusing on the manner in which music is employed in one of the cult science fiction anthology television series from the 1960s, *The Outer Limits* (ABC, 1963-1965), this paper examines the ways in which non-diegetic music is used to facilitate the viewer's escape from reality through approaches from television history, escapist theory, and television music theory. By using *The Outer Limits* as a case study, this paper goes beyond the typical conceptions of the role of television music as a means of escaping the hectic and turbulent events of the 1960s.

19. SATURDAY, May 31, 11:00 – 12:30, Room 779

TOTAL SOUNDTRACK COMPOSITION

Vasco Hexel, Royal College of Music

Digital sound has transformed the way the soundtrack of mainstream Hollywood films is conceived, produced and mixed. Emerging digital sound technology has placed control of every aspect of film sound at the fingertips of engineers and technicians. Exploring a wide dynamic range, frequency spectrum and spatial positioning capabilities, there is potential for unhelpful competition between dialogue, sound design and music. Composers have lost authorial control over their own scores, which is not surprising in the context of a creative process whose contributing authors may not always share a creative outlook. The concept of a film score being composed to locked picture and then delivered to the final sound dub is obsolete. On the dubbing

stage, music cues are shifted, replaced, drowned out or omitted entirely. Some composers despair while others disengage from the creative process and never attend the dub. Yet another group of composers appears to have embraced new working methods, adjusting to evolving technical demands and devising their scores in such a way that they remain malleable until late into the dubbing stage. This paper will highlight the recent soundtracks (dialogue / sound design / music) of *TRON: Legacy* (2010) and *The Dark Knight Rises* (2012) that are examples of a more holistic approach to film music composition and the placement of music in the soundtrack. The respective composers have reclaimed some lost ground in making a marked contribution to the soundtrack. In this context, the term ‘composition’ might usefully be expanded to encompass ‘soundtrack composition’. Drawing on analysis of key scenes and first-hand interviews, this paper will illustrate compositional techniques, musical language, and viable musico-narrative strategies.

THE ROLE OF THE ORCHESTRATOR: SOME INITIAL FINDINGS

Ian Sapiro, University of Leeds

In the studio era, film scores tended to follow a relatively simple path from composer to orchestrator, to copyist, to recording studio. While some aspects of orchestration as a function have remained largely unchanged since that time, advances in technology and the ever-diminishing timeframes allocated for the production of a film’s music have inevitably led to some substantial differences in the contemporary industry. The development of home computing, MIDI technology, digital recording, sampled sounds, digital audio workstations, and electronic mockups have contributed to a proliferation of the processes and personnel through which music might pass between composer and recording studio, and have impacted significantly on the role of the orchestrator.

This paper is part of a two-year project considering the nature of ‘orchestration’ and investigating the role and function of the orchestrator in the contemporary film industry, and draws principally on interviews with leading American- and British-based orchestrators including Patrick Russ and Conrad Pope. While the range of tasks they carry out embeds these professionals integrally into film-scoring projects, in some respects they also mitigate the need for a specific, advanced skillset. Furthermore, the roles of the orchestrator and copyist have become increasingly close, especially since many contemporary scores are based around soundscapes rather than melodies, reducing the need for a nuanced knowledge of instrumental colours and capabilities. In addition to discussing these issues, this paper also considers the ways in which the orchestrator’s role differs in the American and British industries.

FILM MUSIC AS IMMERSION STRATEGY IN *PESSI AND ILLUSIA*

Sanna Qvick, University of Turku

This presentation is part of my PhD dissertation, which aims to map out narrative strategies of film music in fairy tale films for children using close reading and analysis, and to see, if and how these strategies have changed over the years. My research data comprises a selection of Finnish children’s films made between the years 1949 and 2004. The screenplays of these films are based on exiting literature and their narrative schemas are quite similar, but they vary in their musical choices. Therefore they are fruitful material for comparison.

The foci of this presentation are the preliminary results from my analysis of two films with the same script: *Pessi and Illusia* written by Yrjö Kokko. The two films were filmed years apart: in 1954 directed by Jack Witikka and in 1983 by Heikki Partanen. The first is based musically on a ballet of the same name composed by Ahti Sonninen; the latter has a compiled soundtrack including music by composers Jean Sibelius and Kari Rydman. So their musical strategies convey differently the imaginary world of the film and the narration.

My paper looks for answers to some of the following questions: How do the soundtracks immerse the audio-viewer in the film action? Does orchestration play any role in this? What kinds of functions does music have in these films? Does it support and / or highlight the narrative? What is the relationship of music to other aspects of the soundtrack (including sound effects and the voice)?

20. SATURDAY, May 31, 2:00 - 3:30PM, Loewe Theatre

“WALLOWING IN LATIN GLAMOR”: INTER-AMERICAN POLITICS, HOLLYWOOD FILM MUSIC, AND THE 1940S *FEMME FATALE*

Catherine Haworth, University of Huddersfield

Hollywood's depiction of Latin America shifted dramatically in the late 1930s and early 1940s. In addition to the continuing socio-political ramifications of 'Good Neighbor' policies, the entertainment industry was more specifically targeted as a source of pro-Latin propaganda by a government keen to stress Allied collegiality in the years around World War II. The cantina girls, banditos and 'greasers' of earlier cinema were gradually replaced with more cosmopolitan, cheerful, and specifically musical characterisations of South American identity. Although still problematically reductive, the evolution of these stereotypes undermines existing theorisations of Hollywood's construction of musical Others, an issue that becomes particularly pertinent when considering the frequently Latinised *femmes fatales* of the 1940s crime film. Here, issues of cultural and ethnic identity intersect with those of gender and sexuality in unruly female characters who are musically positioned both as fetishistically contained and engagingly resistant. The cross-generic thriller *The Leopard Man* (d. Tourneur, 1943) exemplifies this complex relationship between cultural politics and musical representation through its repeated focus on Clo-Clo, a castanet dancer working the New Mexico nightclub circuit. The film's appropriation of 'Latin' musical signifiers articulates its conflicting depictions of gendered, sexual, and ethnic identity, highlighted in Clo-Clo's virtuosic musicality and her dual positioning as seductive temptress and carefree Latina. Diegetic performance not only demonstrates Clo-Clo's charismatic appeal, but is also used to justify her victimization at the hands of an emasculated and culturally imperialist murderer – an intensification of narrative tensions between 'local' and 'tourist' cultures that violently neutralizes the threat of the *femme fatale*.

HOW DO WEDDING BELLS SOUND TO WOMEN? MUSIC OF MARRIAGE IN CONTEMPORARY CHINESE FILM

Zhichun Lin, The Ohio State University

In Chinese cinema there have been many scenes describing women in wedding ceremonies and women fighting for or against marriage. Their reactions to getting married are strikingly contrasted according to time and place. In these wedding and marriage-related scenes, what role does music play? How do we understand women's receptions of marriage through the perspective of music in film? This paper will focus on this subject in contemporary Chinese cinema. My examination starts with an interrogation of the relationship between women and marriage in Chinese Confucian culture and demonstrates that the arranged marriage tradition for women in Chinese history has become a cultural reference for many Chinese films—those of the early post-Mao melodrama and the Fifth Generation in particular. My textual analysis focuses on several close readings of music in marriage scenes in contemporary Chinese film, music that documents women's experiences of marriage in different historical periods. By examining scenes from early post-Mao melodrama, Fifth Generation film, and new urban cinema, I will show how women's receptions of marriage have changed from only using diegetic silence to counter ominous wedding sounds, to having non-diegetic music convey their true feelings, and, finally, to wedding music being their victorious fanfare. In the end, I contend that the changing relationship between women and marriage-related music in contemporary Chinese film reflects women's ideas about marriage. It mirrors the development of women's situations and, more importantly, social transformations in twentieth-century China.

“I DIDN'T KNOW YOU LIKED THE DELFONICS”: THE GAZE, AGENCY, AND RESISTANCE IN QUENTIN TARANTINO'S JACKIE BROWN

Rebecca Fulop, University of Michigan

Described by Claudia Gorbman as a *mélomane*—a filmmaker whose auteurism includes his or her use of music—Quentin Tarantino is highly regarded for the care he takes in choosing his films' musical soundtracks. His films generally feature popular songs, often of a bygone era, with strong cultural resonance to frame the story, as in “Bang Bang” in *Kill Bill: Vol. 1*, “Misirlou” in *Pulp Fiction*, and “Across 110th Street” in *Jackie Brown*. As has been noted by Lisa Coulthard and Ken Garner, Tarantino's use of popular music helps develop character and creates intertextual cinematic references; but more than this, it also has

the ability to create a more varied, ambiguous, and at times egalitarian world of gender relationships and hierarchies than has traditionally existed in American film. As Tarantino's only film to feature a black woman as its main character, *Jackie Brown* (1997) provides a unique opportunity to examine how the filmmaker uses music to offer complex musical identifications between the characters and audience. Specifically, different song choices offer both the title character and her partner-in-crime Max Cherry unique points of identification with the audience, shifting the lens through which the audience understands the film from male to female, and white to black, and providing alternatives to the male gaze that so often frame Hollywood narratives. By comparing pop songs in *Jackie Brown* with original scoring in comparable, classical Hollywood-era films, this paper demonstrates how the clichéd female character archetypes of Hollywood film both influence and provide a point of departure for Tarantino.

21. SATURDAY, May 31, 2:00 - 3:30PM, 6th floor

THE UNIVERSALITY OF FANTASTIC FILM SCORE MUSICAL CODES

Elizabeth Fairweather, University of Huddersfield

"The ambiguity of Music makes a mockery of any snapshot philosophy." Mark Slobin's summary goes on to acknowledge that meaning in music is notoriously hard to pin down, but, it is precisely because music has the ability to say different things to different people in a veiled way that it becomes the ideal medium with which to try to express the unspoken, especially when used to communicate the representation of difference. Films that include fantastic and science fiction elements have come to rely upon their scores to provide such wordless expression of difference, with their composers expanding from the libraries of cue sheets provided for organists during the silent era to develop their own musical codes for themselves as part of the global language of filmscore writing, with many still in use today.

This paper will set the scene by discussing briefly how music can be regarded as representational, before comparing the musical "representation of difference" codes found in three fantastic narratives from different eras, with differing styles of film score: Herbert Stothart's underscore to the *Wizard of Oz* (1939), Jerry Goldsmith's *The Satan Bug* (1965), and Clinton Shorter's *District 9* (2009). Using these scores as source material, the paper will draw preliminary conclusions to demonstrate how their common codes may "tak[e] on the meaning of that which [they] accompany," to have a psychological impact that "can alter the mood or feeling of the listener-viewer."

FROM SIGNS TO METAPHORS: INTERPRETING FILM MUSIC TOPICS AND TROPES

Juan Chattah, Miami University

Resembling Leonard Ratner's notion of *topics* in common practice music, Philip Tagg provides a universe of topics for popular styles, which he calls the "ethnocentric selection of possible connotative spheres or feels" (Tagg, 1999). Analogous to a 19th-century audience member identifying the 'Sturm und Drang' topic within a symphony or sonata, nearly every 21st-century audience member would identify the 'Spaghetti Western' topic while watching a film. *Tropes*, on the other hand, emerge when "two different, formally unrelated types are brought together in the same functional location so as to spark an interpretation based on their interaction" (Hatten, 1994). Within film music, the compositional decision to fuse two unrelated musical topics is generally motivated by a convergence of two distinctly opposed elements in the film's narrative. As a result, topics are used within film for localized purposes (to establish time period, as genre identifiers), while tropes carry large-scale narrative resonances. And, although the cognitive process for the interpretation of topics and tropes might seem analogous, topics reflect a symbolic relationship between signifier and signified, whereas tropes suggest a metaphorical correlation.

This paper aims to establish a clear distinction between various signifying processes used within a soundtrack by addressing their unique function within a film and speculating about the cognitive process these trigger, thus framing the discussion within the semiotic and metaphor theories by Saussure, Pierce, Fauconnier, and Turner. The film-music repertoire analyzed includes soundtracks from *The Red Violin*, *Big Night*, and *Being There*.

