

MUSIC AND THE MOVING IMAGE ABSTRACTS
May 30-June 1, 2008

1. FRIDAY, MAY 30, 10:30-12:00. LOEWE THEATRE.

JEFF SMITH, University of Wisconsin-Madison
Keynote

**BRIDGING THE GAP: RECONSIDERING THE BORDER BETWEEN
DIEGETIC AND NONDIEGETIC MUSIC IN FILM**

This paper offers an alternative model for conceptualizing the boundary between diegetic and nondiegetic music in film. Most attempts to explain this phenomenon falter because they take this distinction to be solely an effect of a film's narration and focus largely on the spectator's apprehension of music's diegetic or nondiegetic status. Instead, concepts like Robynn Stillwell's "fantastical gap," for example, might be viewed more productively through a lens that combines three interrelated, but nonetheless theoretically separable issues: the music's relation to narrative space, the film narration's self-consciousness and communicativeness, and the music's aural fidelity.

To illustrate the utility of a model that considers all three of these as factors in determining music's status with respect to narrative space, my paper will advance three supporting claims. First, I will argue that instances in which music becomes "detached" from its source function as "spatially displaced sound." Second, I will argue that the manipulation of music's aural fidelity is not in itself enough to shift its status from diegetic to nondiegetic. Lastly, I also will argue that the spectator's uncertainty about music's spatial status can be an effect of the narration momentarily suppressing information about the imputed source of music within the diegesis

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2. FRIDAY, MAY 30, 1:30-3:00. LOEWE THEATRE

Lisa Coulthard, Film Studies, University of British Columbia

**TORTURE TUNES: POPULAR MUSIC AND NEW HOLLYWOOD FILM
VIOLENCE**

Quentin Tarantino's *Reservoir Dogs* (1992) marked a significant point in American film violence for a number of reasons, some of the most important of which are his use of film music and his blending of comedic and violent modes of representation. Receiving both criticism and admiration, the torture scene in the film stood out for its blending of extreme tension, violence and humour as well as for its use of the song "Stuck in the Middle with You" (Stealers Wheel, 1972) that plays diegetically throughout the scene. Gaining infamy as a scene of aesthetic stylistic brilliance and an alienated pleasure in cruelty, the song clearly has filmic precedence (the most obvious of which is Stanley Kubrick's use of "Singin' in the Rain" in *A Clockwork Orange* (1971)) and stylistic influence: the presence of popular music during scenes of violence has become a signature of recent Hollywood ultraviolence with films such as *American Psycho* (2000) (Huey Lewis and News' "Hip to be Square"), *Face/ Off* (1997) (Judy Garland's "Over the Rainbow") and *Blue Velvet* (1986) (Roy Orbison's "In Dreams") all using popular songs during sequences of brutality and violence.

Part of a larger movement towards the use of song as score in New Hollywood, this relation in film violence demands particular attention and analysis. In this paper I will argue that the move away from traditional scoring aimed at intensifying or directing spectatorial response in scenes of intense violence and torture in a number of New Hollywood films is significant for a number of reasons: the ironic disjuncture between audio and visual tracks (and between the lyrics and action, as scoring gives way to song), the blurring of diegetic and non-diegetic sound worlds, the emphasis on nostalgia and temporal dislocation

(rarely are these songs contemporaneous with the film or diegetic action) and the dominance of song over sound (although diegetically motivated, in most of these scenes, the song takes over drowning out all other sounds) are just a few of the issues that require addressing in analyzing this use of film music. Focusing not just on the filmic representation of violence, this paper will also recognize the cross pollination of this trend towards popular music during extreme filmic violence and consider that, like Kenneth Anger's *Scorpio Rising* (1964), the songs in these films also become mutated and rearticulated through the violence with which they then often become primarily associated.

Charles Mueller, Dept. of Music, Florida State University

THE MUSIC OF GOTH: HOW EARLY HORROR FILMS INSPIRED A GENRE OF POPULAR MUSIC

Emerging from England's punk scene, the goth subculture dramatized the pessimism of the Thatcher-era perhaps more intensely than other youth movements. Recording artists associated with goth were influenced by the aesthetics of early horror movies, film adaptations of E.A. Poe, and even American westerns, as much as they were by musical sources. Their approach to composing is unprecedented in popular music, and has received little attention from musicologists.

Based on my interviews with goth participants in England, record distributors, and the musicians themselves, this paper explains why some British youths identified with early horror films, and why bands were so fascinated with the techniques used to create atmosphere in gothic cinema that they developed musical devices that produced analogous effects.

This paper will show how goth artists created songs that were studies in atmosphere. This is accomplished through an analysis of "The Tenant" by Play Dead (based on the Polanski cult-classic), as well as the techniques and signifiers from expressionist horror films and "spaghetti" westerns in the work of Siouxsie and the Banshees. The music emulated the immersion of the cinema through the use of non-diegetic scoring techniques, the manipulation of timbre, and narrative lyrics. The use of film techniques and references were typically used to accentuate the artificial and contrived nature of the songs, which complemented the hollow and dispirited affect of the music. The artists felt that appropriating the aesthetics and symbols from early gothic films was the most effective way to continue and intensify punk's project of social critique.

Per F. Broman, Dept. of Music Theory, College of Musical Arts, Bowling Green State University

TORTURE, PAIN, AND PHIL COLLINS: THE POWER OF MUSIC IN SOUTH PARK

When South Park is infested by thousands of Hippies holding a music festival, the only way to break up the crowd is by changing the music. After having convinced the town that the hippies are bad, Cartman builds a machine with a group of towns people to drill through the masses of hippies to reach the center stage. Once they reach the core, they play Slayer's "Raining Blood" and the hippy situation is solved. Indeed, music has abilities to influence people's thoughts and emotions, a topic discussed from the outset of Western philosophy.

This paper will focus on diegetic music in *South Park*, how the characters interact with it, as well as which ideas it conveys, and how its use corresponds to historic Western philosophical accounts. It is well known that Trey Parker and Matt Stone, the creators of *South Park*, have a candid interest in music and that the series employs music in a wide number of functions. I will focus on episodes in which music demonstrates the power of making an impact: In *South Park* this is typically done through a discord of genres (contrasting rock with death metal, or exaggerating the musical abilities of artists who displease the creators). My aim is not to provide a single philosophy of music of *South Park*; but the series raises a number of questions about music that philosophers—particularly Plato—have dealt with again and again.

3. FRIDAY, MAY 30, 1:30-3:00. Room 303

Gillian Anderson, CSP, and Ronald Sadoff, NYU Steinhardt

LES DEUX TIMIDES (CLAIR, 1929) AT TRIBECA

The little known, extremely well-crafted farce, *Les Deux Timides* (Two Timid Souls), by Rene Clair was presented at the 2008 Tribeca Film Festival. Although silent, the film was made more like a sound film in the sense that scenes ran directly into each other without the silent epoch convention of an imaginary curtain going up and down at the beginning and end of each scene. Using current students or recent graduates of Ron Sadoff's Film Scoring Program at NYU Steinhardt (Jaebon Hwang, Jihwan Kim, Seon Kyong Kim and Jin Kyung Lee) a new score was composed for the screening and played by the NYU Chamber Orchestra under the direction of Gillian Anderson.

During the creation stage a lot was learned about silent film music conventions, but a lot more was learned about sound film composition and the way it differed from that of the silent era. A lot of the difference had to do with the computer programs available to composers and the close synchronization this technology encouraged. Although this degree of synchronization was a conductor's nightmare, it made possible the realization of an ideal described in 1925 by the Swiss founder of the eurhythmics movement, Emile Jaques-Dalcroze: a music with variable rhythms that could imply the plastic dimension of the show. (See Carlo Piccardi, "Pierrot at the Cinema" trans. G. Anderson in *Music and the Moving Image*, Vol 1, No. 2, Spring, 2008, p.11). Examples from the Tribeca performance will be used to illustrate this point.

Jonathan Waxman, Dept. of Music (CAS), New York University

THE SELF-REFLEXIVE FILM SCORER: A REVIEW OF COMPOSER COMMENTARIES ON DVDs

The advent of DVDs in the mid-1990s has seen a proliferation of "audio commentary" by individuals involved with the film's production. Many DVDs simply include an audio track of the director discussing his own work while the film is playing, but comments by others involved in the production of the work including producers, animation directors, production supervisors, composers, and even actors have also been included with DVDs.

This paper will explore salient issues related to composer commentaries on DVDs: the limitations of what can be verbalized about the score while the movie is playing, the degree of technical specificity that can be given since these commentaries are intended to be accessible to non-musicians, and the problems a composer has in explaining his score years after its creation. Selections from David Raskin's commentary for *Laura*, Danny Elfman's commentary for *Pee Wee's Big Adventure*, and Don Davis's commentary for the *Matrix* will be used as case studies to compare how composers speak about their scores. Audience reflections on these composers' commentaries will be offered through the website "ratethatcommentary.com" and user reviews from on-line merchants such as amazon.com.

Although these tracks may offer us important perspectives on how composers interpret their work, these commentaries usually only offer a superficial analysis of musical passages such as discussing instrumentation and general musical mood on short segments of music. These commentaries rarely discuss higher level compositional concerns such as thematic interrelationships, and harmonic progressions that would interest musicians. Despite being intended for people with a limited music education, non-musician reviewers cite difficulty in understanding the specific musical details that are included and find it tedious to watch the entire movie only to anticipate the composer's discussion of a few scenes. Thus, these composer commentaries fail to be useful to musicians or accessible to the layman.

Lisa Cleveland, Fine Arts Department, St. Anselm College, New Hampshire

HEARING THE BIG PICTURE: COMPOSITIONAL TECHNIQUES USED TO CREATE LARGE-SCALE THEMATIC UNIFICATION IN FILM SCORES

The power and ability of music to create a sense of formal unification in film was recognized in the earliest days of cinema's development. The reliance upon romantic and post-romantic compositional practices of the 19th century, particularly Wagner's leitmotiv technique, provided a viable model for the support and reinforcement of narrative continuity. While leitmotif technique has served as an effective method for the

past century, composers have also developed and adopted a variety of other compositional techniques to create a sense of unity and large-scale cohesion.

This presentation examines specific approaches to large-scale unification including motivic methods, monothematic technique, and the adaptation of multi-thematic applications. Video excerpts from applicable films will be used to demonstrate how composers have used these unification techniques and how each approach has successfully created a sense of narrative coherence within the film. The analysis of these thematic techniques reveals compositional commonalities yet also reflects the composer's effort to adopt an appropriate technique which supports the unique essence of a film's formal design.

4. FRIDAY, MAY 30, 1:30-3:00. Room 779

Rika Asai, Jacobs School of Music, Indiana University, Department of Musicology

TODAY'S CITY OF LIGHT IN THE WORLD OF TOMORROW

The diorama and related forms were 19th-century multimedia entertainments. Temporal and physical motion, created with lighting, stage machinery, and incidental music, were essential components of the spectacle. Although the popularity of the entertainment waned with the advent of film, dioramas were reinvented by the mid-1930s as an exciting new advertising medium.

This paper considers Consolidated Edison's (Con Ed) exhibit at the 1939-40 New York World's Fair, the giant diorama "City of Light." A scale model of the New York metropolitan area a city-block long and almost three stories high, the diorama was feted as "the world's largest" and featured working models of devices such as subways and elevators, which audiences could view during a twelve-minute presentation depicting twenty-four hours in the life of New York City. Accompanying the action was the recorded voice of a narrator describing the various phases of city life from the point of view of the power necessary to run it. Complementing the text were recorded sound effects and an original underscore. Con Ed's message to the public centered on goodwill and the score follows fairly conventional underscoring practices.

World's Fairs were meant to be ephemeral experiences and by the time a fair site was razed, the musical ambience of the fair had long since evaporated. I attempt to recover the "sonic landscape" of the diorama through the surviving score and use it as a focal point to map out the rich complexities and contradictions of music, the moving image, and advertising in this era.

Dale Chapman, Dept. of Music, Bates College

MUSIC AND THE STATE OF EXCEPTION IN ALFONSO CUARÓN'S CHILDREN OF MEN

In *Homo Sacer: Sovereign Power and Bare Life*, Giorgio Agamben provides an analysis of the "state of exception," that situation in which the sovereign, in response to crisis, suspends the efficacy of the rule of law. This juridical move has ontological implications, for it also suspends our everyday experience of time. Music, which can emulate the concentrated temporality of the state of exception, offers itself as a powerful formal tool for its cinematic realization.

In his 2006 setting of the P.D. James novel *Children of Men*, Alfonso Cuarón conjures an eerily familiar future dystopia that extrapolates the overlap between rule of law and unrestricted force that Agamben cites in contemporary geopolitics. In the embattled Britain of *Children's* year 2027, Theo (Clive Owen) finds himself crossing the invisible boundary that separates the empowered citizen from the figure of bare life, abject before the state.

My discussion here takes up one scene, shot in one extended take, that depicts the ambush of the car bearing Theo and his fellow travelers. The scene moves from banal dialogue to savage violence with terrifying speed. The Kills' 2003 song "Wait," which frames the scene as source music emanating from the car radio, maintains a ceaseless, pulsating accompaniment to this seamless shift from quotidian life to violent crisis. Here, diegetic music highlights the temporal continuity that binds everyday life to its dissolution in the state of exception.

David Neumeyer, The University of Texas at Austin

DIEGETIC/NON-DIEGETIC: A THEORETICAL MODEL

The first section of this paper surveys the recent film and film music literature on the functional opposition source/background (diegetic/non-diegetic, screen/pit, actual/commentative, etc.) and concludes that, despite some ambiguities, the distinction is fundamental to material relations of image and sound and to narrative functions of music in the sound film. Difficulties and reservations in the literature are tied to any or all of four sources: First, the term diegesis is muddled by contradictions introduced into narrative theory by Gerard Genette, who substantially changed the meaning of the word from its sources in Plato and Aristotle. Second, ambiguities arise in connection with subjectivity (either a character's or the viewer's). Third, the treatment of the opposition, nevertheless, falls readily into typical patterns of interpretive practice with respect to oppositions (as described by David Bordwell)—that is, the ambiguities described in the literature are predictable. Fourth, the focus on anchoring in physical space as a basic category ("source," "diegetic," "screen") unduly neglects the temporal coordinate that is necessary for an adequate account of sound and music functions.

