

Music and the Moving Image, May 26-28, 2017

FRIDAY, MAY 26

1. LOEWE, Friday, May 26, 9:30AM – 11:00AM

SOUND DESIGN IN CONTEMPORARY FILM: A CONVERSATION WITH SKIP LIEVSAY

Skip Lievsay

Previously thought of as a purely technical craft, the field of sound design and editing in film and television has risen in aesthetic and narrative import to equal that of the musical score. Once responsible for ameliorating inadequate production sound recorded during the shooting of the film, sound design and editing is now a highly-stylized craft that requires a specialized team to marry the various elements of the soundtrack—dialogue, automated dialogue replacement (ADR), Foley, sound design, and music—into a cohesive aesthetic in line with the director’s vision.

Oscar-winning sound designer, supervising sound editor, and re-recording mixer, Skip Lievsay, is a contemporary luminary of motion picture sound. He has been hailed as a master of minimalistic approach, earning him five Oscar nominations for three Coen brothers’ films (*No Country for Old Men*, *True Grit*, *Inside Llewyn Davis*), and an Oscar win for Best Sound for Alfonso Cuarón’s *Gravity*. The overarching aesthetic of *Gravity* was to illustrate the overwhelming absence of sound in space. Therefore, the sound design was focused on transmitted sound. Another striking aspect of the film’s sound was the use of dynamic panning for both sound and score: “we would rotate the whole track . . . so the emphasis goes from front to back, so it creates a gigantic feeling of movement when you reverse roles.”

Lievsay believes that “the better we do our job, the less people realize what’s going on. . . I think a lot of people think the sound just comes out of the camera. . . The essence of sound design is you can’t record the sound, you have to take a lot of sounds and put them together.”

2. LOEWE, Friday, May 26, 11:30AM – 1:00PM

“OH, DID I BREAK YOUR CONCENTRATION?” : CONTRAPUNTAL SOUND AND OSCILLATING SPECTATOR FASCINATION IN QUENTIN TARANTINO’S POP MUSIC SOUNDTRACKS

Joseph Guinta, New York University

Quentin Tarantino, contentious pastiche director and living cinematic encyclopedia, has gained prominence due to his violent brutalities, unique narrative structure, and genre (re)mixing. However, a particularly essential element of his oeuvre that has been understudied in academic scholarship is his use of pop songs to frame graphic violence. Whether diegetic/non-diegetic, of the film’s historical period, or lyrically comparable to the action depicted onscreen, Tarantino is able to audibly aestheticize these cinematic moments with deliberate soundtrack choices. Expanding Lisa Coulthard’s scholarly essay, in which she designates these sonic moments as “torture tunes,” my research further analyzes the use of Stealers Wheel’s ‘Stuck In the Middle With You’ in the infamous ear-torture scene in *Reservoir Dogs*, as well as introducing two additional significant uses of pop music scoring – Urge Overkill’s cover of Neil Diamond’s ‘Girl, You’ll Be a Woman Soon’ in Mia Wallace’s drug overdose sequence in *Pulp Fiction* and David Bowie’s ‘Cat People (Putting Out Fire)’ during Shoshanna Dreyfus’ lethal preparation of the destruction of her cinema in *Inglourious Basterds*. Each of these three aural instances influence the audience’s perception of the respective scenes, Tarantino reminding viewers of their participation in his crafted cinematic universe, detached from reality. The use of contrapuntal sound, constructing a more palatable violence whilst simultaneously evoking nostalgic and interruptive emotions, contribute to Quentin Tarantino’s endless fascination with pushing his audiences to the brink and pulling them back – alienating them just enough to hold their enthrallment.

RICH SONGS

Claudia Gorbman

Songs in films can be semiotically and affectively the most resonant form of film music. Songs engage histories (public and personal) and carry complex cultural associations. Recorded or performed songs interact with film images and narrative on many levels: lyrics, the performing artist, the song genre, style and arrangement; and the specifically cinematic deployment of the song (camera, editing, sound mix) can reveal, emphasize, comment upon, or contradict what we understand of the story and characters; diegetic songs attended to/performed by characters often crystallize key aspects of the film; and repetition of songs can affect the film’s diachronic movement and meaning. This paper considers what I call rich songs—songs heard or performed in the context of cinematic realism (not “musical numbers” dominated by conventions of the musical film, though sometimes the boundaries between rich songs and musical numbers are not all that clear). My definitions invoke key theoretical and critical contributions by Amy Herzog (“musical moments”) and Phil Powrie (“crystal-songs”). I shall examine a film song with particularly rich semiotic and

affective value (either Dylan's "Shelter from the Storm" at the end of *St. Vincent*, 2014, or Joni Mitchell's "All I Want" in *The Kids Are All Right*, 2010). Finally, if time allows, I consider the persistently thorny question: rich for whom?