BLAXPLOITATION OR AESTHETICIZATION: POLITICS, ETHICS, AND VOICE IN AUTO-TUNED VIRAL VIDEOS

Michael Austin, Howard University

On May 7, 2013, Aisha Harris, a columnist for *Slate Magazine*'s culture blog "Brow Beat," published an article titled "The Troubling Viral Trend of the 'Hilarious' Black Neighbor," wherein she discusses sound bites from news interviews that become viral videos on the Internet. She argues that because the interviewee is almost always black, candid, and often perceived as flamboyant, the act of heroism or bravery for which they are being interviewed is overshadowed by their portrayal as being poor, undereducated, and working-class. In addition to their "viral" status as news clips alone, these videos have found even more popularity in being "auto-tuned" or "Songified," i.e. the audio from the interview is processed through a phase vocoder and transformed into pop music.

This music is often criticized for further exploiting the interviewee, despite the fact that royalties from the songs are sometimes shared with the subjects and several interviewees have launched successful media careers, in part, thanks to the fame brought to them through these songs. Since the 1960's, beginning with Steve Reich's "It's Gonna Rain" (1965) and "Come Out" (1966), the craft of using black voices as musical material by white artists has been entangled with issues of novelty and exploitation.

In this paper, I examine several of these auto-tuned viral videos, the sound bites from which they are created, the songs created from them, and some of the ethical, sociopolitical, racial issues surrounding this type of aesthetic labor, and the many musical lives of these viral news clips.

22. SATURDAY, May 31, 2:00 - 3:30PM, Room 779

THE SOUNDS OF SILENCE: CINEMATIC DEPICTIONS OF THE ABSENCE OF SOUND

James Wierzbicki, University of Sydney

Cinema has often depicted situations in which a character encounters 'silence,' but almost never are these depictions *actually* silent. The complete muting of a soundtrack is a gesture so disruptive of the movie-going norm that filmmakers, wisely, have seldom attempted it; on the other hand, filmmakers seeking to depict a dramatically meaningful absence of sound have often used sound in order to make their points. The proposed paper will begin with a reference to Stanley Kubrick's 1968 *2001: A Space Odyssey*, one of the relatively rare cinematic examples in which a soundtrack has indeed been completely muted. The body of the paper, however, will focus on cinematic tropes in which the idea of silence, or quasi-silence, is communicated by means of sound. Some of these tropes have figured, in fairly standard ways, for more than a half-century in films that include scenes set underwater or in outer space; another trope, introduced in the 1970s and nowadays almost ubiquitous in films that feature victims of high trauma, attempts to mimic the defensive reaction that psychologists call 'dissociation'; still another trope, widely varied in execution yet consistent in affect, represents the point of view—or, rather, the point of audition—of filmic characters who experience some sort of hearing loss. With examples drawn from such widely different films as Peter Yates's 1977 *The Deep*, Terrence Malick's 1998 *The Thin Red Line*, and Alejandro Iñárritu's 2006 *Babel*, the proposed paper will explore both the means and the meanings of cinema's faux silences.

"A CHANGE OF SPEED, A CHANGE OF STYLE": NEW WAVE, PUNK CINEMA, PUNK MUSIC AND JOACHIM TRIER'S *REPRISE* (2006)

Lara Hrycaj, Wayne State University

Nicholas Rombes' *New Punk Cinema* collects essays on the subject of contemporary films influenced by the "aesthetics and politics of 1970's punk rock," and these films challenge the traditional mainstream Hollywood film along with being influenced by other film movements that challenged mainstream Hollywood film, such as French New Wave (2). Joachim Trier's *Reprise* (Norway 2006) is a film that challenges traditional narrative with a structure that skips back and forth in time and reality. Trier uses various visual approaches to capture this new punk cinema structure but it is the sonic structure that contributes greatly to this punk aesthetic. Music and dialog move in and out of diegesis fluidly and informs this disruption of time and reality while at the same time rooting the narrative and the characters within a

specific time and place. Silence is used to punctuate major turning points within the film and within the lives of the main characters. An omniscient narrator is used to describe the pasts, presents, futures, and inner thoughts of the main characters but can be unreliable which complicates the narrative and thus contributes to the new punk cinema aesthetic. Punk or post-punk music in the film contributes to this new punk aesthetic while at the same time reinforces the importance of this music for the characters within the film. I want to pay special attention to the use of Joy Division's "New Dawn Fades" and Le Tigre's "Deceptacon" in the film for how these songs signal change, disrupt normalcy, comment on the main characters, and comment on gender politics.

LARS VON TRIER'S THIRD REICH ORCHESTRA: THE ROLES OF WAGNER'S *EINLEITUNG* TO *TRISTAN UND ISOLDE* IN *MELANCHOLIA*

Tysen Dauer

The *Einleitung* to Richard Wagner's *Tristan und Isolde* is the only non-diegetic music director Lars von Trier chose to use in the 2011 film *Melancholia*. The orchestral prelude's leitmotifs illuminate theme and plot similarities between *Tristan und Isolde* and *Melancholia*. Flashes of musical intertextuality also work in conjunction with Lars von Trier's thematic and artistic references to the German Romantic tradition and themes common to both Wagner's opera and Trier's film: the nature of life, irrational hope, desire, and death. Acknowledging that he has been familiar with Wagner's piece for years, Lars von Trier was asked to direct four Wagner operas in Bayreuth in 2006, a project which never came to fruition. This paper will begin with a review of the leitmotifs present in the *Einleitung*, show how the orchestral prelude also functions as a prelude in the film, and clarify the thematic and situational similarities between *Tristan und Isolde* and *Melancholia*. I will conclude with a discussion of the impact the music had on the film's reception, its important connections to Lars von Trier's controversial National Socialist comments at the 2011 Cannes Film Festival, and the director's embrace of what he describes as "Nazi aesthetics."

23. SATURDAY, May 31, 4:00 - 5:30PM, Loewe Theatre

MAPPING INTERTEXTUAL DISCOURSE IN *EXCALIBUR* (1981)

David Clem, University of Buffalo

John Boorman's 1981 adaptation of the Mallory's *Le Morte D'Arthur* provides an interesting case study on the use of pre-existing music in film. Boorman, in consultation with composer Trevor Jones, employs three different Wagnerian leitmotifs as well as excerpts from "O Fortuna" from Orff's *Carmina Burana*. In each of these cases, the music selections accompany parts of the narrative in Boorman's adaptation that coincide with their original narrative contexts. "The Liebestod" from *Tristan und Isolde* accompanies the developing love between Lancelot and Guenevere; the "Grail Theme" from *Parsifal* accompanies Sir Percival's grail quest (the part of the myth that is not represented in the opera); and "Siegfried's Funeral March" from *Götterdämmerung* is offered up as the main title, returning for key points in the plot, especially for the aftermath of the fateful battle with Mordred. "O Fortuna," in turn, occurs during moments when Arthur makes a decision related to accepting his destiny, or fate, consistent with the textual imagery of the *rota fortunae*. This paper employs the semiotic theories of Nattiez and Monelle in combination with theories about human cognition to explore both the one-to-one mapping of narrative scenarios and the problematic intertextual discourse opened up by the use of these excerpts.

RECOMPOSITION OF CHOPIN AND NARRATIVE DESIGN IN DOUBLE FINE'S *STACKING*

William R. Ayers, University of Cincinnati

Narrative design in video games has received some deserved attention in recent years. Studies by Gibbons (2011) and Whalen (2004) have even given credence to the effect of music on the narrative trajectory of games. These scholars also recognize that the use of preexisting (often rearranged) music can alter a game's narrative design philosophy. The soundtrack for *Stacking*, a recent game by Double Fine Productions, is composed almost entirely of rearranged music from the eighteenth and nineteenth centuries. These arrangements align with the dramatic events in the cut scenes of the game, but the original works are recomposed in such a way that they redirect the narrative focus. These alterations to familiar musical passages impact the underlying narrative design. In this presentation I will use the narrative theories of Kofi

Agawu, specifically his notion of locational functions (beginnings, middles, and endings), to examine the effects of recomposition on the narrative philosophy of *Stacking*. Peter McConnell and Brian Min, the game's lead composer and sound designer, reimagine the works of Chopin by altering the locational functions of certain passages, exchanging beginnings and endings within the cut scenes of the game. Instead of drawing attention to the events being dramatized in the cut scene, the music often directs focus outward, toward segments of gameplay. This compositional philosophy is used throughout the game and influences the narrative focus within the game's cut scenes.

**“STRIP IT DOWN AND REBUILD IT”: THE REINVENTION OF
TCHAIKOVSKY'S *SWAN LAKE* MUSIC IN DARREN ARONOFSKY'S *BLACK SWAN* (2010)**

Meghan Joyce Tozer, University of California, Santa Barbara

To create the score for *Black Swan* (2010), composer Clint Mansell and orchestrator/conductor Matt Dunkley borrowed and electronically manipulated Tchaikovsky's music for *Swan Lake*, the ballet around which the film's plot revolves. In doing so, they blurred the boundaries between the diegetic music that accompanies the dancers during rehearsals and performances and the non-diegetic music of the world of the main character, Nina, outside of the ballet production. The loss of the music's boundaries of diegesis accompanies the loss of Nina's boundaries of identity, as her commitment to the lead role in the ballet infringes on and eventually destroys her life. In this paper, I argue that this loss of identity operates on another level: that of Tchaikovsky's music. *Black Swan* is more than one type of artwork (film) representing another (ballet). The musical score creates a cohesion between the world of *Swan Lake* the ballet and that of *Black Swan* the film, reinventing Tchaikovsky's music as it takes on the new associations of the film. Through a close analysis of director Darren Aronofsky's preproduction script, the film's musical moments, and the filmmakers' own descriptions of their approach, I contextualize *Black Swan* with regard to its creators' predecessors in film scoring, characterizing it as indicative of the expressive possibilities that arise from challenging the boundaries of musical identity.

24. SATURDAY, May 31, 4:00 - 5:30PM, 6th floor

**“WOULD YOU GIVE ME...YOUR VOICE?": MUSICAL MEPHISTOPHELES AS
POSTMODERN (FORE)SHADOWING IN *PHANTOM OF THE PARADISE***

Amy Frishkey, UCLA

Phantom of the Paradise (1974) presents a cyborg Faust grappling with a literal and figurative loss of voice, the result of corporate treachery through spectacle. Realized by director Brian De Palma and pop music composer Paul Williams, the musical recounts how a rock music impresario named Swan swindles a nearly-completed rock cantata based on Faust's life from impassioned composer Winslow Leach, who suffers facial and vocal disfigurement in his quest to retrieve it. Winslow exacts his revenge by haunting Swan's new venue, the Paradise, as the masked, caped, and vocally electronic "Phantom" on the eve of its opening to the public. By (falsely) promising the lead singing role to Winslow's love interest, Phoenix, Swan persuades the Phantom to finish "Faust" while safely locked away from its performers in the basement. Entering into this blood contract, the Phantom unwittingly binds his life to Swan's, who sold his soul to Mephistopheles in the 1950s, with the birth of rock n' roll, in exchange for eternal youth.

I posit that *Phantom* re-presents the American cultural transition from high modernity into what Douglas Kellner calls "the postmodern turn" by drawing upon early 1970s rock and pop performance to engage and interrogate 1) disruptions of essentialized identities; and 2) technological innovations in media, both of which would propel multinational commerce in the decades to come. Eschewing the *jouissance* of gender and sex play, nostalgia, and technology fetishization found in its successor, *The Rocky Horror Picture Show* (1975), the film introduces precisely these foci to expose the downward spiral of commercialization into a hell of "murder-as-entertainment." As a morality tale, *Phantom* points to the apocalyptic strains of this cultural shift as the fruition of one of modernity's dangers: the eclipse of individuality such that realities lacking pretensions toward a homogeneously "paradisiacal" past and future cease to matter. Through musical analysis, I demonstrate how *Phantom* diverges from Goethe's *Faust* by locating the diabolical within not a figure or place but a cultural moment where the assertion—in this case, the musical voicing—of imagination is a revolutionary act.