The second part of the paper establishes a framework and terminology intended to account for the range of variations implicit in a spatio-temporal model of the diegetic/nondiegetic pair.

5. FRIDAY, MAY 30, 3:30-5:00. LOEWE THEATRE.

Alan Houtchens, Department of Performance Studies, Texas A&M University

MUSICAL ALLUSIONS IN BERNARD HERRMANN'S SCORE FOR *VERTIGO*

References to pre-existent music by other composers in Bernard Herrmann's score for Alfred Hitchcock's *Vertigo* are both more numerous and more meaningful than critics, film historians, and musicologists have heretofore recognized. This paper examines those references in light of how they reinforce correspondences between the film's script and the legend of Tristan and Isolde. Gottfried von Strassburg's thirteenth-century treatment of the legend and Richard Wagner's powerful nineteenth-century music drama are discussed at length. Other musical works considered include the thirteenth-century Sequence *Dies irae* and compositions by Johann Christian Bach, Claude Debussy, and Maurice Ravel. Also highlighted are specific features of character development (especially of Madeleine Elster), cinematic technique and directorial subtlety, along with side glances at the novel by Boileau and Narcejac that served as the basis for the screenplay.

Scott Murphy, School of Fine Arts, University of Kansas

WAGNER'S SIRENS IN HITCHCOCK'S MUSIC

Numerous operas and music dramas by Richard Wagner and scores for films by Alfred Hitchcock associate portrayals of romantic and/or sexual desire and satisfaction with a fully-diminished seventh chord in which the highest voice is markedly displaced upwards by a whole step before resolving into the chord. In Wagner's music, the earliest and most overt example of this association occurs during the Sirens' music in *Tannhaeuser*, but it also appears at relevant moments in *Lohengin*, *Tristan und Isolde*, *Die Meistersinger von Nuremberg*, and *Parsifal*. Several scores for Alfred Hitchcock's films co-opt this same association, including not only four from Bernard Herrmann—it plays a leading role in love themes for *North by Northwest* and *Marnie*, and appears during apropos occasions in *The Trouble with Harry* and *Vertigo*—but also those by other composers for earlier films such as *Rebecca* and *Spellbound*. An embedded major triad that is created by the whole-step melodic displacement partially yet especially confounds the customary consonance-dissonance dichotomy, suggesting that this association is not entirely arbitrary. As sensations immediately preceding the fulfillment of the libidinal drive (in contrast to, for example, the hunger drive) are in of themselves positively valent, so does the unresolved sonority contain its own pleasing consonance. This hypothesis gains some credence through associations in the scores for *Rebecca* and *Marnie* (with Stravinsky's *The Rite of Spring* as an important precedent) between the sonority left unresolved and the portrayal of sexual potential and/or romantic desire left unconsummated or repressed.

Dan Blim, Dept. of Musicology, University of Michigan

**FROM THE TOP: STRUCTURAL AND NARRATIVE SIGNIFICANCE IN
BERNARD HERRMANN'S PRELUDE TO *VERTIGO***

Although poorly received initially, Alfred Hitchcock's *Vertigo* (1958) has become a staple of film courses and critical top-ten lists. Bernard Herrmann's score has been similarly lauded, and has drawn scholarly attention to its narrative uses and thematic organization, most extensively by David Cooper in his *Vertigo: A Film Score Handbook*. But Cooper's discussion of the prelude, a segment where the music is arguably most foregrounded due to the lack of narrative, is strikingly limited. Cooper writes that Herrmann's "attitude to the role of title music varied from film to film—in some it was entirely independent from the rest of the score and in others it was integrally related," but Cooper never decisively considers the role of the title music. A close analysis reveals that the prelude holds deep narrative and structural significance and parallels the film itself in obvious and direct ways.

My paper will focus on three central elements of the prelude. The first, which Cooper briefly addresses, is the formal structure, a bipartite structure that echoes not simply the film's bipartite structure but also its narrative fixations. The second is the centrality of certain pitches and intervallic relations connected to key dramatic moments and characters. Finally, the score's use of musical "mirrors"—inversions, retrogrades, and repetitions—parallels the film's prominent use of mirrors as *mise-en-scène* elements. Not only that, the score's use of "mirrors" acts as a sonic representation of transformation and doubled identity that surrounds the transformation of one character played by Kim Novak into another.

6. FRIDAY, MAY 30, 3:30-5:00. ROOM 303.

Andrew L. Kaye, Muhlenberg College, Allentown, Pennsylvania

**THE STORY AND THE MUSICAL ENHANCEMENT IN SCIENCE FICTION
AND ADVENTURE FILMS: *I AM LEGEND* (2007)**

Sci-fi and fantasy films offer the composer a large canvas of musical expression, which allows us to understand both plot development, and character-qualities in great detail. These potentialities reflect a century-long development. The late silent-era science fiction epic *Metropolis* (1927) relies on a generic neo-Wagnerian symphonic approach where the score serves to accompany the forward movement of plot, as in other dramatic films of the period. Rozsa's score to *Spellbound* (1945) seems to mark a breakthrough, where the interior persona and the mysterious of fantastical imagination are captured by the unearthly tones of the electronic theremin performing chromatic motifs meant to unsettle. In the rapidly-developing science fiction genre of the 1950s, score to films such as *Rocketship X-M* (1950), *The Thing from Another World* (1951), and *Them!* feature a mixture of electronic and traditional instrumentation and the use of chromaticism to give voice to aliens and alien worlds, where the creatures' actual thinking process is musically resonant. In *Forbidden Planet* (1956), anger, justification and dramatic continuity have an electronic and microtonal score, where we can see yet more experimental sonic possibilities at play. Digital recording and sound manipulation technologies and enhanced concepts of sound design mark late 20th century entries such as *The Matrix* (1999). In this talk, I will discuss the soundtrack, in time-stop musical analysis, of the film *I am Legend* (2007) with emphasis on the complexities of harmonic and rhythmic interval and the interplay of popular and avant-garde musical modalities which animate the moods and landscapes of a post-apocalyptic story world.

Joakim Tillman, Department of Musicology and Performance Studies, Stockholm University

**COURAGE OR FEAR, DAUGHTER(S) OR MOTHERLY FEELINGS:
LEITMOTIVIC ASSOCIATION AND EXPRESSION IN MAX STEINER'S
SCORES FOR *KING KONG* AND *MILDRED PIERCE***

In Wagnerian analysis there is a long tradition of questioning established leitmotivic labels, even extending to scepticism over whether Wagner's leitmotifs have any referential meaning at all. Film music studies present a more straightforward view of leitmotifs, which possibly reflects a more straightforward use of leitmotifs. According to Adorno and Eisler, the leitmotif in cinema music "has been reduced to the level of a musical lackey, who announces his master with an important air even though the eminent personage is clearly recognizable to everyone." If this is the case, there would not appear to be any problems involved in determining the association of a leitmotif.

Indeed, Claudia Gorbman writes of one of the most important leitmotifs in *Mildred Pierce*, that “the relation between the theme and its referent is extremely clearly articulated.” The leitmotif first belongs to Mildred’s two daughters, and after Kay has died to Veda alone. Gorbman asks how one theme can be used for both daughters, when one is good and the other evil. However, the implications of this important question are quickly brushed aside by the answer that in the earlier parts of the story the daughters function as a unit. Justin London comes to another conclusion: “although we may initially think this motif refers to the children, over the course of the film we come to learn that it really only refers to Veda.” An analysis of the motif’s narrative function, though, shows that it is associated with neither of the daughters, but with Mildred’s motherly feelings.

In *King Kong*, one of the main leitmotifs has been called “courage”. Although this designation originates from Steiner himself (according to Larry Timm), it is at odds with both the cultural musical code of the motif, and its use in the film. Actually, “fear”, the exact opposite of “courage”, would seem a more appropriate label.

The purpose of this paper is not to preach a rewriting of the dictionary of leitmotivic labels in film music, “with truer identifications provided for every thematic scrap.” (Abbate & Parker) Departing from recent studies of Wagner’s leitmotif technique, the aim is rather to demonstrate the complex dramatic functions of leitmotifs in film music. Not even in Max Steiner’s often hyperexplicit scores, is the leitmotif reduced to a musical lackey announcing his master.

Leah Curtis, Music and Musicology, University of Southern California

DIRECTING THE MUSIC: COMPOSER DIRECTOR COLLABORATION

The composer-director relationship is central to the effective development of a film’s musical score. A number of common issues arise which can diminish the effectiveness of a score in supporting narrative and character development and creating an affective viewing experience. These issues include the practice of involving composers at the final stages of production, a lack of awareness of, and collaboration with the sound design team, as well as the highly specific terminology used in describing the work of composition and direction, and the consequent need to find a common language to facilitate the collaborative process. In this paper I will draw on my own experience as a composer and on interviews conducted with directors and composers in Los Angeles to explore a range of approaches in collaboration between composers and directors while developing the score through the various stages and layers of the production process.

7. FRIDAY, MAY 30, 3:30-5:00. Room 779.

Carol Vernallis, Film and Media Studies, Arizona State University

SOUNDTRACKS FOR THE NEW CUT-UP CINEMA: MUSIC, SPEED AND MEMORY

Film theorists have described a new cinematic mode distant from classical Hollywood film style. David Bordwell calls this aesthetic the “new intensified continuity;” stylistic markers include prowling cameras, wipe-bys, constant reframing, and rapid-fire editing. While some has been written on this new visual style, little has been said about the accompanying soundtracks, even though developments in sonic technology and practices, especially 5.1 surround-sound, have facilitated these changes. I’ll point to some local ways that music and sound help structure this new prismatic cinema. For example, these films can showcase a wide variety of musical styles, often mingling American pop music and classical Hollywood scoring with other musical practices at a far remove from these. I’ll spend more time considering the ways Nicholas Cook’s analysis of commercials might be adapted to describe the large-scale structures of films like *Babel*, *The Bourne Supremacy*, and *Eternal Sunshine of the Spotless Mind*. These recent Hollywood films possess multiple strands and place the viewer “too close” to characters who do not fully comprehend their predicaments. In the songs and musical interludes, the music reflects the characters’ psyches but also provides a birds-eye-view that works to provide large-scale form for highly kaleidoscopic material.

Alessandra Campana, Musicology, Tufts University

**MASCAGNI AND “THE NEW CINEMA-LYRIC ART”: *RAPSODIA SATANICA*
(1914-17)**

Much has been written of late on the pervasive presence of music in the early years of film. We are still lacking, however, a more precise description of music’s interaction with the new medium, a description that takes into account specific historical conditions of production and exhibition. *Rapsodia satanica*, a film produced by Cines in 1914, constitutes a vivid if complex instance of silent cinema’s thorny relationship with music. The film, as stated in the program notes distributed at the Roman premiere, aims at establishing “a new cinema-lyric art,” demonstrating “the possibility of collecting in a single cinematographic work the sensations of all the arts.” Based on a script in verse, it featured the celebrated diva Lydia Borelli as the countess Alba d’Oltrevita, a female Faust who renounces love in exchange for eternal beauty. Equally lavish care was given to the cinematic aspect, which distinguishes the film for the experimental camera-work and lighting and for the extraordinary use of tints and filters. Pietro Mascagni was commissioned to write an original orchestral accompaniment. If a score by the eminent opera composer decreed the legitimacy of the film’s artistic effort, the composer established precise contractual conditions that would guarantee his creative independence and the primacy of music over the film. However, as testified by contemporary letters and documents, the maestro elaborated a new compositional strategy precisely in order to provide music that could accompany the recorded images in almost perfect synchronization. As this paper will demonstrate, the music is grafted onto the sophisticated filmic images with a precision almost anticipating “vertical montage.” At the same time, however, the film activates a constant effect of friction between the anti-realist images (the evocative gestures of Borelli, the episodes set in contrasting tints, the misty and fabled sets) and the narrative precision of the score (the recurring motives, the matching of dramatic situations with “realistic” music). The film represents an extraordinary encounter of technology with avant-garde poetics, of “old” artistic processes and modern concerns, at a time when Italy, with the rest of Europe, was devastated by WWI.

James M. Doering, Dept. of Music, Randolph-Macon College

**THE KLEINE POLICY AND THE COLBURN EXPERIMENT:
GEORGE KLEINE’S *ANTONY AND CLEOPATRA* (1914) AND GEORGE
COLBURN’S ORIGINAL SCORE**

In 1913, promoter George Kleine brought *Quo Vadis?*, a massive new Italian film to America. Directed by the artistic Enrico Guazzoni and unprecedented in scale, *Quo Vadis?* featured huge historically accurate sets, a cast of 2,000, and no fear of duration, measuring nearly 100 minutes (8 reels) in length. Audiences flocked to the film, and critics praised its balance of art, history, and entertainment. Fueled by this success, Kleine imported more multi-reel Italian features of a similar ilk in the 1913-14 season. He also announced a new policy of commissioning original scores for each of these “big subject” films. Though this policy soon faded, it yielded original scores for three films—*The Last Days of Pompeii*, *Antony and Cleopatra*, and *Spartacus*. Of these commissions, only George Colburn’s score for *Antony and Cleopatra* survives. This paper examines Colburn’s music and the context of its creation and reception. My research is based on the score, the contemporary press, and the Kleine Papers at the Library of Congress.

Colburn’s score is built on recurring themes and is remarkably subtle when compared to other extant original film scores from this period. While not immune to stereotype, it does reveal compositional craft. His cues are varied and closely integrated with the plot’s complexities. At the same time, the score is unified through shared motives, thematic development, and musical foreshadowing. Although *Antony and Cleopatra* was Colburn’s first and last attempt at film music, its technique and scope put him on the cutting edge of film accompaniment in 1914.

