1. Loewe Friday, May 27, 2016, 9:30AM – 11:00AM

MUSIC EDITING: PROCESS TO PRACTICE—BRIDGING THE VARIOUS PERSPECTIVES IN FILMMAKING AND STORY-TELLING
Nancy Allen, Film Music Editor

While the technical aspects of music editing and film-making continue to evolve, the fundamental nature of story-telling remains the same. Ideally, the role of the music editor exists at an intersection between the Composer, Director, and Picture Editor, where important creative decisions are made. This privileged position allows the Music Editor to better explore how to tell the story through music and bring the evolving vision of the film into tighter focus.

2. Loewe Friday, May 27, 2016, 11:30 AM – 1:00 PM

GREAT EXPECTATIONS? THE CHANGING ROLE OF AUDIOVISUAL INCONGRUENCE IN CONTEMPORARY MULTIMEDIA
Dave Ireland, University of Leeds

Film-music moments that are perceived to be incongruent, misfitting or inappropriate have often been described as highly memorable. These claims can in part be explained by the separate processing of sonic and visual information that can occur when incongruent combinations subvert expectations of an audiovisual pairing in which the constituent components share a greater number of properties. Drawing upon a sequence from the TV sitcom *Modern Family* in which images of violent destruction are juxtaposed with performance of tranquil classical music, this paper highlights the increasing prevalence of such uses of audiovisual difference in contemporary multimedia. Indeed, such principles even now underlie a form of Internet meme entitled 'Whilst I play unfitting music'. Such examples serve to emphasize the evolving *functions* of incongruence, emphasizing the ways in which such types of audiovisual pairing now also serve as a marker of authorial style and a source of intertextual parody.

Drawing upon psychological theories of expectation and ideas from semiotics that facilitate consideration of the potential disjunction between authorial intent and perceiver response, this paper contends that such forms of incongruence should be approached from a psycho-semiotic perspective. Through consideration of the aforementioned examples, it will be demonstrated that this approach allows for: more holistic understanding of evolving expectations and attitudes towards audiovisual incongruence that may shape perceiver response; and a more nuanced mode of analyzing factors that may influence judgments of film-music fit and appropriateness.

MUSICAL META-MORPHOSIS: BREAKING THE FOURTH WALL THROUGH DIEGETIC-IZING AND META-CAESURA
Rebecca Eaton, Texas State University

In "The Fantastical Gap," Stilwell suggests that metadiegetic music—which puts the audience "inside a character's head"—begets such a strong spectator bond that it becomes "a kind of musical 'direct address,' threatening to break the fourth wall that is the screen." While Stillwell theorizes a breaking of the fourth wall through audience *over*-identification, in this paper I define two means of film music transgression that potentially unsuture an audience, exposing film *qua* film: "diegetic-izing" and "metacaesura." While these postmodern techniques 1) reveal film as a constructed artifact, and 2) thus render the spectator a more, not less, "troublesome viewing subject," my analyses demonstrate that these breaches of convention still further the narrative aims of their respective films.

Both Buhler and Stilwell analyze music that gradually dissolves from non-diegetic to diegetic. "Diegeticizing" unexpectedly reveals what was assumed to be nondiegetic as diegetic, subverting Gorbman's first principle of invisibility. In parodies including *Blazing Saddles* and *Spaceballs,* this reflexive uncloaking plays for laughs. *The Truman Show* and the *Hunger Games* franchise skewer live soundtrack musicians and timpani—*ergo,* film music itself—as tools of emotional manipulation or propaganda. "Metacaesura" serves as another means of breaking the fourth wall. Metacaesura arises when non-diegetic music cuts off *in media res*. While diegeticizing renders film music visible, metacaesura renders it audible (if only in hindsight). In Honda's "Responsible You," *Pleasantville*, and *The Truman Show,* the dramatic cessation of nondiegetic music compels the audience to acknowledge the constructedness of both film and their own worlds.

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REDEFINING PERSPECTIVE IN *ATONEMENT:* HOW MUSIC SET THE STAGE FOR MODERN MEDIA CONSUMPTION

Lillie McDonough, New York University

One of the most striking narrative devices in Joe Wright's film adaptation of *Atonement (2007)* is in the way Dario Marianelli's original score dissolves the boundaries between diagetic and non-diagetic music at key moments in the drama. I argue that these moments carry us into a liminal state where the viewer is simultaneously in the shoes of a first person character in the world of the film *and* in the shoes of a third person viewer aware of the underscore as a hallmark of the fiction of a film in the first place. This reflects the experience of Briony recalling the story, both as participant and narrator, at the meta- level of the audience. The way the score renegotiates the customary musical playing space creates a meta-narrative that resembles one of the fastest growing forms of digital media of today: videogames. At their core, video games work by placing the player in a liminal state of both a viewer who watches the story unfold *and* an agent who actively takes part in the story's creation. In fact, the growing trend towards hyperrealism and virtual reality intentionally progressively erodes the boundaries between the first person agent in real the world and agent on screen in the digital world. Viewed through this lens, the philosophy behind the experience of *Atonement's* score and sound design appears to set the stage for way our consumption of media has developed since *Atonement*'s release in 2007. Mainly, it foreshadows and highlights a prevalent desire to progressively blur the lines between media and life.

3. Room 303, Friday, May 27, 2016, 11:30 AM – 1:00 PM

HOLLYWOOD ORCHESTRATORS AND GHOSTWRITERS OF THE 1960s AND 1970s: THE CASE OF MOACIR SANTOS

Lucas Bonetti, State University of Campinas

In Hollywood in the 1960s and 1970s, freelance film composers trying to break into the market saw ghostwriting as opportunities to their professional networks. Meanwhile, more renowned composers saw freelancers as means of easing their work burdens. The phenomenon was so widespread that freelancers even sometimes found themselves ghostwriting for other ghostwriters. Ghostwriting had its limitations, though: because freelancers did not receive credit, they could not grow their resumes. Moreover, their music often had to follow such strict guidelines that they were not able to showcase their own compositional voices.

Being an orchestrator raised fewer questions about authorship, and orchestrators usually did not receive credit for their work. Typically, composers provided orchestrators with detailed sketches, thereby limiting their creative possibilities. This story would suggest that orchestrators were barely more than copyists—though with more intense workloads. This kind of thankless work was especially common in scoring for episodic television series of the era, where the fast pace of the industry demanded more agility and productivity.

Brazilian composer Moacir Santos worked as a Hollywood ghostwriter and orchestrator starting in 1968. His experiences exemplify the difficulties of these professions during this era. In this paper I draw on an interview-based research I conducted in the Los Angeles area to show how Santos's experiences showcase the difficulties of being a Hollywood outsider at the time. In particular, I examine testimony about racial prejudice experienced by Santos, and how misinformation about his ghostwriting activity has led to misunderstandings among scholars about his contributions.

SING A SONG!: CHARITY BAILEY AND INTERRACIAL MUSIC EDUCATION ON 1950s NYC TELEVISION

Melinda Russell, Carleton College

Rhode Island native Charity Bailey (1904-1978) helped to define a children's music market in print and recordings; in each instance the contents and forms she developed are still central to American children's musical culture and practice.   After study

at Juilliard and Dalcroze, Bailey taught music at the Little Red School House in Greenwich Village from 1943-1954, where her students included Mary Travers and Eric Weissberg. Bailey's focus on African, African-American, and Caribbean musics, and on ethnomusicological method, make her contributions distinct.

From 1954, Bailey experimented with a new form of children's music education, recreating a music classroom for television. Her innovative and well-received WNBT program, *Sing-a-Song*, featured Bailey at the piano, teaching children songs, dances, and games. Among the first racially integrated shows in the New York City area, *Sing-a-Song* was called by one reviewer "a sort of United Nations in miniature."

Using archival sources and interviews with Bailey's former colleagues and students, I explore the genesis, format, and ultimate cancellation of *Sing-a-Song*, and offer an analysis of Bailey's approach. Of particular interest are Bailey's inclusion of the "home children" carefully assigned musical parts, so that they might learn along with the "studio children," and her deliberate focus on an early multiculturalism. I will share footage of the single remaining episode of *Sing-a-Song*.

ARTICULATING THE "AMERICAN-LATIN" ON *SESAME STREET*: THE ROMANCE OF LUIS AND MARIA
Aaron Manela, Case Western Reserve University

In a 2008 lecture, Sesame Workshop CEO Gary Knell referred to *Sesame Street* as the longest running *telenovela* in history, due to the romance and marriage of characters Louis (Emilio Delgado) and Maria (Sonia Manzano). Their relationship began in 1988, *Sesame Street's* nineteenth season. It culminated in that season's finale, a mini-musical wedding with music by Jeff Moss. Broadcast as a series of "street scenes" in between the show's signature animated clips, many of the musical's numbers feature Latin dance percussion rhythms, even when they accompany a more standard Broadway style of melodic and harmonic writing. I analyze this musical and other numbers involving Louis and Maria, drawing on John Storm Roberts's conceptualization of "American-Latin" music, Terese Volk's history of educational multiculturalism in music, as well as Pablo Vila's writing on narrative identities in popular music. I explore music, rhythm, lyrics and staging, not only to illuminate the ways in which Moss's music inscribes the idea of an abstract "Latin" for his child audience, but also to situate them within contemporary discourses of multiculturalism in education and politics. By showing the ways in which music transfers contested cultural signs from one generation to the next, incubating sociocultural ethnic presumptions, I seek to expand and bring attention to the nascent disciplinary study of children's educational media.

4. 6th Floor, Friday, May 27, 2016, 11:30 AM – 1:00 AM

RELATIONSHIPS BETWEEN MUSICAL FORMS AND FILM NARRATIVE
Vivien Villani, Independent Scholar

In all logic, film soundtracks have inherited certain musical forms that developed in classical music over the last few centuries. In the context of movies, some of these forms tend to give the pieces a "geometrical" nature which can resonate deeply with some elements of the narrative and help convey specific feelings to the spectator. This is often the case with the ostinato, the fugato, the passacaglia or the mirror. The effects related to the use of these structures will often be consistent independently of the overall musical mood of the cues (tension, sadness, light-heartedness…). The use of such forms allow for the creation of deeper and richer film scores.

Such correlations between musical structure and diegetic elements have been used for a long time by outstanding repertoire film composers like Bernard Herrmann. This study, however, will focus mainly on the work of contemporary composers and on movies produced after the year 2000, in order to focus on works that have generally been less studied. Among the composers whose work will be analyzed: Alexandre Desplat, Howard Shore, Marco Beltrami, Scott Glasgow.

The study will be based on movie clips and sheet scores, some of which have been provided directly from the composers. The overall purpose of this presentation is not only to examine some of the deeper aspects of the relationship between music and picture, but also to encourage contemporary film composers to use these tools in the right contexts.

VICIOUS CYCLES: SONIC STRUCTURE IN THE COEN BROTHERS' *BLOOD SIMPLE*
Matthew McDonald, Northeastern University

Like almost all of their films, the Coen brothers' first feature *Blood Simple* (1984) is the product of a highly collaborative process including the Coens, their composer, Carter Burwell, and their sound editor, Skip Lievsay. Partly because of the extent of this collaboration, the film provides an excellent means of analyzing the ways in which a film's total sound track can reinforce and shape narrative structure. In this paper, I examine several components of *Blood Simple's* sound track and the ways in which they contribute to an underlying cyclical form. These include recurring audiovisual gestures that occur at scene transitions, encapsulating the plot's escalating violence and providing a large-scale rhythmic framework around which moments of tension and suspense are organized; diegetic songs, whose thematic and stylistic groupings help to articulate the film's three-act

structure; nondiegetic cues, characterized by a ground bass pattern, which drive the plot forward and generate momentum from one act to the next; two instances of Balinese kecak music, which frame the film's violence; and several audiovisual motifs, including ceiling fans, whose revolutions constitute the film's most potent symbol. All of these sonic elements contribute to the film's overall symmetrical patterning. The resulting structure does not function abstractly, however, but provides an expressive vehicle for the film's noir plot, in which the characters are trapped in an inescapable cycle in which the past is destined to repeat itself.

BACH AND STRAUB. MONTAGE AND FUGUE TEXTURE IN THE MOVIE *NOT RECONCILED*
Olivier Bélanger, Université de Montréal

The films of Danièle Huillet & Jean-Marie Straub's are tinted by their creators' musical knowledge. It can be clearly seen in a film like *Chronik der Anna Magdalena Bach*, a movie that represents very accurately the creative acts of J.S. Bach, but it can also be visible in the form of his films which look more as they were *composed* rather than *written*. In this paper, I will attempt to shed light on the contrapuntal texture of his movie *Nicht Versohnt* by analyzing the relation of the film's montage and narrative repetitions to Bach's fugue methods. The film is about three generations of architects who live in the same violent climate in different eras (pre-WWI, WWII and BRD during the period of remilitarization). Straub's film concentrates on his characters' habits and their similar conformist behavior presented in a complex, anachronic montage of events that leads to a revolutionary act of resistance. Bach's music, inspired by Lutheran philosophy, represents a form of reaffirmation of the importance of faith over the closed systems of religion generated partly by his music's montages that allows a personal approach to faith. Straub builds the same kind of intervals to create a way out of the fascist, objective, system he lives in and encourage a revolt against the religion of violence that this system generated. Thought an interdisciplinary approach, I will draw comparisons between Straub and Bach's aesthetics that generate a sort of malaise or Lutheran despair (Kierkegaard's ''*fortvivle*'') necessary to engage in faith or a true political change.

5. Room 779, Friday, May 27, 2016, 11:30 AM – 1:00 PM

KOYAANISQATSI IN PHOTOGRAPHIC DISCOURSE: LACUNAE IN MUSIC AND IMAGE
Lindsey Macchiarella, University of Texas at El Paso

Roland Barthes claimed that photography and cinema exist in opposition to one another, but are, nonetheless, inseparable (*Camera Lucida,* 1980). With a narrative that exists only in the realm of hypertextual interpretation, Glass and Reggio's *Koyaanisqatsi* differs from the traditional narrative film, which strives to communicate an explicit message or story through connected imagery, dialogue, and musical *topoi*. Visually, the film is a collection of montages, lacking dialogue and characters entirely. Glass's minimalist score features layered, repetitive ostinati without stereotypical affective and dramatic *topoi* viewers often rely on to interpret a film. The absence of an explicit teleological goal or conflict in both the sound track and image track creates the illusion of the film's impartiality; moreover, it generates a lacuna between the filmmakers and their audience. This broad "gap" forces viewers to make sense of the film by relying on their creative imagination to a greater extent than with most other films. This is the same imaginative space that lies between a viewer and a photograph; in any still picture the viewer is responsible for determining the significance of the image or the progression of events that might occur when a narrative is implied. Though *Koyaanisqatsi* is composed of moving images and sound progressing through time, its lacunae make it, conceptually, more akin to photography than a traditional narrative film. This paper discusses *Koyaanisqatsi* in terms of Barthes' continuum between photography and film, illuminating this work's unique hyper-subjectivity.

THE 'CODE SONG' IN HITCHCOCK'S *THE LADY VANISHES*
James Wierzbicki, University of Sydney

The films of Alfred Hitchcock are famous not just for their suspense but also for their whimsy, demonstrated as much by the director's trademark cameo appearances as by his use of plot elements that are made to seem very important but which in fact have little to do with the actual stories. Borrowing a term from an old joke about hunting lions in Scotland, Hitchcock called these deliberately misleading elements MacGuffins, and surely one of the most endearing of them occurs in his 1938 *The Lady Vanishes*. The MacGuffin in this final installment of Hitchcock's so-called thriller sextet takes the form of a melody that supposedly contains a 'secret message' vital to England's security. Numerous commentators on Hitchcock have discussed the rich comedy that stems from the fact that the person to whom the titular vanishing lady dictates this encrypted melody—an ethnomusicologist who early in the film is shown to have quite a good ear—gets it increasingly wrong every time he hums it to himself; to date, no scholar has entertained the idea that the melody as originally stated might indeed contain a 'secret message.'

The proposed paper will touch briefly on the long history of musical cryptography, and it will theorize a bit on the triadic relationship between audiences, filmic characters, and plot-related music. The paper's essence, though, will be an exploration of the ever-evolving *Lady Vanishes* tune, and its climax will be the decoding of a 'secret message' that is quite in keeping with Hitchcock's style.

DOING HIS BIT: AARON COPLAND'S FILM SCORE FOR LEWIS MILESTONE'S *THE NORTH STAR* (1943)
Paula Musegades, Brandeis University

Following the collapse of the Ribbentrop–Molotov Pact between Russia and Germany, America's Office of War Information encouraged the creation of pro-Soviet films to shed a positive light on America's newest ally, Russia. Hollywood responded to these requests with Michael Curtiz's *Mission to Moscow* (1943), Lewis Milestone's *The North Star* (1943), and Gregory Ratoff's *Song of Russia* (1944). While each of these films unabashedly promotes the Soviet Union, Milestone's production remains distinct due its manipulation of music to further disseminate its political mission. Extending far beyond narrative, dialogue, and visuals, *The North Star* relied heavily on Aaron Copland's score to bring the film's messages to life.

This paper demonstrates how Copland's three disparate compositional styles employed throughout *The North Star* establish the American viewer's bond with the Soviet Union. Moving chronologically throughout the film, he first inspires these responses with "Coplandized" versions of Russian folk tunes, followed by sparse, soloistic scoring, and concluding with militaristic cues as American viewer and North Star villager join together, fighting for the same goal: to defeat the Nazis. By adopting these markedly different musical styles, Copland manipulates the viewer's attitude toward America's involvement in the war. In a complete reversal of its predecessor, the film's 1957 re-release *Armored Attack!* warns Americans against the evils of communism. In this version, much of Copland's score is voiced over or entirely cut out. Such drastic changes indicate the music's ability to both evoke emotional responses and send powerful political messages to mass audiences.

6. Loewe, Friday, May 27, 2016, 2:00PM – 3:30 PM

FOLLOW THE BOUNCING BALL! HOW THE *SONG CAR-TUNES* ASSEMBLED AN AUDIOVISUAL RUBE-GOLDBERG-MACHINE
Jan Philip Müller, Universität Basel

"Watch the bouncing ball, join in and sing – Everybody!" In 1924, following an order of this kind, an audio-visual object appears in the animated sing-a-long-films called *SONG CAR-TUNES* by the brothers Max and Dave Fleischer. By following the bouncing ball my talk aims to sketch the workings of this ambiguous object that shoots through fundamental divisions and thereby produces those strange disjunctions that mark audiovisual technologies until this day.

19th century cinematic machines – such as the machine gun or cinematographic apparatuses – can be described specifically as operating between continuous and intermittent motion by differently coupling moving and rigid elements. An incompatibility between these two modes of motion divides film from the phonograph, auditive from visual technologies, and their respective senses. In between the problem of synchronization – if, where and when they should and could be connected – opens up. Meanwhile, the early (silent) animated picture draws its main suspense from the division between still drawing and moving object; especially when it is coupled with the oscillations between organism and mechanism, between wholeness and assembly of parts.

In this situation the bouncing ball emerges: It is initially invented as a pointing device moving over technical diagrams, thus instructing army recruits in the operation of machine guns for example, in the assembly and disassembly of their different parts and how they work together. In the *SONG CAR-TUNES* the bouncing ball mediates between the still and discrete writing of song texts and the moving image, between the flatness of the image and the space of the cinema, clocking the audience to sing a melody together 'as one'. It thus animates 'everybody' to join in a remarkable kind of audiovisual assemblage. The attraction of the *SONG-CAR-TUNES* then seems to resemble that of a Rube-Goldberg-machine in its strange and surprising ways of coupling mechanic causalities with the contingencies in the anticipations and reactions of living beings and their modes of sense-making. I would like to argue that to follow the trajectory of the bouncing ball allows us to retrace the temporal disjunctions implied in audiovisual media, where their specific aesthetic possibilities between music and moving image unfold.

HANS ERDMANN, LUDWIG BRAV & THE CATALOGUING PRACTICE OF GERMANY'S SILENT CINEMA MUSIC: TWO MISREMEBERED FOLLOWERS OF HERMANN KRETZSCHMAR
Maria Fuchs, University of Music and Performing Arts, Vienna

In this paper I address the 'silent' film music in Germany of the 1920s against the background of prevalent academic debates about musical form and content, as they were carried out in German-speaking musicological circles around the turn of the twentieth century. I will show that Hermann Kretzschmar's concept of musical hermeneutic forms the paradigmatic backdrop for the theory and also practice of silent film music. Kretzschmar located the core problem of musicalhermeneutic in the nomenclature of musical expression, which incidentally, formed the basis of silent film accompaniment, respectively the method of musicalillustration. In order to satisfy the musico-dramatic demands of silent film accompaniment, music pieces of various origins were edited and labeled in cinema music collections. To be used in film accompaniment, existing compositions, mostly from the classical European canon or newly composed cinema music pieces, were interpreted for their extra-musical content and

classified in specific cinematic categories. Tempers, affects, emotions or specific conventionalized music forms were identified in different compositions and edited for these libraries. By doing this, the music illustration practice for film ties in aesthetically and theoretically with the debates around Hermann Kretzschmar's concept of musical hermeneutics. On two examples of cinema music collection, which were contributed in the 1920s in Germany – namely Ludwig Brav's *Thematischer Führer durch klassische und moderne Orchestermusik* (1928) and the more prominent *Allgemeines Handbuch der Film- Musik* (1927) – as well as on the basis of the aesthetic discussion about film accompaniment in Germany's tradepress, I will show the implications of Kretzschmar's musical hermeneutics.

REALISM IN THEORY AND PRACTICE IN EARLY SOUND FILM: THE CASE OF *RAPT* (1934)
Leslie Sprout, Drew University

In 1930, poet/screenwriter Benjamin Fondane, lamenting the arrival of sound film, proposed a distinctly anti-realist vision for the new soundtracks: "*Noises and dialogue that are exaggerated, deformed, as fake as possible*: this is the only use of speech or sound that is likely to maintain all of the benefits of silent film, while altering its form and enriching its hypnotic power." Meanwhile, composer Arthur Honegger embraced sound film's potential to communicate the precise meaning of abstract instrumental music—its "reality"—to listeners through close coordination between image and sound. These divergent visions collided in *Rapt*, the first sound film project of Fondane, Honegger, Honegger's co-composer Arthur Hoérée, and the experimental director Dimitri Kirsanoff.

Characteristically, in writing about *Rapt*, Honegger declared that he and Hoérée eschewed "descriptive harmonies" in favor of "classic forms," such as fugue to underscore a chase scene between a dog and a goat, so that "music would retain its autonomy." However, the scenes I discuss not only demonstrate the ways in which both Honegger's instrumental and Hoérée's electroacoustic compositions blur the line between music and sound effect; the soundtrack's complex interaction with the film's images also undermines Honegger's theoretical assumption that what images mean is concrete whereas what music means is abstract. As Fondane predicted, the unstable relationship of film's visual storytelling to one distinct version of reality provided the opportunity for music, image, and dialogue to work together in *Rapt* to collectively communicate not just realism, but insight, to the audience of this new, "hypnotic" technology.

7. Room 303, Friday, May 27, 2016, 2:00PM – 3:30 PM

GRIEF, MYTH, AND MUSIC IN TOMM MOORE'S *SONG OF THE SEA*
Lisa Scoggin, Independent Scholar

Tomm Moore's second feature, Song of the Sea (2014), uses various Irish myths – most notably that of the Selkie – in a relatively modern (1980s) setting to explore ideas of family, intentions, and grief. The family, consisting of a 10-year old boy, a 6-year old girl (and, unbeknownst to them, a Selkie), and their father, are still mourning in various ways the loss of the mother, whom they lost when she gave birth to the girl. As the story progresses, the characters – particularly the boy, as the protagonist of the story – must find a way to work through these emotions in order to save not only the little girl, but the spirit world as well. Perhaps unsurprisingly given current trends in Disney films and other animated features, the music, composed by Bruno Coulais in partnership with the Irish folk group Kíla, plays a central part in this story, particularly in relation to grief and other emotions. Unlike most Disney features, however, it is the actual act of making music, so vital to Irish myth and culture, which often propels the story forward as much or more than any lyrics that may occur, literally affecting both the emotional and physical makeup of many of the characters. This paper will consider the ways in which *Song of the Sea* combines music and myth to explore loss, grief, and recovering from them.

MICKEY MOUSING, PERFORMANCE, AND DRAMATIC INTEGRATION IN DISNEY'S EARLY ANIMATION
Daniel Batchelder, Case Western Reserve University

This project examines the development of the Disney animation studio's approach to the dramatic integration of music and narrative from its first sound cartoons through its foray into feature-length musicals. Key to the creation of these animated performance spaces is the aptly named strategy of mickey-mousing. Easily recognized and often maligned, mickey-mousing is frequently perceived as a violation of diegetic integrity. Yet in an animated film, the limits of what constitute a diegesis become blurred. To that end, an analytical approach that is specific to the animation medium is needed.

Beginning with 1928's *Steamboat Willie*, the Disney studio developed a systematic approach to audiovisual synchronization, graphically preplanning moments of alignment. Although this was fundamentally a practical solution to challenges presented by the still-novel medium of animation, Disney increasingly pursued mickey-mousing's aesthetic and dramatic potentials. I draw on the work of Scott McMillan, Paul Wells, Richard Dyer, and others to examine these possibilities, including mickey-mousing's utility as a tool for comedic gags and the quasi-utopic quality of sounds and images interacting in balletic symbiosis–features the studio explored in its fascinating *Silly Symphony* series. Finally, I investigate the ways in which sequences of hyper-explicit

audiovisual synchronicity are used to delineate onscreen performance spaces. As I will demonstrate, all of these elements became fundamental components of Disney's approach to constructing feature-length musical comedies. All told, this project offers a mode of analysis that is specific to music in animation and helps to account for how Disney's early musicals operate.

SELLING SINGING PRINCESSES: FEMALE VOCAL PERFORMANCE IN *FROZEN* AND *BRAVE*
Colleen Montgomery, University of Texas, Austin

Disney animation's representational politics, particularly vis-à-vis women and gender, have long been the subject of academic debate. Indeed, numerous feminist scholars have examined the aesthetic codes, narrative conventions, and ideologies undergirding Disney's, and more recently, its subsidiary, Pixar's representation of animated female characters/female subjectivity. However, this literature fails to address the crucial role female vocal performance plays within these representational economies. Similarly, though scholars including Silverman, Lawrence, Sjogren, and Greene have analyzed the female voice in cinema through numerous theoretical lenses, their studies do not examine female vocal performance in animation.