GUNNAR SØNSTEVOLD – AN INNOVATOR IN NORWEGIAN FILM MUSIC

Tore Helseth, Lillehammer University College, Norway

This paper deals with the Norwegian composer Gunnar Sønstevoid who pioneered modernist music in Norwegian cinema from 1946 through 1969. Sønstevoid was the first Norwegian film composer of international dimensions. As a refugee in Sweden during the war he came to know contemporary European music through his teacher Hilding Rosenberg. Here he also got his first assignments as a film composer. Back in Norway he broke with the national romantic tradition of Norwegian film music and utilized both jazz, twelve-tone scales, free tonality and neo-classical music in his work. Thus the title sequence of his first Norwegian feature of 1946 was accompanied by a fugue in neoclassical style. Until he left film music in 1969 to concentrate on concert music he scored more than 40 features. This paper focus on his cooperation with director Arne Skouen, considered one of the most important Norwegian directors of all time. Sønstevoid composed music for 16 of his 17 movies. His work with Skouen is especially interesting since it exemplifies the “poetics” of film music that Sønstevoid formulated in writings and in interviews. Here instrumentation played an important part. Here it seems like his view on the subject had much in common with the Adorno/Eisler concept of film music. The paper will present Sønstevoid as a film composer and the practical use of his “poetics” in some of the films of Arne Skouen.

STRAINS OF SURREALISM IN THE RESIDENTS' *ONE MINUTE MOVIES*

David Ferrandino, University at Buffalo, SUNY

This paper examines *One Minute Movies*, four music videos released in 1980 by the The Residents, an underground art collective known for its cutting edge approach to musical multimedia projects. These particular videos were made to accompany the group's *Commercial Album*, a collection of forty tracks, each a minute in length, that playfully jibes at Top 40 radio formatting. While the history of music video is most often traced from the Hollywood musical, through the Beatles' films, to MTV, these videos instead display stylistic features associated with the developmental history of avant-garde and surrealist film. By looking at the individual videos, the function of the music and its relationship to narrative, the composition of shots and synchronization of sound and image, I will show the surrealist film aesthetic at work in a pop-music setting. Many film and music critics in the 1980s argued that any parallels drawn between music video and early experimental cinema were superficial at best, a misappropriation and misunderstanding of historical film at worst. I argue that The Residents incorporate the techniques of juxtaposition, collage, and irrational imagery drawn from the films of Leger and Buñuel into the *One Minute Movies* and that several of the videos closely parallel Jean Cocteau's 1930 film *The Blood of a Poet*. These videos display an important aspect of music video history and point toward a different type of analysis, one which accounts for the widespread influence of experimental cinema on popular visual media.

25. SATURDAY, May 31, 4:00 - 5:30PM, Room 779

CLASSICAL/KLASSICAL: MUSIC AND DUALITY IN *CATHERINE*

William Gibbons, Texas Christian University

Vincent, the responsibility-dodging, thirty-something protagonist of the video game *Catherine* (Atlus, 2011), finds himself trapped between worlds, both literally and figuratively. During the day he careens between personal crises: his long-term girlfriend Katherine is pressuring him to get a good job, get married, and raise kids. At the same time, he meets the seductive young Catherine, his ideal low-pressure partner. When Vincent sleeps, however, he is transported to another world entirely—a nightmarish yet disturbingly familiar dreamscape where his waking anxieties manifest as grotesque monsters and he must solve puzzles to fight for his very survival. This duality—Catherine vs. Katherine, Day vs. Night—carries over into composer Shoji Meguro's soundtrack. While Vincent's daytime exploits are underscored for the most part by unassuming music in a light jazz idiom, the soundscape that accompanies these nightly sojourns consists of electronic remixes of “Top-100” classical music: a Bach fugue, a portion of Mussorgsky's *Pictures at an Exhibition*, a movement of Beethoven's *Fifth Symphony*, Chopin's “*Revolutionary*” *Etude*, and so on. In this paper I argue that the classical music used throughout *Catherine* aurally reflects the game's central themes: the juxtaposition of the familiar and the unknown; the comfortable and the frightening; and, most

intriguingly, the postmodern play of “high” and “low” art. Furthermore, as an exemplar of recent trends of “remixing” classical music in video games, *Catherine* thus offers a case study for the complex meanings of classical music in postmillennial media.

RECOMBINANT CELLS AS AN APPROACH TO COMPOSING DYNAMIC MUSIC FOR VIDEO GAMES

Marios Aristopoulos

This paper explores recombinant cells as an approach to composing dynamic music for video games. It proposes a transformational algorithm in combination with a compositional model, that aim to provide an efficient and applicable alternative solution to the problems of repetition and adaptability that are so prominent in video game music. The algorithm utilizes pre-composed material that is placed into individual cells by using pre-recorded audio files such as WAV or AIFF, and recombines them in real time in both horizontal and vertical directions responding to different gameplay parameters such as the player’s location or the intensity of a particular battle. The idea is very similar to the aleatory compositions of Mozart’s and Haydn’s *dice games* with the difference that the development of the structure is determined by gameplay input and realized by the computer. However, by using pre-recorded material the composer is not restricted to computer-generated timbre and can make use of acoustic instruments. Potential directions to the algorithmic model will be discussed considering research from other fields as well as the work of D. Cope in his *Experiments in Musical Intelligence*. Furthermore, the paper will explore different compositional methods of working within such a system and examine how altering each musical element within a cell would affect the final musical result. On a practical level, the technique will be demonstrated by playing extracts from the upcoming video game *APOTHEON* (Alientrap Games) that uses a recombinant cell engine designed especially for that game.

COOPERATIVE PLAY: TOWARD ESTABLISHING A LUDOMUSICOLOGICAL CANON

Ryan Thompson

As ludomusicology continues to emerge as an important branch of musical study, scholars must determine which games (and which soundtracks) warrant inclusion in both textbooks and coursework, given the limited amount of time available in college classes. Existing academic research will likely guide this decision-making process. Given the interdisciplinary nature of video games, however, this essay suggests a broader approach to forming a canon of important pieces of music in games, reaching beyond the academic community.

A number of organizations are currently engaged in making choices surrounding game audio. OverClocked ReMix, a website dedicated to the appreciation and promotion of video game music as an art form, has released 45 albums, each arranging the soundtrack of a game the organization considers important. Similarly, Video Games Live and the London Philharmonic indicate which tracks they feel carry historic weight when they decide which pieces to include on their own album releases.

Minnesota Public Radio's "Top Score" podcast features interviews with composers of game scores that host Emily Reese feels are interesting. Engaging these (and other) organizations will help create a united understanding of video game history, and facilitate healthy engagement between scholars and partners of the video game industry.

26. SATURDAY, May 31, 6:00 - 7:30PM, Loewe Theatre

ORCHESTRATING MANHATTAN: “ORCHESTRAL” SONGS IN WOODY ALLEN’S MANHATTAN

Alexander Binns, University of Hull

Woody Allen’s eulogistic portrayal of New York in *Manhattan* (1979) is marked not only by the iconic use of George Gershwin’s *Rhapsody in Blue* in the opening sequence, but also by the film’s widespread deployment of instrumental versions of Gershwin’s songs, all of which are re-orchestrated, thus retaining a sense of familiarity, but also providing a distancing effect from the identifications suggested by a direct

presentation of the lyrics. The function of orchestration here then serves as a subtle but powerful tool for the adjustment of meaning. It shifts the focus of attention musically away from the lyrics but allows for a vestige of the song's texted "meaning" to frame the scene, especially given that many of these are canonical songs.

Previous critical comment has been made about Allen's widespread use of jazz and also his use of songs and even why these may appear in instrumental versions. Much less critical attention, however, has been paid to the nature of the arrangements and the richness or economy of the orchestrations. This paper will show how, in *Manhattan*, the control exercised over the re-working of musical textures – from orchestral to smaller jazz forces – is linked to the hermeneutic responses that these scenes encourage. The importance of orchestration, therefore, in a film in which very little music is not arranged but where much of the music deployed is well-known, is central in shaping the reading of characters.

REMIEDIATING GERSHWIN'S *AMERICAN IN PARIS* FOR THE SCREEN: MGM'S INFLUENCE ON NOSTALGIA

Emily Lane, Northwestern University

In the "Frenchness" films of the mid-twentieth-century, the remediation of the music and art of preceding decades creates a nostalgic image of Paris through idealizations of the Belle Époque. As an early example of such genre films, *An American in Paris*, from 1951 and starring Gene Kelly, includes a 17-minute ballet with sets evoking well-known paintings of impressionist and post-impressionist painters. The music accompanying the ballet, drawn from Gershwin's tone poem of the same name exemplifies the idealization of the past through a rearrangement of the original score. Changes in form and instrumentation adapted the music to the paintings in order to reconfigure the symbolic registers of "America" and "Paris" present in the original score.

Through an examination of the Gershwin revisions, this paper develops a mode of analysis grounded in remediation, which allows us to trace the connections to the original source and the content's immediacy in the new media. Through this analysis, I argue that the production team altered the nostalgic content of Gershwin's score through Belle Époque imagery and art. Such remediations were pervasive in this era and the appropriation of high cultural markers of the concert hall, ballet, and French painting were distinct strategies of "Frenchness" films in particular. I conclude by tracing the reciprocal interaction of filmmaking and music in the MGM tradition in light of these previously ignored questions of remediation and cultural signification exemplified by the changes to the source material.

THE FINE ART OF REPURPOSING: SCORING THE "B" S AT WARNER BROS. IN THE 1930S

Jeff Smith, University of Wisconsin-Madison

Compared with the scholarly attention paid to canonical films and composers, the analysis of music in "B" films remains a significantly underexplored area of film music studies. "B" films merit closer consideration, though, both because they accounted for nearly half of all films made by the studios in the 1930s and because their shorter production schedules and lower budgets created specific constraints for composers. Chief among these was the challenge of creating a viable score at a fraction of the costs usually allocated to their "A" level counterparts.

My paper compares scores for two "B" films made by Warner Bros. in the late 1930s: *The Case of the Stuttering Bishop* (1937) and *Torchy Gets Her Man* (1938). For the former, composer Heinz Roemheld created a unified, but radically abbreviated score. *Stuttering Bishop* features seven cues that run for exactly nine minutes of its seventy minute running time.

In contrast, Howard Jackson's score for *Torchy Gets Her Man* more than doubles the number of cues used for *Stuttering Bishop* and covers nearly a third of the film's running time. Jackson, however, accomplished this by stitching together cues he wrote for three previous Torchy Blane films. The re-use of previous music enabled Jackson to work quickly and cheaply in creating the score, but he functioned less as a composer and more as a *bricoleur* assembling new cues from existing parts.

Each film illustrates the kind of short cuts composers took to supply dramatically appropriate music on a miniscule budget. Each also further attests to the Fordist efficiencies that were a hallmark of the studio system's organization.

27. SATURDAY, May 31, 6:00 - 7:30PM, 6th floor

OPERA IN CHAN-WOOK PARK'S *STOKER* (2013)

Jeongwon Joe, University of Cincinnati

Chan-wook Park, the director of the Cannes award-winning films *Oldboy* (the Grand Prix, 2004) and *Thirst* (the Jury Prize, 2009) once noted, "It has become almost a *cliché* to use opera excerpts in film, especially in association with death" (one can think of *M. Butterfly*, *The Sum of All Fears*, and *Match Point*, among many recent films), and he has adamantly avoided using opera in his soundtrack until *Stoker* (2013), his first Hollywood sponsored film starring Nicole Kidman, in which he used "Stride la vampa" from Verdi's *Il trovatore*.

This paper examines Park's motivation for using opera based on my interview with the director and how his use of opera is different from what he has described as "a cinematic cliché" and also from the function of other types of the original soundtrack music of the film—Philip Glass's diegetic piano piece and Clint Mansell's background music. I will focus on how Verdi's aria contributes to the foreshadowing and depiction of the "fate" of the heroine India Stoker (Mia Wasikowska), which is described as follows in her voiceover at the beginning of the film: "This is me. Just as a flower does not choose its color, we are not responsible for what we have come..." For the introductory background of the film, my paper will provide the information about the evolution of the film and the choice of the music, based on my "fieldwork" in Nashville, where the film was shot, which I conducted during the last week of its shooting.