Principal references:

Amy Herzog, *Dreams of Difference, Songs of the Same: The Musical Moment in Film*. (University of Minnesota Press, 2009)

Phil Powrie, *Music in Contemporary French Cinema: The Crystal-Song* (Palgrave, forthcoming 2017)

Adrian Martin, "Musical Mutations: Before, Beyond, and Against Hollywood", in *Movie Mutations: The changing face of world cinephilia* ed. Jonathan Rosenbaum and Adrian Martin. London: BFI, 2003

Anahid Kassabian, *Hearing Film: Tracking Identifications in Contemporary Hollywood Film Music*. NY: Routledge, 2001.

UNDERScore AS SPECIAL EFFECT IN *THE WIZARD OF OZ* (1939)

Nathan Platte, University of Iowa

During *The Wizard of Oz*'s production and initial release, commentators marveled at the film's virtuosic special effects, which included the use of miniature sets, mechanically manipulated props, rear-projection, distorted sound recordings, and multiple color schemes, among others. Not surprisingly, contemporary discourse on the film's orchestral music emphasized its role in underscoring—literally and figuratively—the film's extraordinary content. Pre-release commentary on the score often stressed its "special" and "effect"-like qualities. Studio publicists plugged the score's idiosyncratic length and complexity. Herbert Stothart, the film's music director, also drew connections between music and elaborate illusions: "music and sound must be highly imaginative, unreal while super-realistic. Here sounds must stir the fantasy. ... The difficulty is to blend music and the special sound effects." Elsewhere Stothart averred that the striking hues of the new Technicolor format warranted special musical treatment.

This experimental quality of *Oz*'s music has long been overlooked, with scholars of the score instead focusing on its indebtedness to earlier entertainments, including silent cinema and theatrical melodrama. This presentation draws on studio records, contemporary newspaper accounts, and the original conductor's part to illustrate how musical gestures in the underscore work *as* and *in tandem with* special effects. Exploring the orchestral score's relationship to sonic and visual spectacle reveals a calculated use of underscore to transgress genre distinctions, allowing *Oz* to slip more easily among diverse cinematic registers.

3. Rm. 303, Friday, May 26, 11:30AM – 1:00PM

LISTENING TO HAYAO MIYAZAKI'S *THE WIND RISES* (2013)

Hara Kunio, University of South Carolina

Hayao Miyazaki's latest animated film, *The Wind Rises* (2013), faced a challenging reception both within and outside of Japan. Domestically the director's unconventional treatment of the biography of a real-life Japanese aeronautical engineer who designed fighter planes in the years leading up to and during WWII, aroused suspicion about its political message. Abroad some critics problematized Miyazaki's elliptical treatment of modern Japanese history that only provides vague allusions to the atrocities committed by the Japanese military. At the same time, Miyazaki, in recent years, has become a prominent advocate for Japan's anti-war movement.

In this presentation, I attend to the film's sound design, especially its treatment of human voices, machines, and nature to further examine the perplexing contradiction between Miyazaki's well publicized political stance and the content of the film. Hideaki Anno's stylized, detached performance in the role of Jiro sonically conveys the troubling strain of self-absorption in Jiro's passion for flight. This contrasts with Miyazaki's use of manipulated recordings of human voices to depict the sounds of Jiro's airplanes, resulting in machines that seem to wheeze, heave, and hum expressively. Throughout the film, Miyazaki's visual and sonic depictions of nature provide welcome respites from Jiro's oppressive urban surroundings. However, it is the sound of the rising wind that announces the tragic death of Jiro's beloved Nahoko. Through these elements, the film's sound design depicts Jiro as a flawed protagonist with an unbound dream to create living, breathing aircrafts whose tragic consequences can only be conveyed indirectly through Nahoko's passing.

