1. FRIDAY, May 31, 9:30 - 11:00 AM
Frederick Loewe Theatre

Music Production Libraries: The Craft and the Business
Doug Wood, President of *Omnimusic* & ASCAP Board Member
Respondents: Ron Sadoff, Jeff Smith, Elisabeth Weis

2. Friday, May 31, 11:30 - 1:00PM. Room 303

FROM SHADOWS TO LIMELIGHT: FILM MUSIC AS FOREGROUND, MIDDLEGROUND, AND BACKGROUND
Mark Richards, University of Lethbridge

In contemporary scholarship on film music, non-diegetic music is generally regarded as "background" music (indeed the two terms are often synonymous), which is not consciously heard by the audience but still contributes to the understanding of a scene. However, as Buhler, Neumayer, and Deemer (2010, 316) have recently pointed out, "the system of regulating sound [in film] is functionally defined, meaning that different components of the sound track— dialogue, music, or effects—can serve different functions intermittently. The background, for instance, can be formed by any of the components. . . . Music, sound effects, or dialogue can all occupy the foreground position, which will be determined by narrative salience." Thus, not all non-diegetic music is "background" music: when given "narrative salience," it may be profitably viewed as "foreground" music, the importance of which has been largely unappreciated in the literature. Between these two extremes, I would add a third category of "middleground" music, which incorporates features of both. With this tripartite analytical model, one can more clearly understand the ever changing role that non-diegetic music plays in the construction of a scene's perceived meaning.

As will be discussed, distinguishing among these three "levels of ground" in analysis depends on several factors: whether or not the music is thematic, musical tension and emphasis, coordination between music and image, the presence of dialogue and sound effects, and activity in the diegesis. Examples will be drawn from such Hollywood classics as *Casablanca*, *The Sea Hawk*, and *The Godfather*.

EARLY CINEMASCOPE SOUND EXPERIMENTS
Matt Malsky, Clark University

The Society of Motion Picture Engineers held a convention in 1953, during which a series of papers considered topics in stereophony and the new widescreen format, CinemaScope. Soon after Journal SMPE produced a special section entitled

"Developments in Stereophony," which brought together these papers and the discussions that followed each one. Addressed to a broad audience of engineers, this issue presented the latest implementation of and experiments with cinematic stereophonic sound within the context of existing scientific theory. It brought together contributors from three intertwined arenas: researchers from the Bell Telephone Labs, design engineers from the Research Unit of the Twentieth-Century Fox studios (the creator of the CinemaScope format), and industrial engineers from companies such as Westrex and Altec Lansing, that designed and manufactured equipment for CinemaScope's stereophonic sound recording, post-production and exhibition. Together, these articles offer a unique opportunity to consider this means of achieving commercial cinematic stereophony and its objectives. In this paper, I will consider two issues. First, how did the general theory of auditory perception influence engineering practice, and what is the theory of listening that undergrids these practices. Second, by examining early CinemaScope films, I will consider how these theories and practices were realized in the emergent (if only briefly so) stylistic norms for soundtracks in CinemaScope films of 1953 and 1954.

3. Friday, May 31, 11:30 - 1:00PM. 6th Floor

MUSIC'S DARK DESCENT: SONIC IMMERSION IN PSYCHOLOGICAL HORROR GAMES
Isabella Van Elferen, Utrecht University

Psychological horror games (PHGs) are a relatively young subgenre of survival horror games (SHGs). While SHGs revolve around the slaying of horrific monsters, PHGs are geared towards implicit terror. Situated in dark dungeons and featuring invisible terrors, these games not only frighten players but also play with and upon their fear. PHGs are especially notorious for the sections in which gameplay is interrupted by "insanity effects". In these sequences the game's main character is revealed to be psychologically unreliable. Insanity effects influence the avatar through visual and sonic "hallucinations" or the occurrence of paranormal events. They also test *players*' psychology by breaking the fourth wall: through seeming corruptions of the software or the interface, the graphics become blurry, the soundtrack gets distorted, the console may seem to delete saved games or even to have crashed.

In game reviews the soundtracks to PHGs are often highly rated and assessed as vital parts of the games' frightening effect. My paper explores the ways in which soundtracks contribute to the dark play in PHGs through a study of the mechanics of musical immersion. As I have argued elsewhere, three concurrent factors -- musical affect, musical literacy, and musical interaction -- cooperate in a process of signification, identification and play that leads to game musical involvement. As an extensive analysis of *Amnesia: The Dark Descent* (2010) will show, the shift from external fright to internal psychological terror is achieved sonically through a blurring of the distinction between "outside" and "inside" sounds on the three levels of affect, literacy and interaction. This musical form of dark play leaves the player immersed in insanity only: her own insanity as well as that of her avatar.

MEANINGFUL PLAY: A PERFORMATIVE ANALYSIS OF VIDEO GAME MUSIC

Iain Hart, Sydney Conservatorium of Music

Video games are a challenging object of study for the musicologist because they are never played the same way twice. As interactive texts, they lack the static and repeatable form of other audiovisual media. Furthermore, the timing of musical events in video games is dependent on both player interactions and conventional cues, and the analysis of these musical events must be able to account for a dynamic context of reception. The relationship between the pre-composed music of video games and interactive gameplay is consequently difficult to analyse. However, through an understanding of interactivity as a performative act, we can treat the musical experience of gameplay as the text to be studied—a text the player has a non-trivial role in creating. The player's unique series of actions during gameplay evolves into an interpretation of the designers' complete, preconceived game experience. Similarly, although music is received in a series of unique contexts during gameplay, the player's actions shape the music into an interpretation of the musical experience envisioned by the composer.

This paper discusses a video game music analysis which incorporates a performative approach to interactivity. It examines the types and sources of meaning found in video game music, with particular focus on the player's role as a producer. In doing so, it argues that video game music exhibits a twofold semiosis, the analysis of which must contextualise both the music's initial composition and the player's interactivity in relation to the complete musical experience.

HEARD MUSIC

Claudia Gorbman, University of Washington Tacoma

In earlier writing about film music, there is a tension between proponents of music as subservient to image, in the background, unheard, and those who reveled in the spectacular, operatic possibilities of music in movies. From the 1940s through the 1970s, music-for-background by and large constituted the paradigm for dramatic films, while the musical was the genre that literally made a spectacle of musical performance. The advent of an increasing array of stylistic possibilities for film music in the postclassical era reproblematized the foreground-background distinction, the question of whether music is (made to be, and experienced as) heard or unheard. The historical conditions of film audio-viewership have retroactively upset the paradigm as well: for example, modern audiences tend to hear (and be annoyed by) the "inaudible" music of 1940s and 1950s melodrama.

What happens when a filmmaker tries to make "background" music (scoring) as audible as possible? Godard would likely figure as the progenitor of such attempts, and Tarantino's cinephilic/musicophilic display has arguably influenced the norms of contemporary "hearing" and "not-hearing". Into this lineage comes the 21st-century director Paul Thomas Anderson, whose experimenting in this respect, calling attention to music to achieve a wide range of effects, will constitute the focus of analysis.

4. Friday, May 31, 11:30 - 1:00PM. Room 779

BLOODLUST AND TRANSCENDENT EVIL: THE USE OF RICHARD WAGNER'S *TRISTAN UND ISOLDE* IN THE FILM *APT PUPIL* (1998)
Matthew McAllister, Valencia College

At once admired and suspect, prized and despised, the now-common practice of ironically deployed music in films makes audiences aware of both the surface features of the film, as well as its multiple, deeper conceptual layers. The complex interplay and dialectic among these layers allows film to transcend its immediate narrative and to make historical and ideological points. By synthesizing the work of film-music scholars as well as rhetoricians, this paper investigates the ironically-deployed music of Wagner's *Tristan und Isolde* in Bryan Singer's film adaptation of the Stephen King novella *Apt Pupil* (1998).

Singer's use of the "Liebestod" from *Tristan und Isolde* brings many subtle, deeper narrative layers into focus, and it functions in three capacities within the film. First, it both reinforces and challenges societal constructions of evil, femininity, sexuality, and ethnicity. Next, it makes explicit the inner psychology of the Nazi antagonist largely as a result of its purposefully-ambiguous narrative placement. Finally, it plays upon the longstanding accumulation of rumor that purports a direct, causal link between Wagner, Hitler, and the evils of the Third Reich in order to establish motivation for the antagonist. But this final point makes "evil" a kind of supernatural agent independent of those who actually commit evil, effectively alleviating those who perpetrate such acts of any responsibility. Singer's sophisticated use and placement of Wagner's music does indeed allow the film to transcend its immediate narrative, but a closer look at the historical and ideological points being made may justify some caution, if not outright criticism, on the part of audiences.

VICTOR YOUNG'S SCORE FOR *GOLDEN EARRINGS* (1947): THE "HUNGARIAN" AND "GYPSY" CONNECTIONS
Brian Mann, Vassar College

In *"Piercing Wagner: The Ring in Golden Earrings,"* (*Wagner & Cinema* [Bloomington: Indiana University Press, 2010]), Scott D. Paulin examines the Wagnerian elements in Victor Young's score for *Golden Earrings*, a 1947 film starring Marlene Dietrich and Ray Milland. Given the Wagnerian focus of the volume in which his article appears, it was natural for Paulin to pay less attention to other, competing styles in this film: the most important of which are its "gypsy" and "Hungarian" elements (the scare quotes are indispensable). Hence the present talk.

For this B film, Young first crafted an eponymous theme song ("Golden Earrings") that sounds pervasively throughout the film, both diegetically and in the underscore. This melody has "Hungarian" and "Gypsy" features, both rhythmic and melodic, some of which it shares with Sarasate's famous "Zigeunerweisen." Young further incorporates

themes from Liszt's *Fantasy on Hungarian Folk Tunes*, as well as fragments from *Les Préludes*. Dietrich sings "Hejre Kati," a now largely forgotten chestnut by Jeno Hubay (1858-1937), from the heyday of "gypsy" violin music. Remarkably, this melody later found its way into popular culture, both as a vehicle for jazz violinist Eddie South (who studied briefly in Budapest), and for Victor Young himself, who recorded a swing band version of it earlier in his career. Three other Hungarian folk melodies comment in various ways on the unfolding drama.

HISTORICAL SIGNPOSTS AND MUSICAL ICONS FOR THE AUDIENCE: CONSIDERING STUDENT ANALYSES OF SONGS IN *FORREST GUMP*
James Burton, Salisbury University

In promotional interviews about *Forrest Gump* (1994), director Robert Zemeckis described how the composer Alan Silvestri's "music underscores very specifically the feelings of the characters, where the records underscore the feelings of the time," and act as "historical signposts [and] musical icons for the audience." Resting at the level of plot and characterization, Zemeckis sidesteps the political resonances of the film and its music. The film's critics, however, have read the film's music in politically contrary ways. Representative of those who saw the film as reactionary, Robert Burgoyne describes the film's use of songs as part of its project to "undercut both the mythology of the counterculture and the music that provided its anthems." Conversely, Hilary Lapedis reads the songs as subverting the film's apparent conservativeness by working as "an ironic gloss creating a Brechtian form of distance between diegesis and spectator, compelling the spectator to arrive at an adjusted textual decoding."

This Spring I am teaching a seminar class that uses *Forrest Gump* as a discursive relay station around which to consider issues of adaptation, film and history, film and politics, the socio-political resonances of popular texts, and the continued popularity of this cultural phenomenon. One presentation assignment will involve students selecting a song from the sound track. Students will then research the song, its artist, its use, and its place in the film. They will then critically consider its import, meaning and affect. This paper will consider the students' responses and attempt to move beyond a reading of popular soundtracks that emphasize nostalgia, capitalist exploitation, and forgetting on the part of younger viewers.

5. Friday, May 31, 2:00 – 3:30PM. Room 303

OPERA-FILM HYBRIDIZATION IN KENNETH BRANAGH'S AND INGMAR BERGMAN'S *MAGIC FLUTE* FILMS
Justin Mueller, Tufts University

At a time when opera's presence on television, in movie theatres, and on home video has brought the genre far beyond the stage, Kenneth Branagh's 2006 cinematic adaptation of Mozart's *Die Zauberflöte* would seem to present scholars with an ideal occasion to discuss this increasingly-mediated artform. Yet, despite Branagh's notoriety as actor and director, his production has so far generated very little critical commentary. In this paper

I claim that this version of *Zauberflöte* is worth studying in particular because it engages with Mozart's singspiel in a way quite similar to that championed by Ingmar Bergman thirty years earlier. This paper argues that both Bergman's and Branagh's versions of *The Magic Flute* attempt to fuse opera and film, stage and screen, into one fluid, hybrid form, and that the voiceovers and the use of CGI technology in the latter work towards the same goals as Bergman's integrated use of stage and film technologies some thirty years prior. Besides a close reading of these two films, this paper also discusses how current scholarship in opera studies, film studies, and musicology have addressed recent trends of intermediality and mediatization.

METAL MACHINE MUSIC: NOISE AND HYBRIDITY IN *TETSUO: THE IRON MAN*
Katherine Reed, University of Florida

In his first feature film *Tetsuo: the Iron Man*, director Shin'ya Tsukamoto explores mankind's relationship with technology, showing the intrusive and transformative power of mechanization. In the violent obscuring of the human body by metal and machines, Tsukamoto's monsters make manifest the struggle of mastery between man and his increasingly powerful tools. The film's sound mirrors this central interplay. The machines of the film contribute much of the diegetic sound, while the music incorporates these mechanical elements as its rhythmic basis. Through the interaction of music and mechanical noise in the score, Chu Ishikawa's compositions for *Tetsuo* succeed in normalizing this mechanization, bringing the machine's aural analogue, noise, from background sound to musical element and, finally, to primary musical material.

Using definitions of noise put forth by Jacques Attali and information theorists Shannon and Weaver, this paper analyzes the evolving roles of noise, music, and their hybridity in three key scenes within *Tetsuo*. Ishikawa's score questions the division between and interaction of noise and music, presenting an aural mirror of the machine-human conflict visually articulated by Tsukamoto's images. I argue that Ishikawa's score frames noise as a controlling force that overtakes the hegemonic system of organization in music -- tonality -- in much the same way that machines invade and control the bodies of the film's characters. This theoretical approach addresses both noise and music as they alter *Tetsuo*'s meaning and, more broadly, as they create meaning through their hybridity.

WHAT I IMAGINE FILM MUSIC OUGHT TO BE: ANTI-WAGNERIAN LEITMOTIFS IN KURT WEILL'S *THE RIVER IS BLUE*
Naomi Graber, University of North Carolina

In March 1937, Kurt Weill was at work on the score for *The River is Blue*, a Spanish Civil War epic that knew would never be filmed. Far from being discouraged, he told his wife Lotte Lenya that he saw an opportunity to "show these people what I imagine film music ought to be." Drawing on Weill's extensive writings on film music and on archival material, including the newly discovered screenplay by Clifford Odets, this paper explores how Weill—a life-long anti-Wagnerian—wanted to revolutionize film-scoring practice in an era dominated by leitmotif-heavy scores. Weill's music critiques the

"illustrative" Wagnerian approach, in which he saw music merely running parallel to the story, rather than actually effecting or commenting on the events of the film. Close examination of the sketches, the studio copy of the score, and the screenplay reveals that Weill and Odets worked closely with each other to produce a film in which both source and score music played an integral role in the story telling. Source music motivates soldiers in battle, gives hope to starving children, and cements friendship between characters. Rather than a one-to-one relationship between a melody and a character or idea, the composer employs a technique similar to Bizet's *Carmen*, in which a short fragment of music alerts the audience to important aspects of the film, a practice he praised in his writings. *The River is Blue* demonstrates Weill's continuing commitment to experimenting with a broad range of music-dramatic genres in the United States.

6. Friday, May 31, 2:00 – 3:30PM. 6th Floor

PLAYING CHOPIN: CLASSICAL MUSIC AND POSTMODERNITY IN
ETERNAL SONATA* AND *FREDERIC: RESURRECTION OF MUSIC
William Gibbons, Texas Christian University

Though they differ significantly in terms of game design, the console role-playing game Eternal Sonata (2008) and the mobile rhythm game Frederic: Resurrection of Music (2012) feature the same unlikely protagonist: nineteenth-century composer Frédéric Chopin. Chopin's music features as prominently as the composer himself in both Frederic and Eternal Sonata, albeit in strikingly different settings. Much of the music in Eternal Sonata is newly composed, and makes no obvious reference to Chopin's oeuvre. Breaks between the game's "chapters," however, feature full-length performances of popular Chopin pieces played in a traditional manner by well-known Chopin interpreter Stanislav Bunin, visually accompanied by digital slideshows of relevant real-world locations and biographical narratives about the composer. The soundtrack to Frederic, by contrast, includes mostly electronic dance-style remixes of Chopin's music, drastically altering the original pieces to fit into this new genre. Despite these significant differences in presentation, in both Frederic and Eternal Sonata the music forms part of a large-scale stylistic juxtaposition. The games both implicitly and explicitly revel in the fundamental contradictions: "high" and "low" art: classical and popular musics; artistry and play; reality and fiction; and art as opposed to gaming. These "high-concept" contradictions—ironically arising in what has been called a fundamentally unartistic medium—call into question the very idea of art in a postmodern era. Furthermore, Eternal Sonata and Frederic highlight the implications of pre-existing classical music as an aural and conceptual element of recent games writ large.

A DIRECT LINK TO THE PAST: NOSTALGIA AND SEMIOTICS IN VIDEO
GAME MUSIC
Sarah Pozderac-Chenevey, University of Cincinnati

Music's ability to evoke a nostalgic response in listeners has long been documented: Jean-Jacques Rousseau recorded the existing story of the *ranz-des-vaches* and its ability to reduce Swiss soldiers to tears with the thought of their homeland in his 1779

Dictionary of Music. Much of the scholarship on the topic has focused on sentimental songs by Stephen Foster or Gustav Mahler's intentionally childlike fourth symphony. The multimedia nature of video games and the interactivity of the medium create new possibilities and purposes for nostalgia, as *Bastion* (2011), *Fallout 3* (2008), and *The Legend of Zelda* series (1987 to present) illustrate. In *Bastion*, composer Darren Korb uses iconic signifiers of nostalgia to create an empathetic response within the player to the in-game character's longing for a lost world and time. *Fallout 3*, in contrast, uses the player's own familiarity with the popular music of the 1930s and '40s that comprises the most recognizable portion of its soundtrack to heighten the destruction of the world after an in-game nuclear war. Finally, *The Legend of Zelda* series, which made music a major part of its gameplay in *Ocarina of Time*, uses music indexically and symbolically in *Twilight Princess* to prompt a nostalgic response within the player that mirrors the response apparently felt by the main character in the game, Link. These careful uses of nostalgia create an emotional connection to the game and its characters, drawing the player in.