Thus, putting feminist scholarship on Disney/Pixar animation's representation of women in dialogue with existing work on the female voice in cinema, this paper offers a comparative analysis the relationship between the female voice, the female body (animated/material), and female subjectivity in *Frozen* (2013) and *Brave* (2012). Although both films attempt to revise the problematic 'Disney princess' model of passive/domesticated femininity, their female vocal performances highlight important differences in their representational politics and the industrial logics informing them. Extending Fleeger's work on the relationship between Disney princesses' vocal performance styles and changing modes of production in animation, I consider how each studios' corporate branding discourses and economic imperatives shape the films' female speaking/singing subjects and vocal performance styles. I thus combine textual analysis of each film's female vocal performance styles/strategies with an industrial analysis of the ways in which female voice actors/singers are discursively constructed in the films' promotional campaigns.

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8. 6th Floor, Friday, May 27, 2016, 2:00PM – 3:30 PM

CHOOSE YOUR OWN ADVENTURE—SORT OF: SOUNDTRACK CHOICES IN *BEAT HAZARD ULTRA*
Enoch Jacobus, Independent Scholar

Players have been able to insert their own music into console and computer games for some time now. But *Beat Hazard Ultra*, an arcade-style shooter available on a wide variety of platforms, capitalizes on this concept by making a player's choice of music structure the gaming experience. *Beat Hazard Ultra* offers little that is revolutionary or even original in terms of concept or graphic sophistication. It's gameplay mechanics do not differ widely from its 1979 predecessor *Asteroids*, with the singular exception that it provides a uniquely customizable audiovisual experience.

Player choice (or the illusion thereof) has also been an element of video-game design for quite some time, but arcade shooters are not usually where one sees such efforts. Yet *Beat Hazard Ultra* appropriates a player's choice of music and redeploys it to act as both an incentive and challenge to finish a given level. What I find especially compelling about this game is the way I, as a player, can set the tone of the experience; in so doing, I can choose a soundtrack that makes the relatively banal mechanics feel epic, lonely, desperate, even humorous.

I support my discussion of this surprisingly addictive element with the help of Karen Collins's research into game interactivity, Michael Bull's work with iPod users' perceptions of their surroundings, and Gonzalo Frasca's concepts of ludus and paidia, which situate the game in the interstices between categorical types.

COURTING AND CREATING SONIC DISGUST IN *ALIEN: ISOLATION (PS4, 2014)*
Beth Carroll, University of Southampton

Alien: Isolation has won awards and accolades for its sound (e.g. BAFTA – Audio Achievement) and this paper will explore the role sound and music play in inspiring disgust in the gamer. The *Alien* series (1979-2014) has long engaged with discourses on

body horror and abjection, aspects central to feelings of disgust. Abjection is the need to push away that 'which is opposed to I', to reject reminders of your own mortality and which threaten the sense of self (Kristeva). *Alien: Isolation* (PS4) enables the gamer's environment to impact on the audio-visual landscape of the game; sounds the gamer makes whilst playing can alert the monstrous alien to the presence of the gamer's onscreen avatar, inevitably leading to death; the ultimate abjection. The recorded score for *Alien: Isolation* will be examined in order to argue that it is the video game medium's ability to enable the gamer to 'compose' music and sound that enhances the fear and complicity of disgust and abjection. Interactivity in videogames has been a strong focus of recent theorising (c.f. *Game Studies*), and *Alien: Isolation* epitomises these discourses. The gamer's creation of sound interweaves with the music to instigate an emotional response. The soundscape of *Alien: Isolation* becomes more interesting when one considers that the PS4's noise detection technology means that not only is the game audio-led (sound and music instigating action) but that, paradoxically, silence becomes desirable. This paper will argue that the game's soundtrack is the driving force behind both action and feelings of disgust.

CELESTIAL TRANSFORMATIONS: SIGNIFICATION IN REMIXES OF THE STAR THEME IN *SUPER MARIO*
Danielle Wulf, Florida State University

In many video games, sound is an integral component of a player's experience. For instance, a shift in music away from a specific level's song relays information to the player about a change in the game environment. Following Karen Collins's (2013) conception of kinesonic synchresis, wherein sounds gain meaning by association with an action in a game, I argue that, through a player's initial exposure to the star theme in Nintendo's *Super Mario Bros.* in conjunction with gaining invincibility, a player comes to associate the music with the change of state of Mario. This mechanism of aurally signifying such a transformation is not unique to the *Super Mario* series. However, the music is treated differently; in *Pacman*, the sounds correspond to transformation of the ghosts, and in *Sonic the Hedgehog* and *Sonic the Hedgehog 2*, the music for the invincibility theme differs across the series and rereleases. Thus, the recurring star theme of *Super Mario Bros.* offers a compelling example of musical signification of a change in state.

I suggest that powerups in the *Super Mario* series fall into two categories based on the music that accompanies them. Those granting invincibility, however partial, involve a change of state for Mario. Beyond the distinction between powers and change-of-state, I examine various remixes of the star theme from later games and demonstrate music's ability to signify a transformation to an invulnerable state, and to communicate nuanced meaning to players.

9. Room 779, Friday, May 27, 2016, 2:00PM – 3:30 PM

SAMBA FOR SURVIVAL: SOUNDTRACKING URBAN VIOLENCE IN *CITY OF GOD* AND *ELITE SQUAD*
Kariann Goldschmitt, Wellesley College

Ever since the international success of *Black Orpheus [Orfeu Negro]* in the late 1950s, there have been few film musical cliches on Brazilian topics as persistent as the slum dweller surviving to the beats of samba. As films told against the backdrop of Brazilian slums have expanded to include the darker subject matter of drug trafficking and corruption, so too has the accompanying film music. It is now common to hear soundtracks drawing from soul, *baile funk,* and hip-hop for films depicting urban poverty and violence in Rio de Janeiro and São Paulo. Yet, despite those gestures towards urban musical realism, the sounds of samba persist. This is especially the case for *City of God [Cidade de Deus]* (2002), a film that was vaunted to the international film awards circuit, and continues in *Elite Squad [Trope de Elite]* (2007). Despite their success, both films have been critiqued for sensationalizing urban violence and reinforcing international stereotypes. This presentation argues that the continued use of samba in these films extends its role as a musical representation of national essence. Through adaptations of pre-existing music and original scores, I show how samba serves as a musical topic for sequences that highlight a character's ability to improvise or thrive, tapping into the Brazilian ethos of *jeitinho* or "finding a way" through structural inefficiencies. Samba's persistence demonstrates the challenge of expanding the market of Brazilian films abroad among audiences with little knowledge of the musical diversity of urban slums.

TAP DANCE ON SCREEN: FROM STYLISTIC VARIABILITY TO CINEMATIC UNIFORMITY
Veronika Bochynek, University of Salzburg, Austria

Tap dance constitutes an indispensable part in production numbers of musical shorts and film musicals. Through the connection of dance movements and sound production tap dance contributes substantially to creating visual and audible spectacle. Therefore, tap dancers perform at the interface between dance and music.

On the basis of the movement analysis method Movement Inventory by Claudia Jeschke using tools from Labanotation, I examine different tap dance styles regarding their movement concepts in relation to sound production and medial aspects of the production numbers. Therefore, I complement Movement Inventory, which focuses on movement production, with the categories sound production and staging to reveal interactions between movement, sound and film in the development of the musical short and film musical.

The analysis of tap dance scenes in representative musical shorts of the 1930s and film musicals of the 1940s and 1950s shows that early film productions contained a high variability of tap dance styles. Tap dance styles were characterized by different movement concepts brought forward by tap dancers Bill Robinson, Hal Le Roy, the Nicholas Brothers, and others. In contrast, later productions did not display as many different tap dance styles and dancers as before. Instead, they stood out through a cinematic usage of tap dance and its mixture with different dance forms, performed by only a few tap dancers such as Fred Astaire or Gene Kelly. My analysis describes the development of tap dance styles on screen and reveals how tap dance uniquely interacts with the medium film through vision and sound.

DANCING WITH THE BROADCAST: ENERGETIC INTERPRETANTS ON THE RADIO
Emily Lane, Northwestern University

Performances of dance highlight visuality and physicality, yet in the 1930s and 1940s the music and sounds of tap dance performances were often circulated on the radio, consequently unaccompanied by any visual element. In this paper, I investigate the ways the listening mind contributes to this perceptive boundary-crossing experience within tap dance on the radio through cross-modal experiences of radio, film and participatory dancing. Previous scholarship has addressed the ways that acousmatic sound is used to create a "theatre of the mind." Extending this insight, I demonstrate that, through its situation in a network of historical and cultural signs, radio-dance manifests what C.S. Pierce calls energetic interpretants – a physical or mental reaction created as an effect of the sign - in the listener.

"Aural" dances permeated diverse radio genres – narrative stories, variety shows, and even instructional dance segments. These shows are incredibly effective in portraying movement through the sounds of tap dance on air, encouraging listeners to visualize it in their minds and feel it in their bodies. Many musicals, reviews, and comedy hours used tap dance as part of their programs, and a great number of performers participated, though none to the degree and acclaim of Fred Astaire. Using his film and radio performances as an example, I argue that an intermedial and historically-situated analysis of a number of radio shows illustrates the ways that aural media can create a sense of visual movement in the mind and body of the listener through a historical, cultural and creative orientation.

10. Loewe, Friday, May 27, 2016, 4:00 PM – 5:30 PM

SILENCE BOTH CASUAL AND FORMAL: THE INFLUENCE OF THE STEREOPTICON, TRAVELLING FILM AND NICKELODEON SHOWS ON MUSICAL PRACTICES FOR THE MOTION PICTURE
Gillian B. Anderson, Orchestral conductor

Supplementing work by Charles Musser, Rick Altman, and Eileen Bowser, this presentation will describe the sound practices associated with stereopticon slide shows and moving pictures to 1908 in order to suggest the long lasting musical influence these may have had on the motion picture.

Around the turn of the 20th century, the public's fascination with the machine appears to have habituated audiences to moving images accompanied only by the inoffensive click, click, click of the projectors or the casual background noise of the record player or mechanical hailer outside. A 19 second absolute silent scene from *Way Down* East, however, exemplifies a not infrequent feature of score and cue sheets from the later mute film era. While these were reported to be taking a page from high class theatrical dramas, a case will be made that practices common with stereopticon slide, travelling moving picture and nickelodeon shows prepared audiences to intuit the inherent musicality of some of the images and for the use of actual silences within later accompaniments.

Live music was used as an attraction (between the films or for illustrated song slides) but rarely was it reported to have served as accompaniment to the films, whereas sound effects made from behind the screen were an increasingly common phenomenon. Sound of some sort was always associated with these shows, but it was considerably different from the constant live musical presence associated with pantomime or even its occasional presence in melodrama. After 1914 both practices appear to have been absorbed into moving picture accompaniments. And it will be suggested that the continued influence of the slide, travelling and nickelodeon shows and their emphasis on "lifelike" reproduction may be seen today in the avoidance of background music on the evening news and in the development of conventions about when to stop and start the music.

CINEMATIC LISTENING AND THE EARLY TALKIE
Jim Buhler, University of Texas, Austin

Scholarship on the transition to sound has focused on, among other things, the economic issues driving the change, the effect of recorded and reproduced sound on filmmaking, the disruption of the existing system of production and exhibition, resistances to the talking film among filmmakers and theorists, and the cultural negotiations required to establish the conventions of the sound

film. But less attention has been paid to a more basic and fundamental question: how was electronically reproduced sound made to be recognized and accepted as properly cinematic?

In fact, during the years of the transition the trade and news press noted frequent complaints against recorded sound, both from those inside the industry who were suspicious of the new technology disrupting their work habits and from the public which was curious but uncertain about the conventions of [recorded] sound film. These complaints ranged from dialogue that was too loud, too deliberate, and technical difficulties with reproducing sibilants to overly intrusive and distracting sound effects. But special ire was reserved for recorded synchronized scores though the ability to provide such music remained one of the chief early selling points of the technology. This paper examines some of these early reactions to [recorded] sound film and looks at strategies filmmakers developed to convince filmgoers that recorded sound and music could be cinematic.

MUSICAL STEREOTYPING AMERICAN JEWRY IN EARLY FILM
Daniel Goldmark, Case Western Reserve University

This paper explores how the music associated with turn of the century American Jewry was cultivated and shaped largely by the evolving mass-media/entertainment industry—vaudeville, Tin Pan Alley, theatre, Broadway—and crystallized in early cinema. For a range of reasons, the various entertainment industries developed a more or less unified sound of the music of Jews portrayed in popular music, mainstream cinema, and (as a result) the larger mass culture in America, transforming music that had had historical links with Jewish themes into little more than cultural stereotypes. I will show how devices of mass culture that seem to have no origin—such as musical tropes—have their histories effaced, whether intentionally or simply through ignorance. By tracing how the musical profiling of ethnic groups was first practiced on stage and then perfected among music publishers, I show how vaudeville, Broadway, and most importantly Hollywood had a ready-made arsenal of musical codes to drawn on when the frequent occasion arose for a "Jewish scene" or "Hebrew situation." By the time the sound film era began in Hollywood—ushered in by the most famous Jewish assimilation film ever, *The Jazz Singer* (1927)—the sound of American Jewry was not only cliché, it was a stereotype**.** This paper furthers the discussion on the ways in which themes of assimilation surface in music from this period, and how the identity politics in play for Jews at this time directly influenced how this music was received and understood.

11. Room 303, May 27, 2016, 4:00 PM – 5:30 PM

WALL·E-, HIPSTERS, AND ME: YEARNING FOR FORMER YEARS (?)
Kent Kercher, New York University

Jason Sperb posits, regarding the titular character in Andrew Stanton's *WALL·E* (2008), that "[he] becomes a stand-in for the nostalgic impulses that dominate contemporary popular culture at the dawn of the twenty-first century, longing for a period he himself never experienced"–in other words, WALL·E is an avatar for the fond, self-aware anachronism endemic to the "Hipster" generation. Indeed, the whole film of *WALL·E-*–particularly its nearly-wordless first act–is rife with broadly nostalgia-generating content.

Visually, Stanton provides, e.g., the affect of anamorphic widescreen artifacts; WALL·E's semiotic use of various well-known mass-produced late-20th century ephemera; the sepia-toned lighting and landscapes; and even the inclusion of *Hello Dolly!* (1969).

This paper will examine how Thomas Newman's musical decisions in the score to *WALL·E* aurally heighten the effect of Stanton's retrospective visual language. It will show how Newman expertly uses his postmodern composition style to weave together anachronistic, self-aware elements in three ways: his hyperorchestral minimalist underscore; the choices of pre-existing non-diegetic music; and his final theatrical score vis-à-vis Stanton's original temp track. It will then tie each element to the whole to produce a cogent argument for *WALL·E-,* the Robot for the "Hipster" generation.

BORROWING *BEYOND THE STARS:* JAMES HORNER'S MUSIC FOR *STAR TREK II* AND *III*
Michael William Harris, University of Colorado, Boulder

Prior to his death, James Horner had been a controversial figure among fans and critics of film music. Since he rose to fame via his scores for *Star Trek II: The Wrath of Khan* (1982) and *Star Trek III: The Search for Spock* (1984), Horner had been dogged by accusations of plagiarism and lawsuits filed by the estates of composers from whose works he may have borrowed. But besides appropriating from others, Horner also borrowed from himself, and many of his musical signatures first appeared in his *Trek* scores. However, the genesis of many of the musical ideas in these films came in an earlier Horner score.

Lesser known than *Wrath of Khan* and *Search for Spock* is Horner's music for the 1980 Roger Corman-produced film *Battle Beyond the Stars*. In many ways, the music for *Battle* can be heard as the temp track for *Khan* and *Spock,* as there are numerous passages in the score that Horner reworked for his *Trek* scores. In this paper, I will examine these scores and explore the many

instances in which Horner copied from himself, but also note where he borrowed from others, including Jerry Goldsmith's score for *Star Trek: The Motion Picture* (1979). The aim of this paper is not to add to the voices condemning Horner and his possible plagiarism, but rather to examine the origins of many of his musical signatures and further demonstrate the lasting reach *Star Trek* and *Battle Beyond the Stars* had on his Horner's musical legacy.

THE DANGER THEME: THE QUESTION OF SELF-PLAGIARISM AND RECYCLING MUSICAL MATERIAL IN FILM MUSIC
Nicholas Kmet, New York University

Few film composers have a calling card as well-known as the late James Horner's "danger theme," a motif he repurposed numerous times throughout his career in scores for films as varied as *The Mask of Zorro* (1998), *Avatar* (2009), *Enemy at the Gates* (2001), and *Star Trek II: The Wrath of Khan* (1982). While the "danger theme" stands out as a prime example, Horner was well-known (and often derided) for reusing other melodic material between his many film scores. However, in the lexicon of Hollywood film composers, he hardly stands unique in that practice. Hans Zimmer is almost equally as guilty, and even the most venerated composers—such as John Williams—have reused material between scores.

This is, however, not unique to film composers; concert composers have engaged in the practice of reusing material between pieces for as long as music has been written. The demands of film scoring, though, often force composers to reuse material in ways they would likely prefer to avoid. Temp scores, short deadlines, and the fact that they are often hired for previous work all contribute heavily to pressuring composers into self-plagiarism. The rise of film music production studios, such as Zimmer's Remote Control Productions, has only complicated the issue further.

This paper contextualizes this aspect of film scoring through a presentation of musical examples, an examination of industry practices that encourage composers to reuse musical material, and a discussion of the implications of this practice for film music as an artistic medium.

12. 6th Floor, May 27, 2016, 4:00 PM – 5:30 PM

PLAYING TO WHAT? ENABLING SIMILARITY IN INTERACTIVE AUDIOVISUAL CONTEXTS
Michiel Kamp, Utrecht University

What does it mean to 'play along' with game music? Over the past few years, several scholars have given accounts of instances in which players experience themselves performing actions 'to' a game's music. Kiri Miller talks about how *Grand Theft Auto: San Andreas* allows players to play with or against their avatar CJ's culture and personality by choosing radio stations (2012); William Cheng notices how a particular cadence in a Sousa march compelled him to detonate a nuclear bomb in *Fallout 3*, because it was the 'theatrical or cinematic thing to do' (2014, p. 47). But these moments are not pervasive in games. Unlike the 'kinesonic synchresis' of sound effects and player action that Karen Collins points out (2013, drawing on Chion 1994), music's 'kinesonic *synchronization*' is perhaps less dictated by the temporal coincidence of audiovisual events, and more by what Nicholas Cook calls the 'enabling similarity' between music and image (1998). In this paper, my intent is to both trace out the implications of moving from a non-interactive music-image model to an interactive music-action model, while simultaneously considering some of the parameters involved in 'ludic' enabling similarity. In other words, what could players experience themselves playing along to? By comparing several short case studies ranging from the obvious (running along to *Super Mario Bros.*'s power-up music) to the more complex (moving along to emotionally charged moments of loss in games such as *The Legend of Zelda: Twilight Princess* and *The Last of Us*), I hope to deepen our understanding of the ways in which players hear and interact with game music.

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THE SOUNDS IN THE MACHINE: HIROKAZU TANAKA'S CYBERNETIC SOUNDSCAPE FOR *METROID*
William Gibbons, Texas Christian University

Like many works of late twentieth-century science fiction, the videogame *Metroid* (Nintendo Entertainment System, 1986) focuses on the rapidly blurring boundaries between humanity and technology. The game's protagonist spends the entirety of the game encased in a cybernetic suit that obscures her human identity while providing superhuman abilities; its antagonist, meanwhile, is an organic brain wired to computers that grants her control over a massive underground complex. *Metroid*'s audio design plays a crucial role in depicting this uncanny mixture of the electronic and the organic. Eschewing the typical melody-based scores popularized by composers such as Koji Kondo (*Super Mario Bros.*, *The Legend of Zelda*), Hirokazu Tanaka's

unconventional sound design instead employed the technology of early game audio to create timbres evocative of electronic art music. By doing so, he hoped to (in his words) make players "feel as if they were encountering a living creature" by creating a soundscape "without any distinctions between music and sound effects." Tanaka consistently blurs the boundaries not only between music and sound effect, but also between diegetic and non-diegetic sound, and between organic and electronic sources. Using the "living circuits" of Louis and Bebe Barron's well-known electronic score for the film *Forbidden Planet* (1956) as both model and forerunner of Tanaka's work, this paper explores how *Metroid*'s "cybernetic" sound design both reflects the game's narrative and resonates with 1980s preoccupations with the electronic nature of video games.

PLAYING GAMES / PLAYING MUSIC: AMATEUR MUSICAL ARRANGEMENTS FROM VIDEO GAMES
Jonathan Waxman, Hofstra University

Video game music arrangements played by professionals in a concert hall setting have become increasingly popular as performing groups seek to leverage the games' popularity in order to increase ticket sales. During this same time, fans of the games have also created arrangements and performed video game music, increasingly in academic settings. In the last fifteen years, as video game consoles have become more technologically powerful, the music has also become increasingly complex. Music publishers have licensed and released more advanced video game sheet music collections and amateurs have been creating their own arrangements of music and sharing them on the internet.

This paper will be devoted to two related case studies on amateur video game music. The first, video game sheet music for the *Final Fantasy* series published by Yamaha Music Media, focuses on examples from *Final Fantasy VI* (1994) and *Final Fantasy IX* (2000) to show the increasing complexity of the arrangements. The second will focus on arrangements created by college students. While student run "Gamer Symphony Orchestra" clubs, such as those at the University of Maryland and Ithaca College have arisen, students also have begun to create arrangements as part of their degree programs. I will draw on the example of two Hofstra University students creating and performing a string quintet arrangement of the music for the *Mass Effect* series. Starting as a project for an arranging class, the students were able to expand and perform this work in their recital accompanied by video and images from the game series. The increasing prevalence of these performances at universities shows the reticent acceptance of video game music arrangements in the academy.

13. Room 779, May 27, 2016, 4:00 PM – 5:30 PM

BUMPERS AND THE "GUZINTOS" AND "GUZOUTOS" OF TELEVISION ADVERTISING BREAKS
Sarah Hall, University of Leeds

Composers face a range of challenges unique to scoring for television; one of the most prominent is the question of how to approach and return from advertising breaks in a musically coherent way. This paper aims to distinguish the terminology used for techniques that bridge advertising breaks such as 'bumpers' and 'act-ins'/'act-outs' as well as examine the issues these breaks raise for television composers, primarily from the perspective of film and television composer Trevor Jones. Jones has scored a broad range of television programme types and genres produced in the UK, US and other markets, since the beginning of his career in the late 1970s up to the present day, and has had much experience with writing music for bumpers (or in his own words, "guzintos" and "guzoutos") and dealing with the problems interruptions by advertising breaks cause.

Drawing on unique archival resources obtained from the Trevor Jones archive at Leeds University, which includes track sheets, VHS tapes and audio files, as well as Jones's personal insight of the process informed through interviews undertaken with the composer himself, a picture can be constructed of how advertising breaks can affect both the musical compositional process and the narrative of television programmes.

LISTENING TO SHELL'S [FILMS]
Annette Davison, University of Edinburgh

In this presentation I explore the place of music and sound in what might be called "soft persuasion": the audiovisuality of industrial or sponsored films where the aim is to generate positive public relations, as opposed to indoctrination or direct marketing. Such hybrid films synthesise expressive characteristics from narrative feature films and as well as aspects of documentary, but many could usefully be described as drama-documentaries. Drawing upon examples from films produced by the Shell Film Unit in the 1950s (the longest surviving in-house industry-based production unit in Britain), I will suggest ways in which "soft persuasion" via music and sound might be theorised.

TROPE-SNATCHING: MUSICAL METAPHOR, GENRE, AND NARRATIVE IN *INVASION* (2005-2006)
Robynn Stilwell, Georgetown University

The short-lived ABC-TV series *Invasion* uses the science-fiction trope of body-snatching to explore a range of issues on multiple layers: identity in relationship to blended families, adolescence, authority, reproduction, trauma, and community, in the context

of climate change, the Iraq and Afghanistan Wars, the culture of conspiracy theories, and evolution. Our heroic point-of-view character, park ranger Russell Varon, introduces us to our nemesis in Sheriff Tom Underlay, but we gradually realize that Russell's distrust of Tom — who is now married to Russell's ex-wife — renders Russell an unreliable narrator.

The music has a similar propensity for duality; as the presentation will elucidate, the thematic red-herrings are pervasive, but never genuinely deceptive. New information gives us new perspectives that add resonance and complexity. Just as Tom Underlay transforms from Southern Gothic villain to tragic hero, themes work in one way upon introduction but reveal layers as the story evolves: a rocking/circular theme in the vein of *The Twilight Zone/The Outer Limits/The X-Files* themes is unsettling, but also evokes the deep ocean waves that conceal the narrative's mysteries, and gradually exposes its fundamental function as symbol of family and community. A fiddle tune lends the show an earthy Coplandesque Americanness, but also appears in the guises of eerie lament and of Pärtian holy minimalism *in re* faith; its attachment to Tom carries deeper connections to the overarching theme of evolution and to his highly tested sense of self.

14. Loewe, Friday, May 27, 2016, 6:00 PM – 7:30 PM

THE PARADOX OF FILM MUSIC "INAUDIBILITY": INATTENTIONAL DEAFNESS, SUBLIMINAL PERCEPTION AND SUBSIDIARY AWARENESS
Marko Rojnić, University of Zagreb

Film music seems to have a paradoxical status. On the one hand, it is suggested that film music should be „inaudible", inconspicuous to the viewer (like continuity editing should be „invisible", smooth), while at the same time acknowledging that it affects viewers' cinematic experience (e.g., Gorbman, 1987; Kalinak, 1992). Thus, the puzzling question is: how can film music serve narrative functions if viewers are at the same time unaware of it? Most accounts emphasized that film music operates on an unconscious level, without further elaboration and despite different understanding of what „unconscious listening" might entail. In an attempt to provide an explanation, this paper has three parts. First, drawing on Cohen's (2001) remark about „inattentional deafness", and building on recent research of the phenomenon (e.g., Dalton & Frankel, 2012; MacDonald and Lavie, 2011), I will explore whether this phenomenon could be an explanation of the „inaudibility" of nondiegetic music. Second, although Smith (2009) justifiably questions this explanation, I will explore his proposal that film music is perceived without conscious awareness, on a subliminal level (e.g., Dretske, 2006; Merikle, Smilek & Eastwood, 2001). Finally, I will suggest third explanation by adapting distinction between „focal awareness" and „subsidiary awareness" in tacit knowledge (Polanyi, 1962; Polanyi & Prosch, 1975; Turković, 2007) to the explanation of film music's status. In other words, I'll try to argue that this idea nicely complements both inattentional deafness and subliminal perception explanations, and offers a potential resolution of the paradox.