8. FRIDAY, MAY 30, 5:30-7:00. LOEWE THEATRE.

Jean-Michel Dumas, University of Montreal, Music Faculty, McGill University, Center for Intelligent
Machines

**NEW ARTISTIC FORMS: AUDIOVISUAL CREATION INSIDE A GEOMETRY-
DRIVEN CONTEXT**

Advances in graphical simulation via computer modeling have given rise to new cinematographic

techniques and expressive forms. Computer animated films take place in entirely virtual spaces, where image frames are generated via simulation. Graphical content for video games is generated in this fashion but in real-time, shared among non-local participants in a networked virtual space. In contrast, comparable advances in audio have been isolated and limited to exploitation in research contexts. In collaboration with McGill's Center for Intelligent Machines, the authors have gained valuable experience working with a 3D modeled real-time audiovisual environment for the creation and performance of music and image. As with mainstream 3D production environments, this environment provides for behavior modeling and geometric content authoring, but for both image AND sound. The fusion of audio and image content in one geometric framework provides artists with new grammars for expression and new modalities for the articulation of novel forms. Works with non-linear topological structures (e.g. score and image sequence) can be conceived such that a navigated path within the geometrically arranged content determines the artistic experience. For example, the roaming "narrator-observer", central to the Music Video Clips form, may be revisited and incorporated in audiovisual works for performance. Additionally, network-based virtual spaces, similar to those used in multi-player games, may serve as live performance venues where performers and audience meet. The proposed text discusses: 1) the emergence of novel audiovisual forms, and accompanying aesthetics, approaches to creation and artistic experience; 2) new relationships between performer and public.

Stephen Arthur Allen, Fine Arts, Rider University

HE DO THE POLICE SIREN IN DIFFERENT VOICES: AMBIGUOUS AUTHORITIES IN THE FILM OF JOHN LENNON'S 'I AM THE WALRUS'

This paper will demonstrate the deeper significance of musical sounds related to the sirens of British police cars in relation to the film segment 'I am the Walrus' (*Magical Mystery Tour*).

While the literal replication of police sirens in his music has been identified as evidence of Lennon's innate anti-establishmentarianism, the deeper ramifications connected with themes of emotional numbness, childhood regression and, even, confused sexual emotion have not been investigated in relation to moving images.

Examining the film segment 'I am the Walrus' (and also drawing on 'Strawberry Fields Forever' and 'A Day in the Life', all songs from 1967), this paper will connect these diverse themes in a fascinating aesthetic web, enriching understanding of the enduring appeal and magnetism of this music in the popular imagination.

James Wierzbicki, Dept. of Musicology, University of Michigan

GIL MELLÉ'S ELECTRONIC SCORE FOR *THE ANDROMEDA STRAIN*

In an interview conducted shortly before he passed away in 2004, Gil Mellé, composer of the music for Robert Wise's 1971 science-fiction film *The Andromeda Strain* (Universal), proudly declared that he "was literally the very first electronic composer in films" and that the *Andromeda* music "was the very first electronic score."

The proposed paper of course will cite the various reasons given by Mellé (and others, including Jon Burlingame, who wrote the obituary on Mellé for *Variety*) in support of such bold statements; the paper will question—and challenge—those statements, particularly in light of recent research into the electronic sounds that Oskar Sala and Remi Gassman created for Alfred Hitchcock's 1962 *The Birds* (Paramount) and the 'electronic tonalities' that Louis and Bebe Barron created for Fred McLeod Wilcox's 1956 *Forbidden Planet* (MGM).

More significantly, the proposed paper—by way of locating the score for *The Andromeda Strain* within the context of science-fiction films in general and comparing technical/aesthetic aspects of its electronic sounds with those of both earlier and later films in the genre—will discuss how Mellé realized his score using both electronic sounds generated by home-made devices and, in the manner of *musique concrète*, recorded sounds that were somehow transformed. Finally, the paper will examine in detail the functionality of Mellé's score vis-a-vis the film's narrative, especially in regard to its frequent and deliberate blurring of high-tech diegetic sound effects with mood-establishing segments and recurring themes.

9. FRIDAY, MAY 30, 5:30-7:00. Room 303.

Ian Garwood, Department of Theatre, Film and Television Studies. University of Glasgow
**THE BARROOM PIANIST IN CLASSICAL HOLLYWOOD CINEMA: A CASE
STUDY OF HOAGY CARMICHAEL**

This paper explores the narrative role of the barroom pianist, a recurring cinematic figure in the Classical Hollywood melodrama. It takes as its case study the performances of Hoagy Carmichael, who took on the barroom pianist role the most times in non-musical films during the Forties and early Fifties. In contrast to the marginal framing and narrative incongruity apparent in the film performances of many musicians (particularly those of African-Americans) in this period, Carmichael's characters are often positioned centrally (both narratively and visually) and given a strong sense of narrational authority. Three early roles demonstrate these qualities: in *The Best Years of Our Lives* (1946), his character represents an assured normality which has been made strange to the servicemen who have come back from war; *Night Song* (1947) casts him in a pivotal role, at all times knowing more about the various narrative intrigues than any other character; and *To Have and Have Not* (1944) places him at the centre of a band who throw the lead couple's entanglements with the French Resistance and Gestapo into sharp relief.

At the same time, his characters often actually "do" very little, and the individuality of his musical performances is effaced in different ways. In this manner, Carmichael's typical appearances complicate dominant understandings of the role of the musical number in narrative cinema (his performances are both "spectacular" and self-effacing) and notions of narrative agency (his characters are both "passive", often rooted to a piano stool, and narratively significant, typically knowing more about the story situation than anyone else).

Denice McMahon, University of Cambridge

CHALLENGING CONVENTIONS: AN AUDIOVISUAL COLLABORATION FROM THE 'FIRST WAVE' OF IRISH FILM

Primarily concerned with practices of musical composition for films made on the margins of commercial cinema (in this case, the West of Ireland), this paper examines the audiovisual collaboration between Irish filmmaker Bob Quinn and Dublin-based experimental composer Roger Doyle during the 1970s and early 1980s, a period coined as the 'First Wave' of indigenous filmmaking in Ireland. It explores the creative use of sound in the collaborative work of these two artists, offering a counterweight to past scholarship, which has assessed the visual realm alone in Irish film.

Engaging with theories of 'Third Cinema' as defined by Solanas and Getino as well as issues of cultural nationalism and the phenomena of modernisation, I will look at how Quinn manages to "demythologize" rural Ireland by challenging audiovisual conventions.

I will examine the diversified use of sound in a selection of Quinn's films – from the textured soundtrack of *Cloch* (1975) and the fully-scored film *Budawanny* (1987) to his 1978 *Poitín*, a film with no music, only diegetic sound.

How, I will ask, does the soundscape of *Poitín* challenge earlier conventions of representing Irish landscape in film, such as those exemplified in John Ford's *The Quiet Man* (1952)?

10. FRIDAY, MAY 30, 5:30-7:00. Room 779.

Rebecca Fülöp, Dept. of Musicology, University of Michigan

UNNATURAL FEMININITY: MUSIC, PERFORMATIVITY, AND THE CREATION OF GENDER IN FILM

What is the significance of gender in film and how does music work to create gendered bodies onscreen? Current scholarship on the relationship between music and women in film has not yet adequately addressed how characters become gendered and what role gender plays in the many misogynist and exploitative portrayals of women in film. Judith Butler's theory of performativity suggests that gender, rather than

being an essential part of human nature, is created externally and performed on inherently *sexed* but non-gendered bodies. Although film characters are fundamentally different from live people, I argue that the creation of gendered characters on film simulates and parallels the performance of gender on live human bodies. Various external factors—such as cinematography, editing, lighting, and, most importantly for this paper, non-diegetic music—work together to create the impression of fully-realized, autonomous, and gendered characters.

However, disparate methods of portraying gender create a troubling inequality between filmed masculinity and femininity. An analysis of the music from director Otto Preminger's *Laura* (1944), *Angel Face* (1952), and *Anatomy of a Murder* (1959) reveals that though performativity on film, as in real life, naturalizes the manifestation of gender, these contrasting methods of gender portrayal create the impression of an objective, unaffected masculinity and a femininity that depends upon and is beholden to the aid of outside influences. Feminine performance, therefore, more clearly and honestly demonstrates that gender is a cultural construction, whereas masculine performance attempts to hide its constructed nature. By demonstrating how music inscribes gendered personalities onto female bodies onscreen, I will argue that female characters represent not only, as Laura Mulvey claims, "to-be-looked-at-ness," but also "to-be-listened-to-ness."

Rebecca Coyle, Media Program, School of Arts and Social Sciences, Southern Cross University, Australia

MASH-UP MEDLEYS IN HOLLYWOOD/AUSTRALIAN MUSICAL MOVIES

In their often derogatory use of categories such as 'compiled' or 'composite' score, composers and scholars alike have argued that existing (and especially pre-recorded) songs used in film scores create disunity in films. (i) However, composers, directors and producers have dealt with existing songs in different ways. An approach evidenced in both *Moulin Rouge!* (Baz Luhrmann, 2001) and *Happy Feet* (George Miller, 2006) has been the employment of composers to construct song medleys and 'mash-ups'. Both created by Australian directors based in Hollywood, the two films centre on dance and music narratives, and the use of songs extends the dialogue and provides appropriate performance numbers. Drawing loosely on the aesthetics of 'plunderphonics,' (ii) these new numbers at once exploit musical associations and offer fresh perspectives and mixes.

Happy Feet, Miller's Oscar winning CGI animation feature, explores elements common to many animation feature films, that is, musical/dance narrative and comic moments driven by music. While not strictly a musical, the film music track features many pre-recorded songs that have been remixed for dance numbers that drive major performance scenes. The medleys and mash-ups represent not only episodes of singing and dancing but also the particular identification of characters through 'their' songs that operate like their sonic signatures. John Powell composed original cues, adapted chosen songs and tied the music elements together. The songs and song-based approach used in *Happy Feet* was a major part of the marketing and merchandising for the film, and this element in part replicates the approach to soundtrack songs for Baz Luhrmann's *Moulin Rouge!* (2001). Craig Armstrong is credited as composer for *Moulin Rouge!* although he worked with a sizeable team of other music (and sound) personnel for arranging, additional scoring and song production.

Given that the majority of the pre-written music used in both films was featured in adapted, abbreviated and/or medley contexts, new recordings were made of the majority of the song material. For *Happy Feet*, initial versions of these songs were recorded with performances by experienced Los Angeles based demo singers and these, in turn, were used to select and try out well-known actors whose (vocal) presence could boost box-office appeal. This approach draws on two models. The first is the practice of using recognisable star actors to voice characters in animation films that was pioneered by Jon Lasseter's *Toy Story* (1995) (which featured Tom Hanks and Tim Allen in key roles), and honed in *Shrek* (dir: Andrew Adamson/Vicky Jenson, 2001) with voicing by Eddie Murphy, Mike Myers and Cameron Diaz. The second element was utilising the vocal talents of screen actors in conjunction with digital post-production facilities (such as pitch-fixing) to allow performers with less than fully developed singing abilities to deliver creditable song performances, as exploited by Luhrmann in *Moulin Rouge!* featuring actors such as Ewan McGregor, Richard Roxburgh and *Happy Feet* performer Nicole Kidman. This method notably differs from productions of other musical films, such as Jacques Demy's use of professional singers for the musical moments in *The Umbrellas of Cherbourg* (1964).

In this paper, I draw on *Happy Feet* and *Moulin Rouge!* to discuss two major issues. First, I will debate the role of pre-existing songs in film scores where the narrative is centred on a dance music storyline. Second, I will speculate as to how the uses of existing music assist our understanding of Australian cinema as a model of transnational film culture.

- i See, for example, K.J. Donnelly (2001) *Film Music. Critical Approaches*, Edinburgh University Press.
- ii John Oswald (1985) 'Plunderphonics, or Audio Piracy as a Compositional Prerogative', Paper presented as Wired Society Electro-Acoustic Conference, Toronto, in *Musicworks* #34.

Po-wei Weng, Ethnomusicology, Wesleyan University

PERFORMING LOCAL-CENTERED GLOBALIZATION: SOUNDSCAPES OF THE TAIWANESE TECHNO-MEDIATED *PILI* GLOVE-PUPPET THEATER

This paper focuses on the soundscapes of *Pili Budaixi*, a techno-mediated and multimedia-based form of Taiwanese puppetry. Through an examination of its use of music, I investigate transformations of this genre through which "traditional culture" both absorbs the global and globalizes itself. *Pili Budaixi* has its origins in *Budaixi*, a Taiwanese-language folk theatrical form of glove-puppetry, transplanted by emigrants from southeastern China in the mid-nineteenth century. In contrast to the original form of stage performances associated with a religious context, *Pili* is a highly commercialized popular genre created for television and cinema. Since its establishment in 1984, there have been forty-eight *Pili* series and more than one thousand one-hour long episodes. It is significantly popular in Taiwan and has gained a certain degree of success in Hong Kong, China, Japan, and Chinese communities in Southeast Asia.

By examining the soundscapes (soundtracks, narrations, and sound effects) of the *Pili* series *Zheng Wang Ji* and its American version *Wulin Warriors*, I argue that *Pili*'s musical practice demonstrates a special kind of local-centered globalization, in which various strategies are applied to absorb, modify, or abandon certain elements from the global and the local in search of commercial success in both domestic and international markets. I also show how music plays a crucial role in the genre's success or failure to foster appreciation and gain new audiences, not only among the new generation of Taiwanese, but in a global industrial intercultural context.

11. SATURDAY, MAY 31, 9:30-11:00. LOEWE THEATRE.

Urszula Mieszkielo, Institute of Musicology, Jagiellonian University, Cracow, Poland

WOMAN, LONGING AND MYSTERY. VOCALISES IN THE FILM MUSIC BY WOJCIECH KILAR

Wojciech Kilar, one of the most important figures of Polish contemporary music and cinematography, wrote full scores for over 140 feature films throughout his half-century career. In a few of them he used a non-diegetic female vocalise. While his use of instruments in a film score is quite conventional, such as evoking a picture of some place or person or illustrating a comic situation, a female voice seems to be used for a specific purpose and it plays in his film music a very special role, symbolizing always quite similar extra-musical ideas.

The focus of this paper examines the use of a vocalise in different films, that were made in different years: *Ktokolwiek wie* [Whoever May Know], 1966 (K. Kutz), *Chudy i inni* [Skinny and the Others], 1967 (H. Kluba), *Lokis* [The Bear], 1970 (J. Majewski), *Perła w koronie* [A Pearl in the Crown], 1971 (K. Kutz), *Bolesław Śmiały* [King Boleslaus the Bold], 1971 (W. Lesiewicz), *Bilans kwartalny* [The Quarterly Balance], 1974 (K. Zanussi), *Bram Stoker's Dracula*, 1992 (F.F. Coppola), *The Ninth Gate*, 1999 (R. Polański). A comparison of the contexts of all the film stories reveals the common idea, and leads to the conclusion that at the highest level of a film texture a vocalise is associated with the idea of a woman, a mystery or a longing, or with all of them at the same time.