KEEPING SCORE: THE GAME WORLD AS MUSICAL NOTATION
Steven Reale, Youngstown State University

In many video games, the musical score functions similarly to and serves roughly the same purposes as film scores: to accompany and provide emotional commentary on an ongoing story. In the genre of "music games," by contrast, designers create spaces in which the player's interaction with the musical score is the *telos*. Ground zero for the genre are the *Guitar Hero* and *Rock Band* games, which have had justifiably close attention in ludomusicological studies, including Aresenault 2008, Kamp 2008, Miller 2009, and Svec 2008. In these games, prerecorded musical tracks are converted into a tablature-like notation, which it is the player's task is to accurately realize; success is measured by the amount of correct "notes" the player plays and rewarded by unadulterated playback of the song.

Guitar Hero's and *Rock Band*'s principles of interactivity and performance can be applied to music games that lack a one-to-one correspondence between an ideal musical object and the player's performance of that object. The scores to *BIT.TRIP BEAT* (2009), *BIT.TRIP RUNNER* (2010), and *Dyad* (2012) exist on a spectrum between fixed and dynamic. *BEAT*'s scores are fully pre-composed and resemble those of *GH/RB*; the aleatoric levels in *Dyad* are essentially musical raw materials, mere possibilities for a near limitless variety of combination. Finally, ludomusical performance can be applied to games ostensibly outside of the "game music" genre: the interrogation scenes in *L.A. Noire* (2011) can be understood as highly abstracted musical performances, while fan-made tool-assisted gameplay videos reflect the sensibilities of mechanical virtuosity—the moving-image equivalent of Conlon Nancarrow's compositions for player piano.

7. Friday, May 31, 2:00 – 3:30PM. Room 779

AUDIO-VISUAL HAPTIC EXPERIENCE IN *BILLY THE KID* AND THE *GREEN BAIZE VAMPIRE* (1985)
Beth Carroll, University of Southampton

Film musicals are more than the often suggested divide between musical number and narrative; they are moments of reaching out and touching the audience as suggested by Jane Feuer's work on the proscenium arch. Here, music and image are a single entity (one cannot exist without the other) challenging ocularcentrism. In their coming together and the dynamic movement between the two, an interactive, perceptual space is created. I will analyse how key numbers from the little known British musical *Billy the Kid and the Green Baize Vampire* (1985) demonstrate how the interaction between audio-visual elements aims to induce a haptic experience in the spectator (a tactile relationship with the film's space).

Theory is increasingly turning towards multi-sensory analysis; however, image's dominance is at the expense of thorough audio-visual understanding. Theorists such as Thomas Elsaesser and Vivian Sobchack have championed sensory analysis yet they stop short at examining music. Musical numbers demonstrate how music can be extended into visuals and become a single entity. I will illustrate how *Billy the Kid*, a musical about a snooker playing vampire that toys with the genre's conventions, can be analysed both visually and more importantly musically to give a haptic reading of its numbers which thus enables an embodied tactile spectatorship through the negotiated space between music and image. Forms of notation will help analyse the audio-visual space and argue that the increasing trend towards multi-sensory analyses can and should be applied to music.

BURSTING INTO FLIGHT: ADOLESCENT DESIRE AND EMBODIED SONG IN ANIMATED MUSICALS OF THE DISNEY RENAISSANCE
Ryan Bunch, Community College Philadelphia

"Bursting into song" is a transformative act in musicals. In animated musicals of the Disney renaissance (roughly the 1990s), adolescent protagonists experience a dramatic version of this transformation. The act of singing seems to enable these characters to fly—or at least to achieve extraordinary physical feats resembling flight at moments of intensely felt desire. Ariel floats in her underwater grotto, Pocahontas is carried adrift by the colors of the wind*,* and Quasimodo swings from the top of Notre Dame Cathedral. These moments of flight in song occur during exuberant expressions of adolescent themes typical of these films —desire for independence, adventure or romance. Young heroines and heroes–already possessed of youthful voices untethered from the unseen actors who supply them—physically soar through their environments as the vocals rise to climax and dynamic cinematography causes the viewer also to experience the sensation of flight.

In these musical numbers, the childhood fantasy of flight joins with adolescent yearning and expected bodily transformation into adulthood to imbue characters with empowering subjectivity, asserted in various ways. Most of the boys seem to require assistance in flight—a magic carpet for Aladdin, a winged horse for Hercules—while the girls seem capable of flying on their own. The need to escape the normal constraints of the human body takes different forms of expression depending on the racial otherness or physical disabilities of the characters, along with their burgeoning, gendered adolescence—all categories of identity that were being transformed, contested, and negotiated at the time.

THE SEARCH FOR ONE BRIEF, SHINING MOMENT: HOLLYWOOD'S ADAPTATION OF LERNER AND LOEWE'S *CAMELOT* (1967)
Megan Woller, University of Illinois Urbana-Champaign

Scholarship on Alan Jay Lerner and Frederick Loewe's *Camelot* (1960) recognizes that the musical is saddled with a particularly disappointing film version. This paper reevaluates the 1967 film *Camelot* in terms of adaptation, seeking to understand the reasons behind the alterations. Veteran director of musicals Joshua Logan and his collaborators omitted a number of songs from the original stage version and modified others. While some of these adjustments accommodate the exclusion or reduction of characters, others simply reflect the change in medium. For example, both of Mordred's songs were cut, which lessens his characterization. Rather than singing the song "The Jousts," the film merely shows the jousting onscreen. Perhaps even more significant is the cinematic form that the remaining musical numbers take. Cinematography and editing enhance meaning in several key numbers, including "What Do the Simple Folk Do?" and "I Loved You Once in Silence." These songs and their visuals reveal Guenevere's relationships with both her husband and lover.

In this paper, I examine the changes made to *Camelot* in the transition from stage to screen. This film attempts to emulate other lengthy musical adaptations such as *The Sound of Music* (1965), while simultaneously striving to remain viable in an increasingly transformed film industry. With the dissolution of the Hays Code and advent of New Hollywood, the highly successful, glossy genre of the musical necessarily responded to the shifting times. *Camelot* represents an awkward combination of traditional and new approaches to the film musical, which accounts for its negative reputation.

8. Friday, May 31, 4:00 – 5:30PM. Room 303

SCORING THE ETERNAL PEACE IN 1918. AN AUDIO-VISUAL ANALYSIS OF THE VIENNESE PERFORMANCE OF THE SILENT FILM "PAX ÆTERNA"
Anna Windisch, University of Vienna

To discover an original silent film score that can also be matched with the surviving film is a rare and treasurable trove. The Viennese Konzerthaus holds a complete score by Austrian composer Franz Eber, composed for the Danish silent film "Pax æterna" (Nordisk Film, 1917). "Pax æterna" was screened as part of a benefit performance in the

main concert hall of the Viennese Konzerthaus on March 18th 1918, an event organized by the women's committee of the Red Cross in order to raise funds for the tuberculosis relief.

By analyzing the source material of this performance, both the score and the film (special thanks to Thomas Christensen from the Danish Film Institute), I aim to fathom the composer's approach and style of composing for this film. The score also allows to raise questions about the composer's treatment of sound effects within the music, the implementation of Austrian repertoire and other aesthetic issues. Sources like news papers and trade magazines will help contextualize the performance and give insight into its reception. To put the screening in its cultural-historical perspective, I will discuss the social and political circumstances surrounding the film's exhibition. The insights gained from this analysis will be put into a larger context of silent film accompaniment - and Viennese musical life of the early 20th century more general - outlining idiosyncrasies in comparison with American or other well-researched traditions.

MARIA'S VEILS, SALOME'S MACHINERY: THE DANCE SCENES IN *METROPOLIS* AND *SALOME*
Monica Chieffo, Tufts University

Fritz Lang's *Metropolis* (1927) has been judged by critics and scholars as a hallmark in the history of cinema and as the site of contentious statements about modernity, such as the aestheticization of technology and overtly formulaic gender roles. At the center of this discourse is the figure of the female robot Maria. In his influential analysis of the film, Andreas Huyssen notes how the perspective of the camera lens coincides with the male gaze, suggesting that the robot is constructed and subsequently animated by male vision throughout the film narrative. Lang's crafted, five-minute dance sequence is reduced therefore to an instance of male vision. However, Huyssen leaves out completely any discussion of the orchestral score by Gottfried Huppertz, with whom Lang worked very closely. The film's recent restoration and release on DVD of the uncut version synchronized to Huppertz's score allows for a comprehensive interpretation that takes into account both the image and sound as sources of meaning.

In this paper, I offer a critical analysis of the way in which music—in addition to visual grammar—regulates and contains dance as a more complex theatrical event. Through Huppertz's music, this scene is both a spectacle of technology by cinematic means, and a self-contained aesthetic object. Music in particular is the medium that makes the dance present, but that also represents dance. If traditional interpretations have tended to reduce Lang's imaginative montage to an instance in which woman is generated visually by male desire, here I argue that the insertion of the dance is also a tactic that relies on a certain familiarity with operatic tradition and conventions such as the Dance of the Seven Veils from Richard Strauss's *Salome*.

**MUSICAL COMMON DENOMINATOR BETWEEN PANTOMIME AND FILM
IN THE UNITED STATES**
Gillian Anderson

In "Pierrot at the Cinema: the musical common denominator from pantomime to film," (*MaMI* Vol. 1, no. 1; vol. 2, no. 2 and vol. 6, no. 1), Carlo Piccardi demonstrated the musical connection between pantomime and the cinema in Europe. In this presentation I will explore the connection between the two genres in America. The relationship is not explored in Rick Altman's *Silent Film Sound* but with some variation many of the things Piccardi found were also true for the US. Cinema was considered a form of pantomime by some but disputed by others. Music was used to elevate both pantomime and the cinema and pantomime's use of music was cited as an example that the cinema should follow. Most importantly, the close synchronization in pantomime seems to have developed in American cinema accompaniments after the New York screening in 1914 of the confusingly titled film *Pierrot the Prodigal* (*L'Histoire d'un Pierrot*). It was advertised in the following provocative way:

> George Kleine has brought to this country and is soon to release a new and unusual kind of motion picture, in which every movement made by a character is fitted to music. It is a story with only a title and no subtitles of any kind. Pierrot, the Prodigal is the unique title and is adapted from the opera [sic pantomime] of that name. The composer of the opera [pantomime], Mario Costa, worked with the producer, writing a line of music for every movement in the film. The picture runs a trifle over three reels. (*Washington Times* 16 May 1914)

To dramatize the relationship I will play examples from *L'Histoire d'un Pierrot* and from the modern story of D. W. Griffith's *Intolerance*. By focusing on the connection between pantomime and cinema in America, we can challenge the idea that synchronized sound only came in with the talking pictures and we can identify the common musical challenges that faced the composers who wrote for both genres and are still relevant today.

9. Friday, May 31, 4:00 – 5:30PM. 6th Floor

OPERATIC CONVENTIONS AND EXPECTATIONS IN *FINAL FANTASY VI*
Ryan Thompson, University of Minnesota

Final Fantasy VI, released for the Super Nintendo in 1996, includes an opera performance as part of the unfolding narrative. The opera sequence, told in three scenes, toys with the player's assumption of how an opera plot unfolds by subverting expectations of the opera's finale; similarly, the narrative of the entire game plays with expectations and assumptions of narrative in a Japanese role-playing game. As a result, the opera, which takes place approximately one-third of the way through the game, neatly

summarizes the narrative while foreshadowing a subversion of player expectation regarding the game's ending.

Many other elements of *Final Fantasy VI* also engage operatic conventions. When lead characters are introduced, the game pauses and the screen fades to black as a brief biography of the character is displayed before the player names the character -- equivalent to the program notes an opera audience member receives containing a brief biography of the main characters. At the end of the game, before the credits list containing the names of Square-Enix employees is presented, the game's playable characters all reappear in a lengthy orchestral sequence in which the cast is revealed to be taking on the role of characters in the narrative -- "Character Name as Edgar Figaro," for instance. These allusions to operatic conventions raise a question: why include them in a game for which the target audience is not the target audience for opera? This essay addresses that question and others that it invites.

MASS HISTORIA: REWRITING (MUSIC) HISTORY IN *CIVILIZATION IV*
Kyle Roderick, Texas Christian University

While many strategy games (both real-time- and turn-based-) use a fictionalized Earth history as a backdrop for their ludic elements, few seek to faithfully represent the progression of music history via the use of pre-existing music. Soren Johnson's *Civilization IV* stands alone as it presents a thorough retelling of music history, with representative works from the Medieval, Renaissance, Baroque, Classical, Romantic, and Modern Eras, including works by Josquin, Palestrina, Bach, Mozart, Beethoven, Brahms, Dvořák, and American minimalist composer, John Adams. The game's lead designer and AI programmer, Soren Johnson, personally selected each track included in the underscoring playlists. Drawing heavily upon new interviews with the game designers, this paper explores Soren Johnson's personal representation of music history, analyzing in particular his use of John Sheppard's *Media Vita*, Saint-Säens's Cello Concerto No.1, Rimsky-Korsakov's *Scheherazade*, and the works of John Adams. I also discuss the implications of Johnson's personalized version of history and argue that we can identify him with auteur film directors. The paper also addresses the potential for *Civilization IV* to educate its players in genres they may have been unfamiliar with, helping them contextualize and appreciate previously unfamiliar musics.

THE *CIVILIZATION IV* HISTORY OF WESTERN MUSIC
Michiel Kamp, University of Cambridge

Among media and forms of art, video games possess a unique mode of representation, which Ian Bogost calls *procedural rhetoric*. In his view, underlying a game's rules is a set of assumptions about how certain systems in the world work or should work. In *Sid Meier's Civilization IV* (Firaxis 2004; *Civ IV*) players command historical civilizations—such as the Romans, the British or the Mayans—and guide them through roughly 6,000 years of history to become the most advanced, most powerful and/or most influential in the world. The rules and gameplay of *Civ IV* encompass a wide range of real world

systems including warfare, diplomacy and technological development, which all fit into a kind of procedural historiography.

The game's musical soundtrack consists of existing musical pieces, ranging from medieval chant to modern western art music. I argue that through the choices of particular pieces and their allocation to *Civ IV*'s different historical eras, the game presents us with a rather unique history of music that contributes to its procedural rhetoric. In this history, Bach is a renaissance composer, there are an extraordinary amount of slow symphonic movements and orchestral dances in the pre-modern era, and the sole composer in the modern age is John Adams. These idiosyncratic choices of music are given context by the actions players take to progress through the game—exploration, warfare, expansion—resulting in an emergent but necessarily linear music-historical narrative that moves from a symphonic German/Eurocentrism to an equally symphonic American centrism.

10. Friday, May 31, 4:00 – 5:30PM. Room 779

HOW DOES WUXIA BECOME GLOBALIZED?: MUSIC IN CONTEMPORARY CHINESE MARTIAL ARTS FILMS
Zhichun Lin, Ohio State University

The wuxia film is one the oldest genres in Chinese cinema that has retained currency to the present day. Since the 1980s, the wuxia films have not only kept their popularity within China, but have also become an internationally favored film genre. Yet during its progression to globalization, the wuxia film genre itself has struggled to strike a balance between particularization of Chinese cultural origin and a universalization of world market in terms of theme, choreography, nationalism, and transnationalism. Indeed, music plays an important role in identifying, and shaping such a film genre from an indigenous heritage to a transnational production. Therefore, this paper is a preliminary study of music in four wuxia films—Shaolin Temple (1982), Once Upon A Time in China (1990s), Crouching Tiger Hidden Dragon (2000), and Hero (2002) from 1980s to recent times. By analyzing several cases of music in theme presentation and in fighting scenes, I will display how music particularizes Chinese wuxia film as a genre evolved from a traditional justice-evil binary narrative to a reality mirrored legend, and then to Oriental fantasy. In the end, I will argue that music partakes both of its roots lie deeply within particular cultural traditions and its routes of well international travel, to assist contemporary Chinese wuxia film form to a genre that is thriving under globalization action, adapting to new conditions and taking on new meanings without losing all connection to its origins.

CHINESE OPERATIC "THÉÂTRE FILMÉ" AND ITS DISCONTENT: A COMPARISON BETWEEN *THE FLOWER PRINCESS* (1959) AND *THE LOVE ETERNE* (1963)

Ho-Chak Law, University of Michigan

Chinese opera has been one of the major subject matters as well as an important formal and stylistic influence throughout the history of Chinese-language cinema. In the mid-twentieth century, film adaptation of Chinese opera, including the classical *kunqu*, the national Peking opera, and other more vernacular regional operas such as Cantonese opera and Shaoxing opera, reached its maturity and greatest popularity all over mainland China, Hong Kong, and Taiwan. Mostly in the form of "théâtre filmé," many core performance features of Chinese opera remained in these adaptations. Yet, frustrated by the theatrical orientation and expressionist quality of "théâtre filmé," some filmmakers sought to adapt Chinese opera in a manner that is more cinematically idiomatic. They adopted conventions from Hollywood film musical and utilized cinematic techniques such as film editing and cinematography to a much higher degree.

Sharing the same taxonomical category, i.e., Chinese opera film (*xiqu dianying*), the deviated cinematic representation mentioned above is indeed different from the Chinese operatic "théâtre filmé" in many aspects. Using Cantonese opera film *The Flower Princess* (*Dinü Hua*, 1959) and Huangmei operatic film musical *The Love Eterne* (*Liang Shanbo yu Zhu Yingtai*, 1963) as examples, this paper differentiates these two forms of cinematic representation in musical, textual, and visual terms, aiming to theorize and establish a more systematic and transparent categorization of Chinese opera film.

"SCORING KUBRICK'S 2001: A SPACE ODYSSEY": A COMPARATIVE ANALYSIS OF GYÖRGY LIGETI AND ALEX NORTH, AS THEIR MUSIC WOULD APPEAR IN THE FILM

Natalie Matias, Victoria University of Wellington, New Zealand

Since the release of Stanley Kubrick's *2001: A Space Odyssey* (1968), controversy has surrounded the use of pre-existing "serious concert music" in place of the original score by Alex North. This paper sets out to compare the compositional styles of Alex North and György Sándor Ligeti as their music would appear in the film. Both composers were exploited by Kubrick's musical decisions. Articles by Paul Merkley and Kate McQuiston highlight the fact that North was informed of Kubrick's intentions to use pre-existing music such as *The Blue Danube* and *Thus Spoke Zarathustra*; however, it is not clear whether North knew about Kubrick's intent to use Ligeti's tracks in the first half of the film.

The comparison's main purpose is to discover if there are similarities in the composers' music. The proposed paper will feature analytical charts that represent a timeline of the music in certain scenes, and it will compare these with sequenced cuttings of the film's footage.

The analysis is condensed into pictorial charts that are examined both vertically and horizontally. These charts help us to see what qualities the composers brought musically to the scenes, and they allow us to collate and compare the data. One of the obstacles faced while performing this study was the accessibility of scores. Ligeti's scores were accessible, and his music was synced to the film. North's music on the other hand had to be transcribed, and it was my task to sync the music to the scenes based on Kubrick's, North's and Jerry Goldsmith's notes pertaining to where cues, in most probability would have been placed.

