MAMI 2015 ABSTRACTS
Music and the Moving Image X, May 29 – May 31, 2015
NYU Steinhardt, Dept. Music and Performing Arts Professions, Program in Scoring for Film and Multimedia

1. FRIDAY, May 29, 9:30 - 11:00 AM, Loewe Theater

THE PSYCHOLOGY OF FILM MUSIC: FRAMING OUR INTUITION
Siu-Lan Tan, Kalamazoo College

Screen composers, screen music scholars, and researchers in experimental fields all begin with an *intuition*: "a feeling…without fully understanding why" (Merriam-Webster). But like improvisers starting with the same motif, what defines them is where they take it next. This presentation explores some compelling research studies showcasing the powerful role of music in film, each starting with a researcher's hunch about how music might shape a key facet of the film audience's experience. I will also open a dialogue about the critical importance of incorporating the artistic intuition of practitioners and rich insights of film scholars in joint ventures, if film music research is to progress in the most fruitful directions. (Our discussion will continue in session 5).

2. FRIDAY, May 29, 11:30 - 1:00PM, Loewe Theater

STYLE MODES AND MEANING IN THE FILM MUSICAL
Lloyd Whitesell, McGill University

Despite inroads in historical and cultural approaches, and piecemeal analytical endeavors, there has been little systematic inquiry into the aesthetic principles and semiotic frameworks of the musical genre as a whole. In such a spirit I propose a theory of *style modes* to identify encompassing attributes of style design. Style modes apply to visual, gestural, and sonic media. Most Hollywood musicals call on a handful of style modes for their musical performances. They represent fields of signification, drawing on common cultural conventions for connoting qualities, ideas, or emotional states, and comprising extensive collections of signifiers, allowing for shades of connotation within each category. Such background modalities are sometimes elusive or imperfectly articulated. Nevertheless they are tangible enough to constitute an autonomous source of meaning, occasionally diverging in unexpected ways from generic formula.

I define five primary modes via specific numbers from classic films, while indicating each mode's persistence in current productions: *ordinary* (*Oklahoma!, Rent*), *children's* (*Wizard of Oz,* Disney), *razzle-dazzle* (Eleanor Powell's flashy tapdance, *Chicago*), *burlesque* (*Sweet Charity, Burlesque*), and *glamour* (*Top Hat, Dreamgirls*). I illustrate their effectiveness as analytical categories, providing insight into the meanings projected within individual numbers as well as into large-scale planning. Along the way I clearly distinguish the concept from that of style topics or musical idiom. I point out the possibility of modal hybrids, modulations, and counterpoint between visual and sonic media. Finally, I show how particular style modes can crop up in unexpected contexts.

FROM MUSICAL FILM TO FILM MUSICAL: THE CHANGING FUNCTION AND AESTHETIC OF MUSIC IN RENÉ CLAIR'S *SOUS LES TOITS DES PARIS* (1930) AND *LE MILLION* (1931)
Megan Woller, University of Houston

Sous les Toits des Paris (1930) and *Le Million* (1931) both exemplify French director René Clair's musical approach to sound film. Yet the latter film indicates a change in how Clair combined narrative with music. My paper will draw from and expand on existing Clair scholarship. For example, Lucy Fischer's essay "René Clair, "*Le Million*, and the Coming of Sound" does much to account for Clair's use of sound and music in the later film. My work goes further to include salient stylistic aspects that help to more precisely pin down the possible influences from opera, operetta, musical comedy, or popular song. Indeed, both French popular song and American musical comedy will inform my analysis. Significantly, Clair's films intersect with early Hollywood musicals and even anticipate later conventions. Therefore, my paper will consider Clair's films from a transnational viewpoint.

Both films use very little dialogue, preferring musical means to tell the story. Much of *Sous les Toits* employs a distinctly "silent" film style with a synchronized score to accompany the action. While the title song figures prominently, the main character's profession of street singer explains the use of songs. *Le Million* discards any

pretense at realistically justifying the singing. Instead, Clair unabashedly enters the realm of musical comedy. In part, my research explores how the function of music changes from *Sous les toits* to *Le Million*. Therefore, I will look at the "silent" sequences, the use of French popular song, and other modes of performance in both films.

RUSTIC NEVER SLEEPS: SUBLIME, BEAUTIFUL AND PICTURESQUE MUSIC IN *HINTERLAND/Y GWYLL*
Paul Newland, Aberystwyth University, Wales

Hinterland/Y Gwyll is an acclaimed Welsh crime drama television series (2013-) first broadcast on S4C, BBC1 Wales and BBC4. It features a mysterious, dark, brooding central character, the detective Mathias (Richard Harrington), who investigates a series of gruesome murders with his small team. The series was set (and shot) in and around the remote Welsh coastal town of Aberystwyth. Reviewers noticed the 'disgraceful beauty of Ceredigion' (*The Observer*) and the 'all-important bleakness of the landscape' (*Wales Arts Review*). There is evidence that the visual representation of this remarkable landscape has also been a key element of fans' enjoyment of the series.

Drawing on interviews with the composer John Hardy, I will argue that the sonic and musical world of the series is key to how we engage with the images of landscape and the narratives that take place in them. The music facilitates the development of a representational space that succeeds in reimagining this contemporary remote rural landscape through the aesthetic prisms of the sublime, picturesque and the beautiful. This music, which features metallic scrapings, strings, snatches of barely discernable folk songs, dark drones, swathes of noise and deep, resonant booms – develops conflicting tones and timbres that evoke a space in which the psychological world of troubled individuals and strange remote communities bleeds into the harsh but beautiful natural world and human detritus found therein. As such, I will demonstrate how far primarily visual aesthetic theory might be employed to discuss Hardy's music and its relationship to the visual landscape.

3. FRIDAY, May 29, 11:30 - 1:00PM, Room 303

SCORING OR SOUND DESIGN?: THE MUSICAL APPROACH TO SOUNDTRACK IN CONTEMPORARY FILM
Danijela Kulezic-Wilson, University College of Cork

In the context of the highly eclectic, digitalized, intermedialized, post-everything contemporary art landscape, notions of noise or language as music are practically taken for granted in most spheres of artistic practice – except in film scoring. The one area which manages to bridge the gap between the predominantly retro language of mainstream scoring and the world of contemporary composition is where score and sound design meet, noise and silence become part of the score, and electroacoustic, experimental music and *musique concrète* become part of sound design. My article addresses the changes that have taken place over the last few decades in film music and sound practice, arguing that an increased use of *musique concrète* in sound design, the emancipation of sound effects into musically efficient elements of the film soundtrack, the musical use of language and the deliberate foregrounding of musical material at the expense of intelligible speech have significantly disrupted the traditional hierarchy of the film soundtrack. Considering the confluence of influences, including the increasing appetite for subverting the conventional functions of the musical score, the impact of different popular music practices like hip hop and electronic dance music and the interest in a "musicalized" approach to film form, I will position this practice in the wider context of dissolving the hierarchical relationships established by classical narrative and explore the ideological and aesthetic implications of the resulting blurring of the boundaries between music and sound design.

COCONUTS OR IVORIES? FROM PIERRE SCHAEFFER'S MUSIQUE CONCRÈTE TO A MUSICAL CONCEPTION OF THE MOVIE SOUNDTRACK
Dong Liang, University of Chicago

In recent years there has been a proliferation of critical attention paid to the converging paths of music and concrete sounds in cinema. One of the most frequently invoked theoretical reference is Pierre Schaeffer's musique concrete. Many of these references, however, either pay lip services to Schaeffer or misunderstand some of the key Schaefferian notions. This paper calls for a serious and productive engagement with Schaeffer's theoretical constructs, especially their applicabilities to the case of cinema. Using examples from Takemitsu, Morricone and

others, this essay examines the practice/theory of a musical conception of the soundtrack that speaks not only to the historical contemporaneity of music and noise in the 20th century, but more specifically to the ecological cohabitance of the two kinds of sounds throughout the history of cinema.

DISCORDANT SYNCHRONY: FILM SCORING, FILM MUSIC EDITING, AND THE PSYCHOLOGY OF METER IN FILM MUSIC
Nick Kmet, New York University

Film music has always had an unusual relationship with meter. Ever since the soundtrack became a critical component of cinema, composers have utilized numerous techniques with complex metrical implications to fit their cues to the picture. Metrical addition/deletion, incomplete phrases, elision, and metrical suspension – each with significant metrical and hyper-metrical implications – are all devices used regularly by film composers, practice that is foreign to the vast majority of other genres of music. This discrepancy is caused by what Justin London describes as our natural preference for metrical stability, an inclination that most music adheres to. Film music, though, stands as an exception.

With the widespread adoption of digital editing in the early 1990s, directors can continuously edit their films up until release – long after any musical score would have been recorded. As a result, music editing has become an increasingly important component of soundtrack production as previously recorded music must be edited to fit new cuts of a film. Consequently, metrical disruption in film scores is only more common than ever. This raises questions about how an audience experiences film music. If humans naturally prefer metrical stability, why are we not bothered by pervasive metrical disruptions in film scores?

In this paper I will present an overview of industry conventions among composers, provide examples of metrical disruption caused by film music editing, discuss the psychological considerations of how an audience perceives meter in film music, and theorize as to why current practice in film scoring continues to contribute to successful cinema.

4. FRIDAY, May 29, 11:30 - 1:00PM, 6th Floor Conference Room

SOUNDS OF THE HOLOCAUST IN THE EASTERN BLOC: AURAL PERSPECTIVES ON HORST SEEMANN'S TRILOGY *HOTEL POLAN UND SEINE GÄSTE*
Tina Frühauf, Columbia University, Répertoire International de Littérature Musicale

In 1980, just after the U.S. miniseries *Holocaust* had aired in West Germany in January 1979, the DEFA began filming *Hotel Polan und seine Gäste* after a long period of gestation. The trilogy became highly successful. It premiered on DDR Fernsehen in early 1982, and was subsequently broadcast in Poland, Sweden, Austria, and the FRG. The series traces the Polan family's story from 1908 to Nazi persecution. Jan Koplowitz, Günther Rücker, Hans Müncheberg, and Horst Seemann were all involved in the scenario and script. Horst Seemann also composed the score and played the piano music that accompanied a scene in the film. The film music involved the Linha-Singers, a Czech vocal group founded 1963 in Prague, who in their choice of repertoire, style, and sound were inspired by American styles. For a brief moment the film also featured members of the Leipziger Synagogalchor. Founded in 1962, it was the only exponent of Jewish choral music in East Germany and consisted of non-Jewish amateur singers. Some scholars suggest that Seemann's film version conveys anti-Semitic stereotypes such as money and greed, and the lust for political power, as the "essence" of being Jewish. Gabriele Eckart (2009) goes so far as to assert that the film is an example of SED's racism and may have dangerously reinforced latent anti-Semitism in the East German population. However, this would not quite square with GDR's aims to perpetuate an antifascist image and it does not match the film's reception. This paper will challenge claims of anti-Semitism, asserting that *Hotel Polan's* visual and aural telling of the shoah and the years leading up to it reveals a romanticized stance toward Jewishness against the backdrop of the Cold War.

SOUNDTRACKS OF SHAME? THE FUNCTION OF FILM MUSIC IN GERMAN HOLOCAUST CINEMA
Matt Lawson, Edge Hill University

East, West and reunified Germany have all engaged with the Holocaust cinematically. These visual representations are formed of differing genres, narratives and styles, but all attempt to come to terms with the country's darkest hour.

While a range of seminal literature exists on the representation of the Holocaust on screen, particularly following the release of the ubiquitous Schindler's List in 1993, one aspect of Holocaust cinema which is noticeable as being vastly understudied are the musical scores. Likewise, a large proportion of existing mainstream film musicology tends to omit ethically or historically challenging films from its radar.

In an attempt to understand how music can impact on the narrative and reception of Holocaust films, this paper will discuss three case studies: Jakob der Lügner (East Germany: 1975), Aus einem deutschen Leben (West Germany: 1977) and Die Fälscher (Germany: 2007). By examining one film each from the three 'Germanies', the paper will examine the political undertones which may have impacted upon the choice of music utilised in each film, and place it within its geographical and social context. Furthermore, the function of the music will be discussed, and we will ascertain the impact this may have upon the respective narratives and the audience reception of each visual representation.

Finally, the paper will situate the German case studies within a global context, and highlight the potential which this rarely acknowledged field of film musicology has in terms of future studies.

PLAYING BEETHOVEN IN THE RUBBLE:
CINEMATIC DEPICTIONS OF MUSIC-MAKING IN POSTWAR GERMANY
Abby Anderton, Baruch College, CUNY

In 1950 the Berlin Philharmonic Orchestra gathered in the ruins of their former concert hall to play Beethoven's *Egmont Overture.* The performance, filmed as part of a documentary about the ensemble entitled *Botschafter der Musik* (Ambassadors of Music), features the orchestra sitting on the sunken rubble of their former stage, aestheticizing, and in many ways, romanticizing, the bombed hall as a ruined space. Even conductor Sergiu Celibidache's podium is stylized to appear as though it is emerging from a crater.

In performances like this, the ruin represents the liminal period between war and reconstruction, between the country's Nazi past and uncertain future. A 1944 British bombing raid destroyed the Philharmonic's hall, and by revisiting this contentious site, how was the orchestra engaging with narratives of victimization while still raising questions of moral culpability? As the most highly esteemed orchestra during the Third Reich (Propaganda Minister Joseph Goebbels excused its members from military service), the Berlin Philharmonic had extensively concertized in occupied countries between 1942 and 1945.

Drawing on work by W.G. Sebald, this paper explores the polyphony of ways in which cinematic depictions of music-making in the ruins complicated postwar notions of trauma and guilt. Germany's cultural *Wiederaufbau* occurred *within* the ruins of the cityscape, transforming the ruin from a passive space to a site of negotiation, renegotiation, and even transgression. By returning to spaces bombed by the Allies, how did musicians recast Germany's Fascist past in light of the country's postwar condition: compromised, occupied, and defeated?

5. FRIDAY, May 29, 2:00 - 3:30PM, Loewe Theater

Organizing Session:
PSYCHOLOGY OF FILM MUSIC: CONTINUING THE DIALOGUE – WHAT TO DO NEXT TO CREATE A COLLABORATIVE NETWORK

Open to all, this interactive session follows Siu-Lan Tan's Keynote presentation; its aim is to identify concrete ways that those interested in collaborating with researchers can get involved in the planning and interpretation of experiments in film music.

Beginning with general questions and discussion inspired by the morning presentation, this session invites the audience to actively engage in brainstorming and cross-fertilization of ideas. What questions should researchers ask next? How can the artistic intuitions and technical skills of practitioners and the specialized knowledge of scholars enrich film music research? Should they encourage the selection and creation of more meaningful stimuli for studies? Or provide insights and perspectives that may help researchers understand patterns in the data, uncover findings that would otherwise be overlooked, and inspire follow-up studies? And what can cinema and music scholars and practitioners and researchers in experimental fields learn from each other to enrich their respective fields?

The presentation will include short biographical sketches of active researchers who have indicated an interest in reaching out to MaMI constituents either in an advisory capacity or for interdisciplinary collaborations – pointing to a variety of intriguing opportunities for getting involved in research. The goals of the organizing session are to put these (and other) researchers in touch with interested MaMI 2015 constituents, and to plan how to expand collaboration networks beyond the conference for greater coordination between disciplines, in ways that can benefit all parties involved and advance our respective fields.

6. FRIDAY, May 29, 2:00 - 3:30PM, Room 303

"LOVE IS AN OPEN DOOR": REVISING AND REPEATING DISNEY'S MUSICAL TROPES IN *FROZEN*
Ryan Bunch, Rutgers University

In many Disney animated musicals since *The Little Mermaid* (1989), young protagonists express strong desires to escape from confining circumstances in musical numbers which capitalize on the specialized modes of affective expression made possible by the combination of animation and contemporary Broadway-style or pop singing. Narratively, the desires for freedom and adventure expressed by these usually female characters tend to be diverted into conventional desires for heteronormative romance. In *Frozen* (2013)*,* the romantic plot is apparently subverted by a shift in emphasis to the relationship between two sisters in a conscious effort to respond to criticisms of patriarchal tropes in the established Disney fairy tale narratives.

In *Frozen,* the established theme of restraint and freedom is more complicated because of the two sisters' character arcs. Elsa, whose powers are a danger to her sister, paradoxically seeks her freedom in self-containment. In "Let It Go," she sings of closing the door on her past and ends the number by magically constructing an ice palace in which to isolate herself. Anna assumes the traditional role of the young heroine yearning for human connection. Close analysis of the songs, taking into account their relationships to narrative, musical and visual affect, audience reception, and analogous numbers in other Disney films, leaves open the question of whether Disney has succeeded in actually undermining the conventional gender politics of its fairy tale musicals.

MUSICAL CONSTRUCTIONS OF MASCULINITY IN DISNEY'S *FROZEN* (2013)
Catherine Crone, University of North Carolina, Chapel Hill

All three male leads supplying the voices for the animated movie *Frozen*—Josh Gad, Jonathan Groff, and Santino Fontana—are Tony-nominated Broadway singer-actors. As many commentators have noted, Groff's singing abilities are under-utilized in the film. His only song, frequently described as a "ditty," lasts less than a minute and consists of guitar strumming and switching between his own voice and a funny one for his reindeer companion. Gad's and Fontana's characters, on the other hand, each perform musical material in a recognizable, Broadway-influenced style, that is much more vocally demanding and that contrasts with the folky nature of Groff's "Reindeer(s) Are Better Than People."

Jessica Sternfeld has analyzed *Glee* in order to demonstrate how self-expression through music, particularly in a music-theatrical style, implies femininity or homosexuality to a mainstream American audience. In *Frozen*, Gad's Olaf is a childlike snowman, whose youthful behavior, anthropomorphic status, and role in the narrative distance him from questions of gender and sexuality. Fontana's Hans, however, becomes a love interest for Kristin Chenoweth's Anna, eventually competing with Groff's Kristoff. Yet Hans's ability to sing Broadway music and his suave behavior call his suitability and sexuality into question, while Kristoff's improvisatory performance and

endearing imperfections as described in "Fixer Upper" mark him as resoundingly straight. A narrative twist neatly solves the love triangle in favor of Kristoff, but this paper demonstrates that the contrasts drawn between Hans and Kristoff invite troubling viewer perceptions of masculinity, sexuality, race, and the status of musical theater in popular culture.

THE STORYBOARD SCORE: AN ANALYTICAL APPROACH TO FILM MUSIC IN BAMBI
Jennifer Dirkes, University of California, Los Angeles

Animation has long relied on music to underline the story's emotional content, but the relationship between visual action and musical rhythm to convey additional narrative elements has not been explored. In *Bambi* (1942), Churchill and Plumb's score fill the seventy-minute film nearly wall-to-wall. With the exception of two brief silences, the music sustains the narrative in tandem with a 900-word script.

The paper develops the "storyboard score" as a new method of analysis. The storyboard score gives equal representation to visual action and music, with categorized rows of frames placed rhythmically in line with a reduced score. This method is applied to two sequences from Bambi, revealing a conscious alignment of the action and the music enhancing the dramatic impact of a given scene. Areas of increased alignment coincide with changes in tension, whether involving a race for survival or a loud storm. In some scenes, the music represents the forest (otherwise lacking in sonic representation). Significantly, the visual action in moments of silence maintains the preceding music's meter and tempo.

Over the course of the film, the score supports and projects Bambi's gradual understanding of his relationship to his natural surroundings: areas of high alignment coincide with moments when Bambi is at one with nature. The storyboard score thus unveils a subtle, but crucial, story element contributing to the heart of the film: Bambi's maturation. It is only evident through the use of the storyboard score, a form of analysis for any film score.

7. FRIDAY, May 29, 2:00 - 3:30PM, 6th Floor Conference Room

MUSIC ON THE BODY, MUSIC IN THE EARS: HEADPHONES, PLEASURE, AND REPRESENTING FEMININE SEXUALITY IN CONTEMPORARY FILM
Alex Newton, University of Texas, Austin

In his book *Audio-Vision*, Michel Chion makes the fundamental claim that "we never see the same thing when we also hear," and "we don't hear the same thing when we see as well" (xxvi). Even so, much influential media scholarship avoids the psychological influence sound and music wield in the audiovisual contract. Such is the case in film scholar Linda Williams' framing of cinematic representations of feminine sexuality as a "frenzy of the visible." This visible excess works to conceal the truth: that feminine pleasure remains invisible and unknowable to the male viewer. While Williams uses the "frenzy of the visible" to trace the history of pornography, she claims female sexual pleasure as both interior and unknowable maps onto a spectrum of representations of women in conventional film that serve as symbolic substitutions.