CARTOON CONSTRUCTIONS OF RACE: MUSICAL STEREOTYPING IN *HIS MOUSE FRIDAY*

Rebecca O'Brien, University of Kentucky

The "Golden Age" of animation is a name used to refer to a period that lasted from approximately 1940 with the premiere of *A Wild Hare* until 1957, when the majority of the animation studios closed their doors. During this time, racist depictions of African characters were unfortunately very common. The music in these animated shorts was often used to reinforce specific racial stereotypes; this is a topic that has not been widely discussed until very recently. This paper, therefore, analyzes a segment of the 1951 *Tom and Jerry* short "His Mouse Friday" that depicts Jerry the mouse dressing in blackface and posing as an "island native" in order to have some fun at the expense of Tom the cat. The music for this short was composed by Scott Bradley, the house composer for MGM's animation department during the era of classic animation. The paper examines how Bradley incorporated the traditional song "Baa, Baa, Black Sheep"

along with a “jazz-like” melody into the cartoon as well as exploring how the other animation studios portrayed Africans in the years leading up to the release of “His Mouse Friday.”

SOUND AS ANIMATION: AN INVESTIGATION INTO THE INDEXICAL AND REALITY-INDUCING FUNCTION OF SOUND IN ANIMATION FEATURES

Signe Kjær Jensen, Linnæus University

To animate literally means “to bring to life”, and it is my purpose in this paper to discuss animation features and the way sound design contribute to animate onscreen characters as well as virtual soundscapes and holds an indexical function of linking the animation to a sensoric real-life world enabling the viewer to engage and identify with the narrative through a sense of “perceptual realism” (following Langkjær 2010).

Drawing on Murray Schafer’s soundscape terminology (Schafer 1993) and insights from William Gaver’s ecological approach to listening (Gaver 1993), I analyze the way sound can be seen as providing materiality to animated environments and as a tool for generating agency and intentionality to onscreen characters. By providing environments and objects with synchronized sounds, produced and recorded to make them live up to audience’s expectations of reality, virtual soundscapes are created to simulate everyday perceptual experiences. Furthermore, synchronized sounds provide information about the physical characteristics of their perceptual sources – that is, the sources from the animation that the audience couples with the sounds rather than the real Foley-sources – hereby providing the animation with materiality by defining e.g. weight, texture, movement and placement of objects in the virtual space. Characters are as a result given agency and intentionality. Through this perceptual realism, all sound in animation will to some extent function as an indexical reference to life outside the screen, but the use of sound signals familiar to the audience can be seen as an enhancement of these references that enables audiences to engage further with the narrative.

4. 6th floor, Friday, May 26, 11:30AM – 1:00 PM

A THIEF’S SOUND: MUSICAL BORROWING AND INFLUENCE OF FILM MUSIC IN THE SOUNDTRACKS OF THE *UNCHARTED* SERIES

Zachary Dias, Stephen F. Austin State University

Produced by Naughty Dog and Sony Entertainment, the popular video game series *Uncharted* has received critical acclaim and praise for the cinematic quality of its characters, plot, and music. Many have lauded the series for its soundtrack, comparing it to the soundtracks of Hollywood action and adventure films. In this analysis, I will be exploring the validity of this comparison by comparing the main themes and motifs of the first three games of the series (*Uncharted: Drake’s Fortune*, *Uncharted 2: Among Thieves*, and *Uncharted 3: Drake’s Deception*) to themes of popular Hollywood action films that many have compared the series to, such as the Indiana Jones, James Bond, and Mission: Impossible movie franchises. Composer Greg Edmondson, the main composer for these three games, was heavily influenced by current as well as classic Hollywood action films, as well as world and ethnic music from different cultures. These themes and styles reflect the settings of the games, from the jungles of South America to the cold mountain ranges of the Himalayas. The main theme for protagonist Nathan Drake also reflects the character’s masculine hero archetype that can be found in many Hollywood action films. By comparing the track “Nate’s Theme” to themes of blockbuster films, as well as comparing music from specific cut scenes of the games to music of specific action movies, one can see the relationship and influence of big budget adventure films on the *Uncharted* franchise.