A SHORT STORY OF A SHORT SUCCESS - TELEVISION OPERA IN THE UNITED STATES WITH SPECIAL EMPHASIS ON THE NBC OPERA THEATRE

Barbara E. Dietlinger, Ludwig-Maximilians-University, Munich

In my paper I want to discuss a relatively unresearched area of musicology: the rise and fall of television opera in the USA. My use of the term 'television opera' refers to an opera commissioned specifically for broadcast on television, as opposed to 'televised opera', which denotes opera set in motion picture broadly.

There was an astronomical rise in the popularity of television during the 1940s in the US. The number of television sets multiplied thirty times within two years after WWII. Similar to the meteoric rise of television, television operas quickly gained popularity. But the popularity of television opera declined in the 1970s after 24 operas commissioned for TV and many more operas produced for broadcast by NBS, CBS, PBS, and NET. This paper tries to answer the question of why television opera ended so abruptly after being the bridge between high culture and popular culture for more than twenty years. TV opera started with the great success of Gian Carlo Menotti's opera *Amahl and the Night Visitors*, commissioned by the NBC Opera Theatre. In my paper I will focus on another commissioned opera of NBC: Bohuslav Martinů's *The Marriage* from 1953.

The NBC – a private company – was the first network to commission operas, which suggests that the NBC did it for honor and prestige, as financial advantage seems unlikely given the lack of a clear market for such art forms. Therefore I also want to discuss the reason behind the NBC's choice to broadcast opera: to have programs interesting for high society, or rather to celebrate culture in the new medium television?

LIVENESS AND COMMUNITY IN ROBERT LEPAGE'S *LA DAMNATION DE FAUST* (2008) AND THE METROPOLITAN OPERA: LIVE IN HD SIMULCASTS

Heather Hadlock, Stanford University

The term *live*, already familiar to opera audiences from decades of "Live from the Met" on radio and TV, has acquired a new significance in the Metropolitan Opera: Live in HD simulcast series' construction and marketing of a cinematic opera experience that unfolds in time with a live performance. Simulcasts to movie

theaters are replacing an ideal of fidelity as “as good as live” with new notions of a hypermediated experience as “better than live.” This paper will situate simulcasts to cinemas (and to theatricalized spaces such as ballparks and plazas) within a taxonomy of opera on film, television, and video, in order to explain how they both facilitate new types of operatic experience and employ long-standing visual and formal tropes to signify liveness.

I analyze the Live in HD simulcast of Robert Lepage’s production of Berlioz’s *La damnation de Faust* (November 22, 2008) as a case study in the new medium’s claims to liveness. The production, originally staged in 1999 with then-advanced video elements, was revised to incorporate new video technologies that responded to the conductor’s and performers’ movements in real-time. Hypermediative technologies, employed both on the stage and in the performance’s distribution to globally dispersed audiences via simulcast, foregrounded existential questions about the meaning of “liveness” for human actors and spectators as well as for operatic performances.

28. SATURDAY, May 31, 6:00 - 7:30PM, Room 779

**THE SOUNDS OF SILENCE: THE REMEDIATION OF SOUNDTRACKS BETWEEN THE
SILENT HILL VIDEOGAMES AND FILM**

Jessica Balanzategui, University of Melbourne

The survival horror game series *Silent Hill* (1999-2012) revolves around a carefully orchestrated symbiosis between visual aesthetics of rust and decay and an accompanying soundscape constituted of static, repetitive mechanical thumping, air-raid sirens and dissonant electronic droning which collapses the boundaries between diegetic and nondiegetic, musical and ambient sound. The games centre on a mechanic whereby the narrative world periodically shifts between the eerie abandoned spaces of the eponymous ghost town and a truly monstrous, rust and blood cloaked incarnation of these same spatial environments. The disorienting soundtrack is central to the manipulation of player expectations: the impending change is typically heralded by the blasting of air-raid sirens, and as the diegetic world undergoes the shift, harsh metallic layers of sound become piled upon the previously subdued electronic drone, creating a cacophonous dissonance which moves in unnervingly repetitive cycles, threaded through with moments of silence. This soundscape heavily influences the extent to which the player experiences the dynamic between being in control and out of control, an extreme heightening of interactivity which Tanya Krzywinska suggests is central to the mechanics of survival horror games, and which, she claims, is what differentiates them from horror films. Yet the film based on the game series, *Silent Hill* (Christopher Gans, 2006), attempts to echo this dynamic of precarious control, to the point that the entire musical and much of the ambient soundtrack is drawn from the games. I suggest that the use of music and sound represents the central way in which the film attempts to remediate the ludographic mechanics of the games. The film’s periodic cycling between control and lack of control is largely formed via the deployment of the games’ disorienting, boundary defying soundscape which literally invades and interrupts narrative coherence.

**TOWARDS A COGNITIVE-AFFECTIVE AESTHETICS OF
LUDOMUSICOLOGY: TAXONOMIES OF FORM AND FUNCTION IN 8-BIT SOUNDSCAPES**

Dana Plank-Blasko, Ohio State University

What is so powerful about game sounds? By asking about *sounds*—not merely music—one opens up a broader soundscape than an analysis privileging background musical tracks alone. A more holistic aural texture accounts for sound effects and Foley, comprising a spectrum of variously functioning sonic events working together to vitally impact player engagement. The goal is a functional taxonomy that can be used to examine any and all sounds that constitute a particular spatial and diegetic environment, induce emotional responses that can enhance the ludic experience, or otherwise impact the phenomenological experience of gaming.

Sound effects signal important information about game states: adding excitement by activating the sympathetic nervous system and enacting physiological changes. Musical background tracks serve different functions: meant to motivate or lull the player into steady rhythms of gameplay, or raise phasic arousal levels

without attracting attention. However, tracks sometimes attempt to disrupt player immersion, adding a layer of challenge via distraction and refusal to structurally align with the image.

Game sounds vitally engage cognitive function, influence avatar identification, embodiment, and immersion in the game diegesis in a manner that is a uniquely invasive, intensely intimate, and immediately influential on the player in ways that visuals alone can only approximate. Thus, it is necessary to devise a fitting aural taxonomy for video game sounds, one that does not privilege a particular category of aural output but instead serves as a multi-faceted analytical approach, a working language of gameplay soundscape, and a component of a ludomusicological aesthetics.

THE ‘MAN OF TOMORROW’ VERSUS THE ‘WORLD OF TOMORROW’: A VISUAL & SONIC ANALYSIS OF THE 1941 SUPERMAN ANIMATED SHORT, *THE MECHANICAL MONSTERS*

Daniel Robinson, University at Buffalo, SUNY

The *Superman* animated short films of the early 1940s—created by the innovative Fleischer Studios and released by Paramount—were lavish, Technicolor productions that served to both construct and reinforce the immensely popular public image of the first comic book superhero. The first eight cartoons in the series addressed themes of destructive technological modernity, featuring titles such as *The Mad Scientist* and *Electric Earthquake*. Alarming, futuristic topics were widespread in popular media of the time; prominent examples include Fritz Lang’s *Metropolis* and Orson Welles’ nationwide, panic-inducing *War of the Worlds* radio broadcast.

The brass fanfare theme that accompanies the opening credits is the first written for Superman in any medium—as the radio serial did not originally contain any music—and has served as the model for later cinematic musical representations by Williams and John Ottman (*Superman Returns*, 2005). The creator of this original musical signature for Superman was the Fleischer Studios’ music supervisor, Tin Pan Alley composer Sammy Timberg.

The focus of this paper is a detailed analysis of the second short in the series, *The Mechanical Monsters*, with emphasis placed on illuminating the ‘Man of Tomorrow’s’ interactions with the menacing creations of the new, technological era. Examining several aspects of this rich multimedia object, I demonstrate how this Superman cartoon presents a telling portrayal of pre-WW II American culture’s negotiation with both the dangers and utopian possibilities of futuristic and technological modernity, and show how Timberg’s theme served as a template for later musical depictions of the character.

29. SUNDAY, June 1, 9:30 – 11:00AM, Loewe Theatre

TOWARDS AN ESTHETIC OF VISUALIZATION: COMPARING THE APPROACHES TO WRITING FOR THE BATTLE SCENE

Natalie Matias

This paper will provide a newly developed approach to presenting analytical data achieved through conducting an analytical cross-comparative study of different compositional genres. In this specific instance the compositional genres of interest are the ballet and film mediums.

The study will focus on the programmatic writing of Sergey Prokofiev, specifically the (1938) film, *Alexander Nevsky* and the (1935-36) ballet, *Romeo and Juliet*, op. 64. The analysis will include a breakdown of the musical data set against visual still cuttings of the “moving image”.

The analysis will be further narrowed with the specific intent on discovering how the composer’s music functions within the battle scene; including the battle scene in *Alexander Nevsky*’s The Battle on the Ice and the fight from *Romeo and Juliet* (Romeo fights Tybalt). This assessment will perhaps lead to an identification of how Prokofiev adapted his compositional style as a consequence of writing music for a specific genre (ballet and film).

Overall, this method of presenting analytical data should enable the analyst to clearly identify comparisons between the different scores. As an analytical practice this method of representation allows the analyst the freedom to assess different composers and a number of different compositional genres, and the criteria for the analysis could undoubtedly be extended to any number of composers or compositional settings.

EYE-TRACKING FILM MUSIC

Miguel Mera and Simone Stumpf, City University London

How does music help focus visual attention in the film experience? Within the Congruence-Associationist Framework, Annabel Cohen put forward the idea that music can sometimes determine the focus of visual attention: “When the auditory information and visual information are structurally congruent, the visually congruent information becomes the figure, the visual focus of attention”. To a certain extent, this theorization simply repeats what film music scholars and audiences have always implicitly believed to be true, but researchers have not as yet been able to prove this empirically. Filmmakers and composers employ deliberate strategies of narrative focus through the use of music, but do they actually work?

Eye-tracking research—the process of measuring either the point of gaze or the motion of the eyes—has grown exponentially in recent years, and is principally located within the fields of psychology and human computer interaction. In this presentation we will report on an empirical eye-tracking study that examined the effects of music on visual attention and user experience during visual exploration tasks in a film sequence. Our research contributes the first step in understanding how music shapes visual attention using eye-tracking methodologies. We promote wider adoption of these techniques and genuine interdisciplinary research, which has the potential to enhance our understanding of the complex processes of perception in action. Our results show that certain music is able to direct what we see by switching attention to target foci more quickly, but also that music can encourage greater exploration of visual scenes outside targets.

AUDIOVISUAL ATTENTION AND THE FILM EXPERIENCE: BRIDGING TEXTUAL ANALYSIS AND EXPERIMENTAL STUDIES

Birger Langkjaer, University of Copenhagen

The Film: A Psychological Study is the first in-depth book ever written on film theory and was published as early as in 1916 by the psychologist Hugo Münsterberg. Basically, he considers the film as an *externalization of mental processes*, a representation out there of how our minds work. Yet, the film combines innate and cultivated perceptual skills which are used by film makers in interesting ways. Whereas human perception in everyday life is attracted by stimuli which just happen to be there, fiction films are aesthetic forms, that is, designs for intended and highly condensed forms of structured attention. In the words of film-philosopher Noël Carroll, films are ‘pre-digested’ for the audience. This paper aims at showing that structuring of attention is a decisive factor guiding the audiovisual styling of feature films and that this is central to explain how sound effects, music and moving images combine into a holistic and emotionally toned experience of a fiction world. This is demonstrated through a short analysis of *Tinker, Tailor, Soldier, Spy* (2011), a film that combines suspense, irony and nostalgia. Further, I will go through a series of experimental studies on how cross-modal combinations (primarily music/image-relations) influence audiences, or participants, and it is discussed in which ways the different traditions of film studies dealing with the soundtrack and experimental music psychology may cross-fertilize.