In this paper, I look at one such representation, women wearing headphones in film, and consider the ways in which music and sound work with the visual imagery of frenzy to frame feminine pleasure as sexually saturated. Specifically, I use the films *Pretty Woman* (1990) and *Trick Or Treat* (1985) as examples of Michel Foucault's concept of the confession, the knowledge-power gained from converting desire into discourse. In both cases, the music acts as an object of feminine desire not fully accessible to the filmgoer, but instead plays out visibly on the sexually saturated feminine body.

THE "BAD BOY" AND THE TOUGH GUYS: GEORGE ANTHEIL AND NOIR AESTHETICS, 1940-50
Nicholas Stevens, Case Western University

A study of musical features and generic development in six film scores of the 1940s, this presentation reacquaints us with a once-infamous American composer: George Antheil. The enfant terrible responsible for the score to Fernand Léger's 1924 film Ballet Mécanique, Antheil tends to disappear from standard music histories after the premiere of that early piece. Frustrated with European modernism and scorned by the public, the self-styled "Bad Boy of Music"

sought a new and distinctly American sound in the 1930s. This accessible, adaptable idiom informed a long series of film scores, on which music and film scholars alike have thus far remained reticent. His relocation to Hollywood coincided with the advent of a new aesthetic in cinema: that blend of German expressionist cinematography, moral depravity, and "hardboiled" masculine perspective that latter- day critics have named film noir.

Through analyses of musical style and dramatic form, I trace the development of Antheil's music for crime film alongside the evolution of a cinematic ethos. The study retrieves a series of heretofore unexamined film scores for criticism: those for Angels Over Broadway (1940), Specter of the Rose (1946), Repeat Performance (1947), Knock on Any Door (1949), House by the River (1950), and In a Lonely Place (1950). I conclude that Antheil's early experiences with high-modernist music, along with his turn toward neo-romantic symphonism, matched the aesthetic priorities of the studios with uncanny precision. In presenting this research, I challenge the existing literature's tendency to acknowledge only the avant-garde phases of Antheil's long, productive career.

"ON THE HOLLYWOOD FRONT": GEORGE ANTHEIL'S FILM MUSIC COLUMN FOR *MODERN MUSIC* (NOV. 1936 – JUNE 1939) AND HIS SCORE FOR CECIL B. DEMILLE'S *THE BUCCANEER* (1938)
Daniel P. Robinson, University of Buffalo

George Antheil is best remembered as the composer of *Ballet Mécanique* (1925), originally composed to accompany Fernand Leger's non-narrative Cubist film but never successfully synchronized at the time, and later presented at an infamous, all-Antheil concert at Carnegie Hall on April 10th, 1927.

In the thirties, *Modern Music* merged the American approach of describing techniques and trends aimed at non-specialists with the European concentration on aesthetic principles of cinema music. In 1936 the journal—a promoter of the avant-garde's ideas about film music since the late twenties—boldly hired one of its most radical members to be its film music critic, a position Antheil would fill as he wrote in a wry yet reflective manner of his experiences as both observer and participant. While Hollywood was growing increasingly concerned with music, and lush symphonic scores by composers such as Korngold, Newman, and Steiner were becoming obligatory accompaniments to feature films, more "modern" composers like Antheil tried to achieve recognition with varying degrees of success. The composer scored five Paramount films between 1935 and 1940, when he abandoned Hollywood until after the war, referring to the industry as a "closed proposition" because of its general hostility towards modern music.

This paper considers Antheil's assessments of Hollywood film music as expressed in his column, and then compares these writings with his score for Cecil B. DeMille's swashbuckling epic, *The Buccanee*r (1938), to evaluate how successful the composer was at realizing his dramatic musical goals on screen.

8. FRIDAY, May 29, 4:00 - 5:30PM, Loewe Theater

SCORING SACRIFICIAL ACTS: HAUNTING MEMORIES, IMPOSSIBLE LONGINGS AND CLASSICAL MUSIC IN ANDREI TARKOVSKY'S *NOSTALGHIA*
Tobias Pontara, University of Gothenburg

Andrei Tarkovsky's *Nostalghia* (1983) is a film that proceeds almost entirely without the aid of music. The music on the soundtrack comprises two short fragments from Beethoven's Ninth Symphony and brief passages from Verdi's *Requiem* (combined with snippets of Russian folk song) at the beginning and end of the film. These excerpts are closely, if not obviously, connected to central themes and characters in the film. The two male protagonists – the Russian poet-musicologist Andrei and the Italian "madman" Domenico – are both haunted by a deep and recurring nostalgia of their pasts, a nostalgia that mirrors the disorientation and loss of coherence that characterizes their present. Their acts of apparently pointless self-sacrifice at the end of the film are both accompanied by Classical music – Andrei by Verdi's *Requiem* and Domenico by the Ode to Joy theme from Beethoven's symphony.

I argue in this paper that these musical excerpts are intimately linked to the two protagonists' interiors and that, consequently, close attention to the ways Verdi and Beethoven's music are introduced into the film is indispensible for understanding the fates of Andrei and Domenico respectively. Furthermore, such close attention reveals how the music alternately laments and reflects, and thereby strengthens, the tragic and simultaneously touching quality of the

two characters' sacrificial acts, as well as the impossible longing for a lost past that is the basic motivation behind those acts.

1 + 1 = 1 : MEASURING TIME'S DISTANCE IN TŌRU TAKEMITSU'S *NOSTALGHIA: IN MEMORY OF ANDREI TARKOVSKIJ*
Kunio Hara, University of South Carolina

In the program notes to his *Nostalghia* (1988), Tōru Takemitsu writes that the unusual spelling of the word "nostalgia" in the title derives from the 1983 film by Andrei Tarkovsky, the director memorialized in the composition. Takemitsu's notes also suggest that the influence of Tarkovsky's film extends beyond the title to his sonic conceptualization of the work. Despite these insightful revelations, the existing scholarly discourse on the work inexplicably fails to address the connection between the film and the musical composition. In this presentation, I seek to examine the relationship between Tarkovsky's *Nostalghia* and Takemitsu's *Nostalghia* drawing on Takemitsu's writing on Tarkovsky's film and the significance of the concept of nostalgia in both works.

In particular, Takemitsu was struck by the constantly shifting sounds of water in Tarkovsky's film that seems to articulate a sense of depth. In his music, Takemitsu recreates a similar effect through his continually fluctuating instrumental textures between the solo violin and the string orchestra. On the meaning of the word nostalgia, however, Takemitsu parts ways with Tarkovsky. Tarkovsky's own writings reveal that he conceived of the word in its historic medical sense as a malady. The irrational numerical formula "1 + 1 = 1" displayed prominently in the film symbolizes its protagonist's conflation of his memory and his perception of the present. Takemitsu interpreted the word as a form of ahistorical self-indulgence. In Takemitsu's hands, then, nostalgia turns into a musical abstraction, the confluence of time and space in sound.

REASSEMBLING AUDIOVISUAL EXPERIENCE THROUGH TŌRU TAKEMITSU'S SOUNDS IN *KWAIDAN*
Aya Saiki, Cornell University

"Even a single sound can be film music." As Tōru Takemitsu stated about his soundtrack for Masaki Kobayashi's 1964 film Kwaidan, a straightforward distinction between sound effect and musical gesture cannot always be made. Such ambiguity is particularly evident in the first of the film's four ghost stories, "The Black Hair." Through the careful use of sounds, Takemitsu's soundtrack consciously exposes the tension that arises from the audiovisual, narrative, and temporal spaces constructed in this episode. As a result, Takemitsu's sounds complicate the relationship between the "real" world and the "other" world presented in "The Black Hair." However, for all these to have an optimal effect on the audience's experience and interpretation of this episode, active audiovisual perception is required on their part. For Takemitsu, the experience of watching a film was also a process of creating one's own montage of it through reassembling one's perceptions and memories. Focusing on the opening and the final sequences of "The Black Hair," this paper will explore one possible way in which the audience might engage with the process of reassemblage and how their audiovisual processing of certain moments might influence their construction and interpretation of the film's narrative.

9. FRIDAY, May 29, 4:00 - 5:30 PM, Room 303

THINKING OUT LOUD: EXTERNALIZING THE PROCEDURE IN THE PROCEDURAL
Robynn Stilwell, Georgetown University

The procedural is one of the most pervasive and persistent genres in Western popular culture, with roots in popular and pulp fiction, B-movies, and radio, but it finds perhaps its classic form on television. Radio shows like *Dragnet* and *Perry Mason* successfully negotiated the transition to television, retaining their verbal centrism in the climactic interrogation or courtroom scene, marked by distinctive "motto" stings that melded narrative resolution with the identity of the show.

While this formulation can be found to this day, most notably in the *Law & Order* franchise, the genre developed an external/internal split in the 1990s. *Cracker* and *The Closer* took the confrontation scene expanded it to illuminate not just the criminal but the investigator. Conversely, the rise of forensic science gave birth to a different kind of procedural like *Trial and Retribution, CSI, Crossing Jordan,* and *Numb3rs*, that rested on experimentation and

calculation. Contrapuntal visuals and music evoke the fragmented but exhilarating process of thought, with little to no dialogue.

Prison Break blended this internal procedural with a breakneck action mode. In the first season, the role of detective is largely projected onto the audience through graphic and sonic set pieces based on the encoded escape plans literally tattooed on protagonist Michael Scofield's body. The second season introduces antagonist/antihero Alex Mahone, an FBI agent whose ability to get inside Michael's head is dramatized by the superimposition and counterpoint of their mental processes through choreography, editing, and music.

ALL ABOUT THAT BASS: HANS ZIMMER AND THE REMOTE CONTROL SOUND
Erin Tomkins, New York University

The characteristic sound of action film scores has changed dramatically in the past 30 years, moving away from the neo-romantic, sublime orchestral sound of *Star Wars* and *Indiana Jones* codified by John Williams toward the driving, thunderous sounds found in Hans Zimmer's *Inception* and *Man of Steel*. No longer content with sweeping harmonies and heroic melodies, audiences seem to expect a certain gritty density in their action scores, and composers have delivered. In this paper, I will explore the aesthetic changes driven by the techniques of hyperorchestration that are taking place. Using Hans Zimmer's work as the basis for a case study, I will delve into the sui generis electronic and acoustic blend that defines his music, tracking the shift of action film scores away from the traditional orchestra toward a hyperorchestral approach.

Through this analysis, I will examine the effect of hyperorchestration on the psychological expectations of audiences with regard to action films. Zimmer's influence is far-reaching and elements of his style, from booming bass hits to dark and dynamic horns, are becoming ubiquitous. While composers' personal taste is certainly an aspect, I believe that greater musical expectations have shifted toward an audience that enjoys, embraces, and hungers for an explosive and breathtaking hyperorchestral sound. New musical codes are arising in action films, and the codification of a modern "action sound" revolves around this unique fusion of musical and technical artistry. This paper will provide insight into this emerging style and its associated expectations based on the predominant hyperorchestral sound permeating action film scores today.

HERO OF YESTERDAY, TODAY: CAPTAIN AMERICA IN THE POST-1989 SUPERHERO FILM GENRE
Matthew Young, Ohio State University

Tim Burton's *Batman* (1989) marked a turning point for the superhero film. The genre, whose music and plot had previously been dominated by one-dimensional heroic optimism such as that found in *Superman* (1978), moved towards darker, brooding superheroes. This change was reflected in the rise of tragic-heroic musical accompaniment consistent with such characters. In the past fifteen years, the superhero film genre has become a mainstay among Hollywood blockbuster films, relying almost exclusively on the tragic-hero model established in Burton's film. Arguably the most successful of these recent superhero films are those from the so-called Marvel universe, and of these the figure of Captain America, because of his peculiar story, is the most revealing.

Of all the superheroes belonging to the Marvel universe, Captain America would seem to be the most at odds with the genre's post-Batman conventions. Introduced as a piece of American propaganda during the Second World War, Captain America should by nature be difficult to reconcile with the contemporary tragic-heroic tone of the genre. Yet he has evolved to be the most significant character of the Avengers series. In this paper, I examine the figure of Captain America, focusing in particular on how the treatment of his music shifts across the films in which his character appears. Alan Silvestri's theme from Captain America (2011) appears within *The Avengers* (2012) and *Winter Soldier* (2014), and reflects how the hero evolves from vintage throwback, to an outdated leader within the Avengers team, and ultimately into a contemporary brooding superhero.

BEAR 71, POPULAR MUSIC, AND THE PROBLEM OF IMMERSION
Michael Baker, Sheridan College

A socially-engaged interactive documentary concerned with wildlife preservation and urban sprawl, the National Film Board of Canada's *Bear 71* comprises a sophisticated amalgam of quantitative research data, live web tracking and feedback, unconventional interface design, and traditional storytelling. It is especially noteworthy for its soundtrack featuring extant music from Radiohead, Tim Hecker, Sigur Ros and Atlas Sound—leading figures in their respective fields and genres. Drawing upon Karen Collins' (2013) hybrid model of interactivity to at once celebrate and critique the soundtrack of *Bear 71* and its impact upon the user-audience's experience, I situate the 'i-doc' within the much larger history of compilation soundtracks and the moving image. I adopt Noël Carroll's (1982) theory of allusion as it has been adapted to music in film to interrogate the precise nature of the immersive possibilities of the i-doc's sonic space. How does the use of popular music shape the user-audience's comprehension of the narrative opportunities and pathways supplied by the designers? Does a familiarity with these artists and their work create a rupture that compromises the designer's stated goals to create an immersive experience that will inform and educate the user-audience Considering answers to these questions and others not only provides an occasion to think through the soundtrack of interactive documentaries but places them along the larger continuum of approaches to sound, music, and the moving image.

PROCEDURAL MUSIC IN VIDEO GAMES: APPLICATIONS, CHALLENGES, AND SOLUTIONS
Marios Aristopoulos, City University London

Due to their non-linear and unpredictable form, video games appear to be an ideal medium for procedural music. However, during the history of the gaming industry there have only been but a few examples of games that have used generative music systems. This paper examines the usage of procedural techniques in a number of key case studies in order to evaluate their potential in dealing with two of the fundamental challenges that game music faces: how to create music that reacts effectively to gameplay, and how to avoid constant repetition. The case studies discussed use both transformational algorithms (*Legend of Zelda: Ocarina of Time, PSAI, APOTHEON*), and purely generative algorithms (*Ballblazer, Spore*). In addition, the paper explores future directions by assessing techniques that originate from the field of computer music and are potentially applicable to game music (stochastic processes, fractals, Markov chains, mood tagging). Finally, the paper addresses the main criticisms of Karen Collins and other scholars against procedural music, such as the difficulty of creating meaningful material, and the fear that a return to MIDI from orchestral recordings could disappoint audiences.

MUSICAL MEMORY OF THE PLAYER, CHARACTERS, AND WORLD OF *THE LEGEND OF ZELDA* VIDEO GAME SERIES
Sarah M. Teetsel, Bowling Green State University

In 1986, Nintendo released a role-playing game in America known as *The Legend of Zelda*, which has since become a world-wide phenomenon. A unique game element to *The Legend of Zelda* series is the use of music instruments, and in 1998, the Nintendo game makers brought the musical material of *The Legend of Zelda* series to the forefront in *The Legend of Zelda: Ocarina of Time*. For the first time, players were required to remember short tunes, which the game could not be completed without the musical material. The memory and skill of the main character, and thus the player, expands and the ocarina is used to travel forward in time to save the world.

I will identify the three-fold musical messages of the music, musician, and listener as described by Bob Snyder in his book, *Music and Memory*. In each case, three types of memory are invoked: 1) echoic memory, which is the immediate recognition of the raw sensory data, 2) short-term memory, the conscious awareness of the information, and 3) long-term memory, or the unconscious storage of information. The identification of the three types of memories will be explored with the player, the game characters, and in the world of *The Legend of Zelda.* This study will enable future music and game scholarship to explore the complex relationship between the game world, the real world, and the music that traverses both.

11. FRIDAY, May 29, 6:00 - 7:30 PM, Loewe Theater

MUTANT SWAN SONGS: RECENT MUSIC VIDEO FORMS
Claudia Gorbman, University of Washington

The music video is postmodernity's answer to the movie musical, as Caryll Flinn's essay on the musical mutations of *The Sound of Music* persuasively argues. Mathias Bonde Korsgaard's essay on recent forms of movie video suggests that either the latter is dying or preparing new transformations. This paper considers three of its most startling audiovisual forms: interactive music videos, Autotune the News, and music videos without music. I adapt two central critical approaches for the movie musical—Jane Feuer's idea that the musical is mass art aspiring to the status of folk art, and Richard Dyer's idea of entertainment as utopia—to consider the pleasures and politics of these three new subgenres in the spirit of amplifying and extending Korsgaard's work. Though only one or two examples are considered in depth, other examples mentioned include interactive videos of songs by Johnny Cash, Linkin Park, and Taylor Swift; "The Backin' Up Song" by Schmoyoho (the Gregory Brothers); and College Humor's revised soundtracks for music videos of Macklemore and Ryan Lewis, Miley Cyrus, and Mick Jagger and David Bowie.

VIDEO EX MACHINA: MACHINIMATIC MUSIC VIDEOS AND PARTICIPATORY CULTURE
Michael Austin, Howard University

Machinima, a portmanteau of "machine cinema," is a filmmaking practice that utilizes the assets of videogame engines or other virtual worlds as source material. By controlling videogame avatars as digital puppets, using pre-existing videogame levels as scenery, compiling recorded clips of gameplay, and using voice-overs, non-linear editing, and other advanced techniques such as compositing and key-framing, "machinimists" (also called "machinimators) are able to create films quickly, cheaply, and without many of the dangers or other physical limitations associated with filmmaking in real life.

Machinimatic music videos are a sub-genre of machinima wherein practitioners create new music videos for commercial recordings or re-create pre-existing live-action music videos within the virtual world of a videogame. Since the advent of YouTube and other online video-sharing services, the creation of machinima has grown in popularity as a participatory expression within fan cultures (for both the music and the games used to create these videos). In this paper, I will examine this aesthetic practice and will discuss several hermeneutical differences between the modes of representation and expression in machinima and live-action music videos. Other issues commonly associated with the artifacts of participatory culture, such as copyright and derivative works, authorship, fandom, and the democratization of creative technologies, will also be discussed as they relate to these music videos.

FATALISTIC AUDIOVISUAL REPRESENTATION OF AIDS IN THE KOREAN MUSIC VIDEO *LOVING MEMORY*
Rosaleen Rhee, University of California, Los Angeles

In 2007, Korean musicians Jaurim and Tiger JK recorded a duet titled "Loving Memory" in support of the "Stop AIDS: Spray Love" campaign. Their collaboration led to the revision of Jaurim's original rock ballad to accommodate the stylistic markers of hip hop in Tiger JK's performance. This paper compares the two versions of "Loving Memory" in order to identify how music, lyrics, and image converge in the music video's fatalistic depiction of AIDS.

In this paper I ask the question: How is AIDS represented in "Loving Memory"? I approach this inquiry from two angles: sonic analysis and multimedia interpretation. First, I apply Tagg's paradigm for analyzing affect in popular music to show how the song outlines a melody reminiscent of laments recorded by Sinatra and Radiohead. Next, I demonstrate how the trumpet solo and timbre of the song's introduction signify nostalgia, urbanity, and corruption—common tropes in film noir. These, in addition to Tiger JK's lyrics, contribute to the song's construction of a victimized female. Finally, I evaluate how bodies and spaces of affliction and neglect are depicted in "Loving Memory," by implementing Ahmed's notion of "affective economies" in relation to AIDS phobia. In the end, the music—rather than the message of the campaign—prescribed the protagonist, plot, and mise-en-scene of the music

video. By examining how female bodies and urban spaces are represented in "Loving Memory", I reveal how the music video contradicts the quotidian realities of those living with HIV/AIDS, perpetuating Korea's prevalent misconceptions, stigmas, and discriminatory policies regarding the disease.

By evaluating how bodies and spaces of affliction and neglect are depicted, and by implementing Ahmed's notion of "affective economies" in relation to AIDS phobia, I elucidate the workings of "Loving Memory" pertinent to discourses on disease, death, and AIDS in Korea.