Although the nature of the study is hypothetical, the proposed paper will offer some interesting findings, and it will demonstrate a newly developed approach to presenting analytical data.

11. Friday, May 31, 6:00 – 7:30PM. Room 303

SILENT FILMS/LOUD MUSIC: COMPOSERS OF CONTEMPORARY SCORES FOR SILENT FILM COMPARE NOTES
Phillip Johnston

One of the most oft-repeated truisms of contemporary film scoring is that the music must not draw attention to itself, that it is obligated first and foremost to 'serve' the picture/narrative. In addition, the composer has the explicit mandate to express the intentions of the director of the film. Hence the old bromide: music in a film is working best when no one notices it.

However, in <u>contemporary</u> scores for silent film, these imperatives disappear. This theoretically frees the composer from both direct interference from others, and the need to adhere to timeworn conventions of commercial film music.

Yet, composers working to picture have certain preconceptions/expectations of their role, and carry these into the work they do, regardless of the context.

Does a composer feel a responsibility to 'realize the director's intent' or does he/she feel free to ignore or even directly contradict the perceived intention of the director? Is musical anachronism (instruments or styles that postdate the making of the film) an acceptable technique? How does the structure and acting style of a silent film affect the music?

In excerpts drawn from interviews with some of the most important contemporary composers for silent film–Richard Marriott (Club Foot Orchestra/USA), Ken Winokur (Alloy Orchestra/USA), and Gus MacMillan (Blue Grassy Knoll/Australia), as well as Richard Einhorn, composer of one of the most unique single contemporary silent film scores (Voices of Light for Dreyer's Passion of Joan of Arc), this paper will compare different practitioners thoughts about how and why they do what they do.

WHEN RAMONES MEET RAVEL: PROPOSING A NEW APPROACH FOR COMPILED SOUNDTRACK ANALYSIS
Christine Evans-Millar, University of Otago

In *Hearing Film: Tracking Indentifications in Contemporary Hollywood Film Music* (2001) Anahid Kassabian drew attention to a new breed of compiled soundtracks that had radically challenged the classic Hollywood film score. Soundtracks comprised of both pre-existing and original score music had become the 'norm' but, as Kassabian observed, there was little evidence of scholarship addressing this fundamental shift. She maintained these compilations demanded a different analytical approach to understand the relationships between disparate music works on a single soundtrack. In 2012, and thousands of compiled soundtracks later, there continues to be little focus on establishing new ways to analyse contemporary film music and Kassabian's call for innovation and scholarly study is more compelling than ever.

This paper presents a new methodology for soundtrack analysis that answers Kassabian's call to action and addresses her concerns. I argue that the concept of 'poetics' (an analytical perspective originally posited by Aristotle for the study and critique of dramatic poetry and later enhanced by the film scholar David Bordwell) provides a holistic framework for soundtrack analysis. By exploring the preliminary application of the framework to the *Rushmore* (Anderson, 1998) soundtrack I will exhibit the flexibility and robustness of the method. Furthermore, I will demonstrate how a poetics-based approach can be readily adapted to ask questions of a single soundtrack or across a body of work. Finally, the paper will illustrate how a new paradigm for Film Music Studies — a discipline lacking 'standard' methodologies for the examination of contemporary soundtracks — can be realised.

THEMATIC TRANSFORMATION IN MODERN ACTION-ADVENTURE FILMS
Carter John Rice, Bowling Green State University

The use of musical leitmotivs has become a major staple of storytelling in cinema over the last century. More than any other genre, action-adventure films have particularly championed this musical device. *Indiana Jones, The Lord of the Rings* Trilogy, *Ben-Hur, Star Wars, Pirates of the Caribbean, Superman, Braveheart,* and dozens, if not hundreds of other films in the genre have clear, definable, thematic musical material that recurs throughout the movie to reference individual characters and situations. Many avid film-goers could readily hum the theme to these and many other films if asked. On the contrary, if asked to hum the theme of a more recent action-adventure film, even one of the highest critical and financial success, perhaps *The Bourne Ultimatum* (2010) one might struggle. Why the inability to recognize and recall a clear leitmotiv?
In the last decade, the musical approach to themes in films of this genre has begun to undergo significant evolution. In this paper, I illustrate the way in which the musical leitmotiv in action-adventure films has shifted into material of a different nature, as well as how, and if, this new musical material functions in the place of a traditional leitmotiv. An examination and comparison of thematic material from two films separated by nearly

two decades, Tim Burton's *Batman* (1989) and Christopher Nolan's *The Dark Knight* (2008) illustrate the way in which this musical transformation has occurred.

12. Friday, May 31, 6:00 – 7:30PM. 6th Floor

ARE YOU EXPERIENCED?: THE LEARNING AND EDUCATION PATHWAYS OF FILM SOUNDTRACK PERSONNEL
Natalie Lewandowski, Macquarie University

Personnel working in the contemporary film soundtrack industry have a significant creative influence on the feature film as a final product. These specialized soundtrack personnel include the music supervisor, sound designer and composer (Smith, 1998). There are several factors altering the terrain of these personnel, including; multi-tasking, education and work practices. This paper will focus on one of these inter-linked areas, the education pathways of soundtrack personnel. The paper examines how tertiary education, private tuition, apprenticeships, practical experience and self-training (Throsby and Hollister, 2003) are perceived by experienced personnel within the Australian and New Zealand industries. The broad education experiences of local composers and their strong links to the music industry have resulted in a widely disintegrated production base (Street, 2009). Additionally, crossover in soundtrack roles (Mancini, 1985) has affected the manner in which personnel are both educated and employed. Such issues have significant implications on education pathways offered to future soundtrack personnel not only in Australia and New Zealand, but also in larger Anglophone industries. Candid interviewee responses highlight imperative issues for educators to consider and provide an insight into how the education of future soundtrack personnel will shape the direction of film sound industries.

Findings are based on ethnographic research with film sound personnel carried out by the author throughout 2007-2013. Participants surveyed covered a large breadth of feature film industry experience with their work spanning 266 feature films released between 1975 and 2012 (thirty-seven years).

WORKLOAD DISTRIBUTION AMONG HOLLYWOOD COMPOSERS
Vasco Hexel, Royal College of Music

This paper addresses the uneven workload distribution among Hollywood film composers working on top-grossing Hollywood films, which impacts on prevailing creative output and practices towards those of a few disproportionately successful individuals. In today's commercial film market, composers are freelancers who depend on contacts, connections, satisfied customers, and successful projects to regularly find work. As Faulkner observed in 1983, "the freelance Hollywood scene is a bunch of tangible film composers, with various track records and accomplishments, attracting to themselves and their work a population of buyers." Providing the basis for this paper, a new study in 2010 looked at composers' workload distribution in the 50 top-grossing Hollywood films each year between 1980-2009. It was inspired by work published by Faulkner in 1983 that investigated a similarly selected set of films for the twenty years prior to 1980. Among

other remarkable results, the 2010 study revealed that the top 10% of composers (31 composers) scored 46.4% of all films in the sample. This concentration of market share indicates that these most successful individuals have a wider audience reach and clout within the industry, perpetuating further success and influence. Empire-building Hans Zimmer is a prime example for a composer who has leapt from strength to strength and whose successes have begun to transform the entire field of film music composition. Illustrated with recent examples and based on tangible evidence, this paper raises a number of issues that are of relevance to scholars and practitioners alike.

STUDIOS, SYNDICATES, AND THE IMDB: THE EVOLUTION OF COMPOSER NETWORKS IN HOLLYWOOD FILM SCORING
Peter Broadwell, University of California, Los Angeles

Franco Moretti has argued that the computational analysis of literature and other cultural phenomena constitutes a form of "distant reading" that is particularly effective when it inspires further close readings and other, more traditional modes of humanistic and sociological inquiry. This study uses the "distant" technique of social network analysis to investigate and visualize the evolution of Hollywood film scoring practices from the early sound era to the present, employing freely available software tools and the online records of the Internet Movie Database (IMDb) to achieve an unprecedented degree of insight into the creative networks that form between composers and other members of film scoring departments.

The IMDb contains extensive information about composer-orchestrator partnerships, cooperative group composition, and the use of "ghost" composers in the approximately 60,000 English-language sound films screened during the past century. A computerized analysis of these records reveals three dominant collaborative paradigms: the rigid, studio-based structures of the Golden Age; a sparse, dispersed meta-network that arose following the demise of the studio system; and the composer syndicates that have begun to coalesce in recent years, which can be either informal or highly regimented (Hans Zimmer's Remote Control Productions is an example of the latter type). Visualizing and quantifying aspects of these models, such as the interconnectedness of a particular subgroup and the "between-ness" of key musicians, can help illuminate stylistic similarities in the music of closely connected composers and also reveals the significant contributions that prolific "ghost" composers made to the history of film scoring.

13. Friday, May 31, 6:00 – 7:30PM. Room 779

THE SPRING IN SPRINGFIELD: ALF CLAUSEN'S MUSIC FOR SONGS AND "MINI-MUSICALS" ON THE SIMPSONS
Durrell Bowman

Alf Clausen has composed numerous pieces of music for the TV show The Simpsons (1989-), including its various songs and "mini-musicals." Of these, 1996's "We Put the Spring in Springfield" and 1997's "You're Checkin' In" both won music Emmys. He was also nominated for the music of additional songs from 1994 to 2005: "Who Needs the

Kwik-E-Mart?," "The Stonecutter's Song," "Señor Burns," "Ode to Branson," "Everybody Hates Ned Flanders," "Vote for a Winner," and "Always my Dad." In addition, Clausen was nominated for his musical direction of two 1997-98 episodes and for his dramatic underscore of nine of the show's Hallowe'en episodes from 1991-2010 and three additional episodes in 1993, 2001, and 2008.

Awards such as the Emmys only mean so much, and The Simpsons itself has frequently made fun of them. They can, however, serve as a starting point for considering the genres, styles, and specific pieces that are referenced and/or parodied by the works so recognized. For example, "We Put the Spring in Springfield" references rambunctious music-hall "stripper" music of the Jazz Age, "Who Needs the Kwik-E-Mart?" parodies the "tricky" rhythms of classic Broadway dance musicals, "Señor Burns" incorporates Tito Puente's Afro-Cuban jazz style, one entire episode parodies the fantasy film Mary Poppins, and "Vote for a Winner" evokes Andrew Lloyd Webber's concept musical Evita.

Issues of camp, cultural literacy, cultural hierarchy, and a "no brow" aesthetic will also be addressed.

UNDER THE SEA, UNDER THE STARS: THE SONIC CONSTRUCTION OF SPACE AND PLACE IN PIXAR'S *FINDING NEMO* (2003) AND *WALL-E* (2008)
Colleen Montgomery, University of Texas at Austin

Over the past two decades, Pixar has produced thirteen highly successful features and collaborated with thirteen directors/co-directors on a diverse array of animated films. Within this span of time; however, Pixar has only worked with four composers, three of whom have scored all but Pixar's most recent feature, *Brave* (2012). Of these principal studio-composer pairings, singer/songwriter Randy Newman and composer Michael Giacchino's work are routinely foregrounded popular, critical, and promotional discourses on Pixar's music.

Thomas Newman, who scored Pixar's undersea action-adventure film, *Finding Nemo* and science-fiction/fantasy film, *Wall-E*, is seldom addressed in scholarly and journalistic writing on the studio's film music. Yet, the two Newman-scored films are highly instructive case studies of how sound and music act semantically upon the image track in delineating space, place and location in Pixar films. This paper thus provides a semiotic analysis of *Finding Nemo* and *Wall-E*'s sonic construction of underwater and outer space environments.

I focus specifically on each film's musical representation of organic and inorganic loci—made manifest in *Wall-E*'s oppositional duplet of a post-apocalyptic Earth and the Axiom Spaceship and in *Finding Nemo*'s juxtaposition of two distinct underwater locales: the ocean and a dental office aquarium. Within these antithetical pairings, sound and music serve to normalize the film's organic site (Earth, the ocean) as an unmarked space, and simultaneously code the film's semiotically overdrawn 'inorganic' site (the spaceship, the aquarium) as primitive, exotic Other. This dialectical construct is, I argue, achieved

through the semantic encoding and demarcation of space and place through sound and music.

Saturday, June 1 9:30 - 10:30AM
Frederick Loewe Theatre

14. Film Scoring in Higher Education: Roundtable
Dan Carlin, Chair (USC) - George S. Clinton (Berklee)
Haldor Krogh (Lillehammer Univ., Norway) - Ron Sadoff (NYU Steinhardt)

15. Saturday, June 1, 11:00 – 12:30PM. Room 303

FORMATION OF SWEDISH CINEMA MUSIC PRACTICE 1905-1915
Christopher Natzén, National Library of Sweden

At the National Library of Sweden a digitizing project started a few years ago to make early Swedish film programs from the period 1905-1915 freely available on the web. To date about 8000 programs out of approximately 10000 have been digitized. A specific research topic in the project is on music/sound accompaniment and the formation of a Swedish cinema music practice.

During this period music accompaniment to moving images in Sweden was characterized by a plethora of different practices. The music could be performed through improvisation, through well planned accompaniment or through the use of mechanical sound carriers like the gramophone. There is also evidence that the images could be unfolding in complete silence only accompanied by the audience comments.

This paper focus on the period 1905-1915 in Sweden as music accompaniment to moving images went through a change from the itinerant exhibitors with their experimental way of including music to the increased standardizing with the construction of permanent venues. Furthermore, through the formation of the Swedish Musician's Union in late 1907 a uniform and nationwide music accompaniment was gradually established in Sweden that lived on until the coming of sound film resulting in an early sound film accompaniment that differed significantly from Hollywood music practice.

GOTTSCHALK'S 'PATCHWORK GIRL' AND PROBLEMS OF EARLY FILM MUSIC SYNCHRONIZATION
Eric Dienstfrey, University of Wisconsin-Madison

This presentation explores the historiographic challenges of reconstructing early film music soundtracks. It uses as a case study Louis Gottschalk's original score for the five-reel feature *The Patchwork Girl of Oz* (1914, Paramount), for which I conducted a cue-by-cue synchronization of music and image based on a complete piano score housed in the Tams-Witmark Collection in Madison, Wisconsin. This reconstruction reveals a number of notational ambiguities in the score that, if common to the early 1910s, may limit the types of questions that can be confidently answered about early film music style.

I propose that there may be a difference between contemporary and historical conceptions of how film music emphasizes the start of a new narrative sequence. I trace out this earlier conception through an analysis of 1910s trade press discourse, suggesting that the idea of a classical film "sequence" did not yet exist in the early 1910s -- and as a result the function of film music to punctuate significant changes in setting was not a fully codified practice. I argue that this conceptual ambiguity creates further uncertainty concerning how Gottschalk intended specific cues to align with the image, and how musicians would have synchronized these cues during screenings.

In order to illustrate these points, I will show clips that demonstrate several possible ways a single cue could have been synchronized with the film given the minimal textual notes provided in the written score.

"VISUAL SYMPHONIES," LIVE PERFORMANCE, AND THE CINEMATIC MEDIUM
Mary Simonson, Colgate University

"Exhibitors everywhere," the *Moving Picture World* lamented in January of 1922, "are wearying of the expensive burden of prologues, presentations and pseudo vaudeville as program openers." Luckily, filmmaker Dudley Murphy's "Visual Symphonies" offered an alternative. Short, artistic films that could be perfectly synchronized to live musical performances, these works would save exhibitors significant money while delighting audiences.

Several of Murphy's better-known films explore the representation of music (and musicians) onscreen. His *St. Louis Blues* (1929) starred Bessie Smith, and *Black and Tan* (1929) featured Duke Ellington; music was also, of course, intended to be an integral part of the 1924 film he created in collaboration with Fernand Léger, *Ballet mécanique.* Yet as early as 1920, Murphy was creating experimental film shorts that attempted to visualize music. Lauded for their experimentation with animation, multiple exposures, superimpositions, and hand tinting, as well as their unique relationship to music, these films have increasingly found their way into histories of early American avant-garde film. This paper will explore the precise visual and narrative strategies employed to create "Visual Symphonies" in two of Murphy's shorts: *The Soul of Cypress* (1920), inspired by Debussy's *Prelude to the Afternoon of a Faun*, and *Danse Macabre* (1922), synchronized to Camille Saint-Saëns's composition of the same title. In these films, I will argue, music is "visualized" not by exploiting unique capabilities of the cinematic medium, but through sequences of diegetic music-making and dance, practices more akin to early "attractions" films—and live performance—than experimental film.

MUTE THE BEREAVED MEMORIES SPEAK: A PASOLINIAN REQUIEM
Per F. Broman, Bowling Green State University

Composer Sven-David Sandström's and poet Tobias Berggren's 100-minute *Requiem: Mute the Bereaved Memories Speak* (1979) for choirs, soloist, and orchestra, created intense debates both prior to and following its premiere in Stockholm in 1982. Criticized mostly for Berggren's postmodern libretto, which juxtaposed quotes from Swedish poetry, holocaust descriptions, and pornographic magazines, its narrative transcends the utmost evil and points toward a sublime nature-inspired divine existence. The critics' comments fell into two camps: on the one side high art should not deal with the vulgar or outright evil, and on the other, this is an important work that confronts evil. Berggren described one of his sources of inspiration Pier Paolo Pasolini's *Salò, or the 120 Days of Sodom* as a source of inspiration, without much further elaboration.

Based on close readings of both works, interviews with both Sandström and Berggren, along with archival studies, I will show a close intertextual musical relationship between the two works that provides important keys to understanding the requiem. The *Salò* reference in Requiem goes beyond the mere reference to the blue ribbon in the Dies Irae movement, Pasolini's sign of having fulfilled the demands of the torturers and being allowed to proceed to the fascist state Salò. Sandström's music mimics both the style and function of *Salò*'s. The detached score by Ennio Morricone is echoed in Sandström's romantically naïve setting during the most disturbing moments. But like the pianist in *Salò* who commits suicide, Sandström's music resigns capitulating with the extensive choral a cappella ending.

MUSICAL GESTURE, MODALITY, AND DISSONANCE IN "L'ESTASI DELL'ORO" FROM *IL BUONO, IL BRUTTO, IL CATTIVO*: DECODING ENNIO MORRICONE'S MICRO-CELL TECHNIQUE
Charles Leinberger, The University of Texas at El Paso

Musicologist Sergio Miceli briefly mentions Ennio Morricone's micro-cell technique in his article in the *New Grove Dictionary of Music and Musicians*. Miceli describes it as "a pseudo-serial approach often incorporating modal and tonal allusions, which, with its extreme reduction of compositional materials, has much in common with his film-music techniques." The composer has acknowledged that he did in fact use this technique in his music for Sergio Leone's 1966 film *Il buono, il brutto, il cattivo*, but he has politely declined to explain this technique in any detail. Although its role in his compositional process may remain somewhat of a mystery, it is the intention of the current research to describe the resulting characteristics of this technique as evident in the cue "L'Estasi dell'Oro."

