MUSIC AND THE MOVING IMAGE ABSTRACTS
May 29 - May 31, 2009

1. FRIDAY, MAY 29, 10:00 – 11:00. Loewe Theatre.

Caryl Flinn, University of Arizona
Keynote
Wrong Music, Wrong Feelings

FRIDAY, MAY 29, 11:00 – 12:00. Loewe Theatre.
Video Interview: Ira Newborn (Naked Gun, Blues Brothers)
Gillian Anderson and Ron Sadoff

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2. FRIDAY, MAY 29, 2:00 – 5:00. Loewe Theatre.
NYU/ASCAP Film Scoring Workshop in Memory of Buddy Baker – critique session
Panel: Ron Sadoff, David Spear, Mark Snow

3. FRIDAY, MAY 29, 1:30 – 3:00. Room 303.
Lisa Scoggin, freelance musicologist
FROM STAGE TO SCREEN: THE EFFECTS OF HOLLYWOOD ADAPTATION ON STEPHEN SONDHEIM’S SWEENEY TODD
Stephen Sondheim’s musical Sweeney Todd (1979) has achieved critical success from its inception as well as enough popular success to be revived several times both in New York and London, reorchestrated so that the actors also serve as the pit orchestra, and, most recently, made into a movie directed by Tim Burton and starring Johnny Depp. In this paper, I will examine how the various musical changes in Tim Burton’s version from the original Broadway play affect the scope, focus, and meaning of the work. First, using information from authors such as Steve Swayne, Stephen Banfield, Joanne Gordon, and Jim Lovensheimer, as well as interviews with Stephen Sondheim, I will describe the role that music has in the play, concentrating on its influence on the psychological aspects and the setting and scale of the work. After establishing these parameters, I will then explain how the musical alterations made in the movie (including removing the melody in certain spots, cutting particular numbers, and deleting the chorus) significantly change the way the audience perceives the work – even more so than the usual movie adaptation. In addition, using interviews with Tim Burton and Stephen Sondheim as well as various reviews of both the musical and the movie, I will show that this change was in fact intentional and part of Burton’s overall vision, thereby manipulating the music and musical of Stephen Sondheim into his own musical fantasy.

Jennifer Jenkins, Dept. of Music Studies, Bienen School of Music, Northwestern University
“JUDY IN THE UNDERWORLD: LOOKING BACK AT ORPHEUS THROUGH THE FILM MUSICAL”
The traditional operatic take on the tale of Orpheus and Eurydice features the singular talent of the Orphic figure charming different “Furies” in a variety of “underworlds” with a range of mesmerizing “songs,” - only to be undone (frequently) in a tragic finale. The myth relies on the power of song to accomplish the impossible, but the primacy of music is challenged by the temptation of sight in the couple's final trial; Orpheus woos with sound, but loses his love by looking back, and no sonic talent can save them.
As a genre made vital by its unique blending of sight and sound – and its repeated nods to the force of both music and love - the film musical has frequently reflected our continuing reconsideration of the meaning of the Orpheus myth, the mettle of its protagonist, and the music (both diegetic and non-diegetic) that conveys best the pathos of the drama. In particular, the 1954 version of A Star Is Born (with brief nods to the other two eponymous films) will be examined as a modern inversion of this tale, in which Judy Garland struggles to reclaim James Mason from his own personal Hades, armed only with the force of her love and her wondrous ability to sing. The complex interaction between the musical and the visual – between singing/listening and looking – functions on various levels, from the textual (script, lyrics) to the cinematographical (camera angles during musical numbers), with the underscore and staged numbers further reinforcing this theme.

Cari McDonnel, Music Theory, University of Texas at Austin

THE DISENCHANTMENT OF THE MODERN AMERICAN FILM MUSICAL

In his book, The American Film Musical, Rick Altman states, “Only those films which recognize their unreality and use it to attract the spectator into a conspiracy of irony...are able to ensure security from the ravages of time and taste.” To our modern sensibilities, the traditional American film musical certainly seems unreal. The genre as a whole is often criticized as being naive, idealistic, and formulaic. However, the film musical has recently enjoyed overwhelming success and critical acclaim, marked by the 2001 Oscar nomination of Moulin Rouge for Best Picture and by Chicago's subsequent win in 2002. This surge in popularity begs the question: How has the American film musical evolved to become more relevant and attractive to contemporary audiences? This paper explores how film musicals of the modern era have rejected the unwavering optimism of their predecessors and embraced cynicism and realism as necessary narrative elements. This disillusionment is clearly demonstrated in films from all three of the film musical subgenres defined by Altman: Enchanted, a fairy tale musical, Moulin Rouge, a show musical, and Chicago, a folk musical. Each of these films finds a way to reflect on the conventions of the genre, acknowledge its own “unreality,” and reconcile the film musical traditions with the modern world.

4. FRIDAY, MAY 29, 1:30 – 3:00. Room 779.

Tobias Pontara, Dept. of Musicology, Åbo University

ODE TO SILENCE: BEETHOVEN’S NINTH AND THE FATE OF HUMANITY IN THE LAST SCENE OF ANDREI TARKOVSKY’S STALKER

The Ode to Joy from Beethoven’s Ninth Symphony makes a brief but poignant appearance at the very end of Andrei Tarkovsky’s film Stalker. In the last scene of this film we see a young girl mysteriously moving around glasses just by fixing her eyes on them while the sound of a train and Beethoven’s Ninth Symphony are heard on the soundtrack. This scene has startled many critics and it has been interpreted in a number of ways. However, there has been no serious attempt to elucidate the presence of Beethoven’s music in this scene, which is often just noticed without further considerations. The present paper argues that any plausible interpretation of the scene must take Beethoven’s music into account. It then proceeds to demonstrate that this desideratum will support a reading of the scene according to which it must be understood as a massive critique of modern western civilisation and the signifying systems or practices that typify it. This conclusion will be further established by (1) a careful analysis of the scene’s relation to broader themes in the film, (2) the relation between classical music in Stalker and Tarkovsky’s use of classical music in other films, and (3) by taking Tarkovsky’s own aesthetic convictions and his statements about the presence of classical music in his films into consideration. The paper will be concluded with a brief discussion of how the presented analysis may affect our understanding of Stalker as a whole as well as some of Tarkovsky’s other films.

Elsie Walker, Film Studies, Dept. of English, Salisbury University

HEARING THE ABSENCE OF MUSIC IN FILMS BY MICHAEL HANEKE:
CACHE, FUNNY GAMES, CODE UNKNOWN

Both popular and academic critics frequently note the infrequency or absence of music in the films of Michael Haneke, but they do so only in passing. That Haneke often denies his audiences the comfort of suturing or conventional musical structures demands closer scrutiny. The structured silences of Caché
(2005) have the most unnerving power: the absence of any harmonious, rhythmic, or melodic pattern communicates the devastating inconclusiveness that is, in the film, connected with post-colonial tragedy. This is particularly blatant during the opening and closing credit sequences where music would be most conventionally expected: instead, Haneke literally directs the spectator into an aural void that connects with the culturally confrontational aspects of the film. Similarly, Haneke’s sparing use of music in *Funny Games* (1997) and *Code Unknown* (2000) emphasizes emotive sociological statements: the ironic juxtaposition of operatic and thrash punk music establishes the ideological divisions between characters in *Funny Games*; and the ethnically non-specific drumming of deaf children aurally unites the multicultural characters of *Code Unknown* (while they nevertheless remain visually separate). I will analyze how and why Haneke maximizes the impact of music through its occasional use or absence. I will argue that Haneke uses music and its absence in order to reinforce the power of his films as “revolutionary texts,” as Colin MacCabe has described Godard’s Brechtian cinema. Ultimately, Haneke’s films are creations which call attention to their own processes of manipulation so as to be, in the director’s own words, “more honest.”

Vincent Bohlinger, Assistant Professor of Film Studies, Dept. of English, Rhode Island College

**NOISE, MUSIC, PAUSE, SINGING: THE SCORING STRATEGY OF NIKOLAI EKK’S ROAD TO LIFE**

As the first feature-length sound film made in the Soviet Union, Nikolai Ekk’s *Road to Life* (1931) received considerable public and industry attention. Sound entered the Soviet film industry during the First Five-Year Plan, when contentious debates were being waged between Montage and popular cinema filmmakers over the proper content and look of film. The question of how films should sound added to these debates, its most famous argument being Sergei Eisenstein, Vsevolod Pudovkin, and Grigorii Aleksandrov’s 1928 “Statement on Sound,” which advocated a ‘contrapuntal’ and ‘hammer and tongs’ approach to sound. Throughout these debates, many industry personnel made concerted efforts to be as inclusive as possible of all sides of the debates in official venues ranging from film festivals to film publications. *Road to Life*, in consideration of its touted landmark status, interestingly reveals the same spirit of compromise and inclusiveness in its audio and visual style.

This paper offers a close analysis of the score of *Road to Life* along with an examination of the film’s production files housed at the Russian National Archive of Literature and Art (RGALI). As evidenced in both the film and its production notes, Ekk strategically included both experimental and more conventional uses of music in his film in order to appeal to all sides of the cinema debates, but he also systematically alternated between these different approaches in order to stylistically underscore ideologically significant moments throughout the film.

5. FRIDAY, MAY 29, 2:00 – 5:00. Loewe Theatre. (continued)

*NYU/ASCAP Film Scoring Workshop in Memory of Buddy Baker – critique session*

Panel: Ron Sadoff, David Spear, Mark Snow

6. FRIDAY, MAY 29, 3:30 – 5:00. Room 303.

Cara L. Wood, Musicology, Princeton University

**“ALL I OWE OKLAHOMA!”: REVISITING THE MUSICAL MIDWEST IN RODGERS AND HAMMERSTEIN’S STATE FAIR (1945)**

In their film musical *State Fair* (1945), Rodgers and Hammerstein attempted to capitalize on audiences’ enthusiasm for their earliest collaboration, *Oklahoma!* (1943). The 1945 film echoed *Oklahoma!*’s pastoral themes while allowing the stage musical to continue its lucrative Broadway run. The songwriters chose source material with proven appeal: Phil Stong’s popular 1932 novel about an Iowa farm family’s trip to the annual fair. Despite its promising pedigree, Rodgers and Hammerstein’s *State Fair* received indifferent reviews and remains one of their lesser-known musicals.

In an effort to understand why *State Fair* failed to resonate with viewers, this paper investigates the ways in which the film’s ambivalent representation of Midwesterners diverges from those of its literary and theatrical sources and undermines its apparent pastoralism. In particular, I focus on “All I Owe Ioway,” a
number that bears close similarities to *Oklahoma!*’s title song, but has a much different tone and diegetic context. “All I Owe Ioway”’s venue and staging accentuate the distinction between professional and amateur singers. The song is rehearsed rather than spontaneous; in contrast to *Oklahoma!* characters’ native expression of state pride, Iowans in *State Fair* learn “their” state song from urban, out-of-state professionals, several of whom parody the locals as countrified hicks. The song vacillates between an appealingly wholesome portrayal of Iowans and a disdainful one that smacks of urban condescension. The tensions inherent in this exemplary scene highlight the film’s superficial pastoralism. I contend that *State Fair*’s lukewarm reception was due to its failure to replicate *Oklahoma!*’s unequivocal endorsement of the Midwest.

Allison Robbins, Music, University of Virginia

**BUSBY BERKELEY AND THE MODERN PRODUCTION NUMBER ON STAGE AND SCREEN**

Busby Berkeley is credited with producing some of the first “cinematic” musical numbers. Armed with an active imagination and playback technology, the dance director broke away from the spatial and temporal limitations of the stage and created musical entertainment possible only on the silver screen. New sound recording techniques and a cinematic eye were not, however, the only factors that led to Berkeley’s innovations. As Martin Rubin has argued, Berkeley’s stage experience in the 1920s played a major role in his Hollywood numbers, with overhead shots a logical choice for Broadway’s “tradition of spectacle.” This paper argues that an active camera and fast-paced editing style were also well suited for Berkeley’s stage choreography. Unlike Ned Wayburn, Larry Ceballos, and other dance directors of the 1910s and 1920s stage, Berkeley eschewed standardized choreography and instead produced “modern” numbers that featured “broken rhythms” and unorthodox staging. Such choreography welcomed a mobile camera and frequent cuts, as it already projected a disjointed visual effect. I compare critical descriptions of Berkeley’s stage direction with his film numbers of the early 1930s, arguing that for a man who claimed to know little about song and dance, Berkeley based his Hollywood career on a modern marriage of music, movement, and cinema.