12. FRIDAY, May 29, 6:00 - 7:30 PM, Room 303

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FROM THE OLD WEST TO THE NEW FUTURE:
***STONEY BURKE,* *THE OUTER LIMITS,* AND THE DAYSTAR STOCK MUSIC LIBRARY**
Reba Wissner, Montclair State University/Berkeley College

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Although it is not uncommon for music from one television show to be reused in other televisions shows, it is highly unusual for music from a Western to find its way into a science fiction series. Much of the music used in the first season of *The Outer Limits* (ABC, 1963-1965) came from pre-existing cues that composer and associate producer Dominic Frontiere composed for the Western *Stoney Burke* (ABC, 1962-1963) that chronicled the quest of the eponymous rodeo rider for the golden buckle. Cues from eighteen episodes of *Stoney Burke* made their way into the first season of *The Outer Limits* and almost sixty percent of the scores for *The Outer Limits* were tracked from *Stoney Burke* music. Like many networks and production companies, the mutual production company of *Stoney Burke* and *The Outer Limits*, Daystar Productions, maintained a stock music library so that cues could be reused from one series to another. However, the reuse of music that is a distinctive musical signifier of the old west creates a completely different aesthetic when transposed to the future. This paper seeks to examine the ways that music from one genre to another can affect a viewer's visual perception of the onscreen events. By examining Frontiere's careful music choices, we can see how just visual context can render music from an entirely different genre seem appropriate.

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MYTH AND THE POP SCORE IN *BUTCH CASSIDY AND THE SUNDANCE KID* (1969)
Daniel Bishop, Indiana University, Bloomington

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Despite a critical reputation that has often located it as an example of commoditized and co-opted countercultural filmmaking, *Butch Cassidy and the Sundance Kid* (1969) offers a fascinating case study of the pop score and its creative work within the sub-genre of the revisionist western. Burt Bacharach's musical score, as one element of the film's larger sound design, cannily balances archaic and contemporary significations, blending together images of silent film music, pseudo-Baroque polyphony, ragtime revivalism, Latin jazz, and contemporary Brill-building pop. Rather than simply positioning pop as a "contemporary" musical language, implicitly contrasted with the "universalism" of classical scoring, Bacharach's score is in dialogue with its *own* historical traditions, displaying a form of self-consciousness that is specifically *temporal* in its nature. This sampling of distinct, yet somehow harmonious anachronisms grounds the film's sensibility in a unique conceptual territory, a poetic register that might productively be read as a mythic time-outside-time, dissolving together contemporaneity and historicity. Understanding mythic temporality as a form of culturally embedded aural experience complements (and perhaps balances the reductive tendencies of) ideological readings of myth as cultural narrative, which have long dominated scholarship on the revisionist film western. While the category of myth has occasionally been applied to the interpretation of film music, and the pop score has been the object of considerable historical and aesthetic study, it is in overlapping these two areas that *Butch Cassidy and the Sundance Kid* becomes recognizable as a particularly vital exercise in imagining the past.

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IN HEAVEN EVERYTHING IS QUIET: SONIC CLAUSTROPHOBIA AND MUSICAL SILENCE IN *ERASERHEAD*
Thomas Hanslowe, Tufts University

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David Lynch's feature length debut *Eraserhead* has been widely recognized as an experimental masterpiece, due in no small part to the film's brilliant and unsettling sound design. While scholars such as Kenneth Kaleta and Robert Miklitsch have observed the importance of sound in *Eraserhead,* little attention has been paid to the way sound operates in the film. Drawing on the work of Michel Chion, I will analyze how the self-reflexive intrusiveness and

heightened artificiality of much of the sound design creates a binary with the clear-cut music found in the soundtrack. I will use this analysis to argue that sound design in *Eraserhead* not only imbues the film with a profound sense of sonic claustrophobia, but also constructs a single moment of implied, musical silence as a vision of Heaven.

This will be done by closely analyzing the sound design of the first scene in Henry Spencer's apartment, focusing on how the sound of the radiator at first competes with and eventually overwhelms the Fats Waller record Henry plays. I will then turn my attention to the scene in which the Lady in the Radiator sings "In Heaven." Drawing on Walter Murch's discussion of cinematic silence I will demonstrate that this scene constructs a vision of paradise through the implied musical silencing of the claustrophobic sound design. Ultimately, this paper will seek to increase our understanding not only of *Eraserhead,* but also of the crucial role sound plays in creating meaning in Lynch's cinematic universe.

13. FRIDAY, May 29, 6:00 - 7:30 PM, 6th Floor Conference Room

TIMBER AS A SIGNIFICANT ELEMENT IN THE DEPICTION OF COLD AND WARM ENVIRONMENTS THROUGH AMBIENT MUSIC: THE CASE OF BLIZZARD ENTERTAINMENT'S *WORLD OF WARCRAFT*
Jeanne Doucet, University of Montreal

World of Warcraft is known in the video game industry for having an epic and imposing orchestral soundtrack. It is true that music occupies an important part in the game: today, it contains not less than fifty hours of ambient music. A lot of effort has been put into composing a distinct music for each geographical region of the game, mostly by using specific instrumental and orchestral sonorities in order to convey a specific "feel" to each region.
In this presentation, we claim that timbre is an important part of the musical identity of each region of the game. We will focus on a few regions only, namely snowy and mountainous areas such as Dun Morogh, and hot environments such as Stranglethorn Vale, a jungle. According to us, the composers' choice of instrumental and orchestral timbres might have been led in part by analogies between the auditory perception of these timbres and the perception of size, volume, and temperature of the various elements that compose the aforementioned environments.
This paper is directly related to our Master's Thesis project, which is still in progress. The global questions that will be addressed throughout this paper will be the following: How did the composers use timbre in order to represent an environment? Are there acoustical correlates that could explain the associations made? If so, what are they? Finally, is the signification associated with timbre consistent throughout the game?

TOUCH THAT DIAL: HOW A CAR RADIO DRIVES GAMER PERCEPTION OF THE FILMIC WORLDS OF *GRAND THEFT AUTO*
Bryson Barnes, New York University

Unlike typical video game scores which deliberately accompany or react to the action in real time, the music of the Grand Theft Auto games emanates from a car radio, a medium of musical conveyance that is by design divorced from image. The automobile is the central vantage from which the player perceives the world of GTA. While inside the car, the player can let the radio blare the station that is already on, or select from a range of stations to accompany the action. In this paper I investigate how the use of the diegetic car radio as the score for GTA fundamentally augments the gamer's perception of the depth of the games' filmic worlds. The player can self-tailor the sonic lens through which the events in the games are experienced. The multiplicity of combinations of music and action disrupts sonic memory and lends an independence to the game environment that mimics the variability of real environments, creating an effect distinct from even the more flexible dynamic music schemes. Furthermore, "the radio" in its entirety represents a snapshot of the games' contemporary music worlds, creating an implied canon that represents not only the games' musical worlds but suggests a multifaceted cultural landscape that accompanies the geographic and narrative landscapes of Grand Theft Auto.

THE PRIMORDIAL VOICE: HAPTIC AUDIO-VISUALITY IN YOKO ONO'S *FLY*
Amy Skjerseth, McGill University

Yoko Ono's *Fly* (1970) is at once absorbing and alluring in its presentation of extreme close-ups of flies exploring a woman's exposed flesh. Initially, the frame reveals only one part of actress Virginia Lust's body at a time, producing tactile discomfort at the flies' intrusion of Lust's seemingly comatose form. When the bizarre sounds of Ono's vocal soundtrack—seemingly imitating the fly—reach our ears, we might be tempted to disavow these strange noises in favor of what we feel is the more tangible material: the filmic image. In breaking down the tendency to privilege the image track of the film over that of its sound, I argue that taking the tactic of considering voice and image in counterpoint opens up an exploration into the primal tensions of the body that lie beneath the skin. Ono's intensely corporeal production of extended vocal techniques creates an erotically charged music that wrests us from our typically passive repose as cinematic spectators. The defamiliarizing and intensely tactile images encourage us to scratch the onscreen skin's surface, but Ono's voice offers the visceral channel through which we can experience what might lie underneath it. In piercing the flesh of both the onscreen body and the viewer's body, Ono's voice engages our bodies beyond the tactile grasp of a haptic connection with the images. Through a haptic audio-visual experience of *Fly*, we can more fully engage with the cinematic body as the music pulls to the surface our own lived experience of carnal knowledge.

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

COMPOSING PROTOTYPICAL SOUTH AFRICANS AND RE-SOUNDING BURIED HISTORIES: MARKED AND UNMARKED INSTRUMENTS, AND MUSICAL HIERARCHIES IN *PROTEUS* (2003)
Christopher Letcher, University of Witwatersrand, Johannesburg

This paper addresses two still fairly marginal aspects of screen music studies: consideration of non-Western musical traditions in cinema, and ways in which an investigation of a film's musical production processes might aid interpretation. I take the 2003 film *Proteus* (dir. John Greyson & Jack Lewis), a Canadian-South African coproduction set on Robben Island in the eighteenth century, and explore the ways the film, by setting up a confrontation between 'indigenous' and 'European' musical styles and instruments on its soundtrack, constructs identities and identification positions. I examine how the film's unique hybrid score performs a symbolic enactment of the issues the film raises: Western appropriation of indigenous knowledge, the uncovering of buried histories of interracial same-sex relationships, and the construction of new national myths. From my vantage point as a film composer and scholar I look at the ethical implications of the film score's transnational cross-cultural music production processes; using interviews I conducted with the film's Canadian composers I consider the ways 'raw' musical material from South Africa was configured in the representation of the film's proto-South Africans. I then examine how evidence of a neo-colonial approach in the production of the score is undercut by the music itself and the active part it plays in telling the story. I argue indigenous music is sounded in the film with the capacity to narrate affectively rather than merely to supply 'local color' or to patrol 'racial' categories, and ultimately provides a powerful sonic metaphor for the rewriting of a more inclusive national biography.

CITIZEN KANE REVISITED: ROMANTIC REALISM, THE MODERN SUBJECT, AND HERRMANN'S SCORE
David Clem, University of Buffalo

Orson Welles and Bernard Herrmann made their Hollywood debut in 1941 with *Citizen Kane*. Despite wide-ranging scholarly work surrounding the film, little has been written regarding the music. The typical interpretation of Herrmann's score discusses the two leitmotivs that the composer himself identified (one representing 'power' or 'fate', the other associated with 'rosebud'), and explores how they support a morality tale about Kane's lust for power and lost childhood innocence. The various diegetic cues are then explained in relation to this rendering of the story, if addressed at all. However, such bland (but admiring) treatment of Herrmann's score fails to consider the debate circulating among film scholars over the meaning of 'rosebud' (and of the film as a whole), and ignores possible implications of Rick Altman's argument for the influence of radio on sound design in the movie. This paper offers a more nuanced reading of Herrmann's score by exploring the mixture of realist and romantic sensibilities evident in *Citizen Kane's* unique combination of cinematography, narrative, sound design, and score, all of which are unconventional by Classical Hollywood standards. In the process, I argue that with *Citizen Kane*, Welles offers

a portrait of fractured modern subjectivity, that Herrmann's score supports this as a possible reading of the film, and that this helps re-contextualize the film within the concerns of war-era Hollywood.

WORDS AND MUSIC: MUSICAL NARRATION AND MUTE CHARACTERS IN *THE SPIRAL STAIRCASE* AND *THE PIANO*
Carolyn Louise Condon, Columbia University

Michel Chion argues that cinema is a "vococentric" medium, meaning that for viewers, "*there are voices and then everything else*" (1999, 5). One of the roles of the voice in cinema is to aid in the film's narration. But how is the protagonist able to fulfill this role as narrator when she does not speak? This paper examines the function of music in the narration of films whose protagonists are mute. Chion, in his seminal works on sound and the voice in cinema, discusses at length the acousmêtre, a voice that has yet to be visualized, but who "remains liable to appear in the visual field at any moment" (1999, 21). However, he devotes very little time to the counterpart of the acousmêtre: the mute character.

Films like Richard Siodmak's *The Spiral Staircase* (1945) established the convention of using music to fill in the gap left by the missing dialogue of a mute protagonist. Jane Campion's *The Piano* (1993), made nearly fifty years later, similarly uses music to express the unspoken words of its protagonist, Ada. This paper will analyze the soundtracks of *The Spiral Staircase* and *The Piano* to suggest that music can be considered an extension of first-person narration in films whose protagonists are unable to communicate verbally. This paper expands upon work done by Chion, David Bordwell, and others on the role of music in film narration to ask how music is deployed as a narrative strategy when a film's protagonist does not speak.

15. SATURDAY, May 30, 9:00 - 10:30 AM, Room 303

MUSIC AS TRACE IN FILM PERCEPTION
Martine Huvenne, School of Arts, Gent / LUCA School of the Arts

In her book *Upheavals of Thought: the Intelligence of Emotions* (2001) Martha Nussbaum refers to (classical) music to describe the structure of emotions. She mentions the difference between music as an expression of emotion and music that evokes emotions within the listener.

This lecture takes the listener's perspective and focuses on two aspects of music in film: the pre-reflective embodied way of listening to music in film and the way music functions as a trace in film.

Taking a phenomenogical (acoumenological) approach to music, inspired by Joseph Smith's acoumenology (1979) that is itself based on the phenomenology of Merleau-Ponty, I introduce some key concepts such as pre-reflective embodied listening, inner time consciousness and passive synthesis. This enables me to describe and analyze how meaning and emotion can be evoked through music.

Through the use of Mozart's music in *A Man Escaped* (1956) by Bresson I introduce Husserl's notion of inner time consciousness (Zahavi 2010, Smith 1979, Campan 1999) in the perception of film as a time composition.

By 'concatenating' different experiences through music and its characteristic ability to evoke or express emotions, the transmission of the rich and multi-layered inner world of a character is enabled without further explanation by means of words or images.

All the aforementioned will be elaborated on and explained via *Villa Amalia* (2009) by Benoit Jacquot with music by Bruno Coulais as case study.

TOM'S "TWISTER": MORE THAN 180° IN *MILLER'S CROSSING*'S LOVE TRIANGLES
Brian Jarvis, Florida State University

The literature on *Miller's Crossing* repeatedly overlooks a single lingering question: Is Tom's love for Verna genuine? The answer can be found through a large-scale analysis of Carter Burwell's score for the film. Throughout *Miller's Crossing*, Tom is portrayed by his friends and acquaintances as a consigliere-type of character who

masterminds an intricate plot to restore control of the city to his boss Leo. When he succeeds, the characters in the film assume that he has simply "done it again," but his numerous miscalculations, interminable good luck, and his line from the final scene of the film ("I don't know, Leo. Do you always know why you do things?") inspire skepticism concerning his ability to successfully construct a feint-within-feint-within-feint-type scenario. By employing the large-scale prospective of a Narrative/Dramatic Structure Diagram (a synthesis of concepts from literary theorist Seymour Chatman and novelist Gustav Freytag), I will show that the score's formal structure, cue style, and motivic/harmonic design imply that Tom's love for Verna is not a cold and calculated means to an end, but rather that it is of equal or greater value than his love for Leo.

FILM MUSIC ENERGETICS: TOWARDS A TAXONOMY OF FILM MUSIC ANALYSIS
Zachary Hazelwood, Louisiana State University

Film music often embodies filmic and narrative imagery, creating complex relationships. The associative motions and forces resulting from such musical embodiments serve as common links between a film's aural, visual, and narrative aspects. Much like the visual motion on screen, musical gestures constitute cognitive motion. The notes themselves do not actually move, but one perceives a transference and change of energy as it passes between the notes. Philosophers and music theorists, such as Mark Johnson, Robert Hatten, Steve Larson, and Janna Saslaw, have commented on the value of considering music through one's embodied experiences. Both film and music are inherently energetic, as both contain perceivable energies and forces, providing a foundation upon which a deeper analysis of each domain may take place.

Borrowing concepts of energies, forces, and motions from physics, this paper describes musical phenomena as embodiments of extramusical events, bridging the gap between film and musical analysis. This paper compiles and reconsiders several established music energetic concepts such as musical gravity, inertia, magnetism, harmonic and melodic energies, and rotational forces from the writings of Ernst Kurth, Steve Larson, and Arnold Schoenberg as models for analyzing film music. Furthermore, this paper proposes an expansion of this taxonomy based in continuum mechanics through models such as musical deformation, stress, compression, tension, elasticity and plasticity, and friction and drag. Such models serve as basic templates for understanding energetic narratives in film music. By connecting musical gestures to filmic and narrative imagery, these models provide a foundation for analyzing and composing film music.

16. SATURDAY, May 30, 9:00 - 10:30 AM, 6th Floor Conference Room

BIG MUSIC ON A BIG SCREEN: "EPIC" STYLE AND THE CINEMATIC TRAILER
James Deaville

Creators of film trailers frequently use production music, i.e. genre- and situation-specific cues that music production companies have assembled and categorized. Such library tracks have found applications in various commercial audiovisual contexts, but one genre of production music has come to identify almost exclusively with the cinematic trailer, so-called "epic music." As described by its producers' rhetoric, the style consists of bold, sweeping themes, strong rhythmic figures, "large" orchestration, a dynamic crescendo, and (often) wordless choir, and it figures in soundtracks for action, adventure and fantasy/science fiction previews. Of particular interest is how the epic music style has become emblematic for trailer soundscapes, so that media consumers recognize its evocation in other audiovisual settings like television commercials and DVD menus.

This paper will explore the reasons behind the unique function of epic music in current trailer culture. In many ways the style epitomizes the theatrical trailer experience: in a medium that valorizes sensory overstimulation, epic music exploits aural excess while compressing its sonic features into over-determined dramatic gestures (Deaville/Malkinson, 2015). By tracking one cue designated "epic"—"Ode to Power" from *Trailerhead* by Immediate Music—through trailers for films like *Pirates of the Caribbean III* and *The Good German*, the researcher can identify shared contexts for this larger-than-life style. At the same time, an interview with the track's creator Jeff Fayman from May, 2014 establishes the affective intentions behind the music, while a survey of fan comments on the cue's YouTube postings argues for the style's emotional power over its audiences.

JUDGING A FILM BY ITS COVER: THE TRAILER INDUSTRY AND POPULAR MUSIC COVERS IN RECENT CINEMATIC PREVIEWS
Dawn Stevenson

A salient trend in recent film trailer music is the conspicuous use of popular music covers, representing a departure from the ubiquity of genre-driven production music. In particular, cover songs that radically alter timbre, tempo, and instrumentation to strikingly reverse original generic orientations—what Kurt Mosser calls a "major interpretation" (Mosser, 2008)—are being employed to amplify viewer affect and attention. Examples like Filter's cover of "Happy Together" in the "official" trailer for *The Great Gatsby*, or Lorde's remake of "Everybody Wants to Rule the World" in *Dracula Untold*, maximize affiliating identification, or resonances with "histories forged outside the film scene" (Kassabian, 2001: 3), by simultaneously appealing to multiple demographics: targeting older populations through their affinity for the "original," and younger populations through the fashionable contemporaneity of the cover artist. At the same time, these unfamiliar presentations of familiar songs encourage audience engagement and product memorability; as Seattle artist Nouela, whose cover of "Black Hole Sun" was featured in the trailer for *A Walk among the Tombstones*, commented: "It's like you get a little slap in the brain…*This is a song you know. Listen better*" (Ducker, 2014).

Exploring this symmetry in audience- and producer-based understandings of how pop covers function in trailers, this paper will discuss the powerful composite meanings that result from integration of image, cover song, and intertextual reference to the "original." In so doing I will identify how wider shifts toward a symbiosis of popular music and modern marketing have taken root in the understudied trailer industry.

BRANDING THE FRANCHISE: MUSIC AND THE (CORPORATE) MYTH OF ORIGIN
James Buhler, University of Texas

A central facet of the film industry since 1980 has been its orientation around the production of blockbusters and the development of product franchises. Although music's place in this configuration has been widely recognized as a resource for cross-promotion and for its capacity to generate ancillary income and to establish an appropriate cinematic tone, less appreciated has been its function in product branding, its way of binding the world of the franchise together across not just various films but an increasingly diverse media landscape. The world of the franchise is immersive; it overlays our world with another, fictive one. Indeed, its ancillary products infiltrate and overrun our world. And the franchise is constructed thus to extract profit that flows back to the corporate body. But how to initiate this world and how to make us forget—or at least not to resent—those corporate origins that lie at its base and that incorporate us into its economic circuits? Music is one of the primary tools media companies use to do this.