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VIEWING THE WRONG SIDE OF THE SCREEN IN EXPERIMENTAL ELECTRONICA PERFORMANCES
Sonya Hofer, Independent Scholar

While there is considerable attention in music and media studies on works that jump *to* the screen, from MTV, to Blu-ray ballets, to the *Black Swan*, to videogames, in this paper I look at works that jump *behind* the screen. Perhaps the most pervasive and poignant critique of experimental electronica performances concerns the use of the laptop as the main "live" instrument. A widely observed lack of visual spectacle and gesture by the performer, prompted by the use of the laptop, is read as lifeless, disengaged, tedious, and possibly effortless and automated by audiences. In this mode of performativity, the figurative "curtain"—or literally the backside of the screen—becomes what is viewed in the live setting, thus offering a curious perspective on mediatized musical contexts. And this backside of the screen, for something that we encounter perhaps just as frequently as the front face of the screen itself, is drastically under-theorized.

The laptop is central to the conception and the experience of experimental electronica, with direct and clearly annunciated qualitative consequences. For this reason, and the very fact that I write this paper on a laptop, I want to pick deeper into the meaningfulness of our relationships with laptops, by thinking phenomenologically about screens. In considering screenness, I examine key performances by acclaimed experimental electronica musician Tim Hecker. Closely evaluating each live set and taking cues from their critical reception, I employ screenness as a mode framing our experiencing of the music, as it impacts our assumptions and expectations about laptop performativity, and also reveals significant ramifications with respect to how the music effectively works in dialogue with/within its varied musico-experiential contexts.

FROM FILM SONG TO UNDERSCORE AND BACK: THE EVOLUTION OF SONG IN A. R. RAHMAN'S SCORES
Felicity Wilcox, Sydney Conservatorium of Music

Indian film composer A. R. Rahman's twenty-year journey from leading composer for Tamil cinema to celebrated composer for Hollywood movies has left an indelible mark on the sound of both Indian and mainstream Western cinema. His early work with Tamil director Mani Ratnam pushed the conventions of film scoring in India and this extended to the ways songs were incorporated into narrative. While often conforming with the standard Bollywood and Tamil 'film song' treatment, where larger than life musical sequences of choreography, choirs and costumes appear in a "supra-diegetic" manner (Altman, Heldt: 2013), Rahman's songs for Ratnam's films also diverged extra-diegetically as commentary to narrative and character and as driving accompaniment to montage sequences, in an approach reflective of recent mainstream Western aesthetic. In British director Danny Boyle, Rahman found the perfect collaborator for his transition to Hollywood, as both have an innate understanding of song's associative and dramatic value in storytelling. Their flexible use of song in film is evident in Rahman's Academy Award-winning score for *Slumdog Millionaire* (Boyle: 2008).

This paper outlines the development of Rahman's songwriting for film and explores the diverse ways in which he casts song as a narrative modality, through analysis of three of his scores: *Roja*, *Bombay* (Ratnam: 1992, 1995) and *Slumdog Millionaire*. Rahman's flexible approach to songs within his scores draws on the aesthetics of both Indian and Western cinema and contributes to the shifting aesthetics of contemporary film globally.

15. Room 303, Friday, May 27, 2016, 6:00 PM – 7:30 PM

CREATIVE VISION AND INDUSTRY PRACTICE: MAKING THE MUSIC OF *STAR TREK*
Jessica Getman, University of Michigan

Epic and orchestral, the music of *Star Trek*'s original series performs a calculated task, carefully tailored by creator Gene Roddenberry to evoke a "grand human adventure"—mythic, heroic, and Wagnerian in scope. Producing the series' soundtrack, however, required the collaboration of numerous individuals in specialized roles: Gene Roddenberry and Robert Justman as the show's producers; Wilbur Hatch as music supervisor; Julian Davidson as music coordinator; Jack Hunsaker, Robert Raff, Jim Henrikson, and Richard Lapham as music editors; Alexander Courage and Fred Steiner, among others, as composers and arrangers; and an extended force of sound effects artists, sound mixers, and performing musicians. Despite the many creative voices involved, however, Roddenberry and his team managed to maintain an impressive and consistent musical aesthetic. Steiner recalled that scoring the series "was a very complex, time consuming, carefully planned and executed procedure," in which the music crew successfully tended to the aesthetic needs of the series in spite of troublesome budgetary and scheduling restrictions—restrictions set in place by the production company, necessitated by union rules, and determined by the very nature of U.S. television production in the 1960s. Referencing administrative correspondence and paperwork, union documents, sketch scores, session recordings, and archived interviews with the series' music and sound personnel, this paper deconstructs the collaborative process of making the music of *Star Trek*, outlining participant roles and examining the twin pressures of creative vision and industry practice through which the series' sound was forged.

MUSIC, THE *STAR TREK* BRAND, AND HOW JERRY GOLDSMITH 'MADE IT SO'
Elizabeth Fairweather, University of Huddersfield

By the time Jerry Goldsmith was asked to write the music for *Star Trek: The Motion Picture* in 1979, *Star Trek* existed already as a television series, running for three seasons between 1966 and 1969, with a burgeoning cult following. At present, the *Star Trek* brand is a global institution, available in more than one hundred countries, with an estimated worldwide audience of around thirty million every week.

In composing for *Star Trek*, Goldsmith had to ensure that his music appealed to its global audience, whilst maintaining a sense of continuity not just between his five *Star Trek* scores, but also across the context of the film series as a whole. Marieke de Mooij in *Global Marketing and Advertising*: *Understanding Cultural Paradoxes*, observed that brands are 'storytellers and vehicles to reinforce myths,'[1] acting as platforms to build consumer communities who then engage emotionally with the brand.

This paper will draw preliminary conclusions as to how Goldsmith's underscores, and their editing, in conforming to de Mooij's principles, work representatively to enhance the construction, expression, and maintenance of the *Star Trek* brand. It will demonstrate how Goldsmith remained musically true to the ethos of the brand already familiar to its global audience, whilst allowing his own creative voice to help develop the brand, such that his avowed desire to score the underlying emotion of the narrative, and his own artistic license were not compromised.

[1] De Mooij, Marieke, *Global Marketing and Advertising*: *Understanding Cultural Paradoxes* (Thousand Oaks, California, 2010).

SCORING *STAR TREK'S* UTOPIA: MUSICAL ICONS IN *STAR TREK: THE MOTION PICTURE* (1979) AND *STAR TREK II: THE WRATH OF KHAN* (1982)
Paul Sommerfeld, Duke University

Music forms an integral part of the *Star Trek* brand. Musical symbols like the well-known fanfare that opens *The Original Series* go beyond their original audiovisual framework to operate as constructed, learned musical-cultural texts. In adapting *Star Trek* to film, this symbolism became vital in shaping and editing the nascent franchise. Both *The Motion Picture* and *Wrath of Khan* function as direct adaptions of *The Original Series*. Yet the two films differ markedly not only in their visual style and reception, but also in their musical contents.

This paper illustrates how the two films' stark differences prove key to understanding the development of the *Star Trek* musical canon, the meanings forged in each film's musical texts, and their allegiances to conflicting utopian philosophies. Despite reusing *The Motion Picture's* visual effects, *Wrath of Khan's* critical and commercial success re-oriented the franchise toward *The Original Series,* demonstrating the film's importance for *Star Trek's* subsequent musical directions. This intertextual analysis draws on Umberto Eco, Caryl Flinn, and Darko Suvin to demonstrate how *Wrath of Khan's* realignment with the musical texts and scoring practices from *The Original Series*— which *The Motion Picture* discards—offers a nostalgic comfort for the past anathema to the previous film's futuristic utopian vision centered in provoking cognitive estrangement. Here the ritual and its aura are key. Viewers continually re-watch and consume new *Star Trek* media, allowing these musical themes' birth as shifting texts that, by being of a place and no-place, broach utopia and offer an enduring, malleable legacy.

16. 6th Floor, Friday, May 27, 2016, 6:00 PM – 7:30 PM

COMING TO TERMS WITH MUSIC AS NARRATIVE ARCHITECTURE: JEAN GRÉMILLON'S *LE PETITE LISE* AND *DAÏNAH LA M*ÉTISSE (1930;1932)
Hubert Bolduc-Cloutier, FNRS, Université Libre de Bruxelles / Université de Montréal Université Libre de Bruxelles, and Dominique Nasta, Université Libre de Bruxelles

In tune with the radical changes inside French cinema's pathos of the 30s, Jean Grémillon's (1901-1959) oeuvre meaningfully re-enacts the social setting of daily life and its often tragic consequences. However, Grémillon's aesthetic is based on a narrative architecture that contrasts with that of his contemporaries. The first two sound movies directed by Grémillon – *La Petite Lise* (1930) and *Daïnah la Métisse* (1932) – are indeed playing on an innovative use of music and sound, far beyond their common use that correlates, opposes or transforms the visual discourse. In this context, music presents itself as a key player of the metaphoric and metonymic language, allowing Grémillon to translate the multiple dimensions of the characters' environment and psychology through an economy of means. Grémillon's musical background[1], along with his collaboration with Belgian-born composer Roland-Manuel and screenwriter Charles Spaak, fosters the emergence of new reflections on musical creation in early sound cinema, throughout the use of highly original compositional strategies[2].
The aim of our paper is to show how music editing in Grémillon's oeuvre acts as a narrative trigger and allows "*setting the tone for our response to the image but not interrupting that response with titles or with intercutting between the characters*"[3]. Thus, we will assess whether or not the impact of music on perception and cognition of an emphatic message proves relevant and in what ways.

[1] Jean Grémillon was himself violinist in an orchestra at the time of the silent films.
[2] In particular the use of the "partition rétrograde" presented for the first time in France in the film *La Petite Lise*.
[3] Dudley ANDREW, *Mists of Regrets. Culture and Sensibility in Classic French Film*, Princeton (New Jersey), Princeton University Press, 1995, p.109.

COLLABORATION ON AN ADAPTATION: JEAN-PIERRE MELVILLE'S *LES ENFANTS TERRIBLES* (1950)
Laura Anderson, University of Leeds

Adaptations of literary works for the screen have always presented challenges to directors and invited critique from film critics and the public. Often absent from the source, the soundscape to a film adaptation can be powerful in reworking a novel cinematically. Jean-Pierre Melville directed *Les Enfants Terribles* in 1950, an adaptation of Jean Cocteau's 1929 novel of the same name. The soundscape, which makes significant use of concertos by Bach and Vivaldi, plays a crucial role in this transformation, and the film is frequently cited as a model for New Wave filmmakers. Truffaut described how, 'these two artists

worked together like Bach and Vivaldi. Jean Cocteau's best novel became Jean-Pierre Melville's best film',[1] yet the collaboration was not always smooth.

Drawing on archival materials and published writings by Cocteau, this paper traces the complexity of the interaction between him and Melville concerning music and explores how the music and its placement contribute to the adaptation. Indeed, layers of adaptation are shown to be at play in the score: not only is Vivaldi's Concerto for Four Violins in B Minor op.3/10 heard in Bach's arrangement for keyboards, but in a further adaptation, the arrangement is played on pianos. The score provides another facet of Cocteau's personality similar to that of the authorial voice in the novel, especially in combination with his voice-over, and ensures that, sonically, the audience experiences *Enfants* as a work indelibly linked to Cocteau.

[1] François Truffaut, *The Films in my Life*, trans. Leonard Mayhew (Middlesex: Penguin Books, 1978).

SURVIVING A DIRECTOR'S WHIMS: JEAN WIENER'S SCORE FOR JACQUES BECKER'S *TOUCHEZ PAS AU GRISBI* (1954)
Brian Mann, Vassar College

Film composers are famously subject to the whims of their directors. Jacques Becker's crime film *Touchez pas au Grisbi* (1954) features a score by Jean Wiener (1896-1982), an accomplished pianist and proponent of French jazz and popular music, and a seasoned film composer. Wiener struck gold with this score, writing a jazzy melody ("Touchez pas au grisbi") that serves as a sonic symbol for the film's main character, Max le Menteur ("Max the Liar"). And yet Wiener balanced this full-fledged melody with a more subtle idea, intended to represent the friendship between Max and Riton, his long-time associate in crime. As Wiener later recalled:

I had a theme for Max and Riton's friendship . . . which I liked a lot, and with which I'd written quite a lot of music. And I was very angry when first they recorded and then above all mixed it . . . because Becker had put almost all of this music in the wastebasket, for the benefit of this [other] melody that he wanted to put in a little throughout.

The present paper identifies Wiener's "Thème de l'Amitié," analyses its structure, and examines those later appearances that survived Becker's tampering. The theme sounds during the film's opening credits, where its grandiose qualities establish the score's ambitious framework. Wiener swiftly transforms it into a gentle waltz, as the camera moves from panoramic shots of Paris to a more intimate restaurant scene. These and other presentations play a central role in the film's unfolding.

17. Room 779, Friday, May 27, 2016, 6:00 PM – 7:30 PM

A FRIGHTFUL ERA: EARLY DEVELOPMENTS OF THE JAPANESE SUPERNATURAL HORROR FILM SCORE
Hannah Bayley, Keele University

From the outset, Teppei Yamaguchi's 1928 black and white Japanese 'silent' film *Kurama Tengu: Kyōfu Jidai* (*The Frightful Era of Kurama Tengu)* appears to be an *Edo* period Samurai drama of the '*chanbara*' genre popular at the time. However, it can also be identified as presenting one of Japanese cinema's earliest examples of onscreen horror, focusing specifically on an audio-visual presentation of the haunted house. This paper will explore how the use of music and sound in *Kurama Tengu: Kyōfu Jidai* is an example of Japanese horror cinema dealing, specifically, with the supernatural.

Typically of Japanese 'silent' films of the time, *Kurama Tengu: Kyōfu Jidai* was intended for presentation with live narration by a *Benshi*. The reliance on the *Benshi* in partnership with music was crucial to the audience's interpretation of the narrative. Historian Jeffrey A. Dym observes that the *Benshi's* use of *setsumei* (a vocal narration that enhanced the moving images) could be described as '"seeing" with one's ears.' This paper will address the importance of the *Benshi's* role in portraying the haunted house in *Kurama Tengu: Kyōfu Jidai*. It will address the use of mimetic voices to create character dialogue, the use of vocal sound effects, and their insertion of poetic commentary to produce a supernatural ambience. The paper will also address how the techniques used by the *Benshi*, along with the audio-visual relationship as a whole in *Kurama Tengu: Kyōfu Jidai,* influenced later Japanese horror film soundtracks.

IN BETWEEN THE LINES OF DIALOGUE: READING OZU'S I WAS BORN, BUT… REMAKE, GOOD MORNING, AS A JAPANESE RESPONSE TO SOUND FILM
Caleb Freund, University of Texas, Austin

Yasujiro Ozu is one of the most celebrated Japanese film directors in cinematic history. Alongside other directors such as Kurosawa, he has done much to establish the foundation of Japanese cinema and its conventions. In addition to the many other merits of academic study of his films, Ozu provides a unique perspective in studying the Japanese transition from silent to sound film. By looking at the two Ozu films *I Was Born, But…* (1932) and the following loose remake *Good Morning* (1959), one is able to analyze how Japanese film directors responded to the emergence and gradual widespread acceptance of sound

technology. In particular, the use of Ma (the concept of space in Japanese aesthetics) and Gekiban style film accompaniment in these films serve to illustrate how Japanese culture and idiom is reflected in the response to sound film.

MODERN RENAISSANCE: THE MUSIC OF HENRY VIII FOR THE 21ST CENTURY IN *WOLF HALL*
Erin Tomkins, New York University

In the 2015 BBC adaptation of *Wolf Hall*, a combination of musical worlds embody the raw and intimate world of Hilary Mantel's novels, creating a visceral and immediate connection to a long distant past. Balancing the past and present, Debbie Wiseman's original score and Claire van Kampen's arrangements and reconstructions of Tudor music bring to life the dangerous and tantalizing world of Henry VIII's court and the political machinations of Thomas Cromwell. Wiseman's score uses a decisively modern musical language to express the intrigues of the court, employing minimalistic thematic gestures and a free-flowing harmonic palette that salutes the musical world of the Tudor era without adhering to it. Wiseman balances her 21st century musical world with the use of 16th century instruments, including the theorbo, vielle, and mandolin, bringing timbral authenticity to an otherwise completely modern score.

Complementing Wiseman's score is period music selected and arranged by Claire van Kampen. This extant music exists in the world of the characters and is primarily played onscreen by Musicians of Shakespeare's Globe, creating an atmosphere of verisimilitude that is echoed in every element of Peter Kominsky's production. In this paper, I will examine the use of music throughout *Wolf Hall*, from the editing choices of original score versus Tudor era music, the manifestation of the characters through musical themes and ideas, and the musical connections between Wiseman's original score and van Kampen's Tudor arrangements that create an immediate relevancy between our time and the Henrician Age, both narratively and musically.

18. Loewe, Saturday, May 28, 2016, 9:00 AM – 10:30 AM

WAGNER IN MAYBERRY: LEITMOTIFIC TRANSFORMS IN EARLE HAGEN'S MUSIC FOR THE *ANDY GRIFFITH SHOW*
Bob Gauldin, Eastman School of Music

In his recent *Understanding the Leitmotif* (2015), Bribitzer-Stull compiles a list of motific transforms employed by Wagner in his music dramas and then proceeds to relate them to the music of such epic movie cycles as the *Lord of the Rings, Star Wars,* and *Harry Potter*. Although similar traits may be observed in television series with continuous narratives (*Brideshead Revisted, Lost, Downton Abbey*), analytical studies of their employment in a "sit-com" format of self-contained episodes are rare (see Gauldin's 2015 *Sherlock Holmes* article).

It is therefore somewhat surprising that these Wagnerian leitmotific transforms might be alive, well, and residing in *The Andy Griffith Show* (1960-68), whose music for its 249 episodes was supplied by the prominent and prolific media composer Earle Hagen. The fact that the *Griffith Show* was filmed in the manner of a movie (so that a laugh/music track could be superimposed later) allowed Hagen considerable freedom in underscoring its various story plots. After composing the infamous "Ole Fishin' Hole" opening theme (whistled by Hagen himself) and the closing TAGS credits, he fashioned and titled a group of themes associated with various characters or elements of the show, such as "Manhunt = Barney," "Mayberry March," "Ellie," "Aunt Bee," etc. This paper will demonstrate through handout examples and video clips how Hagen applied Bribitzer-Stull's catalog of "transformation types" to these leitmotifs by using change of mode, harmonic corruption/redemption, thematic complex/truncation/ fragmentation/ evolution, associative tonality/transposition, change of texture/register, rhythmic modification, and thematic irony.

MONSTRUOUS BURDEN: WAGNER'S *RING* AND LARS VON TRIER'S "DEPRESSION TRILOGY"
Kristi Brown-Montesano, Colburn School

At nine and a half hours, Lars von Trier's "Depression Trilogy"—*Antichrist* (2009), *Melancholia* (2011), and *Nymphomaniac* (2013, in two volumes)—embraces Wagnerian scope and, to some degree, Wagnerian affect. The three films project a heavily Romantic aesthetic, not least in the framing of nature as nostalgic, portentous, or macabre; the characters and storylines are extravagant and idiosyncratic, yet also tend toward the archetypal. Possibly, the Wagnerian impulse of these films lies in Trier's own failed effort at opera production. In 2001, Bayreuth Festival director Wolfgang Wagner (grandson of the composer) hired Trier to direct the 2006 *Ring* Cycle, but the auteur pulled out in 2004, overwhelmed by his own prohibitively expensive, high-tech concept. Soon after, Trier wrote up a "Deed of Conveyance," describing his process and hoping to "purge [his] mind…of the whole monstrous burden" of the *Ring*. Hospitalized for depression in 2007, Trier returned to the director's chair for *Antichrist* and—perhaps—a more extended mode of creative closure for the lost *Ring.* This latest trilogy exhibits stylistic elements described by Trier in the "Deed of Conveyance" as well as his notes for two *Ring* operas: i.e. superimposition of

realism and fantasy, and "enriched darkness," his label for revealing the diegesis strategically with pinpoint lighting, leaving plenty of "dark" spots for imagination. Moreover, the musical content of these films interacts with the visual narrative in an "operatic" manner, both in terms of emotional impact and, correspondingly, temporal perception, exploiting music's particular access to subjective (vs. clock) time.

"O FORTUNA" AND THE "EPIC" IN CONTEMPORARY MEDIA
David Clem, University at Buffalo SUNY

While scholars such as David Huron and Nicholas Cook have offered theoretical models for the analysis of music in advertising, and a number of recent studies have focused on different types of advertising music, there is still much work to be done in the field, especially relating to the use of 'art' music in television advertising. This paper focuses on recent appearances of "O Fortuna" from Carl Orff's *Carmina Burana* in advertising and on YouTube™. Over the last three years, K9 Advantix®, Hershey's™ Chocolate Spread, and Domino's® Pizza, among others, have employed "O Fortuna" in their ads. In each case, the tune serves as a marker that connects their respective products to the concept of the "Epic", capitalizing on the irony derived from this pairing. K9 Advantix® uses the tune to convey an epic battle between tiny animated soldiers and flees; Hershey's™ uses it to suggest their chocolate spread can create an epic moment of pleasure; and Domino's® Pizza uses it to confer epic status on their corporate history and name change. Building on the application of cognitive pragmatics to music laid out in Lawrence Zbikowski's *Conceptualizing Music: Cognitive Structure, Theory, and Analysis*, and Michael Long's discussion of register in *Beautiful Monsters: Imagining the Classic in Musical Multimedia*, this study explores connections between the ironic use of "O Fortuna" in the above commercials and the rather extensive presence the song has on YouTube™ in an effort to tease out how "O Fortuna" figures into a broader cultural conception of "epicness".

19. Room 303, Saturday, May 28, 2016, 9:00 AM – 10:30 AM

THE RAPPER IS PRESENT: SOUND ART, LIVENESS, AND IDENTITY IN JAY Z'S *PICASSO BABY* MUSIC VIDEO
James Gabrillo, University of Cambridge

On 10 July 2013, one of the most celebrated hip-hop figures in contemporary music pushed yet another artistic boundary: for his latest music video, Jay Z performed his rap song 'Picasso Baby' over and over again for the duration of six hours at the Pace Gallery in New York City. In this paper, I shall examine three themes crucial to his performance. First, I will look at the musical aspect of the work, evaluating how sound – through the act of repetition – sculpted the performance space and generated an exchange of energies between artist and audience. I will then link these deductions to the notion of liveness, specifically how Jay Z's live presence magnified his proximity and intimacy with the spectators. Afterwards, I will embark on a concise symbolic analysis of the work, taking into account the song's lyrical content, the artist's intent, and the context of the performance space. Finally, I will weave all three threads together to offer my paper's most significant assertion: that Jay Z's performance was the poetic and political performance of his stardom. In doing so, he forced a momentous confrontation between high-art and hip-hop, redefining modern artistic practice – a reflection of the very story of his genre: while perpetually grounded in its African heritage, hip-hop is determined to constantly shift its values and signs. My analysis is rooted in interdisciplinarity, encompassing the work's musical, artistic, and socio-cultural values, with the conviction that the critical engagement of a musical performance could uncover complexities that enrich one's understanding of the contemporary culture industry.

WAKING UP IN A POST-BEYONCÉ WORLD: HOW SOCIAL MEDIA 'TECHNIQUES OF THE NOW' EXPLODED A 2013 CONCEPT ALBUM
Paula Harper, Columbia University

On December 13th, 2013, fans of pop superstar Beyoncé Knowles awoke to social media feeds populated by a potent contagion. Literally overnight, *BEYONCÉ*, a so-called "visual album," exploded from heavily-cloaked secrecy to full-fledged viral phenomenon. The album occupied the iTunes Store and overwhelmed social media platforms; fans' resulting one-click purchases netted over 800,000 album sales in three days. This paper first explores the co-relation and co-constitution of social media platforms and their users, explicating the assemblage of devices, software, and human action that enabled the riotous commercial success of *Beyoncé*. Engaging with the work of Taina Bucher, Kate Crawford, and others, I consider the particular affordances of feed-based social media, as well as the techniques with which users encounter and engage them—together constituting a distinct mode of apprehending and participating in a viral "now."

Second, this paper considers the curious object *BEYONCÉ*, a pop culture product that, in the first wave of viral immediacy, could only be acquired as a holistic entity, an ordered array of music videos and audio tracks—exclusively available via iTunes. Only through the establishment of this circumscribed set of purchasing options could *BEYONCÉ*'s producers realize and market such a seemingly contradictory product: a superstar's massively-produced "concept album," promoted nevertheless on a platform of unmediated "honesty." *BEYONCÉ*'s peculiar pop song forms and haunting audiovisual tropes were enabled by the

unlikely, even contradictory reframings of intimacy, authenticity, and immediacy afforded by emergent viral techniques—techniques that worked *alongside* traditional industry practices, rather than entirely overcoding them.

THE FIRST CUT IS THE DEEPEST: EDITING PRACTICES IN BRITISH MUSIC VIDEO BEFORE AND SINCE MTV
Emily Caston, London College of Communication

From a film-making perspective music video is arguably foremost an editor's medium. Yet the development and diversity of the editor's craft has been obscured in academic discourse by reductive arguments about the impact of MTV (chiefly about pace). This paper draws on original interviews with directors and editors working in the UK and Ireland in order to advance a more nuanced thesis about the influence, exchange and refinement of creative practices, the relationship of editing styles to genres, the impact of changes in editing technology, and the political economy of the music video industry. The integrity of the editor's work in music video has often been compromised by relationships with directors, commissioners and record labels, to the extent that it is necessary to disentangle the network of practices at the level of production and post-production in order to recognize the primacy of editing at the cutting edge between sound and image. By examining the work of key practitioners in the round, this paper proposes, the fine art of music video can be better understood, and its cultural value better appreciated.

20. 6th floor, Saturday, May 28, 2016, 9:00 AM – 10:30 AM

EVOKING UNEASE, DISCOMFORT AND VIOLENCE THROUGH THE SINGING VOICE
Liz Giuffre, University of Technology, Sydney & Mark Thorley, Coventry University

The central role which music plays in evoking, creating and managing audience response has received attention in existing literature (Chion 1994, Lannin and Calley 2005, Sonnenschien 2001). The role of music working alongside violent scenes has also received coverage (Coulthard 2009). The music may include vocal performance though this is often neglected in the literature. This is somewhat surprising as 'the vocal line of most songs is the focal point that carries the weight of musical expression.' (Moylan 2002:46).

