

## **ABSTRACTS**

**Music and the Moving Image, June 1-3, 2012**

**NYU Steinhardt, Dept. Music and Performing Arts Professions, Program in Scoring  
for Film and Multimedia**

### **2. Friday, June 1, 11:30-1:00 PM. Room 303**

#### **THE INFLUENCE OF MUSIC ON THE EMOTIONAL INTERPRETATION OF VISUAL CONTEXTS**

Fernando Bravo, University of Cambridge

Although research in music cognition has been growing steadily during the last three decades, psychologists still have made relatively little progress in exploring the higher levels of musical response, including the emotional and aesthetic aspects. From a cognitive standpoint, the analysis of music in audiovisual contexts should present a helpful field in which to examine the multiple and subtle ways in which music performs elaborative functions in the comprehension of visual information.

The objective of this paper is to investigate how alterations of specific aspects within the musical structure may influence the interpretation of visual scenarios. In particular, the work presented focuses on analyzing the specific function of music as a source of emotion in audiovisual contexts.

Two studies are described, one empirical and the other the creation of intermedia-based analytical tools supporting experimental design.

The empirical research is focused on the influence of tonal dissonance, using an invariant visual scene. The results show strong evidence in support of the effect of tonal dissonance level (in film music) on interpretations of emotion in a short animated film. These results confirm previous empirical research on how music may assign meaning within audiovisual contexts.

The interactive intermedia tools described in this paper are aimed at exploring the various ways in which music may shape the semantic processing of visual contexts, and to analyze how these processes might be evaluated in an empirical setting. These designs incorporate a variety of potential variables in both musical sound and transformations of the visual stimuli for experimental purposes.

#### **MAPPING COGNITIVE PROCESSES FOR THE UNDERSTANDING OF SONGS AND MUSIC WITHIN FILM**

Juan Chattah, University of Miami

A large number of scholarly writings about film music investigate interactions between the music's structure and the visual or narrative dimensions. Engaging with the phenomenology of music, these studies explore parallels between visual or narrative events in a film and correspondences in the music's melodic, harmonic, rhythmic, metric, and/or formal parameters. This paper, however, focuses exclusively on the relationships

between the music's *connotations* and the film's narrative.

Models conceived for the study of metaphor closely resemble the cognitive processes through which audiences derive meaning from film music. I borrow the *Conceptual Integration Network* model, developed by cognitive psychologists Mark Turner and Gilles Fauconnier (2002), and explore the limits of this analytical methodology in explaining: 1) correlations between the music's connotations and the film's narrative, 2) correlations between (absent) lyrics of popular songs and the film's narrative, and 3) conflict between the music's connotations and the film's narrative that may trigger interpretations of irony. A close examination of pivotal scenes, using this analytical methodology, reveals significant (often unnoticed) layers of meaning that are central to the understanding of the narrative plot; yet, this analytical model presents fundamental shortcomings for the analysis of (musical) irony and related tropes within film.

The repertoire of films analyzed is drawn from a wide range of genres, including science fiction (*Minority Report*), drama (*The Lives of Others*), thriller (*Lord of War*), and comedy (*The Full Monty*, *Fools Rush In*, *White Chicks*).

**DECONSTRUCTING INCONGRUENCE: AN EXPLORATION OF THE  
RELATIONSHIP BETWEEN THE DIMENSIONS ON WHICH AUDIO-VISUAL  
FIT CAN BE JUDGED AND OF THEIR IMPACT ON PERCEPTION AND  
RESPONSE**

Dave Ireland, University of Leeds

Bipolar labels traditionally used to describe film-music relationships, such as parallel and counterpoint or congruent and incongruent, often do not reflect the complexities of these relationships. This paper presents the findings of an empirical study designed to further deconstruct such dichotomies and explore the various factors which influence the perception of audio-visual (in)congruence. Participants were shown short film excerpts combined with various musical soundtracks, all of which, through pretesting and focus group work, were selected to represent certain emotions based upon dimensional conceptualizations of emotion. This study was designed to observe the impact of the different accompaniments on the perceived emotional qualities of the film and to consider the interactions between the various dimensions on which these emotional states were judged to observe how these influenced assessments of the film-music relationship.

This approach complements existing studies within film music psychology; it emphasizes various levels on which audio-visual fit may be judged and uses qualitative and quantitative techniques to provide a thorough representation of the perceived emotional qualities of the stimuli and the participant responses. The results emphasise that incongruence is most effective when considered as a psycho-semiotic perspective, which analyses the audio-visual relationship *and* considers its perceptual impact. Theoretical context from wider disciplinary perspectives is provided to address the methodological and conceptual challenges that such interdisciplinary areas of study can face and that postmodernist thinking presents to psychology. Accordingly, the study demonstrates the

benefits of the incongruent perspective, which enables more holistic understanding of film-music relationships and their impact on perception and response.

### **3. Friday, June 1, 11:30-1:00 PM. 6<sup>th</sup> Floor**

#### **“THE FRENCH MISTAKE:” HIDDEN MEANING IN MEL BROOKS’ *BLAZING SADDLES***

Jack Curtis Dubowsky, McNally Smith College of Music

Analysis of film music can reveal surprising contrarian interpretations to onscreen narratives taken at face value. Things are often not what they seem on the surface. The most accurate interpretations often lie hidden in subtext. Music reveals director biases and perspectives couched behind genre conventions.

Mel Brooks’ *Blazing Saddles* (1974) and Ang Lee’s *Brokeback Mountain* (2005) are both subversions or modifications of the western genre; Brooks’ cowboy comedy appears to mock homosexuals, while Lee’s melodrama appears to advocate for tolerance. However, analysis of these films’ music reveals a surprising reversal of these perspectives.

On the surface, *Blazing Saddles*’ “French Mistake” sequence is a mocking, facile song and dance parody of affected, sissified homosexual dancers. Below this surface lurks sophisticated commentary on Hollywood, sexuality, and identity politics. Music reveals Mel Brooks’ own perspective and layers of playfulness and advocacy. The musical finale of *Blazing Saddles* further underscores romantic, queer implications as two male leads ride into the sunset together. This film contrasts to another cowboy movie with different music and underlying meaning: *Brokeback Mountain*.

*Brokeback Mountain* appears to be a ‘gay cowboy’ film about two men in a structural cross between ‘buddy’ film and melodrama. Closer readings reveal a heteronormative film masquerading as queer cinema while maintaining heterosexist stereotypes: gays unable to sustain happy relationships, and death that fits into Vito Russo’s “necrology.” Gustavo Santaolalla’s wispy, solitary guitar score emphasizes loneliness, sadness, and isolation.

This paper shows how music exposes biases, perspectives and narratological messages hidden within these films.

#### **APPLYING QUEER THEORY TO A SOUND TRACK: MUSIC AS DRAG IN *HEAVENLY CREATURES***

Elsie Walker, Salisbury University

*Heavenly Creatures* (1994) has been primarily discussed in terms of its visual elements, especially because it features ingenious special effects to represent the fantasy life shared by Pauline Parker and Juliet Hulme. However, there is still much more to say about the subversive power of the film’s sound track, especially because it repeatedly “queers” straight music: most obviously, it incorporates ironic allusions to Classical musicals

(notably *The Sound of Music* and *My Fair Lady*) and recontextualizes heterosexual love songs performed by Mario Lanza. The film also features a score by Peter Dasent with leitmotif strategies more associated with “straight” stories to represent the romantically-fused subjectivities of the girls, and it uses extracts from two Puccini operas (*La bohème* and *Madama Butterfly*) to amplify the tragic stature of the girls’ experience. In addition, the sound track repeatedly features heightened sound effects to sympathetically impose the girls’ perceptions on the audience. These patterns have particular resonance in the historical 1950s context of the girls being demonized for their affair almost as much as the murder they committed.

I will explore all such elements of the sound track in relation to the work of Judith Butler, and her seminal article “Imitation and Gender Insubordination” in particular. Though Butler’s deconstructions of the heteronormative status quo have a long-standing visual bias — so much so that (as Lisa M. Walker writes) “radical consciousness is ascribed to radical appearance” — I adapt her enduring principles to aural analysis. Given that Pauline and Juliet had to dress “straight,” and Jackson’s period film literally shows this, the power of the *Heavenly Creatures* sound track is crucial for analyzing how the film reinterprets who they were — thus it offers a strong opportunity for an original and timely application of foundational queer theory. My analysis will include extracts from my recent interview with Dasent about scoring for the film.

### **HAPTIC DISCIPLINE AND EROTICIZED POWER POSITIONS IN *THE SECRETARY***

Anna-Elena Pääkkölä, University of Turku, Finland

*The Secretary* (2003, dir. Steven Shainberg) is a film discussing the sadomasochistic-romantic relationship between a dominating lawyer and his submissive secretary. Sadomasochism here refers to an eroticized power dynamic between two consensual adults in which some level of eroticized pain is sometimes attached. The power positions between the characters are produced continuously in the film by audiovisual means, sound effects and film music. Featuring a score by Angelo Badalamenti, who is best known for his work with David Lynch, *The Secretary* opens up the surreal nature of a sadomasochistic relationship without adopting a moralizing condemnatory tone, although the film’s treatment of the subject can be understood in terms of sexual politics.

My presentation offers an audiovisual analysis (C. Gorbman, J. Richardson, C. Vernallis) of the film, focusing on the tactile, or haptic, character of the music and the enhancement of sound effects for emphasizing the pleasure/pain coalition in sadomasochistic sexual play. Through queer study analysis (M. Foucault, J. Butler, E. Sedgwick) and close reading of the score music as well as Leonard Cohen’s opening song *I’m your man*, I plan to demonstrate how power positions are constructed and eroticized by audiovisual means. Examples will shed light on how experiences of pain in the film always take place within a fantastical setting that attaches pleasure to them. The case analysis is a part of my PhD dissertation that focuses on sadomasochistic power positions in music and audiovisual material, opening up new interpretations of music seen and heard through the lens of a sadomasochistic subject position.

#### **4. Friday, June 1, 11:30-1:00 PM. Room 779**

##### **CINEMATIC SPATIALITY**

Kingsley Marshall, University College Falmouth

This paper examines the more unusual spaces where the techniques employed by the sound designer in the construction of the film soundtrack, that which Gianluca Sergi has identified as “effects, music, dialogue” (2004: 7), have extended into applications outside of the cinema. Condiment Junkie is a UK based sonic art and design house that has contributed the sound design practices of cinema to environmental and experiential ends, providing the sounds for everything from automobiles, cityscapes, shop windows and books published on the iPad.

This collaborative research paper outlines this work with specific examples, and connects the sound the manner with which we use the fictional spaces of narrative film to frame the interpretation of very real spaces of the everyday. We will employ the interdisciplinary inquiry of theory and practice, in order to extend upon the close analysis of design briefs and other case studies into the context of film creative practice in order, as Nicholas Garnham suggests, to further examine, “the cultural producers, the organizational sites and practices they inhabit and through which they exercise their power” (In Mayer et al, 2009: 2).

At the heart of this thesis is the notion of what Altman et al described as an “intrasoundtrack”, the manner with which components of the film soundtrack both make meaning individually, and through their interaction, consolidation and unification with the moving image or a listener’s personal experience of real world projects (In Buhler, 2000: 339-359). The authors will offer examples where the practices of the film soundtrack have converged and served to create new meaning through their employment in spaces outside of the cinema.

##### **MODERN WORLDS AND MUSICAL CITIES: SINGING AND DANCING THE METROPOLIS**

Jessica Courtier

This paper addresses music as a “spatializing practice” (Krimms, *Music and Urban Geography*, 2007) by analyzing a collection of short films from the 1930s that used musical performance to explore the technological and social changes that were then characterizing modern urban life. Two of these shorts, *Subway Symphony* (1932) and *Rush Hour Rhapsody* (1936) use the conceit of placing musical performances in New York City subways in order to make the subway more appealing to riders. In these films, the viewer as virtual rider is treated to the sights and sounds of modern life through tours of New York’s ethnically and geographically diverse neighborhoods. *Syncopated City* (1934) references New York as well and presents song and dance amidst jabs about events in contemporary culture, civic duties, and gender roles in the public sphere.

These shorts reflected and responded to the dramatic real-world changes in 1930s New York as the paradigmatic modern city. The Empire State Building, lampooned in *Syncopated City*, was built 1930-31; under Mayor La Guardia and Robert Moses, the subway system underwent substantial expansion and shifted from private to public ownership; and La Guardia also developed new guidelines about sound—music, noise, and the definitions thereof—in public spaces.

In this paper, then, I argue that while these films each take musical comedy as their structural form, their content endeavors to grapple with the changing character of modern life while presenting that modern world for the rest of the country through the geographically boundary-crossing medium of film.

### **INGMAR BERGMAN'S VOICELESS BEINGS AND DISEMBODIED PHANTOMS**

Alexis Luko, Carleton University

According to Michel Chion, the *acousmêtre* or “acoustical being” is a bodiless, off-screen voice that avoids the camera’s gaze and maintains an omniscient point of view and a magical presence throughout a film. The counterpart to the “acoustical being” is the “mute,” which has a visible body but no voice. Chion’s definitions of acoustical beings and mutes are helpful in identifying recurring themes in many of Ingmar Bergman’s films. Acoustical beings and mutes populate the narratives of *Persona*, *Hour of the Wolf*, *The Silence*, *Autumn Sonata*, and *Cries and Whispers*. They straddle diegetic and nondiegetic aural space with one foot on screen and one off screen.

This paper investigates links between Bergman’s *acousmêtres* and mutes and how music and sound effects (or the lack thereof) aid them in articulating their identities and, at times, manipulating and tyrannizing those around them. These are characters who tend to know much more than they lead on and serve as the guardians of dark family secrets and repressed memories. They threaten to destabilize the narrative if and when they find their bodies and/or voices, and thus maintain an ominous power. In this way, Bergman’s mutes and acoustical beings share many similarities with the monsters, ghosts and ghouls of the horror genre. Bergman subverts the relationship between sound and the body with groaning corpses, musical phantoms, bodiless musicians, and voiceless presences that shift in and out of focus.

**5. Friday, June 1, 2:00-3:30 PM. Room 303.**

### **PLANES OF ILLUSION: THE RENDITION AND APPROPRIATION OF PAPUA NEW GUINEA IN *SANCTUM* (2011)**

Philip Hayward

Mainstream commercial cinema’s increasing access to highly advanced computer generated imagery (CGI) has allowed it to produce convincing evocations of places and experiences that increasingly blur the line between the represented ‘real’ of actual locations and digitally generated fictional spaces. This paper discusses one such

evocation: the spectacular Papua New Guinean cave system featured in the film *Sanctum* (2011), directed by Alister Grierson. The first section of this paper examines the manner in which David Hirschfelder's score provides an element of musical exoticism through its appropriation and variation of a Papuan song text and how this relates to the film's visual-narrative verisimilitude. Section II discusses issues of cultural appropriation relevant to the film score's prominent use of the unattributed song text (and compares this to similar practices in western film soundtracks). Discussion of the nature of current digital audio sampling and manipulation technologies and related legal issues leads the paper to reconsider issues of propriety and ethics in the contemporary era and suggest the terrain of debate for musical 'fair trade' in the use of indigenous source recordings.

### **FROM THE MARVELOUS TO THE ANTI-MUSIC: FILM MUSIC CLICHÉS AND FORMULAS IN AN ETHNOMUSICOLOGY PERSPECTIVE**

Ilario Meandri, University of Turin

Clichés, formulas and stereotypes of film music have been historically understood by musicology as evidence of a bad artistic practice (e.g. Adorno-Eisler), but the great inclination for modularity and repetition in action film music can be reconsidered, in an ethnomusicological perspective, as a formulaic habit that reveals a true neo-epic vocation of mainstream cinema. Modular thinking – a consequence of production practices, true idiomatic competence and the authentic skill of the film music composer – is a creative attitude that can be investigated according to the methodological perspective of oral tradition and epic scholarship (e.g. starting from: Lord, *The Singer of Tales*). Some examples of this modular and neo-epic functioning will be proposed, with particular attention to the topoi of the Marvellous and those of the Terrible in the fantasy and action/adventure genres. A first perspective to understand the efficacy of these clichés will be to consider them as indexical anchors inside the film: action and reception schemes that are so strongly consolidated by the mainstream experience as to become co-essentials to the “rite of order” (Schatz) of a restorative three-act structure, interpreting its *telos*.

Other examples will be drawn from trailer music, a true index of existing recognizable film music stereotypes and clichés. The great Babel of trailer music libraries – the “supertext” built from the totality of the music cues – can be conceived as the modern counterpart of a Kinothek, albeit organized according to the styles and canons of today's language, and with industrial proportions and rationality.

This will lead us to understand spectacular topoi in a second perspective: as a true emotive memory of the film and of the cinematic experience, «large orchestral forces [...], signifier of high production values» (Davison) are also Synergy means, competing with songs for aural space; in the same perspective, film music clichés can be thought of as hypermediacy vehicles (Bolter and Grusin), strengthening the film/canon dialogue, and enhancing a multiple representation of the film in the frame of genre-specific canons.

**PIXAR AND THE SOUNDS OF NOSTALGIA**  
Daniel Goldmark, Case Western Reserve University

Of the many ways in which the animation production company Pixar differentiated itself from the classic animated shorts and films produced by Disney, the complete shunning of the Disney musical archetype may be the most pronounced. And while Pixar could not escape the historical legacy of Disney as the source for so many modern cartoon film protocols, those most involved in steering the studio—John Lasseter, Brad Bird, Pete Docter, and Andrew Stanton—made a deliberate decision to avoid the formulaic Disney musical. Replacing the musical numbers and dance sequences are montages and flashbacks, scored with either original music or pre-existing songs, to further Pixar’s near-obsession with nostalgia and the resurrection of the distant past. Combining unusually nuanced attention to the soundtrack with a particular longing for bygone eras of popular culture, the Pixar films show a new stage of development for animated films, taking on the stereotype that Hollywood cartoons are for kids. In this paper I explore Pixar’s approach to music and the soundtrack to show how advances in sound design, as well as an evolving approach to film scoring taken by veteran Hollywood composers, have brought a new level of complexity and even respectability to the long-maligned animated feature.

## **6. Friday, June 1, 2:00-3:30 PM. 6<sup>th</sup> Floor**

### **AMBIVALENT CONSUMPTION: IDENTITIES AND DESIRES IN *SUDDENLY LAST SUMMER***

Mitchell Morris, University of California, Los Angeles

In 1959, Columbia Pictures released the film *Suddenly Last Summer*, based on the lush play by Tennessee Williams, amid a flurry of indignation. The complaints of critics centered on the film's lurid climax, with its psychodrama flashback of American tourists, homosexuality, and cannibalism in a seaside Spanish village. Although the anxieties provoked by Williams's tale may seem to have centered on the cinematic representation of sexual difference in Cold War America, upon closer examination it is clear that uneasiness about race, nationality, and colonialism are perhaps even more important to the story's main point. In the film, especially, both diegetic and non-diegetic musics work to define a number of crucial spaces of action: “nature,” “civilization,” and circulating between them, “the primitive/colonial.” This last category is particularly noteworthy in *Suddenly Last Summer*, because its very generality creates a topological complex in which “nonwhiteness” and “the primitive,” sexuality and economics, become surrealistically conflated. Adding to the richly contradictory text are the purposeful disbalances created by the excess of innumerable details of mise-en-scène, acting, dialogue, and music. These confusions are in part responses to material conditions that shapes the “Pax Americana” after World War II, of course; but the very extravagance of *Suddenly Last Summer* can be seen to offer a queer critique of the conditions it so melodramatically represents. This is especially salient in two major set-pieces: Violet's hallucinatory narrative of a voyage to the Galapagos, and Catherine's "recovered memory" of Sebastian's murder in Spain.