This paper offers a general theory of how media companies deploy audiovisual figures to serve these aims of corporate mythmaking. I analyze several recent franchises, especially the Marvel films, which have relied more on evocative scoring for affective situation than on the traditional method of scoring for thematic articulation to establish identity. In particular I examine the characteristic musical structures that undergird the audiovisual figures, especially the corporate logos, used to open the films.

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

SILENCE IN THE SILENTS: SIGNIFYING HORROR IN *THE PHANTOM OF THE OPERA* (1925)
Peter A. Graff, Case Western Reserve University

In September 1925 the *New York Times* ran a review of Universal's *The Phantom of the Opera* that made special note of the score's innovative use of silence to "heighten the effect" during the film's dramatic climax. Film scholars such as Robert Spadoni and William Whittington have recently detailed how the use of silence signifies tension and dread in the horror genre; this convention, however, had yet to be fully developed in the silent era, as silence only holds power through the presence of sound. It is only after musical accompaniment became a permanent fixture in first-run theaters that we see practical manuals considering appropriate applications of silence. While silent film scholars have tirelessly worked to complicate the myth of its silent origins, the deliberate use of silence as a stylistic tool has received less attention.

In this paper, I analyze Gustav Hinrichs' use of silence in his score for *Phantom*. I argue that Hinrichs' work participates in a wider discourse of filmic silence that had been advocated in motion picture trade publications as early as 1912. *Phantom*'s use of silence not only exemplifies this early period of experimentation but also set a precedent for dealing with silence in the horror genre. The moments of deliberate silence were so effective in creating suspense and tension that they were not only seen as novel by the aforementioned review but went on to influence the later cue sheet, the 1930 sound reissue, and ultimately the sonic world of horror films today.

THE ART OF HORROR AND THE HORROR OF ART: GIALLO, PROG, AND KEITH EMERSON'S SCORE TO *INFERNO*
Jordan Stokes, Juilliard School of Music

The cult horror director Dario Argento is a polarizing figure. For their violence, his films have been described as exploitative sleaze, but they have been described as art for their astonishing visual language and – to an extent – for their progressive rock soundtracks. As Tony Mitchell reports, these scores are generally seen as remarkable precisely because they conflict with the visuals and the narrative rather than receding into the background.

I wish here to offer a recontextualization and reevaluation of Argento's use of music, both by reaching outward to the larger world of 1970s Italian horror scoring, and by offering a close reading of a single remarkable score: Keith Emerson's music for Argento's *Inferno* (1980). Although Emerson is certainly a prog-rocker, the *Inferno* score rarely rocks, consisting mainly of a highly developed orchestral fantasy on themes by Mussorgsky and Verdi. Nevertheless, *Inferno*'s soundtrack offers our best chance of understanding horror cinema's flirtation with prog. It reveals the phenomenon as the product of a specific historically situated cultural ferment in which youth culture, leftist politics, and high art were strands of a single unified aesthetic of violence. This has implications for our understanding of both progressive rock and the cinema of Dario Argento. Although these are often understood through a logic of contradiction (stark violence colliding with stark beauty, rock textures haphazardly juxtaposed with classical forms), there is evidence to suggest that, for the musicians and filmmakers involved, violence and beauty, and rock and classicism, are always organically linked.

DOWN WILL COME BABY CRADLE AND ALL: LULLABIES AND THE PERCEPTION OF CHILDHOOD AND FEAR IN FILM
Christine Gengaro, Los Angeles City College

Lullabies have likely existed as long as human beings have had the ability to create vocal sound. There is something universal about comforting a child with a soothing song to encourage sleep. In various cultures, a lullaby may be a lilting, wordless melody, or it may gently impart warnings about the evils of the world. Lullabies touch on something that is basic to the human experience as they comment on the notion of safety and vulnerability. Filmmakers have for years recognized the unique power of the lullaby, especially in films that are dark, disturbing, or fantastic. In the suspense and horror genre, the trope of the music box lullaby or children's song (often sung slightly out of tune) may create a feeling of unease, signal danger, or even belie the idea of childhood innocence.

In this presentation, I will discuss a few modern films that make use of lullabies and that draw upon contrasts of innocence and violence, comfort and fear. In my discussion, I will touch on a few films, *Pan's Labyrinth* and *Rosemary's Baby*, among others, to elucidate how the lullaby functions as an intensifier of our perception of fear and also as a transitional tool. As a lullaby helps a child make the transition from wakefulness to sleep, in film the lullaby may ease the crossover from reality to fantasy or from confidence into fear.

18. SATURDAY, May 30, 11:00 – 12:30, Room 303

'THE GHOSTLY EFFECT REVISITED'
Kevin J. Donnelly, University of Southampton

In *Composing for the Films*, Eisler and Adorno suggest that the requirement for music to accompany silent film is to dissipate what they call 'the ghostly effect' of images without sound. (1971: 76) This is a highly evocative notion that has been challenged over the years as unverified mere speculation. Tantalizingly, they failed to supply explanatory detail. This unfashionable, 'emotional' and untestable hypothesis attempts to account for the emotional character at the heart of cinema that is more easily avoided by most historians, musicologists and aestheticians.

This paper will revisit Eisler and Adorno's 'ghostly effect' in the light of more recent approaches to culture that emphasize emotional and physical approaches at the expense of more 'objective' and positivistic avenues of analysis. Furthermore, it aims not only to engage with silent films but also more recent films where synchronized sound does not appear to give unity to the representation. In some cases this can be related to aesthetic and structural use of silence in films as well as sound montage. I suggest that the 'ghostly effect' has persisted as a marginal aesthetic within more recent films with synchronized recorded sound. This paper will discuss instances such as the Blind Dead series of Spanish horror films (*Tombs of the Blind Dead* [1971], *Return of the Blind Dead* [1973], *The Ghost Galleon* [1974] and *Night of the Seagulls* [1975]) and the British film *Berberian Sound Studio* (2012), addressing an irrational theory at the heart of a potentially irrational medium.

MISSION IMPOSSIBLE: TOWARD A PERFORMATIVE MODEL OF THE CINEMATIC LEITMOTIF
Mark Durrand, University of Buffalo

Most analyses of leitmotivic film scoring take for granted the referential function of musical themes, and the way they comment upon aspects of the diegesis; thus, leitmotifs are ascribed nominal identities and conceived as part of a signifying system working chiefly in the service of storytelling. Although the middle of the twentieth century witnessed a variety of alternative scoring techniques (Rock/pop, Jazz, electronica, etc), the idea of connecting a musical idea to an extra musical thing remained a useful option within nearly all scoring traditions. In this paper, I will offer an expanded theory of leitmotivic function to posit ways musical themes operate in excess of reference and commentary.

Lalo Shifrin's theme for the original *Mission: Impossible* television series (1966-1973), a brief reboot (1988), and more recent Hollywood adaptations is one of the most widely known musical motifs in modern film history. Unlike many musical motifs, Shifrin's theme does not refer to or comment upon a given filmic object, and so does not possess the straightforward nominal status typically ascribed to musical thematic material. What exactly is the relationship between the *Mission: Impossible* universe and its iconic musical motif? In this paper, I argue that Shifrin's theme music operates in excess of reference and commentary to embody and enact an audio-visual ethic that serves as the generative force and idealized behavior of the *Mission: Impossible* film-world.

THE TEEN FILM SOUNDTRACK: DEFINING GENRE THROUGH CHARACTER ENGAGEMENT WITH MUSIC
Elissa Nelson, Bronx Community College CUNY

Music, and the different social groups associated with various music styles, are important for identity formation, especially during youth. In *Noise: The Political Economy of Music*, Jacques Attali points out that music is "a tool for the creation or consolidation of a community." Music, and the defining of self according to musical tastes, is one of the most important facets of teen culture, and consequently, this aspect is conspicuously represented in films about teens. During the 1980s, one of the most prolific and defining periods of teen film production, there was no one type of music that dominated the genre. However, instead of seeing this lack of uniformity as an inconsistency among teen films during this time, the various kinds of music on teen film soundtracks is actually indicative of '80s youth culture when the landscape of popular music was changing to include more niche styles.

While youth culture movements are so often associated with musical styles and tastes (Hebdige 1979), the teen film, although sometimes highlighting contemporary popular music, seems to have less at stake in having a specific music style associated with it as a function of genre. A particular style of music might not indicate genre, but the way music is used is in fact a significant element in understanding the teen film and youth culture. This paper addresses the ways music helps provide character identity, gives voice to emotions, and sets mood in teen films of the '80s. Music is an essential way many teens actively express and identify themselves, is fundamental to the world the teens inhabit, and as such, music is a significant part of the narrative and thematic construction of these films.

CLASSICAL MUSIC IN TELEVISION COMMERCIALS: A SOCIAL PSYCHOLOGICAL VIEW
Peter Kupfer, Southern Methodist University

At the 2012 MAMI conference I presented some preliminary thoughts about the uses of classical music in television advertising. In that paper I developed a taxonomy of pieces and their uses, based on a database of several dozen examples, and offered some tentative conclusions about the effects these pieces have in such uses and what this might tell us about the value of classical music in our society today. Since then I have turned to addressing this topic from music sociological and psychological perspectives. To this end, I have recently completed a study, involving some 500 respondents, in which I collected responses from subjects divided into groups that listened to and/or watched either a commercial's music track only, image track only, full audio and video track, or image track with different music. My paper will consist of an analysis of this data, focusing on correlations between demographic groups, perceptions of musical emotions and meanings across these groups, and how these shift as music interacts with other media in the context of an advertisement (i.e., where overt meanings are of paramount importance). The goal is to understand how classical music in particular might change the perception of moving images and of products, and what this might let us infer about the shifting meanings of this music in society as a whole.

SELLING BASEBALL AND SIMULATED WAR: THE USE OF FRANK SINATRA SONGS IN TWO RECENT TELEVISION COMMERCIALS
Jonathan Waxman, Hofstra University

During Derek Jeter's retirement farewell in August 2014, Gatorade produced a black and white commercial featuring Jeter walking down the streets of the South Bronx near Yankee Stadium greeting fans and store owners with Frank Sinatra's 1969 song "My Way" playing in the background. This song, chosen specifically by Jeter, played an integral role in evoking nostalgia for both his two decade career and for the great Yankee teams of the 1950s and 1960s. However, some disapproved of the commercial and especially the use of the song "My Way" as creating a false portrait of Jeter since during his career he interacted little with fans.

Similarly, the commercial for Call of Duty: Ghosts (2013) uses the Frank Sinatra song "I'm Gonna Live" in order to present an idealized view of war. It opens with a shot of a post- apocalyptic Las Vegas, a location where Sinatra and his "Rat Pack" often performed, and shows four friends using machine guns while scaling walls and jumping off of buildings. With the upbeat song playing in the background, war is seen not as destroying lives and property, but instead as a fun, adventurous game to play, a common reason the popular Call of Duty franchise has been criticized.

I argue that it is Frank Sinatra's singing voice and song style, whether it is the smooth, crooning sound of "My Way" or the harsh, tough "I'm Gonna Live," that makes these commercials particularly effective in creating an emotional response for the viewer to help sell baseball tickets, sports drinks, and video games.

'CINÉMA DU SOUND'?: SONIC 'SPECTACLE' IN THE EARLY FILMS OF LEOS CARAX, JEAN-JACQUES BEINEIX, AND LUC BESSON
James Wierzbicki, University of Sydney

As one might gather from its polyglot and thus unflattering label, France's 'cinéma du look' was a style of filmmaking that to its critics owed much more to American influences than Gallic good taste allowed. Rich in intertextual references and often pilloried for emphasizing surface over substance, the arguably postmodern 'cinéma du look' was surely a product of the 1980s, but its development in tandem with MTV, VH1, and other American outlets for the so-called music video is only coincidental. The famous 'look', cultivated by such directors as Leos Carax, Jean-Jacques Beineix, and Luc Besson, was borrowed not so much from America's television as from its large-scale printed advertisements; it takes only a quick browse through any recent book on French cinema, so long as it is fitted with full-color illustrations, to be reminded that the most memorable images from films representative of the style have much in common with Times Square billboards.

With films such as Beineix's 1981 *Diva* and Besson's 1985 *Subway* as starting points of its study, and with Besson's 1990 *La Femme Nikita* and Carax's 1991 *Les Amants du Pont-neuf* as end points, this presentation focuses on the idea that a self-consciously spectacular use of music and sound effects—purposely attuned to the era's new multi-

track Dolby sound technology—was as much a part of the collective aesthetic as was its approach to visual imagery. France's 'cinéma du look,' this presentation argues, was also very much a 'cinéma du sound.'

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

STAR WARS: EPISODE III – REVENGE OF THE SITH (GEORGE LUCAS, 2005): BEYOND A WAR OF THE SOUNDS
Chloé Huvet, Université Rennes 2 (France) / Université de Montréal (Canada)

Recent critical publications on the *Star Wars* new trilogy underline the flip side of sound improvement. As the sound effects become substantial and louder, they eclipse the orchestral score, which is said to barely be heard in many sequences. Scholars insist that this problem increases with each new episode. The composer and the sound designer themselves allude to the constant rivalry between music and sound effects.

My paper aims to question these criticisms in order to offer a more nuanced view of this matter by an in-depth analysis of the soundtrack of *Revenge of the Sith* (George Lucas, 2005). Drawing on archival materials, including John Williams' sketches and orchestral score, personal interviews with Pope and Wannberg, as well as the use of waveforms and spectrograms, my presentation will demonstrate in which way and to what extent the interactions between music and sound effects succeed in surpassing a mere conflicting alliance. I will also bring out what significations they bear regarding the images and the dialogue. Indeed, the fluctuation of primacy of sound effects or music is hardly insignificant and makes sense in regard to the narration. Numerous sequences display an interesting continuum between sound effects and music, and several musical devices allow the score not to be drowned out. Furthermore, I will show that a meticulous attention is granted to detail as well as to the dramatic placement of sounds and music. Finally, I will insist on the musicalization of sound effects, which are truly heard for themselves.

SOUND OBJECT LESSONS
Carolyn Abbate, Harvard University

Two objects in close-up: paper blowing down a street, and a candle passed along a table. The paper is the Wanted poster in *The Informer* (1935); the candle appears in *The Old Dark House* (1931). These moving objects make a musical sound. What are they saying?

From 1926-1934, technologies for coordinating/recording sound and music in film went through a period of intense experimentation. This metamorphosis is only now being fully documented, by Emily Thompson and other historians of sound. That moving objects in close-up make magnified sounds reflects technology's impact on the imaginations of musicians and designers, an aesthetic negotiation with the microphone and its history, and with the pseudo-science of sonification. Yet technological developments are also a legible vernacular philosophy of sound and musical efficacy, giving insight into changes in hearing as a form of perception. It's a truism in cultural theory that close-ups transformed audiences' visual sensoria. But what did close-ups of skittering objects do to the auditory sensorium? How do they trace a negotiation – by technicians, musicians, and audiences – through the mix of semiosis, musical expressionism, rendered sound, sound effect, and opera-inflected decision-making whose end result is musical sound for a cinematic scene?

To trace this history, referencing technological novelties, films, and musicians' and technicians' writings is a first step. Putting critical pressure on our intellectual practices in epistemology of the senses and history of sound is a side effect. The end is to reconstruct a form of vernacular philosophy about music's meaning as mediated by film practice.

A "DIRECT PATH TO THE IMAGINATION": THE SOUND TRACK FOR MICHAEL HANEKE'S *THE SEVENTH CONTINENT* (1989)
Elsie Walker, Salisbury University

Michael Haneke argues that "the ear is fundamentally more sensitive than the eye. To put it another way, the ear provides a more direct path to the imagination and to the heart of human beings" (174). This emphasizes the director's interest in the emotional as well as the physical impact of hearing. Ironically, most scholars find his

overall approach cold and even unfeeling. Philippe Met, for instance, refers to Haneke as "the Iceman" whose "frigid chunks of cinematic truth" constitute a "global *warning*" (175, original emphasis).

Haneke's perceived coldness is repeatedly associated with Brechtian alienation, a process that entails sidestepping Brecht's own emphasis on controlling *both* emotional and reasoned reactions. Consider the emotional power of Brecht's most famous Gestus, Mother Courage's silent scream, for a striking representative example. This paper is a reassessment of how Brechtian theory can be usefully reapplied to understanding the psychological power of Haneke's sound tracks. I shall focus on aural elements of *The Seventh Continent*, Haneke's first feature film, in particular. Like Mother Courage's silent scream, the film uses the suggestive power of absent sound. In addition, the sound effects of numerous objects establish an excessively consumerist social context, one that invites an explicitly Brechtian-Marxist reading. Within this context, two disparate musical cues—a fragment from Alban Berg's Violin Concerto and Jennifer Rush singing "The Power of Love"—are especially arresting in that they invite our imaginative comprehension of that which is beyond the understanding of the film's characters. In short, I shall show how the sound track amplifies the film's broad anti-capitalist themes by appealing to our imaginations and hearts, even despite its many alienating strategies.

Works Cited

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Met, Philippe. 2012. "The Iceman Cometh (To A Theater Near You): Michael Haneke's Glaciation Trilogy." In *Film Trilogies: New Critical Approaches*, edited by Claire   Perkins and Constantine Verevis, 164-180. London: Palgrave Macmillan.

21. SATURDAY, May 30, 2:00 - 3:30 PM, Room 303

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BETTY BOOP MEETS THE WARNERS:
MIXING NOSTALGIA AND CONTEMPORARY CULTURE IN *ANIMANIACS* PARODIES OF EARLY CARTOONS
Lisa Scoggin

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The 1990s cartoon show *Animaniacs* purposely brought both a sense of nostalgia and aspects of contemporary culture to many of its individual segments, especially those starring the main characters: the Warners. According to their backstory, they started out as creations from early sound cartoons, circa 1929. All of this is seen and heard in earnest in a set of pseudo-historical *Animaniacs* cartoons in which the Warners appear either in "early" Warner Brothers cartoons or as "guest stars" for other cartoon studios. In each of these, the art, direction, and music are recognizable as parodies or direct copies of cartoons from that era, while the Warners' roles in them bring in a modern sensibility and act as a voice of reflection on the times. This paper will examine two of these cartoons with this in mind: "The Girl with the Googily Goop" (a parody of Betty Boop) and "The Warners 65th Anniversary Special" (which includes parodies of the old "Buddy" Warner Brothers cartoons.) Special emphasis will be put on the music within each cartoon, comparing it to the respective originals and noting how it both underlies the nostalgic aspect and adds a modern twist to the episode as a whole.

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WORDLESS! - MUSIC FOR COMICS AND GRAPHIC NOVELS TURNS TIME INTO SPACE (AND BACK AGAIN)
Phillip Johnston, Australian Institute of Music

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In late 2012, graphic artist/writer Art Spiegelman and composer Phillip Johnston were commissioned by the Sydney Opera House to create a work for their 2013 Graphic Festival. The hybrid art form they came to devise combined lecture, slide show, and 'silent film' scores performed by live musicians, that Art ultimately described as 'intellectual vaudeville'.

More than a slide show, yet not quite animation, the visuals retain the quality of a book, moving from page to page, and present a unique challenge to the composer: while a film is created to move relentlessly forward from beginning

to end, at a pace designed by the filmmaker, a book is meant to be read at the reader's own pace, with the option to linger on a page, or to go back to a previous page and reread pages or panels. But when this experience is turned into a live performance, the creators of the visuals (a series of QuickTime movies) must set a pace, decide what to focus on, and the challenge to the composer of these miniature 'silent films' is turned in a unique way to storytelling, in order to insure that the audience can negotiate the transition from (comic) book to live performance. The composer must do what a film composer is almost always called upon to do: illuminate the narrative and render the complete experience compelling. But in this case, it is manifested in a live musical performance with 13 different graphic works, ranging across well over 100 years in origin, from different graphic styles, countries and philosophies, combining cartoons, woodcuts, and computer-rendered graphics, to create a cohesive whole. This paper looks at some of the problems, and their solutions, involved in creating the music for this work.