This paper, based upon a chapter entitled *The Singing Voice used to evoke unease, discomfort and violence* (Giuffre and Thorley 2016) in 'The Singing Voice in Contemporary Cinema' (Evans and Hughes 2016) interrogates the role of the vocal performance in evoking, creating and managing feelings of fear, violence and unease. It explores examples ranging from Kubrick's' 'Clockwork Orange' through to Siegel's 'Dirty Harry' and Hitchcock's 'The Birds'. In exploring these extremes (and example in the ground between) it looks at issues of song choice, performance and vocal production. Alongside song and production, it seeks to expose the voice's 'almost unlimited and subtle variations in pitch, timbre and dynamic range' (Alten 1999:312) and how these are used to evoke, create and manage feelings of fear, violence and unease.

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TERROR-FILED: THE SOUND AND NARRATIVE ARCHITECTURE OF THE MONSTER MOVIE
Troy Armstrong, University of Texas at Austin

The monster movie, a film in which creatures of natural, alien, or scientific origin run amok, is rarely considered a distinct genre of film. Scholars, including Barry Grant, Joshua Bellin, and Susan Sontag, have written articles examining the aspects and elements of monster films but their discussions address the monster movie in relation to the horror, science fiction, action/adventure, and fantasy genres from which it borrows. Bill Rosar's widely regarded essay, "Music for the Monsters", which examines the origins of monster film scoring, does address the monster movie directly but is limited to the Universal monster films of the 1930's.

This essay distinguishes the "creature feature" as a distinct subgenre by expounding a five stage template detailing the distinctive narrative structure of the monster film that is delineated not only by onscreen action but also by the band of the frequency spectrum in which the salient sound of that stage occurs. These five stages and their respective frequency bands are:

1. "The Elusion" (1-50Hz)
2. "The Reveal" (50-300Hz)
3. "The Pursuit" (300-1000Hz)
4. "The Scare" (2500-6000+Hz)

5. "The Defeat" (50-3500Hz)

In working out this five-stage model, I examine scenes from *King King* (1933), *Godzilla (1956)*
Alien (1979), *Aliens* (1986), *The Terminator* (1984)*, Jurassic Park* (1993), *War of the Worlds* (2005)*,* and *Cloverfield* (2008) and show the various ways filmmakers and composers of monster movies have abided by and expanded upon these five stages that structure the subgenre.

HORRIFIC IDENTIFICATION: STEVE REICH'S "THREE MOVEMENTS FOR ORCHESTRA" IN *THE HUNGER GAMES*
Naomi Graber, University of Georgia

John Williams has said that in *Star Wars* (1977), he to composed "brassy, bold, masculine, and noble" music for hero, a sound that has become one of the dominant paradigms for scoring action cinema. But this begs the question: how do those conventions shift if the hero is female? Because spectators may have trouble sympathizing and identifying with violent women, music and role it's in easing the process of audience–character assimilation is crucial to the success of such films. *The Hunger Games* (2012) solves this problem in part by drawing on musical tropes of horror, particularly minimalism (a genre more likely to have a violent female protagonist). One especially violent sequence, accompanied by Steve Reich's "Three Movements for Orchestra", presents a striking example of how minimalism works within the matrix of gender and genre in modern film-making. Scholars have noted that minimalism often has a distancing effect, but in *The Hunger Games*, minimalism combined with graphic visuals helps to suture the audience to the protagonist. Drawing on Naomi Cumming's writings on musical subjectivity and K.J. Donnelly's observations regarding the physiological nature of horror soundtracks, I demonstrate that "Three Movements" is crucial to Katniss's representation as a sympathetic female action hero. In *The Hunger Games*, minimalist music mimics the experience of an adrenaline rush, not only rendering Katniss's body audible, but also transferring part of her experience to the spectator, forcing him/her to experience the scene from Katniss's point of view, cementing the bond between audience and character.

21. Room 779, Saturday, May 28, 2016, 9:00 AM – 10:30 AM

RECUT AND "RE-TUNED": MUSIC IN FAN-PRODUCED PARODY TRAILERS
James Deaville, Carleton University

The term "recut" designates a trailer that a fan has created by editing footage from a film/trailer to new sound. The resulting reimagined audiovisual text typically presents a genre-shifted parody narrative that intertextually relates to the source material on a continuum ranging from hyperbolic to subversive (Hesford 2013: 161). Although music functions as the primary actor in these fan-generated trailer parodies (Hartwig 2012: 226), the literature has not yet addressed the contributions of the aural realm to the act of re-signification. The "re-tuning" by fan-editors customarily involves the imposition of a new soundtrack (songs/instrumental music and narration) over reordered existing moving images, such as in the cases of the adapted family-friendly "Shining" (2005) from the horror film *The Shining* and the horror trailer refashioning of "Mrs. Doubtfire—Recut" (2009). But fans may also reuse the music from an existing trailer/film in alliance with re-arranged footage and new text like in the iconic "Brokeback to the Future" (2006). This study will consider the processes behind such aural re-conceptualizations of re-cut trailers through re-tuning by fans, especially in terms of how they mobilize genre-based audiovisual identifiers in the alternative soundtracks. As we shall see through a close analysis of the texts and contexts for "Shining" and "Mrs. Doubtfire—Recut," the recut and re-tuned trailer represents a transformative nexus of sight and sound, where reimagined audiovisual texts (re)produce a multilayered cultural feedback loop that functions both as a creative outlet for recut fan-editors and as a binding agent for their fan community.

TAKING BACK THE LAUGH
William Cheng, Dartmouth University

This article performs an acoustemology of comedy via modern consumers' ambivalent attitudes toward canned laugh tracks. In recent years, fans who (hate)watch sitcoms such as *Big Bang Theory* or *Friends* have used methods of editing and recomposition to remove canned laughter from clips of episodes, thereafter uploading these strange, laughter-redacted products onto YouTube for public appreciation and commentary. Alternately, other users have *inserted* laugh tracks into shows and films such as *The Wire*, *Breaking Bad*, and *Schindler's List*. These playful DIY techniques variously use silence or surplus sound to break a show's original moods, affects, and narrative cohesion. The gaping sonic holes or extraneous laugh tracks in the users' clips can become so emotionally discordant that they produce a separate layer of metahumor (that is, funny on a whole different level): no longer predictable or aesthetically sensible texts, the edited scenes goad laughter from viewers who may find the manipulation absurd, witty, or otherwise subversive. If, as writers such as Adorno, Baudrillard, and Žižek have argued, laugh tracks somehow compromise consumers' feelings of comedic agency, then fans' new efforts to *take out* laugh tracks represent a curious means of *taking back* laughter as well, reasserting a humorous sovereignty over contemporary entertainment media.

SINCERELY FAKING IT': RE-EMBODYING THE VOICE IN *LIP SYNC BATTLE*
Paula Bishop, Bridgewater State University, Boston University

Lip-synching to music has been a part of television since the 1950s. Rock 'n' roll acts regularly stood in front of the camera on American Bandstand, miming a performance to their own disembodied voice. As noted in trade journals, a good performance was one in which the singer accurately synchronized the lip movements to the audible recording, thereby privileging the voice over the physical performance. Lip and audio synchronization generally remained vital to the aesthetic with each passing generation of televisual music presentation.

In the 2015 show *Lip Sync Battle*, however, other elements take precedence over audio-visual synchronization: the best performances—as judged by the audience—recreate the physical gestures and facial expressions of the original music video. The show features celebrity contestants lip-synching to well-known recordings, with costumes, staging, choreography, and backup dancers. In these performances, the body substitutes for the voice, and more specifically, for a voice that does not belong to the visible body. By re-embodying the voice, the celebrities create a space for enacting and normalizing transgressive ideas.

This paper examines episodes from the first season of *Lip Sync Battle*, and considers how the artistic choices made by the performers shift the aesthetic of the lip-synched performance. It further investigates how these scripted performances create dialogues about gender, sexuality, racial, and genre expectations. By becoming someone else and "sincerely faking it" (as one contestant called it), the performers deconstruct social conventions and give voice to reinterpretations of the original material through their physical performance.

22. Loewe, Saturday, May 28, 2016, 11:00 AM – 12:30 PM

LUCHINO VISCONTI'S "SENSO" (1954) AND ANTON BRUCKNER'S *SEVENTH SYMPHONY* AS A SYMBOL FOR AUSTRIAN DOMINATION OVER ITALY
Michael Baumgartner, Cleveland State University

Set before and during the Third Italian War of Independence in 1866, Luchino Visconti's melodrama *Senso* (1954) tells the story of Countess Serpieri, who begins an affair with the Austrian lieutenant Mahler. An investigation of the film reveals that the music plays a preeminent role not only in supporting the narrative, but also in portraying the political situation in Northern Italy during the Risorgimento. Visconti emphasizes the condition of the Italians under the Austrian yoke by juxtaposing Verd's *Il trovatore* with Bruckner's *Seventh Symphony*. Bruckner's music dominates the film as an oppressive and overpowering force not unlike the Austrian supremacy over the North Italians. Visconti politicizes his Italy in *Senso* by having the occupier Bruckner overshadowing the occupied Verdi. Verdi—the epitome of a unified Italy—rivals Bruckner who is a fervent devotee of Wagner. Bruckner's admiration for Wagner is reinforced in the film through the excessive recurrence of the *Seventh Symphony*'s "Adagio," which Bruckner wrote around Wagner's death. The conflict, solidified by Bruckner's dominating music, stresses the dichotomy of south versus north, whereby the Italian attraction to the north is personified in Serpieri who is enticed with lieutenant Mahler. Visconti offers a larger discourse in *Senso,* reflecting on the political climate of Italy's Risorgimento through music. The film revisits the heated debate, ignited by E.T.A. Hoffman and continued by Schopenhauer, Wagner, Hanslick and Nietzsche, regarding both the claimed superiority of Austro-German over Italian music and absolute over programmatic music.

WHICH PEOPLE'S MUSIC? WITNESSING THE POPULAR IN THE SOUNDSCAPE OF *RISO AMARO*
Maurizio Corbella, DAAD Research Fellow, Kiel University

In his thought-provoking chapter 'Music, people and reality: the case of Italian neo-realism' (in European Film Music, Ashgate 2006) Richard Dyer argues that Italian neorealist cinema exhibits a musical duality between diegetic and non-diegetic cues, where the former represent 'the people's music' (Ibid., 30) and the latter provide external commentary on the plots. Dyer makes an exemplary case of Riso amaro (Bitter Rice, G. De Santis 1949): here, on one hand, diegetic music is dialectically layered, juxtaposing the mondine's (female rice pickers) chants and boogie-woogie dance numbers; on the other hand, the score by Goffredo Petrassi offers an 'unemotive, rationalistic, … vanguardist perspective from outside the immediacy of the situation' (Ibid., 35).

Detouring from Dyer's captivating but somewhat constrictive framework, I wish to reassess each of these musical components and suggest that the film acts as a historical 'witness despite of itself' — to borrow Paul Ricoeur's expression – of the musical agencies of its time. For instance, the musical track adumbrates stratified authorships: the folk field recordings are partially reworked through scripted interventions; the boogie-woogie numbers are allegedly composed by then young and un-credited jazz pianist Armando Trovajoli; and Petrassi's score is interspersed with quotes from popular repertoires. Rather than contrasting the 'people's music' with the judgemental gaze of the 'high-brow' composer, I contend that the soundscape of Riso amaro afforded the dramatic terrain for conflicting conceptions of the popular to collide, each of which somehow resilient to the film's tight ideological prospect, and yet all concurring towards sketching a highly unstable historical notion of popular culture.

PALIMPSEST, PLAGIARISM, AND MEDIATION: THE "ACOUSTICAL UNCONSCIOUS" OF FELLINI AND ROTA'S CINEMATIC ROME
Emilio Sala, University of Milan

Many scholars, who have researched Fellini's cinematic Rome, referred to the famous Freudian image of the palimpsest, which Freud had used to describe the Eternal City, meaning a place in which the fragments of the past continue to live in the present. Other aspects of Fellini's Rome, which scholars have insisted on, are the faulty conclusions made in terms of fiction and reality. In the city of cinema and power, it is no longer possible to distinguish between the role model and its reproduction, between the original and its re-mediation. As is well known, in *La dolce vita* Fellini reconstructed Via Veneto on Stage No. 5 at Cinecittà. The "fake" Via Veneto (the one reconstructed in the studio) becomes "more real than the real"—i.e. hyper-real. Fellini's oneiric (dreamlike) hyperrealism assumes a strong psychoanalytical connotation.

How do we understand all this within the realm of music? Could a concept like the "acoustical unconscious" (extrapolated from Freud and Benjamin) be a key to better comprehend films such as *La dolce vita, Fellini's Satyricon, Fellini's Roma* etc.? My paper will propose to answer these questions by examining various effects of mimicry and of "déjà entendu" that are characteristic of Nino Rota's music. Not unlike Fellini, Rota lays out his compositional work like an *opus continuum* in which he often reuses the same material albeit reconfigured and often non-recognizable. These intertextual correlations create a series of corresponding references more or less "mysterious" which constitute a rather well defined subtext for the filmic interpretation of Fellini's, "fake" Rome.

23. Room 303, Saturday, May 28, 2016, 11:00 AM – 12:30 PM

MUSIC VIDEO INFLUENCE ON AUDIOVISUAL RELATIONSHIPS IN DARREN ARONOFSKY'S EARLY FILMS
Visnja Krzic, Independent Scholar

Today, the soundtrack has become "musicalized." All of the intensified techniques in today's cinema, to borrow David Bordwell's term, have long been foregrounded in music video, because they help clarify musical form: free-ranging camera movement reflects music's flowing, processual nature; blocks of image highlight a song's structure; intense colorization illuminates a song's harmony, sectional divisions, and timbre; visual motifs correspond with musical ones; editing and editing-like effects not only show off the music's rhythmic aspects, and form aesthetic sequences on their own, but also function as a switch among elements like narrative, dance, lyrics, or a musical hook, letting none of them take over.

In the eighties, music video was the laboratory, while in the nineties, the often called "MTV style" streamed into movies and helped drive the new, audiovisually intensified, postclassical cinema. This new audiovisual form favors blocks and segments, multiple temporalities, loops, musical and quasi-musical numbers that integrate enhanced musical behavior, sound effects and bits of music as fragments, tears in the film's surface, and motivic work. It also relies on excessive repetition, unpredictable teleology, and ambiguous endings. Film director Darren Aronofsky is one of the early and most successful exponents of such cinema. This paper traces audiovisual relationships in his first three films (Clint Mansell's original score is an essential component of all three), which the director himself calls his "mind, body, and spirit trilogy" — his "guerrilla" debut film *Pi* (1998), critically acclaimed indie film *Requiem for a Dream* (2000), and multimillion-dollar budget studio film *The Fountain* (2006).

'THE MIGRATION OF CONSCIOUSNESS': UNDERSTANDING ROBERT ASHLEY'S *PERFECT LIVES* THROUGH MUSIC VIDEO
Charissa Noble, University of Santa Cruz, California

The late twentieth-century experimental music scene embraced many self-conscious pieces addressing critical cultural issues. Exemplifying this trend was composer Robert Ashley, whose opera for television *Perfect Lives* is an enactment of his theory of the "migration of consciousness in America," a process he defined in three phases: linear, fragmented, and more fragmented but with new meanings. Ashley associated each stage with different patterns of speech and with Westward migration. He explains that the break from Europe—geographically and conceptually—resulted in the emergence of a uniquely American consciousness that rejects linearity and heritage, preferring individually-determined meaning (or, in Ashley's words, "fragmentation"). Ashley theorizes that this fragmentation of consciousness is evident in the evolution of American vernacular speech, which Ashley says consists of clichés that have splintered off from formerly well-known (but now forgotten) anecdotes.

By focusing on one of the frequently used devices in the opera, the disembodied voice, this paper explicates ways in which the surface features of Ashley's opera demonstrate his theory of "the migration of consciousness" on formal, experiential, and hermeneutical levels. The concept of the disembodied voice also marks many popular music videos, where it creates a sense of unity in the absence of linear narrative or causal events. Building on the work of Carol Vernallis, I will show how this aspect of *Perfect Lives* captures Ashley's theory. Juxtaposing two seemingly disparate genres (opera and music video) also suggests a

reconsideration of conventional genre categories and encourages an analogous negotiability of the lines between academic disciplines.

TRANSPOSING OPERA: YIDDISH AND ROMANI ARIAS IN SALLY POTTER'S *THE MAN WHO CRIED*
Georgia Luikens, Brandeis University

In his discussion of Peter Carey's works of historical fiction1, Bruce Woodcock writes that these forms of literary appropriation "retell the stories of marginalized characters, outsiders and outlaws...in reinvented voices" (138). Sally Potter's 2000 film *The Man Who Cried*, features the adaptation and appropriation of two operatic arias: "Dido's Lament" from Henry Purcell's *Dido and Aeneas,* which is re-imagined as a Romani/Tsigani quasi-improvised folk song, and the aria "Je Crois Entendre Encore" from Georges Bizet's *Les Pêcheurs de Perles* which is sung twice, once in its original French, and once in Yiddish. These two interpretations of canonic operatic works give musical 'voice' to the struggles of the oppressed Tsigani Caesar and his community, and the Soviet-Jewish émigré Fegele/Susan, as they navigate Paris in the months leading up to World War II.

This paper will discuss the ways in which multi-genre musical arrangements in *The Man Who Cried* not only interact with one another, but also work in tandem with what is viewed onscreen. Through adaptation, appropriation, pastiche, and recontextualization, the resulting musical narrative is complex, both questioning and enhancing the ways in which identity and selfhood are portrayed in film. Further, the melding of opera with folk music; formalist composition with extemporization; and vocal music with instrumental music all demonstrate music and film's power to capture and record cultural memory.

24. 6th Floor, Saturday, May 28, 2016, 11:00 AM – 12:30 PM

BE CAUTIOUS OF THAT LUST: MUSIC, FATE AND SADOMASOCHISM IN ANG LEE'S *LUST, CAUTION*
Guan Wang, University of Alberta

Although less glorious than his celebrated award-winning films, Ang Lee's *Lust, Caution* (2007) is another directorial masterpiece in its own right. Controversially known for its audacious portrayal of the eroticism, the film is adapted from the novella of the same name written by Zhang Ailing, the most revered Chinese woman writer of all time. Existing studies of the film discuss the intricacies of the adaptation, along with the political concerns it garnered. This paper instead takes a close look at the original film score composed by the critically acclaimed composer, Alexandre Desplat. Through a series of stylistic analysis, I explore music's function in the representation of the female protagonist's doomed fate as an expression of a haunted and masochistic sexuality. Specifically, my analysis reveals how *play-acting* defines her fate in consequence of her tormented passion. I argue that her destiny is fundamentally changed at the moment she enters into a tangled relationship as someone disguised in the role of the *femme fatale*, who has power to ensnare the male protagonist. Concealed in this role-play, however, is the fateful submission of self that designates her role, inescapably, as masochist. Along with the narrative analysis, I present the subtle ways in which the film score articulates and intensifies the representation of the "*lust*" -"*caution*" opposition that run through the narrative. All inquiries of the paper are based upon these two antithetical elements from the title, which define the essential narrative tone of the film as a whole.

ART OR ACTION? ONENESS AND DUALITY IN TAN DUN'S MARTIAL ARTS TRILOGY
Stefan Greenfield-Casas, Stefan Greenfield-Casas

According to Kenneth Chan, the success of Ang Lee's *Crouching Tiger, Hidden Dragon* (2000) led a worldwide revival of the *wuxia* martial arts genre. Though the film was awarded an Academy Award for Tan Dun's score, only a handful of scholars have addressed its music. One such scholar, Li Wei, has briefly explored this score, though with a focus on the use of Chinese "national instruments." Tan's score, however, combines Chinese and Western instruments, reflecting his "1+1=1" compositional philosophy which takes two often contrasting ideas (East/West, Past/Present, and, as I argue, Action/Art) and merges them together into a single entity.

In this paper I will show that Tan regularly employs his 1+1=1 philosophy as a musical means of balancing the art-versus-action and mind-versus-body dichotomies exemplified by the *wuxia* genre. In particular, I examine fight scenes in *Crouching Tiger, Hidden Dragon* (2000), *Hero* (2002), and *The Banquet* (2006) and explore Tan's varied musical approach, which uses not only aggressive, percussive, and rhythmic music that typically accompanies such action scenes in Hollywood action films, but also music that Li describes as melancholy, sentimental, and desolate, as a counterpoint to the kinetic action. I argue that Tan's use of two contrasting musical styles—the rhythmic action music that compliments the image, and the artful melodic music that contrasts it—both reinforces the *wuxia* narratives within these films, and exemplifies Tan's 1+1=1 principle within his Martial Arts Trilogy.

JAPANESE, CHINESE, OR MONGOLIAN? MUSICAL CODES, PAN-ASIANNESS, AND MUSIC SUPERVISION IN STOCK MUSIC OF THE 1960'S
Reba Wissner, Montclair State University, Berkeley College of New York and New Jersey

During the 1960s, three television shows created by Daystar Productions featured a single music cue composed by house composer Dominic Frontiere that represented Asian characters. In the *Stoney Burke* episode "The Weapons Man" (1963), for which the cue was originally composed, the Dorian mode music represents the Native American character with a Japanese hunting bow and his Japanese teacher. In *The Outer Limits* episode "The Hundred Days of the Dragon" (1963), the cue represents characters from China. Additionally, the pilot episode for the unsold series, *Stryker*, "Fanfare for a Death Scene" (1964), used the same cue to represent characters from Mongolia. Complicating these cultural portrayals is the fact that in all three cases, each of these Asian characters is made to be the episode's villain. The choice to use these cues in multiple contexts was that of the music supervisors, John Elizalde and Dominic Frontiere, who felt that the musical coding was vague enough to serve as a pan-Asian catchall.

While the use of stock music in television has been discussed, the choice of a music supervisor to use a single music cue to represent different ethnicities has not been explored. This paper examines the use of "Stoney Burke Cue 348," and its associations with various characters of Asian heritage. I will discuss how Dominic Frontiere was able to compose a cue that depending on the visual and plot context, could successfully represent a culture and how a music supervisor could edit a cue for such different representations.

25. Room 779, Saturday, May 28, 2016, 11:00 AM – 12:30 PM

ELEMENTAL AND CORRUPTIBLE: THE SOUND OF EMPOWERMENT AND MORAL CONFLICT IN *THE DARK KNIGHT* TRILOGY
Steven Rahn, University of Texas, Austin

James Newton Howard and Hans Zimmer's music for Christopher Nolan's *The Dark Knight* trilogy contains unusually spare thematic content, departing from the heavily thematic, gothic scoring of previous Batman films. The most salient, recurring element of the soundtrack is an ascending minor third motive, which Christian Clemmenson (2005) has criticized because, as the principal theme, it does not allow the duality of the Bruce Wayne/Batman relationship to be exploited as in previous films. Janet Halfyard (2013) defends the composers' approach and contends, for example, that the lack of contrast between the music used for Bruce and Batman is an entirely appropriate strategy because of the absence of a dualistic relationship between the two personas in Nolan's films.

In this paper, I argue that the rising D-F motive highlights stages in the evolution of the Batman persona through three characteristic harmonizations: prolongation of the D-minor tonic; i-VI in D minor; and the SLIDE transformation from D minor to D-flat major. The prolongation version, the most common form, marks instances of Bruce's personal growth early in the trilogy. By contrast, the i-VI harmonization underlines feelings of empowerment, accompanying moments of triumph and significant transformations in the character. The harmonically ambivalent SLIDE transformation is fittingly the most complex in terms of signification, underpinning scenes that feature ethical conundrums. In my analysis, I propose that these particular harmonizations of the minor third motive interact with the narrative subtext of *The Dark Knight* trilogy on a deeper level than critics of the film scores suggest.

MAXIMALISM, MASCULINITY, AND MILITAINMENT: PINPOINTING THE ZIMMER AESTHETIC
Frank Lehman, Tufts University

The tremendous influence Hans Zimmer exerts over contemporary multimedia scoring practices has shaped both fan and film-musicological discourses in some surprising ways. For example, the apparent conventionality of Zimmer's sound feeds into critical refrains about stylistic homogeneity and anonymity, such as those offered by Neumeyer and Buhler (2015), who claim that the composer's approach "avoids strongly individualizing stylistic markers." This presentation takes as its starting point the opposite view: Zimmer's music is in fact brimming with highly idiosyncratic stylistic markers. However, we must distance ourselves from the sheer fact of musical *ubiquity* to recognize exactly what in Zimmer's style is not generic, but rather striking, contingent, and symptomatic.

In order to clarify the technical and aesthetic foundations of Zimmer's style, I first discuss first two musical fingerprints, extracted from a comprehensive study both his scores and testimony in interviews. These are 1) the pre-2005 marcato action theme and 2) the post-2005 abstracted anthem, both of which operate through a maximization of minimalist procedures. Although I investigate selected cues from *Drop Zone*, *Batman*, and *Gladiator* with a degree of theoretical rigor not yet observed in Zimmer scholarship, my end goal is not stylistic analysis per se. The second half of my presentation examines the cultural and gendered aspects of Zimmer's distinctive "Epic" style, in particular the representation of masculine (anti)heroism and its connection to a distinctively post-Cold War (and post-9/11) genre of "Militainment," as heard in *Crimson Tide*, *Black Hawk Down*, et. al. and more recently transmuted into superhero genre films.

THE ORGAN IN *INTERSTELLAR*'S SOUNDTRACK: A CASE STUDY FOR SCORING TRANSCENDENCE IN A POSTMODERN SOCIETY
Sergi Casanelles, New York University

Christopher Nolan asked composer Hans Zimmer to feature a pipe organ in his score for *Interstellar,* due to its capacity to codify meaning. Although Nolan states that the movie is not religious, he acknowledges that it possesses "some feeling of religiosity" (Lowder, 2014). Further, the director believes that the organ serves as a signifier that represents "mankind's attempt to portray the mystical or the metaphysical, what's beyond us" (Lowder, 2014).

By analyzing the organ's function in *Interstellar*, this paper will describe the semiotic elements involved in the generation of meaning throughout a highly institutionalized Western instrument in a postmodern framework. In the intricate ontology proposed in *Interstellar*, there is a redefinition of the idea of God, which implies a redefinition of spirituality, transcendence, and its links to physics and metaphysics. In deconstructing the set of signifiers associated with the organ—and in analyzing its roots—I will provide a framework for examining how these signifiers might contribute to the construction of meaning in this audiovisual piece.