Annette Davison, Dept. of Music, University of Edinburgh

AMBIVALENCE, CONSISTENCY AND CARNALITY: MUSICAL NARRATION AND NORTH'S SCORE FOR *A STREETCAR NAMED DESIRE* (1951)

As is now well known, Warner Brothers sanctioned cuts to Kazan's film adaptation of *A Streetcar Named Desire* (1951) in order to avoid a 'C' (condemned) rating from the Catholic Legion of Decency. The cuts were made without Kazan's knowledge. Alex North's music for Stella's infamous staircase descent was among them, which angered Kazan particularly. Drawing on archival materials, I explore the two versions of the staircase scene in the context of the score as a whole. The original, more 'carnal' cue for the staircase scene is certainly more consistent with Kazan's approach for the film. In combination with the re-cutting of the sequence, North's replacement cue undermines Stella's ambivalence and replaces the powerful confusion of self-loathing and lust with her more straightforward 'redemption'. In comparison with the original, the replacement cue sounds downright sentimental. Yet this cue does interesting work within the score, including potentially challenging the ending required to gain Code approval.

Nathan Platte, Dept. of Musicology, University of Michigan

COLLABORATION, COERCION, AND RESISTANCE IN DIMITRI TIOMKIN'S SCORE FOR DAVID O. SELZNICK'S *PORTRAIT OF JENNIE* (1948)

Of the nearly eighty films David O. Selznick produced, many feature prominent film scores, including *King Kong* (1933), *Rebecca* (1940), and *Spellbound* (1945). Thomas DeMary, William Penn, Sarah Reichardt, and Jack Sullivan have acknowledged Selznick's role in the production and promotion of specific film scores, but little critical work has been conducted on Selznick's surviving music memos and their correlation to the music composed for each film. Based on the producer's notes and composer Dimitri Tiomkin's sketches for *Portrait of Jennie* (1948), this paper traces the creative influences and power dynamics that shaped the score and considers how *Portrait's* musical construction expands notions of authorship and creativity in the studio-era film score.

Portrait of Jennie's score is based predominantly on the music of Claude Debussy, a concept suggested to Selznick by writer Francis Brennan and rendered by Dimitri Tiomkin, whose experience arranging musical pastiches for Frank Capra's films made him specially qualified. Although the employer-employee relationship between Selznick and Tiomkin compelled the composer to follow most of the producer's instructions, Tiomkin's score reveals a subtle process of musical negotiation and resistance. Constrained by the producer's notes and an agreement with the Debussy estate to use only six of Debussy's compositions, Tiomkin cleverly manipulated thematic material to reconcile his musical ideas with those of the producer. Through analysis of Selznick's notes and Tiomkin's sketches, including one pivotal passage cut from the film, one can see how Tiomkin sought to construct a musical argument around and beyond the producer's instructions.

12. SATURDAY, MAY 31, 9:30-11:00. Room 303.

Christina Gier, Dept. of Musicology, University of Alberta

MUSIC AND MIMICRY IN *SUNSET BOULEVARD* (1950)

This paper examines how in Billy Wilder's *Sunset Boulevard*, Franz Waxman's score slows time down, representing the workings of the forgotten commodity fetish. In this psychodrama of dysfunction, the music tells the tale of youth versus age, which the *femme fatale* Norma Desmond struggles against, as she attempts to freeze time. From the start, the orchestra acts as constant companion to Joe Gillis' ghostly narrator voice, a kind of unwilling acousmetre, telling the tale of his own death. The status of the voice is ambivalent in Derridian terms; so what is music's role in this play of *différance*? Joe's swing theme and his voice share the same sound space (low reverberation), as his ghostly perspective on himself speaks through the 8-bar theme's various incarnations. The orchestra also facilitates Norma's character, as she exerts a God-like power within the confines of her palazzo and new musical arabesques bend music to her will. Her musical persona invades the space of the narrator voice and eventually infects the swing theme, stratifying the sonic space the voice and theme had previously cohabited. The sound world thus "foretells" the literal separation of voice and body that we witness in the first scene, and Joe's persona becomes a part of Norma's collection of trinkets, as she grooms him to play in her psychodrama. Joe's brief escape with Betty is subverted by the stark fact underscored by all these sonic/musical details: the narrative is Norma's

mimicry of youth, her resolute instance on performing Salome in the extreme.

Jim Steichen, Musicology, University of Chicago

THE METROPOLITAN OPERA GOES PUBLIC: PETER GELB AND THE INSTITUTIONAL DRAMATURGY OF THE MET “LIVE IN HD”

Now in its second successful season, the Metropolitan Opera’s “Live in HD” movie broadcast initiative has received lavish attention from the mainstream press and rave reviews from audiences. Academic circles, however, have yet to undertake more critical analysis of the content and structure of these complex musical-cinematic events. This talk proposes some preliminary terms for such discussions and a provisional analysis of this unique adaptation of opera for the screen. I will show how the broadcasts have moved beyond previous cinematic incarnations of opera to enact an adaptation of the opera-going experience itself. Even as they function effectively to bring opera to audiences across the world, the broadcasts are simultaneously put to use by the Met to offer a reality television–style organizational documentary that both capitalizes on and raises its own institutional stature. I draw upon observations from my own attendance at several screenings and from accounts of the initiative reported through the mainstream media, with particular attention to statements attributed to Met President (and broadcast executive producer) Peter Gelb. An overview of the economic relationships that underlie the broadcasts provides further insight into the institutional stakes of the project. In the end the “Live in HD” initiative represents much more than a mere innovation of cinematic opera, but a compelling new means through which prominent arts organizations such as the Met are learning to leverage artistic products and new media in order to advance their institution-building agendas.

Adam Melvin, Foyle Arts, University of Ulster, Derry, Northern Ireland.

THE SCREEN AS PERFORMER: PERSPECTIVES ON COMPOSING WITH MOVING IMAGE FOR THE CONCERT ENVIRONMENT

In recent years, there has been an increase in the creation of interdisciplinary art works incorporating music and moving image, which have sought to explore the relationship between the two media beyond the more established realms of collaborative practices within film. Lately, the concert hall itself has been subject to such explorations offering a platform for musicians and composers to absorb visual media into their own artistic environment as a way of expanding their work into the multidisciplinary or simply enhancing the concert experience. Yet, while music and the moving image continue to blossom together in the gallery and movie theatre, the same relationship in the live concert environment can still constitute a somewhat uncomfortable and often problematic combination.

Is this merely a simple question of temporality, a practical or aesthetic issue concerning interaction and synchronicity or is there more to it than that? Could one problem be that there is a visual element already in existence in any concert performance for the simple fact that we see the performer(s) onstage? Is the concert performance already an interdisciplinary environment?

By considering the role of the moving image in the context of live musical performance from the rather more unusual perspective of the concert composer and with particular reference to areas of my PhD research⁽¹⁾ including examples from my own works incorporating video, this paper aims to address and offer solutions to some of the practical and aesthetic considerations surrounding this thoroughly engaging development in music and the moving image.

13. SATURDAY, MAY 31, 9:30-11:00. Room 779.

Ewelina Boczkowska, Dept. of Musicology, UCLA

NARRATIVE AND SUBJECTIVITY IN CINEMA’S “MUSICAL MOMENTS”

In Hitchcock’s *Vertigo* (1958), when detective Scottie recognizes in his acquaintance Judy, the woman who posed as the enigmatic Madeleine and helped frame the “real” Madeleine’s murder, the accompanying musical motifs – embedded in Scottie’s memory of earlier investigations – serve as a mirror of Madeleine in Judy. In the absence of speech, scenes such as this engage the viewer directly by insisting on music’s significance in the narrative space of a feature film. In this paper, I theorize what I call “musical moments,”

– film scenes whereupon music assumes agency to reveal something yet unstated but crucial to the story – by drawing on Mieke Bal’s theory of narrative texts, Claudia Gorbman’s studies of film music narrative, and Robynn Stilwell’s notion of “fantastical gap” (in-between film music’s diegetic and nondiegetic functions). I am particularly interested in how the “musical moment” can function as a catalyst of narrative change and in the character’s understanding of self in mirror-scenes such as the marionette show in Krzysztof Kieslowski’s *The Double Life of Veronique* (1991), where the ballerina’s transformation into a butterfly reflects the protagonist’s own double self.

Benjamin Steege, Dept. of Music, Stony Brook University

DEBUSSY AND THE MOVEMENT-IMAGE

In 1905, Claude Debussy published the composition “Mouvement” in a set of *Images* for piano. The spare and repetitious texture of this music has led critics to interpret it ironically as *negating* an image of movement. Indeed, given the increasingly problematic task of evaluating “images” and “movement” in science, aesthetics, and philosophy around 1900, the very notion of a musical image *of* movement raises compelling questions. Deleuze remarks that in the era of Bergson and emergent “cinematic thought,” it had become impossible to maintain a categorical distinction between *image* and *movement*—the former natural to mind, the latter to matter—creating the necessity for a notion of “movement-image.” With this suggestion in mind, Debussy’s piano work can be interpreted as an engagement with the contemporaneous reevaluation of movement in several germane overlapping discourses: Symbolism, psychophysiology, and Bergsonianism. The resistance in such domains to a dualist split between ideal image and material movement enabled a momentous departure from traditional modes of conceiving “ideas” on the one hand, and their concrete “representations” on the other. To recognize the new impossibility of a schism between reality and representation is to identify an important aspect of Debussy’s modernism. It is to appreciate how, far from heralding the end of progressive movement, Debussy’s anti-dialectical poetics enabled a move (*pace* Adorno) *outside* the constraining, hopeless opposition between stasis and change—a move essential to Debussy’s often-cited but little-understood desire for a “cinematographical” music nuanced by the differences of degree *and* kind uniquely available in the movement-image.

Thomas MacFarlane, Dept. of Music and Performing Arts Professions, New York University

BEDSIDE DICTATION: DECONSTRUCTING MOZART

In the film, *Amadeus* (1984), director Milos Forman presents a remarkable scene entitled “Bedside Dictation.” This scene creates a fictional account of the creation of the “Confutatis” from Mozart’s *Requiem Mass in D minor (K. 626)* in which the dying Mozart dictates the score to his rival, Antonio Salieri. Following a brief dialogue between the two composers regarding the referential meaning of the text, various elements of the work are heard as pure sonic entities, while Salieri struggles to formally notate the music Mozart is hearing in his head. The various musical and textual elements are then reconstructed on the soundtrack in full performance.

In one sense, “Bedside Dictation” can be viewed as an eclectic analysis of the “Confutatis” in which the elements of sound, form, and reference are all individually addressed. Through its elaborate deconstruction (and ultimate reconstruction) of the work, this scene suggests that the medium of cinema is an increasingly viable means of aesthetic inquiry. It also lends credence to the notion that film may well be the modern successor to Western philosophical discourse.

In the following discussion, I will examine the scene, “Bedside Dictation” through the lens of Dr. Ron Sadoff’s adaptation of the eclectic method of analysis created by Dr. Lawrence Ferrara in the book, *Philosophy and the Analysis of Music* (1991). I will pay particular attention to the ways in which the scene blurs the distinction between diegetic and non-diegetic sound. The implications of my findings will then be examined with regard to the ongoing relationship that exists between music and the moving image.

14. SATURDAY, MAY 31, 11:30-1:00. LOEWE THEATRE.

Royal S. Brown, Chair, Dept. of Foreign Languages and Literature,
Queens College and the Graduate Center, CUNY

LISTENING TO LECTER: THE MUSIC TRACK OF *MANHUNTER*

During the early and even middle history of film scoring it probably never even occurred to composers, producers, and directors to use original or pre-existing popular or even art songs—with lyrics—on the nondiegetic music track. The obvious rationales for this would be that a) the voices singing the songs would be in conflict with the onscreen voices, and b) the narrative communicated in the lyrics would be in conflict with the filmic narrative. To be sure a pop tune such as “Laura” (1944) would wander—instrumentally—back and forth between the diegesis and the nondiegetic music track, as would a piece of swing jazz one finds in another David Raksin score, *The Big Combo* (1955). And, to be sure, songs, often pre-existing, would be integrated into the action of even the darkest of dramas: one thinks immediately of “Put the Blame on Mame” and “Amado mio” performed by Rita Hayworth in the 1946 *Gilda*. By 1963, however, Alain Resnais had Hans Werner Henze compose original art songs for *Muriel*, while in 1969 Pink Floyd put together a set of characteristically spacey songs for *More*. But starting with the *Miami Vice* TV series in 1984, producer/director Michael Mann created something of a new cine-musical genre by inserting pre-existing songs, often from alternate rock groups or New Age composers, most notably in the 1986 *Manhunter*, the first Hannibal Lecter film, a veritable catalogue of pop music from groups such as Shriekback, The Prime Movers, Iron Butterfly, and Red 7, much of it appearing on the nondiegetic music track in such a way as to create a novel form of what Eisenstein called “vertical montage.” Ultimately, the vertical montage created by both Eisenstein and Mann via their unique visual and musical styles produces texts that are, to use the words of one theoretician, “fluid and plural,” also forcing us beyond simplistic, bogey-man readings of both Tsar Ivan I of Russia and the good Dr. Lecter.