THE GREAT GATE OF TRUTH: 19TH-CENTURY NATIONALISMS IN MICHIRU OSHIMA'S SCORE FOR *FULLMETAL ALCHEMIST* (2003)
Rose Bridges, University of Texas Austin

Fullmetal Alchemist is one of the most iconic and influential Japanese anime series of the 2000s, especially for Western audiences. Its arrival on Cartoon Network's Adult Swim bloc, along with series like *Naruto* and *Bleach*, played a pivotal role in the mid-00s' "anime boom." The TV series and the manga (comics) that inspired it were popular enough to spawn two movies, countless video games, and even a manga-faithful "reboot" TV series called *Fullmetal Alchemist: Brotherhood* (2009). On the surface, its story is a simple, if engaging one: two alchemist brothers search for a way to restore their bodies after an unsuccessful attempt to revive their dead mother, and in the process get caught up in the further-reaching machinations of a corrupt military and other malicious groups. Yet, the original anime developed and deepened this to provide political commentary on the U.S.'s then (and ongoing) neo-imperialism and –nationalism in the Middle East.

This makes it interesting that its musical score, by prolific anime and film composer Michiru Oshima, draws heavily on the style of 19th-century Russian and Eastern-European composers, particularly the "nationalist" style of the "Mighty Five." Various selections bear a strong resemblance to these composers' best-known works, particularly those of Modest Mussorgsky. This "nationalist" musical style is clearly a deliberate choice for this series, as Oshima's stylistic language varies greatly throughout her body of work. This paper will examine how the musical choices and placement of Oshima's "nationalism"-inspired score further the themes and social commentary of *Fullmetal Alchemist*.

22. SATURDAY, May 30, 2:00 - 3:30 PM, 6th Floor Conference Room

RIGHT PLACE, WRONG TIME: MUSIC, RACE, AND PLACE IN *AMERICAN HORROR STORY: COVEN*
Elizabeth Clendinning, Wake Forest University

Violence, sex, and campiness are three traits that critics have identified as central to the television horror anthology *American Horror Story* (2011-present). Each season of the show, set in different times and places, additionally contains narratives that approach horror as product of perceived racial differences and resultant inequities in social life in the United States. The third season, *American Horror Story: Coven* (2013), centers on a New Orleans school for witches and its associated coven whose primarily white members descended from the early witches of Salem. As the coven's characters tussle with a coterie of African-American voodoo priestesses from the other side of town, a family of male witch hunters, the results of magical mistakes by the coven's youngest members, and the violent legacies of generations of the city's supernatural community, their stories also embody historical and modern issues of race, gender, violence, and perceptions of difference that continue to haunt the United States.

While *Coven*'s multi-narrative, graphic, and often pop culture-infused approach to violence is normative for the series, this season is notable amongst the four extant seasons in the prevalent use of music that highlights both New Orleans' heritage as a prominent music city and the issues of race in particular inherent in the story. Through analyzing several scenes pivotal to the narrative and thematic development of the season, this paper examines how musical choice and timing evokes New Orleans' lineage as a site of musical innovation as well as an example of racial horror in America.

STEVIE NICKS AND THE MATERNAL VOICE IN *AMERICAN HORROR STORY'S COVEN*
Joshua Bedford, University of Georgia

Each of the first three seasons of *American Horror Story* (*AHS*) includes the archetype of troubled relationship between the mother and the child. The clearest examples of these relationships can be found in the third season, *AHS: Coven* (2013), which contain four disturbing maternal characters that have abusive and neglectful relationships with their children. However, not all of these relationships are necessarily found within the plot. This paper offers another mother-child relationship between the voice of Stevie Nicks, and the character Misty Day.

In *AHS: Coven*, Stevie Nicks' music is consistently paired with Misty Day, the "swamp witch." This pairing reveals a particular Freudian maternal relationship between Stevie Nicks as mother and Misty Day as child through both aural/musical and visual symbolism. Misty Day embodies the iconic look of Stevie Nicks, which includes the famous shawl, but more importantly these physical embodiments are brought forth through Nicks' voice.

In this paper I will analyze the use of Stevie Nicks' voice and music as an integral part of Misty Day's narrative. In particular, I will argue that Stevie Nicks' voice functions as a maternal voice to Misty Day, and both Michel Chion and Kaja Silverman's theories on the maternal voice will guide my analysis. Ultimately, I will show that Stevie Nicks' voice enacts many of the same archetypes that the show employs for most of its fraught, mother-child relationships.

DOCUMENTING HORROR? MINIMALISM AS PSYCHOPATHIC ANEMPATHY IN AGIT-PROP AND ERROL MORRIS DOCUMENTARIES
Rebecca M. Doran Eaton, Texas State University

Film critics declare Glass's score to *The Thin Blue Line* "frightening," "gloriously menacing," and "ominous," but this effect practically disappears without the imagetrack and dialogue. There is something about the conjunction of minimalism with the film that spurs writers to deploy terminology more reminiscent of the slasher flick than the documentary. Unlike typical dramatic horror cues such as Hermann's, however, Glass's cycling arpeggios feature neither radical dissonance nor expressionistic stingers; as Link and Smith would say, they fail to "suture" the audience to onscreen action by making the viewer feel the emotions of victim or perpetrator.

Invoking Chion, Eaton calls Glass's score anempathetic. Building on Eaton's analysis and combining it with Brown and Link's research on horror film, I propose that minimalism in documentaries including *The Thin Blue Line*, *The Fog of War*, *Fahrenheit 9/11*, and *Food, Inc*. does indeed function as anempathy, but anempathy marking psychopathology. Like the Bach accompaniment of Lecter in *Silence of the Lambs*, Glass's precise repetitions suggest Edward McNamara's emotional detachment, his involvement with "meticulously planned, inhuman violence." The bouncy synthesizer accompaniment to witness Emily Miller in *The Thin Blue Line*, however, recalls the comic cues accompanying the delusional *Natural Born Killers*. It is perhaps minimalism's disturbing emotional remove from violence that prompts Errol Morris to claim Glass "does existential dread better than anybody."

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

EXAMINING REBEL WITHOUT A CAUSE: AN EXAMINATION OF DISSONANCE IN THE TIME OF CONSONANCE
Vin Calianno, New York University

The film *Rebel Without A Cause* (1955) is viewed as a cinematic classic that codified — if not defined — the stereotype of 1950's cool with its blend of fighting boys, leather, cars, girls and twisted romance. The film's modernist score by Leonard Rosenman (1924-2008), nods towards harmonic ambiguity: cool jazz, atonality, ordered pitch systems and romantic melodic devices all of which lends itself well to a film about the Californian youth sub-culture of that era.

By examining the original scores and parts used during the recording sessions for the film, I chose to explore the mechanisms used to create the music and how the score may have developed on the recording stage. By looking at the harmonic narrative of the score, the first part of my paper examines the influence of twelve-tone technique

within the score and the curious choices made by Rosenman to synthesize a jazzy harmonic (and timbral) palette under the umbrella of a high degree of dissonance. With that in mind, how then does the music play along with the filmed scenario — when does he choose to be dissonant, jazzy or consonant?

The second aspect of the paper focuses on what can be learned from perusing the original parts and scores from the sessions. What can be learned about the recording process especially when we can see what was added or deleted during the sessions? What music was written and recorded but neither appears in the film or concert suites? Here, I will look at three of the more well-known cues: the Planetarium, Knife fight and Car Race.

THE NARRATIVE FUNCTION OF THE MUSIC IN PAOLO SORRENTINO'S *LA GRANDE BELLEZZA*
Michael Baumgartner, Cleveland State University

Paolo Sorrentino selected a compilation score for his sixth film *The Great Beauty*, juxtaposing such different styles as the Latin-tinged club-mix of Raffaella Carrà's top-ten hit *Far l'amore* with various contemplative works by Arvo Pärt, Henryk Górecki, Vladimir Martynov and John Tavener. The two vastly different styles clash with each other and foreground the contrast between public and private, vulgar and sublime, brutal and tender, superficial and profound. The styles correlate to the two worlds that the aging protagonist, the journalist Jep, navigates. One world depicts the nocturnal, frantic parties frequented by the Roman upper crust, the other Jep's intimate moments alone. In my talk, I will discuss how the introspective, consoling, and soothing music of Pärt, Górecki, Martynov and Tavener emphasizes the rare moments when Jep experiences the great beauty promised in the film title. During these exceptional instances of splendid beauty, the music is in complete synchronicity with the images and other sounds. The contemplative music and lush images highlight the glossy surface in order to conceal the underlying, inevitable ephemerality of beauty. The consoling music of Pärt and Martynov has frequently assumed the role of healing force against such traumatic events as 9/11. There is, however, no trauma to overcome in the film other than Jep's angst against the inexorable process of aging. In *The Great Beauty*, music struggles against the narcissistic self, the shallow comportment of the Roman high-society in order to foreground the humble renunciation and pure salvation that ultimately remain utopian.

BADLANDS, COMPILATION AND THE NEW HOLLYWOOD FILM SOUNDTRACK
Julie Hubbert, University of South Carolina

The emergence of compilation practice in the late 60s and early 70s has not gone unnoticed by film or film music scholars. To date, however, the study of this "alternative" film music practice has been strangely piecemeal. While some have tied compilation to the industry recession and the rise of the "auteur" director in the late 1960s, Kubrick and his eccentric compilations of classical music most notably, other scholars have argued that compilation surfaced to accommodate new styles of popular and rock music and to allow the studios to capture a greater share of music industry profits. This paper offers a different more comprehensive view of compilation practice by rooting it in the high-fidelity movement of the 1950s and 60s and the enormous changes that movement brought to sound reproduction in both audio and visual media.

The "high-fidelity" movement, I posit, shaped a new desire for sonic complexity and perspective in film sound production and in theatrical exhibition. Traditional hierarchical distinctions and boundaries between music, sound, and noise were re-conceived as were conventional stylistic distinctions between popular, jazz, classical and modernist repertoires. The conventional spaces for music, as either inaudible underscore or visible anchored performance, were loosened to embrace new spaces that were not only supportive or real but also disruptive or immersive. Most significantly, long-standing preferences for the cohesive unity of the orchestral score gave way to preferences for pre-recorded music, for pastiches of disparate musical material. By examining the influential but neglected compilation soundtrack for Malick's *Badlands* (1973), this paper will consider the technological, practical, aesthetic influence the "high fidelity" movement had on studio filmmaking in the New Hollywood period.

GREAT AMBITION COMPROMISED BY FRAUD AND PERHAPS SOMETHING MORE COMPLICATED
Gillian B. Anderson

Douglas Fairbanks wanted the music for his *Robin Hood* (1922) to transplant the audience "into the period of mediaeval knight-errantry" and make "them FEEL THE ATMOSPHERE." After denigrating the use of pre-existing music, he described a form of pantomime:

> [The Composer] must write his music to the action like the operatic composer writes his music to words. Thus the composer can express himself more concisely and effectively, for while words take a long time to enunciate, actions and glances or facial expressions are fleeting, and therefore adequate musical transactions of these sentiments must accentuate their significance in the mind of the onlooker.[1]

Fairbanks intended to have a sixty or seventy-five piece orchestra playing a sophisticated, totally original, symphonic score that would underline the drama's emotion and action, something that would provide an overwhelming experience, equal to the picture itself, something that would elevate the entire motion picture industry. For this purpose he hired a Russian pianist/composer, Boris Dunev, no doubt thinking that he was tapping into the Ballet Russe tradition for his "silent opera." What he got instead was a musical fraud. Only with Mortimer Wilson's scores for *The Thief of Bagdad* (1924) and *The Black Pirate* (1926) did he achieve his desired original symphonic scores. Yet his first recorded sound picture, *The Iron Mask* (1929), used a mostly compiled score. The road Fairbanks travelled from *Robin Hood* to the *Iron Mask* (exemplified by three orchestral excerpts) allows us to deal with what an original score actually meant to Douglas Fairbanks and is a cautionary tale about the necessity to delve beneath the surface of the information presented in his publicity. It is a reminder also of what Ennio Morricone has said. There is never only one good solution to the accompaniment for a film.

FILM MUSIC COMPOSITION BETWEEN AVANT-GARDE AND ROUTINE: THE VINDOBONA-COLLECTION OF THE UNIVERSAL EDITION
Francesco Finocchiaro, University of Vienna

The Vindobona-Collection of the Universal Edition is a unique example among the catalogues of "mood music" for silent film accompaniment. Since 1927, the collection publishes arrangements for *Salonorchester* of music by first-rate composers, such as R. Strauss, Mahler, Bruckner, Reger, Schreker, Křenek, Janáček, Bartók, Kodály, Weill, Zemlinsky, etc. In light of this, it is fair to say that this document undoubtedly possesses historical value, and can be helpful in understanding all the qualities, as well as the limitations, of the reception of musical Modernism in the coeval practice of film music composition.

The Vindobona was emphatically presented by the Viennese publisher as the first collection of modern music for film purposes. Its relevance for music practice proved to be, all in all, modest, on account of evident mistakes in its editorial design. Nonetheless, the Vindobona-Collection is a potential, albeit indirect, source of important information about the routine practice of cinematographic music. Indeed, the overall editorial design reflects the major changes that occurred in the aesthetic of cinematic art and, more in general, in the social dimension of cinema entertainment.

The paper will first of all consider the structure of the collection and its genesis, on the basis of unpublished archive materials from the Department of Music of the Austrian National Library and the Historical Archive of the Universal Edition. It will then move on to analyse the collection's editorial project, and finally evaluate its particularly problematic relationship with the coeval practice and aesthetic of film music.

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[1] Metzger, "Douglas Fairbanks Invades Music Arena… *Pacific Coast Musical Review,* Vol. XLII, No. 16*,* 15 July 1922, 1, 9.

OPERA IN THE LIGHT OF TECHNOLOGY: RICORDI AND THE EMERGENCE OF ITALIAN CINEMA
Christy Thomas, Yale University

"Cinema: threat or opportunity?" It is a familiar dichotomy in operatic discourse. Although the intersection of opera and cinema is a frequent topic in recent scholarship, the earliest decades of their relationship are seldom studied. Moreover, in contrast to opera's influence on film, the initial implications of the new media technology for opera have not yet been seriously considered. As a potential means for the dissemination of opera, however, the emergence of cinema had significant cultural and economic ramifications for the operatic world.

Focusing on Italy around 1905, this paper considers the responses of Casa Ricordi, the foremost Italian music publisher, to the emerging cinematic medium and developing industry. Although Ricordi understood cinema and sound recording as closely related technologies, the new audio-visual medium raised distinct challenges. Examining materials in the Archivio Storico Ricordi, I argue that Ricordi leveraged the renewed discussion of copyright, catalyzed by the development of cinema, as a mechanism of economic and cultural control. Through copyright enforcement, Ricordi could regulate technological engagements with opera, particularly regarding the use of pre-recorded operatic accompaniment and the prospective production of films on operatic subjects, and set a clear precedent for future interactions between opera and cinema. The main issue at stake—how can opera and technology cooperate in an increasingly modernized world—strongly resonates with concerns in current discourse: has the profusion of media technology caused a crisis for opera, or can it offer a solution to questions about the state (and future) of the genre?

25. SATURDAY, May 30, 4:00 - 5:30 PM, 6th Floor Conference Room

WHEN THE SOUNDTRACK IS COMMITTED TO A CAUSE: CHARLES KOECHLIN'S MUSIC FOR HENRI CARTIER-BRESSON'S DOCUMENTARY *RETURN TO LIFE* (1937)
Hubert Bolduc-Cloutier, ASP-Research Fellow F.R.S.-FNRS / Université Libre de Bruxelles / Université de Montréal

While Spain suffers the tyranny of civil war conducted by the troops of Francisco Franco, photograph Henri Cartier-Bresson is committed to defend the Republican Spain and provides support to the generous benefactor of the International Health Center (I.H.C.). In this context, he shoots *Return to life* (1937), a documentary aimed at raising funds for assistance to ill, injured and main victims of hostilities. Cartier-Bresson asks the composer Charles Koechlin for the composition of the musical part. Whereas the picture is suggesting the horrors of the war and the importance of the I.H.C. action, music shall act as a support to increase public awareness. Thus, the composer must develop specific writing codes to underline pictures' inherent psychological descriptions and meet the film needs.

Our study is based upon a corpus of documents gathering the writings of Charles Koechlin and Henri Cartier-Bresson, musical parts (printed and manuscripts), as well as the original *Return to life* tape. We will explore the methods intended and displayed within the director and the composer collaboration for the enhancing of the relation between music and image. In this paper, we aim to broaden the work carried out by Jérôme Rossi and Michel Duchesneau, whose important contributions had been more concentrated on the formal structuring of *Return to life* music[2] and Koechlin social implications[3]. We will be focusing on the solutions provided by the director-composer collaboration in the realization of this documentary.

AN ALTERNATIVE READING OF CARMINE COPPOLA'S SCORE FOR *APOCALYPSE NOW*
Elizabeth Fairweather, University of Huddersfield

Albert Bregman holds that "perception is the process of using the information provided by our senses to form mental representations of the world around us." Francis Ford-Coppola's 1979 *Apocalypse Now*, based on Joseph Conrad's 1899 novella *Heart of Darkness*, features a number of tropes widely perceived to be colonial in origin. Yet, taking

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[2] J. ROSSI, « Koechlin et la musique pour l'image. *Victoire de la vie* de Henri Cartier-Bresson », in P. CATHE, S. DOUCHE ET M. DUCHESNEAU (dir.), *Charles Koechlin, compositeur et humaniste*, Paris, Vrin, 2010, p.449-473.
[3] C. KOECHLIN, *Musique et société*, écrits présentés par M. Duchesneau, vol. II, Wavre, Mardaga, 2009.

Istvan Csicsery-Ronay, Jr.'s notions of *science-fictionality*, it becomes clear that many shared narrative elements can be read equally as science-fiction.

My previous research has focused on how individual scenes from science-fiction filmscores have developed around the idea that musical codes exist to have a psychological, mood altering impact on the listener-viewer, through a process of wordless communication in which they create a perception of meaning through their narrative accompaniment.

This paper will begin by considering how these codes can be subject to two principles: William Labov's *code-switching* (the moving of material from "one consistent set of co-occurring rules to another"), and Mark Slobin's *code-layering* (altering the musical variables of a code to suggest polysemy). Both code-switching, and code-layering can be shown to further manipulate the perceptual impact of these musical codes on the subject.

In this light, the paper will continue by investigating the extent to which such musical manipulation contributes to the psychological suggestibility needed to reinforce an alternative genre reading of Carmine Coppola's score for *Apocalypse Now* as a science fiction, rather than a war or action film.

A SPACE ODDITY: EXTRA-TERRESTRIAL SOUNDSCAPES IN *UNDER THE SKIN*
Caitríona Walsh, University College Cork

In recent years, experimentation with the viability of alternative scoring practices has offered an antidote to the standardised and sometimes uninspiring film music model. This is consistent with Elsie Walker's discussion on an 'interrogative approach' where, rather than edging spectators toward passive consumerism, the viewer is impelled to engage in more meaningful critical participation with the on-screen material. My paper will centre around one film that can be defined within these terms, specifically Jonathan Glazer's enigmatic science-fiction thriller, *Under the Skin* (2013). Following in the extra-terrestrial footsteps of such titles as *2001: A Space Odyssey* (1968) and *The Man Who Fell to Earth* (1976), this film is noteworthy in terms of its highly distinctive application of film sound. Starkly in contrast with the typical six-week temporal window for a Hollywood score, in this case close to two years were spent on the various sonic constituents. The results of this painstaking process proffer a number of crucial instances of divergence from normative practice. Chief among these is the unusual interplay between visual and auditory elements, where standard hierarchical relationships involving music, sound effects, and action or dialogue are effectively upended. Rather than following a pre-ordained pecking order, these component parts are artfully intermingled, to striking effect. In this way, meticulous electronic and foley sounds merge with menacing percussive beats, craggy string clusters, and the lilt and lull of spoken utterances. Over the course of my paper I will argue that this atypical approach elicits an original and inventive soundscape that interrogates and intrigues, in equal measure.