Julie McQuinn, Dept. of Music History, Lawrence University


If fairy tales portray cultural ideals for human behavior, a rewriting of a fairy tale can subvert the message of the original in a powerful way. The fairy tale films *Shrek* and *Enchanted* refashion their iconic Disney predecessors, engaging with their stereotypes, their messages, and their musical methods, exposing the ambiguities of gender roles and relations which the models themselves so strongly deny. Fairy tale tropes—like beautiful princesses who commune with nature, attract handsome princes with their beautiful voices, and are rewarded with “happily ever after” for their passive performances—emerge in unexpected contexts with unexpected results, operating in accordance with Bergson’s theory of comedy, creating humor and revealing absurdities.

Music plays a crucial role in the gender messages these movies communicate, as musical codes work in direct interaction with gender ideals, playing on meanings that audiences often take for granted. Giselle is hurled from her animated fairy tale world into the ‘real’ world of New York City, where her tendency to break into song is no longer a societal norm, and Fiona’s unusual singing voice and unchecked behavior defy even her own fairy tale lessons. These musical moments of disturbance create a space for the reexamination of the perceived ‘naturalness’ of ‘proper’ gender behaviors. And yet when musical realms overlap—when diegetic music mingles with nondiegetic, and when fairy tale music meets music of the ‘real’ world—the musics’ meanings become more powerful, complex, and ambiguous, questioning the degree to which these films, in the end, effectively challenge fairy tale ideals.
7. FRIDAY, MAY 29, 3:30 – 5:00. ROOM 779.
Leo Cardoso, Dept. of Ethnomusicology, University of Texas at Austin

PLAYING (BY) RIGHT(NESS): JOSEPH BREIL’S MUSIC FOR THE BIRTH OF A NATION

In 1914 the film director David W. Griffith summoned the composer Joseph Carl Breil to create a score for his American epic, supposedly giving him six weeks to put together three hours of uninterrupted music for a large orchestra. The result was an interwoven accompaniment of original music, popular songs and opera excerpts.

In this paper I will discuss Breil’s musical assemblage for Griffith’s The Birth of a Nation, a controversial scandal from its release in 1915 to every succeeding re-exhibition. In the first part I discuss this music by taking briefly into consideration the impact of the film in the U.S., The Birth of a Nation and the melodramatic imagination, and film the score and its broader implications. I then consider this assemblage to show the multi-layered aural links that Breil’s music probably arouses in the spectator.

In the second part I suggest some ideas to understand musical procedures shared by silent and sound mainstream films. Because it can provide spectators with almost instant cues about how they are expected to experience a scene, film music has shown to be a proto-framer in potential: one second of music is enough to know how we are to see what we see. Following Pudovkin’s notion that film is the greatest teacher because “it teaches with the whole body,” I further examine the movie theater as a space with a distinctive panoptical quality, where differences are mediated from a certain audio/visual standpoint. I also argue that, whereas its performance did not employed mass mediated technology, silent film music was in fact the first mass mediated convention to embody aural heteroglossia.

Mary Simonson, Film and Media Studies & Women's Studies, Colgate University

PAVLOVA ON CAMERA, PAVLOVA ON STAGE: THE CASE OF THE DUMB GIRL OF PORTICI

In 1915, amidst a flood of publicity, Anna Pavlova and her Ballets Russe company embarked on an American tour with the Boston Opera Company, performing operas including Madame Butterfly, Carmen, and D.F.E. Auber’s La Muette de Portici (1828). At the same time, Pavlova and her dancers were engaged in a second project: the production of a cinematic version of La Muette, entitled The Dumb Girl of Portici, for Universal Pictures. Full of chaotic rebellion scenes, lavish court dances, and spectacular period costumes, the film was well-received. As critic Grace Kingsley wrote in the Los Angeles Times, “Two new geniuses in the motion-picture world last night proved their right to the title. They are Lois Weber, director, and Anna Pavlova, actress [. . .] The art of motion-picture making has gained another notch.”

At first glance, The Dumb Girl of Portici seems quite different from La Muette: the film version departs significantly from the opera in its plot, staging, and depiction of Fenella, the female lead. Yet close analysis of the two productions reveal striking similarities. Both feature a set of female “doubles” that, when placed in dialogue with one another, stage a negotiation of female identity and bodily practices. In a sense, The Dumb Girl of Portici is La Muette’s turn-of-the-century doppelganger – or perhaps, its shadow cast onscreen. Adapted and restaged, The Dumb Girl embodies early twentieth-century discourses about acting traditions, modes of representation, the burgeoning cult of personality, and most crucially, the exhibition, performance, and power of female bodies.

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 and projected only in 1917, 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 very novel 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 by Carlo Maria
Martini and Alberto Fassini, it featured one of the most celebrated divas of the times, Lyda 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 aspects, which distinguish the film for its experimental camera-work and lighting and for the extraordinary use of tints and filters. In addition, Pietro Mascagni was commissioned to write an original orchestral accompaniment. For Cines, on the one hand, the original score by the eminent opera composer decreed the legitimacy of the film’s artistic effort. The composer, on the other hand, established precise contractual conditions that would guarantee his creative independence and the primacy of music over the film. The score’s alleged aesthetic autonomy was also guaranteed by the publication of both the orchestral score and its piano reduction. 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, recently restored in its idiosyncratic coloration, 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.

8. FRIDAY, MAY 29, 5:30 – 7:00. Loewe Theatre.
James Wierzbicki, Musicology, University of Michigan

SOUNDTRACK ‘DESIGN’ IN HITCHCOCK’S THRILLER SEXTET

When Hitchcock scholars deal with soundtracks, typically they concentrate either on the musical content and expressive function of underscores composed for the later films or, regarding the entire oeuvre, on the use of source music and sound effects as important plot elements. Thus far little work has been done on Hitchcock’s use of the multiplane soundtrack (the composite of dialogue, sound effects, and music both diegetic and extra-diegetic) as a structural element, a concept that seems to have been especially important to this aurally conscious director before his move to Hollywood in 1940.

This paper deals with the multiplane soundtracks for the British films that constitute Hitchcock’s 1934–38 so-called thriller sextet (The Man Who Knew Too Much, The Thirty-Nine Steps, Secret Agent, Sabotage, Young and Innocent, and The Lady Vanishes). Specific musical cues are examined only insofar as they bear on large-scale filmic structure (e.g., the transformation of the “Mr. Memory Theme” and the “Code Song” in The Thirty-Nine Steps and The Lady Vanishes, for example, or the tonal relationships of various diegetic pieces in Secret Agent). Using the stylistically consistent films of the thriller sextet as specimens, the paper outlines a number of analytical methods that likely are applicable to many films by directors other than Hitchcock. In any case, the focus of the paper is on soundtracks in their entirety, and on the relationship of soundtracks’ formal designs to the narrative structures of their accompanying films.

Juan Chattah, Music Department, Agnes Scott College

DEFYING SOUND DESIGN CONVENTIONS: A MODEL FOR ANALYSIS

Most soundtracks of today’s films aim for a discrimination of sound elements, orchestrating a harmonious balance between music, sound effects, and dialogue. A typical straightforward approach involves mixing the dialogue as focal point. Michel Chion addresses this voco-centric nature of sound in film as an extension of human behavior: “It is the voice that is collected in sound recording, and it is the voice that is isolated in the sound mix like a solo instrument – for which the other sounds (music and noise) are merely accompaniment.” (Chion, 1994) A small number of films, however, have achieved a higher degree of interaction between music, sound effects, and dialogue, breaking free from standard formulas while creating dramatic and rhetorically intelligible soundtracks. How can we describe, categorize, and analyze innovative sound design practices? And more importantly, what are their narrative implications?

Building on a taxonomy that traces constituent elements of a film soundtrack as lying either inside or outside the diegesis, this paper proposes three techniques (overlap, replacement, and transference) that operate among categories. Analysis of selected scenes according to the proposed framework helps reveal
hidden narrative processes at work. The result is a taxonomical shell through which we can describe, categorize, and therefore more deeply understand, the various ways a film soundtrack navigates the sonic and narrative spheres while creating meaning in non-traditional ways. The repertoire of films analyzed includes Babel, Dancer in the Dark, The Conversation, Lord of War, Mission Impossible II, The Errand Boy, and Titus.

Liz Greene, Lecturer in Film and Television Production, York St John University, UK

BRIDGING THE SONIC DIVIDE: ALAN SPLET'S MUSIC EDITING AND SOUND DESIGN

This paper shall consider the dual role of music editor and sound designer that Alan Splet performed on The Unbearable Lightness of Being (1988) and Rising Sun (1993). It is an unusual situation that one person would become responsible for both the music and sound effects in feature filmmaking. Splet created these tracks from the previously scored work of Leos Janáček (for The Unbearable Lightness of Being) and an original screen composition from Tôru Takemitsu (for Rising Sun) alongside his own original sound design. Investigating the Sound Mountain archive (Alan Splet's sound library) this paper shall examine the benefits and tensions of having one individual overseeing the music and sound design for a feature film.

9. FRIDAY, MAY 29, 5:30 – 7:00. Room 303.

Elizabeth Fairweather, School of Music, Humanities and Media, University of Huddersfield

THE MEANING OF THE SOUNDSCAPE: TIMBRAL SIGNS AND THE EVOCATION OF OTHERNESS.

Musical representation within a filmscore involves the use of musical elements perceived as emotionally meaningful and mood enhancing by the viewer. This is a subjective phenomenon; the effects of which will be explored in this paper using semiotics to analyse and compare key scenes from two versions of Solaris (1972, Tarkovsky and 2000, Soderbergh). It is difficult for a composer to invoke certain compositional procedures and be sure that they will create the intended effect. It is possible however, to build upon the cultural implications inherent within the audience’s powers of autosuggestion by using certain sound events and compositional characteristics already established in Western culture. This paper will focus on and compare the timbral elements employed within the stylistic soundscapes of both films, investigating how timbre serves to propel the narrative using contrasting musical elements that often preclude melodic and harmonic development and draw instead upon colouristic repetition and variation. Given that composers often need to establish a mood or emotion quickly, the paper will examine the contribution of timbre to the creation of a sense of ‘otherness’ within the narrative and will draw preliminary conclusions as to its overall use within the genre of the science-fiction film.

Andi Eng, Musicology, University of Alberta

CAPITALIZING ON DEATH AND DENIM: CONSTRUCTING IDENTITY IN A VIRTUAL SOUNDSCAPE

Throughout their advertising history, Levi Strauss and Co. has always focused on the contemporary construction of masculinity. In 2007 Levi's launched a campaign entitled "Uncomplicate" with an animated narrative advertisement underscored by the "Dies Irae" from Verdi's Requiem mass. The narrative depicts one character's search for male identity within a complicated world. He suddenly arrives in an environment where all of the men define masculinity through a set of ideals foreign to his own and he needs to search for his own definition.

While discussion of popular music in advertising has been ongoing for several years, the use of classical music in popular culture now deserves scholarly attention. This paper discusses how using classical music, specifically Verdi’s ‘Dies Irae,’ speaks on several levels: How the death of the hyper-masculine idealized male body is presented in the main character; The rise and popularization of the feminized male ideal found in the urban movement that has become known as metrosexuality; How classical music and music making has historically been viewed as a feminine is commenting on feminized masculinity; And the main character's rejection of the new metrosexual ideals in favour of his own unique identity. In further discussion, I apply Adornian ideas of music, function, and art as I analyze how the classical music and its functionality change to become 'light' music in popular culture. The music then adjusts further to become functional within the advertising medium as the images and accompanying music become a type of popular culture art.
Carrie Allen, Department of Fine Arts (Music), University of Houston-Downtown

“I GOT THAT SOMETHING THAT MAKES ME WANT TO SHOUT:” JAMES BROWN’S NEGOTIATION OF RELIGIOUS AND MUSICAL IDENTITY IN TELEVISED SPACES

Godfather of Soul James Brown was baptized in 1979, an event he described as his “great awakening.” According to my research into the Black gospel tradition of Augusta, Georgia, evidence of Brown’s 1979 “awakening” included performing on and regularly viewing the Parade of Quartets, a longrunning local Black television show, and maintaining relationships with its managerial personnel and performers. Although Brown’s post-1979 return to gospel music, including his locally televised gospel performances, is a crucial dimension of his musical persona, it remains unexplored in scholarship. Academic discourse has contextualized his brief 1950s gospel career as a point of artistic departure for a teleological journey through secular genres, ignoring his later participation in gospel, and the Parade of Quartets has been wholly neglected by scholarship, although it is a rare instance of a sustained Black media presence on a southern television affiliate. To extend the existing narrative of Brown’s musical trajectory, the paper addresses several aspects of his return to gospel music. First, an analysis of Brown’s performances on Parade of Quartets in the 1990s demonstrates that he used the genre’s rhetorical and musical codes to publicly self-identify as a member of the Black religious community. Second, the paper situates Brown’s return to gospel music within a local tradition of secular crossover by gospel performers who performed on Parade of Quartets for decades. The paper will conclude by assessing the role of localized television studies and musical ethnography in interrogating and reshaping national and global narratives of popular music and musicians.