Patrick Burke, Department of Music, Washington University in St. Louis

“IF WE CAN GET A GROOVE HAPPENING, WE’LL PROBABLY BE ALL RIGHT”: GODARD’S *ONE PLUS ONE* AND THE SIXTIES ROCK REVOLUTION

On November 30, 1968, Jean-Luc Godard’s film *One Plus One* (subsequently retitled *Sympathy for the Devil* in an altered version) premiered at the London Film Festival. The film juxtaposes documentary footage of the Rolling Stones recording their album *Beggars’ Banquet* with a series of staged scenes that include black activists in a junkyard reading Black Power texts and hippies in a pornography shop listening to a recitation of *Mein Kampf*. Film scholars typically dismiss *One Plus One* as a lesser Godard work, a transitional film forming a bridge between the stylish New Wave narratives that made him famous and his difficult Marxist treatises of the late 1960s and 1970s. Here, I reconsider *One Plus One* from the standpoint of ethnomusicology to argue that Godard’s film provides a subtle but valuable critique of the often over-romanticized political significance of 1960s rock. Through jarring juxtapositions of musical performance and radical rhetoric, Godard draws attention to white rock musicians’ appropriation of both African American musical style and the revolutionary aspirations of the Black Power movement. At the same time, however, Godard’s overtly artificial, stereotypical images of black radicals, and particularly his manipulation of their voices with tape recorders and megaphones, suggest that they too should be understood only as mediated representations of revolution rather than as heroic proponents of an authentic political stance. Although Godard’s viewpoint is disturbingly cynical, it points usefully beyond clichés to encourage a fresh, critical perspective on popular music and politics in the 1960s.

Insook Choi, Polytechnic Institute

INTERACTIVE DOCUMENTARY: A TRANSFORMATIVE MODEL OF PRODUCTION AND REPRODUCTION

The apparent continuous sensory sphere of immersive environments is a fiction, as much as the fictional cinematic space constructed by shot-reverse shot strategies for camera positions and editing. “Immersion” may be reinforced by continuous geometric projections and transformations, or by stereo graphics or binaural audio reproduction; continuity of experience is produced in our thoughts as an assemblage of sensory channels, fragments and redundancies. A variety of sensors, processing engines and media displays may be cobbled together to support multiple modalities of an observer’s senses and actions; reciprocally, an

observer cobbles together in thoughts the affordances and outcomes of these layered processing pipelines. To produce coherent works, a designer's and composer's choices are distributed across collections of devices and processes. Uneven representations of the breadth and depth of system components can introduce significant discontinuities that must be bridged in the notation, implementation and performance of works. The present project undertakes to establish consistent representations across modalities and technologies. We identify a methodology to organize and interact with media resources and data for production of 2D, 3D, auditory, static and linear resources and dynamic processes. We have adapted ontological query and reasoning methods to govern interaction with media resources of diverse types, including assemblages of digital libraries as well as real-time signal generation such as 3D graphics and sound synthesis. Ontologies support a concept-based interface for spatiotemporal path-making; concepts enable binding of orientation and sequencing under a common representation while avoiding dependencies of mapping in 2D or 3D space or linear time. Extensible interactive path-making becomes a shared mode of interacting with system resources and displays, a process akin to story-telling and oral history that we refer to as *Interactive Documentary*. The presentation will provide an orientation to this approach and focus on the relationships between action, image and sound, and how these can link composition to scene design and signal processing.

15. SATURDAY, MAY 31, 11:30-1:00. Room 303.

K. J. Donnelly, University of Southampton

'SOUNDING' THE SUPERNATURAL IN JOHN CARPENTER'S *THE FOG* (1980)

John Carpenter is one of a small band of film directors who make their own film music. His music is often ostensibly simple and in its repetition bears a clear influence from minimalism. During the 1970s and 1980s, it also had a clear relationship to cutting edge modes of electronic music, being produced by Carpenter on monophonic keyboard synthesizers recorded on small multi-track tape machines. His music is one of the most characteristic aspects of his films, and arguably is the key aspect to define John Carpenter as an auteur director.

This paper will investigate the music for *The Fog* (1980), attending to the details of the defining hardware utilised as well as its distinct psychological effect in the music. In contrast with the film's diegetic sporadic jazz records played by the radio station, the synthesizer music consistently adopts the foreground in the film, constituting a primary effect rather than 'incidental' background. This is embodied most clearly in the way that the eponymous fog of the film is 'sounded' by synthesizers, and thus constitutes as much of a sonic threat as a visual threat. Consequently, the synthetic tone is an analogue not only of fog, but also of the supernatural more generally.

Dennis Rothermel, Department of Philosophy, California State University

JULIE TAYMOR'S MUSICALITY

A young woman strolls across a football field, erect and deliberate in her pace but languishing in despair for an impossible love. She is oblivious to the football players in full pads flying and colliding criss-cross in gravitationally absurd acrobatics just in front and behind her. She sings Lennon and McCartney's familiar tune, "I want to hold your hand." That upbeat original vehicle of the Beatles' early fame celebrated youthful, innocent infatuation. It is transformed here into an exquisitely tormented lament. Phrasing of the familiar tune is peppered with unexpected pauses – silent sighs. This *andante* articulation of the song, with carefully attenuated vibrato on the held notes bespeaks a reflective despair, not thrown into emotional retreat but tempered more with the will to defy the repressive social taboos that prevail against the possibility of her happiness.

The bare orchestration – a gently throbbing electric bass in melodic counterpoint and rhythmic dulcimer beginning with the second verse – is hardly reminiscent of the famous quartet's electric guitar and base-beat percussion rock 'n' roll origins. In this rendering, only the sonorous emotive voicing is important. The trek across the field, with singing recorded synchronously, is captured in a single, leading, deep-focus tracking long shot, and thus not a moment of the lament's sorrow is interrupted. The world of the violent flying football players – and all that they connect to in the presumably benign but truly unforgiving, vindictive mores of romance, athletics, education and leisure in mid-century middle-America – flutter away

silently. The delicate, supple voice of this young woman of personal courage and unrequited suffering penetrates through the leaden, congealed social environment that would suffocate her. She renders it chaotically unsorted in her wake.

This song signals the commencement of the unrelentingly outrageous hilarity woven into the base fabric of Julie Taymor's *Across the Universe*. T.V. Carpio's portrayal of Prudence in song, Elliot Goldenthal's transformative arrangement, and Daniel Ezralow's flamboyant choreography – mostly accomplished in post-production special effects – blend in this once among the many times in Taymor's seamless unification of energetic, rich, original contributions of the several major collaborators of the film. It is as if it had all been one inspiration. In this case, Taymor's visual compositions adapt to Goldenthal's music, reversing the creative sequence of their repeated central collaboration in *Frida* and *Titus*.

The Beatles songs worked into a narrative that in each case transposes meaning into contexts hardly intuited by the songs in their original version, nevertheless take their departure in the amenability to multiple meanings that regularly imbued Lennon-McCartney songs. The singing blends without a moment's hesitation into spoken dialogue, blocked movement segues into dance, the ordinary bleeds into the psychedelic, and elaborate sequence shots sustain the *mise en scène*. The richly complex result of discernible elements avoids the stilted transitions of musical comedy and opera, which here simply do not occur much less obtrude.

Without meaning to imply that there is any one element of Taymor's cinema that can be seen to predominate as the axis along which everything projects, it is her musicality – broadly conceived as lyricism and continuous composition in music, drama, and visuality – that best captures the enduring essence of that cinema, such as can be seen saliently in *Frida*, *Titus*, *Oedipus Rex* as well as *Across the Universe*.

Anthony Bushard, Music History, University of Nebraska, Lincoln

WHO'S WHO IN HADLEYVILLE?: DETERMINING THE SOURCE IN “DO NOT FORSAKE ME” FROM *HIGH NOON* (1952)

The image of Gary Cooper as Will Kane walking down a dusty street under a hot, noonday sun in order to face his enemies in *High Noon* (1952) has left a permanent imprint in the minds of many moviegoers. Yet, one of the most important characters did not even appear on screen. The ballad, “Do Not Forsake Me,” sung by Tex Ritter (1905-1974), comments on the action and reminds the audience of the events that will ultimately transpire. In fact, Dimitri Tiomkin (1894-1979) employed themes from the ballad in virtually every cue found in the score.

Much has been reported regarding the ballad's role in promoting the film, as well as its presence in the opening of the film rather than the more standard orchestral fanfare. One of the more intriguing features of the ballad, though, is its ability to assume different “voices.” As suggested by Mary Nichols in Jeremy Byman's *Showdown at High Noon*, “The song pleads, ‘Do not forsake me, O my darling.’ Who, we ask is doing the forsaking? Amy? Will? The town? Like the film, the seemingly simple ballad implies far more than it says.”

This paper examines the ballad's placement at key points throughout the film, as well as Tiomkin's incorporation of the song's thematic elements into the score. Moreover, I will demonstrate that the ballad's capacity to emanate from multiple characters enriches its role in the narrative and enhances the film's references to issues facing the United States in the 1950s.

16. SATURDAY, MAY 31, 11:30-1:00. Room 779.

Nancy Newman, Assistant Professor of Music, University at Albany

“YOU’LL ALWAYS BE MY PERFECT MARIA”: SUFFERING AND SELF-DETERMINATION IN *DANCER IN THE DARK*

Dancer in the Dark (2000) is the second film in Lars von Trier's Golden-Heart trilogy exploring the nature of female suffering and his only musical. *Dancer* features singer/composer Björk in the role of Selma, an immigrant factory worker whose fantasies take the form of a Hollywood musical. Selma's impending loss of sight, her desperation to save her son's sight, and the brutal theft of her life savings, are the facts of her

external life. Her inner life is expressed through spectacular singing and dancing daydreams. Nine integrated numbers display Selma's mechanism for taking psychological refuge from the unrelenting pressures of daily life through music.

Selma's fantasies are more than mere escapism, however. Despite her betrayal during a community production of *The Sound of Music*, the musical numbers serve as powerful images of self-determination. Selma controls the flow of time, organizes people's movements, and transcends physical limitations. In these scenes, Björk's distinctive compositional and vocal style transform Selma into an agent of her own destiny. Björk's technologically sophisticated compositions offers a transcendent model in which individuals control their own means of production. Such glimpses of utopia are held in tension with the film's shocking conclusion, which dramatizes Selma's failure to overcome her culturally-determined fate. *Dancer's* juxtaposition of female self-determination and suffering has a striking resemblance to a landmark in Danish silent cinema, Carl Dreyer's *Passion of Joan of Arc*. Like Joan, Selma is compelled by voices in her head. By making those voices sing, von Trier and Björk have created a meditation on the role (musical) fantasy plays in mediating the subject's ambivalent incorporation into the symbolic order.

Katherine Spring, Department of English and Film Studies, Wilfrid Laurier University, Waterloo, Ontario
ACROSS THE OEUVRE: THE RECURRENCE OF MUSICAL MOTIFS IN THE FILMS OF TOM TYKWER

Scholarship on the use of music in the films of Tom Tykwer frequently centers on the soundtrack of his most widely known production, *Run Lola Run* (1998). Typically, this soundtrack is deemed notable for two reasons: its primary genre of music is techno/electonica, and it was composed by Tykwer, along with collaborators Johnny Klimek and Reinhold Heil, prior to the film's production. Following the film's release, Tykwer claimed in an interview, "I think, write and cut in a very musical way," thereby augmenting attention to the provenance of the film's soundtrack and its supposed privileged relationship to the image and narrative. Yet, while Tykwer claims to compose soundtracks in advance of shooting all of his works, the use of music in films other than *Run Lola Run* remains generally overlooked. This paper examines film music in two productions which bookended the release of *Run Lola Run*: *Winter Sleepers* (1997) and *The Princess + the Warrior* (2000). I argue that whereas *Winter Sleepers* rehearses and anticipates the musical motifs that would become central to the soundtrack of *Run Lola Run*, *The Princess + the Warrior* expands on and complicates these motifs in order to suit the film's lengthier format. I conclude that in all three films, Tykwer's distinctive approach to soundtrack design gives rise to a strict correspondence between changes in narrative events and subtle changes in musical features, such as instrumentation, harmony, and rhythm.

Colin Roust, Division of Musicology, Oberlin College Conservatory of Music
TRISTAN AND PELLÉAS IN THE COMPOSITION OF L'ÉTERNEL RETOUR

During the Nazi Occupation, French musical arguments frequently revolved around Debussy's opera *Pelléas et Mélisande*. Official musical journals proclaimed it the ideal fusion of Frenchness and Germaness, thus an ideal example for artists living in the "New Europe." In contrast, Resistance journals proclaimed the work an ideal rejection of German Romanticism, thus an ideal example for patriotic artists struggling for liberation.

In 1943, Jean Cocteau and Jean Delannoy filmed an adaptation of the Pelléas/Tristan legend, set in a geographically ambiguous modern setting. Like Debussy's opera, the film elicited mixed readings. Some critics praised it for recapturing the Tristan legend for the French, effectively extricating it from Wagner's clutches and repatriating it to its land of origin. Others, like Richard Winnington, called it "a pleasure for the Nazis." Indeed, the film's politics—like those of Cocteau—are remarkably ambiguous.

One might expect that the score would clarify any political statements, since composer Georges Auric was one of the most devoted figures of the Resistance network Le Front National de la Musique. Auric's stance against Wagner has been long recognized, while his great respect for Debussy is frequently overlooked. Yet, his score for *L'Éternel Retour* stands out from his entire oeuvre. Despite his constant insistence that artists must never derive their style from the preceding generation, Auric's music here is plainly derivative of both Wagner and Debussy. The result is a strangely ambiguous work that, perhaps more than any other

of his wartime compositions, reflected the day-to-day experience of living in the Occupation.

17. SATURDAY, MAY 31, 2:30-4:00. LOEWE THEATRE.

Annabel J. Cohen, Department of Psychology, University of Prince Edward Island, Canada

THE CONGRUENCE-ASSOCIATION MODEL (CAM) OF MUSIC AND THE MOVING IMAGE: AN UPDATE

The Congruence-Association Model (CAM) of music in film and other moving images (Marshall & Cohen, 1988) distinguished two kinds of mental activity relevant to media reception: Congruence emphasizes structural grouping and Association emphasizes acquired semantic connections. In the present paper, behavioral research will be briefly reviewed including the author's earlier studies of the influence of music on film interpretation and more recent studies of the role of music, speech, and sound effects on audience absorption in a film using direct (rating scales) and indirect (reaction time) measures. The results are interpreted within the more recent framework of CAM which views the audience as the creator of a *working narrative*. CAM assumes the audience aims to represent a story rather than represent accurately all media information presented. The working narrative is the conscious experience of the story arising from the multimedia presentation. It emerges through matching of information from five bottom-up sensory channels with top-down conceptual knowledge in long-term memory and story grammar. Consistent with Christian Metz, channels for visual scenes, writing, music, speech, and sound effects (noises) are proposed (Stam et al., 2002), although a sixth kinesthetic channel begs consideration (Cohen, in press). CAM also encompasses the notion of critical periods during which particular kinds of media experience early in life may have lifelong effects on the processing of multimedia presentations. The presentation will also note recent findings from other laboratories conducting neurophysiological and brain-imaging research that bear analogies to CAM's constructs of the moment-to-moment *working narrative* and the bottom-up and top-down mental processes.