### **NO PLACE LIKE HOME?: COLLABORATION AND THE QUEER-JEWISH AMERICAN UTOPIA OF *THE WIZARD OF OZ***

Ryan Bunch, Holy Family University

*The Wizard of Oz* presents an ambiguous utopian vision. The contradictions inherent in film musicals, the narrative ruptures produced by the collaborative process, and the identifiably queer and Jewish aesthetic values in *The Wizard of Oz* contribute to its remarkable malleability as a text subject to divergent interpretations. Working from a position of subaltern double consciousness in an environment of anti-Semitism, homophobia, and conservative backlash during the era of the Hays Code, the film's collaborators seem to have encoded their queer and Jewish identities through camp style and presentational performance. What appears to be a mainstream text of the dominant culture has tremendous potential for subversive reading by diverse audiences as a result of its generic contradictions, queer aesthetics, and Jewish theatricality.

Close reading of the film's musical numbers reveals an ambivalent utopia, most obviously expressed in the song "Over the Rainbow," which combines sophisticated music with a child-like lyric—a contradiction heightened by the half-child, half-adult body and voice of Judy Garland and the disjunct mechanics of sound reproduction in the scene. This and other musical sequences encode liminal geographies with suggestive connections to queer, Jewish and African American histories. The intersections of queer and Jewish performing codes are further evident in Bert Lahr's musical and comedic portrayal of the Cowardly Lion. Ultimately, the lyrical temporality of song and dance, writ large in ritual participation and repeated viewings, subverts the linear narrative of the film's stay-at-home moral, destabilizing notions of home, gender, sexuality, race and national identity.

### **BAKHTIN'S SWEET TRANSVESTITE: CARNIVAL AND THE POLYPHONIC MUSICAL**

Christopher Gullen, Wayne State University

With over two centuries of performance as evidence, it is a cardinal desire to pair music with the drama and to use this form to express a society's most salient thoughts and desires. Literary critic Mikhail Bakhtin wrote his book *Rabelais and His World* to call for a fresh interpretation of Rabelais' *Gargantua and Pantagruel*, and using his work as a theoretical bedrock, this paper calls for a re-reading of the Hollywood musical to explore the genesis and maturation of transgressive themes within a genre that has been oftentimes misunderstood by audiences, critics and scholars. I demonstrate the need to look below the surface to the subtext in musicals to reveal that they are not always what they seem, and as much as they can evoke nostalgia and heteronormativity, they can simultaneously mock the hegemonic Pollyannaism of polite, conservative society. In addition, I look at the musical throughout history and observe in several texts that there is the latent expression of sexual lust, homoeroticism and violence leading up to an increase during the seventies and beyond that went so far as to enact violence on the body human. As a contextual example, this essay will analyze the carnivalesque themes in Jim Sharman's *The Rocky Horror Picture Show*. Scholarship on the musical has been scant. It's time to examine the unique way in which Bakhtin's theories explain and illuminate the subtle underscoring that takes place throughout the twentieth century, taking the

musical to the most extreme depths of the human condition.

## **7. Friday, June 1, 2:00-3:30 PM. Room 779**

### **EVERYBODY WANTS TO BE A CAT: JAZZ MUSIC AND DISNEY ANIMATION**

Landon Palmer, Indiana University

In the late 1960s and early 1970s, Disney released two feature films back-to-back that employed jazz as their major mode of musical address: *The Jungle Book* (1967) and *The Aristocats* (1970). By contrasting the narrative employment of jazz in these films with patterns of jazz representation in animated shorts and features of the 1940s (*Dumbo* (1941), *Make Mine Music* (1946), and several Warner Bros. shorts), I argue that *The Jungle Book* and *The Aristocats* connote the cultural ubiquity of a musical style no longer exclusively associated with a racialized and/or youth-targeted counterculture, as rock n' roll (addressed obliquely in *The Jungle Book*'s Beatlesque vultures) had by this point "replaced" jazz music in terms of challenging hegemony, manifesting categories of difference and cultural opposition, and the dismissal and suspicion directed toward it by an older generation. In contrast to the racially marked anthropomorphic animals that characterize 1940s animation, *The Jungle Book* and *The Aristocats* signify an important shift in the ways in which the assumed social functions of jazz are understood by lyrically, aesthetically, and narratively demonstrating themes about the inclusivity of jazz music and jazz culture.

Connecting Sarah Thornton's conceptualization of subcultural capital, Eric Smoodin's cultural historiography of the Disney corporation, and Krin Gabbard's work on jazz representation in American cinema, I argue that Disney itself acts as a "mass cultural bricoleur" in its selective appropriation of recognizable (aural and visual) signs and codes of jazz culture in a way that is rendered consistent with Disney's business practices and ideological framework.

### **A TELEVISED REVOLUTION: JAZZ AND RACE POLITICS ON 1960S US PUBLIC TELEVISION [VIDEO]**

Michael MacKenzie, York University

Music-making is one of the ways in which social groups are created, articulated, and defined. During the 1960s American television offered a key medium producing norms and rules that gave viewers a sense of their own identities and that of others through a highly organized system of news and entertainment. Television presented as means toward cross cultural engagement, and although the commercial system of broadcast media left such interactions with discursive "Others" undesirable, educational television (i.e. NET) was able to produce different, potentially more controversial programming choices. This effort included valuing and valorizing certain jazz music and musicians as constituting an art-music style.

In this paper, I propose to investigate how the 1960s NET jazz performance program

“Jazz Casual” with Ralph Gleason facilitated an alliance between jazz musicians – connected with the everyday racial, social and economic issues central to jazz – and white, liberal self-imagined cosmopolitans such as NET’s personalities and viewing audience – interested in jazz’s technical aspects as an art-music. Rather than analyzing the political histories of Ralph Gleason and the figures who performed on “Jazz Casual,” my analysis will focus on the appearances of Dizzy Gillespie in 1961, Dave Brubeck in 1961, and John Coltrane in 1963 as political performances. These three cases exemplify the efforts on “Jazz Casual” to redefine jazz in the lens of a cosmopolitan identity through complex negotiation between Ralph Gleason and his guests. I will argue that this aspect of the rebranding of jazz on “Jazz Casual” was bolstered by a strategy that distanced jazz from purely economic and racially stultifying associations in contemporary commercial media.

**THE SCHISM BETWEEN JAZZ, FINE ART, AND FILM MUSIC RECEPTION  
HISTORIES: *ANATOMY OF A MURDER* AND *THE CURIOUS CASE OF  
BENJAMIN BUTTON***

Grant Fonda

While the modern age invites diversity among artists from different fields, there remains an odd relational and musical schism between composers of art and film music that is bridged, perhaps most successfully, by composers who thrive in both cultures. Although several decades separate the height of their careers, Academy-Award-nominated composers Edward “Duke” Ellington (1899-1974) and Alexandre Desplat (b. 1961) have been praised for their distinct successes as innovators within the fields of jazz, film, and art music; these acclaims, however, are met with equally substantial questioning, critiques, and outright disdain from critics and the public media.

If being universally hailed as a landmark score in jazz is seen as a mark of triumph, then both have failed; *Anatomy* is criticized for being too overtly jazz-laden and improvisatory, while *Button* has been largely ignored for its contribution to jazz for having roots buried too deep within the score and, arguably, for being too covert to receive such a label. These soundtracks muddy the waters between fine art, jazz, and popular music, earning disdain from critics while receiving rave reviews from pop-culture pundits. This paper compares and contrasts key musical elements between *Anatomy* and *Button*, drawing similes and contrasts between them to demonstrate their unique connections and ways that they are misinterpreted and undervalued. From there, I explore the public reception of these works, looking for places where critics across the spectra of film, music, and pop culture criticism speak at cross purposes about the soundtracks.

**9. Friday, June 1, 4:00-5:30 PM. 6<sup>th</sup> Floor.**

**WALKING AND TALKING AND SINGING AND DANCING: AXES AND  
BOUNDARIES IN THE TELEVISION SOUNDSCAPE**

Robynn Stilwell, Georgetown University

While film music studies have expended a fair amount of energy on the diegetic/non-diegetic dichotomy and its nuances, an ostensibly simpler axis (background/foreground) has been relatively ignored. This distinction may be obvious in many cases, but can be effectively manipulated for narrative and rhythm. In television, with its roots in the voice-centered medium of radio as well as image-centered cinema and spatially-situated theatre, the comprehensibility of dialogue has dominated the organization of sound.

Beginning in the 1980s with the overlapping dialogue of *Hill Street Blues* and the heightened banter of *Moonlighting*, and increasing in the 1990s with such procedurals as *Cracker*, *ER*, and *The Practice*, television also began to feature a kind of musicalization of speech, where the act, timbre, and rhythm of speech outstrip its semantic content. The dyad of ESPN's *SportsCenter*, with its constellation of ritualized catchphrases, and Aaron Sorkin's fanfictionalization into *SportsNight* represented an intensification of this practice, which would reach a kind of apotheosis in *The West Wing*, where it is reintegrated with both movement and obvious music. A defining feature of Sorkin's style is the "pedeconference", the walk-and-talk that approaches song and dance, though it can be traced back to the good-cop/bad-cop interrogations of *Cracker* and the often rehearsed "practice" of law in *The Practice*.

The foreground/background axis is implicated in understanding such scenes. Literally, how do narrative trajectory and shot composition affect whether the "performance" is a foreground or background event? Metaphorically, when does the sheer pleasure of performance trump literal "meaning"?

### **MALICK'S *TREE OF LIFE*: REVISITING A TAXONOMY OF FILM MUSIC**

Luke Howard, Brigham Young University

Pre-existent music has long been a foundational element in the movies of director Terrence Malick. But in none of his films has Malick offered an intertextual soundtrack as complex, multivalent, and problematic as his most recent work, *Tree of Life* (2011). The multitude of roles played by music in this film prompts a reconsideration and refinement of the traditional division (*per* Chion and Gorbman) of film music into diegetic, non-diegetic, and metadiegetic roles.

This paper offers a critical assessment of Malick's use of pre-existent music in *Tree of Life*, and proposes a new taxonomy of film music drawing on the metaphor of curtains that suffuses the film's visual imagery. In suggesting a "curtain theory" of film music, I focus not so much on art music's practical role in this film as either "source" or "underscoring," but on its curtain-like functions as a concealer and revealer of meaning (depending on the degree of limpidity in the appropriation), a symbol of transition, a façade, a decoration, and as a cultural marker. The film itself provides a wealth of examples, both positive and negative, of these various functions.

The methodology for this paper combines musicological review of the appropriated music (highlighting Couperin, Berlioz, Górecki, Preisner, and Tavener) with reception

theory and recent approaches to film music studies by (among others) Gorbman, Duncan, Joe, and Stilwell.

### **BEYOND THE DIEGESIS**

Sergi Casanelles, New York University

Defining music and sound as Diegetic and Nondiegetic has always been problematic. Recent approaches, like Stilwell's idea of the *fantastical gap*, have focused on defining a space of ambiguity and transition between these two worlds. On the other hand, Jeff Smith's definition of *aural fidelity* acknowledges how nonrealistic use of diegetic sounds should be equated with other narration techniques such as slow motion. Following this concept, I will redefine the *diegetic world* as an abstract realistic world detached from the film itself and its narration techniques. In addition I will define another level of signification, which I will call the *semantic world*. This is a space where an *active spectator* would incorporate the narration devices of the film, the filmic codes, his/her experience and his/her construction of the *diegetic world* in order to experience the film. I will argue that this *active spectator*, as defined by Bordwell, is able to simultaneously depict the *diegetic world* as previously described, as well as the *semantic world*, which can be defined as more artistic. I will utilize Plato's definition of *diegesis* and *mimesis* to demonstrate how both concepts can help us to understand the relationship between the *diegetic world* within the film and the film as a product of filmmaking.

**10. Friday, June 1, 4:00-5:30 PM. Room 779.**

### **THE SOUND OF SWING: GOODMAN'S "SING SING SING" IN FILM**

Eric S. Dienstfrey, University of Wisconsin-Madison

Benny Goodman's "Sing Sing Sing" is one of the most recognizable songs from the Swing Era. Its sound brings to mind the lindy hop, the quick-footed dance it accompanied; American patriotism in the face of World War II; and the whole style, feeling, and sound of the Swing Era. Despite the associations it has in the popular media, "Sing Sing Sing" is not a traditional swing arrangement and therefore a poor representation of its time. However, "Sing Sing Sing" became emblematic of the Swing Era, largely through its portrayal in films.

Beginning with its first film appearance in Busby Berkeley's *Hollywood Hotel*, the Goodman version quickly came to symbolize an irreverence associated, rightly or wrongly, with swing. It often plays a predictable role in films and is accompanied by dancing, even though its tempo is so fast that during Goodman's performances of the song, most people stood and listened instead of dancing. Despite this, "Sing Sing Sing" and its ubiquitous use in swing-period films has contributed to the prevailing myth that swing was always danced to extremely fast tempos. The song is also used to accompany wild or hectic scenes, both of which display the irreverence association of swing music with the lindy hop. For example, Woody Allen used "Sing Sing Sing" in several films, most notably in *Deconstructing Harry*, where the song

accompanies a scene that takes place in hell. This paper explores film's role in the formation of musical cultural significance, using "Sing Sing Sing" as an example.

**NARRATIVE TWIST, CINEMATOGRAPHIC REALITY, AND AVANT-GARDE  
UNDERSCORING IN MARTIN SCORSESE'S *SHUTTER ISLAND* (2010)**

Richard H. Brown, University of Southern California

By the time the opening scene concludes in Martin Scorsese's 2010 neo-noir potboiler, *Shutter Island*, it is clear that, somehow, things are not what they seem. But are they otherwise? Leonardo DiCaprio's psychological journey through an elaborately constructed *mise-en-scène* experiment is persistently ruptured by Scorsese's stylized mannerist approach to genre homage. CGI effects purposefully mimic crude B-movie back projection while characters flatly unveil the narrative twist. Concurrently, music supervisor Robbie Robertson's underscoring choices rupture the multilayered narrative by culling from a potpourri of avant-garde classics ranging from John Cage to György Ligeti, creating a violent sonic landscape rivaled only by Stanley Kubrick's infamous classic, *2001: A Space Odyssey*.

This paper focuses less on conventional discussions of borrowed music and narrative agency and more on the diegetic ruptures between moments of "music" and "non-music" in the construction of cinematographic reality, asking the question that persistently arises while viewing the film: Is this sound design or film music? By relying on avant-garde music's ability to be perceived alternately as "nonmusical," or as generic horror film underscoring, *Shutter Island* consistently undermines the artifice of reality in the actual and implied fictional narratives within the film. Following Gregory Currie's theory of unreliability in narrative film, at what point do these moments of disparity between actual and perceived cue the audience not only to narrative twists, but to the cinematographic experience itself? Finally, do such moments of rupture further the avant-garde strategy of defamiliarization, or do they merely assimilate these ideological goals into commercial film?

**11. Friday, June 1, 6:00-7:30 PM. Room 303.**

**DAVID LYNCH AT THE CROSSROADS: DECONSTRUCTING ROCK,  
RECONSTRUCTING *WILD AT HEART***

Mike Miley, Flintridge Preparatory School

Scholarly and popular discussions of *Wild at Heart* (David Lynch) often cite the film's indebtedness to rock 'n' roll iconography only to conclude that the film is a superficial pastiche of rock tropes. By contrast, I appeal to Greil Marcus's work on the mythology of American music and Christopher Smith's analysis of southern blues to argue that Lynch's film employs rock music as more than a cynical stylistic reference in a pop-nostalgic lovers-on-the-run romance; rather, I contend, rock is the structuring principle of the film. Organized as a self-conscious blues rock song, the formal and narrative movement of *Wild at Heart* constitutes a journey through sites and styles of American music so that the story of Sailor and Lula, the emblematic rock couple, functions as a synecdoche of rock

'n' roll. Starting with post-punk music in the opening scene, Lynch's film deconstructs and reassembles rock 'n' roll, working backward through American music (stylistically and geographically) to country and blues, and ending at the metaphorical crossroads where rock confronts its roots as the so-called "devil's music." Drawing on Annette Davison's analysis of the film, I show how diegetic rock motifs—car crashes, leather and snakeskin jackets, bubblegum, deranged mamas, romanticized doom and dread—function in ways akin to a rock song itself, creating moments of harmony and conflict in the sound, image, and narrative that resolve in the much-derided (and misunderstood) climax. In so doing, I show how rock criticism (c.f. Marcus) can contribute in fruitful ways to film analysis.

### **DAVID LYNCH IN *SOUND MOUNTAIN*: SOUNDS FROM THE ARCHIVE**

Liz Greene, Queen's University Belfast

This paper will consider the *Sound Mountain* archive and outline the benefits of archival research for film sound studies. Three films contained within the archive are David Lynch's *The Elephant Man* (1980), *Dune* (1984), and *Blue Velvet* (1986) and this paper will explore the approaches and techniques of the sound designers Alan Splet and Ann Kroeber through a close examination of the sound effects created and catalogues that document their processes on these films. Here interviews with key sound personnel will also broaden out the discussion on Lynch and Splet's working practices. Lynch's sound palette has evolved and developed over the last forty years and much of his innovative style emerged through his close partnership with Splet. Challenging Michel Chion's reading of Lynch, and thus Splet, this paper will assert the need to consider the film soundtrack and cinema itself as a collaborative enterprise.

### **SONG AS A PORTAL OF NARRATIVE AND TEMPORAL RUPTURE IN DAVID LYNCH'S *INLAND EMPIRE***

Danijela Kulezic-Wilson

While Bordwell's definition of modern transgressions from classical narrative style as "intensified continuity" seems a rather rigid attempt to conform everything new to existing theoretical models, it is true that in many recent cases non-linear storytelling takes the form of a cosmetic makeover of classical narrative. In the Lynchian universe, though, non-linearity is a necessity stemming from the fact that manifestations of the unconscious, hallucinatory and oneiric are represented side by side with the palpable and the "real". The most complex example of this temporal flux appears in Lynch's film *Inland Empire*, in which familiar themes of adultery, mental instability and trauma are permeated with an overwhelming sense of loss, constituting not one or two but at least five co-existing realities/storylines that merge into one another without warning or explanation.

As in all Lynch's films, the soundtrack in *Inland Empire* is deeply embedded in its morphing storylines, seeping through their porous realms, connecting the parallel plots, bizarre episodes and temporal digressions. However, while the manifestations of the unconscious in the narrative, like the Mystery Man in *Lost Highway* or the Red Room in *Twin Peaks*, are usually defined by chilling electronic or digitally manipulated

soundtracks, in *Inland Empire* they feature lip-synching and line dancing to 1960s hits by Etta James, Carol King and Lynch's own 'The Ghost of Love'. My paper will show that, unlike the lip-sync performances in *Blue Velvet* and *Mulholland Drive* which, however surreal, stay within the bounds of a particular storyline, the songs in *Inland Empire* create narrative and temporal ruptures which reflect the splits in the protagonist's psyche, opening up the diegesis to a seemingly infinite number of optional realities.