10. FRIDAY, MAY 29, 5:30 – 7:00. Room 779.

Brent Ferguson, School of Music, Texas State University

FILM MUSIC AND EMOTION: A BIBLIOGRAPHIC ESSAY

Visual media has had a strong influence on our current society today. Music in exchange has an influence over our society and visual media itself. When paired, they can provide emotional responses in film (even when the stimulus is not present visually), they can entice us to purchase merchandise from watching the advertisement, etc. Music has a way of reinforcing the visually emotional effect it conveys to its observer. Surprisingly, there has been little research and literature to explain the theoretical, aesthetic, and analytical nature of the physiognomic elements that persist between visual media and music. This paper is an analysis of the materials and research on such a subject. Most of the literature that can be applied to this subject is classic texts on affections in music theory, such as baroque writings and doctrines written in the eras of the past. New techniques have been well documented from the twentieth century, which in turn gives the composer a larger palette of colors and affections. An in-depth look at composers of film and advertisements has helped shed light on techniques of composing for visual media. The state of research is wide open to a variety of new studies. Studies on people’s perception of emotion paired with visual media and music is an example. Extended research on emotion elements of music and its effect to project emotions on a person is another field. I am particularly interested in the field of a new collection of emotional elements that correlate directly to music theory, and how it can be applied to visual media.

Jenny Olivia Johnson, Ph.D. Candidate, New York University Department of Music

“THE RESIDUE OF AN UNASSIMILABLE HISTORY”: SYNAESTHESIA, MEDIA MEMORY, AND THE TRAUMA AESTHETICS OF CHILDHOOD SEXUAL ABUSE ON LATE 20TH CENTURY TELEVISION AND RADIO

In the late 20th century, American television and radio were glutted with images, sounds, and narratives representing abused or traumatized children. From such Top 40’s hits as Power Source’s “Dear Mr. Jesus” and Suzanne Vega’s “Luka,” to such television blockbusters as the Lifetime movie Fatal Memories, David Lynch’s Twin Peaks, and the “Very Special” molestation episodes of Webster, Family Ties, and Mr. Belvedere, the specter of child abuse loomed large within the audiovisual fabric of the American middle class, resonating with the rampant fears of Satanic cults and child molestation rings that flourished at this time.
This paper will explore the audiovisual “trauma aesthetics” of these sexual abuse-themed media through the memories of four actual survivors of childhood sexual abuse, each of whom grew up in the 1980’s and endured their abuses against the omnipresent backdrops of television and radio. For these survivors, the audiovisual media of their childhoods are the glue that holds their otherwise fragmented memories in place, in some cases triggering highly synaesthetic bodily memories of being molested or feeling ashamed. Given that television and radio were the only entities in these survivors’ lives actually acknowledging the existence of child sexual abuse, I argue that the proliferation of these sexual abuse-themed broadcasts—coupled with television and radio’s uncanny aesthetic resemblances to fragmentary memories of early childhood trauma (repetitions, break-cuts, temporal anomalies, and synaesthetic marriages of colors and sounds)—inspired these survivors to regard these technologies as “witnesses” to their unspeakable and unassimilated experiences of trauma and violation.

Anne Hege, Music Composition, Princeton University

**SYMPATHETIC VIBRATIONS: CONNECTING WITH THE AUDIENCE THROUGH IMAGES OF THE BODY**

A body is the starting point of everything; all that we take in is translated through our physical being. Peter A. Levine in his book *Waking the Tiger: Healing Trauma: The Innate Capacity to Transform Overwhelming Experiences*, describes relating to the present through the body as using one’s “felt sense,” or “the experience of being in a living body that understands the nuances of its environment by way of its responses to that environment” (Levine 1997, 69). Most have experienced a “felt sense,” non-verbal, body oriented feeling of broadness and complexity in nature. Many art works attempt to mimic the complexity and sense of congruence of the natural world and in so doing rely on an audience’s “felt sense” appreciation, but how can this be engaged?

In this paper, I will present a study of “The Tristan Project,” a collaborative presentation of Wagner’s *Tristan Und Isolde* including video by Bill Viola and conducted by Esa-Pekka Salonen, that explores how the “felt sense” is engaged. In this new version of the opera, long, slow video frames act as pedal points to the narrative drama. These shots not only remind the viewer of the fundamental meanings of the acts, but also strongly emphasize the body. Through a larger than life screening of Viola’s video above the stage, I will explore how the relationship between music and image in the Tristan Project help the viewer to physically relate to the work.

Jeff Smith, Communication Arts, University of Wisconsin-Madison

**WHAT CAN CUE SHEETS TELL US ABOUT HOLLYWOOD FILM SCORES OF THE 1930s?**

My paper reports the results of a study of cue sheets for United Artists’ films made between 1930 and 1939. This analysis is intended to chart the classical Hollywood score’s development by tracking changes in the amount of music that appears in these films, the proportion of score to source music, and the proportion of vocalized to instrumental music.

**Synopsis**

The 1930s proved to be an extremely important decade in the history of Hollywood film music. The changeover to sound technology in the late 1920s had briefly, but drastically altered many assumptions about the role of music in film. Coming after a period during which orchestras and pianists provided continuous musical accompaniment for films, the early thirties was marked by the emergence of a wider range of approaches. Several musicals featured both songs and nondiegetic scores. Other films, such as *The Public Enemy* (1931), strove to create a kind of aural realism that emphasized diegetic motivation for music. Still others, like *Frankenstein* (1931), had no music aside from the opening and closing credits.

Film music historians have generally acknowledged the importance of this period by highlighting the role of several exemplars for later classical Hollywood scores, such as *King Kong*, *Bride of Frankenstein*, and *Captain Blood*. Yet, the emphasis on early masterpieces ignores the way that film music fit into a larger industrial context during this period. As composer David Raksin said of his early work for 20th Century-
Fox, the studio’s best composers scored their most prestigious and expensive films while also serving as their music departments’ heads. In contrast, music department staff collectively handled more routine products with the score typically composed, orchestrated, and recorded within the span of a single week. Given the differences in the compositional process between the big-budget spectacles and more “run of the mill” films, one might well ask, “How would a ‘bottom up’ history of Hollywood film music of the 1930s alter our understanding of the development of classical scoring practices?”

In answering that question, I will perform a quantitative analysis of music cue sheets prepared by United Artists during the 1930s. Each cue sheet contains a brief description of the particular segment of music used, its composer, and its publisher. Beyond that, however, cue sheets contain a wealth of information about the amount and type of music that appears. I intend to analyze this data according to the following metrics:

- The average amount of music that appears in UA films
- The average proportion of vocalized vs. instrumental music
- The average proportion of background vs. visualized music
- The average proportion of specially composed vs. pre-existing music

More importantly, though, I also intend to track this data across the 1930s by calculating yearly averages for each of these parameters. Most film music historians acknowledge that the thirties witnessed a trend toward a model of film music that became the norm for the classical Hollywood score. The quantitative analyses of cue sheets can help show where and how those changes took place during the 1930s.

Katherine Spring, English and Film Studies, Wilfrid Laurier University

“HOW LONG WILL IT LAST?”: THE STRAINED MOTIVATION OF SONGS IN EARLY AMERICAN SOUND CINEMA

In interviews conducted around the time of the release of the film musical, Dreamgirls (2006), writer and director Bill Condon suggested that contemporary movie-going audiences would not tolerate onscreen song performances that were motivated in implausible ways by their narrative contexts. As a result, in composing Dreamgirls, Condon sought to “weave story through song.” Given the recent success of the musical genre, Condon’s apprehension over the plausibility of song integration may seem unwarranted, yet his remarks recall an earlier discourse about the integration of songs within narrative films. During the American cinema’s transition to sound (1927-1931), when songs appeared in more than half of non-musical films produced by Hollywood studios, filmmakers experimented with a range of strategies for motivating song performances. As I argue in this paper, many of their efforts suffered from the law of diminishing returns: the stronger the impetus to incorporate song presentations, the more awkward and strained were the surrounding narrative situations. To illustrate this point, I analyze the narrative and thematic functions of the theme song, “How Long Will it Last?”, over the course of the MGM melodrama, Possessed (1931). The film’s narrative goes to great lengths to justify an onscreen song performance by celebrity Joan Crawford. Although the performance invests meaning in subsequent instrumental renditions of the tune across the soundtrack, its existence depends upon an implausible narrative situation. This strategy was typical of song use in early sound cinema but diminished as the transition to sound drew to a close.

Volker Sträbel, Audio Communication Group, Technical University Berlin, Germany

"AS UNIFIED, BI-SENSORIALLY, AS THE SOUND FILM CAN BE": COMPOSED INTERDEPENDENCE OF ABSTRACT MOVING IMAGE AND SYNTHESIZED SOUND IN JOHN AND JAMES WHITNEY’S "FIVE FILM EXERCISES" (1943/44)

The "Five Film Exercises" are among the first abstract films in which the movements of animated shapes not merely illustrate existing music, but sound and image are created at the same time to establish a truly audio-visual work. John Whitney, who was introduced to Schönberg’s twelve-tone technique by René Leibowitz in 1939 in Paris, considered himself a composer, his younger brother James a painter. Together, they designed and constructed an animation stand, utilizing a pair of pantographs to carefully manipulate paper cutouts, and a device for recording the movements of pendulums on the optical soundtrack to
synthesize sound. For the "Five Film Exercises", image and sound were laid out in one unified score of some 200 pages.

In this paper, I present an analysis of the score, which then is related to the film's means of production and the actual outcome. While the influence of Leibowitz and Ernst Krenek's "Studies in Counterpoint" become evident on a basic level of musical composition, more subtle interdependences of sound and image can be observed. As it turns out, retrogression and inversion need to be understood as elemental procedures to establish coherent form in time – in the visual and musical domains alike.

12. SATURDAY, MAY 30, 9:30 – 11:00. Room 303.
Sharron Greaves, Communication Arts, City University of New York

THE NOLLYWOOD SOUNDTRACK: THE TRADITIONAL ROLE OF POPULAR MUSIC IN NIGERIAN FILM

Nollywood, Africa’s preeminent film industry based in Nigeria, ranks third internationally only to America’s Hollywood and India’s Bollywood. Hollywood has had a long association with popular music utilizing popular songs in the backdrop of screen action and as a transition technique from one scene to another. Moreover, popular music has had a financial relationship with Hollywood when advertising films by marketing accompanying soundtracks. Western film theory has held, however, that neither the song nor soundtrack should become more important than the film’s narrative, yet Nollywood uses song and music quite differently. Nollywood films not only integrate popular music within narratives but oftentimes the songs are, in fact, a part of the story structure. Lyrics sung along with screen action are reflections of events that either recently occurred, are presently occurring, or are about to occur. While this may seem repetitive, extraneous, or perhaps even insulting to the Western viewer who may claim the cognitive ability to follow the action without being told, music in West African culture has a different narrative role as it is deemed a central part of the storytelling. It, therefore, follows that the music incorporated into many Nollywood films while mostly presented in popular formats would, likewise, function in West African tradition irrespective of prevailing Western standards for the film and music partnership. This authoritative stance highlights Nollywood’s merits as a serious emerging popular cultural force focused on disseminating honest reflections of commonalities in the images and sounds of black life experiences throughout the Diaspora.

Deborah Lee, Southeast Asian Studies, National University of Singapore

CREATED IN ITS OWN SOUND: “OCCIDENTALIZING” THE WEST IN THAI FILM MUSIC

Within the past two decades, the rise of Asian cinema has resulted in a proliferation of film scores incorporating both Western and Asian music traditions. Yet the significance of such hybrid practices in film music, its interconnections with and departures from that of dominant Hollywood film-scoring practices have remained under-explored.

From the very first Thai feature film produced in 1927, Thai films of all genres have incorporated the country’s rich music traditions along with a wide array of both classical and contemporary western music genres. The existence of such hybrid scores is hardly novel, but what remains particularly interesting about Thai film music, however, is the way in which it portrays the West (oftentimes America) and how through this process, it often depicts and shapes Thai identity itself.

Just as the East is often “Orientalized” through use of western notions of “ethnic” music in Hollywood films, so is the West “Occidentalized” within the lenses of Thai cinema. How exactly is this evinced in Thai film music and what does this signify about Thailand’s own identity and its relationship with the West?