30. SUNDAY, June 1, 9:30 – 11:00AM, 6th floor

SOUND DESIGN AND NARRATIVE IN THE FILMS OF JACQUES RIVETTE

Byron Almén, University of Texas at Austin

The relationship between film and other arts—theatre, music, dance, and painting in particular—had a considerable influence on Jacques Rivette’s aesthetic in the 20+ films he directed from the late 50s to the early 2000s. Particularly striking is the degree to which his engagement with music and sound reveals interesting experimental innovation on multiple levels. It is clear that Rivette attempted throughout his career to re-imagine the role of music in the filmic narrative. Through selected clips from the films, I will develop a taxonomy of these roles, including but not limited to: plot device (*Paris nous appartient*), the creation of

filmic worlds through topical and stylistic reference (*La Religieuse*), the manipulation of sound to establish character development (*L'Amour fou*), formal principle (*Out 1*), the development of musico-filmic *topoi* (*Out 1*, *Le Pont du Nord*), the invocation of the theater through sound gesture (*Céline et Julie vont en bateau*, *L'Amour par terre*), the use of independent, parallel, and mutually reinforcing improvisatory strands (*Duelle*, *Noroît*, and *Merry-Go-Round*), the establishment of a synthetic art-form (*Noroît*), the invocation of music-theoretical and/or performative tradition (*Out 1*, *Noroît*), and the reimagining of genre conventions (*Haut bas fragile*).

MUSICALLY CONCEIVED SOUND DESIGN AND THE BREAKDOWN OF FILM SOUNDTRACK HIERARCHY IN SHANE CARRUTH'S *UPSTREAM COLOR*

Danjela Kulezic-Wilson, University College Cork

The recent cinematic practice of blurring the boundaries between score and sound design has been most often discussed in relation to the increasing use of *musique concrète* and the emancipation of sound effects into musically efficient and narratively pertinent elements of the film soundtrack. The narrative dominance of language and speech, however, has remained largely unchallenged in practice and scholarship alike, occasional excursions into the poetic use of the voice-over notwithstanding. My paper will draw attention to the fact that more recently the traditional hierarchical relationships between speech, music and sound effects have been further disrupted by a newly developed taste for the asynchronous use of speech in a musical context (*Tabu*, Miguel Gomes, 2012), the musical use of language (*Spring Breakers*, Harmony Korine, 2012) and the deliberate foregrounding of musical material at the expense of intelligible speech (*Breathe In*, Drake Doremus, 2013). Shane Carruth's *Upstream Color* (2013) takes all the aforementioned methods one step further and advocates the interchangeability of all elements of the film soundtrack in the fulfilment of narrative as well as musical functions. Drawing on Prieto's (2002) notion of the *exemplificational* use of language in modernist literature, I will argue that Carruth's DIY approach to writing, directing, editing, cinematography and composing in *Upstream Color* promotes a new type of film form which, similar to some modernist methods of weakening the denotative function of language, undermines the narrative sovereignty of the spoken word in order to encourage an alternative mode of perception stimulated by the musical and sensuous qualities of the film's audio-visual material.

CHANGING PERCEPTIONS: THE ROLE OF ORCHESTRATION IN CHARLES CHAUVEL'S *JEDDA* (1955)

Anthony Linden Jones, Sydney Conservatorium of Music

The post-war period was a very lean time for film-making in Australia. With production houses depleted, cinemas chained to Hollywood productions, a lack of willing investors, and a federal government disinterested in Australian stories, film-makers struggled to get any feature film projects up. One maverick director, Charles Chauvel, chose to strike out on his own, forming a production company and seeking local funding to create what would be his last feature film, *Jedda* (1955).

Always an innovator from his first film *The Moth of Moonbi* (1926) to his last, Chauvel created an opera-like story of doomed love based around two Aboriginal characters. The first film to feature Aboriginal actors in the two main roles and the first Australian production made in colour, the film also proved to be innovative in its use of music. The orchestral score by neo-Romantic composer and concert pianist Isador Goodman is striking for its use of piano to represent the main character, Jedda, breaking with conventions established during the early years of the Hollywood studio system. This paper discusses the role that the score's orchestration plays in shaping audience perceptions of the Aboriginal characters in a time when Aboriginal people in Australia did not have the vote and were considered part of the fauna of the country. The awkward process of creating the score is elucidated, as well as the general reception of the film and its place in the history of the Australian film industry.

31. SUNDAY, June 1, 9:30 – 11:00AM, Room 779

INTERPRETATION AND UNDERSCORING: MODEST CONSTRUCTIVISM AND THE ISSUE OF NONDIEGETIC VERSUS INTRA-DIEGETIC MUSIC IN FILM

Tobias Pontara, University of Gothenburg

Neo-formalist approaches to film like those of David Bordwell and others are sometimes taken by film musicologists to support a far-reaching constructivism with regard to music's function, meaning and diegetic status in film. Berys Gaut has argued, however, that Bordwell's emphasis on the active spectator does not amount to a successful global theory of interpretation in a more radical constructivist sense. As for Gaut himself, he advocates what he describes as a "modest constructivism" in film: only in cases of unresolvable ambiguity or indeterminacy is there room for genuine or discretionary construction on the spectator's or critic's part.

Recently, some film musicologists have proposed models for assessing music's diegetic status in film that radically rethink the diegetic-nondiegetic distinction. A case in point is Ben Winter's reinterpretation of what has traditionally been regarded as nondiegetic underscoring as a special form of diegetic music – what he calls intra-diegetic music.

In this paper I argue that (1) considered as a *theory* of intra-diegetic music Winters's model remains somewhat unclear with regard to the theoretical status of its central claims; (2) that his *application* of his concept of intra-diegetic music to a film like *Saving Private Ryan* (1998) is nevertheless plausible; (3) that the viability of such intra-diegetic readings is often consistent with convincing nondiegetic construals of the very same passages of musical underscoring; and (4) that such situations (i.e. situations where the same musical passage can be credibly constructed as both intra-diegetic and nondiegetic) demonstrate the undue restrictiveness of Gaut's modest constructivism.

BLURRED LINES: SOUND EFFECTS AS INSTRUMENTS AND THE INTERACTION OF DIEGETIC AND NONDIEGETIC IN *ATONEMENT*

Erin Tomkins, New York University

Film scoring is increasingly a digital medium, with virtual instruments, digital samples, and sound effects becoming a major component of orchestration in modern film music. In his score for *Atonement* (2007), Dario Marianelli utilizes diegetic sound effects as part of his orchestration, regarding these sounds not simply as effects but integral to the score. Not unlike Hans Zimmer and James Newton Howard's use of flapping bat wings in their score for *Batman Begins*, Marianelli incorporates a typewriter and an umbrella hitting a car, among other sounds, into the music as instruments. This incorporation of sound effects allows the score to fluidly transition between nondiegetic and diegetic, creating a greater level of synthesis between the nondiegetic and diegetic sound worlds.

Described by Robynn Stilwell ("The Fantastical Gap between Diegetic and Nondiegetic" [Berkeley: University of California Press, 2007]) and others, crossover between diegetic and nondiegetic sound is frequent in film music, increasing the narrative significance of the score. Marianelli's artful integration of sound effects aids in transforming the score into more than accompaniment, but an essential part of protagonist Briony's character. As an unreliable narrator, Briony changes our interpretation of the events in the story; the music parallels this shift in perception, the nondiegetic and diegetic interplay echoing the blurring of fact and fiction. In this paper, I will analyze Marianelli's use of digital technology to integrate sound effects into the orchestration and how this use of diegetic sound allows him to blend the nondiegetic and diegetic soundscapes into an in-between aural space that dynamically enhances the narrative.

BLURRED LINES: THE USE OF DIEGETIC AND NON-DIEGETIC SOUND IN *ATONEMENT* (2007)

Catrin Watts, The University of Texas at Austin

When interviewed, director Joe Wright said that in his films he likes to create a "soundscape where music, sound effects, and dialogue are non-divisible". Working closely with composer Dario Marianelli, Wright has

had notable success with *Pride & Prejudice* (2005), *Atonement* (2007), and *Anna Karenina* (2012), and while scholars such as Danijela Kulezic-Wilson are producing exciting work on these films, there is still much that we can learn.

This paper will focus on *Atonement* and how the soundworld is so inexplicably linked to our interpretation of events. In particular, I will investigate how the typewriter acts as a pivot between diegetic sound and non-diegetic music. What becomes clear in *Atonement* is that the typewriter sound is indicative of an imagination running wild. It is initially connected to Briony in the opening scene but it is also used when Robbie types his explicit letter to Cecilia, Briony's older sister. To aid his writing Robbie puts Puccini's "O Soave Fanciulla" on the record player but as he pours his desire onto the page, the sound of the typewriter and the record blur the lines between diegetic and non-diegetic sound.

These blurred lines call into question what Robbie can and cannot hear making the position of the audience ambiguous, as they are no longer separated from the character by non-diegetic sound. This is not the only occurrence and this technique is imperative in our connection to the characters; importantly it drives our understanding of Briony's misinterpretation, enabling empathy for a child seeking atonement.

32. SUNDAY, June 1, 11:30 – 1:00PM, Loewe Theatre

SCIENCE, BUT NOT AS WE KNOW IT: FILM MUSIC AS LABORATORY EXPERIMENT

K. J. Donnelly, University of Southampton

Increasingly, arts research is 'crossing over' with scientific research and importing unfamiliar investigative techniques to unlock new levels of understanding. Current cognitive and perceptual experimentation procedures usually involve some sort of measuring hardware allied to empirical psychological methodology.

This paper is interested in exploring the possibility of using experimental culture as the 'tool' of laboratory experiment as a part of such a process. It will outline the theoretical implications of scientific/psychological approaches for the study of film music, but concentrate on the related theoretical method of 'neuroaesthetics'. This approach does two things. One is that it addresses cultural objects as effects of human physicality, particularly the 'hardware' of perception and the essences of the human being as body and mental process. Secondly, neuroaesthetics allows for seeing culture itself as a means of investigating the secrets of the human brain. Such a strategy approaches films and music as objects that engage and exercise the parameters of human perception and cognition, allowing the analyst to understand 'human nature' through the processes of culture. Inspired by both of these strands, I am interested in how 'experimental' film music might be employed as part of a 'scientific' process, and in this paper I argue that KTL's recent modern score for Sjostrom's silent classic *The Phantom Carriage* (1922/2010) can be approached as an aesthetic experiment, rendering the film theatre as laboratory.

INTERPRETING INCONGRUENCE: AUDIO-VISUAL DIFFERENCE, IDENTIFICATION, AND A SENSE OF LOCATION IN *LAYER CAKE*

Dave Ireland, University of Leeds

Seemingly incongruent film music can influence perception and the interpretation of filmic narrative. Such audiovisual constructions can convey complex informational messages, influencing broader holistic judgments of film-music fit and/or appropriateness. Accordingly, such moments may be highly memorable or emotive and have become a common contemporary cinematic trope. Subsequently, the notion of incongruence is particularly suited to holistic study which accounts for the psychological and aesthetic value of this type of audiovisual combination.

This paper discusses a sequence from *Layer Cake* (Vaughn, 2004) in which a brutal beating is accompanied by the lively strains of Duran Duran's 'Ordinary World'. Discussing the scene in the context of 90s British gangster films, this analysis considers the post-Tarantino prevalence of stylized presentations of violence with incongruent popular soundtracks. Whilst arguably no longer as unexpected, these forms of musical accompaniment can play a significant role in the audience's processes of identification, absorption and interpretation. Drawing upon close textual analysis and empirical focus group work, this discussion

demonstrates processes of identification that the incongruent soundtrack may facilitate and considers how the director's intentions of conveying a sense of location within the film are musically realized in this sequence.

Incorporating focus group study into a multidisciplinary analysis, in which qualitative data collection complements experimental and theoretical perspectives, this analysis reflects the benefits of appropriating mixed-method psychological approaches within a wider methodological and conceptual context in order to account for the breadth of responses which an incongruent soundtrack may invite.

FILM MUSIC IN THE LAB: EYE TRACKING EXPERIMENTS ON MUSIC'S INFLUENCE ON FILM SEMANTICS

Ann-Kristin Wallengren and Alexander Strukelj, Lund University

This presentation discusses the possible advantages and disadvantages by using experimental methods in order to understand how music influences our understanding of film narratives. Can experimental and quantitative methods such as eye tracking, questionnaires, galvanic skin response, EEG (electroencephalogram) and fMRI (functional magnetic resonance imaging – a brain scan) give us insights into the significance of film music that we cannot really arrive at through more traditional methods? The discussion emanates from an eye tracking experiment conducted at Lund University Humanities Lab during spring 2014, which in turn is a continuation of an explorative experiment made at a workshop in 2013. The experiment uses three film clips chosen according to their different use of stylistic parameters *Ronin* (John Frankenheimer, 1998), *Songs from the Second Floor* (Roy Andersson, 2000) and *Winged Migration* (Jacques Perrin, 2001), and three different sound conditions of which one is musical silence. As complementary methods we use questionnaires and “traditional” film analysis in order to be able to perform methodological and theoretical controls as well as comparative discussions. In the experimental situation, mainly two methods are thus combined: the eye movement measurement, i.e. measurement of objective physical values, indicating whether and how visual attention is guided by the music, and secondly questionnaires that in a different and more in-depth way measure the subjective experience and interpretation. Are experimental methods able to provide more definitive answers to questions about how film music means and generates meaning? Can experimental methods be able to show something previously not noted?