Jamshed Turel, Dept. of Music, McGill University, Canada

STYLIZING A TANGO: INTERTEXTUALITY AND AUDIO-VISUAL RELATIONSHIPS IN CHAPLIN'S *CITY LIGHTS*

This paper analyzes how Chaplin uses a pre-existing tango, *La Violetera*, in his soundtrack for *City Lights*, to highlight one of the film's crucial scenes, namely, the scene where the Tramp first meets the flower seller. Looking at two inter-connected aspects of this borrowing, the paper starts by considering the intertextuality of the tango, particularly its ability to traverse social class and its multiple possible associations both within and outside the film. The paper then focuses on the changing interaction between image and sound by the use of this tango. Chaplin's stylization of the tango, through flexibility in rhythmic structure, results in the characters on screen seemingly influencing the music's progress, and in turn controlling the audience's perception of the scene's temporality. In this sense the interaction between the two characters on screen (the Tramp and a flower girl) mirrors the interaction between the audience and the film itself. Hence, Chaplin uses shifting audio-visual relationships to emphasize this significant moment of communication between the characters without dialogue. Chaplin's aesthetic preference for foregoing dialogue in order to maintain the universal appeal of the Tramp character manifests itself here as a transcendence of class boundaries like the tango itself, and interestingly gets tied directly into the narrative at this point in the film when the Tramp is confused for a rich man. The remainder of *City Lights* focuses on the Tramp balancing this class division, with the tango recurring at important shifts in the narrative's development.

Laurel Westrup, Cinema and Media Studies, UCLA

BASQUIAT'S BEATS: MUSIC AND MEMORY IN *DOWNTOWN 81*

Artist Jean-Michel Basquiat is remembered not only as one of the first African Americans to crack the high art establishment, but also as a charismatic figure whose work as a painter, poet, and musician was cut short when he died of a drug overdose at the age of 27 in 1988. Before Basquiat died, however, he starred in an ill-fated film called *Downtown 81*, written by music critic Glenn O'Brien and shot by Edo Bertoglio on location in Manhattan's East Village in 1980-81. Due to financial difficulties, the film was not released before Basquiat died. One of the main impetuses for the filmmakers' subsequent retrieval and release of the film in 2000 was their dismay with painter Julian Schnabel's 1996 biopic, *Basquiat*. Among other

problems, the Schnabel film importantly glosses over Basquiat's involvement in the East Village music scene. While *Basquiat* plays out as a film about a painter by a painter, *Downtown 81* plays out as a film written by a music critic about a musician and a music scene. *Downtown 81* is jam-packed with live performances by underground New York music acts such as DNA, James White and the Blacks, and Fab 5 Freddy. While Basquiat's visual art, especially his graffiti works on the sides of ramshackle Downtown buildings, figures prominently, his work as a musician is equally valued. He carries his horn as often as he carries one of his paintings, and his band, Gray, figures prominently on the film's soundtrack. In contrast to *Basquiat*'s peculiar recourse to British bands and John Cale, *Downtown 81* uses contemporaneous music, much of which was recorded live, to literally set the stage for a film about life in the East Village in the early 1980s. My examination of *Downtown 81* supports the idea that film music has a stake not only in setting the tone of a particular scene or moving the narrative along, but in meticulously preserving chosen versions of people and places.

18. SATURDAY, MAY 31, 2:30-4:00. Room 303.

Julie Brown, Royal Holloway, University of London

JACQUES AUDIARD'S *DE BATTRE MON COEUR S'EST ARRÊTÉ*: A REMAKE OF WHAT?

De Battre mon coeur s'est arrêté directed by Jacques Audiard was released in 2005 to widespread critical acclaim and a slew of awards, notably eight César Awards, including best film. One of a string of recent films thematising music and working through ideas about music within its narrative, *De Battre mon coeur* is notable by being a remake of James Toback's 1978 film *Fingers*. This status is documented both in the end credits and on the film's publicity website, and Audiard himself used the term 'le remake' in interviews and on the film's website. Yet while film critics at the time widely necessarily acknowledged this remake status, they frequently argued that it was better than the original. This was almost unheard of. Typically, the production of remakes is condemned as a commercial practice which turns out inferior versions of the original.

What sort of a film remake is *De Battre mon coeur s'est arrêté*? If the film remake is a 'precise institutional form of the structure of repetition', what sorts of specifically cinematic repetitions take place here?

Remaking, of course, more typically occurs in the opposite direction, with Hollywood remaking French films. What therefore can a French remake of a Hollywood film thematising music in its narrative tell us about each tradition's attitudes towards music as on-screen figure, and about the circulation of audio-visual cultural material generally?

Daniel Goldmark, Dept. of Musicology, Case Western University

CARTOONS AND THE PERSISTENCE OF TIN PAN ALLEY

While the financial and creative relationship between Hollywood filmmakers and Tin Pan Alley songwriters has been thoroughly explored, little attention has been paid to the equally fruitful and inventive partnership between Tin Pan Alley and animation studios. The Fleischer studio in New York was the first to use pop songs in their films; they were approached by Charles K. Harris with the idea of creating an animated sing-along. The result was the Song Car-Tunes series and the bouncing ball, an audience participatory device that still resonates today. Warner Bros., MGM and the Fleischers, among others, gave continual exposure to the deep song catalogs of now-defunct Tin Pan Alley publishers like Harms, Witmark, Famous, Remick, and Feist. Other studios jumped on the song-writing bandwagon; pop hits like *Who's Afraid of the Big Bad Wolf?*, *It's a Hap-Hap-Happy Day*, *Mickey Mouse and Minnie's in Town*, and numerous others came from the songwriting efforts of cartoon composers, many of whom had worked on Tin Pan Alley before heading west to Tinseltown. In this paper I show how effectively the animation industry made use of the pop songs created on the Alley, and how this constant exposure, in turn, gave life to forgotten songs and brought new tunes to the public's attention, so that Hollywood cartoons could not be separated from the songs they featured so brilliantly.

Jack Curtis Dubowsky, School of Continuing and Professional Studies, New York University

THE EVOLVING TEMP SCORE IN ANIMATION

Unlike live action film, today's computer animated film is edited as it is being developed, written, and conceived. The temp score of an animated film serves to support the story and to help push a sequence out

of the story department and into production. When Pixar began making films, there were fewer “after effects” which enliven artist drawings. Static storyboards from the story department, cut together by editors, needed music to give motion and pacing to a scene. With advances in after effects, there is now less difficulty previewing a sequence which has yet to be animated. However, in-house temp music is still a daily requirement, as reels can be composed of storyboards.

This temp score will change, evolve, and be “conformed” as sequences are further edited and altered following reviews, screenings, re-writes, picture changes, and new animation. As a result of this process, a great deal of time and input has been given to the development of the temp score from a variety of individuals. The total time taken to construct the temp score will greatly exceed the amount of time available for composition of the actual final score.

Drawing on the author’s notes and discussions with filmmakers, this article provides a glimpse into the internal process of temp scoring, and analyzes temp and final music. Attention is given to the collaborative process, music selection, intertextuality, authorship, and comparison to final score.

19. SATURDAY, MAY 31, 2:30-4:00, Room 779.

Gregory Zinman, Dept. of Cinema Studies, New York University

FORMS OF RADIANCE: READING THE JOSHUA LIGHT SHOW THROUGH THE BAUHAUS AND PARACINEMA

The members of the Joshua Light Show were resident artists at the Fillmore East, a seated rock theater (capacity: 2700) on 2nd Avenue in New York City. From March 8, 1968, until the venue closed in on June 27, 1971, the group performed multiple shows every weekend for up to 10,000 people, receiving nearly equal billing to such acts as the Who, the Doors, the Grateful Dead, Janis Joplin, the Jimi Hendrix Experience, Albert King, Chuck Berry, and Iron Butterfly.

How can we best understand this under-documented and ephemeral art that, to a great extent, can only be analyzed via photographic fragments and impressionistic written accounts?

Because the light show involves the projection of images and/or the play of focused light on a screen or surface, it would appear to share certain characteristics with cinema, and is in fact often discussed as a subgenre of expanded cinema or intermedia art. Furthermore, the few attempts at historicizing the light show have stressed its relationship to visual music, a synaesthetic project dedicated to the investigation of combined and interpenetrating musical and visual phenomena that can be mapped across various artistic mediums, including painting, music, and film. Without denying the importance of this work, in this paper I will propose an alternative and parallel history that more directly addresses the light show’s relationship to cinema. More specifically, I believe that the work of The Joshua Light Show can be understood in terms of the writings and practice of László Moholy-Nagy, who explicitly linked his experimental light compositions at the Bauhaus to film. Moholy’s embrace of *techné* as the motor wheel of cinematic innovation was an approach adopted by the Joshua Light Show. Additionally, the Joshua Light Show can be understood as “paracinema,” a term coined by film artist Ken Jacobs and adopted by theorist Jonathan Walley to describe “experimental films that reject one or all of the material elements of the film medium but that nevertheless are meant to retain their identity and meaning as films.” Walley writes that this idea of a nonfilmic cinema can, in turn, help make sense of art that engages in specifically cinematic conventions while exploring “areas of aesthetic overlap with other art forms.” Just as Moholy did, Jacobs and fellow paracinematic practitioner Bradley Eros have made explicit the link between technical knowledge and paracinema’s exploratory nature, and it is through this relationship that I believe we can read the work of the Joshua Light Show. An account of the light show—what the Joshua Light Show’s founder Joshua White has called “a fugitive art”—that looks back to the Bauhaus and mines affinities with paracinema’s ongoing investigations of the medium will demonstrate a long-standing desire for a cinema that is, as William Moritz’s has stated, “a living art work.” What’s more, such an account will allow us to develop a conceptualization of the Joshua Light Show that extends beyond the group’s brief historical moment in order to consider the light show as part of a continuum describing an adventurous and joyful present-tense cinema.

Danijela Kulezic-Wilson, Ireland

THE MUSIC OF FILM SILENCE

The differences in the employment of music between European and Hollywood cinemas, which have been rightly ascribed to dissimilar ideological and aesthetic interests, can also be expressed through the comparison of their respective attitudes toward silence and summarised by saying that European cinema boasts a relatively high threshold of silence tolerance compared to Hollywood which doesn't have any. One reason for this is that silence in film is usually associated with long contemplative shots and a prevailing sense of discomfort, which doesn't exactly comply with Hollywood's idea of entertainment. On the other hand, the astonishingly wide range of sonic designs that have been perceived and interpreted as *silent* reminds us that the very notion of silence has markedly different meanings in different film contexts. Hitchcock's concept of silence in *The Birds* (1963), for instance, and Alejandro González Iñárritu's depiction of the silent universe of the deaf girl in *Babel* (2006) are worlds of sonic layers apart, indicating the existence of numerous possibilities of creating and utilising silence in film.

This paper will look at some cases in which silence has been "cast against type" to act as a compositional device in an approach to film that is deeply inspired by music and will use examples from *The Matrix* and *Babel* to illustrate how the expressive potential of silence expands when incorporated into a musically conceived audio-visual space.

Rachel Lewis, Department of Music, Cornell University

GENDER, DISEMBOIMENT, AND THE FEMALE VOICE IN MARYAM SHAHRIAR'S *DAUGHTERS OF THE SUN*

Maryam Shahriar's *Daughters of the Sun* (2000)—winner of the Montreal International Film Festival in 2000 and Outfest, the Los Angeles Gay and Lesbian Film Festival, also in 2000—tells the story of Amanagol, a teenage girl who is disguised as a boy ("Aman") by her father and sent to work for an exploitative rugmaker in a neighboring village in rural Iran, where she subsequently becomes the object of affection on the part of another female coworker. What is particularly interesting about *Daughters of the Sun*—an enigmatic film which fails to reveal whether or not Aman's lover is aware of Aman's female identity—is its use of sound and, more specifically, music. In this paper, I suggest that the a-synchronization of the female voice which occurs during the heroine's performance of Persian lyric song at the beginning and end of the film may be read as part of a more general feminist strategy of "disembodying" the female voice. Specifically, the a-synchronization of Aman's voice in *Daughters of the Sun*, which conveys the central character's experience of being out of place with her female body, stands in sharp opposition to the role played by the soundtrack in classical Hollywood cinema where, as critics Kaja Silverman and Amy Lawrence have demonstrated, the synchronization of the female voice is frequently put in the service of objectifying and disempowering the female subject. As I will conclude by arguing, the disembodiment of the female voice in Shahriar's film becomes a crucial component of the director's attempt to render visible the inequality at the heart of contemporary gender relations in rural Iran.

20. SATURDAY, MAY 31, 4:30-6:00. LOEWE THEATRE.

Stephen Rodgers, School of Music and Dance, University of Oregon

VOICE, RUPTURE, AND TRAUMA, IN FILM MUSIC

In recent years, the theory that film music is largely "unheard," lowering the audience's threshold of belief and easing it into the world of the film, has been re-evaluated so as to allow for degrees of "audibility," ranging from music as background to dialogue, which may go by unnoticed, to a theme song played during a film's opening credits, which makes a great demand on our attention. Many scholars, though, still tend to regard music as subservient to the events onscreen, no matter how much it may be heard. What has been less often discussed is how music in film sometimes goes even further, not merely commenting on the narrative but puncturing it, overtaking it, and disrupting the cinematic illusion. This paper looks at several examples from a variety of films, including Stanley Kubrick's *Paths of Glory*, David Lynch's *Mulholland Dr.*, Lars Von Trier's *Dancer in the Dark*, and Krzysztof Kieslowski's *Blue*, in which music commands so much attention as to overwhelm other elements of the film. Borrowing from Carolyn Abbate's work on opera's "voices" and from recent work in trauma theory, I show how the films' narratives are ruptured by these musical sequences just as their characters' worlds are ruptured by traumatic experiences that they

have not fully internalized. I hope to suggest a new way of hearing these and related breakthrough moments and more generally to demonstrate what insights can be gained by bringing film theory, trauma theory, and music theory together.