This presentation will begin with a brief explanation of the composer's use of a six-note scale, from which he derives the three-note "micro-cell" used in "L'Estasi dell'Oro," along with several relevant recognizable musical gestures (rhythmic, harmonic, and

timbral) that occur throughout this film score. It will continue with an analysis of his micro-cell technique and, if time permits, conclude with the screening of a film clip that includes this musical cue.

SUONI NUOVI/SUONI ANTICHI: MARIO NASCIMBENE
AND THE BIBLICAL EPIC
Stephen C. Meyer, Syracuse University

During the 1950s, the Italian film composer Mario Nascimbene began to experiment with what he called *suoni nuovi*: "new sounds" that were generated primarily by the manipulation of magnetic tape recordings. Nascimbene even created his own musical instrument—the "mixerama"—in order to facilitate creative work in this area. These *suoni nuovi* find clear parallels in the work of other Italian composers of the period—such as Bruno Maderna, Luciano Berio and Luigi Nono—who were interested in electronic music and (more generally) in exploring the structural possibilities of timbre. But they may also be understood in terms of a more cinema-specific history. In timbral terms, the *suoni nuovi* were similar to the kinds of electronic sounds that were featured in the "psychological thrillers" of the 1940s and especially in the science fiction films of the 1950s. By blurring the boundaries between sound and music, the *suoni nuovi* also anticipated the increasingly sophisticated sound design that was to characterize films of the late 20th and early 21st centuries. In this context, it may seem strange that Nascimbene should use "new sounds" so prominently in his music for *Barabbas* (1962), the second of two biblical epics that he scored. In this film, Nascimbene took an unusual approach to what was already regarded as a conservative genre, combining *suoni nuovi* with a monophonic Kyrie from the *Liber usualis*. If the *suoni nuovi* exemplify the contemporary fascination with electronic music, so did these *suoni antichi* reflect the broader interest in historical authenticity that was such an important part of postwar musical culture. In *Barabbas*, these aesthetic impulses merge and interpenetrate in provocative and sometimes unsettling ways. An amalgam of different styles and approaches, Nascimbene's score is quite different from those that composers such as Rózsa and Bernstein provided for their epic films. Largely abandoning the classic leitmotivic approach of other composers for this genre, Nascimbene's work seems in many ways to adumbrate the heterogeneous soundscapes of films such as *Gladiator* and *Agora* from the so-called "revival of the epic" in our own day.

17. Saturday, June 1, 11:00 – 12:30PM. Room 779

FROM HI-Q TO LOW ART: THE USE OF MUSIC LIBRARIES AND
UNDERSCORE IN HANNA-BARBERA'S CARTOONS OF THE 1960S
Alex Mesker, Macquarie University

As a company formed by two MGM stalwarts (Bill Hanna and Joe Barbera) who found themselves out of jobs at an impasse during the decline of the golden age of animation and the transition from the big screen to television, Hanna-Barbera Productions cut corners to produce cartoons at a dramatically reduced budget, and to improve the rate of animated cartoon production to fit in with television schedules. Hanna-Barbera famously

championed limited animation techniques, much to the artistic chagrin of pioneers and contemporaries.

This paper examines parallels between Hanna-Barbera's limited animation practices and accompanying 'limited' soundtrack, notably through the use of stock and in-house music libraries in their television cartoons from the late '50s to the early '70s, identifying repeated motifs, re-use of cues, and thematic variation and development in underscore. Furthermore, it discusses the shift from full orchestral score and full animation — hallmarks of the lavishly detailed cartoons from animation's golden age — to the bold character outlines and monophonic cues of Hanna-Barbera's early limited animation cartoons.

With cartoons of disparate themes ranging from comedy to adventure to mystery, this paper surveys the transition of musical style throughout the '60s, from stock-music soundtracks to the big-band sounds of their primetime cartoons, to the use of jazz combos in their action cartoons. It also discusses how the convergence of cartoon characters and the theme of 'music' became a driving element in storyline and character development, with animated pop-idols of the mid-late '60s, musical guest-stars, and the musical romps of the early '70s.

TOMORROW'S ACHEIVEMENTS: HARRY FORBES AND THE AFFECTIVE DIMENSIONS OF THE PARRY MUSIC LIBRARY'S *VIDEO TECH* SERIES
Josh Ottum, Ohio University

The paper will examine a particular strand of electronic music that emerged from Canada's Parry Music Library during the 1970's and 80's. Central to the library's sound during this period was composer Harry Forbes. Forbes' work appears on over 30 library collections during this 10 year period and his sonic fingerprint has proven to be a lasting voice in the library music landscape. Forbes' unique, experimental approach to synthesized music embodies the futuristic posture of the time, working as a perfect soundtrack to the emerging age of consumer technologies.

Recently, UK independent record label Public Information released a compilation of Parry Music Library compositions from 1976 to 1986. This examination will situate Forbes in the context of fellow library composers such as Danny Hearn and Richard Sterling of Capitol Production Music. Additionally, Forbes' compositional approach and the surrounding aesthetics of the Parry Music Library will be contextualized as a sonic picture not unlike Mark B.N Hansen's description of "Digital-facial-images." The technologized non-vocalizations of Forbes' electronic library music interpellates the listener, causing an affective response to emerging consumer technologies as physical pathways to an idealized future self.

WHAT EXACTLY IS A PARTIAL CUE?: JURISDICTIONAL CONFLICT IN WARNER BROS. FILMS OF THE EARLY SOUND ERA
Jeff Smith, University of Wisconsin-Madison

This paper applies Rick Altman's conceptof jurisdictional conflict to an analysis of the way "partial" music cues were defined in the early sound era. The transition to sound film in the 1930s caused a number of significant changes within the industry, many of them involving the new role that music would play both as an aspect of storytelling and as an audible element of a film's fictional world. New tiered pricing systems for synchronization fees quickly emerged, and as a rule of thumb, licensing fees were generally lower when only a part of a composition was used.

While the fees themselves were fairly standardized across the music publishing business, studio correspondence between the Handy Brothers and Warner Bros. over *I Am a Fugitive from a Chain Gang* reveals a jurisdictional conflict regarding the way in which the term "partial use" was to be defined. For their part, the Handy Brothers insisted in defining an entire piece of music as a structure, one that entailed some combination of vamps, verses, and choruses. Warner Bros., on the other hand, envisioned music as something that was technologically mediated, a commodity that was defined by its recorded form. As such, as long as the recording in its entirety was not used, it could qualify as a partial use. This jurisdictional conflict not only illustrates the competing interests involved in such transactions, but also shows how technology, economics, and aesthetics are inextricably linked within Hollywood's mode of production.

18. Saturday, June 1, 2:00 – 3:30PM. Room 303

DIEGETIC WITHDRAWAL AND OTHER WORLDS: FILM MUSIC STRATEGIES IN THE EARLY SOUND ERA, 1927-1933
Michael Slowik, Kutztown University

In five decades of film music scholarship, few films have received more commentary and admiration than Max Steiner's score for *King Kong* (1933). In particular, two techniques have received perhaps the most attention. First, film music scholars have noted Steiner's decision to forego music in *King Kong*'s early scenes and then blur the boundaries between diegetic and nondiegetic music during the first few musical cues. Second, scholars have noted Steiner's decision to tie music to fantastical elements of the plot. However, scholars have devoted little attention to the origins of these two techniques, probably in large part because *King Kong* is often said to begin the era of sound film music.

This essay argues for a major shift in our understanding of *King Kong*'s place in film music history. Drawing upon a wide range of pre-*King Kong* scores, I argue that both techniques were already common practice before *King Kong*'s release. The drift from diegetic to nondiegetic music can be traced back to the first "all-talking" film, while many film scores in 1931 and 1932 tied extensive music to exoticism. Thus while *King Kong* is traditionally said to *begin* an era of film music history, I submit that *King Kong*

was in important ways a *culmination* of certain tendencies that emerged in prior early sound films. Recognizing the origins of *King Kong*'s techniques not only provides a needed context for *King Kong*'s score, but also begins to shed light on the neglected yet fascinating history of early sound film music.

THE MUSICAL ROOTS OF *THE JAZZ SINGER*
Daniel Goldmark, Case Western Reserve University

As with most cinematic adaptations, *The Jazz Singer* grew from the kernel of an idea-- specifically Samson Raphaelson's observation, on hearing Al Jolson sing in 1917: "My god, this isn't a jazz singer. This is a cantor!" Raphaelson transformed his idea into the short story "Day of Atonement" (1922), followed in turn by the successful play *The Jazz Singer* (1925) and finally the 1927 feature. With each new adaptation the music changed, in particular the songs (secular and religious) that help to characterize Jakie Rabinowitz/Jack Robin as a musician.

The Jazz Singer's significance to film historians may be clear, but the full story of its music has not yet been told. Besides providing a unique snapshot of melodies popular on the vaudeville stage in the 1920s, the songs used have a particular connection to Jolson: most were introduced and/or popularized by Jolson on Broadway. *The Jazz Singer* thus ends up being a summary of Jolson's early life as a performer, including many of his biggest hits. And yet several other songs--including Irving Berlin's "Blue Skies" --had no previous connection to Jolson whatsoever. Meanwhile, the film's soundtrack--and attendant cue sheet--draw extensively on music cues popular in contemporaneous silent films, reminding us that this soundtrack is very much of the 1920s. Using newly- discovered archival materials, I survey the tangled musical history of this pivotal film musical, drawing together music from a variety of sources, including 19th century melodrama and operetta, Tin Pan Alley, and Jewish liturgy.

MARION TALLEY AND THE TALE OF A SYNCHRONOUS SCANDAL
Jennifer Fleeger, The Catholic University of America

Opera singer Marion Talley debuted on the screen in 1926, just six years after Geraldine Farrar left it. Although she was bred in Farrar's shadow and had a similar prodigious biography, Talley would never earn the reputation of the older star. In fact, she became famous for her film flop. When Warner Bros. was looking for talent to highlight the capabilities of its new sound-on-disc Vitaphone system, Talley's similarity to Farrar made her a logical choice. Yet Talley's first film was so poorly received that the studio eventually removed it from its library of shorts. Talley's failure has typically been attributed to her awkward mannerisms, unattractive appearance, and uneven vocal presentation. However, a closer examination of Vitaphone circulation records shows that Talley was not the only female singer to be cut from the roster. The reason may lie in the gendered approach to editing early opera films. Talley's shorts and those of her female peers contained far more shots than those of male opera singers like Charles Hackett or Giovanni Martinelli. Embedded in these early visual strategies is the assumption that imposing restrictions on women's bodies would limit the perceived power of their voices.

Her vocal expression restrained by Warners' visual style, Marion Talley was unable to live up to either the imagined voice of a silent Geraldine Farrar or the audible voices of her male peers. Revisiting Talley's shorts provides new insight into the way women's voices were represented at the beginning of the conversion era and beyond.

19. Saturday, June 1, 2:00 – 3:30PM. 6th Floor

A COMPARISON OF THE JAPANESE AND AMERICAN SCORES FOR *KIKI'S DELIVERY SERVICE* AND THE THEORETICAL IMPLICATIONS THEREIN
Alexandra Roedder, University of California, Los Angeles

As Brophy (2007), Imada (2010), and Koizumi (2010), among others, have demonstrated, the Japanese aesthetic priorities regarding music and visuals in narrative film, particularly in animation, are strikingly different from American ones. Disney's 1997 English-language localization of Studio Ghibli's *Kiki's Delivery Service* (1989) provides an excellent way to compare these two aesthetics. Originally scored by popular Japanese composer Joe Hisaishi, the film was perceived by Disney executives and unlikely to sell well to American audiences with its soundtrack as-was. Hence, Disney hired American composer Paul Chihara to "edit" the score. These edits are in fact a complete re-composition, as Chihara moved, added, and supplemented the existing music to add more than 30 minutes of music to the 90-minute film. When compared with Hisaishi's noticeably sparse score, Chihara's changes demonstrate America's own historico-cultural bias for synchronized, emotionally obvious music, especially for animation. More than just a question of aesthetic priorities, analyzing these two contrasting systems performs several ancilliary functions. First, it highlights a lacuna in film theory: how do we talk about audiovisual synchronization? Existing terminology (Chion, Gorbman, Kalinak, etc.) does not suffice, so in my analysis I propose a simple new system of isomorphic/isochronic relationships. Second, the differences show how cultural biases toward animation as a children's medium can lead to musical choices which remove the viewer's emotional autonomy, or vice versa. And finally, it serves as an example of the complicated intercultural dynamics between Japan and America, two soft-power superpowers in the realm of visual media.

SUBTLE DIFFERENCES: MUSIC IN 'TRANSLATION' REMAKES
James Wierzbicki, University of Sydney

The concept of 'remake,' a part of filmmaking almost since the industry's beginning, includes a great many ways in which an existing filmic product can, in effect, be 'made again.' The term applies, for example, to filmic adaptations of literary sources that have already been adapted for the screen; to films that share with some pre-existing work little more than a basic plot and—importantly, for commercial reasons—a recognizable title; to films in which individual filmmakers in one way or another revisit their own earlier work; to modern recreations, often made as a sort of homage, of much-respected older works; and to more or less direct translations of films from one language/culture to another, usually made relatively soon after the original films proved successful in some regional market.

Following James Wierzbicki's work on music in recent Japanese horror films and their appropriation by Hollywood, the proposed paper will focus on three sets of films whose Hollywood remakes likewise amount to translations. These are Luc Besson's 1990 *La Femme Nikita* and John Badham's 1993 *Point of No Return*; Alejandro Amenábar's 1997 *Abre los Ojos* and Cameron Crowe's 2001 *Vanilla Sky*; and Tomas Alfredson's 2008 *Låt den rätte komma in* and Matt Reeves's 2010 *Let Me In*. Although the translations indeed feature original material, in effect they are scene-by-scene replications of their models. The proposed paper will examine both the obvious ways in which the translations' music mimics the music of the models and the subtle ways in which it differs.

REPRESENTING THE SOUTH. THE SOUND OF THE "GROTESQUE" IN ITALIAN FILMS OF THE 1960S AND 1970S
Maurizio Corbella, University of Milan

The representation of the South is a major subject in Italian cinema. Already cent- ral during the Neorealism, it became inescapable once the long-lived questione meri- dionale (the southern issue) exploded in the cultural discourse after the so-called "eco- nomic miracle" (1958-1963). The narratives of the socio-cultural gap between an in- creasingly industrial North and a still underdeveloped South—populated by corruption and organized crime—led Italian cinema of the 1960s and 1970s to address the subject through a whole range of genres, including documentary, cine-inquiry, melodrama, gangster and the newborn commedia all'italiana.

In my paper I illustrate the crucial role of film music in articulating the cultural di- chotomies implied in the southern issue (e.g. familiarity/otherness, primitiveness/decad- ence, superstition/religion, honor/dishonor etc.) with special attention to the category of the grotesque. Drawing on the audio-visual analysis of a representative selection of cues, I argue how prominent composers, such as Nino Rota, Ennio Morricone, Egisto Macchi, Luis Bacalov and Piero Piccioni, exhibited a relatively codified vocabulary of musical procedures that profoundly emblematized this season of Italian cinema in the international scene and would be influential for ensuing generations of Italian and Italian-American filmmakers. By combining the vernacular stylization of melodic and rhythmic profiles, the insistence on timbres that were (sometimes inappropriately) considered as regional marks (e.g. the Jew's harp for Sicily), the recourse to operatic devices, and a deft use of sound postproduction, music manages to merge traits of irony, sarcasm, ugliness, comedy, with epical and tragic tones, in a powerful grotesque portrait of the southern, and ultimately overall, Italian character.

20. Saturday, June 1, 2:00 – 3:30PM. Room 779

HANS ZIMMER AND THE MUSIC OF *GLADIATOR*: EXPLOITING THE FEMININE IDEAL
Katherine Jarzebowski, New York University

The daunting task of reviving as outdated a film genre as the *sword-and-sand* epic – its decades-old manifestations regarded as relics of the past and laughable by today's standards of cinematic realism – proved nonetheless a worthy undertaking for director Ridley Scott and composer Hans Zimmer. In 2000, their collaboration on the film *Gladiator* was deemed both commercially and artistically successful, launching a wave of large-scale imitations. Essential to securing the project's enthusiastic public embrace was a conscious reevaluation of the genre's inherent gender implications, its patriarchal hierarchies long since rendered antiquated by modern societal sensibilities.

Examining Zimmer's score for *Gladiator*, this paper suggests the advantages of manipulating traditional socio-cultural gender connotations in music to expose and support a film's modern opposition to those same conventions. Functioning as an invaluable narrative device, the music of *Gladiator* evokes the duality of both masculine and feminine values represented by the film's protagonist, Maximus. Philosophical, literary, and socio-cultural theories are applied to deconstruct both traditional and modernized gender associations within the film's narrative, focusing mainly on the opening battle sequence.

Profiled in Susan McClary's *Feminine Endings*, the tradition of Western music reveals a legacy of exploiting these widely recognized associations of masculine and feminine attributes; harmony, cadences, form, and most notably thematic variation function to alter the perception of 'objective' strength with the oppositional, 'subjective' weakness. Through an ample assemblage of interviews given by Zimmer following *Gladiator*'s success, connections are made between the *admittedly conscious intent* of the composer to capitalize on the public's latent familiarity with gender associations and the *effective musical devices* employed to execute that intent. Using the main theme, Maximus' leitmotif, as a model, further conclusions on the atmospheric function of secondary musical motifs are validated.

AUDIOVISUAL INCONGRUENCE WITHIN THE OPENING BATTLE SEQUENCE FROM *GLADIATOR*
Dave Ireland, University of Leeds

Perceived audiovisual difference can contribute towards the emergence of filmic meaning and recent empirical studies have equally demonstrated the potential perceptual influence and memorability of such incongruities. Treating incongruence as a psycho-semiotic perspective can allow for holistic consideration of the impact of difference within the film-music relationship: psychological approaches can help to explain how incongruence can alter perceptual processes, potentially influencing the interpretation of meaning and emotional response. Meanwhile, semiotic approaches allow for consideration of issues of

production, intentionality and intertextuality which may too influence the audiovisual construction and its impact upon the perceiver.

Interview material suggests that notions of difference are central to Hans Zimmer's score for *Gladiator* (Scott, 2000, USA). This paper provides close analysis of the film's opening battle sequence to address: how Zimmer's pre-compositional strategy is realised; additional compositional influences; and the music's role in reflecting aspects of characterisation and narrative themes and progression. This reading allows for reflection on the dimensions on which incongruence may be created, both within the soundtrack and between auditory and visual modalities. Moreover, by also considering qualities which may be more readily interpreted as congruent, this analysis demonstrates the complexity of judgements surrounding perceived audiovisual similarity and difference. Citing data from empirical work utilising elements of this sequence, in addition to considering how Zimmer's music relates to existing genre conventions, this analysis demonstrates how a multidisciplinary approach towards incongruence can help to explain the plurality of interpretations which may occur in response to such film-music constructions.