Further, by selecting and transforming the signifiers attached to the organ as a symbolic entity, the composer is actually generating a new object that I define as a *hyperinstrument*. Thus, the 'hyper-organ' in the movie will serve as an example of how *hyperinstruments* are key in contemporary scoring practices. In these current practices, composers use *hyperinstruments* as a means to interact with higher levels of meaning and signification beyond the narrative, which is usually quintessential for postmodern film narratives.

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26. Loewe, Saturday, May 28, 2016, 2:00 PM – 3:30 PM

RETHINKING THE SYNC: ADORNO, EISLER AND EISENSTEIN
Lea Jacobs, University of Wisconsin, Madison

Eisenstein's copy of Adorno's and Eisler's *Composing for the Films* is dated in his own hand December 14, 1947. He interleaved notes reacting to their criticisms of his theoretical writing on film music in the pages of the book. According to Naum Kleiman, he planned an article in response but this was not completed before his death on February 11, 1948. The paper will recapitulate the terms of this incipient debate and reconsider Eisenstein's famous analysis of the dawn-before-battle sequence in *Alexander Nevsky,* published in "Vertical Montage*,*" in the light of these newly accessible notes from the director's copy of *Composing for the Films*. Eisenstein's responses to Adorno and Eisler indicate the extent to which elements of shot composition influenced his editing decisions: movement is hypothesized in terms of the relationship between shot composition and the cuts. Close analysis reveals the ways in which this visual "movement" is synchronized with the rhythmic structure of Prokofiev's score.

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EXPLAINING THE MISUNDERSTOOD: THE INCOMPREHENSIBILITY OF HANNS EISLER'S FILM SCORE TO *NIGHT AND FOG*
Kathryn Huether, University of Colorado Boulder

Holocaust memory is a deeply contested topic, one that regularly appears in contemporary scholarly research. The realm of Holocaust aestheticization and representation lies at the heart of these studies, with a strong focus on placed on film. Film is a particularly affective medium for memory presentation due to its ability to combine a variety of modes of representation including imagery, narration, music, and sound. While research on Holocaust memory and representation has analyzed film, music, a key element of film has virtually gone unnoticed. My paper aims to address this lacuna in the broader field of Holocaust academic literature by focusing specifically on the affective role that music and sound play in Holocaust film documentaries. For the purpose of this paper, I will analyze French director Alain Resnais's 1956 Holocaust documentary, *Nuit et Brouillard (Night and Fog),* and the affective role that Hanns Eisler's film score plays in this presentation. My trajectory of inquiry will address questions regarding music's potential to disrupt the audience's expectations of the film's imagery, its ability to undermine the

imagery's content, and the possibility of its affect to assist in overcoming a degree of immunity that is held towards certain imagery.

Nuit et Brouillard is a prime subject for this case study due to its avante-garde nature and engagement of aesthetics. In contrast to contemporary Holocaust film documentaries, which have begun to present a standardized form of Holocaust memory through film, *Nuit et Brouillard* aims to "unsettle" its viewers through its unorthodox use of music, narration, and imagery. My paper will demonstrate the role that music and sound plays in this presentation. Music's ability to evoke distinctive emotional responses is crucial to its role in film production and is a prominent factor in either challenging or aiding in the production of standardization. To fully engage with the diverse nature of this paper and its relations to the themes of Holocaust memory, film, and music, I will employ the framework of philosophical theories on aesthetics, cultural theory, and musicological film theory. From this position I argue that music has the capability to disrupt this presentation of standardization, which is demonstrated through its role in *Nuit et Brouillard.*

CAMERA MUSICA: SPIKE JONZE'S *HER* AND THE ONTOLOGY OF A MUSICAL PHOTOGRAPH
Bradley Spiers, University of Chicago

In Spike Jonze's futuristic romance *Her* (2013), an artificially intelligent operating system (Samantha) creates "musical photographs" for her human lover (Theodore) by composing piano pieces in the style of Debussy and Satie. A seeming paradox, musical photography belongs to the longstanding tradition of *ekphrasis* (the verbal representation of visual representation), offering a technological twist on the aesthetic problem of whether sound can capture and reproduce the visual world. By taking up the challenge of musical *ekphrasis*, Jonze's film dramatizes broader concerns of how post-human existence may be musically mitigated in the digital age.

My paper demonstrates that musical photography alleviates Samantha's condition as an *acousmêtre*—an unseen source of sound which lacks a human body and can only communicate through sound. In a pivotal scene, Theodore and Samantha have a date on the beach, where she composes, as a musical photograph, a piece that imitates Satie's *Gymnopédie No. 1,* a work widely used as cinematic mood music. Drawn from a vast database of music, her allusion to Satie's plagal progressions and sarabande-like pace does not visually evoke the seaside setting, but captures the couple's emotions—a mode that Jonze calls "pop melancholia." By appealing to this mode, Samantha's musical intelligence allows her to use music as an emotional device that counters her acousmatic shortcomings. I argue that Samantha's musical snapshots emotionally voice the "ekphrastic hope" (Mitchell, 1994) that incorporeality can be overcome through sound by moving beyond an "illustrative" (image-based) *ekphrasis* to an "expressive" (emotion-based) *ekphrasis*.

27. Room 303, Saturday, May 28, 2016, 2:00 PM – 3:30 PM

MURDOCK'S GUIDE TO HELL'S KITCHEN: NARRATIVE SOUND DESIGN IN *DAREDEVIL* (2015)
Jennifer Roberts, Independent Scholar

The sound design for the premiere season of *Daredevil* (Netflix, 2015) capitalizes on the main character's acute hearing to present his perception of the world around him. Matt Murdock, a young, blind defense attorney turned skilled fighter and vigilante protects Hell's Kitchen from warring organized crime factions. The audience listens with Murdock through the sound design, detecting minute changes in both other people and the environment. For example, a change in heartbeat demonstrates that the other person is lying. Furthermore, by perceiving the heart rate and other physiological indicators, Murdock is able to locate people within the given environment. At first, a litany of environmental sounds are heard, which then gradually fade into the aural landscape as Murdock focuses on a specific sound. What is unique to the series is the use of sound to indicate the actions of other people. A knife swung by a villain off camera is traceable by the audience through the spatialization of the sound it makes.

The sound design serves as a non-verbal narrative from Murdock's perspective. It can be compared to that used in the opening scene of *Saving Private Ryan* (Spielberg, 1998) wherein the action is heard and the visual is limited. Additionally, the first-person sound design does not have to be confined to a character with a disability or one going through an extreme set of circumstances. It is a technique that can be applied as a means of communicating to the audience

RE-SIGNIFYING *GOLDBERG*: HANNIBAL LECTER'S LEITMOTIF AS AN AFFILIATING IDENTIFICATION
David Heinsen, University of Georgia

Following the enormous success of the 1991 film *The Silence of the Lambs*, *Goldberg Variations* emerged as a musical representation of Hannibal Lecter's cultural refinement and methodical nature. This delineation of attributes constructed a veritable leitmotif for the cannibalistic psychiatrist, narrowing the subjectivity of the character and thus sonically dissociating him from others within the narrative. It would be a mistake, however, to speculate that all cinematic employments of *Goldberg* within the Hannibal Lecter saga would signify a similar identification.

Bryan Fuller's NBC series *Hannibal* (2013-2015) sought to reimagine the eponymous character by exploring the intense, and often transgressive, bond between Lecter and FBI profiler Will Graham. In the penultimate scene of the season two finale, this altered relationship merges with a metadiegetic distortion of the *Goldberg* aria – fittingly entitled *Bloodfest* – that unambiguously re-signifies the meaning of the original leitmotif. In my paper, I argue that this transformation reflects an opposing system of musical identification, crossing the threshold into what Anahid Kassabian describes as an affiliating identification, or accommodation of "different axes of identity and conditions of subjectivity." This process operates on two conceptual levels: first, as a mechanism of episodic memory where each of the victim's relationships to Lecter are recalled; and second, as a psychological depiction of Graham within Lecter's manipulative "sonorous envelope." By shifting the signification of *Goldberg* from a singular subjectivity to Kassabian's "multiple and mobile identifications," this musical symbol is released from its inceptive context and repurposed within a new relationship paradigm.

MELODIES THAT HAUNT IN VAL LEWTON'S HORROR FILMS
Bruce MacIntyre, Professor of Music, Brooklyn College (CUNY)

Many of Val Lewton's horror films of the 1940s were successful because of their effective use of haunting vocal or instrumental melodies threaded throughout each film. This presentation will elucidate the sources and musical means that Lewton's films use to increase their eeriness, often abetted by the evocative underscorings (and diegetic music) by composer Roy Webb. For example, in *The Body Snatchers* (1945) one hears several nostalgic folksongs, including the lonely Street Singer's old nostalgic Scottish song "We'd Better Bide a Wee," which generates a sublime aural atmosphere of mystery and uncertainty that enhance the film's terror potential, particularly in later recurrences. This presentation will analyze several of the tunes and their careful placement in a number of Lewton's films.

28. 6th Floor, Saturday, May 28, 2016, 2:00 PM – 3:30 PM

DEFINING JAPAN'S MUSICAL OTHER: IFUKUBE AKIRA'S SCORE FOR *MOSURA TAI GOJIRA (1964)*
Brooke McCorkle, SUNY Geneseo

In the decades following World War II, Japanese cinema, ostensibly a popular medium, afforded native composers the opportunity to expand music-making techniques. Although scholars have addressed the complexities of modern music-making in postwar Japan (Wade 2014; Herd 2004; Galliano 2002), few have tackled the genre of film music and how composers participated in a broader discourse on the cultivation of a "Japanese" style in the aftermath of defeat. This paper begins to ameliorate this gap in scholarship by focusing on the scores of Ifukube Akira, a composer known for his incorporation of Ainu musical aesthetics with Western art music style.

He also wrote music for the culturally defining *Gojira* monster movie series, a series that famously showcased postwar Japanese culture to the world. In particular, his score for *Mosura tai Gojira* (1964) offers an intriguing example of how Japan globally defined itself through the depiction of an imagined Asian Other. In the film, two diminutive women from an imaginary Pacific island perform several songs within the narrative of the film. The songs are set to texts in Filipino and Bahasa Malay, with no translation provided to the audience. These performative cues, "Sacred Springs," "Mothra's Song," and "Mahara Mosura," become leitmotifs that permeate the score. Through motivic repetition, Ifukube creates a musical dream that juxtaposes modern capitalism of 1960s Japan against an indigenous ideal that unites the feminine, the foreign, and the monstrous.

MIXING TRADITION AND MODERNITY: MUSICAL STYLE AND EDITING IN ICHIKAWA KON'S *AN ACTOR'S REVENGE*
Alexander Binns, University of Hull

Ichikawa Kon's remake in 1963 of the venerable film *Yukinojō Henge* (*An Actor's Revenge*) came at a moment of great social and cultural change in Japan and the ways in which this historical shift were marked can be read in the musical positioning of the film. Engaging a range of questions germane to film music and cultural studies more widely, the use of music mobilizes style and genre as signifiers, variously, of narrative space as well as morality and geography. The film mixes music from traditional kabuki theater (the plot circulates around a kabuki actor seeking to avenge the death of his parents) and a more "modern" score of jazz and bluesy "cocktail lounge" music that is aligned with the subplot and the alter-ego of the kabuki actor *Yukinojō* himself. Furthermore, the theatrical location of the kabuki music is supplemented with the use of western orchestral instruments whose presence thus creates narrative points of heightened focus and question its merely traditional theatrical role.

Comparatively little has been written in English on Kon's use of music in his films and in the case of *An Actor's Revenge* two composers and an editor were used to create the musical landscape. This paper will address some of the questions raised by the film's use of music and demonstrate how novel approaches to music editing as well as newly emerging responses to musical genre in Japan contribute to a score rich in historical and hermeneutic potential.

THE ROLE OF CULTURAL APPROPRIATION IN SHIRO SAGISU'S MUSIC FOR *BLEACH*
Sierriana Terry, North Carolina Central University

The Japanese anime series *Bleach* ran for a total of 366 episodes. The popularity of the series led to four movies, 111 episodes of original or non-canon material, and numerous video games. It was added to Cartoon Network's Adult Swim line up in 2006. *Bleach* was also released internationally through dozens of languages such as French, German, Portuguese, and Spanish. The storyline followed the story of the manga by Tite Kubo, along with its non-canon storylines. Karakura Town's high school delinquent Ichigo Kurosaki becomes a substitute Shinigami or Soul Reaper, when Rukia Kuchiki cannot fulfill her duties after battling a re-occurring enemy known as "Hollows." Throughout the series Ichigo learns that his family and friends are "spiritually aware" and have powers of their own. Throughout the series Ichigo and his friends encounter several foes such as Arrancars and Hollows, Bounts (vampires), Fullbringers, rogue Shinigami, and rogue Zanpakutō.

An interesting characteristic of this series were the ethnic motifs associated with the antagonists. For example, the Arrancar and Hollows have a Spanish motif and the Bounts have a German motif. These motifs are expressed throughout the soundtrack by Japanese music producer and film composer Shiro Sagisu. Rather than constantly using the traditional instruments that would be directly associated with the motifs of the antagonists, Sagisu, sometimes, uses traditional Japanese instruments along with the musical style of the ethnic motifs presented in the anime. This paper will examine how Sagisu uses cultural appropriation to create new pieces, unique to traditional Japanese musical styles and to each ethnic motif.

29. Room 779, Saturday, May 28, 2016, 2:00 PM – 3:30 PM

BINDING ENSEMBLE CASTS WITH STATIC CUES: PAUL THOMAS ANDERSON'S *MAGNOLIA* (1999) AND *BOOGIE NIGHTS* (1997)
Brian Jarvis, University of Texas at El Paso

In his early, ensemble-cast films (Hard Eight, Boogie Nights, Magnolia), Paul Thomas Anderson gradually raises the number of protagonists and their independence with each successive release. These films increasingly feature multiple, self-contained storylines that strike a remarkable balance between unity and autonomy. This paper establishes music's role in maintaining unity amongst multiple protagonists in Anderson's first three films.

The last of Anderson's early films, Magnolia (1999), functions as a study in pushing the boundaries of the ensemble-cast film beyond what he had already achieved in *Hard Eight* (1996) and Boogie Nights (1997). In addition to using pre-existing popular music—like other films with ensemble casts from the same time period, e.g., Tarantino's *Pulp Fiction*—, *Boogie Nights* and *Magnolia* also feature newly composed scores by Michael Penn and Jon Brion, respectively. This paper exhibits Anderson's striking technique of binding disparate storylines through a combination of musical and filmic strategies including musical stasis, pedal tones, ostinati, and the filmic montage.

Anderson begins his exploration of "static cue as binding agent" in *Boogie Nights* by joining three characters together with an eight-minute static cue. This technique is pursued to an extreme in *Magnolia* when a 33-minute static cue links all eight of the film's protagonists. This paper further demonstrates how popular songs function as interpolations that assist in prolonging the dramatic effect of *Magnolia*'s lengthy static cue.

FILMMAKING "FROM THE GUT": HOW PAUL THOMAS ANDERSON CREATED *MAGNOLIA* FROM AIMEE MANN'S SONGWRITING VOICE
Meghan Tozer, University of California, Santa Barbara

In an *Entertainment Weekly* interview shortly after *Magnolia*'s 1999 release, screenwriter-director Paul Thomas Anderson described the film as, "my own mix tape of favorite Aimee Mann songs."[1] Anderson used the singer-songwriter's oeuvre as inspiration for the *Magnolia* screenplay, but in subsequent interviews Anderson insists that it was more than Mann's specific songs that shaped the film; it was her musical sensibility and, further, what Anderson saw as the sincere, organic experience of songwriting.

Literally and figuratively, Mann's voice permeates *Magnolia*. The narrative manifestation of this concept is clear in the moment when each of the nine main characters begins to sing Mann's "Wise Up" as a way to express their respective miseries. Channeling Mann's voice allows the characters to approach the authentic emotional expression that otherwise eludes them, while offering the audience an unexpected mode of connection to the characters' vulnerability, one that is usually practiced by singer-songwriters.

Emerging among a group of American directors characterized by ironic detachment, Anderson instead embraced in *Magnolia* the earnest vulnerability that he saw as inherent in music making. In this paper, I use Anderson's screenplay, his and his collaborators' public descriptions of their work, and the final cut of *Magnolia* to argue that by publicly establishing himself as a

"musical" filmmaker and transferring that musicality to his characters, Anderson explores the potentially transformative power of the music-making process, both for individuals in crisis and for film

DISSONANT DISSIDENTS: GEORGE FRIDERIC HANDEL'S MUSIC IN THREE CINEMATIC MAD SCENES
Kristy Swift, University of Cincinnati

The most widely discussed operatic mad scene by George Frideric Handel is in Act II of his *Orlando* (1733), in which the title character is caught between lament, delusion, and murderous rage; according to Ellen Rosand it is a "hallucinatory Gavotte in F Major." The unstable libretto and volatile, dissonant music in Handel's *accompagnato recitativo* "Ah stigie larve. . .Vaghe pupille" (Ah, Stigian ghosts!. . . lovely eyes), would have signaled to an eighteenth-century audience Orlando as an operatic dissident who stood howling at the gates of Hell.

In this paper I will demonstrate how three examples of Handel's music—more familiar to modern audiences than Orlando's mad scene because of their frequent appearances in contemporary media—are employed to construct madness in modern films: Nicholas Hynter's *The Madness of King George* (1994), John Woo's *Face/Off* (1997), and Lars von Trier's *Antichrist* (2009). In these films, an orchestral anthem ("Zadok the Priest," *Coronation Anthems*, 1727), an English oratorio chorus ("Hallelujah," *Messiah*, 1742), and an opera aria ("Lascia chi'io pianga" [Let me weep], *Rinaldo*, 1711) provide recognizable sounds that create dialectics with the moving images with which they are paired to construct cinematic dissidents: a foul-mouthed, straight-jacketed monarch; a psychotic international terrorist clad in clerical robes and a crucifix; and a soon-to-be grief-stricken couple copulating in the shower. The juxtaposition of historically, textually, and dramaturgically disparate musics and images creates a poignant disruption similar to the one Handel composed in *Orlando* over two centuries prior.

30. Loewe, Saturday, May 28, 2016, 4:00 PM – 5:30 PM

BERNARD HERRMANN: PIONEER OF MINIMALISM AND LOOPING
Philip Johnston, University of Newcastle

Film music composer Bernard Herrmann is probably one of the most analysed composers in film music, due to his use of 20th Century music techniques, his introduction of scores based on short motifs, and the number and breadth of the classic films he scored (from *Citizen Kane* to *Taxi Driver*). Yet, one context which has been less discussed, is his role as a pioneer of Minimalism in film music. I use the upper case M here, because film critics and academics have spoken of his 'minimalist' style, but they are usually referring to his use of the short motif, and his dramaturgical restraint (cf the crop-duster sequence in *North By Northwest*). In her dissertation *Unheard Minimalisms: The Functions of the Minimalist Technique in Film Scores* , Rebecca Eaton dismisses his connection to Minimalism, saying that "his scores still follow the conventions of the classical film score."

However, as a composer, his musical originality places him at the forefront of modernist composers of his time, particularly regarding his advanced use in film music of polyrhythm, looping and canon technique. I will discuss his use of phasing techniques (pioneered by Steve Reich in his early tape pieces and Piano Phase) in the Prelude to *Vertigo,* looped rhythms in *North By Northwest* and *Psycho*, and repetition via orchestration in *Vertigo*. Elmer Bernstein's ironic comment, "He was a genius with repeat signs," describes a modernist composer who foreshadowed the work of Glass, Reich, Reilly and Lamont Young.

CHARACTERS BETWEEN TWO WORLDS: KORNGOLD AND THE ANTI-METAPHYSICAL FILM SCORE
Ben Winters, The Open University

As a composer for film, Erich Korngold is perhaps best known for scoring ostensibly simple scenes of swashbuckling action and saccharine romance featuring Errol Flynn. Yet, perhaps unsurprisingly for a composer who cut his teeth writing opera in the world of Viennese modernism, Korngold also scored a number of films that feature characters who prompt more complex responses, encouraging us to interrogate recurring questions of film ontology with respect to music. Dreamers and/or sufferers of physical or mental trauma, these characters are often marked out for their special abilities to see or hear beyond their immediate surroundings—gifts that Korngold's music often helps to highlight. As such, in their access to the same realm of music available to a watching audience, they occupy an important role in helping to bridge the gap between the character's worlds of film narrative and our own everyday world of cinematic experience.

In this paper, I explore the musical treatment of a number of these characters, who appear in films of various genres—from melodrama (*Kings Row*, *Devotion*, or *The Constant Nymph*) and historical epic (*Juarez*), to film noir (*The Sea Wolf*)—and highlight one particular film said to be the composer's favourite (*Between Two Worlds*), which in blurring boundaries between realms offers us a neat metaphor for the anti-metaphysical interactions that Korngold's music might be said to frequently highlight and facilitate.

SCORING THE STUFF OF WHICH DREAMS ARE MADE: MUSIC IN THREE VERSIONS OF *THE MALTESE FALCON*

Jeff Smith, University of Wisconsin-Madison

My paper will analyze three adaptations of Dashiell Hammett's *The Maltese Falcon*, all of which were produced by the same studio (Warner Bros.) and released within a ten-year period. Many details in the three films vary, but the starkest differences among these versions are evident in their music scores, which diverge markedly in terms of quantity and dramatic function.

Thus, these three versions of *The Maltese Falcon* not only illustrate the enormous changes in scoring practices that occurred across the decade, but they also raise important historiographical issues about the way this period has been characterized. Many historians suggest that Max Steiner's scores for *Symphony of Six Million* and *King Kong* served as a paradigm of classical scoring principles widely adopted by the studios. Such traits are evident in Adolph Deutsch's score for the 1941 *Falcon*, but they're largely absent from the second of these adaptations, the 1936 film *Satan Met a Lady*, where music functions exclusively to support the film's continuity and denote its modern, urban setting.

More importantly, though, drawing upon cue sheets for about 160 titles, I show that *Satan* is not alone in this regard. Indeed, the vast majority of Warner films released between 1935 and 1937 indicate that the diffusion of classical scoring principles was very uneven, apparent in the studio's slate of "A" films, but largely missing from its programmers and "B" films. My analysis demonstrates how Steiner's influence was mediated by other factors in which aesthetic change was marked by the dynamic interplay of dominant, residual, and emergent forms.

31. Room 303, Saturday, May 28, 2016, 4:00 PM – 5:30 PM

THE SYNESTHETIC DYLAN: TODD HAYNES' *I'M NOT THERE*, '60s MUSIC(ALS) AND THE IDEASTHETIC FILM

Alexander Davis, New York University

Much praise has been ladled, with caveats of unevenness, to Todd Haynes' musical biopic of America's oldest, weirdest, still-performing legend Bob Dylan. Yet, as Jacob Smith pointed out, little has been said about how Haynes *visualizes* Dylan's *sound*. The film's visual aesthetics have been easily and plainly linked to Dylan's own; the grainy 16mm of his *Freewheelin'* cover, the lush browns of *Blonde on Blonde* contributing to Robbie Clark's storyline, but there has yet to be an excavation of how Dylan's music itself inspires the formalism of the film. This presentation seeks to examine the less-intuitive ways in which music deeply informs *I'm Not There*, arguing that the film can be situated within a genre of 60s films that attempted to synesthetically relate moving images with popular music. Throughout the 60s films like The Monkees' *Head* and The Beatles' *Yellow Submarine* allowed immensely beloved music to dictate and mold the images of typically-visually-controlled films. Simultaneously, experiments were taking place like that of Louis Malle's *Elevator to the Gallows*, where Miles Davis allowed the images to synesthetically inspire the music he improvised. In *I'm Not There* Haynes straddles both these approaches of the period in his retelling of Dylan's 60s development[s]. This paper will deeply examine how the individual episodes of the film are visually and formally designed according to the inner logic of Dylan's music, while the structure of the film as a whole functions like a fugue, organizing the particular "episodes" according to their musical logic, ultimately revealing the film as equally genre-deconstructive as Haynes' other masterpieces.

COMPOSER, ARRANGER, AND MUSICAL TOPOI: KURT WEILL AND HOLLYWOOD (1940-1948)

Marida Rizzuti, IULM University, Milan

I intend to address the oeuvre of Kurt Weill in Hollywood during the Forties; his production is multifarious, and it is possible to identify some common features. The most important one is a partnership, unusual by Hollywood standards, with his arrangers, causing compositional techniques, musical topoi, and the function of music to diverge from those regulating the usual procedures in the production system. I will focus on two different subgenres: from one side the musical in transition from stage to screen, from the other side the musical film and film propaganda.

In Hollywood Weill became part of an unfamiliar production system. This caused some changes on the one hand in productive and creative processes and on the other in dramatic structures. The different nature of the medium (screen instead of stage) affected dramatic structures, pushing them towards greater narrative flexibility; they took advantage of the characteristics of film language and of the potential of the screen. So far studies of the musical have been conducted from either a historical point of view or from the perspective of cultural studies. In this paper I intend to delineate a crucial phase (1940–1948) in Kurt Weill's career from both perspectives. I will examine production processes that acted on Weill's musicals during the transition from Broadway to Hollywood with full attention to the results on both stage and screen.

WHAT KIND OF WORLD IS THIS?: RETHINKING THE DIEGETIC-NONDIEGETIC DISTINCTION IN FILM MUSICALS
Nina Penner, McGill University

In non-musical films, diegetic music is music with a fictional source. In film musicals, by contrast, the diegetic-nondiegetic distinction is typically understood as a measure of the number's degree of realism. This paper exposes several problems with this view. First, the realism heuristic is based on the dubious assumption that the rules and restrictions governing human endeavour in the real world are applicable to all fictional worlds. Second, the disjuncture in use between musical and non-musical films generates problems when scholars import truisms about the nature of these categories from one genre to another. Although the assumption that characters do not have perceptual access to the nondiegetic music is sensible in connection with non-musical films, it is problematic when applied to many so-called nondiegetic numbers of film musicals. The most difficult cases are numbers that result in major changes to characters' beliefs and desires. For example, during "Isn't It a Lovely Day" (*Top Hat*), Rogers' character falls in love with Astaire's. Furthermore, the film suggests that this change is not merely incidental to their singing/dancing but is in fact brought about by these collaborative activities. There is a distinction between numbers like "Isn't It a Lovely Day" and others like "Top Hat, White Tie and Tails." However, it is misleading to characterize this distinction in terms of diegetic status. I suggest that one of the chief differences between these numbers is whether the performances are regarded as performances of art (understood in suitably broad terms) by other fictional characters.