33. SUNDAY, June 1, 11:30 – 1:00PM, 6th floor

MILES DAVIS' *ELEVATOR TO THE GALLOWS* VS. NEIL YOUNG'S *DEAD MAN* IMPROVISED FILM SCORES

Brittany Rafalak, The New School

Film music has a tendency to guide audience members. It tells us how to feel about what is happening on screen. As an artful and challenging solution, some filmmakers have been inspired to use improvised music. Improvised scores are interpretations of on-screen events that may contribute to not only the image and motion on screen, but the emotion and progression of the narrative. In this way the score and the film are manifested simultaneously for the audience. As we can see in *Elevator to the Gallows* and *Dead Man*, different techniques lead to different results. Which is the more truly improvised score and what are the variants that make it so? Is an entirely improvised score even possible? This paper explores what musical, technical, and emotional details lead to the final scores and the phenomenon of music as reaction to images in real time.

"SLIGHTLY OVERLOOKED PROFESSIONALLY": POPULAR MUSIC IN *BRIDGET JONES'S DIARY*

Elizabeth Kirkendoll, Texas Christian University

A genre more often regarded as money-making entertainment than serious cinema, romantic comedies have long been overlooked academically. Although recent research by film scholars such as Leger Grindon and Tamar Jeffers McDonald, has begun to explore the underlying complexities and historical value of the genre, the musical components of romantic comedies remain under-researched. Using the influential film *Bridget Jones's Diary* (2001) as a case study, this paper explores the often intricate use of popular music in romantic comedies as a method of providing narrative clarity for general audiences while enhancing the film's broad

appeal. *Bridget Jones's Diary* further highlights the potential functions of popular music in romantic comedy, employing foregrounded songs both as narrative elements and framing devices. On one level, the songs in *Bridget Jones's Diary* act as an extension of the title character's narration—as an aural extension of her eponymous diary. Furthermore, songs such as Aretha Franklin's "Respect" (1967), Diana Ross's "Ain't No Mountain High Enough" (1970), and Van Morrison's "Someone Like You" (1987) act as structural and narrative frames for Bridget's relationships. The popular songs consequently immerse the viewer into the film narrative and provide an emotional bond with the title character. Finally, I examine how *Bridget Jones's Diary*'s musical model set the stage for future romantic comedies such as *Sweet Home Alabama* (2002) and *Love Actually* (2003) to expand the role of popular music.

SPRING BREAKERS AND ITS MUSICAL ALLUSION TO AMERICAN YOUTH CULTURE

Sarah Kloiber, New York University

This paper examines how the music of the film *Spring Breakers* (2012) contributes to the generally facetious approach the film takes in its commentary of American youth culture. The film utilizes a mixture of sound devices to define its social observations. In Ian Inglis' *Popular Music and Film*, Robb Wright discusses how the insertion of certain pop songs in a film soundtrack can contribute to an underlying message through lyrics, structure, and historical reference. The most poignant example is a scene with James Franco's character sitting at a white piano as the girls request for him to sing an "inspiring" song. He chooses Britney Spears' "Everytime", whose lyrics comment on self awareness of her own human weakness, apologizing for the pain that weakness inflicts on other people. As the scene cuts to a montage of the group committing violent murder, the music transitions from Franco's diegetic performance to the non-diegetic original sound recording. The apologetic lyrics and soft melody contrast starkly with the actions happening on screen. The irony of the plea for forgiveness in the lyrics as the girls commit horrendously violent acts combined with the ethereal recording of Britney's breathy singing is a calculated decision on behalf of the composer and director, forming a commentary on the lack of apology with which these girls are following Franco's character into his drug dealing world, a man who has nothing really to offer them but the opportunity to live a life with no remorse or recognition of others. This specific choice of popular song and its method of delivery therefore becomes an extraordinary example of how the relationship between lyrics and the visual and situational narrative work together to form a musical meaning.

34. SUNDAY, June 1, 11:30 – 1:00PM, Room 779

OPERATIC FANTASY: LIMINAL SPACE AND SOUND DESIGN IN *FAREWELL MY CONCUBINE* (CHEN, 1993)

Brooke McCorkle, University of Pennsylvania

"If you belong to the human race, you go to the opera. If you don't go to the opera, you're not a human being. Pigs and dogs don't listen to opera. And are they human? They're beasts!" So the Opera Master proclaims this to his troupe of boys in Chen Kaige's 1993 film *Farewell My Concubine*. Film scholar Jenny Kwok Wah Lau contends that the film "has projected a rather one-dimensional treatment of Beijing Opera and its love/hate exchanges with its characters. Although in the film Dieyi (played by Leslie Cheung) is a nationally acclaimed artist, one does not see how he interacts with his art." Lau concludes that Beijing Opera in *Farewell My Concubine* is little more than Orientalist spectacle. But her assessment fails to consider the aural in relationship to the movie's narrative. In contrast, I argue that music, and especially Beijing Opera, plays a meaningful role in the film's narrative and character development. In this paper, I first provide a brief synopsis of the film and then interpret how the soundtrack and its use of off-screen sound enhances the portrayal of Dieyi, a male singer who performs female roles, as a liminal character. I conclude with an analysis of three scenes that exhibit the peculiar tension between diegetic and non-diegetic sound in *Farewell My Concubine*. In each, sound contributes to the blurring of boundaries between fantasy and reality that reflect Dieyi's own psychological turmoil.

THE MUSICAL DETECTIVE: KURT WALLANDER, JUSSI BJÖRLING, AND THE ART OF LISTENING

Per F. Broman, Bowling Green State University

Hardly any recent literary figure has been realized on film as many times as Kurt Wallander from Henning Mankell's series of novels and television scripts. Most of his novels (1991–) have been realized to date in two different productions, one Swedish featuring Rolf Lassgård (1994–2007) and another from the UK featuring Kenneth Branagh (2008–), in addition to another Swedish production of thirty-two episodes based on Wallander with Krister Henriksson in the lead role.

The anti-hero Wallander, a struggling, grumpy, divorced, alcoholic police detective in the small town of Ystad in southern Sweden, is a great fan of romantic opera—Verdi and Puccini, in particular, especially when performed by Jussi Björling—and even had ambitions to become an artist manager. The extent to which his musical interests are depicted varies a great deal between the productions. In the Swedish episodes, they assume a greater presence as Wallander shares his knowledge with colleagues and uses opera as a means of connecting with women, and even more significantly as he turns to music to counter his violence-filled work. In this latter respect, music is a deeply integrated aspect of character development. In the UK production, this important feature of the main character is absent. In this paper, I will analyze the musical differences between the productions and argue that the inclusion of opera make a significant contribution to the narrative and interpretation of the main character, especially in the novel/episode *Faceless Killers* (*Mördare utan ansikte*).

DEDUCING MORIARTY: BBC'S *SHERLOCK* AND THE MUSICAL *ACOUSMÊTRE*

Anne Lake, Indiana University

Michel Chion's theory of *acousmêtre* provides a useful perspective on characters with disconnects between their bodies and voices. Chion's theory works well for uncomplicated voice-body situations, but has potential for extension not only to more complex voice-body circumstances, but also to interactions between music and characters. Musically, relationships between well-defined themes and well-defined characters parallel Chion's voice-body relationships. A character, therefore, could be musically acousmatic.

There is no question that the character Moriarty is an *acousmêtre* in the first season of the BBC's television series *Sherlock*. Moriarty repeatedly borrows voices, manipulating the verbal and the tone of voice, which allows for both false and partial de-acousmatizations. The acousmatic effect is calculated to present Moriarty as the ultimate terrifying villain. In the second season, however, once Moriarty is no longer a vocal *acousmêtre*, the music creates the *acousmêtre*. This musical *acousmêtre* functions according to the same principles as vocal *acousmêtre*. Direct parallels between season one and season two confirm this extension from voice to music. Both seasons use the same specific type of *acousmêtre* and include a hidden-in-plain-sight de-acousmatization. Furthermore, both vocal and musical final de-acousmatizations follow the same narrative sequence. *Sherlock* is a special case that is particularly compelling. It shows that a theory of musical *acousmêtre* facilitates analysis of both the music itself, and its relationship to narrative on a larger scale.

35. SUNDAY, June 1, 2:30 - 4:00PM, Loewe Theatre

PRIMORDIAL TRUTHS? THE VOICE OF VERISIMILITUDE IN *APOCALYPTO* AND *THE PASSION OF THE CHRIST*

Mitchell Morris, Amherst College

Mel Gibson's films *The Passion of the Christ* (2004) and *Apocalypto* (2006) provoked widespread controversies upon their premieres, thanks to their extraordinary levels of violence as well as their troubling representations of ethnic/racial Others. In *The Passion*, Gibson's hyper-reactionary Catholic treatment of the narrative leaves the film's Jewish characters as villainous figures all too familiar in the history of Christian antisemitism. *Apocalypto*, preoccupied with the darker aspects of pre-Columbian MesoAmerica, connects back to portrayals of "savage natives" in histories of European imperialism. The characterizations may seem all the worse because both films spend an inordinate amount of time crafting "authentic" details of the mise-

en-scène: props, costumes, and settings, to be sure, but also, and crucially, dialogue entirely in languages inaccessible to the films' audiences—Latin and Aramaic, or Yucatec (a Mayan language), respectively. The dialogue, which estranges the audience in the service of "realism," was received at the films' premieres as especially problematic; in the case of *Apocalypto*, one critic worried about "people leaving the movie thinking that because the characters were speaking Mayan there is an air of authenticity."

What kind of authenticity? The use of "distant" languages supporting the films' documentary-like visual details is particularly interesting because the materiality of the actual speech, while helping craft a "realistic" dissociation between films and audiences, also participates in the evocation of a much more noumenal, perhaps "spiritually authentic" connection. The question of vocality, in particular the ambiguous drift between "song" and "speech," summons a rich tradition of speculation about music's ability to represent "truth" and interior experience. In this sense, the "music" of language can be taken in a literal sense, with unexpectedly productive critical results.

“THERE IS NOTHING FREE, EXCEPT THE GRACE OF GOD”: FILM MUSIC, MYTH-MAKING, AND RELIGION IN *TRUE GRIT*

Kutter Callaway, Fuller Theological Seminary

As a quintessentially American genre, Westerns both enact and, in some cases, call into question the core myths that have come to define American culture. This myth-making intention is often exemplified in the way that Westerns draw upon the symbolic power of music. A number of recent volumes have explored the integral role that music plays in the construction of America's mythic archetypes in the Western. Of particular note are Kathryn Kalinak's *Music in the Western: Notes From the Frontier* (2012) and *How the West Was Sung: Music in the Westerns of John Ford* (2007), and Claudia Gorbman's article, "Drums along the L. A. River: Scoring the Indian" in Janet Walker's edited volume, *Westerns: Films through History* (2005). Taking this important scholarship as a starting point, this paper suggests that music offers an interpretive key to the mythic import of the Western genre. But it will take this claim one step further and suggest that, as an extension of its myth-making capacity, music also grants us critical insight into the markedly religious dimensions of the Western.

In particular, this paper will offer an examination of the Coen Brothers' *True Grit* (2010), locating the film in the context of both the historical development of the Western genre and its contemporary re-emergence. Significantly though, it will do so by emphasizing the ways in which a fully-orbed reading of *True Grit* through the film's music requires the use of critical methodologies that lie outside the domain of film music studies proper—methodologies most often employed by those engaged in theological and religious studies. The need for an interdisciplinary endeavor of this sort is made particularly evident by *True Grit*, for in addition to its overt use of numerous religious references, the film re-appropriates the symbolic capital of the Western in order to explore expressly religious questions. Thus, building upon an exploration of the music in this particular film, I will suggest that the Coen Brothers borrow from their own Jewish religious tradition in order to create a morally ambiguous space in an otherwise morally clear-cut narrative world. Indeed, because it often serves as an agent of mythologization in the classic Western, the music in *True Grit* offers an interpretive clarity that runs counter to narrative appearances and, in some cases, problematizes the myth-making conventions of the genre.