## **12. Friday, June 1, 6:00-7:30 PM. 6<sup>th</sup> Floor.**

### **NEGOTIATED AUDIOVISUAL SPACE IN *DANCER IN THE DARK***

Beth Carroll, University of Southampton

Song sequences in the musical genre are sites that frequently challenge long held conventions of the relationship between sound and image. I will analyse how the 'Cvalanda' musical number from *Dancer in the Dark*, directed by the notorious Lars von Trier, deliberately creates an audiovisual relationship that manipulates expectations found within the musical genre.

Many theorists (c.f. Mark Kerins, William Whittington, Jay Beck, and Tony Grajeda) seem more preoccupied with resituating sound and music's place within signification and narrative than studying its aesthetics and complex effect. I will demonstrate how *Dancer in the Dark* - a film that pushes the genre's boundaries - and in particular the 'Cvalda' number that refocuses attention away from Björk and towards Industrial music, creates a constantly negotiated audiovisual relationship that is dynamic. Due to the commonplace use of post-production audio, the use of sound entails aesthetic decisions that have the ability to alter the relationship with the image. I have used software to create forms of notation to analyse how the source of the music and sound within the song sequences is often identified visually and then moved into the realm of non-diegetic sound; thus making difficult and complex an initially simple audiovisual space. The notations demonstrate that the number becomes all but incomprehensible without the sonic accompaniments. The aim of this paper is to better understand how musical numbers use audiovisual space aesthetically rather than in aiding the narrative, thereby allowing an abstract aesthetic that contradicts views held by many theorists.

### **THROUGH THE LENS, DARKLY: PETER WHITEHEAD AND THE ROLLING STONES**

Victor Anand Coelho, Boston University

Although the Rolling Stones have come to symbolize the elemental and subversive side of rock, it is the manner in which the group is interpreted by filmmakers—more than their recordings—that has drawn the familiar sketch of the Stones as licentious Romantics, scarred cultural critics, and poetic, road-weary, troubadours. Filmmakers have reified these images, including Godard, Lindsey-Hogg, Woodhead, the Maysles, Frank, Ashby, Puicouyoul, and, Scorsese. And while their work spans the 50-year history of the group, the official image remains the earliest one: an exilic, protean quality derived from the migratory aspects of the blues; a revolutionary stance that is neither political nor

constituent; a sharp intuition about the uncharted sexual and gender boundaries of the day; and a deep-seated subversion powered by their identification with the raw music of American blues and country.

As the group's first filmmaker from 1965-1973, Peter Whitehead captured these themes, creating the foundational image of the band. Through Whitehead, the group symbolized a destabilized culture in 1960s Britain, which he extended through other *cinema verité* projects involving Allan Ginsberg, Jimi Hendrix, and Syd Barrett. Using unpublished correspondence between Whitehead, Mick Jagger, and the Stones' manager Andrew Loog Oldham, I will examine the background of the group's first film, Whitehead's *Charlie is My Darling*, chronicling their 1965 tour to Ireland. The documents narrate a fascinating tale of Whitehead's idealized notion of pop music as a societal critique, and his defense of *cinema verité* as the means to capture a rapidly emerging rock aesthetic.

### **RICHARD LESTER, THE BEATLES, AND THE ROCK MUSICAL REVISED**

Zach Finch, University of Wisconsin-Milwaukee

Prior to 1964 most rock and roll musicals fit one of two types. The first were films that focused on a single personality such as Elvis Presley, or in Britain, Cliff Richard. The other type was an ensemble musical featuring many musicians for a brief amount of screen time, such as 'The Girl Can't Help It.' Each type had several characteristics that were well established by the time the genre would experience a revision caused by 'A Hard Day's Night' (1964) and 'Help!' (1965). Both films were directed by Richard Lester and featured the Beatles. This paper explores a brief history of the pre-Beatles rock and roll musical and the several ways in which Lester's films with the Beatles revised the genre. Some of these ways include a new acceptance of non-diegetic rock music by the featured artists within the films, visually rich musical sequences that would later influence music videos, and the artists' ownership of their on-screen personalities and written music. The paper also discusses the influence Lester's films had on subsequent films such as 'Catch Us If You Can' with the Dave Clark Five, 'The Monkees' television show, and its enduring influence on music videos and films such as 'Spice World,' 'Once' and 'Jonas Brothers: The 3D Concert Experience'. Additionally, while nearly everyone is familiar with the iconography created by Richard Lester in his films with the Beatles, Lester himself remains nowhere near as well-known as the Beatles or many other contemporary directors. This is unfortunate because nearly every rock musical and music video since 1964 owes a debt to Lester's innovation and influence stemming from his films with the Beatles.

**13. Friday, June 1, 6:00-7:30 PM. Room 779.**

### **THE TRIUMPH OF THE FEMININE IN MALCOLM ARNOLD'S MUSIC FOR *HOBSON'S CHOICE***

Ryan Ross, Millikin University

Malcolm Arnold's music for *Hobson's Choice* (1954), a favorite among his many cinematic scores, uniquely aids its narrative. This romantic comedy was his second of three collaborations with the eminent British director David Lean, and is based upon a 1916 play by Harold Brighouse. It tells the story of Henry Hobson, a pompous, overbearing boot merchant in 19<sup>th</sup> century Lancashire, as he succumbs to alcohol and alienates his strong-willed daughter (Maggie) and his talented cobbler (Willie Mossop). Frustrated by Henry's attempted control over her life and his increasing dissipation, Maggie forcefully claims Willie in marriage and launches a shop in rivalry of her father's. Enraged at both the couple's union and business challenge, Henry yields completely to drinking. By the end, he must relinquish his failing shop to Maggie and Willie as a condition for their care.

This paper describes how Arnold's music simultaneously enhances Willie's and Maggie's rising fortunes and the fall of Henry. For Henry's theme, Arnold supplies a lively 6/8 tune that recalls 19<sup>th</sup>- century English popular dance. As the film progresses and Henry's situation worsens, the changes in the melody's accompaniment and scoring increasingly diminish its bellicose character. Meanwhile, a lyrical, Romantic theme and variations gradually assert themselves as Maggie's business grows and she transforms the timid Willie into a confident artisan. In this framework, Arnold not only imbues his "masculine" and "feminine" themes with associative qualities, but he also embeds a versatility that allows for them to convincingly color the narrative's opposite and unexpected outcomes.

### **REREADING DAVID CRONENBERG'S *CRASH* (1996) : THE MUSIC OF HOWARD SHORE**

Solenn Hellegouarch, University of Montreal

In 1996, Canadian director David Cronenberg adapted to screen J.G. Ballard's notorious novel *Crash!* (1973), in such a tour de force that the film was awarded the Special Jury Prize at Cannes "for audacity, daring and originality".

Complex and controversial, *Crash* attracted a lot of attention. While some critics wrongly perceived the film almost as pornographic, other authors (eg. William Beard 2006) analyzed it for its true value. Some among them had the insight to take into account a fundamental, yet too often ignored element: the music of Howard Shore. Indeed, music is essential to Cronenberg, as the composer – his collaborator since 1979 – is one of the first to consult the scripts. As such, Shore's music holds a central role in Cronenberg's work.

This paper thus aims at restoring the film's music to its rightful place within the creative achievement. According to Cronenberg, Shore "had never composed such a score". Indeed, the musical specificity of *Crash* lies in its emotional neutrality. Would this neutrality then yield meaninglessness? And if the music "doesn't say anything", how could we define its role? In the light of the original score analysis, I propose a rereading of *Crash*. By using the model of paradigmatic analysis, I shall demonstrate the whole work is governed by three principles: generation, repetition and variation. This shall let

me question the musical neutrality and the said pornographic nature of the film, and thus revealed the love story throughout sex scenes and car crashes.

**REBEL WITH A CAUSE: THE STRUCTURE OF LEONARD ROSENMAN'S  
SCORE FOR *EAST OF EDEN* (1955)**

Martin Marks, Massachusetts Institute of Technology

Leonard Rosenman was one of several American composers who rose to prominence in Hollywood during the 1950s and who left a lasting imprint on its history, through two innovative tendencies: (1) jazz-derived techniques for dramatic scoring, and (2) stylistic practices rooted in the expressionistic concert and dramatic music of Schoenberg and Berg (e.g., the former's *Five Orchestra Pieces* and the latter's *Wozzeck*). Alongside Rosenman in this group stand Alex North and Elmer Bernstein, and until now the principal histories of American film music have given more attention to the works of the latter than to Rosenman's. But in 1955 it was Rosenman who rebelled most noisily against traditional Hollywood, as heard in his first three film scores, each for a distinguished director: *East of Eden* (released on April 10, directed by Elia Kazan), *The Cobweb* (June 7, Vincente Minnelli), and *Rebel without a Cause* (October 27, Nicholas Ray).

All three films belonged to the then-popular category of "dark" American dramas about troubled family life, and/or urban crises of alienation, addiction, and delinquency, as well as mental disease. *East of Eden* turns Steinbeck's World War I-era family saga, with its richly symbolic Biblical archetypes, into a veiled commentary on life in American postwar society. The brilliant theater-trained cast (including James Dean, Harris, and Jo Van Fleet) make the film seem much more like a contemporary drama than a period piece, and by using decidedly modernist techniques, Rosenman's score contributes much to this repositioning of the story. His style of music was disturbingly new to audiences at the time.

I single out Rosenman's score for scrutiny in part because it *was* his first; and yet, it shows a mastery of structural principles intrinsic to film scoring—in particular in its use of a "through-line" of development, despite its being divided into a number of discrete and mostly self-contained "cues." In this paper I will explore the score's structure and musico-dramatic logic with close attention to five key "cues": (1) the Main Title, (2) the "ice-house" scene, (3) the kiss on the Ferris Wheel, (4) Cal's introduction of Aaron to their mother, and (5) the final reconciliation and End Title. I will base my analysis on a range of materials I have collected, including photocopies of the original orchestral manuscript, the lithographed piano-conductor, and the complete cue sheets which offer verbal breakdowns and second-by-second timings of every score segment. I obtained copies of these materials from Warner Brothers in 1976, at which time I also recorded lengthy interviews with the composer (then living in Malibu), who spoke to me freely about his aims and methods. I am eager to bring his comments to the attention of fellow musicologists, as well as to introduce my own insights into this masterfully rebellious musical construct.

**15. Saturday, June 2, 11:00-12:30 PM. Room 303.**

## **THE DISNEY PRINCESS VOICE**

Jennifer Fleegeer, The Catholic University of America

Although she appears in animated feature films, storybooks, ice shows, toys, and compilation DVDs, each Disney Princess maintains a manner of vocal performance representative of the era in which she was first produced. In fact, the Disney Princess can be divided into three periods, each defined by a distinct singing style. The first wave of princesses, the eponymous characters in *Snow White* (1937), *Cinderella* (1950), and *Sleeping Beauty* (1959), sing operatically. The second and largest group, which begins 30 years later with *The Little Mermaid* (1989), closely followed by *Beauty and the Beast* (1991), *Aladdin* (1992), *Pocahontas* (1995), *Mulan* (1998), and the traditionally animated *The Princess and the Frog* (2009), performs as if on a Broadway stage. The final category, which holds only one film at present, *Tangled* (2010), is characterized by its pop voice. I claim that these changes in vocal strategies can be best understood when considered in relation to the technologies used to produce the princess and the environments in which these films and their related products are circulated. Exploring the transformations of the Disney Princess' voice in tandem with evolving animation techniques and media outlets can tell us a great deal about the sound of the feminine ideal. In spite of the increasing realism of the princess' body through multicultural images and computer modeling, her voice belies a fantasy that incarcerates women within the text, capable of expressing themselves only as metonymic manifestations of royalty.

## **RELATIONS BETWEEN SONGS, SCORE, AND SCREEN IN THE TV SERIES *TRUE BLOOD***

Eileen Simonow and Jonas Uchtmann, RSH Dusseldorf

This presentation explores the multiple relationships between songs and score on the one hand and image and plot on the other in the HBO television series "True Blood". Digital Kitchen's complex and expensive opener to the series contains close and dense interaction between sound and screen, and this connection is continued and elaborated in each episode. The key role music plays in the series is enhanced by the fact that HBO entrusted none other than the renowned music supervisor Gary Calamar and the experienced TV composer Nathan Barr with the work on songs and score. Starting with the pilot, the paper seeks to show how the work of Calamar and Barr intertwines and how song and score function in terms of creating atmosphere as well as emotional characterization, thereby carefully crafting the viewer's perception. A close scene-by-scene analysis revealed that both score and songs with their particular emphasis on lyrics on the one side and sound design and texture on the other convey 'underlying truths' like secrets about the characters and their interaction with each other. Social and religious topics like prejudices, anxieties, and rivalry, which the series draws heavily upon, are channeled by the use of songs, adding subtext and commentary to specific situations. Our presentation will show that the viewer is only able to deconstruct these by listening closely to the songs and paying attention to the lyrics. Sometimes this is possible only after having seen the whole season. The score also opens another dimension as it tends to foreshadow plot twists not hinted at on-screen. Barr is less interested in creating tension or typical Dixie settings, but rather in describing spheres of good and

evil, normal and supernatural. Finally, this presentation will show that the musical concept of “True Blood” is outstanding not only in its complexity, but also in its multilayered contribution as auditive ‘heart and soul’ of the series.

### **THE SOUND OF SWING: GOODMAN’S “SING SING SING” IN FILM**

Sarah Caissie Provost, Clark University

Benny Goodman’s “Sing Sing Sing” is one of the most recognizable songs from the Swing Era. Its sound brings to mind the lindy hop, the quick-footed dance it accompanied; American patriotism in the face of World War II; and the whole style, feeling, and sound of the Swing Era. Despite the associations it has in the popular media, “Sing Sing Sing” is not a traditional swing arrangement and therefore a poor representation of its time. However, “Sing Sing Sing” became emblematic of the Swing Era, largely through its portrayal in films.

Beginning with its first film appearance in Busby Berkeley’s *Hollywood Hotel*, the Goodman version quickly came to symbolize an irreverence associated, rightly or wrongly, with swing. It often plays a predictable role in films and is accompanied by dancing, even though its tempo is so fast that during Goodman’s performances of the song, most people stood and listened instead of dancing. Despite this, “Sing Sing Sing” and its ubiquitous use in swing-period films has contributed to the prevailing myth that swing was always danced to extremely fast tempos. The song is also used to accompany wild or hectic scenes, both of which display the irreverence association of swing music with the lindy hop. For example, Woody Allen used “Sing Sing Sing” in several films, most notably in *Deconstructing Harry*, where the song accompanies a scene that takes place in hell. This paper explores film’s role in the formation of musical cultural significance, using “Sing Sing Sing” as an example.

**16. Saturday, June 2, 11:00-12:30 PM. 6<sup>th</sup> Floor.**

### **D. W. GRIFFITH’S *INTOLERANCE* (1916): REVISITING A RECONSTRUCTED TEXT**

Gillian Anderson

In 1989 the Museum of Modern Art (MoMA) presented its reconstruction of D. W. Griffith’s *Intolerance* at the New York Film Festival and then in 1990 at the Pordenone Silent Film Festival. It was accompanied by Joseph Carl Breil’s original orchestral score. The reconstruction had depended heavily on the organization of cues and clues in this score (and orchestral parts) that had been used shortly after the premiere of *Intolerance* on 5 Sep 1916.

Although the reconstruction received a ten minute standing ovation in both places, there also were a number of people who absolutely hated the unrestored still frames used in the place of missing footage (12 out of 210 minutes), the long silences when there was missing music and all the other interruptions that destroyed its cinematographic reality. There were also those who felt that the version of *Intolerance* from 1926 should have

been considered Griffith's last word, making reconstruction of the version from the premiere illegitimate. Also there were claims that the reconstruction was a reel too long, was running at a constant too slow speed of 16 frames per second, was based on an inadequate musical score and was an attempt to discredit D. W. Griffith.

This presentation will establish that the length of *Intolerance* at its premiere was between 12,000 and 13,000 feet (the reconstruction was 12,500 feet), that it ran at a constant speed of 18 fps and that Griffith's decision to give different music to each of the four stories together with Breil's limited resources adversely affected the film's success. Finally, the presentation will raise questions about the validity of using an orchestral score for a restoration and whether the information revealed by the reconstruction needs to contribute to a reevaluation of Griffith.

### **TONBILDER: SOUND-ON-DISC, SONG-ON-FILM**

Dirk, Förstner, Sonia Campanini

In this paper we would like to present the case study of *Tonbilder*, the movies produced by the German pioneer Oskar Messter between 1903 and 1913 and realized with the *Biophon* system.

*Biophon* is one of the first sound-on-disc systems (*Chronophone*, *Cameraphone*, *Vivaphone*) developed in the first two decades of the 20<sup>th</sup> century as the first attempts to synchronize the moving images with recorded sound: the image was stored on 35mm nitrate film and the sound on phonographic shellac discs. During screenings in theatre the projectionist had to regulate real-time the speed of the film projector (varying between 16 and 24 frames per second) and the speed of the *Grammophone* player (which also was not standardized), in order to keep image and sound synchronized.

*Tonbilder* are short movies (maximum 6-8 minutes in length) showing in the most cases an actor-singer performing a song, which mainly belonged to the repertoire of opera or German folk music. In some cases, the disc was not recorded for the purpose of the film, but a commercialized disc of a famous song was used as base for the film.

Having worked together in the restoration of some *Tonbilder* movies, we would like to explain a bit also the process of restoration, in particular the issue of synchronization and display possibilities for these movies, and show some of the results.

### **RHYTHM IN LIGHT: THE SCHILLINGER-INFLUENCED FILMS OF MARY ELLEN BUTE**

James Wierzbicki, University of Sydney

It is well known that the eponymous "system" of Russian-born composer Joseph Schillinger had a significant influence on American musicians as diverse as George Gershwin, Glenn Miller, Earle Brown, and Henry Cowell. Less well known is the fact that Schillinger applied his mathematical theories to all forms of temporal art, and that his theories caught the attention of at least a few filmmakers. In 1934 a four-page excerpt

from Schillinger's "A Theory of Synchronization" was published in the journal *Experimental Cinema*; shortly thereafter Schillinger collaborated with animator Mary Ellen Bute and cinematographer Lewis Jacobs on a film titled *Synchromy*; that project was never completed, but Bute assiduously applied Schillinger's rhythmic theories to other films she produced over the next several years.

The proposed paper is based on a close examination of Bute's *Rhythm in Light* (1934, set to "Anitra's Dance" from Grieg's *Peer Gynt* suite), *Synchromy No. 2* (1936, set to the "Song of the Evening Star" from Wagner's *Tannhäuser*), *Synchromy No. 4: Escape* (1937–28, set to Bach's Toccata in D Minor), and *Tarantella* (1940, set to an original piano composition by Schillinger student Edwin Gershefsky). Audience members can judge for themselves the artistic worth of Bute's efforts to "create moods through the eye as music creates moods through the ear"—the proposed paper aims only to explain how Schillingeresque rhythms are indeed found in the image tracks of Bute's films, and to show how the filmic rhythms in most cases differ markedly from the accompaniments' musical rhythms.