In exploring these questions, I examine Thai film music from the ‘70s onwards and compare it with that of Hollywood films of similar genres. In particular, I will closely examine the film scores of Thai films of international repute such as Tears of the Black Tiger (2000), Dang Birely and the Young Gangsters (1997) and Monrak Transistor (2001).
Melis Behlil, Radio, Television and Cinema Department, Kadir Has University

FROM “AWAARA” TO “DUDU”: ENCOUNTERS BETWEEN INDIAN AND TURKISH FILM AND MUSIC

After the release of Awaara (Kapoor, 1951) in Turkey in 1955, the main song of the film (Awaara Hoon) practically became a “national anthem for a generation.” The film was remade as Avare (Evin, 1964) and the song remains widely recognized today. The significance of popular Indian cinema in Turkish film culture has also been demonstrated in Arabesk (Egilmez, 1988), a parody of old Turkish weepies, that makes musical as well as visual references to a number of Indian films that had been released in Turkey throughout the 1950s and the 1960s. Although Indian popular cinema has lost its popularity in Turkey in recent years, mutual influences remain evident. And this is nowhere more so than in a number of film songs written by Pritam which have been “inspired” by the Turkish pop-singer Tarkan. While influences, remakes and covers are commonplace in a variety of forms and between different cultures, existing literature—particularly in Film Studies—focuses largely on the relationship between “center” and “periphery,” namely between Hollywood and its others. By looking at the connections between these two significant film industries as demonstrated in the songs mentioned above, I aim to go beyond the center-periphery model and provide a better understanding of global networks that are operational in culture industries.

James Brooks Kuykendall, Music History, Erskine College

WILLIAM WALTON’S FILM SCORES: NEW EVIDENCE IN THE AUTOGRAPH MANUSCRIPTS

The autograph materials for the films scored by William Walton are generally well-preserved and available to scholars—unlike those of many other film composers. Although Walton’s manuscripts are vital sources of otherwise lost information about the many levels of artistic collaboration during the production process in mid-century British cinema, they have received little attention from scholars of film music. This paper scrutinizes particularly the archival sources of two of Walton’s late films—Laurence Olivier’s production of Richard III (1955), and the rejected score for Guy Hamilton’s The Battle of Britain (1969)—for evidence both of Walton’s compositional methods and his working relationships with the editors, directors and producers of the films.

Despite prolonged work with Olivier on his Shakespeare film projects, Walton’s autograph for Richard III reveals a very unsure director, caught between the grandest possible cinematic vision for the play and a concise drama aimed at real audiences. Sometimes Walton was belatedly enlisted for musical solutions to ease the transition in Olivier’s cuts, or to supplement a scene with more music to tell a story Olivier hesitated to put before censors. Later in the process the composer was bypassed altogether, resulting in awkward splices of the already-recorded score, and obscuring Walton’s leitmotiv scheme. This paper also examines the recently released DVD of The Battle of Britain, in which the restored Walton cues are wrongly placed—sometimes spectacularly so.

Kaire Maimets-Volt, Dept. of Musicology, Estonian Academy of Music and Theatre

MEDIATING THE ‘IDEA OF ONE’: ARVO PÄRT’S TINTINNABULI MUSIC IN FILM

More than hundred film soundtracks have featured Arvo Pärt’s (b. 1935) pre-existing compositions. Mostly the earliest instrumental tintinnabuli works have been preferred, especially those having slow tempo, being quiet, and turned inwards. Tintinnabuli is a composition style and technique of Pärt’s original creation. It is a kind of serial diatonic polyphony, created from tonal material outside the paradigm of functional harmony, and built around three essential elements: the triad [1] rotating the linear melodic line [2] moving in stepwise fashion, and silence [3] which is used as musically creative element. The word tintinnabuli refers to the sound of this music being similar to the special oscillating sound of bells.

The roots of tintinnabuli style’s mentality/spirituality are in Russian Orthodoxy (hesychast tradition). According to Pärt’s words, the very intention behind tintinnabuli style has been to communicate ‘unity’,
‘this one perfect thing’ appearing in many guises, outside of which ‘everything has no meaning’. Due to Pärt’s unfailing public image (“Pärt als Mönch”), most endorsed by music industry, theological implications of this statement (and his music) are inevitable.

In researching tintinnabuli music as film music my aim is to demonstrate that: 1) this music can indeed be argued to communicate the ‘idea of one’; furthermore, through this idea the music executes its integrative function in films; 2) while tintinnabuli music’s paramusical field of connotation is remarkably consistent, whether received as art/concert music or film music, in films the ‘idea of one’ is made flesh consistently in other ways than in the sense of institutional religion.

Ilias Chrissochoidis, Stanford University

“SID CAESAR, ‘ARGUMENT TO BEETHOVEN’S FIFTH’: A COMIC MISREADING OF CULTURAL CONSEQUENCE”

A revival of interest in Sid Caesar has made generally available much of his best work from the early 1950s. Among the hundreds of TV skits he performed, musical pantomimes have special interest for historians of music. Choreographing musical narratives as incidents of everyday life, Caesar helped ground the classics in an emerging consumer society. In some cases, he also raised hermeneutic problems. An exemplary specimen of this type is the “Argument to Beethoven’s Fifth” from 1954.

Decades before Peter Schickele turned the _Fifth_ into a sports event, Caesar had performed the same music as a domestic argument between spouses. In sharp coordination with Beethoven’s music, he and Nanette Fabray enact a typical husband-wife disputation that runs wild upon the discovery of a long hair on his jacket. Just as he exits the room suitcase-in-hand, she realizes that the owner of the hair was their dog. They both run to each other’s arms in happy reconciliation.

Caesar exploits, of course, the agonistic profile of the _Fifth_ ‘s opening movement: incessant rhythmic drive in a tight 2/4 meter, antiphonal texture, and powerful climaxes. At the same time, however, he misreads its most celebrated feature, motivic unity. Widely perceived as the locus of strong subjectivity in the _Fifth_’, the main theme is evenly traded between the two characters. This leads to semantic ambiguity. Husband and wife do enact Beethoven’s music to the last detail but without really inhabiting it, as neither is attached to an exclusive thematic content. To further compound things, the pantomime’s happy ending is out of dramatic context with the closure of the movement.

Aside from its entertainment value, Caesar’s misreading of the _Fifth_ may also serve as an instance of the cultural forgetfulness of the 1950s. For generations, Beethoven’s masterpiece had stood as an aural depiction of the self’s inner struggle. Turning the struggle into a disputation, the self into a couple, and the interiority into a voyeuristic experience, Caesar appropriated an icon of modern subjectivity for the psychologically obtuse world of visual mass media. Hope is not lost, however. Forty years after its original broadcast, Caesar’s pantomime may help us revisit both the _Fifth_ and the ’50s. In a dialectical marriage of convenience, the “Argument to Beethoven’s Fifth” can open a historical window to the illiterate viewer and offer a backdoor for the musicologist to engage with mass culture.


Gillian Anderson, Sonneck Society

THE MUSIC FOR HAEXAN AND THE IMPLICATION OF CONVENTIONS TRANSFORMED

The cult film Haexan (Christiansen, 1922) presented a history of witchcraft through the ages. A list of the pieces music director Jacob Gade used to accompany the film live in Copenhagen in 1922 was published, and this list provided the basis for the musical reconstruction found on the recent Criterion DVD. However, several of the selections used would not have been our choice of accompaniment were the choice to have been made today. What does this difference tell us?
In this presentation three selections from Haexan will be shown, witches mixing their brew to Horneman’s *Aladdin Overture*, witches flying to a witches’ Sabbath to Schubert’s *Rosamunde Overture* and a black Sabbath to Max Bruch’s *Kol Nidre*. The role of dramatic conventions in our reception of film music will be discussed, and it will be suggested that the development of a dramatic idea or situation whether in music or on the screen calls forth certain epoch specific conventions. The development, much like a gourmet recipe, calls for 2 minutes of this mood and 30 seconds of that and 45 seconds of another. Suzanne Langer has discussed the result of the same abstract idea in music and image, the disappearance of the barriers between the two arts. I suggest that when these underlying conventions are the same, the music and image for a scene repeatedly will change mood at about the same time even if the music was not specifically written for it.

Gabriel Harkov, Indiana University, Jacobs School of Music

**CLOSING THE GAP: A NARRATOLOGICAL APPROACH TO THE MUSIC OF PLATOON’S SUMMARY ENDING**

In 2007, Robynn Stilwell’s article “The Fantastical Gap Between Diegetic and Nondiegetic” questioned whether film music studies had yet to effectively address music that does not fall in the diegetic or nondiegetic. As Stilwell argued, simply labeling passages “metadiegetic” seems to fail in capturing the essence of these musical sequences. She contends there is no current lexicon to deal with such passages, and to create such a vocabulary would only lead to more problems.

Nevertheless, in the field of narratology, an appropriate vocabulary already exists with numerous theories and conceptual frameworks that can help illuminate these sequences. This paper presents such a narratological analysis of the summary ending of Oliver Stone’s *Platoon*. I show how narratology can shed light onto the larger implications of music in the narrative structure of the scene. The music in this sequence, Samuel Barber’s *Adagio for Strings*, highlights significant structural moments in the narrative, which clarify the changing levels of diegesis in the scene. The *Adagio’s* important structural moments correlate to similar events in two of the scene’s narrative domains—visuals and voice-over narration. By showing when these moments link, we can track what domain occupies the diegetic narrative level. In addition, the aural elements of the scene help expose the temporal progression of the summary ending, which also affects the changing levels of diegesis. Through a narratological framework, I show how music can be the pathway to uncovering important changes in the structure of the narrative in cinema.

Matthew McDonald, Music and Cinema Studies, Northeastern University

**SCORING THE AMERICAN WEST IN THERE WILL BE BLOOD AND NO COUNTRY FOR OLD MEN**

The mythology of the American West has been defined in part by the opposite qualities of abundance and barrenness. The tension between these qualities is fundamental to the area’s identity as well: the mining of the area’s plentiful resources has contributed to the development and destruction of its open landscapes. Two of the most acclaimed American films of 2007 reflect and comment upon these aspects of the Old and New West. *There Will Be Blood* concerns the oil boom in southern California during the late-nineteenth and early-twentieth centuries, whereas *No Country For Old Men* depicts a nearly lifeless stretch of western Texas in 1980, where financial opportunities arise not from fertile land but from murder and theft. This paper will consider the ways in which the musical soundtracks of these two films amplify and complicate the films’ depictions of the West. Both soundtracks have garnered significant critical attention. Jonny Greenwood’s score for *There Will Be Blood* is exceptional for its overwhelming intensity, established during the opening frames and maintained through most of the film. Carter Burwell’s score for *No Country For Old Men*, conversely, is an extreme example of cinema’s “unheard melodies”: it is virtually unrecognizable as music, consisting of barely audible drones and hums. The intensity of Greenwood’s music suggests terrestrial potential: the land is a source of both enormous economic gain and grave danger and violence. Burwell’s score, on the other hand, evokes the desolation and indifference of a spent post-frontier landscape. Despite their obvious differences, however, these scores are both unmistakably ominous, reflecting the dangers lurking behind the entrancing beauty and seemingly limitless possibility of the West.
BORROWING FROM OTHERS, LOCATING AS ONE’S OWN CALIFORNIA DREAMIN’ IN WONG KAR-WAI’S CHUNGKING EXPRESS

Wong Kar-wai, one of the most famous visionary filmmakers in Asia, is famous for his unique use of pre-existing pop songs in his films. Instead of following the classical Hollywood style of orchestral music conveying emotions in the orthodox way with images, Wong Kar-wai creates a cooperative relationship between music and images by this strategic use of pop songs. What makes Wong Kar-wai’s use of pop songs in film so powerful and evocative? How does his conception of film music break with tradition? This paper examines Wong Kar-wai’s use of the Mamas and the Papas’ song California Dreamin’ (1965) in the film Chungking Express. First, I will summarize the general idiosyncratic conventions of Wong Kar-wai’s films and film music. I will then analyze the multiple layers of functionality of California Dreamin’ through its eight repetitions in Chungking Express as an example of how the complex non-linear narrative structures of Wong Kar-wai’s films are integrated through pop songs. Finally, I will demonstrate that by subverting the classical relationship between image and music, Wong Kar-wai gives popular music a new life in another cultural matrix; He leaves such a strong impression on many viewers that they forget California Dreamin’s original American source.