HYPERORCHESTRA, HYPERREALITY AND *INCEPTION*
Sergi Casanelles, New York University

The use of digital technologies in film has expanded its representational possibilities immeasurably. Stephen Prince defined *Perceptual Realism* as the ability to digitally creating objects that, although we know do not exist in reality, we perceive in the context of the film as verisimilar. For film composers, hundreds of new sample-based digital instruments have been created over the past five years, intended to emulate and to expand the sound of real instruments. The simulated ensemble resulting from combining these instruments, along with recording sessions and sound processing, can be called the Hyperorchestra (analogous to Baudrillard's definition of Hyperreality). In effect, the sound produced by the virtual ensemble is realistic even though it cannot be reproduced through purely physical means.

This paper will explore the relationship between the Hyperorchestra and Hyperreality by examining the music and the narrative of the movie *Inception* (2010). Director Christopher Nolan creates a complex multilevel narrative that mixes induced dreams and "reality" to an extent that they are no longer distinguishable. I will argue that *Inception*'s narrative is a powerful metaphor of Hyperreality, with Hans Zimmer's score serving as a perfect example of employing the Hyperorchestra. In tandem the question of "what is real" is raised. The perception of reality is challenged at the same time that audiences listen to sounds that appear to be real even though they cannot be produced by only a "physical" orchestra performing in a concert hall.

21. Saturday, June 1, 4:00 – 5:30PM. Room 303

"FOR WANT OF A BETTER ESTIMATE, LET'S CALL IT THE YEAR 2000:" *THE TWILIGHT ZONE* AND THE AURAL CONCEPTION OF A DYSTOPIAN FUTURE
Reba Wissner, Berkeley College

Bernard Herrmann served as the music director of the Columbia Radio Workshop during the 1930s and also wrote various scores for the programs. Cues from several of his scores made it into episodes of Rod Serling's *The Twilight Zone* (1959-1964). Many episodes of the series feature cues from the radio play "Brave New World" for which Herrmann composed the score. "Brave New World" first aired in two parts, on January 27 and February 3, 1956 respectively, with the author of the book, Aldous Huxley, narrating. As part of network protocol, the score was placed in the CBS Stock Music Library for reuse in subsequent radio and television shows.

Multiple episodes from *The Twilight Zone* featured cues from this score, often within episodes that are either within the context of other worlds, feature futuristic technologies, or utopian or dystopian societies. "Number Twelve Looks Just Like You" and "The Obsolete Man" are two such episodes featuring cues predominantly from "Brave New World." Notably, these episodes maintain a remarkable affinity to the plot of Huxley's play.

This paper examines the aural conceptions of futuristic dystopias in episodes of *The Twilight Zone* and how the music director of CBS may have conceived of the future, aurally representing these episodes as having an affinity with the premise of *Brave New World*. I will examine the two episodes discussed above and the use of the radio score in them and the ways in which dystopian futures were aurally represented in the series.

MUSIC PERFORMING MONSTERS, MONSTERS PERFORMING MUSIC: ORGANISTS AND PIANISTS IN 1930S HORROR FILMS
Alex Newton, University of Texas at Austin

In her book *Skin Shows*, Judith Halberstam suggests that skin serves as the most critical signifier of the 19th-century Gothic monster. "Skin," she says, "houses the body and it is figured in Gothic as the ultimate boundary, the material that divides the inside from the outside." The strangeness of the monster's skin—whether too pale, too hairy, or bursting at the seams—divulges its abnormality. As such, abnormal skin continued to represent the monstrous in theater and film productions leading into the coalescence of the horror film genre in the 1930s. However, unlike their counterparts in novels and theater, monsters in early sound films were often represented as musicians and music lovers. Enculturated with a romantic ideology that identified music as the outer manifestation of inner dispositions, these horror films often used musical performance as a tangible marker of the monstrous. In other words, monsters making music often served as another layer of skin, manifesting internal states through sound.

In this paper, I investigate 1930s Hollywood monsters as music makers. The 1930s monster musician almost exclusively performs on one of two instruments, the organ or the piano. The organ's malleable timbre allows the monster to shift between states of monstrosity (e.g., *Dr. Jekyll and Mr. Hyde* [1931]) and, additionally signals its presence when its physical skin does not. Contrarily, the piano acts as a synthetic skin of normalcy that a performing monster attempts to use as camouflage (e.g., Dracula's Daughter [1936]).

JERRY GOLDSMITH AND THE SONIFICATION OF THE MONSTROUS-FEMININE
Elizabeth Fairweather, University of Huddersfield

In listening to interviews with the film composer Jerry Goldsmith (*The Omen*, *Tora! Tora! Tora!* and *Air Force One*) his most musically significant comments are those that reveal the manner of his approach to his work. What comes through very strongly is his desire to priviledge emotion by scoring the underlying, unspoken feelings in a scene, as opposed to the more literal aspects of the narrative. 'Once the discussions are over, I clear my mind and react emotionally.'

One concept present in film that engenders such emotion is the notion of the monstrous-feminine, described by Barbara Creed as that which society finds 'shocking, horrifying, [and] terrifying…about women.' The effect of the monstrous-feminine within a narrative is created by the presence of a deliberate relation between such terror and the opposite maternal position or, the traditional, 'benign' role of women in our society. Women who fail to conform to this role are thus regarded as 'abject' in that they 'disturb identity, system [and] order.'

A number of recurring compositional characteristics are evident across Goldsmith's body of work. It is my intention in this paper to identify those that are relevant to both extremes of the feminine, investigate the extent to which they contribute to the communication of associated emotional depth, and to draw preliminary conclusions as to their powers of musical representation in those scenes in his films where the concept of the monstrous-feminine exists such as: *Alien*, *Basic Instinct, Explorers*, and *Total Recall.*

22. Saturday, June 1, 4:00 – 5:30PM. 6th Floor

ELMER BERNSTEIN AND THE TALE OF THREE WESTERNS
Mariana Whitmer, University of Pittsburgh

In the 1950s Elmer Bernstein (1922-2004) composed music for three Westerns, *The Tin Star* (1957), *Saddle the Wind* (1958), and *The Magnificent Seven* (1960); each score offering a different perspective on musical and stylistic trends in the genre. The emerging "psychological" Western required music that would meet the needs of the emotional and dramatic intensity of the plot rather than simply mimic the action, resulting in a tug of war between populist and concert hall aesthetics. Western scores featuring folksy title songs became especially desirable for their commercial potential, while other audiences

appreciated the audible impact and long-lasting appeal that a classically-inspired symphonic score brought to a film. Bernstein's three scores reflect these developing trends.

The Tin Star is visually and musically related to traditional Westerns, filmed in black and white with a main title theme closely related to its diatonically shaped predecessors, such as *Shane*. Yet unlike earlier scores, Bernstein uses the orchestra creatively to shrewdly underscore the action. Less remarkable is Bernstein's accompaniment for *Saddle the Wind*, a revised score that unfortunately adopted the original title song. Considerably more memorable is Bernstein's score for *The Magnificent Seven*, which utilizes a large orchestral force, syncopated rhythms, and sweeping themes to enhance the drama. These three scores demonstrate not only the changing production values that accompanied the developing Western, but also Bernstein's chameleon-like ability to adapt his compositional style as audiences grew increasingly receptive to the symphonic score.

THE MUSICAL IS GOING TO KILL YOU: BODILY SYMPTOMS OF MUSICAL EXPRESSION
Christopher Culp, University of Buffalo, SUNY

"Over the Rainbow," from the *The Wizard of Oz,* epitomizes the unabashed expression of optimism in musical theatre. Not only is the song an anthem for dreams, it exemplifies the utopian notion of direct expression. This research aims to describe the negative (and possibly fatal) symptoms of Musical expression as they are depicted as physical afflictions by analyzing these moments through psychoanalytic methodology regarding narcissism and expression in *The Wizard of Oz* and more extensively in television musical episodes such as "Once More, With Feeling" (6.7) from *Buffy the Vampire Slayer,* "My Musical"(6.6) from *Scrubs,* and "Song Beneath the Song" (7.18) from *Grey's Anatomy.*

In a famous deleted scene, the Witch sends Jitterbugs to make Dorothy and her friends dance uncontrollably. This scene is reminiscent of Hans Christian Anderson's tale about a young girl caught overly smitten with her red shoes. Her vanity causes a mysterious man to curse her shoes, forcing her to dance until cutting her feet off. While Dorothy's character is not a textbook narcissist, her Musical Expression and ability to capture the camera's gaze, emphasized by Judy Garland's performance, demands a more critical approach to expression with regards to the Jitterbug Scene, particularly in how inept the party is in resisting the jitterbug's spell comparatively to the Witch's other trials. More recent examples of the perils of Musical Expression exist in television series. In *Buffy*, the characters are under a spell where they sing their innermost feelings then spontaneously combust. *Buffy*'s explosive symptom emphasizes the conclusion of the "Red Shoes" – the young girl is never the same after her dancing encounter and once she is granted mercy for her sins, her heart explodes. Ultimately, these examples show a darker side to expression by asserting that, in some cases, the Musical is out to kill you.

THE SHOW STOPS HERE: VIEWERS' INTERACTIONS WITH END CREDIT SEQUENCES
Annette Davison, University of Edinburgh

I recently began a study of the main title sequences devised for contemporary television serials. This involves audio-visual analysis within a context of the historical and institutional issues in play. It soon became apparent, however, that such analysis might also benefit from an exploration of the reception of these intense audio-visual videos: given the variety of devices and means by which television content may now be accessed, including increased opportunities to skip content (such as advertisement breaks), do viewers still watch the titles and end credit sequences of long-running serials?

By means of a series of focus groups I explored audience behaviour regarding the use of both types of sequences by regular viewers of television serials. Two forms of stimuli were used: a main title sequence and an end credit sequence from a serial for which different music is selected for this sequence for each episode. Analysis of the participants' discussions suggests that the decision to view these sequences is dependent on a variety of factors. But while for some, title sequences are required viewing, it was clear that participants were more persistent in viewing end credit sequences with changing music regularly than unchanging main title sequences. In this paper I explore the particular pleasures of these sequences for viewers, how increased means and modes of viewing affect these pleasures, similarities — and differences — between end credit and main title sequences, and in their status in relation to the serial.

23. Saturday, June 1, 4:00 – 5:30PM. Room 779

DEFINING SPACE IN THE DIALOGIC OF SOUND/IMAGE OF TARKOVSKY'S *NOSTALGHIA*
Lena Pek Hung Lie, Universiti Sains Malaysia

The notion of space is a concept integral in the Japanese culture. This space is named *ma* which can be applied to reading sounds specifically within the context of silence. Basing on the fact that sound and silence are important events in films, I would argue that it is possible to transpose the idea of *ma* as a spatial concept of "in between" into reading films and subsequently the relationship between sound and image. Space, similar to silence, can also be considered as an aesthetic concept in films that constitutes multiple significations, affecting on the metaphysical levels in terms of psychic associations as well as the operation of the narrative. This idea of space as silence pervades in the soundtrack of Tarkovsky's *Nostalghia* that corresponds to its images essentially portrays the protagonists as the Other in another's space. The vast open fields of Gorchakov's home in Russia, Domenico's dilapidated dwelling, and the ruins of Italian cathedrals are scenes where silence underscores and permeates the soundtrack thus suggesting space in terms of *ma* as a central filmic experience in *Nostalghia.* This paper attempts to identify and read the idea of space in *Nostalghia* in terms of the presence of silence as sound in relation to the images. The reading of this study also alludes to semiotical inferencing

that will not only extend existing scholarships on Tarkovsky's soundscapes, but also develops further the notion of "*ma*" in films.

SOUNDING SPACES OF NOSTALGIA IN *THE LAST PICTURE SHOW* AND *AMERICAN GRAFFITI*
Daniel Bishop, Indiana University

The foregrounded, onscreen use of sound recordings and the cultural meanings embedded in their use have been examined by scholars including Ken Garner and Tim Anderson. These examinations have largely focused on record culture as a complex active agency, centering upon the recorded medium as a tangible physical artifact. This paper will focus on the less tangible medium of radio in two key American films of the early 1970s, *The Last Picture Show* (1971) and *American Graffiti* (1973), both of which have been frequently recognized for privileging source music to the exclusion of traditional underscoring, as well as for their engagement with nostalgia. The relationship in these films between nostalgia, the specific mediality of radio, and the spatialization of musical sources, however, has been less examined. Both films utilize specific qualities of transmitted sound, such as omnipresence, portability, ephemerality, and the relationship of signal to noise and silence, to curate a nostalgic experience. In *American Graffiti*, radio characterizes the past as a boundless, imaginary utopian space in which teenaged identity is articulated as a vibrant, yet melancholy, collective fantasy. By contrast, in *The Last Picture Show*, radio depicts the past as a time-bound reality through the mundanity and repetition of radio play, in which the ephemerality of the signal suggests its fragility and potential extinction. This paper attempts to interpret aural nostalgia outside of the rhetoric of cultural regression, focusing instead on how overlapping metaphors of time and space are used to construct musical representations of the past.

THE EVOCATION OF THE MAGICAL AND THE EXPRESSION OF NOSTALGIA: AN ANALYSIS OF TWO CULTURAL MUSICAL CODES IN HOLLYWOOD FILMS
Joakim Tillman, Stockholm University

The importance of cultural musical codes (or topics) is often acknowledged in film music studies. Despite their seminal role, however, topics remain an unexplored area. As Raymond Monelle (2000) points out, each topic needs a full cultural study. Inspired by Scott Murphy's excellent study of the major tritone progression and its use in Hollywood science fiction films, this paper will attempt to sketch how two other harmonic progressions function as cultural musical codes. By looking at films from *Star Wars* (1977) to *Night at the Museum* (2006) I will demonstrate that the i-IV progression is used to evoke supernatural forces and the magical. The I-iii progression on the other hand is used to express different types of nostalgia, for instance in films like *Cocoon* (1985), *Edward Scissorhands* (1990), *Pearl Harbor* (2000) and *The Polar Express* (2004).

The selection of films featuring music by different composers shows that the use of these harmonic progressions is not the result of personal stylistic preferences, but codified tropes. The investigation of two particular topics will facilitate further comparisons: For

instance, while the orchestra in the i-IV progression often assumes the role of an omniscient narrator, as in *Night at the Museum*; the I-iii progression tends to appear as point-of-view music from a character's perspective, for example in *Edward Scissorhands*.

24. Saturday, June 1, 6:00 – 7:30PM. Room 303

HELLBOY, GERALD MCBOING BOING, AND THE AMERICAN OUTCAST
Lisa Scoggin, Tufts University

The movie *Hellboy* is a dark, violent fantasy film based on the comic strip of the same name by Mike Magnolia. It includes demons, Nazis, Rasputin, and visions of the apocalypse. Why then, does the two-disc special edition include in its special features three of the extremely family-friendly Gerald McBoing Boing cartoons, including the original based on the Dr. Seuss story? The movie shows the title character watching the shorts, but it is more than that: both are outcasts, and both are distinctly American. Through an analysis of the music scores of Gail Kubik (*McBoing Boing*) and Marco Beltrami (*Hellboy*) in addition to an examination of the visual style and sound effects of each film, this paper shall endeavor to show how these aspects are portrayed not only visually, but sonically as well, thereby revealing the connections between the two characters – and why Hellboy might be enamored enough of Gerald McBoing Boing to include him in his den.

SCARY TUNES: POPULAR SONG IN *THE SHINING* (1980)
Jennifer Psujek, Washington University in St. Louis

More than half of Stanley Kubrick's *The Shining* (1980) is scored, with the music strongly adding to the suspenseful atmosphere of the film. The varied score includes original music by Wendy Carlos, pre-existing classical music by Béla Bartok, György Ligeti, and Krzysztof Penderecki, and popular music recordings from the 1930s. Several film music scholars have commented extensively on the pre-existing, avant-garde "art" music in *The Shining*, music whose tone clusters and unusual orchestration overtly contributes to the film's forbidding mood. However, less obviously scary music also plays a crucial role. Indeed, Kubrick chose popular music for key moments in the central character Jack's progression from husband and father to murderer.

This paper analyzes the use of popular music in *The Shining* by focusing on two occurrences of Ray Noble and his Orchestra's "Midnight, the Stars, and You." Tracing the appearances of this recording illustrates the similarities between the popular music and classical music in the film. Kubrick altered the mix of Noble's recording, making it sonically resemble the art music heard in *The Shining* and associating it with the unnerving attributes of that blatantly scary music. The song itself creates a feeling of creepy nostalgia linked to Jack's yearning to join the world of the hotel and provides a suitable backdrop to his increasingly depraved world view.

MONDO MUNDO: INNOVATION AND SOUND DESIGN IN MEXICO'S *EL MUNDO DE LOS VAMPIROS*
Nicholas G. Schlegel, Eastern Michigan University

Within the broader sphere of Mexican fantastic cinema, Abel Salazar's Cinematográfica ABSA produced a number of Gothically charged horror films between the years of 1957 and 1963. Among them, one of the more unique entries was 1961's *El Mundo de los Vampiros*, directed by Alfonso Corona Blake. The pairing of these two major forces within the Mexican film industry, Salazar and Blake, produced an atypical entry into the Mexican horror canon. This chapter offers analysis and context for *El Mundo de los Vampiros* via the arrangement of the film's formal elements and through its placement among other notable films from that period. And in particular, this chapter examines the exploratory use of music and sound as a bridge for both diegetic and non-diegetic purposes. The film's innovative sound design and creative deployment of music as a thematic and aesthetic device separates *El Mundo de los Vampiros* from many of its contemporaries

25. Saturday, June 1, 6:00 – 7:30PM. 6th Floor

SCORING FOR "THE WORLD READY TO BLOW UP": A PSYCHOANALYSIS OF DAVID RAKSIN'S SCORE FOR *BIGGER THAN LIFE*
Elsie Walker, Salisbury University

Bigger Than Life (1956) was critically and commercially unsuccessful upon on its release but it has since been reclaimed by American critics as "one of the most radical [though] least-known American films of the 1950s." The plot focuses upon a husband and father (James Mason) who becomes psychotic through an adverse reaction to some medical treatment. In its critical portrayal of an unstable patriarch, the film resonates against more conservative representations of family life from its own time, such as the long-running television shows *Father Knows Best* (1954-1960) and *Leave it to Beaver* (1957-1963).

Despite the new surge of scholarly attention to *Bigger Than Life*, the sound track is seldom mentioned, except in passing. In a representative review, Tom Dawson attributes the film's "emotional force" to the intensity with which Mason "conveys his character's profound torment" without mention of how much the sound track both amplifies and complicates the impact of his performance. My paper is about redressing the balance, *listening* to the psychoanalytic impact of the film along with seeing it embodied.