## **17. Saturday, June 2, 11:00-12:30 PM. Room 779.**

### **RECORDS, REPERTOIRE, AND *ROLLERBALL* (1975): EARLY COMPILATION PRACTICE**

Julie Hubbert, University of South Carolina

In describing the conceptualization and evolution of sound and music in the 20<sup>th</sup> and 21<sup>st</sup> century, many scholars have focused on how technology has changed the way we listen to and compose music. Sterne, Katz, Taylor and others have described an evolving audible past and present intricately and integrally tied to changes in the way we store, disseminate, and access music. Little has been said, however, about how recording technologies have affected the conceptualization of sound and music in audio-visual media, film especially. The technical changes in the ability not just to record but to re-record, manipulate and repurpose music, however, have played a significant role in the film sound and in particular the evolution of compilation soundtracks and scores. Because of their reliance on pre-existing and recorded music, compilation soundtracks have been especially influenced by innovations in recorded sound technology.

This paper will consider the degree to which compilation practice re-emerged in the late 1960s and early 1970s not only because of economic instability in the film industry and changing musical styles, but also because of emerging sound recording technologies, magnetic tape recording in particular. It will also consider the degree to which certain *auteurs* or directors were responsible for the reemergence of compilation practice. Kubrick, and the compilations for *2001: A Space Odyssey* (1968) and *A Clockwork Orange* (1971) are frequently cited as formative in establishing compilation as a viable scoring method in studio filmmaking. This paper will consider the degree to which additional *auteurs*, William Friedkin and Norman Jewisohn, and the films *The Exorcist* (1973) and *Rollerball* (1975) were also influential in defining early compilation soundtrack practices.

## **THE SOUNDS OF EXILE**

Federica Franze, Rutgers University

The films by the Turkish-German director Fatih Akin are probably amongst the most representative examples of the cinema of immigration, also known as Accented Cinema. The very name of *Accented Cinema* highlights, first and foremost, precisely the importance and the value of the vocal signs that make those identities on the borders special and unique. In technical terms, in fact, the accent is “one of the most intimate and powerful markers of group identity and solidarity, as well as of individual difference and personality” (Hamid Naficy). It is a sort of indicator that enables us to recognize the specificities of each individual. By emphasizing each and everyone’s accent, thus, transnational films are often bilingual, multilingual and multivocal. Examining the “acousticity of exile”(Naficy), I will present in this paper the function of sound and in particular the role of music in the most famous films directed by Akin. The powerful and fascinating soundtrack that accompanies the stories is the result of an eclectic choice of songs, in which traditional ethnic music often fuses with rock and pop songs of more recent times. I argue here that these contradicting genres of music, juxtaposed within the same film, are a conscious choice of the director who aims to reinforce the idea of multiple contradictions within identities on the borders between two cultures, This paper will thus explore how the themes of migration, the idea of hybridity, the sense of belonging, and the conflicts of cultures and identities, are underpinned by the songs that the director chooses, and how they allow him to give simultaneously a local and a global dimension to his films.

### **CHANGING FACES, CHANGING SOUNDS: *DOCTOR WHO* (1963–89, 1996, 2005–) AND THE USE OF STOCK MUSIC**

Emily Kausalik, University of Texas at Austin

This paper explores a transitional period in the television programme *Doctor Who*, as its production shifted from newly composed music to reliance on the BBC’s vast library of stock music for material. From *Doctor Who*’s inception, it relied heavily on newly composed music created before recording the episodes, which was then mixed in on a soundboard as the cameras rolled. To make cues as easily editable as possible, they were amelodic and designed to be faded in and out without obvious breaks. When the show shifted production teams and regenerated their lead character, it became more ambitious with editing and recording techniques, and ditched newly composed music to use that money in other areas.

This meant using more stock music, which can be more melodic and have longer musical phrases. To avoid making the ins-and-outs of the musical cues obvious by cutting into the middle of a musical phrase, the production team would let a song play for a few minutes, sometimes throughout entire scenes. While this was a cost-saving measure, it came with the added effect of providing a new style of musical treatment. This would later impact the 108 missing episodes of the show; a more noticeable presence provided cohesion of narrative that would make soundtrack versions and reconstructions a viable way to revisit

the show's missing stories. This paper considers the differences between newly composed and stock music in *Doctor Who*, and the implication their use had during its transmission and ultimately on the show's fifty-year legacy.

## **18. Saturday, June 2, 2:00-3:30 PM. Room 303.**

### **SONGS BECOMINGS AND MUSIC FOR KUSTURICA'S *UNDERGROUND* - REMEDICATION IN THE AGE OF POSTPRODUCTION**

Vesna Mikic

It could be said that the popularization of the so-called Balkan sound in the last decade or so, at least in some parts of Europe, was partially provoked by the prominence of this kind of sound in the music that Goran Bregović created for two Emir Kusturica's *Palme d'Or* winners - *Les Temps de Gitanes (Time of the Gypsies, 1989)* and *Underground (1995)*. Hence, it could be, paradoxically, argued that Bregović's soundtracks were not only the constitutive aspect of Kusturica's movies successes, but that actually they're still prolonging and enhancing them by remediation of their music, from (sound)tracks to songs. Applied strategies of remediation not only perceived at the level of movie music - soundtrack relation., i. e. of remediation as 'pure' repurposing, but at the generic level (based on "traditional" dance-song relationship/remediation for instance in the case of very popular "Mesecina" song) as well as at the level of (medium) content (realized in different songs as remediations of film music, the example of which is the "Tango") are crucial for the understanding of songs becomings in Bregović's work. Driven by the artistic practice of postproduction, typical for him, and on account of which Bregović was more than once accused for 'plagiarism', songs becomings, their de- and reterritorializations, will be examined in this paper in three aspects: a) song becoming in the movie, b) songs becomings at the soundtrack and, c) songs becomings 'after' the movie. The fact that for the wider audience Bregović's 'tracks' for *Underground* exist as pop songs, as much as pointing to the commercially successful Bregović's decisions, proves in the same time the inexhaustible potentials of postproduction practices and remediation strategies in always different becomings of (film) music.

### **BREAKING INTO SONG: BREAKING THE FOURTH WALL OF TELEVISION**

Christopher Culp

The Serial Musical Episode is a genre-defying phenomenon throughout serial television that has fashioned music into a disruptive trope of Romantic expression to enhance the emotional input of an episode's participation in a series arc. These episodes develop the plot and characters through diegetic music like integrated musicals. Contained within the medium of television, the SME is coded as capable of expressing emotion while situating itself as pure genre. Distinct from its sitcom relatives that use backstage musical conventions to contextualize musical numbers, the serial musical requires a noticeable metaphysical break to establish its authority to sustain the show's continuity. An example of this shift takes place in *Buffy the Vampire Slayer*, where the characters are cursed to sing and dance. While fantasy shows such as *Buffy* or *Xena* have plausible access to a musical reality, this phenomenon exists in other unlikely genres like the crime

show *Oz* and medical dramas *Grey's Anatomy* and *Scrubs*. Serial musical episodes engage in a disruption of their narrative conventions while articulating the emotional diegesis of the characters through song, continuing the series' development despite betraying its home genre. The success of these episodes relies on their ability to deploy the musical genre in a self-reflexive way through Camp to convince the audience of the diegetic shift. Combined, these musical events generate a meaning of "musical" that involves self-reflexivity, Camp, and Romanticism: a seemingly contradictory collection that occurs as a rupture of genre coded as expressive gesture.

## **THE INNOVATION OF RERECORDING IN THE HOLLYWOOD STUDIOS**

Lea Jacobs, University of Wisconsin-Madison

The innovation of rerecording over the course of the 1930s involved not only the development of new devices and techniques, but also a reconceptualization of the status of sound recording. The idea that the track would be constructed in post-production from a variety of raw materials – sounds taken in different times and places and often divorced from their apparent on-screen sources – had no precedent in contemporary sound media. In the 1920s and 1930s, radio was most often broadcast live. While engineers could mix multiple channels, this process was still intrinsically bound to the real time and space of performance. Phonograph disks were direct-recorded and were similarly aimed at capturing the original sound. It was not until after World War II that the development of magnetic tape provided a medium for mixing sound prior to broadcast, and for laying down and editing music tracks in the production of records. Film was thus effectively the first medium that afforded extended opportunities for the recombination of sounds after the recording stage thanks to the relative ease of cutting optical sound and the salient model of cutting picture track.

This paper traces the development of sound editing and rerecording across the 1930s with particular emphasis on issues of film scoring. It is based upon a review of the *Journal of the Society of Motion Picture Engineers*, *American Cinematographer*, technical bulletins from the Academy of Motion Picture Arts and Sciences, and published oral-history interviews with sound personnel such as James Stewart, George Groves and Murray Spivak.

**19. Saturday, June 2, 2:00-3:30 PM. 6<sup>th</sup> floor.**

### **NEW POSSIBILITIES FOR SOUND: SPEECH AND SONG IN THE FIRST VITAPHONE FEATURE FILMS (1926-7)**

Hannah Lewis, Harvard University

Al Jolson's sung and spoken performance in *The Jazz Singer* (1927), the first feature film with synchronized dialogue, is popularly regarded as a watershed moment in film history; indeed, it only took a few years for the film industry to transition completely from silent films to "talkies." While scholars such as Crafton (1999) and Altman (2004) have corrected the oft-repeated claim that *The Jazz Singer* was the first sound film, most have ignored the feature films Warner Bros. released in the year and a half leading up to *The*

*Jazz Singer*, beginning with the introduction of Vitaphone (their sound-on-disc synchronization technology) to the public in 1926. During this period of experimentation, Warner Bros. introduced numerous kinds of sounds, including pre-recorded synchronized musical scores, sound effects created by musical instruments, and even some speech, onto the mechanically synchronized soundtracks of their feature films. In this paper, I discuss the various treatments of the voice in these hybrid and transitional films, beginning with *Don Juan* (1926)—a silent film retrofitted with a synchronized musical score—and culminating with the sung diegetic performance in *The Jazz Singer*. The films introduce a range of approaches to depicting song and speech, both visually and aurally, reflecting the heterogeneity of possibilities that existed for the new medium during this emergent stage. By examining the musical and vocal utterances in these films, we can better understand the context from which *The Jazz Singer* developed, as well as other possibilities for sound film that were never fully realized.

### **SING-ALONG FILMS IN THE SILENT ERA**

Esther Morgan-Ellis, Yale University

Long before the sound film, movie theaters of all varieties were filled with sounds, musical and otherwise. One sound that characterized the picture palace of the 1920s was the collective voice of an exuberant audience, joining together in song. These sing-alongs were usually coordinated through the projection of lantern slides from which the lyrics were read, but sing-along films were produced as early as 1921. While there is some evidence of independent efforts to supply sing-along films, the silent era was dominated by two producers in the genre: Educational (1923-1925), which released live-action films centered on thematic song collections, and Fleischer Studios (1924-1927), which produced animated sing-along versions of single songs. The community sing was traditionally a tool of the theater organist, but sing-along films confused the programmatic function of this popular pastime. Sometimes the films were used by the organist as a replacement for slides, but the films were also released with full orchestral arrangements for live accompaniment, which meant that the sing-along could be repositioned in the theater program or even presented with the other short films.

The sing-along films also featured a different body of musical material than the slides, which were distributed by music publishers and usually featured their own latest hits. The films, on the other hand, were profitable as entertainment, not advertisement, and were therefore limited to classic songs that predated copyright laws. Films changed the nature of community singing in the movie theater because their success was based on nostalgic escape, not up-to-date musical innovation. In addition to these issues, this paper explores contemporary uses of and reactions to these films.

### **“UNUSUAL FILM FARE” IN 1925 LONDON: A MODERN BRITISH SCORE FOR A FOLKLORISTIC RUSSIAN FAIRY-TALE FILM**

Julie Brown, University of London

Towards the end of 1925, a 40-minute Soviet film entitled *Morozko* was shown in London accompanied by an original, modernist score by little-known British composer

Frederick Laurence. The film stood at the centre of a programme advertised as “Unusual film fare”; but Laurence’s score (recently rediscovered in his grandson’s attic) staked its own unusual claims for (silent) film accompaniment: it was not only markedly “high cultural”, it was aesthetically challenging for the time. Scored for string quintet plus harp, the music draws on a modern compositional language – an assimilation of contemporary British and French idioms, including Stravinsky. The film, by contrast, is a screen version of the famous Russian fairy-tale *Morozko* (Yuri Zhelyabuzhsky, 1924), or “Father Frost,” presented in a strikingly folkloric mode by Stanislavsky’s Moscow Art Theatre and described at the time as “uncompromising in its realism”.

In this paper I will examine the nature and roots of this unusual mid-20s film score fare. In some sections, it shares with Satie’s *Entr’Acte* a recourse to brief repetitive patterning, yet unlike in Satie’s score the 28 separate cues remain closely engaged with the expressive world of the film, notwithstanding the “complex” and “modern” texture and construction noted by some contemporary critics. Indeed Laurence had probably not heard Satie’s only slightly earlier score. Drawing on archival materials and making use of illustrations from hypothesised synchronisations of the score with a surviving print of the film, I will argue that the score’s clear attention to the film but some-time favouring of Stravinsky-like disconnected and detached themes chimes with certain local British debates about “film fitting” at the time.

**20. Saturday, June 2, 2:00-3:30 PM. Room 779.**

### **HISTORY AND MEMORY IN THE MUSIC OF HBO’S *JOHN ADAMS***

Elissa Harbert, Northwestern University

“The past is a foreign country,” in L.P. Hartley’s famous aphorism, but what if that country is also one’s own? HBO’s *John Adams* (2008), based on David McCullough’s biography, evokes the foreignness of early America (ca. 1770-1826) while suggesting its legacy in modern America. The docudrama is a site of both history and cultural memory, depicting historic events as accurately as possible but also interpreting them through a modern lens.

The music of *John Adams* plays an intricate role in expanding and contracting the distance between past and present by evoking competing codes of historical exoticism and nostalgia. Emphasizing the foreignness of early American culture, the miniseries features historically accurate diegetic performances of unfamiliar Revolutionary-era music, including the once-popular songs “Chester,” “The Liberty Song,” and “Hail, Columbia,” which have been all but forgotten in 21st-century American culture. Meanwhile, the production’s main theme and background score owe a stylistic debt to the familiar film scores of John Williams, encoding the idea that this formative moment in history still resonates in American national identity. This nondiegetic music makes the past relatable, drawing it into the present. The main theme has since been used in CNN’s election coverage, thus connecting the founding fathers with modern political process. Through an examination of the main theme and the scenes featuring period music, I show

how the music of *John Adams* constructs early America as both a “foreign country” and a living memory that shapes current American national identity.

### **DISORIENTATION AND MEMORY IN THE MUSIC OF *LOST***

Emily C. Hoyler, Northwestern University

Michael Giacchino’s score for the ABC television series, *LOST*, works motivically to conjure the emotions of its audiences. Characters, sentiments, scenarios, and locations are represented by interrelated melodies, which provide associative clues in this complex drama about plane crash survivors on a mysterious island. Melodies work in conjunction with characters’ thoughts, aurally cuing the audience to their unspoken sentiments. Because the series works with multiple narrative devices, such as flashbacks, flash-forwards, and time travel, musical themes provide contextual links to past and future events in the drama.

In the final season, a new narrative device is introduced, the flash-sideways. The viewers are presented with two alternative plotlines, one in which the characters continue to follow their island narrative and another in which the characters arrive safely in Los Angeles as strangers. In this second scenario, inversions and distortions of the musical themes work to illustrate uncanny feelings of the unknowing characters in this seemingly normal alternative reality. As the two plotlines are brought closer together and characters begin to recall their time on the island, certain musical themes capture the powerful sensations of recollection and memory. When this process of awakening is emboldened by familiar musical associations that have been developed throughout the series, the audience is able to experience a similar rush of memory. An exploration of the thematic relationship between disorientation and memory in music, built on Giacchino’s cultivation of motives over the six-year series, helps to explicate the exceptional dramatic impact of the final series.

### **CULTURAL ANALOGY AND MUSICAL SYMBOLISM IN TAKEMITSU'S SCORE FOR *RIKYU* (1989)**

Amy Jisun Ahn, The Graduate Center, CUNY

The music and sound scored by Toru Takemitsu for Hiroshi Teshigahara’s *Rikyu* (1989) is critical to communicating the narrative of the film. This presentation will clarify how two distinct types of music bring context and purpose to the main character, Sen no Rikyu, a late 16th century tea ceremony master who codifies the status of the ceremony as an elegant art form. The film examines the war ambitions and militarism of Lord Hideyoshi as opposed to the eternal value of self-discipline in Japanese artistry represented by way of tea and Rikyu the master.

This paper investigates the analogies and symbolism generated by two types of music that Takemitsu juxtaposes and contrasts within the film. The subtle modernist musical elements played mostly by Japanese traditional instruments with electronic manipulation depict the underlying cinematic drama and tension between the two main characters, Hideyoshi and Rikyu. Conversely, Takemitsu implements variants of Renaissance style

music derived from chansons or motets to illustrate Rikyu's vision for the survival of the way of tea. The celestial quality of Renaissance music dubbed onto turbulent late 16th-century Japan generates multi-layered ramifications. The pairing of this music with important symbols such as the globe tells of the humanism and aspiration to eternal values that Rikyu seeks through his sharing of the ceremony with westerners. Also demonstrated will be the unique sound design patterns found in the film which transfer nature-derived diegetic sound into nondiegetic manipulations, tracing the precedence of earlier Takemitsu-scored films, such as *Silence* (Chinmoku, 1971), among others.

## **21. Saturday, June 2, 4:00-5:30 PM. Room 303.**

### **SONGS IN FRANCOIST SPANISH CINEMA: FROM PROPAGANDA TO NOSTALGIA**

Jaume Radigales Babí and Josep Lluís Falcó, Universitat de Barcelona

In the 1960s, the Franco dictatorship in Spain decided to relax its isolation, partly due to the revitalisation of the tourism sector and an improvement in the country's industrialisation. Under the slogan "Spain is different!" coined by the Ministry of Information and Tourism, Spain experienced a transition to a kind of modernity inspired by British and American models, but still under the iron grip of censorship. The musical films of the decade broke with the stereotypical and folk image and adopted a new prism, using as bait the concept of the child prodigy. Joselito's, Marisol's and Rocio Durcal's songs were featured in films; they served as the standards of the new Francoist regime's propaganda, creating a new star system in the production process of an indigenous film industry. The work we are proposing analyses the sociological and artistic phenomenon of these songs in the musical cinema of late-Francoist Spain, with special attention to the musical and textual analysis of some of those songs that marked a generation. The subsequent criticism of this cinema has read through the prism of nostalgia what was a clear propaganda operation at the time.

### **MUSIC AND CINEMA IN PORTUGAL DURING THE 'ESTADO NOVO' DICTATORSHIP: A CASE STUDY OF THE USE OF SONG AS AN IDEOLOGICAL MARKER**

Helena Marinho and Susana Sardo, University of Aveiro (Portugal), INET-MD

The establishment of the 'Estado Novo' regime in 1933 nearly coincided with the 1931 production of the first Portuguese sound film, *A Severa*, with music by Frederico de Freitas. This dictatorial regime created the Secretariat for National Propaganda, directed by António Ferro, a journalist who had been actively involved with the modernist movement in the 1910s and 1920s. Ferro supported the production of artistic artifacts that combined modernist and folk characteristics, and his guidelines had a strong impact on strategies of artistic creation, including movie production, until the late 1940s.