Nick Jurkowski, Music Theory Master's Student, Bowling Green State University

MUSIC AS IDENTITY IN THE BIG LEBOWSKI

The Coen Brothers’ The Big Lebowski has become an acknowledged cult favorite. While several critics and writers have recently published books and papers on the film, mention of the use of music in the film has only been cursory, in spite of Ethan Coen’s tantalizing statement that in The Big Lebowski, “it’s the music that defines the character (Coen, 2007).” – a statement that at once clarifies and obscures music’s role in the shaping of each character’s identity. To help define these identities, music-archivist T-Bone Burnett uses a highly eclectic mix of music, drawing on sources as varying as the Gipsy Kings, Yma Sumac, Creedence Clearwater Revival, and Mozart. The Los Angeles of The Big Lebowski is awash with characters each trying to fit into self-crafted identities they have defined by other times and places. I contend that it is through the music of The Big Lebowski that we are able to better understand how the characters have tried to shape these often-contrived identities. The music (both diabolic and non-diabetic) is not an omniscient, impartial statement by a narrator, but rather a personal statement of self by each individual character, giving insights into their motivations as well as helping to foreshadow future events. By examining the music played for each character (in particular Jeffrey Lebowski, Jackie Treehorn, and The Dude), we also more clearly see that only the Dude acts genuinely and without pretense, confirming the Stranger’s initial assertion that “Sometimes there’s just a man for his time and place.”

Matt Young, Music Theory, University of Texas at Austin

WHO IS THE IRON MAN?: ESTABLISHING THE SUPERHERO IDENTITY IN COMIC BOOK FILMS

The establishment of identity is a common motif within the comic book superhero genre. The origin of any superhero typically features a character’s decision to adopt a secondary name and image, thereby splitting the character’s previous identity in two. While the character’s old identity remains intact, it is pushed into subordinate status by the newly established superhero persona, and becomes the secret identity of the hero. With the explosion of comic book superhero movies that recently took place in Hollywood, one is not surprised that this motif of dual identity has been adopted as a common plot point within the genre. The typical coming of age superhero film focuses at some level on the splitting of a character’s life in two, the establishment of the superhero identity within the diegetic world of the film, and the subordination of the character’s previous life.

The establishment of the superhero identity within these film adaptations is achieved in almost formulaic fashion through three naming functions: a musical theme which is tied to the hero, a statement of identity by the hero, and the recognition of the hero by media and society. Not only do these three naming functions work to create the superhero identity, but are critical in establishing a celebrity status for the hero within the film, and subordinating the character’s previous identity. When these naming functions are avoided or treated irregularly however, - such as in John Favreau’s 2008 film Iron Man – the identity of the superhero
is challenged, the balance between the character’s two personas disrupted, and the viewers’ perception of which character is the hero of the film is possibly changed.

16. SATURDAY, MAY 30, 11:30 – 1:00. Room 779.
Ann van der Merwe, Department of Music, Miami University
TRANSFORMING THE POPULAR: SONG QUOTATION IN BAZ LUHRMANN’S MOULIN ROUGE

Director Baz Luhrmann relies almost exclusively on existing popular songs to propel the plot of his 2001 musical film, Moulin Rouge. Such an approach to scoring is unprecedented in the musical genre, for most feature songs written expressly for the story. Occasionally, a collection of existing songs serves as the inspiration for a new musical, but in these cases songs are rarely as integral to the plot that they inspire; indeed, the plot seems to serve the musical numbers instead.

To be sure, many non-musical films use existing popular songs to contribute to character development or dramatic action. Filmmakers frequently rely on such material to evoke the kind of cultural relevance that newly-composed music cannot. In Moulin Rouge, however, the familiarity of the material Luhrmann borrows is displaced by new performers and a new context, for they are integrated into the film in the manner of the Hollywood musical. The cultural associations of the songs in their former and more familiar contexts contribute significantly to their function within the film, but Luhrmann transforms the originals considerably in order to serve his story.

This paper examines Luhrmann’s methodology of appropriation, considering both the elements he retains and the alterations he makes to the lyrics, scoring, and staging of individual songs. This exploration demonstrates his ingenuity as a musical filmmaker despite his extensive borrowing.

Eftychia Papanikolaou, Musicology, Bowling Green State University
OF DUDUKS AND DYLAN: NEGOTIATING MUSIC AND THE AURAL SPACE IN BATTLESTAR GALACTICA

Unlike previously successful science-fiction television series, where music forms a stereotypical orchestral backdrop, nondiegetic music in Battlestar Galactica is highly unconventional and mostly reduced to percussion sounds of admirable versatility. The musical discourse highlights music of non-western flavor, and emphasizes the Other through unusual rhythms (as emblems of the Cylons), eerie ostinato patterns, exotic vocal sounds, and unusual instruments (such as duduks), that help subvert historicizing the narrative.

Bear McCreary’s ground-breaking soundtrack for the highly acclaimed sci-fi series has received praise from fans and aficionados alike. In this presentation I will review the unique and novel way McCreary’s nondiegetic music underscores the narrative while it also eschews stereotypical cultural encoding; and I will focus on the Season Three finale, where the “filmic” narrative—as I have shown elsewhere—appropriated a culturally, historically, and musically specific song (McCreary’s version of Bob Dylan’s 1967 song “All Along the Watchtower”) to reveal the identity of the Cylons. With Season Four having solidified the liminality of the diegetic/nondiegetic profile of Dylan’s song, and Season Five (starting in January 2009) slated to conclude the series, I will argue that, whereas diegetic music is virtually absent in Battlestar Galactica and musical signifiers associated with life on Earth are otherwise constantly annulled, the rare foregrounding of culturally-encoded music has proven to be integral to the narrative.

Adam Melvin, School of Creative Arts, University of Ulster, Magee College
REVEALING THE VIRTUAL BAND: GORILLAZ AND THE ANIMATION/REANIMATION OF THE ROCK CONCERT

The brainchild of former Blur frontman, Damon Albarn and animator, Jamie Hewlett, Gorillaz are the self-proclaimed world’s “first virtual hip-hop group”, consisting of four animated characters who serve as a front for the band’s chief protagonists as well as an extended network of collaborating musicians, DJs and producers. Since their debut release and first public performance in March 2001, they have evolved from arguably little more than a novelty experiment, to something of a popular music phenomenon,
reconfiguring the role of moving image within the genre and challenging our perceptions of what constitutes a pop group.

Upon closer examination, however, their success, particularly as a live act, can be seen as something of a mystery. The absence of visible, in-the-flesh musicians on-stage in favour of screen animations and guest performers during their live performances, the associated familiarity of Albarn’s voice and the simple fact that the band’s conceptual ideas concerning multimedia exploration seem to predate the technological advances required to realise them, are all factors that might appear to condemn Gorillaz to failure as a performing outfit. Do they represent one of the most successful marriages of music and moving image in the concert environment to date, or do their performances offer little more than a string of guest stars with visual decoration?

By viewing the development of the band’s live shows in the context of established conventions within video and popular music performance, and exploring their existence as a collaborative force, this paper aims to shed light on the practice of one of pop’s most unique acts.

17. SATURDAY, MAY 30, 2:30 – 4:00. Loewe Theatre.
Danijela Kulezic-Wilson, independent scholar
GUS VAN SANT AND AUDIO-VISUAL MUSIQUE CONCRÈTE
A proclivity for long, contemplative shots has often been associated with a particular philosophical view and the spiritual inclinations of filmmakers who believe that by allowing the “pressure of time” to fill the shot, one can discover “something significant, truthful going on beyond the events on the screen” (Andrei Tarkovsky). In the work of European and Asian directors such as Ozu, Bresson, Tarkovsky and Dryer, this contemplative quality is usually associated with long, static shots and epitomised in a style that Paul Schrader calls “transcendental”. Gus Van Sant’s last four films – Gerry (2002), Elephant (2003), Last Days (2004) and Paranoid Park (2007) – seem like a more kinetic and “secular” version of transcendental style that could be called existential. The long steadicam and tracking shots in these films not only offer a “prolonged gaze” into a space discovered through movement but also reveal to us the musique concrète of that space which opens itself to the characters in their continuous movement. Combined with Westerkamp’s soundscape compositions, Frances White’s pieces of musique concrète and the diegetic presentation of “ready-made musical objects” ranging from Beethoven sonatas to Velvet Underground songs, this approach makes Gus Van Sant’s last four films a striking example of an oeuvre strongly inspired by music and, occasionally, the very embodiment of audio-visual musique concrète.

Laurel Westrup, Cinema and Media Studies, University of California, Los Angeles
“THE LAST DAYS OF GRUNGE? GUS VAN SANT REWRITES THE MYTH OF KURT COBAIN”
In introducing a collection of articles he wrote about Kurt Cobain and Nirvana in the 1990s, rock journalist Jim DeRogatis remarks that “Any account of the alternative era must begin with the phenomenal success of Nirvana’s Nevermind…” But what if we reverse this formulation: can any examination of Nirvana’s success begin without an account of the alternative era? More specifically, how can we understand the media frenzy around Kurt Cobain’s death without understanding the Seattle grunge music scene of which he was a part? One of several films occasioned by Kurt Cobain’s untimely death in 1994, Gus Van Sant’s fictionalized Last Days (2005) takes an unusual approach to the fallen star. Diverging from most biopics about musicians, which are chock full of soundtrack-worthy hits, Last Days not only refuses to offer up a single Nirvana track, but also uses music only sparsely. Because the film is a fictionalized account of Cobain, now “Blake,” the lack of Nirvana tunes is not entirely surprising, but the lack of a convincing musical world for Blake/Cobain is. The film uses music to meticulously mark the year (1994) through an otherwise inexplicable sequence featuring Boyz II Men’s “On Bended Knee,” and uses the recurring sound of flowing water to signify its Pacific Northwest locale, yet the grunge music for which Cobain and Nirvana became famous is marginalized at best. In the two scenes where Blake (Michael Pitt) plays music, only one performance exhibits characteristics of grunge, while the other sequence mysteriously (and
perhaps anachronistically) features Blake looping and layering his vocals, discordant guitar parts, and spastic drumming. So, while *Last Days* sets the stage (in terms of time and space), it fails to set the scene of Seattle grunge. Here I argue that *Last Days* rewrites the myth of Kurt Cobain, reinforcing his star image while downplaying the music for which he became famous and ultimately suggesting that the myth of the musician has little to do with music.

Alison Furlong, Musicology, The Ohio State University

**“TELL TRIP I’M OVER HIM”: VOICE, GAZE, AND TRANSPOSITION IN THE VIRGIN SUICIDES**

Sofia Coppola's directorial debut *The Virgin Suicides*, adapted from Jeffrey Eugenides's novel, offers an example of what Caryl Emerson terms “transposition.” Coppola's direction surpasses mere translation into a new medium, instead transposing the work to create new meaning. One key element of this new meaning is her treatment of high school heartthrob Trip Fontaine.

Trip's reformulation begins with Coppola's framing of shots and use of slow motion to emphasize Trip-as-body versus Trip-as-person. It is, however, her parallel use of the soundtrack that proves most damaging. If we extend Edward T. Cone's concept of voice in song, applying it to Coppola's use of Heart's “Magic Man” in connection with Trip, we see multiple layers of voicing, multiple levels of spectatorship. When we first meet Trip, he is the object of the gaze for us, the girls who surround him, and our unseen narrator. Simultaneously, we hear “Magic Man” as voiced by Trip himself and by his audience on his behalf. However, when we meet Trip a second time, it is 25 years later. Here, Coppola denies Trip both his audience and his musical voice. This later picture of Trip cannot help but call into question his earlier idealized and objectified presentation.

Coppola uses this contrast between the subjective memory of Trip and the “objective” present to implicate him in the girls' deaths in a manner not found in the novel. Coppola's direction thus creates a dialogue between film and novel, each reflecting upon, and dependent upon, the other.

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**18. SATURDAY, MAY 30, 2:30 – 4:00. Room 303.**

Richard Burke, Dept. of Music, Hunter College and the Graduate Center, City University of New York

**“NOTHING HAPPENS”: MUSIC AND PLOT IN OLMI’S I FINDANZATI**

Writing in *Film Quarterly* in 1963, Colin Young admits that, after watching Ermanno Olmi’s 1962 film *I Fidanzati*, a viewer might understandably argue that “Nothing ever happens!” As Young says, “Scenes end abruptly, unresolved, as if the last shots of a conventionally developed scene were removed and we are plunged without resolution into the midst of the next.” The plot is indeed slim. An engaged couple from Northern Italy is separated when the future groom takes a well-paying job in Sicily for a year. In the second half of the film, he wanders around a nondescript town, eventually initiating a correspondence with his fiancée.

From the musical point of view, though, a great deal happens. In the first scene, customers silently enter a dance hall. The manager sets up the ballroom; two musicians arrive and carefully arrange the little stage, opening the upright piano, strapping on the accordion. Suddenly, they play. Without a word, couples fill the dance floor. During the first few numbers, the story unfolds with almost no dialogue. Music bears the narrative burden, establishing the story, providing the emotional context in which we view the (in)action, and even delineating the crucial structural and narrative shift that lies at the center of the film.