32. 6th Floor, Saturday, May 28, 2016, 4:00 PM – 5:30 PM

WAGNERIAN *ATONEMENT*: RETELLING OF UNFULFILLED LOVE
Andi Eng, University of Alberta

Dario Marianelli's multiple award-winning score for Joe Wight's *Atonement* (2007) – adapted from the 2001 Ian McEwan novel of the same name – continues to garner much attention for its innovative use and integration of seemingly diegetic sound effects into the non-diegetic score. This integration of sound opens up what Robyn Stilwell calls the fantastical gap. Most of the discussion about the film and its score surrounds the character of Briony in the opening and closing sections of the film, while there has been little discussion about the middle section of the film where the narrative focus shifts to Robbie, and the British Expeditionary Force's retreat to Dunkirk in late-May 1940.

My presentation focuses on the musical shift that happens in the middle section of the film. During the scenes in France, the music mirrors the narrative shift, as it appears to move away from the fantastical gap and the subjectivity of the characters, towards a more objective and "traditional" diegetic/non-diegetic film score. I focus on the 5-minute "long take" scene on the beach and demonstrate how Marianelli and Wright have collaborated to bridge the fantastical gap. Further discussion focuses on how Marianelli's scoring for the scenes in France draw from a number of seemingly extra-narrative sources – from church hymns to Wagner's *Tristan und Isolde* – and how this music highlights Wright's adaptation of McEwan's tragic love story in *Atonement* as a modern retelling of Wagner's opera of unfulfilled love.

THE SENSE OF AN ENDING: MUSIC, TIME AND ROMANCE IN *BEFORE SUNRISE*
Carlo Cenciarelli, Cardiff University

Right from the start, Richard Linklater's *Before Sunrise* (1995) presents us with the problem of its ending. Jesse and Celine meet on a train through central Europe and agree to spend one day together in Vienna, never to see each other again. The temporal deadline at once constitutes a narrative impediment and enables the romance to take place: with the silent assent of the viewer, who has already agreed to the time-bound nature of the cinematic experience, the two protagonists trade the idea of a 'happily ever after' for the possibility of experiencing a moment together. Yet for this very reason their moment together is inseparable from the feeling of the approaching goodbye, which threatens the protagonists' ability to experience the moment. My chapter explores how Before Sunrise draws on music to find a solution to this conundrum. Music by Bach and Purcell – both as source and underscore – is foregrounded in correspondence to three basic structural points: at the beginning of the journey, at the sunrise and when the lovers depart. I will show how the filmmakers draw on generic and specific musical features to construct an ending that acknowledges the ephemerality of time and feelings while also renovating ideals of everlasting love. More broadly, I will suggest that *Before Sunrise* provides a model of cinema's use of music to make sense of passage.

THINKING PAST THE "INTERPRETIVE" SOUNDTRACK: LOVE AS STRUCTURAL EFFECT IN *YOU'VE GOT MAIL*
Dan Wang, University of Chicago

Everyone who knows Nora Ephron's *YOU'VE GOT MAIL* (1998) knows the ending: Kathleen (Meg Ryan) sees Joe (Tom Hanks) in the park as Harry Nilsson sings "Over the Rainbow" on the soundtrack. Yet far fewer will have noticed that Ephron

conceals references to the song, both aural and visual, throughout the film: in snippets of underscore, in the use of Nilsson's voice on several other tracks, and in a pair of ruby slipper ornaments hung on a tree.

Why are these references hidden, such that only someone who knows what to listen and look for would find them? How does the *formal* movement from hiddenness to visibility bear on the larger concerns of romantic comedy? By comparing Ephron's careful construction of the soundtrack to the way the love plot unfolds, I show that Joe's seduction of Kathleen is mirrored in the film's seduction of its audience. While non-diegetic music in narrative film has traditionally been understood as either "unheard" or fully present, Joe's play of absence and presence in his bid for romantic love raises the possibility of thinking of this oscillation as a *processual form* that yields effects, including affects. Amid recent attention in cinema studies to the juncture between affect and form, Ephron's musical structure offers insight into how a film's form might impart the affect of love.

33. Room 779, Saturday, May 28, 2016, 4:00 PM – 5:30 PM

PLAYING WITH MUSIC IN TEEN FILMS OF THE 1980s
Tim Cochran, Eastern Connecticut State University

Roger Moseley describes the piano as a means of "playing in and with the world through the medium of sound."1 Music's ability to manipulate contexts into spaces for play is especially evident in teen films of the 1980s. This paper explores how characters use popular music to establish alternative temporalities and locations for make-believe within the mundane world. Such moments, which alter both diegetic space and viewer subjectivity, present musical play as an infectious activity and transformative power that expresses identity and desire for transcendence.

First, I analyze lip-syncing in *Adventures in Babysitting* and *Ferris Bueller's Day Off*, noting how characters adopt alternative embodiments and personae and how the films entice viewers to play along with temporary musical fictions. For example, the acousmatic introduction and Ed Sullivan-style crowd reaction to Ferris's "Twist and Shout" promotes spectator fantasies that the Beatles are present.

Next, I explore Sicart's claim that play is "an activity with its own [...] marked duration and spaces."2 Characters deploy music as a force for appropriating space and time: Ferris transforms a city block with his game while the teens of *The Breakfast Club* t ranscend the boredom of detention by turning the library into a dance-oriented playground. MTV-style montage techniques foster the impression of temporalities set apart from the film world's normal order of time.

Reinforcing familiar teen-film themes, each example frames music as an unruly surplus activity that, although unessential to life outside the play space, achieves satisfaction unattainable in adult-sanctioned contexts of decorum and restraint.

1 Roger Moseley, "Digital Analogies: The Keyboard as Field of Musical Play," *Journal of the American Musicological Society*68 (2015), 151.
2 Miguel Sicart, *Play Matters*(Cambridge: MIT Press, 2014), 16.

SCORING COMMERCIAL DIFFERENCE: INDIE FILM AND INDIE MUSIC CULTURES
Jamie Sexton, Northumbria University

In this paper I will focus on how American indie filmmaking has been influenced and affected by indie music cultures, both in terms of how the development of US indie film culture has ben informed by, and echoed, the political ideals *and* the commercial compromises characterising independent music artists and labels. In particular, I will discuss the increased use of indie music within American indie films since 2000, and analyse some of the semantic and stylistic ways that indie sounds interlock with indie images. I will contend that, as indie music has developed and its commercial value has increased, film has become a crucial site in which indie music artists can gain exposure, and this commercialisation has been accompanied by the rise in importance of the music supervisor and music advisor. This tendency has led to a stage in which music selection/supervision itself mimics indie filmmaking and music more generally: as a role in which commercial considerations co-exist, sometimes uneasily, with more artistic aims and goals. As such, indie music in indie films acts as both a commercial marker (bolstering a sense of 'indieness' which might appeal to various taste publics, who be targeting appropriately) and a more artistic device (in which various sonic markers can provide semantic commentary, for example, or infuse scenes with a specific tonal quality). Films discussed include *Garden State* (2004), *Juno* (2007), *Young Adult* (2011), *Nick and Norah's Infinite Playlist* (2008), *(500) Days of Summer* (2009), *Adventureland* (2009) and *Only Lovers Left Alive* (2013).

HEARING AND HEALING BRIAN WILSON: ATTICUS ROSS'S SCORE FOR *LOVE AND MERCY*
Kate McQuiston, Univeristy of Hawai'i at Mānoa

Bill Pohlad's Love and Mercy (2014) portrays the periods of Brian Wilson's life before and after his struggles of the 1970s. This

two-part framework, which employs two actors and the intercutting of visually distinct narratives, denies the audience any glimpse of Wilson's struggles in the intervening decade, but includes details from his life in the 1980s which have only lately come to light. This film joins the recent trend in music biopics to craft more complex and contradictory portrayals of its subjects, and offers alternatives to the biopic habit of positing songs as direct consequences of biography.

This paper situates Atticus Ross's music for the film with respect to the polymorphous and prolific nature of commercial releases by and about The Beach Boys. These sites and forms of Wilson's music afford Ross license to compose in a spirit of collaboration and connection rather than one of commentary and distance. Ross incorporates Beach Boys recordings (both studio sessions and released tracks) into pieces that highlight processes of manipulation and repetition, and these do a second duty in portraying the psychic life of the characters. Ross's compositions also dramatize the subjectivity of hearing and the rogue behaviors of auditory recollection and hallucination that characterize both Wilson's creativity and mental illness. In the context of the story of Brian and Melinda, Ross's compositions furthermore take on palliative associations that have direct implications for the commercial reception of the film's original soundtrack.

34. Loewe, Saturday, May 28, 2016, 6:00 PM – 7:30 PM

GARBO LAUGHS! GARBO...EMOTES!—MUSIC, HUMOR, AND THE GOLDEN AGE COMEDY SOUNDTRACK
Jordan Stokes, The Julliard School

Comedies are a cinematic mainstay, but comedy soundtracks receive little attention. There is a small but excellent body of research on film music's ability to be humorous (by scholars such as Zofia Lissa, Miguel Mera, and Wolfgang Thiel), but this is not quite the same thing. Humor is an experiential phenomenon, comedy, a genre – and although comedies are defined by their preoccupation with humor, they have more at stake than simply being funny. If we carefully examine comedy scores, we find that funny music is surprisingly rare. Rather, music's characteristic function is to serve as a seal or limit on the film's humorous aspect.

This paper demonstrates the antithetical relationship between music and humor, drawing on examples from Ernst Lubitsch's comic masterpiece *Ninotchka* (1939, music by Werner R. Heymann). *Ninotchka* is usually billed as a film exploring the clash between communism and capitalism. But by tracking its use of music and comedy, we find that *Ninotchka* depicts a clash between three discrete bundles of ideas: the Russian cluster (severity, cruelty, and poverty), the Parisian cluster (frivolity, dishonesty, and wealth), and the Romantic cluster (love, sincerity, and – crucially – music). The third of these is never mocked. Through a close reading of the *Ninotchka* score, I develop a structural model for music's operation in the comedy, which, although admittedly crude, offers a theoretical entry point to many films that otherwise seem to defy analysis.

SCREAMING WITH LAUGHTER: MUSIC IN HORROR COMEDIES
Guido Heldt, University of Bristol

The attraction of horror comedy lies in its particular form of genre mixing: it forces together features of genres defined by effects that, at least at face value, seem incompatible. One can theorize the link psychoanalytically; my paper will start , however, from a cognitivist account of horror comedy: Noël Carroll's *Horror and Humor* (1999). For Carroll, it is the crossing of conceptual borderlines that connects (art-)horror and comedy, for the former chiefly with regard to the nature of fictional monsters, for the latter with regard to humor from the perspective of incongruity theory.

My paper will explore the role of music in this genre context. It will show musical ways of turning horror into humor that bear out Carroll's ideas, using linguistic models for the functioning of incongruity in jokes such as Victor Raskin's 'script-based semantic theory of humor'. But it will also show that Carroll's theory is too narrow to account for much of what music does in horror comedies, and will demonstrate three other aspects: a more promiscuous penchant for the destabilising of genre frameworks; the ostentatious overplaying of horror tropes (close to the almost self-parodic use of music in some straight horror films); and the re-definition of the nature of musical horror. Brief examples will be taken from films between *The Ghost Train* (1941) and *Stitches* (2012), mainly from Anglophone ones, but also from Japanese films such as *House* (1977) and *The Happiness of the Katakuris* (2002).

PANORAMIC FLASHBACKS AND SOUNDTRACKS OF LIFE
Berthold Hoeckner, University of Chicago

Following the invention of cinema, accounts of total recall in near-death situations began to include cinematic terms like *flashback*, *replay*, and *slow motion.* In turn, starting with *Two Seconds* (1932), dying or dead protagonists have seen their lives flit by in a similar filmic way, suggesting not only that cinema could render panoramic memory but also use it as a narrative device.

I argue that panoramic memory—as embedded flashback or as frame-tale narra- tions—is often elicited by source music or ushered in from the underscore because music seems to induce or indicate the state of remembrance as a form of omnisci- ence. Specifically, music's function and role in panoramic flashback montages reflects the ambivalent power of the character-narrator who is editing not only a person's past but also a soundtrack of his or her life. Along with films told by narrators from beyond the grave, such as *Letter from an Unknown Woman* (1948) or *American Beauty* (1999), I will analyze examples, ranging from *Solaris* (1972) to *The Final Cut* (2004), which address utopian hopes and dystopian anxieties about the social and economic consequences of memory technology associated with film and audiovisual media, often pitting hypertrophic memory against amnesia, or the fear of an anterior future against postmortem serenity.

Modulated by music's ability to recall life events and to endow them with affective force, the cinematic technique of panoramic flashbacks has become integral to the memory of culture and the culture of memory.

35. Room 303, Saturday, May 28, 2016, 6:00 PM – 7:30 PM

DO YOU HEAR THE PEOPLE SING: (AB)USING MUSIC AND TECHNOLOGY IN *LES MISÉRABLES* (2012)
Ian Sapiro, University of Leeds

Tom Hooper and Cameron Mackintosh's cinematic adaptation of *Les Misérables* (2012) opened to mixed reviews from critics and the public. While Kenneth Turan's *LA Times* write-up praised Hooper for "finding ways to magnify the musical's ability to create those waves of overwhelming feelings in an audience",[1] Todd McCarthy, writing in *The Hollywood Reporter*, instead viewed it as "heavily, if soaringly, monotonous".[2] Singing was a central focus for many reviews, particularly the casting of the show and the process by which the songs were performed and recorded. Indeed, while *Les Misérables* was by no means the first, or even the first contemporary film musical to feature sound recorded live on the set, this apparently novel approach to vocal performance was much publicised in the lead up to the film's release.

However, despite all of this exposure, the impact of the musical and technological decisions on those working behind the scenes remains unclear. The project's team of music editors were left with the significant challenge of creating the soundtrack using the shot footage, and to do so they had to overcome a range of issues not usually encountered in films including matters of musical and performative continuity such as phrasing, dynamics, intonation and diction. The decision to cast mainly (Hollywood) actors rather than (Broadway) performers resulted in sometimes questionable vocal performances, that also served to force the music team to operate outside of their normal practices in order to fully realise the sound world of the film.

[1] Kenneth Turan, "Review: *Les Misérables* in all its over-the-top glory", *Los Angeles Times*, December 24, 2012
<http://articles.latimes.com/2012/dec/24/entertainment/la-et-mn-les-miserables-20121225>.
[2] Todd McCarthy, "*Les Misérables*: Film Review", *The Hollywood Reporter*, December 6, 2012 <http://www.hollywoodreporter.com/review/les-miserables-film-review-398662>.

DEGREES OF FANTASY: SONIC TRANSITIONS BETWEEN RELATIVELY REALISTIC AND UNREALISTIC SPACES IN MGM'S *AN AMERICAN IN PARIS*
Elsa Marshall, University of Ottawa

Metro-Goldwyn-Mayer's 1951 film *An American in Paris* successfully show-cased the existing musical oeuvre of a composing team, George and Ira Gershwin, through an original narrative instead of the usual biopic format. This paper analyses the movements between real and fantastical spaces that contributed to this success in interviews with members of the Arthur Freed Unit (the film's creative team) and theories and models of film musicals. The Freed Unit's principle aim was to keep the Gershwins' style while presenting the music as though it was composed for the film, and the methods they describe closely mirror Michael Dunne's analysis of chronotopes, Richard Dyer's discussion of transitions from dialogue to song, and Richard Altman's method of comparing parallel film segments.

The interviews reveal varied ideas of realism, with book writer Allen Jay Lerner dismissing its role in theatre entirely and director Vincent Minelli interpreting it in a new light that included fantasy. Minelli's conception is evident during transitions between dialogue scenes and music and dance sequences as the reality on screen is momentarily and incrementally widened in order for audiences to accept higher levels of fantasy. Furthermore, the instrumental overture and voice-overs at the start of the film can be understood as a "fantastic chronotope" that prepares the audience for these unrealistic moments to come. Other musical numbers are smoothly incorporated into the narrative through the maintenance of tone between dialogue and song, the use of magical objects and forces, or the use of previously heard themes.

THE ARCHITECTURE OF SOUND IN THE WORK OF MICHELANGELO ANTONIONI
Paul Newland, Aberystwyth University

In this paper I examine the development of an architectural sense of spatiality in the complex sound worlds in the films of Michelangelo Antonioni. This paper thus forms the beginning of a wider ranging research project that I aim to develop on film

sound and the representation of architecture. Looking at specific examples drawn from *L'Eclisse* (1962), *Il Deserto Rosso* (1964), *Blow-Up* (1966) and *The Passenger* (1975), I argue that just as Antonioni developed an interest in the dramatic possibilities of idiosyncratic architectural structures (especially striking examples of modernist or brutalist architecture), his major films that are largely set in urban locations also develop a highly complex sonic evocation of architectural space. Furthermore, I will argue that these sound worlds are effectively architectural. I will show that the realisation of Antonioni's sonic architectural sensibility was in many ways facilitated by the work of a range of talented collaborators, including sound designers (including Claudio Maielli, Fausto Ancillai, Mike Le Mare, and Robin Gregory) and composers (such as Giovanni Fuso and Vittorio Gelmetti). These figures often demonstrated the influence of *musique concrète's* interest in the potential musicality of everyday sounds, and John Cage's work with noise and silences. Overall, I will argue that that rather than considering the musicality or non-musicality of the sound worlds in these films, we should instead concentrate on their specifically architectural qualities, and how, precisely, these sound worlds work alongside filmed places in order to facilitate Antonioni's striking construction of space as 'practiced place' (de Certeau) in these films.

36. 6th Floor, Saturday, May 28, 2016, 6:00 PM – 7:30 PM

"LOVE AT FIRST SIGHT": MUSIC AS HETEROLOGICAL SILENCE
Giorgio Biancorosso, University of Hong Kong

"When Love speaks, the voice of all the gods /Makes heaven drowsy with the harmony," writes Shakespeare (*Love's Labour's Lost*, 4.3). This and countless other literary passages point to a long-standing use of musical metaphors in the discourse on love. But a moment's reflection indicate that they also sketch a phenomenology: their attention focused obsessively on the love object, their senses numbed, love-struck subjects live in a bubble of their own making, no longer aware of their surroundings. As anyone who has ever paid even the scantiest attention to a soap opera will know, such a scenario has found counterparts, in seemingly endless elaborations, in both cinema and the television. Indeed, as re-elaborated at the hands of film makers and musicians, "love at first sight" scenes unabashedly incorporate music, the use of which under the circumstances has become proverbial (not to say notorious). In this paper, I examine a few paradigmatic examples of "love at first sight" drawing from both European and Hollywood cinema before the advent of Dolby. In each of them, by an ironic form of mimesis, anesthesia is sublimated into music—what I would like to call *heterological silence*. Cinema invites us to think of attention in novel ways, that is, not simply as a resource to be allocated but as a capacity that breaks down—a passage that the irruption of music in the mix, despite flouting the most elementary rules of verisimilitude, conveys with unquestionable efficacy.

THE ACCENTED RESTS AND "NOTHINGS" OF MICHAEL HANEKE'S CINEME: ON CREATING A VIDEO ESSAY ABOUT HIS SONIC STYLE
Elsie Walker, Salisbury University, Jacob T. Swinney, Independent Scholar

Given his relatively modest output of 11 feature films since 1989, Michael Haneke has been the subject of an extraordinary amount of scholarly attention. In a review of just four recent books devoted to the director for *Cineaste*, Stuart Liebman argues that many critics overreach for heightened levels of abstraction and "intellectual showmanship" that do more to obscure than reveal Haneke's films more clearly (27). Liebman's critique reminds us that analysis can sometimes remove us from the visceral impact of a cinematic experience. Certainly, when Jörg Metelmann argues that Haneke's filmmaking pushes Brechtian alienation to "an unprecedented degree of otherness" (169), he provides a rather vague assertion that is remote from the gut-wrenching experience of witnessing Haneke's scenes of violence: for example, the scene in which we hear young Georgie being shot dead offscreen while a killer quietly makes a sandwich onscreen in *Funny Games*. In such scenes, Haneke uses minimalist diegetic sound that ironically amplifies affect.

This presentation revolves around our creation of a video essay that is designed to return us to the immediately affective impact of such highpoints in Haneke's sound tracks. Rather than offering a standard "supercut" montage of choice moments, our video essay is a series of carefully juxtaposed extracts that underline several important patterns of Haneke's sonic style: first, his emphasis on the power of hard cuts from sound to silence, or from sonic stingers to sudden quiet, jolting us into active comprehension of his manipulation of reality as well as unflinchingly underlining the significance of that same reality; second, his aural motif of characters saying "nothing" ("rien," in the French-language films) to ironically refer to realities of great significance. Haneke's films thus work rather like John Cage's experimental music in that they make meaning out of the silences and omissions that we are invited to notice. The precise sonic patterning of Haneke's films is consistent despite his employing various sound personnel through his career, thus establishing his importance as an aural auteur, along with reinforcing what Danijela Kulezic-Wilson might call the distinctive "musicality" of his films. Our presentation will include a preamble discussion of the questions we raised before creating the video essay, the debut presentation of our video essay, and a more elaborate discussion of our creative findings through making it.

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THE CREATION OF MEANING THROUGH AN "EMPTY" SIGNIFIER: HISTORY AND ANALYSIS OF SILENCE IN THE HOLLYWOOD SOUND FILM
Sven Raeymaekers, Kingston University

Much like its sonorous counterparts speech, sound, or music, the use of silence in film is a deliberate choice and requires the same in-depth analysis to be fully understood. My paper focuses on the often used yet seldom studied concept of silence in the Hollywood sound film. As such, it builds upon previous research by Isabella van Elferen and myself (2015) on the nature of silence, and on concepts put forward by Théberge (2008), e.g., diegetic silence, Gorbman (1987), e.g., discomposure/rupture (from ancrage/suture), and Chion (1994), e.g., synchresis and added value, which can be used to discuss the place and function of silence in film. The creation of meaning through filmic silence, then, is the main focus of my paper. Silence is sometimes referred to as an "empty" signifier. It does not relate to a particular signified, but rather this signified can change depending on its context. Building on similar applications to music by Goodwin (1992) and Turino (1999), my paper applies Peircean semiotics to silence in film to analyse the different relations of silence with the image and other sounds. Silence has been edited into the soundtrack in different ways throughout the sound film's history. With examples selected from a wide range of films, from *The Jazz Singer* to *The Fellowship of the Ring*, I elucidate both this history of silence in different Hollywood eras and the theoretical framework for its analysis.

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37. Room 779, Saturday, May 28, 2016, 6:00 PM – 7:30 PM

LETTER TO AN UNKNOWABLE WOMAN: LISTENING TO *MAHLER AUF DER COUCH*
Nancy Newman, University at Albany

Felix and Percy Adlons' *Mahler auf der Couch* (2010) is a poignant reconstruction of the composer's single visit to Freud. Its narrative focuses on Mahler's discovery of his wife Alma's affair with Walter Gropius through a misaddressed letter. The distraught composer's counseling session is imaginatively depicted through a series of flashbacks and pseudo-documentary "eye-witness" accounts, assembling the story from assorted partial perspectives.

This paper argues that *Mahler auf der Couch*'s power is in its "system of audition," Michel Chion's phrase for the filmic representation of hearing and listening. The underscoring is dominated by the selective re-orchestration of three Mahler symphony movements, with the inner lines of complex textures enhanced for effect. Some of this is used quasi-diegetically through visual cues indicating it is "inside" a character's head. But even more compelling is that the act of listening—the problem of truly hearing—dominates and structures the narrative. There are tragicomic scenes in which Mahler struggles to be heard by Freud, poignant ones where the analyst's words impact client, and revelations through the narration of letters. Two missives are central: the love letter to Alma that Gropius "inadvertently" addressed to "Herr Direktor," and Mahler's letter to Alma before their marriage requiring that she not pursue her own career as a composer.

Freud may or may not have prompted Mahler to truly hear Alma's response to these crucial letters through the heterophony of music and noise in his head. Either way, the Adlons' use this episode poetically to forefront the profound complexities of audition.

"ONLY A PLAY... WITH MUSIC?" PERFORMANCES OF SPECTATORSHIP IN PETER GREENAWAY'S *THE BABY OF MÂCON*
Estela Ibáñez-García, University of Hong Kong

The Baby of Mâcon is the title of Greenaway's 1993 film and of the morality play represented therein. This is one instance of the constant blurring of boundaries between cinema and theater in the film through which Greenaway shows the narrow line dividing reality and representation. Set in the 17th-century, the film represents a performance of a play based on a miraculous birth in a town damned with barren women and famine. The performance departs from script at several points, transforming acts into actuality. Among the members of the audience, only Cosimo di Medici seems to realize about the reality of the onstage representation, whereas the rest of the audience considers it to be "only a play… with music." The prevalent visual analyses of this film have mostly addressed its theatricality and the mobility of the camera in creating the illusion of a three-dimensional space. This paper focuses instead on Greenaway's musical selection—17th-century dances, operatic and sacred music—and analyzes music's relevant role in the representational process. The different frames and embedded performances displayed

throughout the film make explicit that it is not the play, but the complexity of the process of communication that the film brings to the fore. Music emerges as a mediating element for the film audience since it delineates the characters' relationships, frames and punctuates the dramatic performance, and points to the reality of the represented events on stage—and on screen, as Greenaway's final twist during the curtain call makes clear.

THE PAST DAYS OF DISCO: MUSIC AND NOSTALGIA IN THE FILMS OF WHIT STILLMAN
Jenna Oldrid

Though heavily featuring philosophical discussion, dry humor, and love triangles of the privileged, the soundtracks of Whit Stillman's films offer both fitting context and, at times, wild contrast to these established worlds. In *Metropolitan*, we see a well-mannered Upper East Side stage play punctuated with a classic Cuban "cha cha cha" number. The white-collared young professionals of *The Last Days of Disco* dance away their uptight office lives each night to the sounds of disco — a music style popularized by queer and minority cultures. The juxtaposition of these musical themes allows for a range of. Our interaction with this music allows us accessibility into these worlds.

The soundtracks in Stillman's films are used to capture unique, ahistoric worlds. The music is transformational, encompassing tiny environments The viewer is able to become a part of these timeless settings, accessing memory and familiarity. Through music we can tap into memory and transport ourselves into these delicate, personal films. The goal of this paper is to examine how the soundtracks used in each of Whit Stillman's films creates a nostalgic world for the viewer.