This proposal will address the use of song from 1931 to 1947 in selected examples of film music by Frederico de Freitas. Freitas was extremely successful as a

composer of popular and erudite art music; his works also include *fado*, an urban song genre. *A Severa* depicted the life story of a 19<sup>th</sup>-century *fado* singer, and set film-music standards that remained influent throughout the dictatorship. Freitas' songs can be analyzed within the context of the promotion of *fado* from an initial status as a lowly urban genre to its elevation to national song. This process involved the stylization of popular culture and the establishment of a symbolic power (in Bourdieu's perspective), connected to the Secretariat's activities. Thus, the interaction between the aesthetic frameworks of art and popular music became the marker of a cultural 'portugality'. In this context, the songs function as "floating signifiers" (Wendy Everett), connected to strategies of both self-censure and implicit resistance to the ruling ideology.

**SERENDIPITY AND THE SUBTEXTS OF FILM SONG: THE PROBLEMATIC  
CASE OF *A CLOCKWORK ORANGE***

David Code, University of Glasgow

In one of the most notorious musical moments in Stanley Kubrick's films, 'Alex' snarls 'Singin' in the Rain' in time with the violent gestures that lead to the pivotal rape scene of *A Clockwork Orange*. Kubrick's claim that this song was an improvised inspiration of actor Malcolm McDowell might seem to undercut consideration of anything beyond superficial symbolic implications—as in the lyric 'I'm ready for love'. But given the self-reflexive irony that characterizes this film from its structure to its score, from its colour to its editing, and from its script to its acting, it is tempting to sense deeper subtexts in this nod to the Gene Kelly vehicle (*Singin' in the Rain*) whose focus on the transition from 'silents' to 'talkies' renders it a classic of self-referential cinema.

Through dialogue with (e.g.) Gorbman, Chion, and McQuiston, this paper takes the polysemy of Alex's song as exemplary for metacritical reflection on the subtextual meanings activated throughout this famous compilation score. So far, the snippets from Beethoven's *Ninth Symphony* have received most discussion. But the selections from Rossini's *Guillaume Tell* and *La Gazza Ladra*; from marches by Purcell and Elgar; and from Rimsky-Korsakov's *Scheherazade* also suggest proliferating subtexts, both obvious and arcane. Even as the film refracts the moral concerns of Anthony Burgess's novel through ironic play with the 'seeing' and 'hearing' of cinematic experience, its score challenges us to consider the grounds for accepting any of the myriad subtextual implications, intentional or serendipitous, that enter film with pre-existing music.

**22. Saturday, June 2, 4:00-5:30 PM. 6<sup>th</sup> Floor.**

**THE ROLE OF THE VOICE IN SILENT FILMS AND THEIR  
ACCOMPANIMENT: THE CASE OF VIENNA**

Anna Windisch and Claus Tieber, University of Vienna

The voice (spoken or sung, recorded or live) as a form of accompaniment to moving images was a widespread phenomenon during the silent film era. Lecturers narrated the plot, soloists and ensembles sang before and between films, behind or to the side of the

screen, and performed illustrated songs. These modes of performance have been widely studied, whereas the role of the singing voice as an integral part of the diegesis of silent films is mostly overlooked and barely addressed, except in cases of operas made into films. Viennese film production and exhibition during the late 1910s and the 1920s displayed a tendency towards combining the theatre stage with the new medium film, resulting in specific musical accompaniment with live singers and actors who were also explicitly advertised.

In examining case studies, we will present historical evidence for films as well as for special screenings that implemented the singing voice as a crucial part in their presentation, serving narrative as well as socio-economic functions.

Ultimately, this paper attempts to contextualize the voice as part of a hybrid and multi-medial mode of performance in silent cinema, embedding its functions in a cultural-historical framework of silent film studies and point out the aesthetic and economic consequences for silent film accompaniment.

### **TURNING WAGNER JAPANESE: MISHIMA YUKIO'S *PATRIOTISM* (1966)**

Brooke McCorkle, University of Pennsylvania

The infamous Japanese author Mishima Yukio foreshadowed his own death in the 1966 film *Patriotism*. Mishima wrote, directed and starred in the film which portrays the double suicide of a Japanese imperial soldier and his wife. The soldier performs a ritual suicide by disembowelment as a means of protest and his wife follows, proving her faithfulness to her husband and the state. Mishima decided to make this jingoistic movie a silent one, thus evoking the silent films available during the tale's 1936 setting. But instead of using traditional instruments and a live narrator known as a *benshi*, as was common in the Japanese silent era, Mishima instead chose an excerpt from Richard Wagner's music drama *Tristan und Isolde* to complement his film. In doing so, Wagner's music takes on the role of the traditional narrator. But Mishima adapted Wagner's music, excluding the excerpt's vocal element. In this way, Mishima transformed Wagner's Teutonic sound into something that buttresses a Japanese nationalist ideology. In this paper, I consider the dynamics between the music from the "Liebesnacht" and "Liebestod" in relation to the celluloid images. In his adaptation of *Tristan*, Mishima established an intertextual relationship between the opera and his work and at times the works synchronize. For example, the music narrates the struggle between the sensual and spiritual in both pieces. But in *Patriotism* the music transcends its original context by narrating the tension between tradition and modernity that is fused to notions of nationalism in Japan.

**23. Saturday, June 2, 4:00-5:30 PM. Room 779.**

### **INGLOURIOUS BASTERDISATION? TARANTINO AND THE WAR MOVIE MASHUP**

Miguel Mera, City University London

This paper will explore ways in which the music in *Inglourious Basterds* represents a continuation of Quentin Tarantino's working methods, and a shift in aesthetic approach through the application of layers of appropriative meaning that are synonymous with the popular music practice known as mashup. In *Inglourious Basterds* multiple references do not exist solely through ironic parallelism, emphasizing counterpoint or defamiliarization, but rather seek the true goal of mashup culture which is pluralism.

One of the most commonly critiqued aspects of the film is that it rewrites the ending of World War II creating an alternate version of the Holocaust in which Hitler and his high command officers are burned alive. Tarantino's film is not only a mashup of war movie clichés and characters but also explores how film shapes audiences understanding of fact. Tarantino stated: 'I like the idea that it's the power of cinema that fights the Nazis. But not even as a metaphor – as a literal reality.' Within this context, the references to music from the spaghetti western sub-genre allow historical liberties to become a reflection on the metamorphosis of fact into myth. I will argue that there is a moral consequence to the audience's cathartic response that forces it to confront its own spectatorial position. In this sense, *Inglourious Basterds* ultimately problematizes the nature of historical (mis)representation in war movies.

### **MYTH AND MUSIC IN *LAST DAYS* (2005)**

Jessica Shine, University College Cork

This paper examines the role of myth and music in Gus Van Sant's *Last Days* (2005). The film is based on imagined events of Kurt Cobain's suicide and relies heavily on our ability to identify the character of Blake as Cobain. This is achieved through a number of markers: his guitar style is identical, and his singing voice is so close to Cobain's that they are almost inseparable. Blake plays music on his own, in isolation, away from the adoring crowds. His music is both cacophonous, (mixing noise, reverb and screams), and conversely quiet and melodic (utilising only his voice and an acoustic guitar), qualities for which Cobain himself was doubly celebrated. Yet, none of the music used in the film is written by Cobain, rather they are original pieces that are crafted to sound like Nirvana. I analyze how the music maps Blake onto Cobain in a way that is so imitative that it actually reveals the mythology surrounding the singer. In this reverential imitation of Cobain's music and character, the film arguably endorses the myth of the tragic rock hero. I will contend, however, that the film actually never attempts to probe into the real Cobain but deliberately peddles the Cobain myth with the effect of exposing the mythology. Ironically, the audience reception of the film suggests that many viewers took the myth at face value as an authentic portrait.

### **MUSIC AND THE FORMATION OF PRACTICAL IDENTITIES IN *ELEPHANT* (2003)**

Matthew McAllister, Valencia College

On September 22, 2006, at approximately 11 p.m. in the sleepy town of Pocatello, Idaho, Brian Draper and Torey Adamcik fatally stabbed fellow classmate, 16-year-old Cassie Jo Stoddard, at least twenty-nine times. Both teenagers were convicted of first degree

murder and conspiracy to commit murder, and were sentenced to life in prison without the possibility of parole. The most damning piece of evidence against the pair was a video tape the two children made in which they talk explicitly about the planning of the murder and react to its immediate aftermath. Each of the boys' defense teams claimed that the video tape was only a "mockumentary" created by two aspiring young filmmakers. The footage that the teenage murders prepared was exquisitely detailed, and used a "soundtrack" consisting of Beethoven.

This presentation examines the link between the use of music in the film *Elephant* (2003, dir. Gus Van Sant), a fictionalization of the Columbine massacre, and the home video the two murderers created. By creating an occasion for irony, Van Sant sought to problematize notions about what we can know about characters in a film and, larger still, about the members of our society. Torey Adamcik and Brian Draper misread this rendering and instead employed the Beethoven to concretize their murderous identities. This talk will show how the ironically-deployed music in *Elephant*, and in film in general, is both deleterious to and sustaining of worn-out cultural assumptions.

## **24. Saturday, June 2, 6:00-7:30 PM. Room 303.**

### **“SILENCIO”: SONGS, SOUNDS AND SOURCES IN THE FILMS OF DAVID LYNCH**

Allister Mactaggart, Leeds Metropolitan University

In a filmmaking career replete with extraordinary combinations of sound images, the Club Silencio scene from *Mulholland Drive* (2001) stands out for attention as a striking and seemingly inexhaustible resource for analysis, and as a springboard to consider other examples from across Lynch's corpus. In this paper, this scene will be used as a starting point to interrogate the specificity and complexity of Lynch's use of music and sound. In one way it perhaps provides a textual fulfilment of Michel Chion's suggestion that the Lynchian concept of music "involves the sensation of the instrument or solo voice as bare, fragile, trembling in the void". However, developing Chion's notion of the acousmatic voice, Mladen Dolar also points out that the search for a body as an origin for a voice is always problematic, in whatever circumstances, as the two never seem to quite fit. Lynch's example, however, is even more complex in that the artifice and split between the singer's seemingly authentic performance, its subsequent collapse, and the recorded source, is made plain from the outset. This scene of a mimed rendition of a pop song will be compared with other examples from the Lynch canon, to reflect upon the voice and the gaze as examples of the Lacanian *objet (petit) a* and their relationship to Marx's concept of surplus value, as a means of considering in detail the implications of the interweaving of the psychic and the social in relation to sound, music and subjectivity in these films.

### **MUSIC IN THE WESTERN: THE COWBOY'S EPIC SITUATION**

Jordan Stokes

Film critics such as Andre Bazin and Michael Coyne have suggested that westerns,

because of their subject matter, are America's national epic. Like poetic epics, westerns are tales of national origins, honor and violence, and the taming of a wild society. But the epic is also a narrative mode, characterized by the storyteller's immanence within the text and by the "absolute epic distance" (in Mikhail Bakhtin's words) between the narrator's world and the diegesis. It is not generally recognized that westerns use this epic voice, saying not only the same *things* as the ancient epics, but also in the same *way*.

This paper explores the epic-making function of music in the western by focusing on the complicated play of authorial persona in Dimitri Tiomkin's score to *High Noon* (Zinnemann, 1952). Who do we hear singing "The Ballad of High Noon" throughout the film? Who are they singing to? How does the ballad interact with the orchestral underscoring? How can the relationship between the teller of the tale and the teller within the tale be expressed in specifically musical terms? The answers to these questions speak to the use of music in the genre as a whole.

### **COMPOSING A COLONIALIST "WESTERN": BRAGA SANTOS' MUSIC FOR THE FILM *CHAIMITE* (1953)**

Manuel Deniz Silva, Universidade Nova de Lisboa

In this paper I will analyze the symphonic and choral score written by Joly Braga Santos (1924-1988), a key composer of the XXth century Portuguese art music, for the film *Chaimite*, directed by Brum do Canto in 1953. The film narrates the military operations against indigenous uprisings in the south of Mozambique in the late XIXth century, and was considered as an "exemplary film" by Oliveira Salazar's dictatorship for its exaltation of the Portuguese colonial epic achievements. Brum do Canto's film aesthetics was considerably influenced by Hollywood models, and specifically by the "western", that in this particular film provided the formal elements to the depiction of a white community of settlers attacked by hostile natives and saved by the brave cavalry of the Portuguese colonial army. In a close reading of the score, recently deposited in the Portuguese National Library, I will focus on Braga Santos' compositional strategies that can be clearly associated with the influence of the "western" genre, namely the use of musical "primitivism" to characterize the black rebels in opposition with the melodic lyricism and heroic military marches of the civilized white colonizers. Finally, I will discuss the reasons behind this appropriation of the "western" genre in Portuguese cinema and its consequences in the construction of a particular musical image of Africa, in the broader context of the colonial narratives and representations under the military dictatorship.

**25. Saturday, June 2, 6:00-7:30 PM. 6<sup>th</sup> Floor.**

### **SERIAL SOUNDS: OTTOMAR DOMNICK'S EXPERIMENTAL SOUNDSCAPES**

Laura Frahm, Bauhaus University Weimar

"Mrs. Arnold Schoenberg," as Ottomar Domnick writes in view of his first feature film *JONAS* (D, 1957), "was smitten by *JONAS*, while Karlheinz Stockhausen was still

pondering...” These vivid recollections by Domnick, published in his memoirs *Primary Route and Byways (Hauptweg und Nebenwege, 1977)*, do not only strive to position his experimental cinematic soundscapes amidst the pioneers and proponents of dodecaphonic music and serial composition in the twentieth century, but they also point at a crucial aspect of his cinematic work: the vital and dynamic collaboration with artists and composers who were, according to Domnick, at the “pulse of their time.”

In my paper, I will reconstruct Domnick’s multifaceted collaborations and sound experiments that characterize his widely unknown cinematic work—ranging from JONAS (1957) and GINO (1960) to his experimental trilogy OHNE DATUM (1962), N.N. (1968/69), and AUGENBLICKE (1972). His films reveal a vibrant panorama of musical influences (from Bach to Duke Ellington), original compositions (Winfried Zillig for JONAS, Martin Gumbel for N.N.), and textual layers (Hans Magnus Enzensberger, Karl Günther Hufnagel) that altogether create a highly experimental soundscape.

Yet Domnick’s fascination with ‘serial sounds’ is not only reflected in his strong inclination towards the principles of serial composition that tangibly affect the arrangement of his abstract imagery, but his ‘polyphonic cinema’ also bears witness to the emerging fascination with cybernetics and signal theory. Especially his experimental trilogy reveals a complex overlay of sounds, signs, and signals that allow us to reassess the correlations between serialism in cinema and music.

### **SOUNDS LIKE BOLLYWOOD**

Anjali Gera Roy, Indian Institute of Technology

After a near century of being dismissed as Hollywood’s poor copy, Hindi commercial cinema, popularly known as Bollywood, has begun to receive media and academic recognition as an independent cinematic genre drawing on indigenous aesthetic and narrative traditions. Beginning in the silent era, Hindi cinema has evolved into one of the biggest film industries with an audience spanning several continents. While the silent film had a cross-cultural appeal, Hindi films continued to travel even after the arrival of sound to different parts of the world with dubbed or subtitled versions and in parts of the world without subtitling or dubbing. Songs and dances, an integral part of the Hindi film, proved to be extremely portable with fans in Russia, Turkey and even China humming the tune *awara hoon* in the 1950s and a youth audience crooning *kuch kuch hota hai* in the 1990s. While the film song, in addition to intensifying, supplementing and complementing the diegetic narrative, has always had an independent life, a new phase in the life of song and dance began in the 1990s with Bollywood dancing becoming a trend among global youth who did not necessarily watch Bollywood films.

This paper will examine the strange phenomenon of the crossover of Hindi cinema to a non South Asian audience despite the linguistic barriers largely through the universal appeal of song and dance but also other factors.

**THE POLYSYNCHRONOUS FILM SCORE: SONGS AS SCORE FOR SILENT  
FILM IN PHILLIP JOHNSTON'S CONTEMPORARY SCORE FOR F.W.  
MURNAU'S *FAUST* (1926)**

Phillip Johnston

The term “polysynchronous” film score indicates a more complicated relationship between film and score than synchronous vs. asynchronous. This potential relationship includes (but is not limited to) historical reference, parallel narrative, puns, cross-genre connections, sidebars, inexplicable juxtapositions, and reinterpretation of the visuals by the composer. With the addition of words (lyrics to songs, or spoken words in a musical context), the composer/librettist have that much more power to add new content to the film with clarity and specificity.

In Phillip Johnston's (composer) and Hilary Bell's (librettist) contemporary score for F.W. Murnau's 1926 silent masterpiece *Faust*, the score consists of instrumental underscore, and songs in a number of styles, including classical art song, cabaret, jazz & blues, ballads, and hymns (it also includes vocal improvisation, both jazz and New Music, vocalise, and a small amount of spoken text). Each of these songs has a different relationship to the narrative and function in the overall score. The new artwork of the live event speaks (at times) on four levels at once: the visuals, the title cards, the music and the lyrics to the songs.

My presentation will discuss the way we used songs in the score to create different levels of meaning beyond the possibilities of purely instrumental underscore, illustrated with video excerpts from the film with the songs.

[Phillip Johnston's score was commissioned by the 2002 New York Film Festival and premiered at the Walter Reade Theater on Oct 2, 2002. It has subsequently been performed at in Belgium, Italy, Slovenia, Switzerland, Australia, as well as at the Massachusetts Museum of Contemporary Art, The University of the South, and Merkin Hall in the United States.]

Sample: <http://www.youtube.com/watch?v=KVrH72T2rqk>

**26. Saturday, June 2, 6:00-7:30 PM. Room 779.**

**“THE LARGEST OPERA IN THE WORLD:” BRITTEN'S *OWEN WINGRAVE*  
AND THE BEGINNING OF GLOBAL TELEVISION OPERA**

Danielle Ward-Griffin

Marketed as the “Largest Opera in the World,” Benjamin Britten's television opera *Owen Wingrave* (1971) was meant to usher in a new era of international television arts events. Broadcasted in thirteen different countries on two continents, it was the first jointly commissioned and financed cultural project by the European Broadcasting Union. And yet, most scholars regard this opera as the composer's private utterance, and tend to treat it with little reference to its production or reception history.

This paper argues that *Owen Wingrave* was a bold, early experiment in global opera production that sought to re-imagine the relationship of the television audience to onscreen musical experiences. Drawing on archival research at the Britten-Pears Library and the BBC, I examine how Britten and his team used paratextual markers and publicity campaigns to bring the opera to life in the domestic space of the living room. Building upon Jay David Bolter and Richard Grusin's work on remediation, I investigate how the production adopted hyper-mediated techniques aimed at mimicking the "live musical experience" so prized by Britten. In particular, I analyze how the music and camerawork created a "larger than life" experience, especially when the ghosts come alive in the opera. Finally, I consider how the ways of thinking about the "live" musical experience in *Owen Wingrave* anticipated the present-day "Live in HD" transmissions from the Metropolitan Opera. Though *Owen Wingrave* failed to inaugurate a series of global television operas, it tested just how far-reaching the experience of music on television could be.