The paper will analyze Olmi’s remarkably original use of music, especially focusing on how non-diegetic music, first heard halfway through the film, initiates a series of unanticipated stylistic changes that explicate the enormous transformation in the relationship of the two main characters.

Jim Larner, Music and Humanities, Marian College

**MUSIC AS NARRATOR IN THE FILMS OF LUCHINO VISCONTI**

This paper will explore the concept of music as narrator in the films of Luchino Visconti. The primary focus will be on Visconti’s 1971 film of Thomas Mann’s novella *Death in Venice*. The difficulties of
“translating” this novella into film are enormous. How does one make a film from a work that virtually has no dialogue? Music is Visconti’s choice to overcome this hurdle. Visconti was not only a film director but was also a highly regarded director of opera. His knowledge of music was extensive and it always played a prominent role in his films and none so prominent as his use of music in *Death in Venice*. The primary music Visconti uses is the *Adagietto* from Mahler’s *Symphony No. 5*. In the novella, Mann allows the narrator – ostensibly an omniscient narrator – much freedom to voice his opinion and to comment on the actions of Gustav von Aschenbach, the protagonist of the work. Using the *Adagietto* Visconti is able to convey this shifting stance of the narrator with uncanny precision. The use of Mahler’s *Adagietto* is especially appropriate considering Visconti was aware that Mann had intentionally given his protagonist Mahler’s first name. This presentation will include clips from the film to illustrate Visconti’s use of Mahler’s music along with music from Mussorgsky and Beethoven to evoke the emotions described in the novella.

Elissa Stroman, Musicology, Texas Tech University

**THE CHANGING DIEGETIC MUSICAL FUNCTION IN CONTEMPORARY BOLLYWOOD FILMS**

In the 2006 Bollywood film *Rang de Basanti*, a group of Hindu nationalists break up a gathering of university students by destroying the radio playing “western music.” The music was performed by Indian artists, but the situation symbolizes the clash in generations and thus raises questions of authenticity, category, and ownership. What is Indian music, and what is not?

A revolution is underway in Bollywood’s use of song and dance, formerly a central element in this massively popular art form, causing similar questions to be raised. Using techniques from film and musical theatre analysis as well as cultural criticism, this presentation argues that a distinct shift in how Bollywood films’ music functions diegetically is at the heart of many contemporary debates about music in Hindi cinema today. In more ‘traditional’ Bollywood conceptions, song and dance sequences were the narrative backbone of the story. But in more recent films like *Black* or *Rang de Basanti*, Bollywood has shifted away from the spectacle of music and dance, instead opting for a more indirect approach to its musical content. This presentation will investigate the changes in Hindi films and the issues the shift has raised regarding authenticity, ownership, and category in Bollywood.

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

Matthew Thomas, University of Southern California

**JAZZ IN DOCUMENTARY FILM: SPIKE LEE’S WHEN THE LEVEES BROKE (2006)**

Responding to recent criticism of jazz in film by Krin Gabbard and Stanley Crouch, this paper presents an analysis of Spike Lee’s documentary on hurricane Katrina *When the Levees Broke* (2006), explaining how the use of jazz in the film both confirms and comments upon a canonical view of jazz history. The soundtrack, produced by Terence Blanchard, uses Louis Armstrong’s recording of “St. James Infirmary” as a recurring motive illustrating the importance of jazz in New Orleans culture. Jazz trumpeter and pundit Wynton Marsalis is featured alongside Blanchard offering musical and political commentary. My analysis of the film and its soundtrack will respond to the critical reception of Spike Lee’s other films including *Mo’ Better Blues* (1990) and *He Got Game* (1998), integrating Bill Nichols’s and Michael Renov’s theories of documentary analysis. Drawing upon Henry Louis Gates’s theory of Signifying, the paper will discuss how images and music interact in *When the Levees Broke* to comment on mainstream narratives of jazz and American culture. Lee’s film resists a monological view of jazz history, favoring a localized view of jazz within the context of New Orleans culture and rooted in the music of Louis Armstrong.

Jessica Courtier, University of Wisconsin-Madison

**“BLUES RHAPSODIES AND JAZZ FANTASIES: BESSIE SMITH AND DUKE ELLINGTON IN ST. LOUIS BLUES AND BLACK AND TAN”**

In 1929, Dudley Murphy made two short black-cast musical films starring (separately) Bessie Smith and Duke Ellington and featuring performances of “St. Louis Blues” and “Black and Tan Fantasy,”
respectively. Better known now for his participation in *Ballet mécanique* (1924), after that avant-garde film Murphy turned to more conventional narrative techniques while continuing to explore unusual subjects and occasionally incorporating experimental film techniques.

Both *St. Louis Blues* and *Black and Tan* are shot through with the hackneyed racial stereotypes that populated virtually all films of the time, but more than in many contemporaneous musical shorts starring African American musicians, those stereotypes co-exist with a more reverential portrayal of the musical performances they contain than was typical of other similar films. Looking and listening closely to the interactions between Murphy’s visual construction and the sounds the films record, I argue that these films simultaneously naturalize black musical performance as originating in circumstances of degradation and offer powerful portraits of African American communities as built through musical performance.

Finally, I argue that these films offer an important corrective to traditional jazz histories by serving as a reminder of jazz and jazz-influenced musics as fundamentally popular arts maintained through both audio and visual spectacles.

**Ben Aslinger,** Media and Culture program, Department of English, Bentley University

**“CAN YOU CUT LIKE A ROCK STAR?”: POPULAR MUSIC AND SURGICAL AESTHETICS IN THE MEDICAL DRAMA**

The dramatic rise of popular music in narrative television programming from the mid-1990s on changed the status of the music supervisor and added new layers of meaning to television storytelling. Drawing on trade press materials, feminist and queer writings on embodiment and embodied aesthetics, and critical readings of interactions between musical and visual elements, I argue that negotiations between music supervisors and executive producers on medical dramas such as *Grey’s Anatomy*, *Nip/Tuck*, and *House, M.D.* were critical to the creation of an aesthetics of surgery unique to each program. Popular music changes the way surgeries and medical procedures are handled in these series. Popular music is used to aestheticize surgery and to render onscreen acts of opening up the body less gruesome. I argue that music supervisors and executive producers used popular music as a channel of discourse to link surgery to desire instead of fear, to value the materiality of the body, to explore the motivations behind surgery, to treat surgeons as troubled artists rather than as the guardians of objective medical truth, and to link emotions to the physical operation of the body. The appearances of popular music in these series work to distinguish these series from both older medical dramas such as *Dr. Kildare* and more contemporary series such as *ER* and point to the ways that industrial imperatives surrounding the licensing of popular music affect the formal properties of contemporary television texts.

**20. SATURDAY, MAY 30, 4:30 – 6:00. Loewe Theatre.**

**Paul Christiansen,** Music, University of Southern Maine

**"MUSIC AND IDEOLOGY: THREE BUSH-CHENEY ADS FROM THE 2004 ELECTION CYCLE"**

This paper examines music’s role in television political advertisements through a close musicological-semiotic analysis of three Bush-Cheney campaign ads from the 2004 election, which was hotly contested and waged over significant domestic and national security differences. The ads chosen illustrate three distinct appeals—fear, humor, and worship—and each employs its own musical genre. One ad questions John Kerry’s commitment to protecting America from terrorist threats, another satirizes Kerry with images and music of an imagined past, and the final ad presents Bush as a messianic figure, a tireless warrior against evil.

Music aestheticizes political ideologies. Complementing ads’ visual and verbal cues, musical signifiers generally escape critical scrutiny. Musicologist Nicholas Cook asserts that music is “the discourse that passes itself off as nature.” As such, it is an incognito signifier in ads—it effaces its symbolic character, and this lends it ideological heft. It articulates ideology with affect, making ads more persuasive, engaging, and resonant. Music can convey messages that would be absurd if stated verbally; its lack of clear specificity inoculates it against direct criticism. Finally, music is poetic cement, joining discursive elements into a seamless whole that supports television’s stylistic and formal norms.
Musicological studies that sufficiently address music’s role within the medium of the television advertisement are rare. Likewise, communication scholars typically concentrate on the visual and textual elements, while political scientists largely neglect altogether how music communicates politically. This paper attempts to arrive at a sophisticated, holistic understanding of the preeminent means of American political communication.

David Kasunic, Music History and Cultural Studies, Occidental College

GREAT EXPECTATIONS: “RICKROLLING” AND THE OBAMA PRESIDENTIAL CAMPAIGN

In February 2007, Barack Obama announced his campaign for the Presidency of the United States, and in May 2007, the first recorded instance of the Internet phenomenon known as “Rickrolling” took place, a phenomenon that gained non-virtual celebrity when introduced into a televised performance at the 2008 Macy’s Thanksgiving Day Parade. “Rickrolling” is an example of an Internet meme, a hyperlink spread via the Internet. “Rickrolling” specifically refers to a bait and switch whereby someone clicks on a supposedly known hyperlink and is taken, instead, to the 1987 video of Rick Astley’s hope-filled anthem “Never Gonna Give You Up.”

This paper argues that the phenomena of Obama’s political ascendancy and that of “Rickrolling” are related in ways that start with the video itself, in which a young-looking Caucasian male dressed in conservative attire emits a soulful Motown-inflected voice. This disjunction between Astley’s body and his voice amounts to a kind of biracial performance, one which gives rise to a larger disjunction within the video, that between Astley’s vocal performance and the others who are catalyzed to dance because of that performance. Astley’s detachment finds its analogue in Obama’s much discussed “cool” demeanor, an unflappability that has inspired the passionate “dancing” of his supporters. My analysis of “Rickrolling” in the context of expectations about race, performance, and politics will interpret this Internet meme as symptomatic of a political campaign that has made history because of both its use of the Internet and its upending expectations about racial performance and tolerance.

Joe Mann, Music History, University of Nebraska (Lincoln)

FROM PSYCHOTIC TO HEROIC: MUSICAL CHARACTERIZATION AND THEMATIC TRANSFORMATION IN THE RAMBO TRILOGY

In an effort to understand what role music has played in films featuring violent hyper-masculine heroes, I am studying the music that accompanies one of the genre’s archetypal figures: John Rambo. The scope of this paper is the Rambo trilogy of the 1980s. My research begins by investigating what film critics have already written about these films, with the goal of enhancing their observations and arguments by explaining how Jerry Goldsmith’s music affirms or contradicts these assertions. This paper examines how the music in these films contributes to specific issues raised by film scholars and critics, such as xenophobia, Rambo as a spinoff of the western hero archetype, viewing Rambo's body as a "machine", his individualistic nature, his close relationship with wilderness (especially the jungle or forest), and the glorification of violence. One topic of particular musical importance is the conversion of Rambo from a psychotic vigilante into a hero. Rambo is portrayed in First Blood as mentally unstable, a fallen hero who deserves respect as well as pity, who is ultimately a danger to society; in the second and third films, however, he becomes a legitimate, iconic American hero. I will show how this conversion is confirmed by the music through the composer's use of thematic transformation.

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

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

CHRONICLING MOTION: MUSIC AS TEMPORALIZING AGENCY IN EXPERIMENTAL AND MAINSTREAM SCREEN MEDIA

As unfolding phenomena that communicate through media of sound or light and with degrees of connotative or denotative reference, music and the moving image exhibit temporal structures and attributes that overlap, complement and contrast with one another. Given the potential for an intensification of music’s formal function and its level of structural intervention in the case of abstract film where figural
image denotation is significantly reduced or nullified, and in light of the long-standing mainstream film editor’s practice of cutting ‘M.O.S.’ scenes (images without soundtrack) ‘to classical or stock music so that the tempo and phrasing lend structure to the footage’ (Handzo, 1985), this paper explores the possibilities and limits of music’s capacity to follow, set or change the temporal qualities of screen works. Calling on ontological discussions of musical time, and scattered references to temporality among screen music theorists from Eisenstein to Buhler, Flinn & Neumeyer, and in an attempt to move beyond the usual application of organist, 19th-century Wagnerian music aesthetics to 20th- and 21st-century moving-image artworks, this paper identifies a threefold framework of cultural context, localized kinesis and deeper chronological structure through which to examine issues of music, moving image and time. It demonstrates some of the differing dimensions of this debate with reference to screen examples selected from those that either thematize issues of time in their diegeses (Noé’s *Irreversible*, Ruiz’s *Time Regained*), problematize the relation between movement, change and time (Le Grice’s *Digital Still Life* and Jones’s *Rail*), or interlace differing chronological timeframes within their narratives, whether reconciling memory with unfolding present consciousness or blurring temporal boundaries (Bergman’s *Wild Strawberries* and Reisz’s *The French Lieutenant’s Woman*).