Michael Baumgartner, University of British Columbia

FRAGMENTED MUSICAL QUOTATIONS IN JEAN-LUC GODARD'S TV EPOS *HISTOIRE(S) DU CINÉMA*

Very little research has yet been undertaken on the use of music in the films of Jean-Luc Godard. The voluminous wealth of information that has been accumulated on other aspects of his filmic oeuvre underscores the urgency for in-depth case-by-case studies. With this paper I intend to explore how music functions in Godard's late work as a means to emphasize and enhance one of the director's main preoccupations, cinematic self-reflexivity. Early on, Godard developed three musical devices (fragment, quotation, repetition) in order to foreground not only the self-reflexive aspect of his films, but also the very idea of self-reflexive film music. In the early films Godard employed music in order to disrupt the narrative flow (and not as an essential narrative structural device, as in Hollywood cinema). In the later films music functions as an integral part within a complex semantic structure of various aural and visual signifiers. A model example is Godard's four-part TV epos *Histoire(s) du cinéma*, conceived between 1989 and 1998. This series is an enormous montage of sound and image assembled from countless aural and visual fragments from the vast vault of cinema and music history. In this elaborate sound collage, Godard captures not only the memory of cinema, but also that of music. By means of the insertion of a superabundant proliferation of musical quotations, Godard stages a fragmentary clash of styles that saturates the soundtrack and—by virtue of this self-reflexive meta-music—forces the viewer to question the soundtrack's function in a film *per se*.

Julie McQuinn, Lawrence University, Conservatory of Music

IDENTITY UNDER CONSTRUCTION: SAMUEL BARBER'S *ADAGIO FOR STRINGS IN THE ELEPHANT MAN AND LORENZO'S OIL*

When a film uses a pre-existing piece of music, meanings multiply, both within and outside the filmic diegesis, in an ambiguous and continually evolving process. Both David Lynch's *The Elephant Man* (1980) and George Miller's *Lorenzo's Oil* (1992) are explicitly linked to actual individuals who have dealt with serious medical conditions and both films deal with a struggle to cope with prejudice and pain as the afflicted are dehumanized by those around them, their identities "trapped" in their diseased bodies. Sound is crucial to the way the films ask the audience to engage with these individuals, the spectacle of their bodies, and the people around them. As part of these larger soundscapes, both directors chose Samuel Barber's *Adagio for Strings*, a piece with a complex and prominent history within and outside the film world, to play a significant role in the emotional structures and messages of their films. In each case, the *Adagio* marks an emotional shifting or rupture within the characters or a move between the outer and inner worlds of experience, actualizing an inner journey and raising questions regarding the nature of identity and its connection to the body, human relationships, and cultural institutions. Yet the *Adagio*'s intended meaning related to the inner journeys it serves to trace seems to be vastly different in each film, inviting a conception of the work of art that corresponds to a conception of human identity as a fluid, ambiguous entity, changing according to its relationship with the world around it.

21. SATURDAY, MAY 31, 4:30-6:00. Room 303.

Jeremy Barham, Department of Music & Sound Recording, University of Surrey, Guildford

PLUNDERING CULTURAL ARCHIVES: MAHLER'S MUSIC AS 'OVERSCORE'

Research has revealed over 120 examples of Mahler's music being used to score works for the small and big screen, from documentary to fictional feature film. On one level this may not be surprising given the pervasion of large areas of moving-image scoring history and repertoire by allusive, quasi-Mahlerian structures and styles. On another level, however, this paper explores the potentially powerful, qualitative aesthetic leap from underscore to 'overscore' made by the practice of employing pre-existent music in screen contexts, particularly that of such a culturally marked composer as Mahler. Through investigating varied instances of the appropriation and re-processing of music with or without intended semantic

resonances of either Mahler's persona, his musical/cultural context or the Visconti legacy, this discussion raises issues and draws conclusions about audience competency, putative art vs commercial and European vs Anglo-American aesthetic divides, as well as ownership of reception histories and perceptions of cultural capital surrounding the viewing experience.

Eftychia Papanikolaou, Musicology, Bowling Green State University

“DEATH IN VIENNA”: MODES OF MEMORY IN KEN RUSSELL'S MAHLER

British director Ken Russell has followed an idiosyncratic cinematic approach when portraying composers' lives on film. In *Mahler* (1974), the narrative unfolds on a train during the last long journey that Gustav Mahler and his wife Alma took from Paris to Vienna in 1911. Thus, the train becomes the locus of the diegesis and provides the occasion for a series of reminiscences, and Russell uses cinematic modes of recollection (overlapping flashbacks, fantasies, and dream sequences) in order to tell the story of the composer's life. By foregrounding the cinematic apparatus, Russell forces the viewer to put together Mahler's life as if in a temporal puzzle, in a non-teleological fashion that comes in sharp relief to the linear progression of time implied by the train's actual journey.

To emphasize the cinematic retelling of the composer's life, Russell achieves a remarkable visual and aural synchronization between Mahler's memories and his music. This presentation will consider, 1) how Russell's nondiegetic application of Mahler's music in the film underlines the emotional overtones of the memories presented; 2) aspects of Russell's fragmentary narrative that also reflect back on key Mahlerian compositional traits, such as textural juxtapositions and aural disruptions; and 3) how the memories shown embody and express subjectivity. By employing the Freudian notion of *Nachträglichkeit* (deferred action), I argue that, in spite of the film's obvious historical inconsistencies and extravagant modes of presentation, the cinematic techniques employed render the film a fascinating commentary on the composer's life and work.

Andrew Peterson, University of Iowa

CAPTIVE LISTENING: CHANTAL AKERMAN'S USE OF PRE-EXISTING MUSIC

Critics have lauded Chantal Akerman's 2000 film *La Captive* for its return to the obsessive themes, claustrophobic interiors and static shots of the director's 'signature' work, *Jeanne Dielman* (1975). What this critical reception fails to appreciate is the way in which Akerman's 'signature' is but one reference in *La Captive*'s densely layered patchwork of allusions. Inspired by the fifth book in Proust's six-volume opus, *In Search of Lost Time*, and containing cinematic allusions to Hitchcock's *Vertigo* (1956), among other films, *La Captive* also comprises musical cues taken from operas by Bizet and Mozart, Rachmaninoff's tone-poem *The Isle of the Dead*, and Schubert's *Arpeggione Sonata*. It is through the use of this pre-existing music that the notion of authorial inspiration reaches its limit, as the music occasionally possesses the film, even supplanting the authorial voice of its director. Nowhere is this more clearly evident than in the final scene of *La Captive*, when the entirety of Rachmaninoff's tone-poem plays over an image that cinematically recreates the very painting that inspired the composer to write the piece. Thus, musical references in *La Captive* 'speak' for themselves. Though the autonomy granted each cue might preclude Akerman's total control of the spectator, the film puts forth a radically different notion of film authorship that accommodates the competing authorial voices on its soundtrack, in lieu of mastering them. *La Captive* thus suggests Akerman's progression from the stark formalism of *Jeanne Dielman*, to a more heterogeneous contemporary directorial style.

22. SATURDAY, MAY 31, 4:30-6:00. Room 779.

Giorgio Biancorosso, Music Department, University of Hong Kong

SONGS OF DELUSION: WONG KAR-WAI'S FALLEN ANGELS

Hong Kong director Wong Kar-wai's *Fallen Angels* (Duoluo Tianshi, 1995) hinges on songs. Seemingly after facile, predictable effects, like a string of MTV videos, Wong's film turns out upon close scrutiny to feature pop music in a novel and disturbing fashion. In the first part of the film, Laurie Anderson's 'Speak my Language,' heard through a jukebox figured as both a throwback to a bygone era and a futuristic object, alternates with rearranged versions of Massive Attack's "Karmacoma." Both mark ritualistic, highly stylized portraits of characters. The former fills the soundtrack while we see the female agent (Michele

Reis) indulge her fetish for an absent lover (the hitman, played by Leon Lai) and eventually masturbate, him absent, in his apartment; the latter functions as a lugubrious march accompanying bloody, spectacular shootout scenes, sounding as if from within the killer's own mind in a feat of self-choreography to an imaginary score. Then there is a Canto-Pop hit, James Wong's "Forget Him," as performed by Shirley Kwan. This was presumably chosen for the thematic link between its text and the relationship between the agent and the hitman on the one hand, and the latter and his older girlfriend (Karen Mok) on the other. However simplistic the link between song and story may seem, the song's refrain underscores obsessively so many of the scenes as to disenfranchise itself from the meaning of the text and permeate the film as a whole with a sense of timelessness, melancholia and ultimately claustrophobia.

The linguistic and stylistic diversity of the songs is, in *Fallen Angels*, a direct reflection of Hong Kong's cultural space. Moreover, the songs enter in relation with a myriad of other sounds, both man-made and mediated by technology, giving shape to one of the richest sonic portraits of the city to date. But the film is no unequivocal celebration of this space. Nor is Wong Kar Wai its mere chronicler. The songs inform and shape identities, console their bearers and speak on their behalf; but they are also symptoms of loss and alienation. Worse, they are instruments of self-deception in that they are employed by the characters to carve a fictional, escapist, and delusional "cinematic" space in which they are the protagonists – which, in Wong Kar Wai's film, they are, thus resulting in a dizzying representation of the equivocal role of music as a soundtrack to everyday life.

Nowhere in the film is this more evident than when He Zhiwu (Takeshi Kaneshiro) uses "Thinking of you," sung by Taiwanese singer Chyi Chin, as a soundtrack to a video of his father (which he plays to him for his birthday). Zhiwu's talent for manipulating pre-existing music is cast by Wong against a desolate background of poverty, illness, and loneliness. That the music "works" for his impromptu home movie is less a celebration of spontaneous creativity than an acknowledgement of the role of popular music as the voice of a mute, inarticulate subject.

Holley Replogle-Wong, Musicology, University of California, Los Angeles

NORTH AMERICAN WILDERNESS AND THE NEGOTIATION OF MIDDLEBROW IN JEANETTE MACDONALD AND NELSON EDDY'S OPERETTA FILM *ROSE MARIE*

The 1936 MGM film adaptation of Rudolf Friml's popular American operetta *Rose Marie* was the second collaboration of Hollywood's so-called "Singing Sweethearts" Jeanette MacDonald and Nelson Eddy. Middle class American audiences harbored reservations about some of the most central conventions of European operetta: privileged characters in an exotic "European" country involved in plots of complicated sexual intrigue. However, *Rose Marie* eschews this formula in favor of explicitly North American settings, characters, and themes, and the film adaptation highlights a thematic escape from operetta's constructions of cultural hierarchy that speaks to America's middlebrow audiences. This paper will discuss how the wilderness constructs permission for the romantic pairing between Eddy's Canadian Mountie and MacDonald's opera singer, and how their relationship is mediated through the primitivist "noble savage" themes that are collapsed into the famous "Indian Love Call." The song is physically insinuating in its evocation of exotic "American Indian" music, marked by its memorable melodic phrase: an upward ascent followed by a falling chromatic scale ("When I'm calling *you*---"). Imitation of echo is an important component of this song; it is suggestive of the landscape that is made explicit in the lyrics and the faux legend about doomed Indian lovers. In this film, the echoing chromatic melody is made into a diegetic feature of the North American setting; the audience hears the disembodied voices of two singing Native Americans and sees Eddy and MacDonald respond toward the Canadian (actually represented in the film by California's Lake Tahoe) mountains.

Erica Kudisch, University of Pittsburgh

"HE HUMS REVELATIONS, AS THOUGH THEY WERE SIMPLE BALLADS!": *VAGRANT STORY* AS GESAMTKUNSTWERK, AND HOW THIS IS POSSIBLE FOR A VIDEOGAME AT ALL

Videogames encourage the audience agency that television and cinema do not; the player takes on an active role in the execution and nuance of the game's story. This component of agency is among the elements of

Wagnerian Gesamtkunstwerk that television and cinema reputedly lack. In the case of games with not only motivation but plot—in the role-playing (RPG) and adventure genres, most notably—the player’s occupation is almost conductor-like, aligning the events of the story with the music, motion, and gesture of the characters and their environment. The experience of playing an RPG is more attuned with live theater, even during cinematic “cutscenes”, with the player in control of everything from the speed of line-delivery to the descent of the curtain.

Particular RPGs possess qualities that are outright operatic, as opposed to cinematic. *Vagrant Story* (Squaresoft, 2000), an experimental adventure-RPG, is arguably as rife with intrigue and high-wheeling emotions as *Götterdämmerung* and just as completely scored. Under the direction of Yasumi Matsuno, with Akihiko Yoshida spurring the visual design, and Hitoshi Sakimoto responsible for the highly motivic score, *Vagrant Story* comprises approximately twenty-four hours of thematic and artistic unity, at the discretion of the player. The tale, which, is conveyed as much through Sakimoto’s chromaticisms as through the game’s lofty dialog, envelops the player in a claustrophobic, foreign, and mystical state, not unlike that of the game’s hero, or the cathartic experience of an operagoer. I here argue and demonstrate that the active participation of the player renders *Vagrant Story* a step closer to Wagner’s ideal, from even the most leitmotif-laden cinema or television, and make a case for RPGs in general to be subject to operatic modes of analysis.

23. SUNDAY, JUNE 1, 10:00-12:00. LOEWE THEATRE.

Craig McGill, Music Theory, University of Nebraska-Lincoln

“THEY ALL DESERVE TO DIE!”: SONORITIES OF TERROR AND OBSESSION IN SONDHEIM’S *SWEENEY TODD*” to “CINEMATIC ATTRIBUTES OF SONDHEIM’S *SWEENEY TODD*”

Composer/lyricist Stephen Sondheim wrote his 1979 musical *Sweeney Todd, the Demon Barber of Fleet Street* in homage to film composer Bernard Herrmann, best known for scoring the Hitchcock films *Vertigo* (1958) and *Psycho* (1960). This paper will demonstrate how the sonorities of Herrmann permeate the harmonic language of *Sweeney Todd* and will consider the score’s cinematic stylistic and structural contributions to the narrative framework.