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

"I WAS MAIN-LINING THE SECRET TRUTH OF THE UNIVERSE" – THE SOUNDS OF THE MALEVOLENT PSYCHOSPHERE IN HBO'S *TRUE DETECTIVE* (2014)
Jessica Shine, University College Cork

HBO'S *True Detective* is arguably more an extended, serialized movie than a television show. Even within the context of TV's "Third Golden Age", *True Detective*'s visual aesthetic, long tracking shots, and narrative structure distinguish it from other television dramas. The show received widespread critical acclaim that praised its gothic sensibilities, visual richness, incessant darkness, and cinematic flair. One of the show's most cinematic components is its soundtrack: compiled and composed by T Bone Burnett; it combines pre-existing music with a brooding and menacing original score. The soundtrack acts as the tonal core of the show by emphasizing its tenebrosity and magnifying the grotesque and monstrous elements of the story. In contrast to the show's other narrative devices such as evangelist characters, Christian symbolism, and panoramic shots of the Bayou and its residents, neither the pre-existing music nor the score engages with the diegetic location of Louisiana. Rather, the soundtrack reflects the insidious and toxic psychosphere of "aluminium and ash" that is manifested in the ritualistic murders. I argue that the combination of Burnett's score and Arkapaw's cinematography contributes to the defamiliarization of the show's Louisiana setting and creates an oppressively malevolent atmosphere. I contend that *True Detective*'s soundtrack gestures towards the dark, mythical space beyond the diegesis that the protagonist, Rust, calls "the secret truth of the Universe".

SONIC ELISION AND FANTASTIC DESIRE: THE RING OF POWER IN JACKSON'S *LORD OF THE RINGS* FILMS
Stephen Meyer, Syracuse University

The increasing sophistication of cinematic sound design in recent decades has stimulated the development of what Barbara Flueckinger calls "unidentified sound objects," that have no direct relationship to screen action. Abstract and noumenal, they inhabit a metadiegetic space in which the functional distinction between sound and music is effaced. In this sense, they represent an analogue—or perhaps an inversion—of "Mickey-Mousing." If in this latter technique, music takes on the role of sound effects, these unidentified sound objects take on the role of music. And as Mickey-Mousing implies the comic, I will argue, so do these unidentified sound objects suggest the uncanny.

In certain instances—especially common in fantasy and science fiction films—this uncanny quality is accentuated by what we might call "sonic elision." The tonal and timbral qualities of the sound effects and the musical score are matched so closely that the boundary between them becomes unclear. This paper will analyze a particularly striking use of this uncanny combinatoriality, namely, the complex of "musicalized" sounds and "sonicized" music that is associated with the Ring of Power in Jackson's *Lord of the Rings* films. On one hand, this aural signature represents the uncanny desire of various characters for the Ring—or alternately—the magical power that the Ring exerts over them. But it is also bound up with the desire of the audience: the desire for that fantastic realm where—like the border between music and sound—the boundary between subject and object melts away.

SEEING IS HEARING: VOYERISM AND MUSIC IN ALFRED HITCHCOCK'S *REAR WINDOW*
IlJung LJ Kim, New York University

Film music can usually be distinguished as either diegetic or non-diegetic—that is, interior or exterior to the narrative itself—and rarely does the line separating these two modes disintegrate. In this paper, I present an analysis of Alfred Hitchcock's *Rear Window* (1954), which, amidst its many unique qualities, shows an unusual integration of diegetic and non-diegetic presentation of music.

In his thriller about voyeurism, Alfred Hitchcock constructs a physical stage of an apartment, to which the injured protagonist is confined as he looks into a rear courtyard of apartment buildings. It is this limitation of visibility and accessibility of the protagonist that allows the clever exploration of voyeurism and the interplay between the vision of the protagonist, and the viewer of the film. I argue that a similar dialogue is at play with the film's music, composed by Franz Waxman. It is well known that Hitchcock specifically wanted all the music of the film to be diegetic—popular tunes from the radio, for example—carefully chosen to imply certain messages. We, as viewers, are only allowed access to what is visible to the protagonist; as listeners, again, we are limited access to only that which is audible to the characters of the film. This carefully constructed dialogue reaches its climax with the key-character of a composer, living in one of the apartments, whose composition becomes at once the diegetic and non-diegetic theme song of the film. It also turns out that this music also becomes a key element in the narrative itself. I will present a thorough analysis of how Hitchcock and Waxman integrate both sound and image in ingenious ways, uniting the characters interior to, and the spectators exterior to the film, in order to explore the auditory modes analogous to voyeurism.

27. SATURDAY, May 30, 6:00 - 7:30 PM, Room 303

I LOST IT AT THE MOVIES: WHAT WAS THE ROLE OF IMPROVISATION IN EARLY CINEMATIC SONIC CULTURE?
Ralph Whyte, Columbia University

Recent historical accounts of early silent cinema have emphasized the multiplicity of sonic practices that accompanied film exhibition in the 1900s and 1910s. Although the rarefied "art" of musical improvisation was only one way to produce sound in response to the moving image, the range of sonic responses, their responsiveness to local conditions, their contingency, and their ability to so easily "go wrong" suggest that on a much wider level and on a much longer time scale musicians were improvising sonic responses to the new technology.

The improvised nature of film sound proved a significant hindrance to the film's industry's emulation of high art forms and bourgeois cultural spaces. Various contemporary writers called for the wringing in of many types of contingency; this censorious discourse combined with industry-led changes, such as the distribution of scores or recommended music with film releases, to effect a standardization of sound practices. I understand this standardization as a dovetailing of economic and aesthetic considerations: authorial control and the integrity of the "work" are maintained, while those in financial control can know how best to market it, who the audience will be, and how they will react to it.

As a lens for historical understanding, improvisation highlights the differences between early cinematic sound cultures and those of synchronized cinema. Rather than viewing these early cultures teleologically as mere stepping stones to contemporary cinematic practices, I suggest that thinking through the lens of improvisation encourages us to investigate them on their own terms.

THE CONCERT MOVIE CHIMERA AND *STAR TREK: INTO DARKNESS*
Brooke McCorkle, University of Pennsylvania

In the United States, it seems that the classical orchestra concert has been on its perpetual deathbed since the rise of sound cinema. But recently these two worlds of entertainment have been rejoined in the form of "concert movies." A concert movie is unique in that live orchestras do not merely play suites derived from a film score, as is common in many pops concerts. Rather, the orchestra performs the score in real time accompanying a film screening in the presence of an audience. The effect simultaneously harkens back to the era of movie palaces while drawing on twenty-first century technology and listening practices to (re)create the movie- going experience.

In this paper, I explore issues concerning live-ness, technological mediation, and marketing in relation to these concert movies via a case study of a 2014 performance of Star Trek: Into Darkness given by the Philadelphia Orchestra. First I consider the advertisement and marketing of this concert and how it addressed concert-hall attendees as well as Star Trek fans. I then give an overview of the synchronization process and preparation required to carry out these performances based on discussions with event producer Maria Giacchino and orchestra conductor David Newman. Finally, I consider the phenomenological implications of the concert movie experience, bringing film sound theory into dialogue with ethnographic data acquired by the Mann Center and personal interviews. I evaluate the concert movie's ability to rescue the American orchestra and the likelihood that it will "live long and prosper" in the twenty-first century.

"THIS IS CETI ALPHA V": INTEGRATING DIALOGUE, SOUNDSCAPE, AND UNDERSCORE
Jessica Getman, Evan Ware, University of Michigan, Ann Arbor / Madonna University

While film scholars and musicologists conceptually divide soundtracks into three constituent parts—dialogue, sound effects, and music—most would agree that this categorization can be misleading. It neglects important moments of rupture in film sound, such as when a sound effect performs a task commonly executed by music, or when the human voice becomes a sound effect. Also left unconsidered are moments of transition, when a soundtrack shifts from foregrounding soundscape to foregrounding underscore. The liminal space between sound, music, and voice, however, offers film producers a rich, layered semantic area through which to communicate complex ideas. Composers and sound editors of science fiction and horror film in particular have employed this space for pragmatic and aesthetic ends. Drawing on techniques of avant-garde and electronic music, as well as musique concrète, they integrate disparate sound elements into a single aural space as a means of structuring a film's narrative form while also influencing the spectator's emotional responses.

This paper explores how the porous boundaries between the parts of the soundtrack are deliberately crossed in order to narratively and semantically construct a scene. Using the Ceti Alpha V segment from *Star Trek II: The Wrath of Khan* (1982) as a model, we analyze how the interplay between dialogue, sound effects, musique concrète, avant-garde orchestral scoring, and traditional Hollywood action music structure the scene's dramatic arc while also revealing the delusional and complex motives of the film's chief antagonist, Khan Noonien Singh.

28. SATURDAY, May 30, 6:00 - 7:30 PM, 6th Floor Conference Room

THE RHYTHM OF LIFE IS A POWERFUL BEAT: FOLLOWING FOSSE'S VISUAL, PHYSICAL AND MUSICAL RHYTHMS
Alex Ludwig, Berklee College of Music

Bob Fosse's reputation as a director and a choreographer was one of dictatorial control. As his ambition grew, so did the ways in which Fosse could enforce his artistic vision. Fosse gained his notoriety from his work for the stage, but arguably Fosse's greatest achievement lay in the field of film where his version of Cabaret (1972) would win eight Academy Awards, including a virtual sweep of the technical awards (best sound mixing, best cinematography, best film editing).The underlying impulse in all of these endeavors is a rhythmic one, and his work as director, choreographer and film editor provides a unique opportunity to examine rhythm from three different perspectives. These perspectives are what I call visual rhythm (film editing), physical rhythm (staged choreography) and musical rhythm (performed music in the score), and on his films, Fosse was intimately bound up in their creation. Fosse directed five films in the span of one decade: Sweet Charity (1969); Cabaret (1972); Liza with a Z (1972); Lenny (1974); All That Jazz (1979). Although these five films vary in terms of their content and genre, they carry a common rhythmic thumbprint. This paper proposes an analysis of the complex nexus of rhythmic impulses in Bob Fosse's films, especially the ways in which Fosse uses the visual, physical and musical rhythms to craft a scene.

BECOMING THE *BLACK SWAN:* PSYCHOLOGICAL TRANSFORMATION VIA MUSICAL METADIEGESIS
Tahirih Motazedian, Yale University

Initially the music in *Black Swan* (2010) may be perceived binarily as either diegetic or nondiegetic. However, I will show that there are several crucial instances of musical *metadiegesis* upon which the narrative hinges. Probing the under-utilized distinction between nondiegetic and metadiegetic music reveals a hidden layer of nuance in the film, and illustrates the productive utility of the metadiegetic category.

Nina (Natalie Portman) continually struggles as she dances to the diegetic Tchaikovsky score, harshly enjoined by Thomas (Vincent Cassel) to "lose [her]self" to the role. When Nina finally breaks through to her dark side, each stage of her metamorphosis is orchestrated by the foregrounded *Swan Lake* score. Though this music *could* be interpreted as nondiegetic, I will demonstrate that it is metadiegetically emanating from Nina's psychological state, as she dissociates and surrenders herself to the ballet. After a barrage of visual/aural hallucinations, Tchaikovsky's score finally takes over her life and choreographs her like a marionette, compelling her to live out the fate of the ballet's Swan Queen character. During these filmic sequences Nina acts in lockstep with metric and harmonic events in the Tchaikovsky, as though she is performing in the phantasmagorical ballet her life has become. Her tempestuous transformation into the Black Swan is actuated by these metadiegetic episodes: she enters the Black Swan state precisely when the foregrounded metadiegetic Tchaikovsky takes her reins, and she is roused from this dissociative state whenever *diegetic* Tchaikovsky beckons her back to her normative reality.

By supplying the *Swan Lake* score within her mind, Nina puts Tchaikovsky in charge of her life, so that she *personally* doesn't have to summon the courage to be dark and uninhibited (qualities she is too timorous to embody). She casts herself under Tchaikovsky's metadiegetic musical spell and "loses herself" in her shadow.

THE MUSIC OF MAIN STREET: SOUNDTRACK MEMORIES IN DISNEYLAND AND THE WARNER BROS. STUDIO
Leanne Wood, Salisbury University, Maryland

Main Street, that symbolic landscape of small-town America, has long been a favorite setting for Hollywood filmmakers. Idyllic Main Streets are populated by upstanding, good-natured citizens, whereas more problematic renderings feature nosy, small-minded, xenophobic, naïve, or corrupt townsfolk, often with a protagonist who's desperate to leave. With such varied narratives and character types, how does—or should—Main Street sound? Films of the 1940s offer various sonic renderings of Main Street, ranging from Korngold's symphonic fanfares in *King's Row* (1942) and the sinister fragments of *The Merry Widow* in Hitchcock's *Shadow of a Doubt* (1943), to the amateur warblings of "Buffalo Gals" and "Auld Lang Syne" in *It's a Wonderful Life* (1946). A few years later, this vein of nostalgic Americana grew more intense with the barbershop quartet and marching band sounds of *The Music

Man (1962). Today, performers replicate these two genres daily in Disney theme parks' "Main Street U.S.A." attractions; in between live performances, overhead speakers pipe in instrumental versions of popular Broadway showtunes. This aurally immersive Main Street layers fresh sounds with remembered ones in a space that encourages tourists to feel like actors on a pre-soundtracked set. This paper examines how our lived experiences of Main Streets are mediated by our perception of actual or remembered film music. My analysis focuses on two touristic Main Streets: Disneyland's Main Street U.S.A., and Midwest Street at the Warner Bros. Studio in Burbank, California, the exterior set where *Kings Row* and *The Music Man* were filmed.

29. SUNDAY, May 31, 9:30 – 11:00, Loewe Theater

THE OPERATIC BEYOND OPERA: WOODY ALLEN'S *BLUE JASMINE* (2013)
Candida Billie Mantica – Goethe University Frankfurt am Main

Unlike numerous films whose "operatic style" is mirrored in their choice of soundtrack (*The Godfather Part III*, for example), Woody Allen's *Blue Jasmine* (2013) includes no overt quotation from opera. Variously defined as "comedy," "drama," "American drama" or "tragicomedy," Allen's film appears to revisit a series of operatic tropes that permeate its narrative structure and offer a vantage point from which to explore the mutual process of codification between opera and cinema.

Through a combined examination of key sequences of the film and of selected extracts from nineteenth-century opera, I will investigate the way in which the psychological construction of the protagonist (Jasmine, played by Cate Blanchett) ostensibly relies on the traditional operatic treatment of madness. First, Jasmine's physical image seems to evoke the symptomatology of many nineteenth-century crazed by love. Secondly, the focus of the action is on the prima donna, with her performance determining the outcome of the film. Finally, like her operatic counterparts, Jasmine refuses to live her present and remains trapped in her idyllic past that keeps re-emerging throughout the film. On the one hand, I will read her obsessive narration of the first time she met her husband – when the song "Blue Moon" was played – in the light of the operatic employment of reminiscence motifs in mad-scenes. On the other, I will argue that the film's re-appropriation of operatic elements suggests a so far unexplored connection between the diverse musical development of the reminiscence motifs and their implications in terms of genre.

OPERA AS CINEMATIC MOVING IMAGES: THE MET'S "LIVE IN HD" SERIES AND FRESCO OPERA THEATRE'S *DING DONG, THE DIVA'S DEAD* AND *THE GOOD, THE BAD, AND THE DIVAS*
Jeongwon Joe, University of Cincinnati

"Dead divas, zombies, demonic possession,... Fresco Opera Theatre is back with an evening of opera's death scenes reworked to settings inspired by cinema's most famous horror movies such as *Frankenstein* and *The Exorcist*." Thus reads the advertisement of *Ding Dong, the Diva's Dead* (2010). In this work, selected cinematic death scenes not only inspired its staging but also are projected on the screen on stage. Fresco Opera Theatre produced another cinematic opera, *The Good, The Bad, and The Divas* (2012), featured as "the first truly Spaghetti [i.e., Italian] Western." The Metropolitan Opera's "Live in HD" series is another example of opera's *renewed* engagement with cinema in the 21st century—"renewed" in comparison to the marriage between opera and cinema in the earlier stage of motion picture, represented by silent opera-films (e.g., Charlie Chaplin's *Burlesque on Carmen*) and Warner Bros.' Vitaphone "opera shorts" produced between 1926 and 1932.

After examining the opera companies' marketing strategies and how the operatic music interacts with the cinematic moving images in Fresco Opera Theatre's two works and the Met's "Live in HD" series, this paper focuses on the socio-cultural meanings of opera's re-negotiated engagement with cinema in the 21st century. Drawing on Lawrence Levine's theory of "sacralization"—the process of converting a cultural product into high art—I argue that the 21st-century re-negotiation between opera and cinema can be regarded as a manifestation of the de-sacralization of opera and the return to its pre-sacralized stage during which opera functioned as popular entertainment along with film.

LOCATING WEST IN THE EAST: MUSIC OF CAVALLERIA RUSTICANA IN JIANG WEN'S IN THE HEAT OF THE SUN
Zhichun Lin, Ohio State University

The music of Cavalleria Rusticana by Pietro Mascagni is not only often heard in Western cinema such as *The God Father III* and *Raging Bull*, but is also widely used in East Asian cinema and TV drama. Especially the Chinese cinema *In the Heat of the Sun* (Jiang Wen, 1994) used its overture and intermezzo for eleven times. With the extremely cantabile melody and melancholy sentiment, the music beautifully describes the story of "Monkey" Ma Xiaojun, the male protagonist's bitter-sweet life as a rebellious teenager during the Cultural Revolution period. Considering the huge differences of the historical contexts between the opera and the film story, it is interesting to explore how the romanticism of nineteenth century Italian opera is located in the highly ideological epoch of communist China. This paper conducts a preliminary examination of *Cavalleria Rusticana* music used in In the Heat of the Sun. By analyzing several scenes where the music performs various functions with narrative and images, I will display how the music of *Cavalleria Rusticana* presents the protagonist's fantasy of his dream girl Milan in terms of gender, the indication of jealousy, betrayal, and disillusionment in terms of cross-cultural interpretation of the opera; and a strong sentiment of nostalgia for the past in terms of the film theme. In the end, I will argue that the music of *Cavalleria Rusticana* in *In the Heat of the Sun* plays a complex, thought-provoking role that roots in the original opera but goes beyond the cultural-boundary, reappearing as the film soundtrack to diversify and deepen the story with different contexts.

30. SUNDAY, May 31, 9:30 – 11:00, Room 303

SINGING THE ALIEN: GLAM ROCK'S ALTERNATE HISTORIOGRAPHY IN *VELVET GOLDMINE*
Katherine Reed, University of Florida

Glam rock has long served as a site for transgressive reinvention, most famously through self-proclaimed "human Xerox machine" David Bowie, who crafted his personae from appropriated bits of others' creations. In *Velvet Goldmine* (1998), director Todd Haynes capitalizes on this transformative impulse in glam and the way it energized its fans. Framed as a biopic of a fictional glam rocker, *Velvet Goldmine* weaves together far-flung cultural progenitors to create an artistic, queer lineage stretching from Bowie back to Wilde, through unconventional choices like Welles, Mahler, and, most importantly, the fans themselves. With original recordings and faithful cover versions of glam classics, the film's soundtrack holds together its alternative historical narrative. Songs like Roxy Music's "2HB" act as sites of personal and historical imagining, through which Haynes' film incorporates audience memory and prompts creative engagement with an existing musical archive. *Velvet Goldmine*'s audience is encouraged to act as their own human Xerox machines, creating themselves and their histories anew through the film's music.

I analyze *Velvet Goldmine*'s musical appropriation as a new and more active form of audience engagement, reflected in the websites and fanfic inspired by the film. *Velvet Goldmine* serves as a lens through which to reconsider the work of pre-existing music in film, focusing on music's role in memory and the formation of identity. Through its musical performances, this New Queer Cinema landmark engages in a new form of historiography, the potential of which its audience carries far beyond the theater.

"DEAR DAVID BOWIE": IPOD LISTENING AS INNER SPEECH IN *BANDSLAM*
Carlo Cenciarelli, Royal Holloway, University of London

At the beginning of the high school musical *Bandslam* (2009) we see the teenage protagonist – a self-professed indie rock fan – sitting on the back of a school bus, wearing an iPod and staring into an empty space, aurally and spatially detached from his peers. On the soundtrack, through a voiceover that is playfully addressed to his idol David Bowie, the protagonist describes a sense of estrangement from his immediate social environment. This moment encapsulates a dialectic that lies at the core of cinema's imaginary constructions of personal stereo listening. On the one hand, *Bandslam* uses the device as a signifier of teen isolation, thus rehearsing a trope that goes back to the first cinematic appearances of the Sony Walkman in the early 1980s. On the other, by combining iPod listening with a first person voiceover, the film exemplifies cinema's frequent use of headphone listening as an opportunity to provide access to a young protagonist's innermost thoughts and feelings. In other words, while at plot level it puts forward an image of the iPod as a technology of sensory isolation, at meta-level it turns solitary listening into a private utterance, to be

shared with the film's intended audience. Taking *Bandslam* as starting point, and extending the analysis to historical marketing campaigns by Sony and Apple, this paper explores how cinema can feed (and feed into) a broader fantasy of personal stereo listening: as a particular type of speech that – while performed internally – always posits the presence of an imaginary interlocutor.