### **THE NBC-TV OPERA THEATRE: TELEVISION OPERA FOR THE MASSES**

Daniela Smolov Levy, Stanford University

The dissemination of opera in America through new forms of mass media has had a tremendous impact not only on the way opera is experienced but also on the social composition of its audiences. Responding to periodic pressure to attract larger and more diverse audiences, opera managers have employed radio, television, and HD simulcasts to "democratize" opera. One such use of new media that has received little scholarly attention was the NBC-TV Opera Theatre's effort, from 1949 to 1964, to create the genre of television opera by adapting traditional and contemporary works in ways that would appeal to the mass public, including performing everything in English. Focusing in particular on the broadcasts of the early 1950s, I consider the debates that the NBC program sparked, the ways that the specifics of the broadcasts reflected the issues at stake, and the types of audiences that watched the broadcasts. Through analysis of interdepartmental NBC correspondence and articles in contemporary newspapers and magazines, I argue that the tensions emerging from NBC's project reflect opera's longstanding culturally ambiguous status, a hybridity resulting from the clash between the genre's highbrow reputation and populist aspirations. The success of the NBC-TV Opera Theatre suggests that it was able to balance opera's popular appeal with artistic integrity, making opera accessible to mass audiences while simultaneously offering a sophisticated cultural experience.

### **HOW VIDEO SAMPLES INSPIRE FORMATIVE MUSICAL FORMS: WORKS BY JACOB TV**

Emile Wennekes, Utrecht University

Next May, the reality video opera *The News* by Jacob ter Veldhuis, aka Jacob TV, will be premiered in Pittsburgh, with subsequent performances in New York and Chicago. The format of this audio-visual composition is a potentially never ending succession of breaking news video fragments set to music. The melody and rhythm of the selected

samples – with a singing Berlusconi and a swinging Obama - provide the musical ingredients of this innovative composition. In the opera, the TV fragments are reframed in a new video presentation while live performance interacts with previously recorded samples and soundscapes.

Jacob TV's work has in some cases been enriched with multiple rescored versions, like the various shapes of *Grab it!*, a work premiered in 1999 as a composition for tenor saxophone and ghetto-blaster. *Grab it!* features sampled voices of prisoners on Death Row, originating from the documentary series *Scarred Straight!*, directed by Arnold Shapiro.

Jacob TV's catalogue of works has since been enhanced by over a dozen different versions of this piece. Traditionally, these versions would be described as arrangements or adaptations, or even as 'remediations', all being based on the same original.

I will however argue that 'composition' here is emancipated into 'format'. Both said works no longer belong to a fixed genre, they have created a tension between the *forma formata* - the completed form - and a *forma formans* - a formative form -, eventually becoming a 'formative content'.

**27. Sunday, June 3, 9:00-10:30 AM. Room 303.**

**THE SUPPLEMENT  
AND SPACE: EXTRA-NORMAL EVERYDAY SOUNDS IN INSTALLATION DE  
SIGN**

Lyn Goeringer, University of Rhode Island

The inclusion of real-time but outside of humanly perceptible audio phenomena challenges the notion of film sound. Cinematically, this is not unusual, as audiences are largely used to soundtracks and artificial sounds within a film. The dramatic impact of scores on narrative works is fairly obtuse: dramatically shifting string sections with rapid tremolos can clearly indicate danger and enhance a feeling of suspense. But what of the nature of recordings of ambient non-foley sound? Michel Chion, in his book *Audio-Vision* makes the argument that all sound in film is mediated: by virtue of microphone placement noise reduction, room tone addition, and other pre-and post-production decisions essentially make all recorded sound for cinema enhanced and altered. This paper looks at two different concepts: the notion of passive offscreen sounds by evaluating the use of sound sonification of electromagnetic wave fields in *liminal*, (Goeringer 2010), a video installation that incorporates images of streetlights turning on, with synchronous audio recordings of the ambient electromagnetic wave fields surrounding the streetlights, as well as audible surround recordings from the locations that the videos were taken. In this installation, the humanly perceptible ambient sounds provide merely cultural indications of the location that they were recorded in (passively), where the EMF recordings, act in a supplemental manner. This paper establishes a place for the supplement in the discourse of film and video sound.

## **SOUND & IMAGE: AN EXPERIMENTAL INVESTIGATION ON THE INFLUENCE OF SOUND-QUALITIES ON A PRODUCTS' IMAGE IN TV-COMMERCIALS**

Beate Flath, Karl-Franzens-Universität Graz

The following text presents an experimental study on the influence of sound-qualities on a products' image in TV-commercials. Based on a theory which sees in music a phenomenon of mediatization the immediate, intuitive communicative quality of sound is focused. This theoretical concept is the basis for the contextualisation of empirical evidences on the interrelation of sound-qualities and their connotative perception.

The independent variable "sound-quality" is operationalized in terms of acoustical parameters; the dependent variable "image" is operationalized in terms of the connotative impression and is measured with the semantic differential.

While holding all visuals (content, succession of scenes, tempi of cuts and product shape of a body-lotion-spot) constant amplitude, frequency, amplitudes of the first seven partials and attack time are varied. For a precise and isolated variation these acoustical parameters are generated with additive synthesis (Max/MSP). Melodic shape, rhythm and duration of these sounds are held constant and are pre-tested for minimizing extra musical meaning.

An over viewing descriptive analysis is followed by a factor analysis of the semantic differential and a multi-factor-analysis of variance of the resulting factors on the independent variables.

Results suggest that sound-qualities determined by amplitude, frequency, amplitude of partials and attack time communicate primarily in an immediate, intuitive way. With respect to communication of a product's image these findings have to be put in the context of learning-processes (e.g. emotional bonding). Generally data have to be discussed with respect to the advertised product and its specific presentation in the spot.

## **ENDLESS SEVENS: CULTURES OF ADDICTION AND REPETITION IN SLOT MACHINES AND CASUAL GAMES**

Andrew Hanson-Dvoracek

Of the numerous adjectives that the owners and operators of casinos attempt to inspire in their customers, "minimalism" is likely not near the top of list. However, the sound of the numerous melodiously clanging slot machines on the casino floor converging into a single, static consonance could just as easily describe a work such as Terry Riley's *\*In C\**. While a perpetual robotic performance of pulse minimalism's formative work may seem at odds with that movement's proclaimed asceticism, Robert Fink's recent work has shown that there are valuable hermeneutic links between overt capitalism and minimal music. Both slot machines and their less immediately fiscal counterparts, casual games, utilize strictly repetitive patterns in their musical cues and gameplay to produce a category of "games as a gradual process."

Fink's examination of advertising campaigns illustrates how the connect between the two forms is not found in minimalist advertising, but in the structure of the entire campaign. Using this as a template, this paper will examine how innovations in the genre of casual games utilize repetition towards the sensation of reward in much the same manner as minimal music. Three specific examples: slot machines, Electronic Arts's gaming website Club Pogo, and Angry Birds are examined to explain how, while the salient music itself rarely resembles classic minimalism, both use strikingly similar large-scale forms.

**28. Sunday, June 3, 9:00-10:30 AM. 6<sup>th</sup> Floor.**

**MEMES AS MUSIC VIDEOS: THE POLITICAL ECONOMY OF  
REAPPROPRIATED CULTURE PRODUCTION**

Frank Bridges, Rutgers University

We are all too familiar with the Internet “meme”—the intentional, or unintentional, produced visual work that spreads virally on the Internet and becomes embedded into popular culture. These entertaining snippets of life can go from a throwaway idea into a video propagated by millions through video-sharing websites such as YouTube. A trend has been developing where these memes have been reappropriated by musical artists into their music videos. Probably the most meme-laden of these videos is for Weezer’s 2008 song, “Pork and Beans.” The video features a pastiche of established memes as well as members of Weezer interacting with the memes themselves. The video went on to win a Grammy for “Best Short Form Music Video” the following year. There are also music videos completely fabricated from a meme such as Auto-Tune the News’ treatment of Paul “Bear” Vasquez’s reaction to seeing two rainbows in “Double Rainbow.” This paper first lays out a historical analysis of the development of memes into music videos. It then takes a look at the political economic effects for the original meme artists when these music videos are created and become a part of cultural production. And finally, the paper will look at the idea that the semiotic presence of memes in music videos is needed to make them relevant to the viewing public on the Internet.

**PARADISE LOST?: COMPARING CULTURAL CODING IN THE MUSIC FOR  
*HAWAII FIVE-O* (1968-1980) AND *HAWAII FIVE-0* (2010-2011)**

David Clem, University at Buffalo, SUNY

The opening credit sequence for “Hawaii Five-O” sends a complex message to the attentive observer. The musical elements of Morton Stevens’ theme combine with the visual montage and the theme’s leitmotivic use in the series to align the suit-wearing incorruptible lawmen with a fun-seeking surf culture. Drums play a 4/4 rock beat accompanying a wave breaking, while the show title appears to ride the crest towards the camera. We then hear the first line of the theme played by brass. The tune itself bears remarkable resemblance to the refrain “Everybody’s goin’ surfin’” from the Beach Boys “Surfin’ USA” (1963). The following montage mixes images of beautiful Hawaiian scenery with police sirens and detectives wielding guns. This juxtaposing of a police

procedural and tropical paradise sets “Hawaii Five-O” apart from contemporaneous crime dramas. It sheds light on the lives and crimes of the people who live in the tourist paradise, peeling back the veneer while simultaneously reinforcing the dream through the detectives who protect it. The 2010-2011 remake employs the opening theme, but not as a leitmotif. The musical underscore relies on the cliché’s of action films and video games to support the edgier characters. This paper compares the most recent incarnation of the series with its predecessor, and offers a “thick” reading that explains how the music helps reveal the changing attitudes of middle-class America towards police, the law, and beliefs about the “American Dream” as they are reflected and fed by the popular television show.

### **THE MUSIC OF THE GUGGENHEIM ON FILM: MODERNIST ACOUSTIC DESIGN AND THE CONVENTIONS OF CINEMA SOUND**

Randolph Jordan, Simon Fraser University

Frank Lloyd Wright’s Guggenheim Museum in Manhattan, one of the world’s best-known visual icons of modernist architecture, is an enduring landmark of the city and has been used extensively as a marker of locale in films set on the island. Discussions of the building’s look and layout are staples of the literature surrounding modernist architecture. Intriguingly, the building’s visual qualities have often evoked auditory analogies: Wright himself has described his architectural spaces as akin to the symphonic works of Beethoven, and famed photographer Julius Shulman has used the term “visual acoustics” to refer to his famous images of modern architectural spaces, including his iconic low angle shot of the Guggenheim’s rotunda. Evocative as these acoustic associations are, references to the building’s actual acoustical properties are all but non-existent in the literature. Yet if we consider how sound designers have chosen to represent the building on film, we find revealing attitudes towards the reality of the Guggenheim’s very particular soundscape that speak both to conventions of film sound and the ideals of modernist acoustic design. In this paper I examine tendencies in the auditory representation of the Guggenheim Museum on film, building on the methodology I developed in my doctoral dissertation for charting intersections between acoustic ecology and film sound theory. I situate the issues raised by the Guggenheim’s soundscape within the context of acoustic ecology, using the field’s attention to urban environments as a guide through which to examine how ideologies at work in modernist acoustic design intersect with the conventions of film sound design. To illustrate my points I refer to several short examples of the Guggenheim on film, including Ken Burns’ documentary *Frank Lloyd Wright*, Tom Tykwer’s mainstream thriller *The International*, Matthew Barney’s avant-garde epic *Cremaster 3*, and Michael Almereyda’s art house revision of Shakespeare in *Hamlet*. My analyses will demonstrate how Wright’s building challenges both the norms of modernist acoustic design and those of film sound design, making it a compelling case study when considering the intersection between architecture and spatial representation in the cinema.

**29. Sunday, June 3, 9:00-10:30 AM. Room 779.**

**HERRMANN AND THE CONTRAPUNTAL MOTIVE: AN ANALYSIS OF THE**

**MUSICAL SCORE OF *PSYCHO* (1960)**  
Haralabos Stafylakis, CUNY Graduate Center

Bernard Herrmann's significant position within the film music canon is at odds with the actual amount of musical research into his work. This paper seeks to redress this imbalance, presenting an analysis of the music score for Alfred Hitchcock's film *Psycho* (1960) within the framework of contrapuntal motive analysis. This method, developed by Dr. Philip Lasser in his theoretical treatise *The Spiraling Taperstry* (2007), focuses on the cellular construction of music, proposing that sub-compositional motivic units inform a score at multiple structural levels. The nature of film typically demands the music to be structured as a set of isolated cues, resulting in compact and often leitmotivic scores that lend themselves particularly well to a contrapuntal motive-based analysis. This paper highlights the two contrapuntal motives that Herrmann employs to generate a unified score for *Psycho*, tracing their usage throughout the various cues. Herrmann's dissonant triadic harmonic language is also discussed, addressing the vertical nature of his writing, a style of modally inflected, non-functional tonality that has left its imprint on modern film music.

**FITZCARRALDO: THE CREATION OF EIGHT CARUSO SITUATIONS**  
**[VIDEO]**

Jannie Pranger, Urtecht University

In film, the significance of the relationship between sound and image does not reside in an absolutization of their difference, or in enfeebling their difference by foregrounding the simultaneity of hearing/seeing like in Chion's *audiovision*. The significance lies in the creative potential of the heterogeneous qualities of their own terms: they relate to different historical/social discourses, they emerge differently and connect differently to other components of the cinematographic apparatus.

Therefore, sound and image are not considered coherent wholes that pre-exist cinematographic creation; their identities are co-constituted in processes of differing through changes in colour, timbre, dynamic, light, movement, rhythm, etc. The slightest move in one of these forms summons a qualitative difference *within* sound or/and *within* image. And immediately it enables other relations *between* sound and image and other connections to cinematographic components. Suggesting, first, that details are important; second, that when we speak of differing we speak of change; and third, that relation and relating are the machines of cinematographic creation.

Caruso's connection to the cinematographic apparatus of Herzog's film *Fitzcarraldo*, becomes manifest in eight Caruso situations. These do not reflect original songs and arias, an individual, or a proper name. And Caruso is not a disembodied, dematerialized phantom, connected to the detached, crackled sound of a speaker/horn. Caruso is a situation, a cinematographic 'doing,' which comes to matter because of visual and sonic processes of differing.

**THE BENEFITS OF MUSIC AND FILM PROJECTS FOR NON-MUSICIANS**

Kristin A. Force, Ryerson University

Over the past two years, I have taught multiple sections of a Music and Film course at Ryerson University (Toronto, Canada). This course begins in the silent era and outlines every decade up to the new millennium through a series of scene analyses, in-class discussions, and mini assignments. Ryerson University specializes in programs that provide students with practical or hands-on learning experiences, including nursing, engineering, journalism, and radio and television arts. When designing this elective course, I wanted to give students the option of creating their own film project instead of writing an essay. In every class, many of the students have become involved with the projects and have created very interesting, entertaining, and truly unique films. This paper will begin by outlining the benefits of film projects for non-musicians. Becoming involved in the filmmaking process allows students to take the theory and history that they learn in the lectures and apply these concepts in a practical way to filming and scoring. In addition, I will provide other professors with suggestions and tips to implement film projects into their own courses. I will also outline the different types of projects and will show examples of student work (e.g., original music and film; adapted music and original film; original music and adapted film). The goal of this paper is to demonstrate that students who become involved in creating their own film develop a better understanding of how music and film interact.

**30. Sunday, June 3, 11:00-12:30 PM. Room 303.**

**ATROCITY, AMPLIFIED: RADIO, VIOLENCE, AND FALLOUT 3**

William Cheng, Harvard University

Music and monuments lie in equal ruin across the post-apocalyptic landscape of Fallout 3, a role-playing game released by Bethesda Studios in 2008 for Windows PC, Playstation 3, and Xbox 360. The game is set in the year 2277, exactly two centuries after a Sino-American nuclear war has reduced the world to a hostile wasteland. The player assumes the role of a wanderer who is tasked with exploring a ravaged Washington, D.C. in search of what meager vestiges of civilization remain. My paper investigates the culture wars within this gameworld through the lenses of three diegetic radio stations that have endured into the post-war climate: the government's Enclave Radio, which plays patriotic American songs and exceptionalist propaganda; the Galaxy News Radio, which broadcasts American big band music from the mid-twentieth century; and Agatha's Station, which features classical violin repertoire. These heated radio airwaves, however, offer only cold comfort, an illusion of social company that eventually fades as the player, after a few hours of adventuring, comes to the unavoidable, creeping realization that the contents of every station are playing on a constant loop. I demonstrate that this wasteland's fixation on the reproduction of songs from the past is rooted in the unwillingness (or inability) of the world's traumatized AI survivors to create new music in the wake of global crisis. At the core of Fallout 3 is thus the dilemma of how art can stand to exist – much less to signify – when the world has already come to an end.

**THE BEATLES, THE DOCUMENTARY SOUNDTRACK AS EVIDENCE, AND**

## **SOMETHING ABOUT VIDEO GAMES**

Michael Baker, University of British Columbia

Created in co-operation with the surviving members of The Beatles, *The Beatles: Rock Band* (Harmonix, 2009) makes a direct appeal to the casual video gamer using the two central elements of The Beatles' legacy: their music, and the visual iconography associated with their music and the band members themselves. *The Beatles: Rock Band* illustrates a strategy evident in all rhythm games, namely the remediation of visual representations of popular music using the codes and conventions of recognizable audiovisual genres for the purpose of investing a narrow thematic conceit with a rich sense of history and cultural cache. Yet *The Beatles* game is distinct from other rhythm games wherein the visual element, while never inconsequential, is never explicitly historic or nonfictional in its relationship to the musical performance. In this way *The Beatles: Rock Band* curiously serves as a documentary resource and trades on the evidentiary status of documentary images and recordings to enrich the user experience.

In this paper I focus specifically on the sound-image interactions of *The Beatles: Rock Band* to interrogate the evidentiary status of this interactive media text within the larger context of the rockumentary genre. I will consider the ways in which the rockumentary soundtrack highlights fundamental debates with film and sound reproduction theory over the nature of acoustic events and expectations for their mediation, and I will explain the unique place *The Beatles: Rock Band* occupies within the trajectory of the rockumentary genre. Where the soundtrack is concerned, rockumentary is a sophisticated construct that challenges our understanding of the status of nonfiction film sound as realist and evidentiary, and *The Beatles: Rock Band* takes us as moving image and sound scholars into new territory because of the manner in which it remediates documentary texts and popular music recordings.

### **"LISTEN TO MY STORY:" COMMUNICATING GAME NARRATIVE THROUGH GAME AUDIO**

Ryan Thompson

While sound has always been present in video games, it has been only rarely used to convey meaningful parts of the narrative. More commonly, game music focuses on small-scale gameplay events, such as combat with individual groups of units, as for example in the original *Dragon Warrior*, or even in 2002's *The Elder Scrolls III: Morrowind*. In part, this was due to technological limitations; until the advent of the DVD, there was insufficient space to include human speech on a cartridge, for instance. Games such as *Final Fantasy X* (2001) helped pioneer the first generation of video games which incorporated a fully voiced narrative; however, narrative events remained largely separate from gameplay sequences. Supergiant Games' *Bastion*, released in August 2011, provides one way to fully join audio, narrative, and gameplay: a 3rd person narrator comments on nearly every action the player takes. This step towards utilizing audio for narrative purposes is the central topic of the essay. The commentary does not repeat itself and does not take the place of a sound effect, but instead the voiceover creates

direct engagement between soundscape, narrative, and gameplay. The narrator also engages the soundtrack directly, helping create a narrative connection to the musical score as well. *Bastion* thus represents a proof-of-concept for developing narrative in the audio space of a game, rather than just in the visual.