In his approach to film scoring, Herrmann (unlike his contemporaries) eschewed long-phrased melodies, and instead, expanded his scores from smaller motivic units. Like Herrmann’s film scores, Sondheim’s *Sweeney Todd* is through-composed and motivically and harmonically unified; an atypical venture for a Broadway musical. Herrmann’s harmonic language informed Sondheim’s compositional choices, most markedly with the tetrachord 4-19 (0148), which is the central sonority in many of Herrmann’s scores. As in Herrmann’s preludes to *Vertigo* and *Psycho*, the first chord of *Sweeney Todd* is 4-19 (0148), and this paper will trace its significance and dramaturgical role throughout.

Many of Sondheim’s choices for *Sweeney Todd*, both stylistically and structurally, were informed by his love of film. He employs continuous music for dramatic effect and uses a “cross-cutting” technique akin to a camera going back and forth between two scenes in a film. As a final thought, with the release of Tim Burton’s film version of *Sweeney Todd*, this paper will consider how this “film-behaving” score on stage *actually* functions as a film score on screen.

Isabella van Elferen, Utrecht University, Dept. of Media and Cultural Studies

THE SOUNDS OF THE UNCANNY MUSIC, TRANSGRESSION, AND CIRCULAR TIME IN DAVID LYNCH’S *TWIN PEAKS*

David Lynch’s cult TV series *Twin Peaks* (1990-1991) is set in a typical American small-town where nothing ever happens. From the first camera shots observing the discovery of Laura Palmer’s murdered body, however, the dreamy countryside atmosphere is shot through with ambiguity and uncanniness. The nostalgic “home” is by no means idyllic, but reveals itself as a borderland where the real and the imaginary, good and evil, and even past and present, dwell side by side. The story gradually unfolds in a nightmarish complex of plots, and comes to a climax in the Black Lodge, an ultimately liminal place beyond transgression. In his Gothic rewriting of the archetypal American hometown, Lynch creates what I would

like to call *the sublime uncanny*: without warning, moral judgment or mercy, he takes the viewer into Twin Peaks' twilight zone of radicalized ambivalence (Van Elferen 2007).

One of the ways in which Lynch cinematographically establishes such uncanny ambivalence is his use of flashbacks and backmasking. Because time appears to be now chronological, then condensed, and then reversed, the viewer becomes thoroughly immersed in a story that destabilizes not only the morality of good and evil, but also that of linear time. Time in *Twin Peaks* unfolds like a Moebius Strip: characters, plot, and the audience move through time in a circular way—but end up at the reverse side of the beginning.

The disturbing soundtrack that Angelo Badalamenti composed for the series has often been described as the most eerie TV music ever, but has never been the subject of scholarly investigation. In my article I will explore how music underlines the sublime uncanny of *Twin Peaks*. Besides musical Leitmotifs and backmasking, Badalamenti creates two new musical ways of actively interfering with the visual narrative's chronology. While the soundscape-sections seem to stop time through their musical nonlinearity, the diegetic dance music engenders another type of chronological disorder, functioning as the liturgy to physical transgressions of time and space. Deleuze and Guattari argue that music is "on the side of the nomadic" because the moment it is activated it challenges existing spatial and temporal constellations (1987). Other theorists have argued, moreover, that music's soundwaves interfere physically with the listener's body (Benschop 2005; Verstraete 2005); this effect can be enhanced by participating in the musical flow through dancing. Sounding music thus creates lines of flight opening liminal spaces of temporality and locality; in the case of *Twin Peaks*, Leland Palmer's, Audrey Horne's and the elusive BOB's dancing opens up the way to the flip side of morality, reality, and chronology. Music, in other words, *is* the Moebius strip that underlies the sublime uncanny in *Twin Peaks*.

I will thus explore in this article how Badalamenti's soundtrack to David Lynch's series activates the mysterious mantra that evokes 'the other side':

*Through the darkness of future past,
The magician longs to see
One chants out between two worlds:
Fire, walk with me*

What are the sounds of the uncanny, and how does their subversive temporality take us into the borderland beyond good and evil of Twin Peaks?

Walter A. Clark, Dept. of Musicology, University of California, Riverside

FROM DARKNESS INTO LIGHT: DEATH AND REDEMPTION IN THE SCORE FOR *SIDEWAYS*

The 2004 film *Sideways*, based on a novel by Rex Pickett, tells the story of a man's journey from dishonesty and despair to genuineness and redemption through the love of a woman who believes in him, all in the context of a week-long vacation in the wine country of Santa Barbara County.

The script and filmic images deploy numerous metaphors for the contrast between darkness and light to represent Miles Raymond's existential conflict. The score, too, relies on time-honored rhetorical devices to signify his descent into a "grave" of hopelessness and eventual ascent to a better life. These devices, especially the descending minor tetrachord, are derived largely from classical music despite the pervasively jazzy character of the music. They play a key role in rendering the psychological chiaroscuro that characterizes Miles on his pilgrimage towards self-actualization.

Despite the central importance of Rolfe Kent's nuanced score to the drama, all commentators have failed to see anything in it beyond the superficial clichés of "travel jazz." This paper seeks to rectify that misapprehension by exploring the conjunction of narrative and musical elements that produced a film of rare humanity, humor, and emotional intensity, one that garnered an Oscar, several Oscar nominations, and many other awards for director Alexander Payne and his inspired cast. It also illustrates the enduring

affective power of certain traditional rhetorical gestures, and their utility in a variety of musical and dramatic contexts.

24. SUNDAY, JUNE 1, 10:00- 12:00. Room 303.

Lauren Anderson, Aberystwyth University

BOTH SIDES NOW: AUDIENCES, POPULAR MUSIC AND FILM.

Popular music is heard in contemporary cinema soundtracks across the genre spectrum. Despite the rapidly growing body of critical academic writing around sound and music on screen, to date there has been no empirical research to explore audience responses to popular music in film. As part of my doctoral research, which explores how audiences hear and relate to popular music in 'rom-com' soundtracks, in 2007 I carried out four focus group discussions centering on *Love Actually* (2003), *What Women Want* (2000), and *10 Things I Hate About You* (1999). While the focus groups generated much interesting material around participants' responses to the films as a whole, it remains difficult to say what they responded to in the music. The group conversations suggest that for these audiences the soundtracks did not function according to existing theoretical models of popular music in film. In order to explore what the music does do, I am conducting further interviews with one participant from each focus group, this time concentrating on a particular sequence from *Love Actually*. My presentation will map out the combined results from the two strands of interviews, and provide a first account of how these audiences make sense of popular music in rom-com soundtracks.

Rich Housh, Department of Theatre and Film, University of Kansas

INTERMEDIA INVESTIGATIONS: AVANT-GARDE SIGHTS AND SOUNDS OF THE 1960'S

Inspired by the Fluxus usage of the term *intermedia*, this study traces a discreet few avant-garde projects and artists working in the 1960s. Providing a revised historical map by reconsidering geographical and art-specific boundaries, explicit links between experimental filmmaking and music in key cultural hubs including London and New York deserve unique consideration. Casting a net over beatnik happenings, European aktions, and Fluxus situations – an intertwining mixture of avant-garde art practices emerge that inform one another in compelling ways. Interdisciplinary artists including Tony Conrad and Michael Snow are continually questioning genre boundaries within a given medium as well as medium specific boundaries. Snow's 1964 collaboration with American free jazzmen (*New York Eye and Ear Control*) and Conrad's participation in various film and music endeavors begin to add up to more than the sum of their parts.

The Fluxus use of the term *intermedia* echoed earlier phrases and concepts such as *visual music* and *absolute film*. The attraction of a term like *intermedia* is in its ability to refer to something in between sight and sound, a liminal space. Exploring these gaps - in what capacity if any they can even exist - between disciplines and applying an intermedia framework to them is what this study contributes. By recirculating the term *intermedia* and investigating its root referents which are embedded in 1960s avant-garde art, a different kind of relationship between the technology and the times can be explored.

David Helvering, Conservatory of Music, Lawrence University

MUSIC AND THE REPRESENTATION OF EMOTION AND MOOD IN FILM

The expression of emotion has long been considered one of the most important functions of film music. As such, much literature on emotion in music addresses issues related to how music induces emotion in the auditor. But this excludes another important role music plays in the communication of feeling. In addition to influencing the mood of a film audience, music is often charged with representing the emotions of onscreen characters.

This paper presents a model of how emotion (or, more generally, feeling) is represented by music in film. Since the issue here concerns how music conveys a character's emotional state, I begin by reviewing recent perspectives in the field of psychology concerning the two affective states persons experience: emotion and mood. I then show that certain uses of music in film resemble emotion while others resemble mood. The paper concludes with an analysis of a scene from Max Steiner's score from *Now, Voyager* (1942) in order to reveal how emotions and moods work together. Principally, I reveal that emotion leads to or serves as a

transition between different moods.

Ultimately, the paper provides a theoretical framework that enables analysts with the ability to generate a much clearer picture of a film scene's musical landscape. Whereas the analyst was once largely limited to speaking in generalities when it came to feeling, he or she will now be able to clearly identify the feeling content of every moment in a film scene, particularly when it comes to character perspective.

25. SUNDAY, June 1, 10:00-12:00. Room 779.

Patricia Hall, Music Theory. University of California

LENI RIEFENSTAHL'S BALLET *OLYMPIA*

While analyzing her 1936 documentary film, *Triumph of the Will*, Leni Riefenstahl surprisingly described it as "a ballet," noting the close choreography between Herbert Windt's music, the rhythm of the shots, and the movements of the soldiers.

In her next documentary, *Olympia* (1938) Riefenstahl actually achieves this ideal, particularly in the climax of the nearly four-hour film, the men's diving event. Without commentary, and entirely accompanied by Windt's music, she shows male divers framed against a clouded sky, in different degrees of slow motion that accentuate their balletic arm and leg movements. Beginning with the ten-meter springboard and climaxing with the thirty-meter platform dives, Windt's music creates a reverse choreography emphasizing the rhythms of the various styles of diving.

By analyzing Windt's thematic statements, this paper shows how the musical form corresponds to the complex rhythm of shots that produce the formal design of the film. The entire excerpt creates a musical composition with transitions and subsections, characteristic of the filmic model Riefenstahl learned from her mentor, Arnold Fanck.

Rebecca M. Doran Eaton, Music Theory, The University of Texas at Austin

UTOPIA/DYSTOPIA: MUSICAL MEANING IN THE SCORES OF *PLEASANTVILLE AND THE TRUMAN SHOW*

In 1998, two films were released which share a premise: protagonist(s) are trapped in a television show that is presented as a utopia, and they desire to escape. Film critics have noted their similarities; both are satires of the media and hinge on the theme of human freedom. But while critics noted their analogous narratives, the role of music went unmentioned. Both movies employ scores featuring a variety of musical styles and multiple composers. But the two films diverge in their meaning—a schism reflected by differences in their use of music.

Pleasantville presents an impossibly idealized town, a nostalgic vision of 1950s Americana. The music initially reinforces its utopian vision with Coplandesque cues and military marches. But as this idealized setting begins to change, so does the music; rock and jazz reflect the personal and sexual awakenings of the townspeople. While *Pleasantville's* score tracks its transformation from All-American utopia to modern town, the music of *The Truman Show* has a different function. Its setting, the idyllic world of Seahaven, seems perfect; in fact, it is a reality TV show where everyone is an actor except the show's unwitting star. By employing Rebecca Leydon's theory of minimalist meaning from "Toward a Typology of Minimalist Tropes," this paper will explain how the score uses minimalist music, including that of Philip Glass, to mark the show's dystopian nature: the entrapment and control of Truman by the show's megalomaniacal producer.

Roger Moseley, Music Department, University of Chicago

MUSIC AT PLAY: INVENTION AND CONVENTION IN RHYTHM-BASED VIDEO GAMES

Over the last decade, music-themed video games have increased in number, variety, complexity, and popularity. In this paper, I survey these developments from a perspective that addresses the intricate and evolving relationship between game mechanics (input methods and rule sets) and cultural factors (musico-visual styles and the status of certain musical practices *vis-à-vis* video games in different geographical and

socio-economic contexts).

Two examples will illustrate the imaginative diversity with which video games shuttle between the musical, the visual, and the kinesthetic. *Rhythm Tengoku* (Nintendo Game Boy Advance handheld system: developed and published by Nintendo, Japan, 2006) presents a surreal array of scenarios in conjunction with a drastically simplified input method: the player must navigate through most of the game via the rhythmic application of a single button. The game's ingenuity lies both in its rigid adherence to the most basic of video-game conventions and in the overwhelming variety of musico-visual experiences that its simple control scheme manages to deliver.

At the other end of the scale, *Rock Band* (Sony PlayStation 3 and Microsoft Xbox 360 home console systems: developed by Harmonix Music Systems, published by MTV Games, USA, 2007) purports to leave the conventional world (and the corresponding stigma) of video games behind in order to offer the ultimate in rock-star verisimilitude: rather than interacting with the game via buttons and joysticks, up to four players/performers make use of a microphone and purpose-built peripherals in the form of guitars and a five-piece drum kit. But the game's rock-star aesthetic masks an adherence to a raft of conventions, from the canon of classic rock music (exemplified by the game's soundtrack, which takes in half a century of rock's greatest hits) to the sociology of chamber music (represented by the high expense of the required equipment and the bourgeois living-room setting in which the game is typically played) and the visual traditions of notation and tablature--some of which hark back to medieval neumes and ligatures--that *Rock Band* employs to instruct, reward, and penalize participants. There are even strictly defined portions of each musical track in which players are invited to 'improvise,' bringing the eighteenth-century concerto to mind.

Rhythm Tengoku radically limits the player's interactive options in order to showcase the developers' inventiveness in finding and representing the musical in the most unlikely of contexts (in one scenario, for example, the player must rhythmically remove hairs from an anthropomorphic onion). The devil-may-care aesthetic and plastic guitars of *Rock Band*, conversely, pay lip service to its players' freedom from convention, but its game mechanics subtly trammel them with enticements to obey the rules; the ultimate goal is to reproduce enshrined musical texts with the greatest possible fidelity. Although both games rely on audio-visual representation in order to stimulate and respond to rhythmical player responses, they thus demonstrate different means by which ingenuity and convention can be either harnessed or given free rein by musicians, game developers, and players.