Though Lacan's work is widely regarded as being ocular in emphasis, I shall adapt his primary concepts of the Imaginary, Symbolic, and Real orders of subjectivity to shape my analysis of David Raksin's original score for *Bigger Than Life*. In particular, I shall explore how specific music cues contribute to several subtextual preoccupations of the film: the dangers of narcissism and fantasy associated with the Imaginary realm; the terror within the Symbolic order in which the Father's word dominates; and the trauma of Real truths that cannot be relayed through language. Along the way, I will show how the patriarch's pathology, all-too-easily caused by medical treatment and all-too-easily

sustained by those who uphold his power, is anticipated, amplified, reinforced *and* critiqued by Raksin's music. I shall also highlight how several non-suturing patterns within Raksin's score—numerous elongated stingers, the absence of much developed melodic material, and clashes among extremely opposing music ideas—demand our constant, *conscious* alertness. In exploring the music this way, I will be contributing a new reading of the film's lasting subversiveness.

MICHEL LEGRAND, MARILYN AND ALAN BERGMANS: ONE TEAM OF AUTHORS, SEVERAL APPROACHES TO FILM SONG
Romana Klementova, Masaryk University

Michel Legrand, a French composer, pianist and arranger, together with the American lyricists Marilyn and Alan Bergmans are the authors of more than 30 film songs written during the period of 1960 and 1990. Their long-term continual collaboration resulted in refined concept of film song as an elaborated musical-textual form. This concept will be clarified with analysis of four selected film songs: *The Windmills of Your Mind* (*The Thomas Crown Affair*, 1968), *What Are You Doing the Rest of Your Life* (*The Happy Ending, 1969*), *How Do You Keep the Music Playing* (*The Best Friends*, 1982) and *Where Is It Written* (*Yentl*, 1983).

The aim of the analysis, based on both musical and textual components of the songs, is to define the common features of the songs reflecting the typical style of the authors. At the same time, the difference of individual songs will be emphasized in relation to demands of direction, genre, or setting of the particular film. The subject of the music analysis will be the melodic, harmonic and form structure, as well as the function of each song in the frame of the whole film score, with special regard to typical features of Legrand´s composing style. The lyrics will be analysed from the point of structure and content. The analysis of the content will be based on the categories established by Fred Karlin and Rayburn Wright (On the Track, 2004).

ROCK SONG IN 1990S RUSSIAN CINEMA: ALEKSEI BALABANOV'S *BROTHER* (1997)
Ira Österberg, University of Helsinki

Aleksei Balabanov's *Brother* (*Brat*, 1997) was Russia's first domestic hit after the fall of the Soviet Union and it is still considered the key film of the 1990s. It was also one of the first Russian films to include a rock soundtrack which was not directly related to the content of the film: the film was not about rock musicians or rebellious youth, but a modern gangster story. Introducing a new, "American-style" approach to film music, did not, however, mean a complete departure from its Russian roots. On the contrary, the musical strategy of the film can be seen as a self-reflexive commentary on tradition and change in Russian film music.

In my paper I will discuss how Russian rock songs become a space of conflict in the film. The source of the music, who controls it, and how it travels between diegetic and non-diegetic levels become key points in a power struggle between the film's main character

and the implicit author, but also between two narrative levels (the realistic and the fantastic), and, consequently, two film genres (the social problem film and action-adventure film). My analysis of the music in *Brother* is a part of my PhD thesis, in which I will look at different structural elements of the film from the point of view of foreign influence and Russian cultural tradition.

26. Saturday, June 1, 6:00 – 7:30PM. Room 779

SOFIA COPPOLA'S HETEROGENEOUS ART OF SOUND
Philippe Cathé, Paris-Sorbonne University

Sofia Coppola is one of the most fascinating film directors in her use of sound and in the way she has already renewed the interactions between soundtrack and images. By focusing mainly on the music of two of her films – *The Virgin Suicides* (2000) and *Marie-Antoinette* (2006)–, the aim of this paper will be to demonstrate that Coppola's artistic lesson is to claim the composite nature of cinema and to take into account the fact that all historical-oriented approaches, whether old or contemporaneous, are in vain.

The supposedly "minor forms of art" do not scare her: she knows and uses the aesthetical codes of the documentary, the clip or the soap, to enrich her own cinematographic vocabulary. In *The Virgin Suicides* (2000), following the peculiar nature of Eugenides' novel, she includes these three genres, using the particularities of the sound to strengthen the relationship with the model. In the pre-title sequence, she goes as far as to reverse the usual codes about music and noise – and she keeps them throughout. With the music of *Marie-Antoinette,* she shows that a pop song is not farther from the "Ancien Régime" than a period music would be.

An analysis of the soundtrack, sometimes computer-aided, will enable us to deepen our understanding of the relationships between images and sounds and will help to emphasize the importance Sofia Coppola attaches to the various components of a soundtrack – voices, music and noises – in relation to her artistic goal.

MUSIC AND SOUND AS META-REFERENCES: THE CULTURAL SIGNIFICANCE OF INSTRUMENTS AND MUSICAL STYLES IN CINEMA
André Rui Graça, University College London

Following from Roy M. Prendergast's notion of audible 'color' in association with Claudia Gorbman's assertion that 'any music bears cultural associations', and Kevin Dawe's statement that 'when musical instruments sound they are invariably made to make meaning', it is the goal of this paper to develop the idea of music and sound as being meta-references to cultural dimensions. Indeed, a sound has an instantaneous symbolic reach beyond itself, and it is therefore capable of linking cultural associations to the context in which it is heard, shown or evoked – in this case, cinema. Furthermore, every parameter of music (e.g. composition style and orchestration) bears its own history and is thus intertwined with the history of societies and cultural consumption, thereby producing a more or less conscious emotional impact in the listener.

To support this argument, Eon's popular James Bond series will serve as case study. The most enduring film franchise in cinema history, the paradigmatic 'James Bond formula' has been able to satisfy the expectations of filmgoers for five decades. In this context, this part of the paper seeks to analyse the importance of the role played by music in the processes of creation and consolidation of the identity of the James Bond character. In short, this invitation to *listen* to Bond aims to be an original attempt to understand to what extent musical style and instruments exerted an influence in the formation of meaning in the cultural idea of James Bond, and subsequently to interpret that influence.
Finally, an audacious, more general conclusion regarding the complex relations between music and cinema will be proposed, focusing on the underlining of the importance of acknowledging music as a cultural meta-reference (a term now clearly defined and underpinned via the given illustration) in future approaches to film music theory.

AUDIO-VISUAL MUSICALITY AND REFLEXIVE CINEMA IN JOE WRIGHT'S *ANNA KARENINA*

Danijela Kulezic-Wilson, University College Cork, Ireland

The exploration of musical aspects of the film medium has in recent years often been paired with reflexive modes of cinema. Most famously this tendency has been expressed through communication with other texts, as exemplified by the intertextual forms of Tarantino and Baz Luhrman, while other instances of musical filmmaking have been associated with self-conscious treatment of film form and narration, as in films by Aronofsky (*Requiem for a Dream*), Tykwer (*Run, Lola, Run*), Jarmusch (*The Limits of Control*) and most recently in Joe Wright's *Anna Karenina* (2012).

This latest screen adaptation of Tolstoy's novel not only takes the based-on-a-book-period-drama away from the conventions of this sub-genre into an extraordinarily stylized, choreographed, musicalized and extravagant narrative domain marked by reflexivity and self-consciousness, but also seems to be influenced as much by the idea of *theatre as music* as by the musicality of postmodern cinema. While confining the diegetic realm of the Russian aristocratic circle to an artificial theatre space, Wright uses unrestrained access to the proscenium, stage and backstage, and a virtuosic *mise-en-scene* reminiscent of *Complicite* theatre productions, in order to evoke a symbolic collapse of the barriers between diegetic and non-diegetic, replacing the mediation of classical narration with reflexive form. In the light of the fact that most critics failed to recognize or respond to Wright's methods, referring to them as an "extreme stylization" that prevented audiences from indentifying with the famous heroine, my paper explores the connection between the self-consciousness of cinematic form and its musicality, arguing that Wright's emphasized artificiality does not abandon the idea of immersive form but rather trades the suture of classical narration for the hypnoticism of aestheticized, musical cinematic form.

27. Sunday, June 2, 9:30 – 10:30AM. Loewe Theatre

SOUNDS OF SILENTS: RECORDINGS OF MOTION PICTURE MUSICIANS MADE IN THE SILENT PERIOD
Philip Carli, University of Rochester

Sometimes two concepts come together despite apparent contradictions or inimicalities that appear bizarre. One might see the point of music critic Henry Chorley's incredulous comment "Consumption for one who has to sing!" upon experiencing LA TRAVIATA. The idea of film companies making silent - and therefore "unspoken" - film versions of Shakespeare's plays is hard to grasp at first. Likewise, one could wonder why anyone would commercially record musicians whose main work was accompanying silent films - shining a light on musicians whose whole point was "playing in the dark", both literally and metaphorically. However, these musicians' sensitivity, responsiveness, and creativity could make or break the local success of a film, and managers and audiences eagerly listened to their work, both as accompanists and as featured players within motion picture performances; in some cities, cinema orchestras were the most prestigious instrumental performing groups of any kind, and were highly prized and respected by their communities and society in general in a way that is hard to completely understand today.. Theirs was a brief period but one that had great influence in other recorded media. Radio and television groups later made commercial recordings based upon the experiences of the picture palace musicians, and many musicians today have national and international reputations based upon their work with silent film - reputations that their predecessors like Erno Rapee, Eugene Ormandy, and Jesse Crawford made in like manner nearly a century ago. Silent film musicians were recorded, professionally and privately, in recording studios and theatres, and even in performance. These recordings give current musicians insight into the high - and low - levels of musicianship demanded by the profession; the interest 1920s audiences had in music-making in the cinemas (which branched out into some of the first regular radio broadcast variety shows); aural pictures of some long lost performance spaces; and some cultural awareness of performing styles, sensitivities, and thought processes that might or might not influence new approaches to film accompaniment.

28. Sunday, June 2, 11:00 – 12:30PM. Room 303

THE UNHEARD PASSENGER: MUSIC, NARRATION, AND CONTROL IN SHOWTIME'S *DEXTER* (2006)
Jessica Shine, University College Cork, Ireland

Showtime's award-winning television series *Dexter* garnered much critical acclaim for its -humour, its risqué premise and its compelling characters. Throughout the series music and voice-over have played a crucial role in the development of the serial-killer protagonist, Dexter Morgan. In correlation with Dexter's first-person narrative, the music reveals the intensely private world of a serial-killer and falls within the rubric of Mladen Milcievic's subjective-internal sound. Several musical themes recur throughout the seasons, the most distinctive of which is the 'Blood Theme' that frequently underpins

Dexter's lamentations about his compulsion to kill (his 'Dark Passenger'). I examine how the other musical themes are transformed, modified and extended not only to highlight Dexter's ability to manipulate and deceive other characters but also to signify his control over the narrative.

However, I contend that during Season 4 Dexter's acoustic control is challenged by the Trinity killer whose musical theme invades Dexter's private space. This is apparent in the fact that Trinity also appropriates some of Dexter's own music and uses it against him. I suggest that this deviation from Dexter's point of audition reflects the similar shift in control from Dexter to Trinity in the paratextual elements of the show's episode titles, indicating that it is Trinity, and not Dexter, who drives Season 4. The soundscape mirrors the final battle between Dexter and Trinity that concludes with a pyrrhic victory for Dexter where he ultimately loses control.

MAKING VULCANS CRY, AND OTHER USES FOR CLASSICAL MUSIC IN THE FUTURE
Max DeCurtins, Harvard School of Public Health

Why does "classical" music, despite longtime rhetorical wrangling over its survival, turn up so prominently in science fiction? From *A Clockwork Orange* to *Star Trek: The Next Generation*, from *Minority Report* to *Firefly*, numerous instances appear in films and television of diegetic classical music serving a variety of functions, not the least of which is to invoke the past. In all cases this music is heavily infused with exoticism, intimately connected to and communicating with the visual aesthetic of the story. Drawing upon Lawrence Kramer's concept of performance as reanimation, I read the diegetic musical event as a reanimation of classical music's historical functions and position within cultural discourse. In this paper I conduct a close reading of examples from *Star Trek: The Next Generation*, *Minority Report*, and *Firefly*, in which the reanimation of the music enacts and reflects the film/show's ethos.

I argue further that two contexts exist for the reanimation of Western art music: the utopian (proposed by *Star Trek*), in which this music sheds its historical associations with exclusivity, wealth, and power, and serves to enrich daily life; and the dystopian (proposed by *Minority Report* and *Firefly*), in which Western art music no longer functions as art, but rather as a tool for imposing a power structure, or—contradictorily— for escaping from one. These depictions, which in Kramer's words "bridge the gap between fiction and reality," invite us to contemplate our own musical past, present, and future.

CHOPIN IN FILM: MUSIC, POLITICS AND MEMORY IN POLAND, 1944-1991
Ewelina Boczkowska, Youngstown State University

As a catalyst figure in Romantic music and exiled Polish patriot of frail health and conservative political views, Frederic Chopin made a riveting subject for biographical cinema in both 1940s and 1990s Poland. The transformation of Chopin from an emblematic figure of patriotism into a revolutionary figure of social progress was achieved in two films: the experimental short film *Color Studies* (1944) – an imaginative

study of Polish landscape set to a mazurka, nocturne, and the Revolutionary etude to summon help for the occupied Poland – and the propaganda documentary *Zelazowa Wola* (1948) in which that same etude accompanies images of workers building an egalitarian society. Alexander Ford's *The Youth of Chopin* (1952), a masterpiece of Socialist Realism filmmaking, again draws upon the same musical pieces to portray the composer as an archetype of native folklore and revolutionary times. As Poland emerged from Communism in 1989, representations of Chopin's music steered away from these earlier accounts of his "Polishness" and revolutionary youth within a historical context of insurgency and social progress, towards his melancholia and obsessions in his personal life, creating radically different impressions of the composer and his music in films such as *The Orchestra* (1990) and *La Note Blue* (1991).

These films show how the varying conceptions of Chopin's biography and music in film were recontextualized with each change in political system and also continually politicized either for propaganda needs under Communism or as a subversive reaction to it thereafter. In this way, Chopin's cinematic representation serves a case study in the broader debate over historical memory, and music and power, in periods of great political instability in twentieth-century Eastern Europe.

29. Sunday, June 2, 11:00 – 12:30PM. 6th Floor

'TIP OF THE HAT, WAG OF THE FINGER': STEPHEN COLBERT AND THE VALUE OF PERFORMANCE
Emily Kausalik, University of Texas at Austin

One of Comedy Central's flagship programs is *The Colbert Report*, a late night television program that combines comedy, political satire, parody, and variety. The personality of Stephen Colbert is one of an extreme satirization of conservative pundits, with much of his program highlighting extreme hyperbole to the point of utter absurdity. The premise of the show is ultimately performance, however, with Colbert himself playing the part of a "well-intentioned, poorly informed, high-status idiot" that shares his name. His penchant for showmanship transcends his jokes behind the desk; Colbert the performer often sings and dances with (or in spite of) his guests, and selects musical guests that range from rock groups like Cheap Trick to viral Internet sensations discovered on Reddit (e.g., Movits!).

Performance—particularly musical performance—is central to Stephen Colbert's masterfully crafted faux-pundit persona. From breaking character to show and reinforce the farce, to singing with musical guests like John Legend, Elvis Costello, Michael Stipe, Dolly Parton, and Neil Young, Stephen Colbert positions himself as a proprietor of popular culture and "quality" music. This premise of performance is the focus of this article, in particular the importance of Colberts's musical performances and choices in musical guests in reinforcing his own showmanship and awareness of popular musical and artistic trends. Over the course of the show's eight-year history, Colbert has placed himself in the position of a proprietor of "quality" music, and has used both performance

and performers to legitimize *himself* as a performer, musician, and master of popular culture.

THE CONNECTION BETWEEN REPETITIVE SCORING, STORIES, AND THE USE OF NUMBERS IN THE TV SHOW *TOUCH*
Kristin A. Force, Ryerson University

The Fox television show *Touch* (2012) with score composed by Emmy award winners Wendy Melvoin and Lisa Coleman focuses on an autistic boy (Jake) who has the unique ability to predict the future through repetitive numerical sequences. Set in New York City, Jake's father (Martin) struggles to take care of his mute son after his wife was killed on 9/11. Since Jake has never spoken a word but continually obsesses over numbers, Martin realizes that he can form a connection with him if he follows Jake's "roadmap" of numbers. Each episode focuses on a different group of people who are destined to find each other, and begins with the score combined with Jake's voice-over explaining the importance of numbers and how they can help these individuals.

This paper will focus on the relationship between the score, the stories presented, and the use of numbers in addition to analyzing how the music could affect the audience. In previous empirical research on audience response (Force, 2008), one of the main findings suggested that when subjects were presented with film clips accompanied by minimalist/highly repetitive music, they had a tendency to make connections with their personal thoughts, feelings, memories, and dreams.

The repetitive main title music for *Touch* explores a range of instrumental timbre, and provides most of the material for the episodes moving through a series of thematic transformations. The music acts as Jake's voice. Since each episode explores the lives of a number of people and shows how their stories connect and overlap with one another, this paper will demonstrate how the music helps to make these connections for the audience.

BACKGROUND, FOREGROUND, CENTER, FRAME: MUSIC PUSHING THE TELEVISION BOUNDARIES
Robynn Stilwell, Georgetown University

Seen as wildly adventurous at the beginning of the medium and still striking modern viewers as astoundingly original, Ernie Kovacs had come to television from radio, and there's a congruence between his surreal radio style — conventionally structured news stories or ads populated by incongruous characters and delivered with wordplay that often evoked a further level of visual or physical comedy — and his constant tweaking of convention in his television shows. He both shaped and mocked the structures and rhythms of the fledgling form, and music and sound (at times, such as in the "Eugene" sketches and special, it is difficult to discern a difference) often assumed a central role, whether inciting kitchen appliances or office furniture to "dance" or generating an oscilloscope wave with which Kovacs can interact. Musical markers of genre are engaged for comedic or dramatic effect.

At the nearer end of television history is *Mythbusters*, a quasi-scientific/quasi-reality show with a remarkably complex soundscape. While television often assumes different audiovisual configurations from show to show, *Mythbusters* is in a state of continual fragmentation *within* the show, and displays explicit awareness of its construction: on-screen figures will interact with both behind-the-camera crew in the moment and the playfully "omniscient" narrator added in post-production; animation may manipulate their images like puppets to the parameters of the soundtrack; they will even call on the editors for assistance. Music darts and weaves at the margins, reinforcing, inflecting, and subverting aspects within the ever-shifting configuration of on-screen, voiceover, and "apparatus" elements.