### **31. Sunday, June 3, 11:00-12:30 PM. 6<sup>th</sup> Floor.**

#### **SONIFICATION OF CINEMA: STUDYING THE USE OF LOCATION SOUND IN INDIAN FILMS**

Budhaditya Chattopadhyay, University of Copenhagen

In recent times the impact of digital media technologies on cinema becomes significant, particularly in the production and reception of cinematic sound. Technologies like location ‘sync’ recording, surround sound and digital audio effects alter the way film soundtrack is produced in the digital realm of cinema. In the reception end, these phenomena subsequently initiate reconfiguration of spatial, temporal and cognitive audience engagement in interactive situations unlike conventional cinema viewing in the mono or Dolby stereo settings. To give example: in recent mainstream Indian soundtracks, earlier practice of stock-sound effects and studio Foley gradually becomes replaced by authentic location-specific ‘sync’ sound. These ambient audio layers incorporate wider dissemination of auditory artifacts in cinematic narrative and visual storytelling; and the practice encourages exercising artistic application of sound in film, restructuring Chion’s notion of ‘audiovisual contract’ (2002). The evolution of the art of sound in cinema can be theorized upon examining the use of location sound in Indian films as case studies.

The proposed paper deals with conceptualizing the use of location sound in Indian cinema. The approach is to study and analyze a number of film soundtracks from optical era, electro-magnetic era and contemporary digital/‘sync’ era of sound production. The basic argument is that, the gradual evolution of cinematic sound in Indian films has been directed towards aesthetically incorporating location-specific environmental sound in the film soundtrack to engage audiences in novel ways rather than mere song and dance sequences. I will call this phenomenon as ‘sonification of cinema’, which is crafted by technologies like location ‘sync’ recording and multi-track sound design enhancing the artistic use of sound in film soundtracks.

#### **ABJECT SOUNDSCAPES: ALEJANDRO JODOROWSKY’S MUSICAL COLLAGES AND FILM SCORES [VIDEO]**

Courtney Fellion, San Francisco State University

Alejandro Kodorowsky’s films notoriously break cinematic and cultural conventions, making them darlings of the “midnight movie” fare in America. From overtly anti-religious to sexually explicit and sadistic motifs, his films are marked by the indifference of radical and subversive filmmaking. Combining camp masquerade and surrealist techniques, the visual devices within these films are simultaneously avant garde and

playfully humorous. Not surprisingly, the distinct style of Jodorowsky's films is echoed by their innovative, and oftentimes anachronistically jarring soundtracks that support the disturbing visuals. Jodorowsky, as a maverick director/actor/writer, often wrote or collaborated on his film score, and infused each composition with the same paradoxes and ironic pairings seen throughout each narrative.

Following Julia Kristeva's notion of the "abject," this paper examines these sound collages that combine classical music compositions with elements of the grotesque and horrific. This paper examines three of Jodorowsky's most popular films: *El Topo* (1970), *Holy Mountain* (1973), and *Fando y Lis* (1968), which subvert cultural and political iconography to hyperbolic extremes. These film soundtracks are similarly uncomfortable in their components and layers, meshing as disparate audio elements as church organs with buzzing wasps. Within the contradictions of these sound layers, there exists a subtext to each discomfort – one that recalls both psychoanalytic and sociopolitical connotations. Thus, as discussed by Kristevan theory, these oppositions of the visual and auditory realm further the subversion of the cinematic apparatus within Jodorowsky's works and engage the spectator via the unconscious and the repressed.

### **INFORMATION AS NOISE, NOISE AS INFORMATION: SOUND AND IMAGE IN RYOJI IKEDA'S DATAMATICS**

Carlos Gustavo Roman Echeverri, Universidad de La Salle

*Datamatics* is a complex, on-going multi-format project conceived and created by Japanese sound artist Ryoji Ikeda in 2006 — including film, music recordings, installations and concerts —, aiming at the visualization and sonification of real-world raw data through diverse mathematical and computational methods. This paper will analyze several concepts related to connections between information and noise as determined by the audiovisual material, focusing on the version of the project presented at Universidad Nacional de Colombia in 2011.

*Datamatics* is intended to integrate sound, image, and source code by means of deconstructing the invisible substance the digital world is made of. The spatial distribution of the installation itself (several screens of different sizes with different projection methods) addresses the classic mind/body dichotomy, trying to bridge the sensory world of physical energy with a parallel world of pure digitized data. These sets of data are displayed by using basic, almost minimal components, both visual (e.g., essential geometric shapes, pixels, plain text, black and white colors) and auditory (e.g., pure tones, clicks, sweeps, bands of noise), which lead to the *emergence* of complex structures, from continuous flows of digits to multiple visualizations schemes, creating seemingly endless perceptual combinations with sonic cues conducting the sequences and synchronizing the multitude of images. These emergent entities present themselves as deterministic chaos — or organized noise —, in their different dimensions: disturbance and interference, but also cryptic information, the paradigm for anything that can be envisioned and created in technology-saturated post-industrial societies.

**32. Sunday, June 3, 11:00-12:30 PM. Room 779.**

## **THE WAGNERIAN ELEMENT OF REDEMPTION: THE FUNCTION OF NARRATIVE IN THE COPENHAGEN RING, ON STAGE AND ON SCREEN**

Christy Thomas, Yale University

Since Patrice Chéreau's centennial production of *Der Ring des Nibelungen* at Bayreuth, filmed stagings of the Ring often use a single element from Wagner's original conception as an interpretive foundation. In non-traditional productions, this then functions as the Wagnerian element of redemption in an otherwise significantly altered performance text. Kasper Bech Holten's 2006 production of the Ring in Copenhagen was designed primarily to circulate on DVD, with the intention that the staging itself would never be repeated. His conception incorporates this Wagnerian interpretive element not only on the stage but also on the screen. For the first time in filmed stagings of the Ring, Brünnhilde becomes the central character, and the entire cycle is framed as a flashback from her perspective. While the production has received considerable attention for its overtly feminist interpretation of Wagner's tetralogy, I argue that it is rather Holten's emphasis on the power of the narrative that serves as the significant interpretive lens for his production, and thus as the Wagnerian element of redemption. With the added help of filmic technology, Brünnhilde functions as a narrator, both guiding and representing her audience in her journey through the Ring; as she comes to understand the remnants of her past, she leads the audience to understand Wagner's Ring as something meaningful and relevant for the present. With Holten's specific combination of staging and filming techniques, the final product--the DVD--engages with and challenges the contemporary viewer.

## **ROBERT ASHLEY'S OPERAS AND THE PROMISE OF TELEVISION**

Jason Hibbard

American composer Robert Ashley developed a series of "television operas" between 1978 and 1986. Beginning with *Perfect Lives*, these works were multimedia avant-garde performances conceived for broadcast on the small screen. This paper has two goals: to contextualize Ashley's entry into television during a period of time when several artists and institutions were looking into new broadcast opportunities; and to analyze the structural principles Ashley and his collaborators derived from television as a medium.

Ashley's television operas were developed in a brief window of time when the American cable television industry entered a boom period stimulated by the advent of satellite networks. Commentators in the mainstream and at the fringes envisioned a coming age of "narrowcasting," niche programming that would greatly diversify the scope of television offerings. Within the New York avant-garde community, utopian plans were drawn up to harness cable access, satellite link-ups, and live broadcast studios at the dawn of the 1980s. *Perfect Lives* was one of these projects.

Ashley developed a modular approach to time in his television operas in which improvised musical events could be organized within the structure of a scene. This formal principle is similar to video artist David Antin's description of commercial television as

an architectonic structure of 10-second units. Antin's structural analysis of television will be combined with Raymond Williams's concept of "flow"—the progression of television images and sounds in time—to yield a dynamic model for understanding the audiovisual structures of Ashley's television operas, particularly *Perfect Lives* and *Atalanta*.

### **HOLLYWOOD CADENCES: SUBLIMITY AND SCHMALTZ IN FILM MUSICAL SYNTAX**

Frank Lehman

What do we mean when we refer to something as "sounding like film music." As a stylistic fingerprint, the "film music sound" is at once instantly recognizable and surprisingly difficult to pin down—a fact due to the irreducible variety of idioms and scoring conventions that fill the craft's century long development. One nevertheless distinct component of this "sound" is what is sometimes informally referred to as the Hollywood cadence. While usually invoked to describe a cadential [IV5-3-6b3ð I] pattern, I take a broader definition, one that admits a variety of harmonic progressions that clinch, or quite often deflect away from a target key in characteristically "Hollywood" fashion. These maneuvers place emphasis on emotional transparency and theatricality, and have a certain tendency to overstate their transcendent affective aspirations so as to verge on schmaltz.

One important subclass of these harmonic routines are chromatic interval cadential resolutions, or CICRs. Despite a manifest lineage with late Romantic Wagnerian tonal rhetoric, the CICRs are in many ways more prototypically filmic in their sound than the modally-inflected plagal cadence model. John Williams, whose influential scores have heavily determined what "sounds like film music" for contemporary audiences, provides a rich assortment of Hollywood cadences in his output. To explore the cultural and hermeneutic ramifications of these parcels of harmonic meaning, I analyze a handful of cues from his wonderment-drenched score to Spielberg's *Empire of the Sun*, focusing on the centerpiece cue "Cadillac of the Skies" and its varied deployment of CICRs.

### **33. Sunday, June 3, 1:30-3:00 PM. Room 303.**

#### **THE ROLE OF MUSIC IN MASSIVELY MULTIPLAYER ONLINE ROLE- PLAYING GAMES: AN ANALYSIS OF THE WORLD OF WARCRAFT MUSIC ENGINE.**

Marios Aristopoulos, City University London

Due to their unique nature, MMORPGs offer a completely different gaming experience to the user than conventional single player games. The open-end structure, the persistent online universe, the vast amount of players involved, and the much larger timespan required to actively participate in such a game, raise many new problems and challenges on how to approach such an experience musically. In order to explore these issues, I will examine how the music engine functions in one of the most popular MMORPGs to date, *World of Warcraft*. *WoW* is a game that has more than 11 million active subscribers, of which the average player may spend several years playing in a large online universe that

is constantly being developed by its designers. By observing how the music engine operates during different stages of gameplay, ranging from single player exploration of non-hostile locations to massive multiplayer battles, this paper will demonstrate the unique functions that music is called to fulfill in an MMORPG. Furthermore, by conducting interviews with members of the *WoW* audio team, I will examine how these functions are realized in the game engine.

## **VIDEOGAME SOUNDSCAPES**

Costantino Oliva

This paper proposes a methodological framework to analyze the sonic output of computer games by investigating and adapting available soundscape studies, as discussed primarily by R. Murray Schafer and Barry Truax.

While the current academic research about sound in games highlighted the problematic nature of the application of film sound theory to videogames (Jørgensen 2007, 2009, 2011; Collins 2007), this paper considers studies concerning videogame audio, soundscapes and acoustic ecology (Grimshaw 2007; Grimshaw and Schott 2007; O'Keefe 2011; Droumeva 2011) by re-focusing the attention on existing soundscape methodologies, analyzing their theoretical validity and the productiveness of such an approach.

By critically considering Truax (2001) analysis of an arcade game room soundscape, videogames will be repositioned by considering them objects for meaningful acoustic communication. An analysis of the sonic environment actualized by the videogame player during a play session is performed, identifying the key features (keynote sounds, sound signals and soundmarks) and the level of definition of a videogame soundscape (high or low definition). Examples are based on modern games such as *Street Fighter IV* (Capcom 2009) and *Grand Theft Auto IV* (Rockstar Games 2008), as well as classic titles like *Pac-Man* (Namco 1980) and *Bomberman* (Hudson Soft 1983).

## **THE ARCADES PROJECT: THE INDIFFERENCE OF MUSICAL DESTINY IN PLANTS VS ZOMBIES**

K. J. Donnelly, University of Southampton

Writing about video game music has tended to privilege music written for high production values console games, which often is dictated by the gameplay. This is so-called dynamic, interactive or adaptive game music. Yet a perennial form of game music derives directly from video games' arcade origins: that of non-dynamic and non-interactive music. Its connection to the rest of the game is less integrated and directed. Indeed, it often appears indifferent to developments in the game (for instance, when the player is nearing death, it just carries on relentlessly). Instead of being dramatic music, such 'indifferent music' can either constitute an essence of the game's character but can often be silenced by the player without loss, or even exchanged.

This paper will look into the aesthetics and psychology of such 'arcade' music with

respect to Popcap tower defence game *Plants vs Zombies* (2009). In psychological terms, such 'indifferent music' is not 'anempathetic' but something even more emotionally disengaged. 'Indifference' seems particularly fitting to the relentless forward movement of zombies in *Plants vs Zombies*, and also applies to the looped music. This is not the 'immersive' experience that so much game music aims towards, but a more complex cross-rhythm of temporal activities, and what Robert Fink in *Repeating Ourselves* (UCP, 2005) calls the terror of relentless and senseless repetition.

### **34. Sunday, June 3, 1:30-3:00 PM. 6<sup>th</sup> Floor.**

#### **MUSICALIZED SOUND: AN INTEGRATIVE APPROACH TO SOUND DESIGN**

Ariel Harrod, University of Montreal

The way we experience sound, *all sound*, in film is sometimes similar to the way we experience music; the modulating sound environment can induce affect, propel narrative, and provoke drama or suspense. Yet, despite this impression being shared by spectators and sound designers alike, it is not unproblematic as a theoretical model. We therefore find propositions such as Michel Fano's Sound Continuum in which the divisions between noise, voice and music become porous, letting sounds circulate freely from one category to the next. Or, on the other hand, a complete refusal of any musical potential for sound in film, sounds being always unilaterally linked to the image, a thesis defended by Michel Chion. How then do we reconcile our intuition with the theoretical problems it entails?

In this paper, I reexamine my work as sound designer on the 2010 short film *Qui va droit son chemin* directed by Michèle Gauthier throughout its various stages of production. In so doing, I will suggest certain connections between the work of sound design and that of musical composition for film. Drawing material from classic (Varèse, Schaeffer) and contemporary (Roy) theory on "all sound" music, I will propose certain conditions of creation that can lead us to consider film sound as potentially musical. This leads me to put forward the idea of "sound articulation" as an alternative to that of sound editing, a notion implying three creative intentions – placing, editing and organizing sound – all of which solicit different modes of reception.

#### **BRITAIN'S NEXT TOP MODEL? FILM-SCORE PRODUCTION IN THE UK**

Ian Sapiro, University of Leeds

The working methods employed by professionals within the British film-music industry often contrast considerably with those of their American-based colleagues, and these 'local' differences in processes and practices define the British industry as distinct from other national and trans-national parts of the global film business. However, our understanding of the industry in the UK is limited by an overwhelming focus on Hollywood in the scholarly literature on film scoring, and an implication that Hollywood practices are universally adopted. Karlin & Wright's *On the Track* (1990, rev. 2004) offers the most detailed explanation of the development of a Hollywood film score, and numerous other publications adopt similar, chronological approaches. However, my

research, carried out in consultation with leading UK-based composers and orchestrators, shows that the complexities of film-score production in Britain cannot be accurately or adequately charted using linear models such as those found in these publications.

This paper explains some of the limiting factors inherent in existing accounts of Hollywood film-score production, before exposing a new non-linear conceptual model of film-score production in the UK, which draws on the real-life experiences and practices of those working in the industry. This is followed by the application of the model to a score composed within the conventions and practices of the British film industry, to demonstrate how it can further our understanding of the complex inter-relationships between different parts of the process. Finally, it poses a question: can Britain's next top model become Hollywood's next top model?

These new versions open a space for creation even within consumption, where 'imposed knowledge and symbolisms become objects manipulated by practitioners who have not produced them...[where] there is a gap of varying proportions opened by the use that [the consumer] makes of them' (Certeau 32), where through conscious repositionings we can comment on and develop meanings implied in the "originals." This may undermine our entrenched systems of interpreting image and sound together, thereby opening a space for new appreciation and experience. Sergei Eisenstein's theories, in which sound subverts image, provoking thought through a dialectical relation, and David Lynch's unnerving presentation of sounds and images that do not correspond, are starting points, but "soundtracking" potentially offers an even more radical dialectic which moves away from a basis in one creator's artistic viewpoint and opens sound and image to infinite productive potential, creating evocative new sentences from familiar words.

### **35. Sunday, June 3, 1:30-3:00 PM. Room 779.**

#### **A HOUSE DIVIDED: SOVIET MUSIC IN *THE IRON CURTAIN* (1948)**

Nathan Platte

The mingling of music and Cold War propaganda in Darryl Zanuck's *Iron Curtain*, a film based on an actual Soviet spy ring, sparked furor at the time of its release. Denounced in *Pravda* and blasted by the *New York Times*, the film came under criticism for its seamy depiction of Communist infiltration and its opportunistic use of Soviet music. Indeed, passages taken straight from the works of Shostakovich, Prokofiev, Khachaturian, and Miaskovsky comprised nearly the entire score and remained on the film's soundtrack after legal action—made on the composers' behalf—sought to remove them. That these same composers had been humiliatingly charged with formalism by their own government months earlier only increased the irony.

Scholarship on *The Iron Curtain* has examined the film's Cold War rhetoric but not music's role in stressing its ideological hinge: that curing the Soviet system depends upon conscientious Russians. Music director Alfred Newman's selection and setting of Soviet works underlines this theme by transitioning from one scoring strategy to another: from the musically spare and emotionally reticent style of Zanuck's other "semi-

documentaries” (*The House on 92<sup>nd</sup> Street, Call Northside 777*) to a style modeled on WWII-era pro-Soviet films (*Song of Russia, The North Star, Mission to Moscow, Battle for Russia*) in which Russian folk and classical selections encouraged sympathetic responses. Newman’s Soviet soundtrack deepens an otherwise simplistic screed by emphasizing music’s capacity to simultaneously affirm and subvert the society it purportedly represents.

## «WHAT SHOULD I DO WITH THIS MUSIC?» MUSIC AND MONTAGE IN THE EARLY WORK OF JOÃO CÉSAR MONTEIRO

Pedro Boleo Rodrigues

The first four films of the Portuguese director João César Monteiro (1939-2003), produced between 1969 and 1975, are particularly challenging artistic objects for film music researchers. Nevertheless, the crucial use of music in these avant-garde films has been constantly neglected. They deserve a deep examination, and must be “heard” if we want to grasp the subtle forms and the hidden meanings we can find in their surprising and provocative soundtrack. Working with new music specially composed for the films (by José Alberto Gil) or with quite well known music, from Bach to Stockhausen, from Mozart to Wagner or Puccini, in these pictures the music creates a strangeness that does not allow a simple or traditional functional analysis of film music. If we want to investigate what happens in these “unheard” experimental movies (most of them censored or “unacceptable” during the Portuguese dictatorship), we must face their broader political and aesthetic implications, analyzing how the musical montage in these films created something completely unprecedented that subverted Portuguese cinema.

## A POSTCOLONIAL CRITIQUE OF MUSICAL TOPICS IN FILM

James Buhler, University of Texas at Austin

A musical topic is a conventional musical sign with an unusually clear signification. Scholars have pointed out that in film music this clarity in signification is often gained by reifying pernicious stereotypes, and such scholars usually recommend music indigenous to the group being represented to avoid stereotypes. Running contrary to this understanding is a body of scholarship defending stereotypical topics on the basis of dramatic utility. If such approaches can seem woefully naïve about ideological deployment of stereotype, they do have the advantage of highlighting formal properties and functions of topical signification; in particular, nearly all such studies readily acknowledge such signification as arbitrary and conventional. By focusing on the formal properties of signification rather than on the arbitrary musical content, these studies show that the formal system, not the content, determines signification; one consequence of this analysis is that stereotypical signification becomes a formal property of the sign type and so would apply whether the content is fabricated or genuine.