"IRON MAN": TONY STARK AND THE ROCK CONTINUUM
Catrin Watts, University of Texas

The last decade has seen an exponential increase in the production of superhero films, and Marvel studios have already announced the titles of another eleven films to be released between 2015-2019. While at one level these films seem packaged as simple two-hour-plus action-packed thrill rides, on another level these films also seem invested in presenting characters of some complexity who can sustain the franchise across a narrative arc spanning several films. One important site for establishing character complexity has been the soundtrack, and this has been especially true of the Marvel films, where music coalesces into a universe of symbols and signs for their superheroes.

The figure of Tony Stark is a particularly interesting case. In this paper I show that two important subgenres of rock music—heavy metal and punk rock—are used consistently to define important aspects of Stark's persona in *Iron Man*, *Iron Man 2*, and in *The Avengers*. As deployed in the Marvel films, an opposition between heavy metal and punk rock is used to mark a divide in Stark's public and private persona; heavy metal (Black Sabbath/AC/DC) supports the representation of his public persona through grand commercial exhibition for mass consumption and punk rock (The Clash/Suicidal Tendencies), underwrites the representation of a private persona where he can remain in a state of adolescent defiance towards authority in his Malibu home. As Stark learns to forgo his inner punk, he moves toward fulfilling a public role defined by the corporate friendly sounds of heavy metal.

31. SUNDAY, May 31, 9:30 – 11:00, 6th Floor Conference Room

A MIXED-METHODS DECONSTRUCTION OF AUDIOVISUAL (IN)CONGRUENCE IN THE OPENING SEQUENCE OF *FEAR AND LOATHING IN LAS VEGAS*
David Ireland, University of Leeds

Ideas of audiovisual congruence and incongruence have been influential in numerous empirical studies conducted by researchers investigating the psychological influences of music in multimedia. Moreover, the foregrounded quotation of song that may initially appear incongruent and ironic in relation to concurrent visual and narrative content is a common trope within contemporary cinema. The informationally complex nature of the perceived audiovisual difference present in such filmic constructions can influence perception, narrative interpretation and emotional response in numerous ways.

This paper will offer a discussion of one such sequence and the perceptual and interpretative responses it may invite. Close analysis of the opening from *Fear and Loathing in Las Vegas* (Gilliam, 1998) will be presented. In this sequence images of Vietnam War protests are juxtaposed with a vocal rendition of Rogers and Hammerstein's 'My Favorite Things'. The textual analysis will be complemented with the presentation of data from a multi-stage empirical project in which audio and visual content from this sequence was utilized as stimulus materials. Qualitative responses from focus group work will be discussed alongside quantitative data gathered using rating-scales. Comparison of these data will reiterate how judgments of incongruence are subjective, contextually influenced and multidimensional, and will emphasize the need to deconstruct dichotomous labels such as congruence and incongruence that are often used to describe the film-music relationship. The present analysis will also demonstrate how inter- and multidisciplinary study can incorporate empirical methodologies to further consider the complexities of individual perceivers' responses to individual film texts.

PSYCHOLOGY AND MUSICAL ENCODING IN INGMAR BERGMAN'S *FROM THE LIFE OF THE MARIONETTES*
Alexis Luko, Carleton University, Ottawa

Ingmar Bergman knew how to exploit the connections between music and psychology to produce powerful cinematic results. One of the best examples is *From the Life of the Marionettes* (1980), a film that examines the

psyche of a murderer named Peter Egermann. How Bergman manipulated these links is brought to light in a recently discovered hour-and-a-half audio recording of an editing session with Bergman and his sound technicians. The recording provides an unprecedented opportunity to "listen in" as Bergman guides the members of his sound team painstakingly through each scene of the film. Bergman delivers his instructions in a way that demonstrates a meticulous command of the placement, timbre, and intensity of the sounds that occupy the aural dimension of his film. Besides popular music and jazz, the soundtrack of *From the Life of the Marionettes* is encoded with a repetitive secret musical motive. Is the motive subliminally "inflicted" on characters from offscreen by Bergman himself? The stealthy motive works on a subconscious level as an eerie musical "incantation" cast by Bergman in metadiegetic space. Is this what makes Peter commit murder or do these sounds represent Peter's psychological pain? Musical analysis of the soundtrack, examination of editing studio conversations, and Bergman's ideas about "cinematic archeology" and Primal Scream Therapy will take us deeper than we have previously been able to delve into Bergman's soundscape.

FILM MUSIC AND EMBODIMENT
Juan Chattah, Miami University

Until recently, the Cartesian mind-body dualism dominated Cognitive Science, asserting that cognitive processes rely almost exclusively on symbolic representations mediated by language. Research on *Embodied Cognition* (EC) challenged this notion, proposing that our body not only provides the sensorimotor machinery that connects abstract symbols to the real world, but that the nature of our body determines both what can be meaningful and how it is meaningful. Drawing on theoretical and empirical research from EC, I trace the logic that motivates how *music* supports, highlights, or comments on other facets of the cinematic experience.

Various strands of EC focus on different facets (or phases) of the cognitive process: *Grounded Cognition* maintains that meaning is generated and stored in sensorimotor experiences; *Ecological* approaches take Gibson's notion of 'affordances' as point of departure; Lakoff and Johnson's *Conceptual Metaphor* and *Schema* theories propose that cognitive representations and operations emerge from sensorimotor processes; and Gallese's discovery of the *Mirror Neuron System* in macaques reveals neurophysiological mechanisms that underpin social cognition. Since I intend to present analytical models that bring these vast resources of EC to the understanding of music's function within the cinematic experience, I select particularly clear examples from a wide variety of films and genres. By navigating these strands of scholarship from EC, I draw attention to kinesthetic correlations between visual and aural domains, bring to focus the role of bodily affordances in our perception of music, highlight commonly established correlations between music and meaning through conceptual metaphor and schema theories, and suggest the potential a human mirror neuron system may have for a deeper understanding of film music and embodiment.

32. SUNDAY, May 31, 11:30 – 1:00, Loewe Theater

A SURVEY OF FILM SOUND POST-PRODUCTION TECHNOLOGY IN ITALY – 1945-1965. FOLEY PRACTICES, FILM SOUND TECHNIQUES AND THE BIRTH OF THE FOLEY SOUND ARCHIVES
Ilario Meandri, University of Torino

Foley practices developed in Italy along with dubbing and re-recording facilities in the aftermath of World War II. The birth of the country's first independent Foley companies significantly transformed the technical processes used during sound post-production, thus entailing an overall mutation of the soundscape of Italian films. During the Sixties Italian Foleys became internationally known through the works of directors such as Federico Fellini, Sergio Leone, Dino Risi and Pier Paolo Pasolini, among others. By constructing 'ambient sounds' and 'special effects sound' for these directors, Foley companies created the core of a sound archive that eventually became one of the richest and finest sound collections in the world. Exceptionally preserved until the present day, these collections have recently been re-discovered in Rome, counting more than 1,000 Foley sound objects and approximately 10,000 magnetic tapes produced with Mahiak, Stellavox, Nagra, Butoba and Uher recorders dating from the 1950s to the 1970s.

This paper will provide a detailed analysis of both the main technological innovations in film sound post-production process and the phases that led to the formation of these sound archives. Documentary clips realized in cooperation with the artists active at the time will be projected to demonstrate the main Foley techniques.

This reconstruction has been carried out within a long-term research project based on the oral accounts of Italian film sound technicians, aimed at studying and restoring these sound collections, whose historical and documentary value is exceptional.

THE MUSICAL ENVELOPE: NON-DIEGETIC IMMERSION IN SURROUND SOUND CINEMA
Andrew Ritchey, University of Massachusetts, Amherst

Scholarship on multi-channel sound has emphasized the technology's capacity to immerse film spectators in a more fully realized story world. Utilizing the surround channels, contemporary sound mixers can precisely locate ambience and offscreen sound effects in the "real" space of the movie theater, thus effecting an enhanced realism, or what film sound scholar Mark Kerins terms "diegetic immersion." In this paper, I will focus attention on a hitherto neglected component of the surround mix: namely, music. Though scholars, critics and practitioners alike have acknowledged that it is frequently non-diegetic music, rather than ambience or sound effects, which fills the surround channels, the use of music in surround sound cinema remains under-theorized. Such a lacuna suggests that for most scholars and critics, the deployment of music requires no theoretical explanation.

Drawing upon a range of examples, from *The Matrix* (The Wachowskis, 1999) to *Disturbia* (D.J. Caruso, 2007) and *Gravity* (Alfonso Cuarón, 2013), I will argue, on the contrary, that music is a crucial component of the surround sound mix. Indeed, a fuller consideration of music yields entirely different conclusions about contemporary cinema. Where prior scholarship has emphasized diegetic immersion, I will suggest that music in contemporary cinema keeps the diegesis at a distance. Music in the surrounds creates a "musical envelope," immersing spectators in what Christian Metz once characterized as the "discourse" of the film, rather than its diegesis or "story." Music in surround sound cinema thus serves the important function of preserving the conditions of voyeurism—or viewing at a distance—even, and especially, as the experience of cinema becomes increasingly immersive.

INTENSIFIED DISCONTINUITY? VISUAL EDITING AND SURROUND SOUND
Birger Langkjær, University of Copenhagen

In his 2011 book *Beyond Dolby (Stereo)*, Marks Kerins concludes that the 'ultrafield' of *surround* sound places the film audience at the center of the action as the direction from which the audience hears a sound abruptly changes with visual editing. This contrasts with the 'supersonic field' of *stereo* sound in which the audience is placed in a stable (or continuous) sonic space. However, this (only partially) true conclusion is based on two false premises. First, Kerins claims that surround sound is combined with a form of visual editing that breaks all the rules of continuity editing. Yet, a visual analysis of the primary film examples he refers to does not really support his claim of rule-breaking. Second, he claims that surround sound both jump around in synchrony with the visual editing, yet re-establish the spatial orientation that visuals used to provide through establishing shots and continuity editing. This is really a paradoxical claim, and Kerins never explains how sound can be both jumpy and create spatial orientation across jumps. Actually, listening for the close sound/image pairing of spatial direction in several of the films referred to by Kerins reveal that this audio-jumping is often only partial as other sound effects, ambient sounds and musical accompaniment create what cognitive psychology terms object constancy through movement continuation across image and sound cuts. It is exactly this combination of continuous and discontinuous elements - of on-the-spot directional hearing and a continuous audio mapping - that enhances the feeling of being there without fragmenting the fictional space.

33. SUNDAY, May 31, 11:30 – 1:00, Room 303

"WHAT'S A MOOK?": SOUNDING SOCIAL IDENTITY AND CONFLICT IN MARTIN SCORSESE'S *MEAN STREETS*
Michael Kennedy, University of Cincinnati

With *Mean Streets* (1973), Martin Scorsese established his autonomous style, as evidenced in his construction of the film's sonic environment. Selecting music during pre-production, he designed many scenes around specific cues. With such precision, the film demonstrates "source scoring," as music freely shifts between diegetic and nondiegetic operations. Through this technique, *Mean Streets* illustrates Scorsese's "jukebox aesthetic," with its eclectic compilation soundtrack replicating the sonic complexities of Little Italy's volatile streets in 1960s New York. Two

of the soundtrack's genres exhibit tradition and sentimentality: Sicilian folk tunes emanate from a religious street festival, while Neapolitan love songs denote the Mafia's upper echelon. But the most extensive music style consists of mid-twentieth-century pop and rock, which characterize the small-time gangsters. This paper explores Scorsese's strategies for using popular music to accentuate the social identities of *Mean Streets*' protagonists, frustrated with their stunted societal prowess as they aspire towards the macho gangster archetype.

Moreover, the film's soundtrack prominently employs music of early-1960s black girl groups. For example, The Ronettes' "Be My Baby" serves as the first musical statement during the opening credits, while The Marvelettes' "Please Mr. Postman" accompanies the pool-hall brawl. These juxtapositions are ironic because of the film's recurrent theme of sexually objectifying women, both white and black. Through an analysis of the aforementioned scenes and utilizing studies on the performances of gender and ethnicity, my discussion interprets how such musical appropriation signifies the exploitation of the African-American feminine by a young generation of Mafiosi in attempts to reify their assumed hyper-masculinity.

WHEN MOOD IMITATES JAZZ: DUKE ELLINGTON AND THE DREAMLIKE WORLD OF MICHEL GONDRY'S *MOOD INDIGO* (2013)
Natalia Winkelman, Columbia University

"This story is completely true," as the opening of Michel Gondry's *Mood Indigo* (2013) explains, "since I made it up from beginning to end." This quote by Boris Vian has its origins in his 1947 French novel *Froth on the Daydream*, a surrealistic story that provides the fictive foundations upon which Gondry bases the whimsical world of *Mood Indigo*. A fanciful riff on the realities of love and fate, the film illustrates Gondry's unique take on art imitating life. If the art of *Mood Indigo* springs from the creative vision of its esteemed auteur, the life derives from the film's soundscape, which foregrounds several iconic works by Duke Ellington.

This talk examines Gondry's engagement with Ellington as a source of realism in the film's magical diegesis. An oxymoronic amalgam of fantasy and truth, *Mood Indigo* at many points represents a jazzy aesthetic delineation of its aural backdrop, a playful, colorful "mood" that shifts in time with the improvisations and syncopations in the accompanying rhythms and harmonies. In particular, Gondry plays with Ellington's songs "Take the 'A' Train" and "Chloe" in nondiegetic and diegetic contexts, the songs providing both expressive and transformative power within the film. Like much of Gondry's work, and like jazz itself, *Mood Indigo* resists a pedantic dissection of thematic and allegorical intention. Even as the film shows how art imitates life and life imitates art, the veiled truth beneath *Mood Indigo*'s magic suggests a different axiom: jazz imitates mood as mood imitates jazz.

MUSIC IN THE POST-NARRATIVE FILM
Sergi Casanelles, New York University

Anahid Kassabian argues that "we are entering a period in which diegesis is receding into the background in favor of sensory experience as the primary organizing principle of audiovisual forms" (2013). Kassabian's assertion unveils an undergoing process in moviemaking that is resulting in a major evolution of the Classical Hollywood Narrative canon described by David Bordwell. For instance, a narrative (in a classical terms of story and plot) is not the main force that drives movies such as *Gravity* (2013) or *Interstellar* (2014).

In this paper, following Yacavone's theories outlined in *Film Worlds* (2014), I will define cinema as a multimodal medium presented in an audiovisual form. By utilizing this approach, the role of film music expands beyond what Chion named the "audiovisual contract". Thus, the music's role in a movie is not limited to an interaction with the narrative depicted by the audiovisual track that is accompanying in a given moment. Instead, the music might engage in any of the several levels of meaning from where the movie is presented. For example, Nolan's decision to ask Hans Zimmer to utilize a pipe organ in the music for *Interstellar* reinforces the underlying philosophical questions in the movie, regarding what spirituality means for humankind. Interpreted from this viewpoint, the music's function in a movie expands into myriad possible levels of interaction. This affords music with a greater freedom, which greatly expands the possibilities in terms of sound, structure and style, along with its overarching symbolic meaning.

CAN A SOUNDTRACK LIE?: MUSICAL RUSE IN ROBERT ALTMAN'S *THE LONG GOODBYE*
Kate McQuiston, University of Hawaii, Manoa

The psychic world is a hot topic; it is explicitly central in many recent film plots, it engages characters and audiences with puzzles to solve, and it affords creative depictions of a range of interior experiences. A host of films of the last two decades celebrate tropes of unreality, alternate reality, delusion, and multi-temporality. While some show their hand early on (*Memento*, *Inception*), others opt for the denouement that effects a total revision of the film's events to that point (*The Sixth Sense*, *Shutter Island*). Considering this imaginative play on states of consciousness, the time seems right to question how music plays a part in asserting the real or unreal, the imagined or dreamed, the knowing or the unknowing. The soundtrack can lead, but it can also mislead; how can we know the difference?

In the interest of laying out how these narrative interests might make special musical demands, I call upon an earlier example, specifically of the "deluded protagonist" film: Robert Altman's *The Long Goodbye* (1973). This paper will show how *The Long Goodbye* relies on excessive and unlikely iterations of the title song to display Marlowe's (Elliot Gould) solipsism and, at the same time, perpetuate the film's central ruse. John Williams's song for the film sounds out a troublesome, obsessive element, yet blends into diverse settings by donning a series of mask-like musical styles that the audience hears, but Marlowe does not. Altman's explicit - almost absurdist - foregrounding of music in the film drives other elements, including editing and directing, suggesting music to be foundational and structural, but also that it is a sonic object primed to reveal the consciousness of characters. Such discoveries may shed light on more recent films that explore and depict states of mind, and how music participates.

AMBIGUITY, SOUNDTRACK AND SONG AND IN NEIL JORDAN'S *ONDINE*
John O'Flynn, St. Patrick's College / Dublin City University

This paper explores Neil Jordan's *Ondine* (2009) through an appraisal of its overall soundtrack and an analysis on the use/exploration of its central song 'All Alright'. Set in West Cork, Ireland, *Ondine* represents a modern take and fusion of mermaid and *selkie* folk tales with a typical Jordanesque twist. Compared to John Sayle's more orthodox adaptation of similar mythology in *The Secret of Roan Inish* (1994) with its 'authentic' Irish traditional music score by Mason Daring, *Ondine* contains an eclectic soundtrack that includes music by Sigur Rós, original score by band member Sveinsson Kjartan, and tracks by Irish singer/songwriter Lisa Hannigan. On one hand, the otherworldliness suggested by an 'edgy' contemporary Icelandic group (spatiality, language/'non-language', falsetto register) and a diverse line-up of original and pre-existing tracks seems to bypass stereotypical music-landscape-mythology associations with Ireland's west. On the other hand, when considered alongside the film's pan-European mythological sources and its contemporary setting that situates maritime Ireland in multi-faceted contexts of migration, *Ondine*'s soundtrack suggests an 'Atlantean', transnational character that resonates with post-traditional articulations of (Irish) musical and cultural identity. The significance of the song 'All Alright' sung by the character Ondine (later known as Romanian-born Ionna in the film's diegesis) is heightened when it is subsequently revealed as composed/sung by Sigur Rós. This play around diegetic, non-diegetic and quasi-diegetic soundings/hearings of 'All Alright' in transcultural contexts acts to reinforce the interlacing ambiguities of mythology and reality confronted by the film's characters' and audience, reflecting an approach developed earlier by Jordan whereby a single song can reveal the emotional complexities of a film's story (Pramaggiore, 2007).

A "WORKER IN CONSCIOUSNESS:" JORDAN BELSON'S AUDIOVISUAL QUEST FOR TRANSCENDENCE
Aimee Mollaghan, National University of Ireland, Galway

Eastern religions became valuable resources for filmmakers on the American West Coast in the post-war period. In addition to serving as a representation of the images that occur during a mystical experience, Jordan Belson used the physical process of producing his film work as a way to achieve a higher state of consciousness. Generally this state is sought through deep meditation and Belson's act of creating the film is essentially functioning as a form of/aid to meditation both for the creator and the viewer.

The role of music is fundamental to Belson's body of work. He was determined that the audience would not know if they were seeing or hearing his films and believed that the marriage of sound and vision affected not only the subconscious mind but also basic psychological and physiological processes. The viewer of a Jordan Belson film must relinquish their minds to the images and sound and be drawn into the world of the filmmaker in order to experience something that lies just beyond the grasp of language. By paying close attention to *Samadhi* (1971), which Belson referred to as a "documentary of the human soul," this paper explores how Belson's films functioned as an element in his quest for a mystical experience, attempting to embody ideas of mysticism and transcendence through a conjunction of music and image.