38. Loewe, Sunday, May 29, 2016, 9:30 AM- 11:00 AM

MUSIC EDITING IN THE DIGITAL AGE: KENNETH WANNBERG AND THE *STAR WARS* REPUBLICAN TRILOGY (1999-2005)
Chloé Huvet, Université Rennes 2/Univesité de Montréal

Music editing in the *Star Wars*' Republican trilogy[1] is frequently criticized for undermining John Williams score's consistency and narrative. Digital editing substantially impacts the handling of the orchestral score through its extreme ease and flexibility of manipulation. Scholars insist that this results in a poor treatment of Williams' music, reduced to wallpaper instead of acting as an essential part of the narration[2], whereas several scenes display a "Frankenstein patchwork[3]" of disparate cues. But these criticisms often stem from a lack of an overall consideration of film music creation and production practices as well as the redefinition of movie status[4] in the digital age.

The aim of this paper is to establish in which ways and to what extent the nature and function of music editing have evolved in the *Star Wars* trilogies. Drawing on archival materials[5] I will first provide an in-depth insight of Kenneth Wannberg's role, arguing that the digital era has led to a new prominence of the music editor, a figure still understudied[6]. Through micro-cutting, splicing and thousands of edits, it becomes possible for him to create a new musical montage that will adapt to the constant modifications of the image until the theatrical release. I will thus show how the nature of music editing has changed in the Republican trilogy where it is used on an extensive scale and will consider its impact on Williams' compositional methods. Finally, I will demonstrate that new music edits can add significantly to the drama and narration.

[1]   The Republican trilogy includes *The Phantom Menace* (1999), *Attack of the Clones* (2002) and *Revenge of the Sith* (2005). This denomination originates from Pierre Berthomieu, *Hollywood moderne : le temps des voyants*, Pertuis : Rouge Profond, 2011, p. 521-544.
[2]   See Olivier Desbrosses, « La Renaissance du symphonisme », dans Alexandre Tylski (dir.), *John Williams : un alchimiste musical à Hollywood*, Paris : L'Harmattan, 2011, p. 55 ; Didier Leprêtre and Nicolas Michel, « La Guerre ne fait pas rage que dans les étoiles », *Dreams to Dream…s*, n° 15, fall 1999, p. 42-44 ; and Vivien Lejeune, « John Williams, de Geonosis à *Minority Report* », *Dreams Magazine*, n° 29, september/october 2002, p. 81-84.
[3]   John Takis, « *Star Wars* Episode Tunes: Attack on the Score », *Film Score Monthly,* vol. 7, n° 4, may/june 2002, p. 18.
[4]   As Royal S. Brown puts it, in the digital age « [film] has begun to lose its illusory aura of permanence, its deceptive status as a kind of inviolable icon in which there is a firmly established place for every segment and every segment has its firmly established place. » (*Overtones and Undertones: Reading Film Music,* Berkeley: University of California Press, 1994, p. 265).
[5]   Archival materials include Williams' sketches and orchestral score as well as personal interviews with orchestrator Conrad Pope and music editor Kenneth Wannberg.
[6]   Ronald H. Sadoff in particular has published several interesting articles on this matter. See for instance « The Role of the Music Editor and the "Temp Track" as Blueprint for the Score, Source Music, and Scource Music of Films », *Popular Music*, vol. 25, n° 2, may 2006, p. 165-183.

THE HIDDEN FORCE IN THE JEDI ORDER: JOHN WILLIAMS' *STAR WARS*
Hua Xin, University of North Texas

John Williams' film music is known for its intricate harmonic progressions, extremely appealing melody, multi-layered texture, and clever orchestration that involving sophisticated contrapuntal writing and fantastic placement of prominent melody and countermelody. For instance, in his famous Star Wars film scoring, Williams utilizes compositional techniques such as unexpected accidentals, major triads built on ♭2, ♭3, ♭6, suspensions and retardations in the inner voices, and unanticipated octave displacements. These elements create surprise turns for the audience, drop clues for unforeseen twists in the storyline, establish a dark yet mystical sonority, build an exotic and alien setting, and hint the troubled romance between the main protagonists.

Although John Williams' composition often extends tonal harmony, his melodic structure remains faithful to the tonic-dominant motion. Frequently, the main melody moves back to the tonic or dominant at the end of the phrase. His large form structure is also in classical form most of the time, which creates a compelling power and fulfills the psychological expectations of audiences at the same time.

This paper will demonstrate Williams' unique compositional language through detailed analysis of representative excerpts from Star Wars film scores released by Lucasfilm LTD. Production: Anakin's Theme from Episode I–The Phantom Menace, Across the Stars from Episode II–Attack of the Clones, and Princess Leia's Theme from The Original Trilogy. In particular, I will illustrate the differences between each time these major themes occur in the film, evaluate the way Williams transforms, reharmonizes and reorchestrates these themes, and elaborate how these film cues serve the plot of the storyline.

HAPPILY NEVER AFTER: WILLIAMS' MUSICAL EXPLORATION OF THE 'CONTROVERSIAL' ENDING TO *A.I.: ARTIFICIAL INTELLIGENCE*
Stefan Swanson, Rutgers University, New York University

Steven Spielberg's film *A.I.: Artificial Intelligence* is a futuristic reworking of the Pinocchio story that substitutes a human-created robot boy (David) as the protagonist. David is given advanced artificial intelligence that enables him to love, but this causes him endless conflict in a human world. Upon its release in 2001, the film received mixed reviews, most notably for its controversial ending, which Roger Ebert called "too facile and sentimental." Brian Aldiss, the author of the original short story the film was loosely based on, even called the ending "overly sympathetic." However, in his 2002 *Film Quarterly* review, Tim Kreider argues that Spielberg is ultimately manipulating the audience throughout the film and the seemingly saccharine final act is actually a grim conclusion to David's story.

This paper looks at how John Williams' score supports Kreider's reading of the ending. I analyze the controversial finale demonstrating specifically how the juxtaposition and mixing of styles and techniques helps manipulate the audience into seeing what on the surface appears to be a "happy" reunion, but ultimately reveals the darker truth. Drawing from Caryl Flinn's *Strains of Utopia* and Rebecca Eaton's article "Marking Minimalism: Minimal Music as a Sign of Machines and Mathematics in Multimedia," I conclude that Williams uses minimalist and neo-romantic styles to represent "artificial" and "human" subjects respectively, thus musically setting up the ending as a tragic continuation of David's prior conflicts with humans and emotions.

39. Room 303, Sunday, May 29, 2016, 9:30 AM- 11:00 AM

MURDERED VOICES: SOUND AND TRANSFORMATION IN LAMBERTO BAVA'S *DEMONS*
Benjamin Oyler, University of Tennessee, Knoxville

Lamberto Bava's 1985 horror film *Demons* takes place almost entirely inside of Berlin's Metropol Theater, a fact that speaks to the film's structural self-reflexivity. Rather than using such a setting as a platform for postmodern commentary on the nature of the horror film, *Demons* moves fluidly between onscreen and off-screen action in a disorienting, violent phantasmagoria. Composer Claudio Simonetti's pulsing electro-metal score, supplemented with songs by Motley Crüe, Accept, Scorpions, and Billy Idol, energizes and directs the film's flow. Flat, stereotyped, characters are subordinated to the all-present musical drive, much as they are subjected to demonic violence in the onscreen action.

In this paper, I examine the ways that *Demons* constructs and reinforces conventional social codes and heteronormative ideology, arguing that it does so sonically through dubbing, self-reflexivity, and the use of heavy metal. Surrealistic dubbed dialogue and Simonetti's pervasive soundtrack exist coevally with, rather than highlight, the film's gory, atmospheric visuals. Governing tensions and revelations in the film are framed in terms of contrasts between diegetic and non-diegetic sound. Visual and aural transformation, layered in a dubbed sound-world, serve to destabilize clear gender roles. The film's horror, then, becomes both a transgression of heteronormative values and, through key structural use of heavy metal, its implicit reinforcement.

BREATH AND THE BODY: SOUND DESIGN IN THE CINEMA
Liz Greene, Dublin City University

The presence of breath in cinema is a conscious choice by filmmakers. In real life this is the type of sound we normally cannot hear unless we are very close to another person. In cinema, the inclusion of breath offers a technologically enhanced aural close up of characters within the story. Breathing is often offered from a first person perspective as a 'point of audition' with the character, hearing the breath and its fluctuations in response to external action. Here, breath allows a way to consider the emotional state(s) of the character(s).

Since the introduction of Dolby sound in the mid-1970s we have experienced a significant development in the quality of playback systems in cinemas. We are now more clearly able to hear the breathing performance of an actor. For example,

consider the prominent use of breathing with the character of Darth Vader (James Earl Jones, the voice of Darth Vader) in *Star Wars IV: A new hope* (George Lucas, 1977) a film that was closely marketed alongside the introduction of Dolby technologies in cinema. In a similar portrayal of a disabled antagonist, the recent film *Mad Max: Fury Road* (George Miller, 2015) offers a subject, Immortan Joe (Hugh Keays-Byrne), struggling for breath within a toxic environment. This paper will engage with the presence of air and breathing in order to illustrate the 'overlookedness' of breathing in cinema and how meaningful environmental questions can be proposed through a focus on bodily sounds.

HORROR HEARTBEATS: THE DARK CORPOREALITY OF CONTEMPORARY CINEMA
Caitríona Walsh, University College Cork

Film's preoccupation with the corporeal is by no means a recent phenomenon, with celluloid artforms both antiquated and novel having served up a smörgåsbord of fleshly scenes, from the output of directors like Buñuel and Pasolini some decades back, to the increasingly grotesque extremes of modern-day body horror franchises. Concerning the film music discourse, corporeality is still a topic in its incipient stages, with considerable scope for further investigation. To date, the contributions of Kevin Donnelly and Ben Winters have proved particularly significant for their corporeal content. In 'Corporeality, Musical Heartbeats, and Cinematic Emotion', Winters describes how spectators interpret cinematic musical gestures like sonic heartbeats in the context of their own corporeality. Heartbeat effects are viewed as especially useful in terms of their visceral evocation of 'endangered corporeality'. They also elicit an intense emotional affect borne of the idea that 'fear is fundamentally about the body…its "fleshiness and precariousness"'. In this way, though a film's action may be fictitious, a pervasive cardiac throb enables the spectator to become a willing participant, both psychically and physiologically, in an on-screen 'game of make-believe'. Building on existent research, my paper investigates standout instances of this corporeal motif. Moving beyond archetypal examples in Kubrick's labyrinthine nightmare *The Shining* (1980), and the original *Hellraiser* (1987), I focus on more recent and less often-cited applications in *There Will Be Blood* (2007), *Lost River* (2014), and *It Follows* (2014) in attempt to demonstrate how this tenacious soundtrack device continues to serve as a creative and compelling invocation of cinema's dark corporeality.

40. 6th Floor, Sunday, May 29, 2016, 9:30 AM- 11:00 AM

ACOUSTIC GHOSTS AND HAUNTED LANDSCAPES: THE SONIC INVENTION OF PLACE IN BRITISH LANDSCAPE CINEMA
Aimee Mollaghan, Edge Hill Univerisity

In 'Invention, Memory, and Place' Edward Said asserts that geography as a socially constructed concept can invest a location with particular mythological significance and power through the creation of memory and narrative. Drawing on Said's idea, this paper investigates the notion of fabricated cinematic narratives inscribed on specific British rural geographic locales through music and soundscape in films such as *Sunset Song* (Terence Davies, 2015), *Wuthering Heights* (Andrea Arnold, 2011) and *This Filthy Earth* (Andrew Kötting, 2001). These films are marked by a visceral allegorical connection between the psychological state of their characters and the topography of the rural British landscape. Rather than using landscape merely as a physical space for the locus of action however, these films use representations of landscapes *haunted* by musical soundscapes, disembodied voices and acoustic ghosts in order to weave a narrative that imbues these locations with mythic importance and ultimately allows for a psychological engagement with these sonically constructed cinematic landscapes.

ACOUSTIC PROFILING: MAPPING INTERSECTIONAL SOUNDWAYS IN THE LOST VANCOUVER NEIGHBORHOOD OF STAN DOUGLAS' IOS APP *CIRCA 1948*
Randolph Jordan, Concordia University / Champlain College

In this paper I examine how the iOS app *Circa 1948* deploys interactive sound environments that allow users to explore the racial dynamics of Vancouver's legendary Hogan's Alley neighborhood, long since lost to the machinations of urban planning. Designed by renowned Canadian artist Stan Douglas in collaboration with the National Film Board of Canada, *Circa 1948* brings players into a 3D modeled virtual environment that renders photorealistic visualizations of the alley, once the heart of the city's black community and hub for neighboring Chinese and Italian enclaves. Hogan's Alley has been stereotyped as a hotbed of criminality, a reputation loaded with Vancouver's sad history of race and class biases through all levels of government and a population once dominated by the British majority. *Circa 1948* invites users to critically reassess this stereotype by foregrounding the process of constructing historical narratives. Though the visual spaces are largely deserted, ghostly apparitions emerge at key locations that, when tapped, trigger sound pockets filled with rich details of period life, each forming a component of a broader network narrative subject to the user's choice of trajectory. To guide my analysis of these auditory strategies I use the term "acoustic profiling," combining acoustic ecology's notion of the "acoustic profile" (Truax 2001) and the charged practice of "racial profiling" to examine how the app opens up ethnically coded soundways that extend into and intersect with a variety of its game spaces, positioning players within the racial tensions of the day and giving them a role in constructing its ever-changing dynamics. My investigation is informed by the critical discourse surrounding Douglas' body of work on Vancouver as a historical text (Shier 2002) and new methodologies in historical soundscape research for addressing the "staging" of sound in media representations of specific geographic locales (Bijsterveld 2013). I demonstrate how the varying

approaches to situating players in the acoustic spaces of *Circa 1948* are used to "unsettle" Vancouver's urban space by revealing it as continually in motion across overlapping and often contradictory historical accounts (Blomley 2004), thereby opening this historical moment to new interpretations that might resonate through new planning initiatives in Vancouver today.

SONIC SPICES, SILENCE, AND STRUCTURE: UNSUBTITLED CANTONESE OPERATIC EXCERPTS IN *IN THE MOOD FOR LOVE*
Timmy Chen Chih-Ting, University of Hong Kong

In terms of the use of preexisting music, Wong Kar-wai's *In the Mood for Love* envelops the audience with almost "wall-to-wall" fabric of "Yumeji's Theme" and Nat King Cole's accented Latin tunes. The "fragmented" Chinese operatic excerpts emanating from the radio, however, are relegated to the sonic background and thus escape critical attention.

Wong's sensuous evocation and recreation of the "radio days" of 1960s Hong Kong is specific to the Shanghainese émigré community transplanted from Shanghai and disconnected from local Cantonese soundscape. What does it mean for the characters and audiences who hear but not listen to Suzhou *pingtan*, Shaoxing, Beijing, and Cantonese operas on the radio? The immediate function of these "indigenous" sounds is to serve as "sonic spices" adding historical authenticity to the film. But are the Cantonese operatic excerpts heard differently from other regional operas as rooted in Hong Kong rather than suggesting a sonic elsewhere? What does it mean when Li-zhen and Mo-wan sing to the gramophone record of Cantonese opera, which is silenced and substituted by "Yumeji's Theme" in Room 2046? This paper sets out to push the limits of interpretation by "listening to" the structural roles the unsubtitled Cantonese operatic excerpts—sounded or silenced—can play in *In the Mood for Love*.

41. Room 779, Sunday, May 29, 2016, 9:30 AM- 11:00 AM

"COOL" AS MUSICAL EXISTENTIAL SIGN IN THE TELEVISION CRIME DRAMA
Ron Rodman, Carleton College

American television has always relied on viewer approval for programming, and one of the most successful ways of gaining approval is to portray programs as "cool." Crime dramas on early television were popular because characters were portrayed as anempathetic and aloof (all aspects of cool), while other aspects of the genre such as lighting, setting, etc., contributed to an ethos of cool. Music also played a part in conveying cool, as programs like *M Squad* and *Peter Gunn* employed Count Basie and Henry Mancini, respectively, to compose jazz themes and underscore music.

In this paper, I define the musical characteristics of cool, and trace the existential traits of musical coolness in the television crime drama from the 1950s to the present. Cool is what Eero Tarasti calls an "existential sign," that is, a sign that is originally tied to a physical object (*Dasein*), but whose signified may disconnect from the signifier in the objectal world. The signified of "cool" floats in existential space without any content, only to be re-connected to another signifier at a different time. In the case of cool, its musical signifier in early television was jazz, but as the cool jazz era waned, the signified disconnected into a Satrian *Néant* (Nothingness), only to resurface later in other musical styles. More recent crime dramas use newer, cool musical styles such as the anempathetic rhythm and blues style found in Leonard Cohen's theme to *The Sopranos* (HBO 1999-2007), and Gangstagrass and T.O.N.E.-z's rap/bluegrass fusion theme to *Justified* (FX, 2010-2015), signaling "cool" in new musical guises.

SOUND BRIDGE AS NARRATIVE AGENT: A TALE OF TWO KILLERS
Tahirih Motazedian, Yale University

The Talented Mr. Ripley (1999) and *Amadeus* (1984): two seemingly dissimilar films with certain intriguing similarities. One takes us inside the mind of Tom Ripley, as he recounts murdering his closest friends, the other takes us inside the mind of Antonio Salieri, as he recounts murdering his closest enemy. Both protagonists manipulate everything and everyone around them to achieve their ends; but despite succeeding, neither ends up happy. One mutual technique facilitates both their narratives...

Every scene change in these two films is achieved via sound bridge. Sound bridges are, of course, a common editing technique for creating aural continuity across visual discontinuity. What is unique about sound bridges in these two films (in addition to their consistent presence at every scene transition) is that they contribute actively to the narrative, rather than just aesthetic continuity. In this paper, I will demonstrate how characters in these films manipulate (and are manipulated) through the device of the sound bridge.

Since both films feature a stationary protagonist reflecting on past events that led to their present state, both narratives are mediated to us through the protagonist's perspective. As music is of paramount importance to these two characters, what we see is *their* version of the story, in which music choreographs fate. In their retelling, sound bridges are used to exert control, evade

trouble, portray victimization, and skew perceptions. Music turns the pages of their memories, and sound bridges transcend continuity editing to function as agents of the narrative.

NARRATIVE ROLES OF MUSIC AND SILENCE IN OTTO PREMINGER'S *ANATOMY OF A MURDER*
Alyssa Mehnert, University of Cincinatti

Duke Ellington and Billy Strayhorn's score for Otto Preminger's *Anatomy of a Murder* (1959) was the composers' first complete feature film score. Reception and opinion regarding the quality of the film and soundtrack remain mixed; some view Preminger's collaboration with these composers as a way to capitalize on the growing popularity of soundtrack albums after the commercial success of the soundtrack for *The Man with the Golden Arm* (1955). Ellington and Strayhorn completed the score for Preminger's film and recorded it as a series of big band arrangements without seeing the film's final cut. This production history supports the view that Preminger and Ellington were more interested in creating a saleable soundtrack album than in supporting the film's dramatic narrative through music.

However, a thorough analysis of *Anatomy of a Murder*'s soundtrack through the lens of film music theories reveals that Ellington and Stayhorn's compositional choices and music editor Richard Carruth's editorial decisions significantly contribute to the narrative enrichment of the film through music. The composers' score supports character development and narrative cueing through the use of leitmotifs and thematic transformations. Additionally, an absence of musical underscoring in long stretches of the film further reinforces character portrayal. Preminger's extensive use of these musical silences leaves the characters' perceived innocence or guilt ambiguous to the audience. Thus, in *Anatomy of a Murder*, both music and silence work to support the narrative, mood, and character depiction.

42. Loewe, Sunday, May 29, 2016, 11:00 AM- 1:00 PM

SCREEN MUSIC AND THE QUESTION OF ORIGINALITY
Miguel Mera, City University London

According to the philosopher Theodore Gracyck all music is, in some way, derivative of other music and the degree of 'originality' is as much a matter of aesthetic as historical judgment. Equally though, certain historical perceptions of originality have particularly dogged screen music. The symbiotic relationship between music and visuals has often suffered at the expense of a false notion of *intrinsic* originality embedded purely within musical material. In this presentation I argue that we have not engaged with the ontology of screen music until we fully understand where its originality can be found. I also challenge some of the perceptual frameworks that characterize the creation of something from nothing as innately more valuable and original than the rearrangement of existing parts. A focus on scores that have been disqualified from or nominated for the Academy Awards will show how the conflicted idea of originality has reflected changing socio-historical values and has flowed through a series of different naming conventions. Recent examples—such as *The Artist* (2011), *There Will be Blood* (2007) and *Birdman* (2014)— will also illustrate the complex territories in which screen music's disputed notions of originality operate. Ultimately, this presentation aims to consider the ways in which the thorny concept of originality is perceived within screen music and to reflect on the implications of this problematization for wider cultural production.

BOURNE, BOND AND ROGERS: THE SOUND OF UNDERWATER TRANSFORMATION IN 21ST CENTURY ACTION FILMS
Catrin Watts, University of Texas

Commenting on twentieth-century action films, Martin Flanagan states that "heroes arrive fully formed and changed little in the action film," however, this is no longer the usual case. A frequent trope of twenty-first century action films is that heroes undergo a significant transformation; they are reborn so that they can become action heroes proper to the ambiguities and uncertainties of the twenty-first century world.

Three sets of films that follow this new trope are those featuring Jason Bourne, James Bond and Captain America. These films all have important scenes where the hero undergoes an underwater transformation, and these scenes follow one of three specific narrative structures—regression, rebuilding, and redetermination—with characteristic musical treatments. In the cases of regression and rebuilding, music stops when the protagonist enters the water and returns after a brief period of time. Regression is scored by music not associated with the protagonist suggesting a character who has lost the sense of self whereas rebuilding features music already associated with the protagonist but reduced to basic thematic cells. Redetermination, which involves a significant refocusing of the hero's goals in a way that rewrites identity, is treated quite differently, with music continuing throughout the scene and emphasizing an emotional shift that motivates a new set of priorities. None of these underwater sequences features a loud heroic theme that marks triumph over adversity but rather they all gesture towards the hero in a way that indicates the situation has profoundly affected the character at the level of identity.

THE AESTHETICS OF ENGAGEMENT IN CONTEMPORARY FILM SCORING
Danijela Kulezic-Wilson, University College Cork

Despite the fact that the principles of classical scoring still dominate mainstream cinema, in recent years a range of alternative practices have emerged. While their aesthetic purposes might diverge, their common objective is to avoid the musical facilitation of classical narration, opting instead for the filmic equivalent of what Roland Barthes calls a *writerly* or *plural* text which destabilizes the reader's expectations and allows multiple readings. The most drastic response to the excesses of classical scoring is the eschewing of the non-diegetic score altogether, while the most prominent one is the employment of a manifestly non-melodic musical language which can be perceived as part of the ambient sound and/or sound design. My paper explores scoring approaches that fall between these two methods, resisting traditional scoring practices by relying on a contemporary musical language and improvisatory practices. Many of these scores nevertheless conceal familiar types of audio-visual interaction and modes of response to films' visual and narrative contents, raising the question of what is considered innovative in the context of contemporary film. I will address this question by using examples from Jonathan Glazer's *Under the Skin* (2014), Justin Kurzel's *Macbeth* (2015) and David Michôd's *The Rover* (2014), and will argue that the most significant aspect of the new scoring trend is not innovation *per se* but rather the facilitation of an aesthetics which instead of passive absorption encourages both intellectual and emotional engagement with the text.

43. Room 303, Sunday, May 29, 2016, 11:00 AM- 1:00 PM

CHANGING THE SOUND OF *SUPERMAN*
Jordan Keegan, University of Georgia

In June 1938, Superman became a pop-culture icon with the release of his first comic book. In 1978, Superman leapt from the page onto the movie screen not only with the spectacle of special effects, but now, also, his own musical motive, courtesy of John Williams. With the subsequent movie and television sequels, this leitmotif joined the other identifying cultural symbols of the character: the "S" on his chest, his superpowers, et. al. Before 2013, the film character of Superman had only existed with Williams' motive. The audience could identify the sound of the character in movies before he appeared on screen and emotionally connect with him through the expression of this motive.

While John Williams offered the initial musical sound of the character, Hans Zimmer took a chance to redefine the sound, much like he did successfully with another superhero, Batman. With the stark difference between Zimmer's and Williams' style of composition, one would initially suspect that Zimmer would drastically alter the sound of Superman to a more modern one. In this paper, I will show that while Zimmer approaches his musical representation of Superman from a post-minimalist vein, he continues Williams' musical legacy of the character via a Wagnerian use of leitmotivs in order to connect his audience with a new side to one of our favorite superheroes. Zimmer continues to use Williams' motive as the foundation for his melody; perhaps the sound of Superman hasn't changed that much after all.

TINTIN'S AURAL INCARNATIONS: JOHN WILLIAMS AND *THE ADVENTURES OF TINTIN* (STEVEN SPIELBERG, 2011)
Ariane Lebot, New York University

Steven Spielberg's *The Adventures of Tintin* (2011) introduced Hergé's cult comic to American audiences through a narrative based on later volumes from the 1940s, presenting Tintin as an accomplished journalist rather than in his formative years. While seeking authenticity to the creator's inspiration, the conceptual design team scouted Brussels for atmosphere while the composer John Williams called upon the period by invoking styles from the 1930s. Whereas Hergé's comics are purely visual, their legacy through cinematic rendition cannot be understood outside of its audio-visual dimensions.

John Williams' compositional process for his first score on an animated film is integral to his contribution to *The Adventures of Tintin*. Music is all the more important here that it underlines movement and organizes temporality where visual storytelling would not suffice. As Williams had previously operated on *Close Encounters of the Third Kind* (Steven Spielberg, 1977), collaborating with the director on the writing of the film to intertwine the music with the narrative, he began scoring Tintin at the beginning of the project so that the animation team could edit to his work. I will investigate how this process enabled Williams to develop his ideas for the score in a space of privileged freedom, and through the analysis of specific scenes, this paper will demonstrate how Williams' score explores the psychology of the characters and helps structure the film. I will furthermore argue that this allowed the composer to invoke the early comic books and express thematic elements inherent to the original series.