DIFFERENT COMPOSITIONAL WORK WITH JEWISH MUSIC ELEMENTS: *FIDDLER ON THE ROOF* (1971) AND *YENTL* (1983)

Romana Klementová, Masaryk University

The integration of ethnic music into film scores is a quite common phenomenon. Its main purpose is to serve as a means which allows a relatively swift identification of the film's locale or a specific ethnic background of individual characters. From the compositional point of view there are myriad ways of working with ethnic music in the film score, ranging from the most authentic form and interpretation possible – predominantly as diegetic music – to subtle hints created by blending ethnic elements into the score through the use of a particular musical instrument or a harmonic or melodic element – predominantly as non-diegetic music.

In my contribution I will be analysing the music adaptation by John Williams for the *Fiddler on the Roof* feature film (1971) and score by Michel Legrand for *Yentl* (1983). My analysis will build on the parallelism of genre (both films are musicals), of geographical setting as well as of cultural and religious themes (both are set in Ashkenazi Jewish „shtetls“ in the geographical area of what is now Poland and Ukraine) and of time setting (both are set into the first decade of 20th century). I will attempt to compare the different methods of working with Jewish music in each of the films and to assess the level of authenticity or stylization. Hence, the analysis will focus on the overall musical approach, the form, instrumentation and orchestration, both melodic and harmonic components as well as the interpretation. Finally, based on compositional style, I will attempt to set each of the scores in a broader context of film music created by John Williams and Michel Legrand respectively.

36. SUNDAY, June 1, 2:30 - 4:00PM, 6th floor

EXAMINING THE EVOLUTION OF JOHN WILLIAMS' ORCHESTRATIONS THROUGH THE LENS OF *STAR WARS*

Nicholas Kmet, New York University

Ever since John Williams single-handedly revived Hollywood's use of the lush, neoromantic orchestra once popular in the "Golden Age" of the 1930s and 40s with his score to *Star Wars*, he has practically occupied his own genre of music.¹ Much like Copland, his personal style is almost instantly recognizable even to the uninitiated listener. He remains the last vestige of the vaunted second-generation of film composers, the practitioner of a style and method foreign to today's generation of composers.

However, much like any composer, Williams' style has seen changes across the last forty years, especially in his tendencies and choices related to orchestration. Perhaps no better example of these changes can be found than in the six *Star Wars* scores Williams' composed over the twenty-eight years it took George Lucas to complete his dual trilogies. Each score is immediately recognizable as the work of Williams, and yet a greatly disparate sound exists across the spectrum of the trilogies. Much of these differences can be attributed to the transformation and maturation of Williams' style of orchestration over the last three decades.

In this paper I will examine the evolution of John Williams' orchestration through the analysis of four representative themes, two from each *Star Wars* trilogy. They will be analyzed and compared based on how Williams' orchestrates these themes in specific scenes. Through the comparison of these themes, I will demonstrate the differences and changes in Williams' orchestrations, reflecting the broader transformation of his style and contextualizing the approach of one Hollywood's greatest film composers.

"YOU HAVE TO KNOW HOW TO READ IT": JOHN WILLIAMS'S SKETCH SCORES AND THE ROLE OF THE ORCHESTRATOR

Joakim Tillman, Stockholm University

John Williams is known for his complete and detailed sketch scores. "If you look at it carefully," stated Williams' longtime orchestrator Herbert Spencer, "all the information is there." Why then does Williams use an orchestrator, and not just a copyist? According to film composer and orchestrator Conrad Pope the reason is that Williams "can write in shorthand and go quite quickly": "In other words, it's all there but it's like a secretary's shorthand. You have to know how to read it."

This paper will analyze samples from Williams' sketch scores to show how they are organized, and how his "shorthand" works. Furthermore, using examples from *Family Plot* (1976), *Star Wars: Episode III - Revenge of the Sith* (2005) and *Memoirs of a Geisha* (2005), a comparison will be made between Williams' sketches and the full orchestral scores in order to illustrate the kind of contributions made by orchestrators Herbert Spencer, Eddie Karam and Conrad Pope. For instance, as Pope points out, a single line with the designation "tutti woodwinds" tell him that he has to write a piccolo part up an octave and put the bassoon down an octave, or more generally that "this is John's tutti woodwinds *Jurassic Park*-style."

PLATOON AS MUSICAL WAR MOVIE
Todd Decker, Washington University in St. Louis

Oliver Stone's *Platoon* (1986) marks a rare moment in Hollywood genre history when long established relationships between music and image were remade by a single influential film. Stone's repeated use of Samuel Barber's slow, serious, classical *Adagio for Strings* to score a tale about the Vietnam War created a film music trope that has endured in combat films into the present. Brief examples of *Platoon*'s musical influence on later war films will introduce the primary focus of this paper: an analysis of how Stone deployed Barber's *Adagio* to varied expressive and formal ends. Stone used Barber's piece not only to inflect the meaning of the narrative and images (a conventional role for film music) but also to pace the editing and structure the storytelling, creating a distinctly musical sort of war movie. For example, during the burning of the village sequence key events match high points and phrase endings in Barber's music. A soundtrack mixing strategy that favors music over sound effects and dialogue further enhances the *Adagio*'s overlapping thematic and formal roles. For example, the death of Elias uses overly prominent music to position the viewer both inside and outside the action. Stone also used Barber to open up meditative stretches of musically-structured time at the film's opening and closing credits. Barber's *Adagio* bridges the gap between narrative closure and end credits and plays to the end of the long final credit roll, encouraging viewers to remain and reflect on *Platoon* to the sound of sorrowful, elegiac music.

37. SUNDAY, June 1, 2:30 - 4:00PM, Room 779

**“WHAT KIND OF BIRD ARE YOU?”: THE DIDACTIC AESTHETICS OF
BENJAMIN BRITTEN AND WES ANDERSON IN *MOONRISE KINGDOM* AND BEYOND**

Kate McQuiston, University of Hawaii at Manoa

In calling Benjamin Britten's music the backbone of his film *Moonrise Kingdom* (2012), Wes Anderson invites multiple strategies for reading the film vis-à-vis the music. The music provides sites for interpretation and character activity; *Noye's Fludde*, for example, shares themes with *Moonrise Kingdom* overall, and animates critical moments in the story of young outsiders, Sam and Suzy, who first meet during a performance of the work. This paper explores ways in which Britten's opera shapes the film.

The second goal of this paper is to illuminate the didactic aesthetics of both Anderson and Britten, and imitations and variants of their works (in official websites, art, apps, and games). With Britten's *Young Person's Guide to the Orchestra*, Anderson maps out his orderly world of individual, labeled parts, which extends to the Bishop household and the community beyond, and highlights Anderson's interest in names and labels – for instruments, occupations, animals, and children. If Anderson's deployment of the orchestra is initially via borrowed recording, orchestral melodies comprise his toolbox for the end-credits homage to the *Young Person's Guide*, on an original theme by Alexandre Desplat. This brings attention once again to Britten's influence, and to the value, in Anderson's view, of making things oneself (an activity his characters and fans share), imitating others, and revealing the “madness” of things.

In this film and elsewhere, Anderson's and Britten's ideals about art's usefulness and its capacity to involve audiences converge, suggesting an understanding of the film and Britten's music as closely related works.

MUSIC, SOUND, AND DELEUZE'S *CINEMA 1*

James Buhler, The University of Texas at Austin

Gilles Deleuze's two books on film—*Cinema 1* and *2*—offer a challenging and comprehensive theory of film. Deleuze's project is essentially taxonomic: classifying cinematic images and signs and developing philosophical concepts “proper to the cinema, but which can only be formed philosophically.” Deleuze organizes his theory around two large concepts, the movement-image and the time-image, with one book given to each, and these in turn correspond roughly to classical and post-classical cinemas. Although Deleuze understands cinema, rather traditionally, as the art of the image and believes cinema only becomes a proper audiovisual medium when it learns how to exploit the time-image, his taxonomy of the movement-image—basically a theory of classic cinema—holds many important insights for thinking about the place of music and sound in film.

Deleuze classifies the movement-image into six types: perception-image, affection-image, impulse-image, action-image, reflection (or transformation)-image, and relation-image. In this paper, I examine how this typology can be productively extended to the soundtrack, with an understanding that Deleuze considers sound and music to be “components” of the movement-image. This typology permits a reassessment of many common soundtrack figures—point-of-audition sound, Chion’s acousmètre, Stilwell’s fantastic gap, etc.—and suggests several new ones while providing a theory for how these figures arise and work their characteristic cinematic effect.

SEMIOTICS OF MUSIC, SEMIOTICS OF SOUND, AND FILM: TOWARDS A THEORY OF THE ACOUSTICON

Alex Newton, University of Texas at Austin

For obvious reasons, musical semiotics has specifically focused on musical signs—signs proper to music—and left the consideration of sonic signs to other fields of study. While defensible for studies of music, such omissions have had a curious effect in the study of the soundtrack, where musical and sonic signs butt up against one another and even pass into the other’s domain. This paper examines the full range of musical and sonic signs by considering them as specialized subsets of a larger semiotic system of what I have termed *acousticons*. Acousticons are those conventionalized figures of music or sound fashioned to represent aural experiences in film, and they exist on a continuum defined by the poles of purely musical codes on the one hand and purely sonic codes on the other. The acousticon is an important concept for analyzing film soundtracks because it shifts the semiotic focus of away from *what* codes mean, whether musical or sonic acousticons are fundamentally signs that stand in for something else, to *how* they convey meaning. By shifting to the how, one can begin to explore both how acousticons work and how they come in to being. Indeed, one must consider the entire sonic gesture—music and sound—in order to grasp the full meaning encoded in the filmic realm. This paper will consider three acousticons—fidelity, nostalgia, and the interior subject—their musical and sonic correlates, and how they have come to mean what they do.

38. SUNDAY, June 1, 4:30 - 6:00PM, Loewe Theatre

LOU FORBES AND THE MUSIC DIRECTOR DIFFERENCE IN *INTERMEZZO* (1939)

Nathan Platte, University of Iowa

When Lou Forbes arrived at Selznick International Pictures in 1937, he faced a peculiar situation. Hired by producer David O. Selznick to address the music needs of a swelling production schedule, Forbes had no predecessor to emulate. Part of his job entailed defining the job, which eventually included securing permissions, assembling temp tracks, supervising scoring, and monitoring the budget. Most importantly Forbes served as a liaison, his future employment staked upon his ability to diplomatically engage Selznick and various composers. Film music scholarship has typically overlooked the role of studio music directors, but production records at the Selznick Collection afford a valuable glimpse of Forbes’s sundry activities.

Intermezzo (1939), produced in the shadow of Selznick’s *Gone with the Wind*, offers a rich case study for assessing Forbes’s contributions. A remake of a 1936 Swedish film, *Intermezzo* introduced American audiences to Ingrid Bergman, who played a pianist romantically involved with a married violinist. Forbes managed an elaborate score that incorporated Heinz Probst’s music from the Swedish version, arrangements of concert works, excerpts from earlier Hollywood scores, and new material by Max Steiner, Hugo Friedhofer, and Robert Russell Bennett. Through this smorgasbord Forbes and his staff negotiated Selznick’s conflicting directives, which included recapturing the Swedish film’s elusive “emotional appeal” while articulating the remake’s Hollywood provenance. Featuring original research culled from multiple archives, this paper illuminates the understudied work of a studio music director, following the challenges Forbes confronted as he juggled the producer’s aspirations with the logistics of budgets and production schedules.