Alexandre Tylski, Film Studies, University of Toulouse

**THE ART OF MAIN TITLES: FUNCTIONS OF MUSIC IN FILM TITLE SEQUENCES**

The art of main titles or title sequences has not been enough studied in books, essays or conferences. Yet, the strategic use of music in feature film *incipit* is particularly rich and significant throughout film History. The aim of this paper is first to remind us of the influences of overtures (French, Italian, etc.) on Studios logos music and film title sequences. Then, five main categories will be suggested to define the functions of main title music : [1] Giving an official feeling to the film, affirmating its legal aspect (studio logo fanfares, etc.), [2] Serving as a “window shop” to the audience – selling names as well as soundtracks (like blockbuster official songs), [3] Making the audience curious about the film through music’s *immediate* and *physical* presence (examples with Morricone, Jarre and Goldsmith) [4] Enabling the audience to enter into the fictional world – mood, time and place of the film (referential or pre-existing music) and [5] Pre-analyzing the film – giving us clues and comments on the movie (original scores). Eventually, these functions will be studied through two opening title sequences : Spielberg’s *Jaws* – main title music inspired by Dvorak’s 9th Symphony –, and Polanski’s *Pirates* – main title music inspired by Prokofiev’s *Love for Three Oranges*.

David Helvering, Visiting Assistant Professor of Music, Conservatory of Music, Lawrence University

**FILM MUSIC AND THE CLARIFICATION OF NARRATIVE STRUCTURE**

A sentiment one often finds in film music literature concerns the intrinsic dependence of musical form on narrative form. As Malcom Arnold once put it: “The most difficult problem in music is form, and in a film, you already have this solved for you. You have a blueprint, as it were, of the basic structure.” Though narrative form certainly influences musical form, it is an oversimplification to suggest that the structure of narrative is so well defined that a composer need only follow a blueprint. A number of narrative elements must be considered. According to Franz Waxman, a composer “must constantly ponder the drama and the action and the characterizations, in fact, the actual movements of people. . . . He has to consider the emotional impact, the shock of the drama. He must evaluate mood and pace, timing and tempo. He must invent melodic themes that complement dialogue and action.” Film scenes, therefore, merely contain a collection of elements that factor into the music’s structure. It is the selection of elements and their alignment with musical features—such as cadences, melodic contour, and the initiation or conclusion of themes and phrases—that determines the form of the musical passage and, to some extent, the narrative as well.

In the paper, I show that musical form is not necessarily subordinated to narrative form. Through an analysis of scenes from Dracula’s Daughter (1936) and Dangerous (1935), I will illustrate how music can in fact play a key role in the interpretation of narrative structure.
WHEN HOBBITS COLLIDE: THE CONTROVERSIES OF VIRTUAL MUSICAL PERFORMANCES IN LORD OF THE RINGS ONLINE

The online multiplayer game Lord of the Rings Online (LOTRO) is set in a virtual space inhabited by thousands of players who control individual avatars that engage in real-time activities. Released by Turbine Inc. in April 2007, LOTRO is one of the first games to enable players to perform freestyle in-game music that is broadcast live to other players in the vicinity. Although virtual music-making in LOTRO is generally considered to be a casual distraction from more mainstream ludic activities such as combat and questing, in-game musical performances have actually become a profound source of inter-player tension. In my ethnographic project, I explore three controversies of musical performances in LOTRO. First, several players insist that modern musical genres (especially pop, rock, and techno) should not be performed because they appear incompatible with Tolkien’s archaic lore and disrupt player immersion. Second, some players declare that only those who are musically talented in real life should be encouraged to play music within the game. Players who oppose this discriminatory attitude appeal to principles of role-playing as a means of justifying and even empowering their acts of virtual virtuosity. As one of my informants proclaimed: “I can't swing a sword in real life. Why should in-game musicians be required to be real musicians?” Lastly, players who sonically harass others and interrupt or play over one another’s music effectively transform in-game soundscapes into veritable arenas that expose persistent issues of virtual etiquette, ethics, and auditory privacy.

SONG WITHOUT VOICE: THE POWER OF THE VENDOR’S SONG IN PAPA,
CAN YOU HEAR ME SING? YEN-LIN GOH

Papa, Can You Hear Me Sing? (1983), portraying a retired soldier after World War II who makes his living by collecting empty wine bottles, caused an immediate sensation and was nominated for 11 Golden Horse Awards. Muted from war injuries, he substitutes the vendor’s cry of the five Taiwanese syllables “Jiu Gan Tan Bei Be?” (Any wine bottles for sale?) with a five-note tune played on a trumpet. This tune, which echoes throughout the entire film, quickly permeated Taiwanese consciousness. Its continued familiarity over the past 25 years suggests the tune resonates with Taiwanese identity. This paper examines the multifunctional role of this simple motif, a descent of three neighboring pentatonic pitches. Acting at first as his voice to collect bottles, this motif later becomes a way to cheer up and communicate with Mei, the abandoned baby girl he found. It soon symbolizes Mei’s pain, humiliation (her schoolmates sing it to tease her), and desire to escape from poverty. It also represents the hardships and drinking problems of postwar society, parents’ unconditional love, death, and agony of remorse. Mei ironically becomes a famous singer and is unable to visit Papa even when he passes away. Only in great sorrow can she sing his tune arranged to a song, the very theme song of the soundtrack that virtually every Taiwanese is now familiar with. Although he could neither speak the words of the tune when he was alive, nor hear them from Mei when she finally sings them, this unheard voice nonetheless speaks a thousand words through the simplest five-note tune. Today this vendor’s song helps to define Taiwanese identity in relation to the postwar period.

HOW FILM HAS INFLUENCED MY PRACTICE AS A COMPOSER.

In 2005 I completed a new score to Eisenstein’s Battleship Potemkin (1925) for Tartan DVD. In this work I addressed the question of rhythmic structural symmetry indicated as important by Eisenstein between part 5 (Meeting of the Squadron) and part 4 (Odessa Steps) in his theoretical writing (Nonindifferent Nature). In 2007 I completed a new score to Eisenstein’s Strike (1924), also for Tartan. In this score I wanted to connect the dynamic use of montage with a dynamic use of musical line, including the introduction of sound effects into the rhythmic patterns of the music.

In 2007 I also worked on a score to an abstract film by Sophy Rickett (AUDITORIUM, commissioned by Glyndebourne Opera House, UK). I was interested in the new kinds of subtle filmic movement being
developed by Sophy Rickett (who has a background in photography). I reflected the subtleties of this slow movement with the sounds of always unseen singing (operatic) voices.

My current work is a new opera about Jean Cocteau. Though inevitably conditioned by Cocteau’s film work, I am equally interested in learning from the Eisenstein/Sophy Rickett experiences in dealing with this subject; in bringing new approaches to the rhythmicisation and layering of sound design to bear on the operatic stage, as well as being informed by quasi-cinematic approaches to movement. Thus my paper will discuss how my work with film has started to influence my practice as a stage composer. It will speculate finally on the possibilities of conceiving opera directly as film.

SATURDAY, MAY 30, 8:00 – 9:30. Loewe Theatre.
Chuck Jones: Memories of Childhood  [Warner Bros. & Turner Classics]
Peggy Stern, Director / John Canemaker, Dir. Animation & Producer, Ron Sadoff, Composer
Panel: Peggy Stern, Ron Sadoff, Jonathan Kahana, Tom MacFarlane

23. SUNDAY, MAY 31, 11:00 – 12:30. Loewe Theatre.
John Richardson, Adjunct Professor, University of Turku
NEOSURREALIST TENDENCIES IN RECENT FILM SOUNDTRACKS, OR BEYOND MUSIC VIDEOS: WAKING LIFE AND BE KIND REWIND
Neosurrealist tendencies in recent film soundtracks are discussed in reference to two case studies: Richard Linklater’s Waking Life (2001) and Michel Gondry’s Be Kind Rewind (2008). Writing that addresses the influence of music video aesthetics on recent films (Dickinson 2003; Vernallis 2008), Sconce’s idea of a new (American) “smart film”, and theories about “digital cinema” (Manovich 2001; Willis 2005) are all reviewed. As a term, “neosurrealism” cuts productively across existing historical and aesthetic categories, the temporal modifier “neo” pointing toward a significant revisionist aspect, even while continuity with historical forms is implied. Rather than arguing that recent film invokes an existing surrealist aesthetic (cf. M. Richardson 2006), the present discussion shows how the new films complicate our understanding of what is real and what is fictional in response to present-day technological and cultural priorities. Linklater’s rotoscoped film, Waking Life, has already attracted a certain amount of attention in film studies (Shaviro 2007). The first case study expands this work by showing how Glover Gill’s richly evocative neuvo tango score functions in relation to the image-track to direct attention toward the material qualities of the audiovisual media while further suggesting an immersive (and oneiric) narrative world. The second highlights how Gondy’s Be Kind Rewind can be understood as a metafilmic commentary on recent technological changes that draws on an eclectic array of audiovisual techniques, including music performed by the director himself. While an element of trauma can be recognized in both of the above films, the shock techniques Bürger (1974) held to be definitive of avant-garde aesthetics are largely missing. Instead, an element of wonder is conveyed through devices that blur the boundaries between narrative levels (Stilwell 2007), and an aesthetic of pastiche-like incorporation or “versioning” (Dyer 2007) that draws upon the power of outmoded objects to reflect back on present day experiences in a way that encourages reflection (Benjamin 1968; 1999).

Lisa Perrott, Screen & Media Studies, University of Waikato, New Zealand
ANIMATED VISUAL MUSIC AND BODILY MEMORY: ENGAGING WITH LEN LYE’S PACIFIC SURREALISM
Visual music constitutes powerful forms of material communication, forms that elevate the senses as a primary mechanism of audience engagement. Considered in this way, the senses can be examined as modalities that help to channel meaning ‘affectively’. Laura Marks (2000) proposes a particular approach to cultural memory, which emphasizes the function of sensory memory within the context of the cultural sensorium and synaesthesia. In the process of engaging with the screen, sensory memory constitutes an important resource for making ‘sense’ of audio-visual media, a resource that is particularly relevant when engaging with abstract or ‘non-representational’ imagery. Such a synaesthetic engagement with abstract imagery is discussed here in relation to the films of Len Lye. While little known within New Zealand, Lye
has been inspirational to practitioners of visual music across the globe. His influence can be traced across the creative genres of abstract film, music video, sculpture and installation art. Practicing with a ‘number-eight-wire’ approach to crafting materials and his ‘old brain’ theory of creativity, Lye pioneered further experimentation with concepts such as synaesthesia, kinesthesia, materiality, colour music and embodied memory. Focusing on these concepts through an analysis of Lye’s animated films, this paper explores the cultural and aesthetic significance of his work as it straddles both local and global contexts. In this sense I argue that Lye’s work exhibits a uniquely Pacific flavor of surrealist art, formed through the intersection of two distinct experiences of identification with ‘Otherness’: surrealism and indigeneity. In his animated films, Lye’s ‘Pacific surrealism’ is expressed through the anthropomorphism and metamorphosis of abstract forms. These processes invite a particular type of audience engagement – one that involves imaginative and embodied processes of identification, and evokes bodily memories via synaesthetic experience. Ultimately, this paper offers insights about the potential of animated visual music to provide the material basis for an embodied mode of audience engagement.

Kevin Clifton, Assistant Professor of Music Theory, Indiana State University

MUSICAL LOOPS: “EYES WIDE SHUT”…EARS WIDE OPEN
The marketing campaign for Stanley Kubrick’s “Eyes Wide Shut” (1999) mirrored the subject matter of sexual teasing in the film. Before its release, audiences were tantalized with provocative pictures of then real-life married couple Tom Cruise and Nicole Kidman, the film’s stars, in a full-fledged marketing blitz that intentionally held back pertinent information about the film. Critics were only allowed to see the film two days before its release, adding to the veil of secrecy surrounding it. Kubrick, at the helm of the marketing campaign, was thus able to control the flow of information about his last project, one that effectively drove the media and audiences alike into a frenzy of extended foreplay, a delicious metaphor for the film itself.

This paper offers a reading of “Eyes Wide Shut” that foregrounds how the use of pre-existing music – music not composed for the film, but rather chosen by Kubrick himself – counterpoints the filmic narrative of erotic repression. I take as a point of departure Claudia Gorbman’s approach to analyzing film music in her important text, Unheard Melodies (1986), as well as her own insightful analysis (2006) of the use of music in “Eyes Wide Shut”. In sum, my reading conceptualizes the importance of a half-step motif, first heard in Shostakovich’s Waltz in the opening visual sequence, as a metonymic sound capable of signifying tonal desire as well as an ultimate denial of that desire. In other words, my reading regards musical structure itself as representational, emblematic, in this particular case, as a type of warning. I will uncover the symbolic half-step motif in two additional pre-existing works, both of which occur later in the film in the dream world. I hope to show that by tracing the half-step motif throughout its various musical guises, the audience is able to follow with “ears wide open” the musical thoughts of Bill Harford as he journeys in (and out of) the quixotic dream world.