35. SUNDAY, May 31, 2:30 - 4:00 PM, Loewe Theater

CITY SONG: LOCATION SOUND, MUSICAL PERFORMANCE, AND THE ARTICULATION OF URBAN SPACE ON FILM
Randolph Jordan, Simon Fraser University

In the mid-1950s the Canadian Broadcasting Corporation, headquartered in Toronto, opened its first regional branch in Vancouver as the CBUT. For over a decade, the CBUT film unit was charged with filming local stories to speak directly to the Vancouver audience about issues facing the city, and they produced a wealth of unparalleled documentation during an era when little other filmmaking took place in the city. Sadly, most of the CBUT's material now sits under lock and key in the increasingly inaccessible archives of the CBC. *City Song* (1961) is one of the CBUT's little-known gems, a documentary that enacts a performance of Vancouver by way of local contemporary folk music to reveal as much about a city in the process of conscious redefinition as it does about the politics of representation in documentary film soundtracks. The film stages the city through a set of eight sequences, each roughly de-limited by the performance of a particular song, and each offering its own distinct vantage point on the city with attendant shifts in rhetorical tone and aesthetic treatment. All songs are recorded in The Inquisition Coffee House, one node in a network of Vancouver's countercultural spaces in which the status quo of the post-war city was being challenged. As such, the music is charged not only with the ideological content of the lyrics, but also the physical space in which it was recorded – a space that is mapped onto a variety of locations across the city as the film progresses.

In this paper I argue that *City Song* is a strikingly early exploration of what Stella Bruzzi refers to as the "performative" mode in documentary filmmaking, and its "performativity" is both troubled and enhanced by the way it intersects with issues specific to the music documentary (of which it is also a relatively early example). This intersection is best understood as a process of the city's self-representation that I refer to as "staging" following recent work by Karin Bijsterveld. The value of *City Song* as document of Vancouver depends on our understanding of how the sound design has been staged by way of its performative strategies, and I will demonstrate how this staging is geared towards exploring the potential for a film to engage actively in the re-imagining of a city. *City Song*'s use of musical performance to shape interpretations of Vancouver makes it unusually ripe for consideration as a valuable document for research into the city's past soundscapes while also guiding theoretical inquiry into key problems of addressing recorded sound as documentation.

"COULD I DEFINE THIS SPACE?": BETWEEN LIVE AND MEDIATED SUBJECTIVITY IN MICHEL VAN DER AA'S *ONE*
Caroline Ehman, Louisville University

Since the early 2000s, Dutch composer Michel Van der Aa (b. 1970) has created a series of stage works that reconceptualize music theater through the integration of video, soundtrack, and live performance. In his chamber opera *One* (2002), Van der Aa conjures a remarkably virtuosic interplay between a live soprano and her audio and video doubles. Composed for soprano Barbara Hannigan, *One* stages the interior drama of an unnamed female protagonist who lacks a coherent, unified identity. The live soprano interacts extremely closely with both her recorded voice in the soundtrack and her image on film, at times highlighting the division of the live and the mediated selves of the performer, at times uncannily collapsing the boundaries between them. I argue that the unresolved tension between live and technologically mediated performance in *One* effectively becomes a metaphor for the inner contradictions of the protagonist's fragmented psyche, for whom "oneness" remains only illusory.

My analysis of the interactions between the live singer and her doubles in *One* draws particularly on the performance studies writings of Steve Dixon and Matthew Causey who address the phenomenon of the technologically mediated double in contemporary performance art. In the concluding section of my paper, I consider how the simultaneous presence of live performer and mediated doubles in *One* seems to raise broader questions about the status of the individual subject in a world of mediated simulations, which Jean Baudrillard describes as "hyperreality."

TOWARDS 3-D SOUND: SPATIAL PRESENCE AND THE SPACE VACUUM
Miguel Mera, City University London

In this presentation I argue that the film *Gravity* (Cuarón 2013) marks an important shift in the relationship between sound design and music in cinematic representations of the interstellar space vacuum. We begin to move beyond towards *3-D Sound*, which is an aesthetic and technical extension of the superfield and the ultrafield, as defined by Michel Chion and Mark Kerins respectively. The defining characteristic of *3-D Sound* is the emancipation of music from its traditionally fixed sound stage spatialisation, resulting in the disintegration of traditional functional divisions between sound design and music. The place of sound design in the aural environment of the movie is justified through haptic perception. In order to be heard sound must be touched and it is therefore closely tied to the embodied experience of the characters. In the physical and conceptual gap vacated by this approach, music is suddenly free to move spatially in a way never before achieved in commercial cinema. Metaphorically, we could refer to the film's 'gravitational pull', which attracts the physical bodies of sound and music towards each other with the result that they are able to interact in radically new ways. Overall, this presentation articulates the spatial presence of sound and music within a new kind of multichannel cinema environment.

36. SUNDAY, May 31, 2:30 - 4:00 PM, Room 303

WHALE INTERRUPTIONS: OVER-DETERMINATION AND RESISTANCE IN THE MUSIC OF *WHALE RIDER*
Hayley Roud, Stony Brook University

In this paper I propose that the function of the music in Niki Caro's 2002 film *Whale Rider* maps cinematic conventions for the soundtrack onto the non-diegetic underscore, and traditional Māori music onto diegetic performance. A significant amount of the music in *Whale Rider* is diegetic traditional Māori song and chant, performed in school concerts and on the marae. The characters performing tend to be those in inferior social positions, and they make use of their performance space as a site of resistance and expression. This is achieved mostly through literal performance of traditional music (by the protagonist Paikea and her grandmother Nanny Flowers), but also by playing popular music from a boombox (by Paikea's Uncle Rawiri). The non-diegetic underscore, composed by Lisa Gerrard, functions differently to the diegetic music, and I propose two potential interpretations of the non-diegetic music, based on whether or not a viewer has read the book. For viewers who have not read Ihimaera's book, the non-diegetic music bonds Paikea to the whales. For viewers who are familiar with the book, the same music—which imitates whale song—translates passages narrated by the whale from text to film. Regardless of the viewers' knowledge of the book, scenes in which non-diegetic musical imitation of whale song, recorded whale song, and images of whales combine stand in for the un-representable excess of familial trauma that stems from Paikea's grandfather Koro's refusal to accept Paikea as their tribes next leader stemming from his stubborn adherence to patriarchal traditions.

"A VERY SMOOTH TRANSITION INTO THE INDUSTRY": TREVOR JONES'S SCORE FOR THE BLACK ANGEL (1980)
David Cooper, Ian Sapiro, Laura Anderson, Sarah Hall, University of Leeds

After graduating from the Royal Academy of Music and York University, Trevor Jones studied filmmaking and taught film scoring at London's National Film School (NFS); he credits his smooth transition to working in the film industry with his time spent there. He became involved in several student films at the NFS and repeatedly collaborated with Roger Christian, perhaps best known for his work in the art department for *Star Wars* (1977). Indeed, Jones scored Christian's directorial debut *The Black Angel* (1980), a short film presented before *Star Wars: The Empire Strikes Back* in selected UK cinemas. The effects for the film were realised by Paddy Kingsland of the BBC Radiophonic Workshop and his electroacoustic soundscape dovetails with Jones's music, blurring boundaries

between score and sound effects. Thus, the use of sonic material differs markedly from the approaches being established through the *Star Wars* films, instead resonating with techniques more associated with the world of experimental film.

Drawing on unique archival materials held at the University of Leeds and interviews with the composer, we discuss how Jones's early compositional experiences at York University and NFS can be heard throughout these recording sessions and the resulting film soundscape. The social context of recording Jones's music and the nature of his musical language within the complex sonic space of *The Black Angel* highlights how his work on this film both consolidates his formative educational experiences and looks to the future of film scoring.

"UPBEAT ALL-WHITE ROMANCE AND…CROWD-PLEASING ANACHRONISM": MUSIC, MASCULINITY AND RACE IN *THE LAST OF THE MOHICANS*
Rebecca Fülöp, Oberlin Conservatory of Music

As an adaptation of James Fenimore Cooper's novel, *The Last of the Mohicans* (1992) demonstrates a troubling combination of attempted political correctness— "fixing" the nearly 200-year-old novel's often racist portrayal of American Indians—with a conventional approach to narrative in which the hero must be a white heterosexual man. By promoting the white character Hawkeye to the role of hero over the Mohican Uncas, and by omitting tragic heroine Cora's interracial background, the filmmakers transform the interracial love story into an all-white one, which one *The Rolling Stone* reviewer noted transformed the story into "an upbeat all-white romance and a mythic American hero into a crowd-pleasing anachronism." This paper investigates how the film struggles with portrayals of white and Indian masculinities through the lens of Trevor Jones's score.

Jones's assignment of Celtic musical tropes to Hawkeye and the Mohicans aligns these "good Indians" with modern conceptions of whiteness. At the same time the main heroic theme doubles as the love theme, associating Hawkeye with romance and confirming his heterosexuality—necessary due to his lack of sexuality in the novel. This shifts the film's focus from the Mohicans to a white hero who fulfills the role of romantic lead. Ultimately, in modernizing and promoting Hawkeye's heroic masculinity, the film elides its American-Indian characters with a white American audience and downplays their racial difference, suggesting that the end of the Mohican/Indian way of life is the beginning of an Anglo-American way of life beholden to the Indian's nobility, but not including him.

37. SUNDAY, May 31, 2:30 - 4:00 PM, 6th Floor Conference Room

PERFORMING THE PERFORMANCE: FROM COUNTRY MUSIC RADIO TO ROCK 'N' ROLL TELEVISION IN THE EARLY CAREER OF THE EVERLY BROTHERS
Paula Bishop, Bridgewater State University

Rock 'n' roll rose to prominence just as television supplanted radio as the main source for entertainment in the household. Unlike radio, television made the physical performance visible, and rock 'n' roll artists—many coming from the country music world—harnessed its marketing potential to reach millions of viewers. The body language of these musicians communicated emotional and narrative elements of the music to the television viewing audiences.

Studies of performers, especially those by Jane Davidson, recognize gestures associated with musical performance as serving three primary functions: physically executing the musical material, self-representation, and coordinating and communicating with the audience and fellow performers. Studying the body language of the Everly Brothers in their late-1950s television appearances reveals that performers accustomed to radio work developed physical gestures that helped capture sound for radio transmission and extend beyond the scope of our traditional view of body language in performance. Actions such as leaning in to the microphone and raising the guitar to the microphone when playing solos were not necessary for the execution of the music or for communicating with others but instead were requirements of the radio broadcast technology. While those gestures were unnecessary in the television studio—where performances were often lip-synched—they were preserved by the Everly Brothers and entered the rock 'n' roll performance lexicon. In learning to perform for the visual medium of television, the Everly Brothers and others transformed the performance practices of instrumentalists and singers in popular music and influenced the following generation of players.

AS AND BEYOND "EXILE NOSTALGIA": THE LIFE OF PSYCHEDELIC ROCK IN CAMBODIAN AMERICA
Eric Hung, Rider Universty, Princeton

During the early 1970s, a robust psychedelic rock scene developed in Cambodia. These songs have played a crucial role in helping Cambodian refugees in the United States create an idealized sense of home and maintain what Cuban American literary scholar Ricardo Ortíz calls "exile nostalgia."

When Cambodia began developing an international tourism industry in the 1990s, many non-Cambodian Americans visited the country and discovered the old psychedelic rock songs. Not realizing that these recordings are widely available in Cambodian American communities, some of these tourists bought cassettes of these songs, shared them with friends in the United States, and gave copies to indie and college radio stations. Some even began to create covers of these songs and to compose new music that incorporates elements of this repertoire.

In this presentation, I examine the music videos of two recent covers of Cambodian psychedelic rock. One is by Bochan Huy, a 1.5-generation Cambodian American, and one is by a non-Cambodian American band named Indradevi—a group that has developed close ties with the Cambodian American community in Long Beach, California over the past five years. By examining how these covers preserve and depart from the original and by analyzing the visual narratives in the videos, I argue that they do important cultural work in Cambodian America. In particular, I argue that they try to help instill pride in the community, and thereby create space for a more activist and open Cambodia America that is beyond "exile nostalgia."

38. SUNDAY, May 31, 4:30 - 6:00 PM, Loewe Theater

VIOLENCE BY PROXY: AVANT-GARDE ALCHEMY AND THE MATERIALITY OF SOUND IN PETER STRICKLAND'S *BERBERIAN SOUND STUDIO* (2012)
Richard H Brown, University of South Carolina

Peter Strickland's 2012 homage to sound design in 1970s Italian *giallo* films, *Berberian Sound Studio*, ostensibly a workplace drama surrounding tensions between a shy English engineer struggling to mix sound for a finicky Italian director's B movie splatter film, falls in a narrow genre accompanied by the 1981 crime drama, *Blow Out*, in which the conceptual issues surrounding sound design function as a narrative device. Aside from the opening credits, Strickland maintains a purely diegetic space of sounds both uncanny and familiar, where noise becomes a concrete particularity that is channeled through violence not seen on screen, but laid bare via the recording process in the Foley studio. Strickland's evocation of Cathy Berberian, in addition to a host of avant-garde composers and performers (many who have cameos in the film as ADR loopers), opens up questions regarding the inscription of auditory violence on the female body and the transmutation of avant-garde aesthetics in contemporary film sound theory.

This paper examines Strickland's theorization of the alchemical nature of both sound design and the ontology of avant-garde music within the filmic soundscape, outlined in his extensive director's commentary for the film, and places it in the context of contemporary theories of audiovisuality. Following Andy Birtwistle's notion of the materiality of sound within the cinesonic, I argue that *Berberian Sound Studio* functions as a conceptual critique of the alterity of noise in film by building a narrative that focuses on the inscription of difference. Rather than relying on the defamiliarizing aspects of noise and avant-garde music, Strickland presents a sensationalization of sonic violence that destabilizes the surface narrative, opening up new audiovisual paths where sound and its materiality are the primary agents.

BOND-ED PASTS AND BARRY-ED FUTURES: THE CINEMATIC PRESENT OF *SKYFALL*
Bradley Spiers, University of Chicago

With a surf guitar ostinato and swinging brass, the James Bond theme has become the quintessential motif to score the eponymous character's unique brand of agency and empowerment. Although the theme has been prominently displayed throughout the series' fifty year history, it nevertheless remains symbolically rooted to a specific sixties fantasy spy genre—replete with jetpacks, quippy one-liners, and shaken martinis. Today's Bond films have an uneasy relationship with these themes, where they simultaneously yearn to engage with the franchise's history while

catering to the gritty realism demanded by contemporary cinemagoers. Music becomes key to navigating this identity.

Taking Sam Mendes's *Skyfall* (2012) as a case study, this lecture explores the ways that these complex musical relationships bring about a larger sixties mode of production. Using Philip Tagg's musematic analysis, I argue that the anachronisms of Bond's theme facilitate a visual and narrative realignment that relocates the agency, narrative inevitabilities and politics of the sixties' Bond into today. In *Skyfall,* this shift occurs within Thomas Newman's contemporary film score, where the theme's sounding allows the filmmakers to momentarily guide Daniel Craig's Bond into the hyper-masculine world of the early films. Although this sixties musical space empowers Bond, it also reinscribes a hetronormative ideology that risks disenfranchising the series' newly liberated peripheral characters: Moneypenny as *secretary*, M as *male.* Thus, within *Skyfall,* the score embodies a larger tension; on one hand authenticating a characterization that audiences crave, while simultaneously returning to the problematic politics that the films now eschew.

A NEW ACCOUNT OF MUSICAL MEANING: ON MUSICAL SEMIOTICS AND SOUNDTRACKS
Kamala Sankaram, Manhattan College

Over fifty years ago, in the Norton lectures at Harvard, Leonard Bernstein asked whether music could rightly be considered a language. He concluded that, despite its syntactic structure, music is not a language because it does not carry meaning. I will argue in this paper that, with the widespread use of common musical tropes in film and television soundtracks, music has developed the ability to carry a common meaning built on semiotic associations. I will support this conclusion by presenting the results of ongoing research on musical priming. The priming methodology is commonly used in cognitive psychology to demonstrate links between closely related concepts. For this study, I am looking at whether genre-specific types of music can prime words associated with those genre types, based on Tagg's (2003) taxonomy. For example, will listening to a typical horror movie soundtrack prime words associated with horror? An initial pilot study has demonstrated that these semiotic associations do seem to exist for participants with a common Western cultural background. It is my assertion that this type of semiotic association continues to color our experience of music, even when it is not attached to a particular film, television show, or video game. Thus, I conclude that, for the contemporary listener in Western society, music does have the ability to carry basic associative meaning, and that this ability will continue to evolve as the ubiquity of access to digital film and television continues to grow.

39. SUNDAY, May 31, 4:30 - 6:00 PM, Room 303

BEYOND THE IRON CURTAIN: JERZY SKOLIMOWSKI'S NEW WAVE TRILOGY
Ewelina Boczkowska, Youngstown State University, Ohio

Polish Third Cinema, a counterpart to the new wave movements across Europe in the 1960s, found its most daring representative in Jerzy Skolimowski. The filmmaker became known for his allegorical style and criticism of social conformism in his early trilogy: *Identification Marks: None* (1965), *Walkover* (1965), and *The Barrier* (1966). Featuring college drop-outs searching for meaning in a post-Stalinist society, all three films tackle Polish youth's complex relationship to the "new" political regime and the "old" traditional values of Catholicism and patriotism. This tension, steeped in postwar memory and generational conflict, is apparent in the films' mixture of jazz, popular songs, and art music. In *The Barrier,* for example, a Latin chant accompanies a piggy bank contest in the opening scene while a jazz tune underscores a scene of war veterans wearing paper hats at an Easter dance. The young protagonists' moral dilemmas play themselves out in scenes that take the form of stylized rituals and blur obvious musical associations. The stark musical juxtapositions —of sacred/vernacular, individual/collective, and past/present — in turn negotiate the threshold between conformism and subversion in post-1956 youth culture beyond the Iron Curtain.

MUSIC BY ZBIGNIEW PREISNER? FICTIONAL COMPOSERS AND COMPOSITIONS IN THE KIEŚLOWSKI COLLABORATIONS
Jonathan Godsall, University of Keele, United Kingdom

This paper will explore the network of fictional composers and compositions developed across the collaborations of Zbigniew Preisner and director Krzysztof Kieślowski. Fictional musical entities are intriguing objects for study in

regard both to how they are represented in the works in which they appear, and to how they reflect real-world counterparts. The Kieślowski-Preisner collaborations contain an elaborate network of such entities, exemplified most obviously by the fictitious 18th-century composer Van den Budenmayer and the pieces 'by' him that feature across several films, and by the central composer characters and their music in *Three Colors: Blue* (1993). The paper will focus primarily on the fictional compositions, considering their functions and effects within the films, the processes behind their creation by Preisner – taking into account his close working relationship with Kieślowski, and addressing the idea of composing 'in character' – and the manners in which they both emerge from and form part of his *oeuvre*, comparing their musical characteristics to those of pieces written in his own voice, and reflecting on their extra-filmic availability on soundtrack releases and in concert performances. Throughout, this case will be situated within a broader, relatively uninvestigated tradition of musical make-believe existing across countless screen, stage, and literary works, as well as in real-world uses of pseudonyms and inhabitations of alter egos. While providing insight into a key facet of Preisner's activity as a film composer, the paper will thus also be of wider interest in exploring a uniquely extensive but nonetheless illustrative filmic system of musical pretence.

JEWISH IDENTITY IN MAX STEINER'S *SYMPHONY OF SIX MILLION*
Aaron Fruchtman, University of California, Riverside

Max Steiner, often referred to as "the Dean of Film Music," is recognized for his film scores to *Casablanca* (1942), *Gone with the Wind* (1939), *King Kong* (1933), and more than 200 other films. Steiner was one of a significant group of Jewish composers who flourished during the Golden Age of Hollywood. Max's Jewish heritage is rarely discussed in connection with his film music. However, his original underscore for *Symphony of Six Million* (1932), bears a striking narrative resemblance to another intergenerational conflict film, *The Jazz Singer* (1927). Both films arrive at a dramatic climax accompanied by the music of *Kol Nidre*.

Hollywood struggled with the topic of Jewish identity. In this paper, I consider how Steiner and David O. Selznick (*Symphony*'s executive producer) dealt with this issue when presenting an "insider's view" of the Lower East Side to a mainstream audience. Does Steiner employ Jewish musical materials for "local color" in a typical Hollywood manner of musical exoticism? While aspects of this score border on melodramatic pastiche, a deeper analysis reveals that Steiner was comfortable drawing from Jewish sacred and secular musical materials to create trenchant intertextual statements.

Steiner's relationship to his Jewish identity is enigmatic. The Steiners envisioned themselves as an assimilated Jewish family and thoroughly Viennese. Even so, one could not help but have a Jewish identity in *fin de siècle* Vienna. Max's words, music, and philanthropy paint a picture of a man perplexed and at times encompassed by his Jewish identity. In this paper I will address scholarly commentary on *Symphony of Six Million*, as well as articulate my own conclusions based on original archival research and cultural analysis.