RE-SOUNDING THE MEXICAN REVOLUTION: MUSIC AND CHANGING CONCEPTIONS OF THE REVOLUTION IN CONTEMPORARY MEXICAN CINEMA

Jacqueline Avila, University of Tennessee

Under the backdrop of the mounting war on drugs campaign in 2010, Mexico held Bicentennial and Centennial celebrations, simultaneously commemorating the anniversaries of the War of Independence (1810-1821) and the Revolution (1910-1920). As part of the festivities, Mexico's national film institution premiered several films using both historical periods as backdrops, in an effort to "remember and observe the past." Of the two, the Revolution received the most attention by filmmakers, and music played a key role in constructing narratives that attempted to both remember the past and offer critique. Using two short films as examples, this paper explores the changing soundscapes of the Revolution in Mexican cinema, examining in particular how the use and function of music helps reconstruct the memory and understanding of the Revolution for contemporary audiences. Building off of soundscapes of the past, the historically-set short *Lupano Leyva* (Dir. Felipe Gómez) utilizes a corrido sung in the slowly disappearing Canto Cardenche to illustrate the disillusionment and confusion of a Revolutionary soldier trapped in purgatory. The corrido links fragmented episodes of the narrative while also providing scathing commentary on the futility of battle. In contrast, the short *La bienvenida* (Dir. Fernando Eimbcke) reinterprets the concept of the Revolution to fit present day experiences, focusing on a lone sousaphone player who must practice despite his daily obstacles and responsibilities. Both films offer varied readings of the Revolution and their place in contemporary memory, utilizing music as a conduit for new interpretations that match current socio-cultural concerns.

THEMES AND VARIATION: PRE-EXISTING MUSIC, UNITY, AND (NON)UNIFORMITY

Jonathan Godsall, University of Bristol

Claudia Gorbman argues in *Unheard Melodies* that 'the major unifying force in Hollywood scoring is the use of musical themes'. In employing pre-existing music, many filmmakers have used particular material repeatedly within a film, thus conforming with this common approach to unification, and often also with more specific tactics recognized by Gorbman and others, such as that of the statement and recapitulation of themes within opening title and end credit music.

This paper principally considers the notion of thematic variation, examining different approaches to avoiding the kind of exact, wholesale repetition that the use of pre-existing music might seem in general to promote. Forwarding Serge Lacasse's concepts of autosonic and allosonic quotation (where autosonic quotation is the quotation of recorded sound, and allosonic quotation is that of abstract musical structure) as useful categories for study of the importation of pre-existing music into a film in relation to this issue and others, consideration of several examples – from the use in *Casino* (Scorsese, 1995) of multiple existing versions of particular songs, to the newly composed and recorded 'variations' on existing themes heard in *On the Beach* (Kramer, 1959) and *Babe* (Noonan, 1995) – illuminates differences in method and result. The primary case study examines the appearances of 'Bang Bang (My Baby Shot Me Down)' in a range of forms across the two *Kill Bill* volumes (Tarantino, 2003, 2004), unifying the music tracks of those films and also pointing, for the audience, to the agency of Tarantino the musically shrewd director.

39. SUNDAY, June 1, 4:30 - 6:00PM, 6th floor

A HISTORY OF UNOBTRUSIVE MUSIC? AESTHETIC DEBATES ABOUT FILM IN CONTEXT

Ben Winters, The Open University, UK

Every so often the popular press will introduce its readers to the aesthetics of film music by referring to an apparently unchallenged truism, which suggests that good film music goes unnoticed. Similarly, historians of film style often point to this attitude amongst classic-era critics, or identify in scoring techniques what Jeff Smith called "implicit aesthetic guidelines" of unobtrusiveness, as evidence of the transparency offered by Hollywood narrative. Yet, how widespread was this view amongst contemporary critics? And what other perspectives were in evidence?

Using contemporary newspaper and journal criticism by (among others) Bruno David Ussher, Bosley Crowther, and Paul Bowles, I nuance this aesthetic debate, examining various perspectives that speak out in

favour of music's foregrounding in film, in addition to those that advocate its complete subordination to a non-distracting background—from where it may admittedly be granted a certain arcane power. Moreover, I suggest that questions about the noticeability of music in film are part of a much larger and historically far older debate about the role of music in drama. I suggest that many of these same perspectives can be found in the discourses surrounding opera and melodrama; and argue that, far from being confined to film, the question of music's obtrusiveness in dramatic genres is part of a more fundamental aesthetic conundrum.

HANS MARTIN MAJEWSKI'S USE OF THE MIXTUR-TRAUTONIUM IN WEST GERMAN CINEMA

Jonas Uchtmann, Hochschule Düsseldorf

With more than 700 scores for movies, TV and radio, Hans-Martin Majewski (1911–1997) was the most prolific composer of West German cinema. Blacklisted by Goebbels's ministry for using atonality in his feature film debut in 1939 *Flucht Ins Dunkel*, he was the first to use jazz music in a German film score (LIEBE 47 – 1948). He was also responsible for the first electronic (*Postlagernd Turteltaube*, 1952) and the first serial score (*Das Zweite Leben*, 1954).

In spite of his preference for jazz and 20th century music, Majewski moved tirelessly between musical styles and film genres. In terms of his modernist attitude, his diversity and productivity, he could be compared to Jerry Goldsmith. He also shared the latter's pre-eminent interest in sound, timbre, and orchestration. The presentation deals with recurring features in Majewski's sparse orchestrations and especially with his use of the Mixtur-Trautonium (developed by Oskar Sala, cf. Hitchcock's *The Birds* – 1963), which he used in different contexts of style and genre, from late romanticism in the drama LIEBE 47 to seemingly lightweight-comedy scoring in *Postlagernd Turteltaube* and atonality war movies like *Die Brücke* – 1958. In a way similar to his use of modern jazz influences (*Brainwashed* – 1960), Majewski featured the Trautonium's unique timbre both as a narrative formula for political contexts (Nazi and post-war settings) and a means of dramatic abstraction. Main examples include DIE BRÜCKE – a score of only two minutes – and the music for *Brainwashed*, centering around the deconstruction of a waltz.

DISTURBING SOUNDS: TOWARDS A SEMANTIC HISTORY OF A TEXTURAL TOPOS

Stephen C. Meyer, Syracuse University

Although Rózsa's score for *Spellbound* may not represent the first use of the theremin in a feature film, it is arguably the clearest example of the association between certain kinds of electro-acoustic timbres and the representation of abnormal psychological states that became so important to Hollywood musical practice during the 1940s. This paper uses examples from *Spellbound* in order to address questions of how and why and when this association developed. It evolved in part, I will argue, from the quasi-occultist performance traditions of the theremin itself. In a broader sense, the pure sound of the theremin—able to slide between pitches in an unarticulated glissando—might also have evoked some of the interference sounds common to early radio. Like radio broadcasting, the electro-acoustic sounds in *Spellbound* could thus function as a sonic synecdoche for all of the unseen forces that might lead to psychosis. But these sounds also alluded to another musico-dramatic *topos*, namely, the association between the ethereal timbre of the glass harmonica and the uncanny. As with the theremin, the timbral similarity between the glass harmonica and the human voice engendered the kind of "source confusion" between human and machine that Jentsch famously identified as the source of the uncanny: a confusion that has been central to the thematic repertoire of the fantastic. In this sense, the "disturbing sounds" of *Spellbound* are thus part of a larger textural/semantic *topos* that stretches back through the operatic repertoire of the nineteenth century and forward into contemporary cinema.

40. SUNDAY, June 1, 4:30 - 6:00PM, Room 779

FROM "GUERRILLA" TO "OPERATIC" SCORES: THE INDUSTRIAL FACTORS BEHIND HOWARD SHORE'S COMPOSITION STYLE 1979-1988

Katherine Quanz, Wilfrid Laurier University

The creative partnership between Canadian auteur David Cronenberg and composer Howard Shore has been well documented; however, scholarship on Shore's scores tends to focus on his compositions in isolation

from the broader Canadian film industry. In interviews, Shore suggests a division between the first three films that he completed with Cronenberg -- *The Brood* (1979), *Scanners* (1981), and *Videodrome* (1983) -- which he describes as “guerilla filmmaking” and the following two films -- *The Fly* (1986) and *Dead Ringers* (1988) -- which he classifies as “operatic”. Drawing upon Shore’s definitions, I position the scores among their contemporaneous Canadian soundtracks to demonstrate that the change in Shore’s style was part of a larger industrial trend in Canada which involved increased budgets, international collaborations, and the expansion of music teams to include orchestrators and music mixers.

I argue that the changes in Shore’s style of music and its application on the soundtracks coincided with the adoption of new practices and techniques that were introduced as multichannel soundtracks became increasingly popular in Canada. The first three films were completed during an era in which an austere application of sound was favoured in Canadian films, while there was an intensification of sound during the era in which the later two were produced due to an increased awareness of the role of sound. In this paper I examine the industrial factors behind this stylistic shift in Shore’s scores through comparisons with contemporaneous Canadian films, such as *My Bloody Valentine* (1982) and *Millennium* (1988).

‘AS IF FROM A DISTANCE’: MUSIC AND REMINISCENCE IN FRANZ WAXMAN'S SCORE TO *POSSESSED*

Janina Müller, Humboldt-University (Berlin)

While the leitmotif occupies a central place within studies of the classical Hollywood score, analyses rarely focus on the variation procedures it is subjected to in relation to the unfolding narrative of a film. However, the true potential of the leitmotif to function as an agent of dramatic storytelling involves compositional techniques of alteration and transformation through which it can respond to new dramatic situations.

This paper will highlight the role that choices in instrumentation play in the context of leitmotivic variation. It will go beyond exploring the conventional timbral symbolism exploited by Hollywood and investigate the aesthetic quality of sound itself and specifically how it evokes musical reminiscence. As Tobias Janz has pointed out in his study of Wagner’s Ring cycle (2006), the leitmotif can not only serve as reminder of past events, but further exhibit its status as an object of memory by distancing itself from its original sound character. After introducing the idea of the “distant sound,” which was developed by composers such as Weber, Schumann and Wagner, I will consider Franz Waxman’s score to the 1940s psychological melodrama *Possessed* (1947) in order to reveal how Waxman adopted this technique as a means of musically rendering the process of traumatic recollection in the film’s narrative.

DANNY ELFMAN AS AUTEUR: THE VOICE OF THE MACABRE IN INSTRUMENTATION TECHNIQUES

Katy Jarzebowski, New York University

Over the past two decades, composer Danny Elfman's oeuvre of film music has become synonymous with the macabre, magical, and other-worldly side of Hollywood cinema. Adapting to a vast range of genres from comedy to horror to drama, Elfman's scores have nonetheless maintained a distinctive style devoted to an individual creative vision. My paper will explore how the distinguishable and repeated instrumentation techniques employed in Elfman's scores have rendered him a musical 'auteur' by focusing on his celebrated collaborations with a filmmaker deserving the same label: Tim Burton. Specifically, the ubiquitous use of vocals will be examined in such films as *Beetlejuice* (1988), *Batman* (1989), *Edward Scissorhands* (1990), *Mars Attacks* (1996), *Sleepy Hollow* (1999), *Big Fish* (2003), and *Dark Shadows* (2012). Considerations regarding the connotative suggestions and sonic impact of both large choir and solo vocalists in the context of cinema will create an overarching trend connecting Elfman's vision over his evolution and development from novice to maestro. Furthermore, the influences of Elfman's admitted musical inspirations such as film composers Bernard Herrmann, Max Steiner, and Franz Waxman will be weighed against those of classical composers such as Sergei Prokofiev, Carl Orff, Erik Satie, and Philip Glass in the context of harmonic tendencies, motivic structure, and instrumentation techniques.

> **6:30 PM DINNER - 6th FLOOR CONFERENCE** <

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NYU Steinhardt's Department of Music and Performing Arts Professions was established in 1925. Since that time, Steinhardt Music and Performing Arts Professions has functioned as NYU's "school" of music and developed into a major research and practice center in music technology, music business, music composition, film scoring, music performance practices, performing arts therapies, and the performing arts-in-education (music, dance, and drama). Today, 1,600 students majoring in renowned programs- baccalaureate through Ph.D.- are guided by more than 400 faculty who share The Steinhardt School's spirit of openness and innovation. Faculty include international performing and recording artists, music business and technology leaders while others sit on leading journal editorial boards and publish some of the most significant music technology and performing arts research on the scene today. This depth and breadth of resources offers unparalleled opportunities for artistic, professional, and scholarly growth.

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