24. SUNDAY, MAY 31, 11:00 – 12:30. Room 303.
Kelsey Cowger, University of California, Los Angeles

ON HEARING GHOSTS: SOUND AND IMAGE IN DECASIA
In the world of contemporary experimental filmmaking, few works have capitalized on the extraordinary expressive power that comes from the fusion of sound and image like Decasia, the joint effort of composer Michael Gordon and filmmaker Bill Morrison. The close collaboration between Gordon and Morrison is evident in the unusual interconnection between the visual and sonic aspects of the seventy-minute project, a wordless, lyrical meditation on the concepts of mortality and decay. Morrison assembled the film from decaying vintage nitrate film stock, a decision that had a profound effect on the projected images. Ghostly figures (a boxer, a geisha, a laughing couple, a girl on a swing) appear out of the nitrate blur and move about onscreen, only to be obscured by the undulating, amoeba-like shapes that form as the film breaks down. Michael Gordon’s music provides a crucial counterpoint to the projected images, both conceptually and in terms of the specific relationship between sound and image. Gordon’s hard-edged minimalism is complicated by the fact that Decasia is scored for an orchestra of detuned instruments, many of which lose pitch gradually over the course of the piece. As the audience watches the film stock physically decay before their eyes, they hear Gordon’s instruments slowly decaying in pitch; this extraordinary synesthetic effect is
responsible for much of the film’s expressive power. In this paper, I argue that the twinning of sound and image in Decasia creates a remarkable form of experimental music theater that resists narrative and teleology while remaining achingly grounded in the temporal.

Kendra Preston Leonard, Musicology

SILENCING OPHELIA: CONTROLLING MUSICAL EXPRESSION IN OLIVIER’S HAMLET

Of all of Shakespeare’s characters suffering from madness, Ophelia is most analyzed. Her disempowerment by of Polonius, Claudius, and Hamlet, coupled with her broadly coded descent into madness, makes her a compelling figure.

Despite her delusions and behavior, Ophelia is nonetheless in enough control of her mind to communicate through symbolic and musical means. Song was the purview of the madwoman on the stage, and audiences who missed the actor’s physical cues would have recognized the character as disturbed by her insistence on singing in the presence of Claudius and Gertrude. As Leslie Dunn has shown, Ophelia’s act of singing is one of bravery in addition to that of torment. Music—or reference to it—provides Ophelia with a certain power even in her dishevelment.

In Olivier’s adaptation of Hamlet, however, Ophelia’s role is the most reduced of all major parts. Her soliloquy is excised, her lines abbreviated, and Olivier’s visual treatment reduces her to the status of object. Ophelia’s relationship with music, a crucial element in understanding her madness, is also altered: the songs in her mad scene are reduced or even eliminated. These changes affect both the character’s intent and role in the play and the audience’s interpretation of the actions that have already occurred and that will follow. In this paper I demonstrate how Walton’s musical approach to Ophelia in Olivier’s film establishes a “male aurality” that accompanies Olivier’s male gaze, the combination of which causes Ophelia to become even more marginalized.

Kevin Donnelly, University of Southampton

THE AMBIGUOUS SOUNDWORLD OF THE INNOCENTS (1961)

Outside film as well as inside, the supernatural has a strong sonic aspect. Jack Clayton's 1961 film The Innocents is a very sonic film although it does not contain a typical horror film soundtrack. The Innocents was an adaptation of the Henry James's celebrated short story 'The Turn of the Screw', concerning a governess and her young wards in a country mansion. The film is ambiguous as to whether it is a ghost story or one of psychological horror. The film's musical landscape embraces early experimental electronic ‘music’ by British pioneer Daphne Oram, children's songs, birdsong and more traditional score (by Georges Auric). Some of the film’s music has had an extended life as a quiet but spectral reverberation in other cultural objects.

In the film, music/sound functions as a means of sublimation, framing and disarming some of the film's 'unacceptable' ideas and desires (evil children, child sexual abuse). The Innocents illustrates sound as undecidable, which addresses an essential question of film sound and music: is it representational or is it an effect? As some might put it, does it relate fundamentally to the intellect or emotion? While this is a fundamental issue at the heart of film more generally, this question is at the ambiguous heart of The Innocents.

25. SUNDAY, MAY 31, 1:30 – 3:00. Loewe Theatre.
Robynn J. Stilwell, Dept. of Performing Arts, Georgetown University

MEDIUM? WELL…: IMAGINING AUDIO-VISUAL SPACE IN THE AGE OF CONVERGENCE

As audio-visual media converge toward a single screen and delivery system, the aesthetic crossover between cinema, television, games, and internet content becomes increasingly active and blurs the distinctions between the various modes of representation specific to each medium. An examination of medium specificity with regard to the audio-visual space — without any pretense toward medium-specific purity — seems timely. None of these media are pure in themselves (cinema arises from a blend of
theatre and photography, television from radio and theatre with later influences from cinema, etc.). That scholarship tends to segregate by medium has probably not helped us understand the continuities and contrasts between the media, particularly since sound tends to lag far behind in the formation of disciplinary canons; but that lag may also leave a clearer space for ground-level theorization.

We are still mapping the geography of the cinematic soundscape, which tends toward the seamless and the enveloping, though still essentially spatially oriented like a theatre, beneath, behind, and over the visual image. Television, on the other hand, shows its radio roots in the primacy of the voice; the prevalence of close-ups can be seen as a concentration on speech (the talking head) as much as a compensation for legibility of the (once-)small screen. The soundscape is central, but the geography itself is more fragmentary and mobile, and much more heavily dependent upon genre for its configuration. Examples — ranging from *I Love Lucy* to *Countdown with Keith Olbermann*, 1990s ITV drama to the three versions of Rodgers & Hammerstein’s *Cinderella* — will help illuminate some of the differences between the construction of cinematic and televisual audio-visual space.

Henning Engelke, Art History, Goethe University, Frankfurt, Germany

**PERSPECTIVES AND LIMITATIONS OF THE VISUAL MUSIC METAPHOR**

Musical metaphors have informed film theoretical and critical accounts for most of the 20th century. Music served as a reference point to justify non-objective cinematic experiments; to claim artistic status for the film medium by relating it to an established art form, and, on the other hand, to distinguish certain films from traditions of literature and theatre; and it served to counter the accusation of film as being merely a mechanical reproduction of reality. The metaphor of music, paradoxically, also frequently played a crucial role in arguing for the special visual nature of the film medium. My paper discusses how conceptions of film as visual music shaped cinematic abstractions of West Coast based filmmakers during the late 1940s and early 1950s. Music seemingly provided a natural medium of comparison that allowed to account for the rhythmical structuring of the films, the interplay of forms and colors, spatio-temporal relations, compositional elements, transcendence and emotional impact. There are, however, serious limitations to the reach of the metaphor. In a sense, to speak of visual music (synaesthetic perceptions notwithstanding) comes ominously close to a confusion of different areas of language. Furthermore, important aspects of the examined films exceed the perspective of visual music, particularly with respect to the representation of cinematic space. My aim, however, is not to refute the validity of the visual music metaphor, but to show its significance for one particular group of films, while also describing its limitations and outlining alternative perspectives.

Etami Borjan, Lecturer, Faculty of Humanities and Social Sciences, University of Zagreb

**CINEMELOGRAPHY, VISIBLE LANGUAGE OF MUSIC**

Although Luigi Pirandello is a world-renowned writer his works on cinema are not widespread. The paper compares his ideas with the existent theories on cinema in Italy in the first decades of the 20th century. His article “Can sound cinema destroy theatre” was written in 1929, one year before the release of the first sound film in Italy. In the period of the first reproductions of sound in cinema there were lively discussions among artists and intellectuals about possible fusion between cinema and theatre. In his article Pirandello praised the cinematic expression, until then considered an artisan practice, demonstrating that cinema was a form of art based on its proper means of expression: image and sound. According to the author, cinema should detach itself from literature and theatre in order to develop an autonomous artistic expression. Pirandello gave a name to the new cinema that should emerge from the fusion of image and music: cinemelography, visible language of music. Although Pirandello wasn’t a film critic and there aren’t many elaborated works on film theory in his literary opus, his essays as well as the first novel about filmmaking (Shoot! The Notebooks of Serafino Gubbio, Cinematograph Operator 1915), were serious attempts to define the nature of the new media and to find new linguistic expressions that should separate it from other forms of art.
THE POSTPONED CLIMAX: THE NARRATIVE FUNCTION OF SIEGFRIED’S FUNERAL MARCH IN JOHN BOORMAN’S EXCALIBUR

After an impressive intensification the Funeral March in Wagner’s Götterdämmerung reaches one of the mightiest climaxes in the whole Ring cycle. Although the Funeral March is used a dozen times in John Boorman’s Excalibur (1981), the climax is heard only three times, and only once, towards the end, with both its original dynamic power and preceded by the build-up. Raymond Knapp (2005) has shown how the use of Wagner’s music in the film “supports a particularly Wagnerian retelling of the Arthurian legends.” Departing from Knapp and studies of the Funeral March, I will probe deeper into the narrative functions of this music and the significance of its postponed climax in Excalibur, both on local levels and for the film as a whole. For instance, after the opening credits the lament part of the Funeral March is used from a subjective point of view, expressing Merlin’s grief over the fighting and bloodshed. At the culmination Uther bursts forth and claims: “I’m the strongest. I’m the one”. Of course, the reduction of the music’s volume at this point serves the practical purpose of allowing the dialogue to be heard. At the same time it undermines Uther’s claim, and indeed, as is soon revealed, he is not the chosen one. Not until Excalibur is returned to the lake does the intensification culminate in the paean part of the music in its full glory, making this the most important moment in the film and allowing for different interpretations regarding the overall message of Excalibur.

INTERROGATING THE GESAMTKUNSTWERK: WAGNER AS UNDERSCORING IN BOORMAN’S EXCALIBUR

In many cases, the utilization of music from Götterdämmerung, Tristan und Isolde, and Parsifal in Boorman’s cinematic Arthurian fantasy seems to follow a simple—even banal—logic. The opening strains of the Tristan prelude, for instance, function as a leitmotif for Guinevere and Lancelot’s forbidden love, and Percival’s vision of the Grail is just as predictably accompanied by the Grail Motive from Parsifal. But the application of Wagner’s music to Boorman’s visual material is not as straightforward as it first may seem. In order to serve as underscoring, the Wagnerian recordings are cut and spliced together in numerous ways. Specific motives from the music dramas often take on associations quite different from those that they held in their original contexts. More importantly, the unvaried repetition of recorded excerpts lends to the Wagnerian underscoring of Excalibur a static quality fundamentally at odds with the theoretical mutability of the music drama. The same themes that in Wagner’s music drama enmesh the listener in a seamless web of meaning function within the film as intertextual references, dispersing or even fracturing the unity of the work. Indeed, insofar as the Wagnerian underscoring succeeds within Boorman’s phantasmagoric pastiche, we may understand it as an implicit critique of Wagner’s own organismist theories about the relationship between music and stage action. The Wagnerian underscoring, in other words, exposes structural dissonances between film and music drama; an analysis of these dissonances offers the opportunity to interrogate the well-worn notion of cinema as the inheritor of the Wagnerian Gesamtkunstwerk.


Music of Italian operas is used widely in a variety of film genres. However, there are far less examples where the attendance of an opera performance is part of the plot. Several researchers have investigated the use of Pietro Mascagni’s Cavalleria Rusticana in Francis Ford Coppola’s The Godfather Part III, while examples from romantic comedy still wait for their recognition. I want to introduce two examples: Moonstruck from 1987 where Loretta and Ronni attend a performance of Giacomo Puccini’s La Boheme at the Metropolitan Opera and Pretty Woman from 1990 where Vivian and Edward go to San Francisco to see Giuseppe Verdi’s La Traviata. In both movies the attendance of the opera performance owns an important place in the development of their romantic relationship and the opera’s music is used throughout the film for significant passages. The presentation wants to discuss why specifically these two 19th-century operas
were chosen and aims to analyze the relations between the narratives of the operas and the narrative of the movies. Though in both movies the opera is used as an emotional catalyst for the story, the fatal endings of the operas (both women die) contrast with the happy endings of the movies. Additionally I want to discuss several further questions concerning the specific image of (Italian) opera that is transmitted: the social status of the audience, the strong emotional reactions to the performance, gendered narratives concerning these reactions, and opera’s incarnation as romantic art form.

End of conference gathering and discussion