30. Sunday, June 2, 11:00 – 12:30PM. Room 779

THE ENCHANTED CONCERTO: WORLD WAR II, PROPAGANDA, AND MUSEMES
Jane Hines, Bowling Green State University

The single-movement "tabloid concerto" became a popular film narrative device during the 1940s, notably in movies that cast a tragic war hero. One such film is John Cromwell's *The Enchanted Cottage* (1945), a fantasy-based World War II film about disfigured soldier Oliver Bradford (Robert Young). His unconventional romance with the plain and diffident Laura Pennington (Dorothy McGuire) leads to an inexplicable transformation of their physical appearance. Their friend John (Herbert Marshall) narrates the story through the composition and performance of a "tone poem": the film's title concerto by Roy Webb. Another, *Love Story* (1944), chronicles the romance between a wounded veteran (Stewart Granger) and a dying concert pianist, Felicity Crichton (Margaret Lockwood). Felicity receives compositional inspiration for the film's concerto, Hubert Bath's *Cornish Rhapsody*, through diegetic sound and experiences in nature.

The Enchanted Cottage and *Love Story* use the tabloid concerto diegetically to enhance the film narrative and to evoke the audience's emotional involvement. These two films and others from the World War II Era share common themes of the victimized and glorified war hero, further emphasized through effective film scores. In my paper, I will analyze the effectiveness of these concertos, through their use of specific musemes (e. g. the half-diminished seventh chord, minor seventh chord, and disjunct melodies), some of which have been defined by Philip Tagg. The success of the tabloid concerto in war films finds validations in the romanticized stories that serve to communicate subtle messages of wartime propaganda.

"TEN MINUTES FROM NOW": MUSICAL TOPOGRAPHIES OF NEOLIBERAL LOS ANGELES IN MICHAEL MANN'S *COLLATERAL*
Dale Chapman, Bates College

In a scene partway through the 2004 Michael Mann film *Collateral*, the contract killer Vincent, having forcibly enlisted the cab driver Max as his accomplice in a series of late-

night Los Angeles hits, takes Max to a jazz club in L.A.'s Leimert Park district. Vincent takes in the music with obvious pleasure, citing the music's improvisatory ethic as a metaphor for the environment of amoral contingency into which he has drafted the hapless cabbie. In opposition to what he sees as the bureaucratic tedium of the average person's life, where people may be in the same place "ten years from now," Vincent compares his own ceaseless movement to the volatile dexterity of the jazz combo: "Ten years from now? Man, *you* don't know where you'll be ten *minutes* from now."

Vincent's improvised life is itself a metaphor for the rootlessness of Michael Mann's Los Angeles, a synthetic metropolis suspended within the eternal present of global neoliberalism. In *Collateral*, Mann harnesses music and mise-en-scène to realize an aesthetic of global deterritorialization, presenting L.A. as a shimmering, empty grid in which subjects must negotiate an environment of permanent risk. Drawing upon close readings of two moments in the film's diegetic soundtrack, I will outline the ways in which music reinforces *Collateral*'s evocation of the distinctive space and time of neoliberalism. Here, my analysis also addresses the action sequence shot in the Koreatown nightclub Fever, which uses the "Korean Style" remix of Paul Oakenfold's trance hit "Ready Steady Go" as source music.

MODERNITY, NATIONAL IDENTITY AND POPULAR MUSIC IN SPANISH MUSICAL CINEMA OF THE 60'S
Teresa Fraile, University of Extremadura

Spanish cinema of the 60s became immersed in a process of artificiality focused on the construction of a national collective identity. In order to strengthen a particular idea of modernity and openness through the mass media, Spanish cinema experienced a mediatization of its contents related to popular culture, according to political interests induced by the Franco regime. Specifically, musical film genres were a valuable resource because of its close relationship with popular culture and absorption of new cultural practices, as they used popular songs and the images of contemporary pop bands as a synthom of national modernity. Thus, we observe the appropriation of pop music by the dictatorship as a historic moment, and subsequently, the appropriation of new pop cinema, made in the image of foreign countries, especially the Mediterranean countries.

This research deals with, on the one hand, the use of popular music in some Spanish musical films in the 1960s, as a bearer of identity meanings, and on the other hand, its connections to national context. Our purpose is to investigate the political and social discourses underlying some of the most remarkable musical films of this period, highlighting the new musical achievements and the ideological hesitation of this renewed Spain. We also explore how these cinemas have adapted to present time as a symbol of nostalgia, and how the memory of that time is indivisible from the sights and sounds of those films.

31. Sunday, June 2, 1:30 – 3:00PM. Room 303

THE MUSICAL FACES OF PIRATE CAMP IN HOLLYWOD (PART I)
Raymond Knapp, University of California, Los Angeles

While pirates arguably became camp the moment someone decided to dress up like one and act the part on stage to the accompaniment of music, The Pirates of Penzance (1879) marked the definitive arrival of pirate camp as a theatrical topos with a distinctive musical face. By the time theatrical piracy became cinematic piracy, its accumulation of familiar tropes included mistaken or secret identities, heinous wrongs made right, power struggles within the democratic ethos of the pirate band, redemption through chivalric intervention, and the culminating elevation of the pirate hero to respectability. Even when (seemingly) played straight, these melodramatic tropes—as set to music on film—nearly always eventually play as camp.

After briefly tracing the evolution of the rollicking 6/8 swashbuckler idiom used in Penzance (following pioneering work by Raymond Monelle and Peter Broadwell), I examine in this paper some of the musical faces of pirate camp across the first two decades of the sound era, considering specifically Michael Curtiz's swashbuckler films starring Errol Flynn (Captain Blood [1935], The Adventures of Robin Hood [1938], and The Sea Hawk [1940], all scored by Erich Korngold), and Vincente Minnelli's The Pirate (1948; scored by Conrad Salinger, with songs by Cole Porter). At issue are the involvement of music in cinematic camp, and how intentionality might matter in this involvement. Particularly in The Pirate, musical allusion plays a decisive role, deriving from its capacity to play differently to mainstream audiences and those more attuned to its playful or esoteric referentiality.

'YOU DIDN'T PREPARE ME FOR THIS': *HANNA*'S MUSICAL ASSIMILATION OF AUTHENTICITY
Katherine Spring, Wilfrid Laurier University

Taking as its launching point the self-identification of filmmaker Joe Wright as a *mélomane* – what Claudia Gorbman defines as a "music-loving [director who] treats music…as a key thematic element and marker of authorial style" – this paper examines the narrative functions of music in Wright's 2011 feature film, *Hanna*. Much attention has been given to the soundtrack's passages of EDM (Electronic Dance Music), composed by the duo The Chemical Brothers, but a comprehensive analysis of the film's soundtrack reveals a stark contrast of musical styles that are harnessed in the service of the film's narration. *Hanna* tells the story of a genetically-modified girl who is raised as a trained assassin in the Finnish wilderness and who, during her singular quest to kill a top CIA agent, transforms into a young adult assimilated by modern, urban culture. I argue that much of Hanna's transformation is triggered by her gradual exposure to ostensibly indigenous or "authentic" analogue music that acquires narrative significance by virtue of its formal and thematic distinction from EDM, which itself is associated with menacing technology. Analyses of three scenes show how the film's differentiation between EDM and analogue music manifests a banal distinction between technoculture

and organicism, and in so doing points up essentialist understandings of musical meaning. While Wright may well be a *mélomane*, the soundtrack of *Hanna*, and its role in shaping the titular character, suggests that in order to grasp the richness of humanity through music, one need not hear much more than the allegedly authentic music of flamenco and Beethoven.

32. Sunday, June 2, 1:30 – 3:00PM. 6th Floor

SLEIGHT OF EAR: THE USE OF THE UNEXPECTED IN FILM SCORES
Michael B. Kasinger, Bowling Green State University

Directors have to work hard at maintaining the audience's suspension of disbelief. By using the appropriate music to draw them in, directors can easily communicate the mood and direction of a scene. This method works well in simple and straightforward films, but sometimes a different approach is necessary. There are effects that can only be created by breaking the audience out of their self-induced trance, which is most effectively realized by employing unexpected music at key points to betray the audience's expectations. With careful placement of music, it becomes easier for films to communicate outside of the narrative, leading the audience to draw their own conclusions.

In the Coen brothers' *Burn After Reading* (2008), the intense background score can seem incongruous when contrasted to the devil-may-care attitude of the characters. The score not only foreshadows the abrupt change in tone, but also acts as a barrier between the audience and the morbid events on screen, controlling which characters the audience becomes emotionally invested in. A variation on that barrier could have been used more effectively in Zack Snyder's *Sucker Punch* (2011), which failed to effectively communicate its scathing message to the average viewer. If the film had alienated the audience at key points by using silence and inappropriate music, the different layers of the narrative and what they represent would have been more apparent. By exploring the failures and successes in these films, this paper will examine the potential usage of unexpected music and how it can highlight the film's extra-narrative message more clearly.

LOUISIANA STORY, HOMOEROTICISM, HOLLYWOOD, AND AMERICANA MUSIC
Jack Curtis Dubowsky

This paper examines music and male homoeroticism in *Louisiana Story* (1948), made during a period marked by the height of the "Golden Age" of Hollywood film music and the Hayes Code, but also by vibrant activity of gay composers.

Louisiana Story (1948) is a rustic, languidly poetic film, scored by Virgil Thomson. It obsessively follows a barefoot adolescent boy through scenic bayous of Cajun Louisiana. There is oil drilling and an alligator, but otherwise the film is remarkably devoid of conflict.

Robert Flaherty's work as director and producer was consistently homoerotic in spite of life as an ordinary heterosexual family man. Biographer Paul Rotha notes, "After 'Nanook', all of [Flaherty's] films… are haunted by the image of a youth or boy." *Nanook of the North, Elephant Boy, Louisiana Story*, and *Tabu: A Story of the South Seas* focus on exotic places with a boy as central figure. "As his life went on, Flaherty began to dislike grown-ups (other than his closest friends) and tried to lose himself in the world of childhood."

Thomson's score to *Louisiana Story* reinforces a homoerotic reading of the film. Thomson's generation of gay American composers (including Copland, Bernstein, Bowles, and Diamond) also worked in film and was highly influential in creating a distinctive compositional sound. Thomson won the 1949 Pulitzer Prize for this score, the only film score to ever win the award. The music is an emotive, romantic nostalgia, not a stylized Cajun portrait or exotica; it focuses more on the *boy* than on the titular Louisiana.

BREAKDOWN OF A MUSIC-FILM: THE SYNTHESIS OF MEDIA AND MUSICAL REALMS IN DARREN ARONOFSKY'S *REQUIEM FOR A DREAM* (2000)

Meghan Joyce, University of California, Santa Barbara

The boundaries and makeup of the film music canon are often debated, in part because of film music's complex relationship to popular and classical music. In his collaborations with composer Clint Mansell and sound designer Brian Emrich, director Darren Aronofsky has further complicated that relationship by calling into question and, in some cases, disregarding the conventions of disparate musical realms. I argue that Aronofsky's *Requiem for a Dream* (2000) deserves a place in the film music canon because of its expressive innovation in the use of Mansell's original score, recorded by the Kronos Quartet, combined with what Aronofsky calls aural/visual "hip-hop montages."

Through a close analysis of its musical moments, I claim that *Requiem for a Dream* is not only a film that combines seemingly unrelated musical realms; it is an attempt to synthesize film and music in one artifact. Structurally, the three-part film is conceived as a musical piece: the opening scene is accompanied by the Kronos Quartet tuning their instruments, and the film is punctuated by recurring montage sequences that build and eventually upset expectation. The main theme includes samples from the requiems of Mozart and Verdi, altered electronically by Mansell, a former punk rocker with no classical training. Approaching *Requiem for a Dream* on its own terms, as a music-film, I contextualize it with regard to its creators' predecessors in film scoring, characterizing it as indicative of the expressive possibilities that arise from eschewing not only the boundaries between the realms of hip-hop and classical music, but those between the media of music and film.

"THEN I FELT TREMENDOUSLY EXHILARATED!" SOUND AND ANXIETY IN ALFRED HITCHCOCK'S *ROPE*
Eloise Ross, La Trobe University

The great power of cinema lies in its ability to invite its audience into its special cinematic world, and invites our bodies to participate in it in the same way as one might participate in material reality. The interplay of sound and silence engages our spectator-auditor bodies in a process of sensory affect, creating a wholly sensorial dimension of space as though surrounding the audience. Mise en scène and the movement within the image engages an idea of corporeality, yet sound is powerful because it reaches beyond the frame and the screen, projecting an affective intensity that grasps the body of the spectator-auditor. Alfred Hitchcock's *Rope* (1948) has been heralded as his first colour feature, as an impressive experiment with film editing and the long take, and as presenting its audience with a newly conceived experience of cinematic time. While these are all worthy of the attention they have received, Hitchcock also created a dynamic soundscape built around the tensions of material and psychological reality, surrounding and anchoring the body in the film space. With close attention to his soundscape design, Hitchcock moves the spectator-auditor's aural perspective from subjectivity to external reality with shifting volume, engaging in affective materiality and an elicitation of finer aural and bodily senses. In lieu of a composed score, the restraint and power of *Rope*'s situational soundscape, its aural illustration of a world both interior and exterior to its single apartment set, affects the emotions and anxieties of the spectator-auditor.

MYTHIC PROPORTIONS: ROTATIONAL FORM AND NARRATIVE FORESHADOWING IN BERNARD HERRMANN'S *PSYCHO*
Charity Lofthouse, Hobart and Williams Smith Colleges

The music of Alfred Hitchcock's 1960 film *Psycho* is perhaps most often associated with the screeching violin cue from the celebrated shower scene. Although this short cue is not easily forgotten, Bernard Herrmann's score as a whole brings to life a tale of crime, mistaken conclusions, and the inner life of a madman.

This paper examines how Herrmann uses formal structure, namely rotational form, in *Psycho's* prelude to foreshadow the film's cyclic narrative. Using methodology from Hepokoski and Darcy's *Elements of Sonata Theory* (2006), the prelude's rotations and phrase endings are mapped onto the film's most significant plot events. Grounded in a dialectic of loss and regeneration, rotational form is a design schema wherein a referential thematic pattern is restated cyclically, often with multiple varied recyclings building cumulatively toward a longer-range goal. The prelude's rotational layout corresponds precisely to the three crimes at the Bates Motel and Norman's subsequent capture, with small alterations to each of the prelude's rotational endings mirroring the details of the crimes. Marion's murder parallels the initial referential rotation, whereas later crimes and Norman's capture are reflected in subsequent rotations through altered phrase endings, curtailed motives, and missing sonorities.

The prelude's cyclical foreshadowing and overt musical mapping also correspond to the story's mythic narrative design. Since each crime is openly displayed on screen, narrative tension is created by recurring cycles of missed opportunities for Marion's arrest and of numerous murders. Herrmann further highlights these cyclical traps through thematic and harmonic transformation, thus sealing each character's fate with the rotations of this compelling score.

WITH MY FREEZE RAY, I WILL STOP—:" CARNIVAL INCOMPLETENESS IN *DR. HORRIBLE'S SING-ALONG BLOG* AND "ONCE MORE, WITH FEELING"
Samuel Baltimore, University of California, Los Angeles

Dr. Horrible would be a super villain, but he can't even make it to the end of a song. Sitting alone in his house, singing to his internet fans about his unrequited crush on Penny, a fellow patron at his local Laundromat, he dreams of the completion of his Freeze Ray—but is interrupted by his wannabe henchman, Moist, who stops the song as Horrible would "stop the world." His freeze ray unfinished, his crush unreciprocated, and his song uncadenced, Dr. Horrible converses awkwardly with Moist, mostly in sentence fragments and half-finished phrases. This scene is one example of *Dr. Horrible's Sing-Along Blog's* persistent avoidance of musical or dramatic closure, but hardly the only one. Throughout the forty-five minute musical comedy, every number avoids traditional cadences.

This aversion to completion is characteristic of comedy in general, according to the influential comic theories of Mikhail Bakhtin. In this paper, I apply Bakhtin's theories of carnival and reduced laughter to musicals as a genre, and to *Dr. Horrible* and "Once More, With Feeling" in particular. I demonstrate both works' insistence on musical inconclusiveness, and connect that inconclusiveness to Bakhtin's "gay and free laughing aspect of the world, with its unfinished and open character." This "unfinished and open character," I claim, invites audiences to create their own meanings through their interactions with these (and other) musical comedies, and partially explains the appeal of musical comedies for audience members who feel themselves to be "unfinished and open."

34. Sunday, June 2, 3:30 – 5:00PM. Room 303

FILM MUSIC AND NARRATIVE FOCALIZATION
Jim Buhler, University of Texas at Austin

In "Music—Sound—Narrative: Analyzing *Casablanca*," James Buhler and David Neumeyer propose cutting through the increasingly problematic diegetic/non-diegetic distinction by treating music as a stylized mode of representing narrative space. What has been termed nondiegetic music, they suggest, is not fully separable from the representation of space as the term "nondiegetic" implies. Instead, such music represents "something otherwise masked by the screening of reality: how the world feels, say, rather

than how it appears." Such a conception, which accommodates much cinematic music to Michel Chion's notion of "rendering," anticipates to some extent the antirealist theory developed by Ben Winters. But where Winters seeks to "restore" music in film to narrative space, so that music is "the product of narrative not the producer of narrative," Buhler and Neumeyer on the contrary recognize analytical and interpretive utility in maintaining a category of stylization that is attributable more to narration than to narrative space.

In this paper, I examine how film music serves the narrative function of focalization. Introduced by Gérard Genette, the concept of focalization has been extensively developed by Mieke Bal, though it has not been much developed in film music studies. Focalization is one of the principal means by which narration manages points of identification, and because of music's relation to feeling, music is one of cinema's most powerful tools of focalizing. I argue that focalization, though not easy to reconcile with either a simple diegetic/nondiegetic model or Winter's antirealist theory, follows neatly from Buhler and Neumeyer's notion of stylization.

EMOTION FUNCTIONS IN FILM MUSIC
David Helvering, Lawrence University

A common tenet of film music is that it can express the thoughts and feelings of film characters. Composer Leith Stevens, for instance, while lecturing at UCLA, once told students that "music should promote an understanding of the characters' motivations, give color and depth to their mood, help to explain reactions and attitudes. . . ." Although many composers and scholars over the years have made similar observations, no one has yet formally explicated the process by which music expresses the emotional thoughts and feelings of film characters beyond considerations of the relationship between musical mood on the interpretation of narrative elements and events.

In this paper, I propose a theoretical framework for the analysis of music-communicated emotion in film. Drawing from cognitive theories of emotion, I argue that music connotes three essential dimensions of the emotional experience—cognition, physiological change, and object orientation. When examined in context, these three dimensions divide into pairs of related emotion functions to form six in all: cognitive processing and sensing, welling and abating of physiological responses,and desire and expectation.

I will illustrate how an acute understanding of these six functions and how they are represented musically offers greater insight into music's contributions to the emotional aspects of film narrative.

KEFKA'S LAUGH, CELES'S CRY
William Cheng, Harvard University

Historical narratives of early video game music commonly emphasize the challenges that audio designers faced in their attempts to fashion salient sounds out of simplistic *beeps* and *boops*. Throughout the 1980s and early 1990s, game composers worked to telescope

diminutive musical material into sounds that could stand up to the monumental fantasies of virtual worlds. Players were likewise expected to grow ears that could extract maximal significance from minimal noises: just as they had to learn to interpret pixilated graphics as ludic iconography (say, a triangular stack of dots as a spaceship), so they had to exercise a degree of aural imagination when confronting the electronic *pew-pews* of interstellar battle. Game audio design, as it came of age, was thus largely about overcoming constraints – or more accurately, about cultivating the expressive possibilities of technological exigencies to forge legible forms of sonic shorthand.