PERSPECTA SOUND: STEREO AFTER CINEMASCOPE
Matt Malsky, Clark University

In his November 1956 "Views on Our Engineering Field" in the *JSMPTE*, President John Frayne noted that as recently as 1954, cinematic "stereophonic sound was apparently widely entrenched...and the technological future looked bright." Now that future seemed reduced. "We hear of black-and-white pictures with monaural sound replacing color pictures with 4-track magnetic sound."

Though he didn't name names, Frayne was likely referring to Perspecta Sound, a pseudo- stereophonic system introduced in 1954 by MGM in the midst of Twentieth Century-Fox's rollout of CinemaScope. Backward compatible with standard monophonic release formats, Perspecta controlled the volume of the soundtrack. It used a special-built device, an "integrator," to extract sub-audible tones from the optical soundtrack to control the volume to three independent channels, left, center or right loudspeakers. This was a system through which stereophonic effects could be contrived from a monophonic source.

By 1957, John Belton's "frozen revolution" was apparent. Stereophonic cinematic exhibition would largely be delayed until 1975 even while stereo records succeeded. By examining technical articles and early MGM and Paramount films released in Perspecta Sound, this paper will outline the underlying acoustic principles behind the system with particular emphasis on the manner in which stereophonic effects could be approximated, and how this differed from the methods and discourse surrounding stereo sound in CinemaScope. It will also address ways in which the community of engineers who developed Perspecta Sound were involved in stereo LPs for the home market.

44. 6th Floor, Sunday, May 29, 2016, 11:00 AM- 1:00 PM

BEETHOVEN'S MIDDLE EARTH: HEARING FILM MUSIC STYLE TOPICS IN AND OUTSIDE THE MOVIE THEATER
Janet Bourne, Bates College

How does exposure to the *Lord of the Rings* score change how someone listens to Beethoven's Pastoral Symphony? I argue that listeners use associations learned from film music style topics to create meaning when listening to Western common-practice music style topics (despite anachronistic "inappropriateness"). They assume Western common-practice topics have the "same" associations as their film music counterpart. Building on research in topics (Monelle 2006) and musical meaning in multimedia (Tagg and Clarida 2003), I analyze two style topics used in both film and Western 18th-19th common-practice music: pastoral and march. I create a corpus of 15-20 examples of march and pastoral style topics in film scores from 1960-2014, analyzing both how the topics function in film (e.g. establish time period) but also common associations of each topic based on analysis of imagery, character emotions, and narrative contexts when each appear. Then, I analyze how features of film music topics compare to their past 18th-19th century versions (e.g. how a "film music" pastoral compares to a "common practice" pastoral). Using a cognitive theory of analogy (Gentner 1983), I argue when listeners might (and might not) analogize between film music topics and common-practice topics—when listeners might use film topic associations to create meaning when listening to common-practice music. In addition to further studying how topics function in film, this project explores when modern listeners exposed to film music topics transfer this knowledge to listen to and create meaning from common-practice topics—when the concert hall cannot escape the movie theater.

FLASH GORDON AS ROCK OPERA IN YOUR HOME, CAR, HEADPHONES OR OFFICE
Paul N Reinsch, Texas Tech University

Beginning with albums such as *Zorba the Greek* in 1964, soundtrack albums for audio-visual media occasionally stand as audio supplements or summaries of the film. These albums can be set against Michel Chion's famous pronouncement that "there is no soundtrack": "the sounds of a film, taken separately from the image, do not form an internally coherent entity on equal footing with the image track." This presentation offers a case study of the soundtrack album for *Flash Gordon* (1980) and argues that such texts present a sonically coherent entity that provides listeners with the narrative and emotional experience of the film text without recourse to a screen. English rock group Queen is the credited artist, yet the album also contains cues from composer Howard Blake and acting work and sound design elements from a number of contributors to create a unique audio experience. The film's sonic material—human, musical, diegetic, nondiegetic—merges on the album to create a sonic experience that is perhaps closer to a rock opera than an audiobook. The album even has a clear advantage over the film: the performance of the titular character here is more persuasive since the voices of Sam Jones and the unnamed looping actor merge to create a sonic Flash free from awkward lip sync. Queen's *Flash Gordon* summarizes the film's plot more efficiently than editing for commercial broadcast and in its combination of audio material provides audiences with a more "cinematic" experience than the novelization, storybook or comic book.

JONNY' GREENWOOD'S *THERE WILL BE BLOOD*: SONIC COLLAGE, PARABLE OF ENVIRONMENTAL CRISIS

Matt Buchan, University of California, Riverside

There Will Be Blood, director Paul Thomas Anderson's loose adaption of *Oil!*, Upton Sinclair's brutal exposé of the 1920's California oil industry, features a highly eclectic score by Radiohead's Jonny Greenwood. Greenwood's cues evoke the new music of Krzysztof Penderecki and György Ligeti, the minimalist aesthetics of Steve Reich, the Americana of Aaron Copland, and the 21st century acoustic-electronic hybridity of Radiohead. The score also features previously composed music from Brahms, Arvo Pärt, and even Greenwood himself. By drawing on such a vast array of musical sources and influences, Greenwood creates a sonic collage whose symbolism begs for further interpretation. This paper seeks to illuminate how Greenwood's score operates as a crucial element to Anderson's revision of the original themes woven through Sinclair's text. While *Oil!* illuminates a culture of bribery and graft within American government, paints a sad portrait of the struggle between labor and capitalists, and makes a parody of religion, *There Will Be Blood* sheds these trappings for something even darker. It lambasts the energy industry as a murderous and depraved institution, and condemns religion for its fundamental failure to adapt its notions of morality to environmental catastrophe. By engaging in its own way with issues of environmental destruction, the impotence of religion, and the new role of the individual in the 20th century, Greenwood's score compliment's Anderson's adaption and helps transform Sinclair's gritty yet privileged expose of 1920's America into a parable about the perils of fossil fuel addiction that is indelibly suited to modern times.

45. Room 779, Sunday, May 29, 2016, 11:00 AM- 1:00 PM

MUSIC, CAMP, AND THE QUEER CREATIONS OF *PHANTOM OF THE PARADISE* AND *THE ROCKY HORROR PICTURE SHOW*

Morgan Woolsey, University of Los Angeles, California

Released within months of one another, *The Rocky Horror Picture Show* (dir. Jim Sharman, music Richard O'Brien, 1975) and *Phantom of the Paradise* (dir. Brian De Palma, music Paul Williams, 1974) both present the audience with a haphazard bricolage of popular cinematic, musical, and literary genres: horror and science fiction film and gothic literature along with nostalgic 1950s rock 'n' roll and more contemporary styles of glam and punk rock, to name a few. While each deals with similar themes and campy performance styles, the films exhibit strikingly dissimilar affective orientations: one decidedly queer, the other anxiously straight.

In this presentation, I explore the widely divergent styles of musical and cinematic camp deployed in these films through the lens of sexuality and music, arguing that both *Phantom'*s cynical critique of the music industry and *Rocky Horror*'s exuberant celebration of monstrous queerness can be traced to early Hollywood representations of what Harry M. Benshoff terms "domestic" and "sadomasochistic" queer couples (exemplified by James Whale's *Frankenstein* films, and the 1930s cycle of Karloff/Lugosi vehicles: *The Black Cat* and *The Raven,* among others).[1] What can we learn from placing these films in the context of their cinematic and musical forbears? What might the films' somewhat counterintuitive combinations of horror camp and musical camp tell us about the anxieties around sexuality bubbling up in the years following the increased visibility of Gay Liberation? And what role does music play in the representation of these new anxieties?

[1] Benshoff, Harry M. 1997. *Monsters in the closet: homosexuality and the horror film.* Manchester: Manchester University Press. 46-66.

BAD MAN OR BAD ART? THE INTRUSION OF LIBERACE INTO STEPHEN KING'S *MISERY.*

Matt McAllister, St. John's River State College

While adapting Stephen King's *Misery* (1990), screenwriter William Goldman invented a conceit: murderous Annie is a Liberace fan. In an otherwise-faithful adaptation, this conspicuous addition permeates the film and delineates Annie's mental (and cultural) deformities. Liberace's music, persona, and cultural standing in the late 1980s are key to understanding her villainy.

By examining the early drafts of the screenplay as well as Goldman's personal papers, it is clear that Liberace and his music were intended to have had a far greater presence in the film. This evolution offers insight into a singular conception of Liberace's place within culture, but two wholly different (Goldman's and director Rob Reiner's) views of homosexuality during the AIDS crisis. What emerges in the final text is a figure who can be regarded as either a victim or villain.

This paper evaluates evidence compiled during the earliest stages of the project, the creation of the script, interviews given by both Goldman and Reiner, and a personal interview with composer Marc Shaiman. It demonstrates how two largely-opposed notions of homosexuality were negotiated and melded into a single form. Finally, this paper will compare how 1990's *Misery* and its use of Liberace and his music compares with 2015's stage play, also written by William Goldman.

"DETAILS BABY, DETAILS": LISTENING FOR GENDER IN *THE CRYING GAME*
Stephan Pennington, Tufts University

In 1992, direct action protest group Transgender Nation was founded, beginning a new wave of visibility and political organizing for transgender people. The same year, Neil Jordan's 1992 film *The Crying Game*, a thriller about the complicated love affair between an IRA soldier, Fergus, and a black British woman, Dil, was released. The film caused an uproar centered on the "secret," revealed in a full frontal visual shot, that Dil had a penis.

The critical discourse around The Crying Game ranges widely, from the politics of race and sexuality, to misogyny and colonialism. These diverse takes are generally invested in reading the critically acclaimed film as regressive, fixating on the figure of Dil, her penis, and her gender in order to do so. Problematically, the readings of Dil's identity are almost exclusively visual or textual, ignoring that Dil is framed just as much by her voice as by her image.

In this paper I re-read Dil's identity, which forms the basis of a great deal of scholarship, through the introduction of audio into the visual, paying careful attention to the sound editing of Dil's performance of the song "The Crying Game." Re-reading Dil's musical performance of self challenges the scopophilc readings of her as Object and opens up new ways of understanding not only the film *The Crying Game*, but also representations of trans/gender identity in the media at an important transition moment for transgender history.

46. Loewe, Sunday, May 29, 2016, 2:30 PM- 4:00 PM

***MISS SADIE THOMPSON*'S MULTITRACK MUSICAL EXPERIMENT**
Eric Dienstfrey, University of Wisconsin-Madison

My presentation explores how magnetic sound technologies affected the recording of speech and music during the 1950s. In doing so, I offer new explanations for Hollywood's construction of its multitrack techniques.

Compared to optical formats, magnetic sound was cheaper, more portable, less noisy, and less demanding of studio personnel. The transition to magnetic technology in Hollywood thus promised to radically change the aesthetic design of motion picture soundtracks. However, such changes were not immediate. I argue that this delay was due to economic forces—including a desire to maintain current divisions of labor—in combination with ideals of proper sound reproduction. During the early 1950s, studio sound departments wanted to record dialog sequences using a stereophonic technique initially developed for the theatrical reproduction of music. Sound engineers, in turn, harnessed the material efficiency of magnetic tape to design new recording and rerecording equipment that would enable studios to achieve a similar stereophonic reproduction of speech. Such achievements were applied to several studio releases, but they created acoustical problems for editors and mixers. As a result, this multitrack technique was relegated to the recording of music, while dialog practices returned to techniques established before the transition to magnetic technology.

The centerpiece of my paper presents several sequences from the musical *Miss Sadie Thompson* (1953, Columbia). As one of the first films to use triple-track magnetic tape for its recording, re-recording, and theatrical playback, it illustrates the many acoustical problems that were inherent to this multichannel process.

THE CUE SHEET HEAR(ING) AFTER PRO TOOLS: DIGITAL AUDIO AND *THE SWEET HEREAFTER*
Katherine Quanz, Wilfrid Laurier University

Although research on the film industry's conversion to digital audio has primarily examined Dolby Digital and other theatrical formats, such scholarship has under-explained the effect that digital postproduction tools had on sound editing and mixing techniques. My paper addresses this problem by demonstrating how the introduction of digital tools led to new interactions between dialogue, music, and effects.

I specifically examine the sound editing software Pro Tools through an analysis of mixing cue sheets preserved in the TIFF Film Reference Library. These cue sheets document sound editing practices for Patricia Rozema's *I've Heard the Mermaid's Singing* (1987, magnetic sound editing) and Atom Egoyan's *The Sweet Hereafter* (1997, digital sound editing); both sets of cue sheets were prepared by the same supervising sound editor, Steven Munro. Drawing upon these archival documents, I contend that the tools used during the postproduction phase had a dramatic, yet overlooked effect on how sound effects and dialogue were mixed together with music.

I argue that prior to the introduction of Pro Tools, Toronto sound editors and mixers were reluctant to layer music with either dialogue or sound effects. Following the introduction of Pro Tools, however, the number of editing tracks more than doubled, as did the number of individual sounds, and the layering of different soundtrack elements. I support these findings with analyses of production memos and excerpts from the final soundtracks for both films.

EARLY DIGITAL SYNTHESIZERS IN FILM SCORING: THE CASE OF *TRON* (1982)
Katherine Spring, Wilfrid Laurier University

This paper considers the migration of digital synthesizers from the audio industry into settings of post-production film sound in the late 1970s and early 1980s, and the effect of that migration on practices of film music composition. Judging by accounts in contemporaneous industry magazines, the migration inspired a utopian-tinged discourse of the digital synthesizer's potential to conflate the practices of two distinct practitioners: film composers and sound effects editors. Yet, as evidenced by the production process of *Tron* (dir. Lisberger, 1982), scored by Wendy Carlos, the division of labor between composers and effects editors was rigorously maintained even when the same digital instruments were used to create the distinct elements of the film's soundtrack. Moreover, despite the audio and film industries' promotion of the digital synthesizer as a revolutionary instrument for composers, the formal and stylistic characteristics of Carlos's music remained highly consonant with conventions of contemporary Hollywood film scoring, such as leitmotivic construction.

I situate my analysis of *Tron*'s soundtrack within scholarly histories of American film music, which tend both to conflate the role of analog and digital synthesizers and to relegate discussion to citing the same limited set of films (e.g., *Forbidden Planet*, *Chariots of Fire*). Such reductive treatment is understandable given that the synthesizer is one sense a mere tool of composition akin to other instruments. Yet the fact that we now speak of a "synthesizer score" as a formal option for filmmakers and composers, coupled with the fact that early digital synthesizers were prototypes for today's ubiquitous Digital Audio Workstations, is a testament to the need for a more comprehensive understanding of the instrument's history.

47. Room 303, Sunday, May 29, 2016, 2:30 PM- 4:00 PM

'HOOKED TO THE SILVER SCREEN': DAVID BOWIE'S *HUNGER CITY*
Katherine Reed, Utah Valley University

Following his international success as the alien Ziggy Stardust, David Bowie turned his attention to another large-scale project: adapting George Orwell's *1984*. It has long been known that Bowie originally conceived of this *1984* project as a stage musical. When that plan failed, the songs became 1974's *Diamond Dogs*, retaining Orwellian overtones that carried into the stage design for the album's tour. This elaborate stage show was assumed to be the end of Bowie's *1984*, as he quickly moved on to record *Young Americans*. Recently, though, storyboards and script notes have come to light showing the proposed next stage of the *1984* project: an unrealized film titled *Hunger City*. What would David Bowie's cinematic vision have looked like, and how might we view his oeuvre differently in light of the project?

Using these new archival materials, this paper examines the development of Bowie's dystopian vision as it evolved from musical to album and, finally, to a planned film. Piecing together *Hunger City*'s plot, I first analyze *Diamond Dogs* through the conventions of the stage musical. I examine the influence of German Expressionist visual language in the stage design and storyboards, reading *Hunger City* as deeply rooted in the history and art of Weimar Germany and the Nazi regime that followed, excising many of *1984*'s original Stalinist references. The vision and artistic influences evident in *Hunger City* give insight into Bowie as a musician, visual artist, and actor in the 1970s, informing new readings of his other, more controversial works.

THE ELVIS WESTERN AND THE PROBLEM OF THE SOUNDTRACK
Landon Palmer, Indiana University

While Elvis Presley's filmography is largely recounted as an assembly line of integrated film-and-soundtrack production, studio executives navigated considerable obstacles in merging the dramatic needs of certain films and the general expectation that Presley would sing at various intervals throughout his onscreen roles. Nowhere were these tensions more prominent than in three westerns in which Presley starred, two of which bookended his thirteen-year narrative film career: *Love Me Tender* (Robert D. Webb 1956), *Flaming Star* (Don Siegel 1960), and *Charro!* (Charles Marquis Warren 1969). By comparing the production histories of these films culled from studio memos, screenplay drafts, and advertising campaigns, this paper demonstrates how studio executives negotiated between the commercial expectations of soundtrack production and the dramatic requirements of the western genre, detailing how producers and screenwriters collaborated in song placement and, in some cases, decided to feature no songs at all in favor of promoting Presley in what one executive telling termed "a pretty legitimate movie" (Weisbart 1960).

I consider the process of song placement and selection in the context of a post-studio era Hollywood that sought ancillary profit from soundtracks in order to compete with emergent forms of media leisure. By examining the intersection between Presley's "electronic age" fame and the Hollywood genre of the western, the tensions between established studio practices and the competition from contemporary media and youth culture are borne out explicitly, as evinced by records of studio executives compromising between the period conventions of the genre and the modernity of youth music.

Select References:
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Smith, Jeff, *The Sounds of Commerce: Marketing Popular Film Music*. New York: Columbia Univ. Press, 1998.
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SPOTTING THE DIFFERENCES: DOCUMENTATION, DISCUSSION AND THE DEVELOPMENT OF THE SCORES FOR *THIRTEEN DAYS* (2000) AND *CROSSROADS* (2002)
David Cooper University of Leeds

Records of the processes that underpin the formulation and creation of a film's score are often ephemeral, and are frequently discarded or destroyed on completion of the project. However, such documentation can offer fascinating insights into the development of a film's musical world from temp score to final soundtrack. Notes from spotting sessions, emails and other discussions between the composer, music editor, director and other members of the film- and music-production teams can reveal the complexities surrounding the conception and composition of cues, as well as illuminating the specifics of the language and discourse used in these communications.

In addition to extensive audio and video materials, the Trevor Jones archive at the University of Leeds, UK, contains documents from the film-score production process that detail and reveal the nature of these interactive and creative engagements. Of particular interest are the papers relating to two mainstream Hollywood films from the early 2000s, *Thirteen Days* (dir. Roger Donaldson) and *Crossroads* (dir. Tamra Davis), for which Jones kept copies of comprehensive notes made throughout the scoring period. This paperwork includes spotting notes and transcribed conversations between Jones and the films' directors, and in particular highlights the role of the music editors as mediators and 'translators' between the film and music teams. Close consideration of this paperwork enables a richer understanding of the development of these scores and the ways in which such communication shapes the final musical soundtrack.

48. 6th Floor, Sunday, May 29, 2016, 2:30 PM- 4:00 PM

EVERYDAY SOUND AS DOCUMENTARY SCORE: THE CASE OF THE FILM "SAJPPRESS"
Yiannis Christidis, Cyprus University of Technology

Acoustic Ecology has been contributing to the understanding of the soundscape as a composition for the last decades. Rhythm, tonality or repetition can indeed be observed in everyday soundscapes in our contemporary world; both urban and rural sonic environments can depict music-oriented sonic information, provided the listener pays the necessary attention. Regardless of the prominent absence of music, such characteristics do exist in everyday life, and recordings of them demonstrate their potential use as musical soundtracks in the moving image. In this concept, the use and the experimentation with diegetic or non-diegetic sound may result in a creatively innovative editing of a film, especially when its genre aims at depicting truth.

The current paper negotiates the role of documentary scores based on everyday sound. It traces the elements which can contribute to the understanding and immersion of the viewer, using the - currently at the post production stage - documentary film *Sajppress* as a case study. The particular film focuses on the communal resonances on the island of Cyprus and explores the way local communities listen to their everyday life. The Mediterranean island is inhabited by Greek Cypriots, Turkish Cypriots and a number of other communities, constantly resonating across the area.

Which techniques can allow recorded soundscapes to function as a musical score in a documentary and why? Can these work, when a subject is not sound-oriented? These are the questions which the current paper explores.

QUARTAL/QUINTAL HARMONY AND ITS EXPRESSIVE FLEXIBILITY IN FILM MUSIC OF THE POST-STUDIO ERA
Mark Richards, Florida State University

During the studio era of film, associations of quartal and quintal harmony (that is, chords built in fourths and fifths) included the American west, emotional distance, antiquity, and crime and brutality (Rosar 2006 and Karlin and Wright 2004). In the post-studio era, however, these harmonies have taken on fairly consistent associations when they occur as three- or four-note chords and act as analogues to traditional third-based chords in a tonal context. In particular, this paper argues that these instances of quartal/quintal chords tend to suggest either a state of being awestruck or a kind of emotional strength in adversity. An example of the former will be examined from *Jurassic Park* (1993), other examples being the main themes of *Star Wars* (1977) and *Superman* (1978). An instance of the latter will be drawn from *Witness* (1985), other instances including the end-credit music to *Marathon Man* (1976), and action music from *First Blood* (1982). These two expressions both depend on the presence of a tonal context such that the quartal/quintal chords take on a functional role in relation to the tonality. If quartal harmony cannot be

clearly heard as third-based harmony with dissonance, no expressions seem to dominate but the effect is generally unsettling, as an excerpt from *Planet of the Apes* (1968) will demonstrate. Although quartal/quintal harmony lies somewhat at the fringes in film scores and accordingly little work has been done on it, its power to express a wide range of emotional states can hardly be denied.

49. Room 779, Sunday, May 29, 2016, 2:30 PM- 4:00 PM

THE EMPATHY TROPE
Maria Cizmic, University of South Florida

This paper aims to put recent work on empathy into conversation with scholarship on film music and audience identification. Empathy is everywhere—and as a result, it is not easy to define. We can look to cognitive definitions proposed by philosopher Amy Coplan and neuroscientist Marco Iacoboni; we can look to a recent issue of *Empirical Musicology* devoted to cognitive scholarship on empathy and music; we can look to musicologist Ben Winters and his phenomenological analyses of film music, as well as Chion's "anempathy"; and we can look to the narrative approach from literature and film scholars Lauren Berlant and E. Ann Kaplan. How might this varied field refigure an understanding of film identification predicated on subject positions and psychoanalysis? Do empathy and film music offer useful insights into an audience's cognitive, physiological, and ethical relationship to the events on screen?

This presentation will focus on three recent films: *There Will Be Blood* (2007, dir. Paul Thomas Anderson); *The Place Beyond the Pines* (2013, dir. Derek Cianfrance); and *Foxcatcher* (2014, dir. Bennett Miller). All three films incorporate one of Arvo Pärt's early tintinnabuli works: *Fratres* (1977) in *Blood* and *Pines*; *Für Alina* (1976) in *Foxcatcher*. Each example uses music to create a different experience of empathy—*Blood* prompts us to experience empathy for the child victim of an accident; *Pines* prompts audiences to empathize with morally complicated characters, each of whom can be characterized as both perpetrators and victims of violence; and *Foxcatcher* ends with an uncomfortable resistance to empathy.

MUSICAL EXOTICISM IN HOWARD SHORE'S *THE LORD OF THE RINGS*: INTERPRETING THE DIALOGUE BETWEEN THE VIRTUAL AND THE REAL
Tatiana Koike, University of Texas, Austin

Scholars such as Sue Kim and Lianne McLarty have criticized Peter Jackson's *The Lord of the Rings* films for their depictions of Otherness, especially the easy slippage from the Orcs as non-white and villainous - and the heroes as invariably white and virtuous - onto the social constructions of our own world. Beyond the visual depictions that these authors note, these films utilize stock musical elements of exoticism - a subset of musical topics - that gain meaning not by holding authenticity to any reality, but simply through persistent use.

My paper examines Howard Shore's use of such musical stock elements to evoke the Otherness of the cultures of Middle Earth. While functionally efficient for purposes of dramatic depiction, such exotic elements present problems: they enter into a dialogue not only with their own representational fiction, but with representations of reality as well, where they serve to define Western power and civility against depictions of Otherness.

Tolkien's Middle Earth is a mythic world that holds racialized difference as thematic in itself, and the films reimagine Middle Earth in a way that reproduces that difference. Shore's score follows suit: he assigns a characteristic thematic material to each race. My analysis, by examining the intersection between the films' intratextual ideology and their dialogic reality, offers a critical engagement with the music that interprets the exoticism of the implicitly racialized codes of Shore's score as fostering an ambiguous fantasy space where difference is managed and restructured like a distorted mirror on the difference in our own world.

SCORING FOR GENDER IN *THE LORD OF THE RINGS*
Caitlan Truelove, Syracuse University

The extensibility and validity of an analysis framework is critical for understanding works of music. This framework can also provide strategic identifiers to link them to other concepts such as cinematic visuals and audience responses. In this paper, we use the previous work of Kathryn Kalinak and other opera, cinema, and film music researchers as a foundation to analyze the treatment of female leitmotifs in *The Lord of the Rings* film trilogy. We have chosen this trilogy as a representative work for our research. One of our primary methods is Kathryn Kalinak's paper, "The Fallen Woman and the Virtuous Wife". Kalinak analyzes themes in three films, *The Informer, Gone with the Wind*, and *Laura*. She notes that the female leitmotifs in these and other films fall in one of two categories: the Fallen Woman and the Virtuous Wife. We plan on looking at the female characters' leitmotifs in *The Lord of the Rings*, seeing if they fall in either of these categories. Additionally, listening to film music is not the same without the visual aspect of the film. Thus, we will note where the female characters are on screen in relationship to other characters is as this is as important as their music themes. We focus on examining the validity of "the Fallen Woman and the

Virtuous Wife" as a lens to interpret and classify sections of high fantasy cinema scores. We anticipate that our findings will provide additional ways to analyze other fantasy, science fiction, and horror cinematic genres.

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***OPTIONAL LUNCH MEETING in Room 879:

Leroux's *Le Fantôme de l'Opéra* (1909-10) may not be great literature, but it is a unique record of the most important social and artistic institution in late-nineteenth-century Parisian culture. And notwithstanding this historical-geographical specificity, it has been the object of reinterpretation, both scholarly and creative, for more than a century and all over the world. This informal presentation will introduce a global interdisciplinary project, funded by the Leverhulme Trust in the UK, to map the mechanisms and extraordinary extent of that cultural transfer through its most consistent expression, the 50+ screen adaptations 1916-today. Led by Cormac Newark (UK), the project includes partners in Italy, the US, Hong Kong and Brazil