In this paper, I will discuss musical topics in *Birth of a Nation* and *Stagecoach* from a postcolonial perspective, following Homi Bhabha’s suggestion that “the point of [postcolonial] intervention should shift from the *identification* of images as positive or

negative, to an understanding of the *processes of subjectification* made possible (and plausible) through stereotypical discourse.” This recommendation suggests analyzing both how these films require and enable particular stereotypical topics and how these topics serve to articulate the ideology of the larger social structure in all its contradictoriness.

### **36. Sunday, June 3, 3:30-5:00 PM. Room 303.**

#### **CARTOON WASTELAND: *EPIC MICKEY'S* ACOUSTIC DIGITEXTUALITY**

Colleen Montgomery, University of Texas at Austin

Released in 2010 for the Wii, Disney's *Epic Mickey* is structured around a remediation and recommodification of archival Disney media within a new media framework. Drawing on Anna Everett's articulation of digitextuality as a process by which “new media technologies make meaning not only by building new text through absorption and transformation of other texts, but by embedding the entirety of texts (analog and digital) seamlessly within the new,” (7) this paper explores how old and new media converge in new syncretic forms in *Epic Mickey*—a game which remediates Disney theme park music and film soundtracks from the 1920s-50s within a new media environment.

*Epic Mickey* unfolds in “Cartoon Wasteland,” a post-apocalyptic Disney universe of disused/discarded theme park attractions and characters including, most notably, Oswald the Lucky Rabbit. This convergence of digital and analog media also forms the core logic of the game's design: 3D rendered worlds are sutured together with transitional 2D side-scrolling levels based on classic Disney cartoons (from “Steamboat Willie” to “Plutopia”).

Mirroring this polyvalent gameplay, *Epic Mickey's* soundtrack (composed by James Dooley) combines reorchestrations of classic Disney scores—based on full orchestral charts, rehearsal charts, and unpublished recordings from Disney's archives—with distorted/disharmonious arrangements of Disney theme park music (such as the Sherman Brothers' “It's a Small World”) and original, adaptive themes for the game's main characters, Mickey and Oswald. This paper thus theorizes *Epic Mickey's* acoustic digitextuality, interrogating how Disney's corporate synergy and transmedia marketing discourses are brought to bear upon the game's soundtrack.

#### **DECONSTRUCTING DISNEYLAND: ART AND MUSIC IN DISNEY'S *EPIC MICKEY***

Lisa Scoggin

For most of its history, the Disney corporation has worked to put itself on a pedestal, aiming to represent an idealized, clean-cut middle America and generally taking itself very seriously. Recently, however, postmodern influences have crept into some of Disney's movies, often with the result of breaking down the pedestal and, in the process, creating a more complex scenario. Disney has continued this trend in its latest foray into video games: *Epic Mickey*. In this game, Mickey Mouse has accidentally made what was

a Disneyland for forgotten characters into Wasteland. Mickey gets pulled into Wasteland by the Blot that Mickey created, and so Mickey spends the game trying to get out of Wasteland and back to his own reality. Through this plot, the player sees, as the *New York Times* notes, "a dystopian version of the Magic Kingdom," as well as a less-than-ideal Mickey Mouse and Oswald the Rabbit.

The music plays a significant part in portraying these ideas. For example, Emmy-award winning composer Jim Dooley's score reflects the warped version of Disneyland using twisted versions of several of the songs that may be heard in the actual park. The music also reflects Mickey's actions, becoming darker in tone when he uses thinner to erase and getting brighter when painting to create. Examining these and other techniques, this paper will detail the way that the music interacts with the art of *Epic Mickey* to create a world that, while still holding to Disney's roots, provides a complexity that is seldom seen in its traditional cartoons.

**“SOMETHING’S GONE VERY, VERY WRONG”: MOTION SICKNESS,  
BETRAYAL, AND THE SONOROUS ENVELOPE IN SYSTEM SHOCK 2  
[VIDEO]**

William O’Hara, Harvard University

The track “Operations 2,” from the game System Shock 2 (1999), is characterized by a simple repeated, ascending pattern, supported by alternating half-notes. Repetitive and lacking in tonal tension, it embodies David Schwarz’s psychoanalytic description of music as a sonorous envelope, allowing the listener to imagine themselves pleasurably surrounded by an ocean of sound, re-creating their “immersion” in the maternal voice in utero. However, once the pattern is established, the soundtrack goes awry: a second stream splits the music into conflicting stereo tracks. The second track has subtle but significant differences, with a descending melodic pattern and unpredictably oscillating accompaniment. The conflicting streams conflate our senses of up- and-down and back-and-forth, forming a vivid sonic analogue of the confusing stimuli that cause motion sickness and lending the passage an unsettling quality.

This musical conflict has a narrative analogue as well. Throughout the game, the player is guided by a voice claiming to be the only other survivor of an unseen disaster. This omnipresent, disembodied female voice is a reassuring presence, a direct representation of the maternal voice and sonorous envelope. However, when the true nature of this voice is revealed, it belongs not to an ally, but to the game’s antagonist. This plot twist subverts the traditionally transparent contract of gaming, forcing a re-examination of our assumptions and actions. “Operations 2” underscores the scene, connecting this upending of the narrative with the disorienting dissolution of the soundtrack’s sonorous envelope, and questioning the relationships of player to game, and listener to music.

**37. Sunday, June 3, 3:30-5:00 PM. 6<sup>th</sup> Floor.**

**COMMERCIALIZING THE CLASSICAL, CLASSICIZING THE  
COMMERCIAL**

Peter Kupfer, Southern Methodist University

In an age when extensive restorative arguments have been made on behalf of a “classical music” that is said to be “dying” and its audiences dwindling, there is at least one medium in which the presence of classical music persists and for which the audience won’t be dead anytime soon: television commercials. This is not to say that commercials will supplant the concert hall experience of listening to the “music itself” (whatever that means); yet if, as Richard Taruskin has argued, classical music is undergoing a kind of adaptive change in the way it is mediated in and through culture, an examination of its use in a mass medium such as commercials can perhaps reveal something about the shifting nature of musical values in society today. This is all the more meaningful considering that the programmatic role of music in television commercials is in many ways at odds with the artistic autonomy that has been claimed for it in the past.

Drawing on the work of Nicholas Cook, Michael Long, and Michael Schudson, this paper will undertake an analysis of the audio-visual relationships in several advertisements in an effort to understand how the values and meanings of the commercial and the classical music are mutually implicated, that is, how the classical is commercialized and how the commercial is classicized. While some conclusions may seem obvious (“elite” music for “elite” products), I hope to show how the relationship can be more nuanced and how it may indeed reflect changing attitudes toward classical music.

**ROCK ‘EM, SOCK ‘EM AND THE CBC: HOW MUSIC BUILDS THE HOCKEY  
BRAND**

Andi Eng, University of Alberta

On June 1, 2011 a record number of Canadians tuned their televisions to the Canadian Broadcast Corporation (CBC). A three-minute cold open starts at 4:59pm PST with brief recaps of the four rounds of playoff games that have led to tonight’s matchup. Then, play-by-play announcer Bob Cole’s voice-over proclaims, “The Boston Bruins have a date with the Vancouver Canucks for the Stanley Cup,” while thrumming music underscores the images. The music has a deep, organic feel. Vancouver city sights flash on the screen as woman’s voice begins to sing: “There’s a fire building in my heart...” The music builds, and the images shift to clips of the players from each of the teams. The music and images go on to tell a story.

Cold open montages start every *CBC Hockey Night in Canada* broadcast. Using music ranging from classical to hard rock, the montages of previous game highlights recap and

build anticipation for the upcoming game. No other major league sports broadcast utilizes both the culture industry and Michel Chion's audio-visual contract to build emotional and financial capital on the game. My paper focuses on the montages of the 2011 Stanley Cup Final series of seven games and how these use music to build on civic, national, and sporting pride and create an emotional connection between the viewer and the sport. Further discussion includes the convergence of hockey, music, emotion, and media broadcasting, and how these elements work together in the *HNIC* cold opens to build the mythology of hockey as a spectator sport.

**“WE ARE ALL CANUCKS”? CONSTRUCTING A TEAM PERSONA AND REGIONAL NATIONALISM THROUGH NHL INTRO SONGS**

Eric Smialek, McGill University

The emotional intensity of professional sports rivalries can be startling for dispassionate observers. When speaking of an opposing team and their fan base, it is not uncommon for sports fans to adopt the discourses of warring nations, condemning entire populations in grossly over-generalized and exaggerated terms. Such animosity raises the spectre of nationalism, manifested regionally in pro sports and fostered by media hype and the mass marketing of logos, jerseys, and other commodified symbols. These elements support fan nationalism largely by providing a sports franchise with a stable sense of identity, one that can be thought superior to those of other teams and one that endures through time despite a team's continuous turnover in personnel. Through broadcasts of games and online fan videos, popular music has contributed to this process, intensifying sports fans' nationalistic sentiments in subtle yet powerful ways.

Taking two especially passionate Canadian hockey markets as a case study, I will survey ways that NHL hockey teams in Vancouver and Montréal have constructed team personae around single songs that become marketing tools and emotional rallying points for fans. In contrast to the more raucous hard rock songs that most teams play during warm-ups for games, Vancouver and Montréal's players step on the ice accompanied by U2 and Coldplay. Rather than hyper-masculinity, these selections appear to solicit feelings of awe, reverence, and *frisson* paralleling both teams' reputations for skill and finesse over grit and toughness. By studying fan debates over the merits of their teams' intro songs, the exposure those songs gain in television media, and their use in fan-edited tribute videos, I will demonstrate their importance in the construction of a team's identity and the desire for their supporters to rally around it.

**38. Sunday, June 3, 3:30-5:00 PM. Room 779.**

**“BALANCE OF TERROR”: SOUNDS OF RACE AND DIFFERENCE IN *STAR TREK***

Jessica Getman, University of Michigan, Ann Arbor

Gene Roddenberry believed in the ability of science fiction to address and affect social controversies. From the start, he envisioned the original series of *Star Trek* as a vehicle for political and social change. Like other structural components of the series, such as

plot and setting, sound was used to wield power over “non-Western” and “alien” races. Though the creative minds behind *Star Trek* were often attempting to push liberal doctrines, such as women’s rights and racial equality, the vocabulary they chose to invoke bolstered social boundaries that had been previously set in place by the society they were trying to reform. This tendency was often supported by musical topics and sound effects that place the ship’s crew and captain in a place of power and that indicate the Otherness of characters and cultures on the screen, often through sonic markers of exoticism. Despite this, *Star Trek* was an important presence in the liberal social reform of the late 1960s. The role of sound in this series, especially in the social messages *Star Trek* expressed, has yet to be adequately addressed by scholars. The goal of this paper is to provide closer readings of several episodes in which issues of racial Otherness play a prominent role (such as “Balance of Terror”) in order to examine the role of music, sound, and silence in the ideologies that remained central to the worldview of *Star Trek*.

**TO TIMIDLY GO WHERE QUITE A FEW MEN HAVE GONE BEFORE: THE  
RAREFACTION OF MUSIC IN *STAR TREK: THE NEXT GENERATION***

Neil Lerner, Davidson College

Composer Ron Jones’ time working on *Star Trek: The Next Generation* was marked by a series of meticulously thought out, highly dramatic scores and frequent conflicts over musical style with executive producer Rick Berman. One of Berman’s strategies for distinguishing *The Next Generation* from the original series of the 1960s was to have the music be less melodramatic and exotic. Yet Jones approached his episodes as though they were films, creating unique timbral palettes and recurring melodic ideas for ensembles that blended live and electronic instruments. Indeed, Jones’ compositions for *Star Trek: The Next Generation* serve as a useful example of what Ron Rodman describes in *Tuning In: American Narrative Television Music* as modernist avant-garde TV music. When Jones ceased to compose for the series, the musical languages become more constricted. While the earlier seasons of *Star Trek: The Next Generation*—those seasons with episodes composed by Jones—employed some avant-garde procedures in their scores, the later seasons and even the subsequent spin-off series (*Star Trek: Deep Space Nine*, *Star Trek: Voyager*, and *Star Trek: Enterprise*) moved in a direction of more conventional musical strategies, perhaps culminating most glaringly in the switch from the instrumental title themes of the first four series to the sung theme of “Where My Heart Will Take Me” from *Star Trek: Enterprise*. This investigation will focus on selected highlights of Jones’ scoring for *Next Generation*.

**SCORSESE’S USE OF *LUCIA DI LAMMERMOOR* IN *THE DEPARTED*  
BETWEEN ASSIMILATIONS AND CAESURAS**

Candida Billie Mantica, University of Southampton

26 years after his *Raging Bull* (1980), which included nondiegetic uses of music from Pietro Mascagni’s *Cavalleria Rusticana*, *Guglielmo Ratcliff* and *Silvano*, Martin Scorsese returned to Italian operatic quotations in *The Departed* (2006). While in *Raging Bull* the recurrence of opera provided a structural frame connoting boxer Jake La Motta’s

descending trajectory, Gaetano Donizetti's *Lucia di Lammermoor* in *The Departed* performs an entirely different function. Associated to the multi-faceted Irish mobster Frank Costello, its occurrences involve a diegetic performance, which precedes a cocaine orgy party; further non-diegetic presences accompanying Costello toward his epilogue; and there is a final irreverent appearance as the ringtone of his mobile, which strikes the tune of the opera's famous 'sextet' as soon as Costello has been shot dead.

Scorsese's use of *Lucia* in *The Departed* overtly quotes Howard Hawks' pioneering gangster film *Scarface* (1932), in which Italian-American mobster Tony Camonte (Al Capone) used to whistle the tune of "Chi mi frena in tal momento" as a prelude to his murderous acts. I argue that on one hand, this reference in itself assimilates the role of Italian-American Mob in the first half of the twentieth century to that of Irish Mob in contemporary Boston (and ideally to any analogous context). On the other, Scorsese's contextual use of *Lucia* in key sequences of *The Departed*, sets a caesura between these two worlds, and contributes to a more up-to-date depiction of Costello's lifestyle made of sex, cocaine, technological devices, emancipated women and 'rats'.

### **39. Sunday, June 3, 5:30-7:00 PM. Room 303.**

#### **THE YODELING HERD**

Caryl Flinn, University of Michigan

Yodeling is a YouTube superstar. You can watch 9 and 92 year olds yodelling, see Justin Bieber and Jamie Foxx do yodel karaoke and witness, as 2.4 million have, Jewel's "super fast yodeling." In 2004, yodeling was also the star of Bart Plantenga's brilliant book, *Yodel-ay-ee-ooo*. Yodeling is in the air, where it's actually been for centuries, zigzagging from Alpine mountain-tops into country and western music and out of the mouth of *Tarzan* on TV. There are yodeling techniques in the music of central rural Europe, the American west, Hawaii and even India.

Its movement on the silver screen, by contrast, has been far less extensive. Yes, it saved planet Earth from aliens in *Mars Attacks*, it appeared in singing cowboy movies and in Three Stooges films. *The Sound of Music* had its pseudo-yodelling number, and, in the 1960s and 70s, yodeling played a role in a series of German soft core *Tirolischer* films announcing sexual climax. But that's what cinematic yodeling has been: a terribly excited "hear me," inviting little from auditors except bemusement. For all its sensational vocal display, it is devoid of emotional sensation. On the silver screen, yodeling is a simpleton's joke, an acoustic flourish, a special effect or gag. While I have no interest in redeeming yodeling, I *do* want to explore that, given how in offscreen cultures yodeling supports moments of relaxed showmanship and group conviviality, its place in cinematic life, when present at all, is just a one off, guaranteed to lack social or emotional sticking power.

#### **REALISTIC SONG IN THE MOVIES**

Peter Kivy, Rutgers University

In an essay that has become something of a classic, called “The World of Opera and its Inhabitants,” the late Edward T. Cone made a distinction between what he called “realistic song” and “operatic song.” Briefly, “operatic song” is what, in real life or spoken drama, would be speech, but in opera is sung, as, of course, in opera, it is the nature of the beast that the characters “converse” by singing. But there also occur in opera instances in which it is fictionally true in the world of the work that a character “sings” a song, as Cherubino “sings” to the Countess a song of his own composition in the second act of *Figaro*. This is what Cone calls, in opera, “realistic song.” Realistic song occurs in the movies as well, as, for example, where Sam sings “As Time Goes By” in *Casablanca*. And it is the purpose of this paper to explore some of the ways in which realistic song functions in the movies, in light of Cone’s operatic examples.

**40. Sunday, June 3, 5:30-7:00 PM. 6<sup>th</sup> Floor.**

**FROM PUBLIC TELEVISION TO MTV: THE BROADCAST TRAJECTORIES  
OF “BOLLYWOOD” FILM SONGS**

Samhita Sunya, Rice University

Hindi-Urdu-language popular films are well known for their song sequences, assumed to be the hallmark of “Bollywood,” a label that has gained currency in more recent years. Scholarly work on Hindi-Urdu cinema has emphasized the primacy of film songs either within discussions of film aesthetics or in relation to film narratives. My paper focuses instead on the Hindi-Urdu film song itself, an entity that has been remarkably prominent through the decades, notwithstanding the enormous shifts in its stylistic and musical particularities. I note that the “Bollywood” film song is paradoxically synonymous with its associated cinema industry at the same time that it has enjoyed a rich history of autonomous circulation through broadcast media. I recount the popularity that Hindi-Urdu film songs had garnered by the 1950s through specialized radio programs, and through state-sponsored public television programs like *Chitrahaar* (“Garland of Pictures”) in the 1970s, which would air unannounced series of film song sequences. My paper gestures toward a transnational history of forms, in terms of the film song and the music video. Both these forms converged with the establishment of MTV India, which would air current, popular film songs as excised clips, just as *Chitrahaar* had been doing more than a decade earlier. Thus, my paper not only accounts for the mid-1990s integration of “Bollywood” film song sequences into globalized, MTV-network programming, but also accounts for non-U.S.- based genealogies of the music video as a broadcast form(at) that was distinct from—albeit intimately related to—popular cinema.

**TOWARDS A FUNCTIONAL UNDERSTANDING OF BOLLYWOOD MUSIC**

Angharad David, Yale University

The song and dance sequence is arguably the most iconic signifier of Hindi commercial cinema, colloquially known as Bollywood. These musical scenes – renowned for their elaborate mass choreography, encoded eroticism, and spontaneous teleportation of the principal characters to exotic locales – help to establish Hindi cinematic identity while demarcating it from the narrative and expressive conventions of ‘normative’ Western

cinematography. Yet even within the burgeoning field of Bollywood scholarship, the specific function of the song sequence continues to be overlooked.

Using a variety of examples, this paper explores how Bollywood song/dance sequences can be interpreted in terms of their generic, structural, and expressive functions, and how these functions are interwoven with the historical and ideological evolution of Indian cinema. The status of song/dance sequences as a core generic identifier contributes to Bollywood's commercial and communicative success, while an apparent increase in the use of musical quotation seems to signal filmmakers' acceptance of a metonymic relationship between musical and filmic identity. Song/ dance sequences can mark significant moments within a film's trajectory, prolong or dissipate tension, and open gateways to new geographical and temporal locations, acting as a form of musical punctuation characteristic of Bollywood's 'alternative' temporal and narrative structures. Moreover, the particular musical and cinematic content of individual song/ dance sequences is instrumental in defining character, projecting alternate representations of subjectivity, and communicating ideas and emotions impermissible in normal modes of expression.