In this paper, I propose that one innovative way in which composers got early game audio to say something was, quite literally, by making it *say* something – that is, by molding sounds into synthesized imitations or approximations of speech and song. I perform close analyses of two such vocal utterances in the 1994 Super Nintendo game *Final Fantasy VI*: (1) the melodicized whooping laugh of the villain Kefka and (2) the opera aria of warrior-turned-diva Celes. In examining creative strategies of ventriloquism and audiovisual synchronization, I show how early game composers, by framing sounds *as* voices, managed to supercharge the signifying and sensational(ist) potential of reductive audio materials.

35. Sunday, June 2, 3:30 – 5:00PM. 6th Floor

DEATH AND THE MUSE IN THE 1940S WOMAN'S PICTURE
Rebecca Fulop, Oberlin College

The 1940s woman's picture is the site of a troubling paradox: marketed towards women and featuring strong female protagonists, these films often suggest that a woman's purpose is to sacrifice herself for the man she loves. Often a Muse figure who also inspires while at the same time allowing her musical-artistic essence to be consumed and eventually obliterated, such female protagonists face considerable danger from the music in films that purport to tell their stories. As argued by Heather Laing, while the male artist in the woman's picture demonstrates emotional control over music, women—regarded as essentially emotional creatures—are too "feminine" to withstand its power and are doomed to a tragic but inspiring death. Diegetic music, therefore, plays a key role in shaping the cinematic Muse's fate.

This paper investigates the representation of the Muse in *The Constant Nymph* (1943, Korngold) and *Humoresque* (1946, Waxman). Joan Fontaine's young innocent in *The Constant Nymph* differs greatly from Joan Crawford's sophisticated older woman in *Humoresque*, inviting the question of how age and sexuality contribute to the portrayal of the Muse. Both films end with the woman effectively killed *by* the musician's music, her essence consumed by its emotional power. The relationship each woman has to the music that destroys her, as well as her relationship to the artist, reveals the construct of the Muse to be closely tied to contemporary notions of women and their societal role: to inspire and support men rather than to pursue their own goals.

"UPPER DUBBING" REVISITED: TOWARDS A RESTORED VERSION OF LEONARD BERNSTEIN'S *ON THE WATERFRONT*

Anthony Bushard, University of Nebraska

Investigations into Leonard Bernstein often begin with the composer's voluminous ruminations on music, life, and politics. Regarding Bernstein's score for Elia Kazan's *On the Waterfront*, one inevitably turns to a 30 May 1954 *New York Times* article, expanded upon in *The Joy of Music* as "Interlude: Upper Dubbing, Calif."

In the oft-cited summary of Bernstein's film scoring experience, the reader is struck by the amount of time the composer spends lamenting the seemingly haphazard manner in which his score was treated in postproduction synthesis of sound and image. For proof Bernstein cites a scene in which his music was "dialed down" in order to privilege Marlon Brando's "ineffably sacred grunt" in the cinematic soundscape. While a newcomer to film scoring, Bernstein *was* acquainted with the lack of creative control the film composer encounters in postproduction. So beyond Bernstein's fragile ego what happened to his score in "Upper Dubbing" that compelled him to react so strongly to the experience?

Guided by Bernstein's short score and subsequent conductor parts, and by interfacing the recording session acetates with existing film footage, this paper begins to answer that question by "resurrecting" those portions of the score that were 1) excised in postproduction cuts or 2) composed by Bernstein but never scored, and juxtaposing them against the theatrical version. Such a reconstruction sheds new light on the rich, collaborative process at the heart of this film's success and represents an important pedagogical tool for understanding the nexus of composer intent and directorial vision.

MUSIC IN GERMANY'S EARLIEST SOUND FILMS: AN ARCHIVAL AND CULTURAL INVESTIGATION

Jeremy Barham, University of Surrey

In German historical and cultural narratives, the advent of sound in film is often conflated with that of National Socialism in politics. However, from the late 1920s to the early 1930s a vast and mostly unexplored body of sound film was produced before Hitler's official assumption of power and the establishment of Goebbel's Reichsfilmkammer. Overshadowed by political events, this screen repertoire and its scoring have received only cursory treatment in socio-cultural appraisals of Germany's Weimar Republic years (1918-33), in specific studies of the arts or film of the period, and in historical accounts of film music itself. Even the principal source, Ulrich Rügner's *Filmmusik in Deutschland zwischen 1924 und 1934* (1988), discusses only five of approximately 500 sound films made during this period, the time of notable socio-politically trenchant works such as *Der blaue Engel* (1930) and *Kuhle Wampe* (1931), but of so much more besides.

This paper presents the first fruits of comprehensive archival research undertaken into the repertoire of post-silent adventure films, dramas, historical films, comedies, film noir, romances, literary adaptations, sport films, musicals, documentaries and experimental

films produced in the final years of the Weimar Republic, and held in the Bundesarchiv in Berlin and the Murnau-Stiftung in Wiesbaden. The scoring of this screen repertoire is examined for its use of specially composed and pre-existent music – the latter serving as an important indicator of cultural inclinations in a rapidly changing socio-political environment – and for the degree to which it both resembled, and was distinct from, emergent Hollywood models.

36. Sunday, June 2, 3:30 – 5:00PM. Room 779

MECHANIZING NOSTALGIA: THE MUSIC BOX IN FILM
Allison Wente, University of Texas at Austin

Through toys, children create an imaginary utopia. As children, we imbue toys with meaning, and the attachments formed with objects when we are young often carry into adulthood. We feel the pangs of longing whenever we go into a toy store — longing for the world of fantasy, for the yet-to-come or the no-longer, for 'when I grow up…'. All of the unfulfilled what-ifs find their soundtrack in toy music, the music of wind-up dolls and music boxes. The music box in particular creates a sense of nostalgia, whether for the toy-filled days of childhood or the naïveté of young adulthood. A mass-produced object and mechanical wonder, the music box conjures up the musical image of a collective past, even if it is a past that never actually existed. Mechanized nostalgia is mass-produced nostalgia; nostalgia attuned to modern society.

In this paper I discuss modern representations of the music box, examining its appearance and affective resonance in several films: *Miss Potter, The Black Swan* and *The Shop Around the Corner*, along with its symptomatic displacement in the two remakes of the latter, *In the Good Old Summertime* and *You've Got Mail.* The music box creates a sense of nostalgia in each film, by either cueing a yearning for the no-longer or yet-to-come, or deploying it ironically with nostalgic longing pit against a modern sensibility. In each case, however, the box remains an object of mechanized nostalgia, a memory box, a toy box of the modern age. Mechanized nostalgia is modern nostalgia.

"LOST IN A MEMORY:" MUSIC AS MNEMON IN *COWBOY BEBOP*
Michael W. Harris, University of Colorado Boulder

Memory is a familiar trope to those acquainted with Japanese theatre. Going back to *Nōh*, many plays feature ghosts of suffering warriors seeking enlightenment who recount their tales to passing travelers. These plots are still familiar to modern audiences of Japanese film and television as they have been adapted to new media through the use of flashbacks, cross cutting, and montage techniques.

In many of the most notable Japanese anime, these storytelling devices are seen on full display. From classics such as *Neon Genesis Evangelion* to more recent hits such as *Eden of the East*, we see characters wrestling with their pasts, struggling to recover lost memories, or even a lost history of the world, slowly unraveled for the viewer as the series progresses. But it is the rare anime series that fully integrates this idea of memory

into its music. The anime *Cowboy Bebop* accomplishes this feat in its score by Yoko Kanno.

Each of the two major characters in *Bebop* feature a musical-mnemonic complex that begins with a germinal music box melody that later expands, through intermediates piano versions, into a jazz torch ballad. This music serves as mnemon on multiple levels, simultaneously pointing to the past of the characters and their fictional world while also serving as a memory cue for the viewers. In this paper, I will mainly focus on the music associated with the character Spike Spiegel, though the music of the entire series will be considered.

MINIMALISM'S MEANING IN MULTIMEDIA: AN EMPIRICAL APPROACH
Rebecca M. Eaton, Texas State University

From Grand Theft Auto IV to car commercials and ant documentaries, minimalist music abounds in multimedia. Tristian Evans (2010) and Rebecca Eaton (2010) theorize that its ubiquity may be owed to semiotic solidification: Evans proposes that it is an existential sign, while Eaton claims it signifies entrapment, the mechanical, and rationality. While both scholars support their hypotheses with film examples, semiotic claims may be investigated empirically.

This paper describes two research studies designed to test Eaton's theory. The first survey (n=82) provides evidence that minimalism remains less culturally encoded than the heroic topic or a Chopin nocturne. It seems more strongly correlated with the broad category of "suspense" rather than rationality or entrapment, implying a less-frightening subcategory of the tension ostinato deployed by composers including Herrmann.

The second experiment (n=527) was conceived to determine if and why minimal music might function as sign of rational thought, as in *A Beautiful Mind*. Participants were asked if film Clip A or B represented solving a math problem or composing poetry. While Cohen (2000) claims that music affects interpretation only when visuals are ambiguous, both experimental groups AMinimalism/BChopin and AChopin/BMinimalism tied whatever clip had minimalism with rational thought despite the visuals-only control group's results that linked Clip A with math. This outcome aligns with Eaton's theory, and free-response answers associate minimalism's arpeggios with quick rational thinking. These free-responses also have implications for future cognition research: they suggest that music may re-focus visual attention, affecting the interpretation of visuals that are not completely ambiguous.

37. Sunday, June 2, 5:30 – 7:00PM. Room 303

TRACKING TERMINAL CITY: TRAINS IN THE VANCOUVER SOUNDSCAPE ON FILM
Randolph Jordan, Simon Fraser University

In this paper I investigate sound aesthetics and practices in Vancouver-based based film and media production, arguing the value of considering these through the 40-year case study on the city's soundscape conducted by the World Soundscape Project (WSP) based at Simon Fraser University. I use the sound of trains as represented in Vancouver film as the foundation for addressing how sound is tied to geographical specificity in local media, demonstrating why film sound design should be an important area of consideration for soundscape research. In the WSP's original Vancouver Soundscape Project documents of 1973, the sound of trains figured heavily in discussions of the city's geographically specific soundscape and its changes over the decades. This is not surprising, given that Vancouver was incorporated in 1886 as part of an agreement with Canadian Pacific Railway (CPR) that the city would serve as their western terminus, thus earning the name Terminal City. With the birth of cinema around the same time, and the immediate fascination that early filmmakers had for trains, the CPR instantly recognized the medium's potential as promotional tool, ensuring that train travel was a staple of films shot in the region since the beginning. Through a selection of film examples that feature the sounds of trains, ranging from the "silent" era through to the present, I construct a history of Vancouver's soundscape on film that reveals unheard dimensions of local film practices and their intersection with the development of the city. My analysis draws on the intersections between film sound theory and acoustic ecology charted in my doctoral dissertation, combining these with the WSP's study of Vancouver and urban studies literature on the city to propose a methodology for the study of specific sonic environments by way of their auditory representation on film. In turn I assess the issues raised by this methodology in relation to the practices of the WSP, offering a valuable opportunity to explore soundscape research itself as a form of representational practice.

A CRITICAL ANALYSIS OF DANNY ELFMAN'S MUSIC TO *SPIDER-MAN*: THE FINAL SCENE
Hang Nguyen, University of Iowa

In Danny Elfman's earlier comic superhero films, such as *Batman* (1989) and *Batman Returns* (1992), it is common to have a closing scene that amalgamates a number of musical themes that have been presented throughout the film. The scene inadvertently foreshadows future obstacles the superhero will confront in following installations. Although work on Elfman's music for *Batman* exists, there has been little scholarship on his *Spider-Man* (2002) score. The lack of scholarship compelled me to observe differences in Elfman's *Batman* series and the first score for *Spider-Man*. One can readily note the similar orchestration of horns to elicit the protagonist transfer from *Batman* to *Spider-Man*. However, it is the percussive effects from Elfman's *Planet of the Apes* (2001) that were replicated to represent *Spider-Man's* primitive side from the spider that

infected him. Quoting oneself is not unheard of, but it is Elfman's orchestration and arrangement of various soloists in three themes that create a seamless transition to a grand ending with the hero. The themes discussed include: the Romantic theme, Peter's theme, and *Spider-Man's*/Hero theme. In this paper, I will draw on scene analysis, musical analysis, and secondary sources that relate to Danny Elfman's compositional process and previous work on comic superhero films to examine how he grasps the transformative aspect of Peter Parker from boyhood to manhood in *Spider-Man* (2002).

CATERING OR UPLIFT? THE CULTURAL POLITICS OF DEMOCRATIZING OPERA ON TV
Daniela Smolov Levy, Stanford University

At mid-century, a period rife with efforts to bring high culture to the mass public, America's cultural leaders were divided not over whether it was worthwhile to popularize opera, but rather over how best to do so. One ideological camp advocated modifying opera to make it more appealing to audiences unfamiliar with the genre. An example of this "catering" approach was the NBC-TV Opera Theatre, which from 1949 to 1964 mounted television-specific productions: operas were abridged, sung in English, and emphasized an aesthetic of realism. In the other camp stood supporters of providing educational material to facilitate the enjoyment of opera as it was traditionally performed in opera houses. Leonard Bernstein represented this conservative "uplift" approach in his 1958 *Omnibus* television program entitled "What Makes Opera Grand?" The common goal of democratization notwithstanding, these endeavors stood at opposite ends of the ideological spectrum: NBC sought to eliminate divisions between high and popular culture while Bernstein reinforced them. I argue that the divergent aesthetic outlooks motivating these endeavors reflect the cultural politics of the era as the two camps competed for dominance in shaping the American public's conception of opera. A central issue was the allegedly damaging influence of what critic Dwight Macdonald dubbed "midcult" – high culture modified for mass consumption – on the original forms of culture. The legacy of this debate, I suggest, remains visible in today's cultural politics as the concern over diluting opera continues to drive the presentation style of democratizing efforts through visual mass media.

38. Sunday, June 2, 5:30 – 7:00PM. Room 779.

WHISTLING DIXIE: THE WESTERN PROGRESS OF A MUSICO-IDEOLOGICAL NOMAD
Jordan Stokes, CUNY Graduate Center

This paper departs from a singular aesthetic failure in the score for George Stevens' Shane. In a climactic scene, a minor character named Stonewall is gunned down by the villainous gunslinger Wilson. Stonewall's death is profoundly tragic, but he is also a southerner -- and the musical treatment of his death is a funereal fantasy on the Confederate anthem "Dixie."

To modern ears, this musical choice has become unthinkable. "Dixie" has come to represent country-fried foolishness at best, and at worst slavery, with armed insurrection falling somewhere in between. The Shane cue fails, today, because the passing of the song's worldview can no longer seem tragic. (The treatment the song receives in later westerns like The Outlaw Josey Wales and Hell on Wheels confirms this.) The question, then, is what caused this change.

The civil rights movement, obviously, altered the ways in which the Confederacy could be remembered. But Dixie's fortunes may also have changed because of the rise of a specifically southern white masculinity (partially in response to the civil rights movement) that found its musical expression in Southern Rock and in reappropriated Confederate symbols such as Dixie. For Hollywood musicians in the 1950s, Dixie was the anthem of the individualistic rebel. By the millennium, it became the anthem of the good ol' boy, a regional group identity -- and it may be this, more than anything else, that changed the song's place in the popular imagination and the Hollywood soundscape.

SCORING THE MEXICAN REVOLUTION AT HOME AND ABROAD: CINEMATIC MUSIC BY SILVESTRE REVUELTAS AND ALEX NORTH
Jacqueline Avila, University of Tennessee

In 1939, Hollywood composer Alex North (1910-1991) traveled to Mexico and befriended and informally studied with modernist composer Silvestre Revueltas (1899-1940). During the 1930s, Revueltas maintained an important position in Mexican cinema, composing a total of eight diverse film scores during the industry's early sound period. Prominent among the titles are *Redes* (1935, dir. Emilio Gómez Muriel and Fred Zinnemann) and *¡Vámonos con Pancho Villa!* (1935, dir. Fernando de Fuentes), two films that showcased Revueltas's eclectic compositional style, and depicted narratives about the ideologies and major players of the Mexican Revolution (1910-1920). His underscoring served as a model for the Revolutionary melodrama film genre, illustrating the armed struggle as a destructive and violent episode juxtaposed with popular and folkloric references. North's experiences in Mexico proved to be advantageous to his film-scoring career as he composed music for several movies focusing on Mexico, including *¡Viva Zapata!* (1952, dir. Elia Kazan), a Hollywood interpretation of Mexico's Revolutionary melodrama and a part of Good Neighbor policies. Building from Revueltas's influence and style, North declined using stereotypical music intended to highlight the Latin American "Other," a typical strategy utilized in Hollywood features, and focused on using sources that reflected not only the Mexican landscape, but also the appropriate sounds of the Revolution. This paper explores how the changing interpretations of the Revolutionary melodrama and its cinematic score in Mexico and Hollywood served as transnational bridges between film composers and film industries, developing new constructions that attempted to strengthen diplomatic relations.

SCORING THE PRESIDENT: POLITICAL REPRESENTATION IN JOHN WILLIAMS'S *JFK* AND *NIXON*

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Throughout his career, John Williams has set the musical tone for the American presidency. Presidential portraits appear in his film scores (e.g. 1998's *Amistad* and 2012's *Lincoln*) and in concert works for actual electoral campaigns (e.g. occasional works for Dukakis 1988 and Obama 2008, 2009). I focus on Williams soundtracks for Oliver Stone's *JFK* (1991) and *Nixon* (1995). These controversial films contain pointed political-commentary disguised as neutral underscore. I analyze the differing strategies—and sometimes surprising affinities—Williams employs in scoring (and mythologizing) these politicians and their legacies.

In *Nixon*, the commander-in-chief stares at a portrait of Kennedy and muses "When [the American people] look at you, they see what they want to be. When they look at me, they see what they are." Williams's music cannily reflects the suggested dualities of presence/absence and realism/idealism. A sense of nostalgia and smoothly integrated immigrant identity colors the assassinated but thematically ever-present Kennedy in *JFK*. Williams's Kennedy is lionized but inaccessible, always receding from the listener, as heard in the cue "Arlington." Nixon's musical representation, by contrast, consists of a frenzied mishmash of alternatively folksy and growlingly dissonant idioms. Nixon is painfully close, a sweating and paranoid tragic hero, at once condemned and rehabilitated within cues like "Miami Convention 1968." At its heart, Williams's *JFK* is about the recollection and fallible construction of presidential history. In *Nixon*, the composer offers more direct musical witness to a notorious administration. As a pair, both musically divulge the contradictions of America's most mythic political institution.