THE VIDEOGAME MUSIC CONCERT AND *LEAGUE OF LEGENDS* WORLD CHAMPIONSHIP

Sit Fung Kwan, Clara The Chinese University of Hong Kong

The 2016 *League of Legends (LoL)* World Championship was affirmatively another peak of Riot Games’ business. This World Championship Finals was able to attract 43 million unique online viewers while the peak concurrent viewership had reached 14.7 million. The entire production is a huge success not only because of the 3-time World Champion team, SK Telecom T1 (SKT), demonstrated its superb ability in winning the game but also music enfolded the event, crowding from the beginning until the end. A series of thematic video game music was rearranged, combined with substantial stage lighting effect and visual images and performed by a Live orchestra and DJ.

In this presentation, I explore issues concerning live-ness and technological mediation in relation to a form of “videogame music concert” by focusing on three particular soundscapes of the World Championship: the live concert of *LoL* music right before the Finals, the amazing grand opening ceremony of the Finals and the moment after SKT winning the Finals. I emphasize on the “lifelike” production bringing the liminal space of video game to real life, intriguingly creating a larger liminal zone where audience and online participants could all enter the Finals at the same time. Finally, I evaluate the concert movie’s ability to consolidate *LoL* as one of the best free-to-play video game that it will “live long and prosper” in the twenty-first century.

LEVELS OF REALITY AND ARTIFICE IN *THE TALOS PRINCIPLE*

Elizabeth Hambleton, University of California, Santa Barbara

The Talos Principle is a 3D puzzle-solving game built on philosophical and religious tones in which the character Elohim has created a number of subworlds and levels like the Garden of Eden. As the player – an android, presumably alone after an apocalypse – explores these environments, the musical design of the game enriches the player's experience, and also provides clues and questions to what is real and what is not. The music is just as key to gameplay as the visuals in unfolding the story. While the desolate, snowy overworld is convincingly real in its sonic and graphic depiction, the subworlds are somewhat more digital and glitchy. There is an intentional exoticism to the music of these subworlds, which uses an unorthodox blend of non-Western instruments to suggest a fantastical environment rather than one based on reality. Other clues subtly suggest that the world's existence is unstable, furthering the artificiality. Voice is a factor in shifting the player's frame of relative reality based on which characters they may trust. The player uncovers evidence in gameplay that the overworld is just another layer of artificiality, most effectively found in the sound design. I analyze and compare instrumentation and sound cues, voice as it applies in theory and in practice, and the sound designer's use of sonic glitches to reveal how attention to the sonic environment reveals crucial aspects of the game and reflects the information revealed in plot development.

5. Rm. 779, Friday, May 26, 11:30AM – 1:00PM

AND THE WORLD SHALL START RESOUNDING: MUSIC, SOUND AND IMAGE IN FILMS BY NICOLAS HUMBERT AND WERNER PENZEL

Guido Heldt, University of Bristol

My paper will trace the intersections and interactions of music, sound and images in films by Nicolas Humbert and Werner Penzel: particularly in their Fred Frith documentary *Step Across the Border* (1990) and in *Middle of the Moment* (1995), their "cinemoem" about nomadic people, with sideways glances at their films around the minimalist poet Robert Lax.

One critic called *Step Across the Border* "the greatest sustained bit of popular music on film since *Shall We Dance*", with only a little exaggeration. But what makes the film so compelling is not (just) its musical subject, but that it aspires to its own musicality, as do most of Humbert and Penzel's documentaries. In the tradition of Direct Cinema, they speak through the careful montage of sounds and images: zooming in on the sensory qualities of music; structuring environmental sounds into a music of their own; finding and making patterns on the image track that echo those on the soundtrack.

But while the paper will try to show what the art of audiovisual editing can do in these films, it will also point out the danger: the tension between seeming immediacy and the artifice of a method that results in strongly guiding, ideological constructions of their subjects, constructions that are all the more effective because they emerge as if by themselves from the interplay of sounds and images.

HIGHBROW/LOWBROW: IRONIC BORROWING IN *THIS IS SPINAL TAP*

Ashley Greathouse, University of Cincinnati

This is Spinal Tap—a 1984 rock music "mockumentary" portraying the fictional British heavy metal band Spinal Tap—satirizes the fast-paced lives of hard rock and heavy metal musicians and caricatures their compositional processes and motivations. *This is Spinal Tap* was so favorably received that its title band, initially conceived within the genre of fiction, has achieved great commercial success and fame as a bona fide, non-fictional act.

By engaging both music created by non-fictional bands and the music in this parody film, my paper aims to examine the juxtaposition between lowbrow stereotypical behavior associated with the rock and metal scenes—sexual promiscuity, drug abuse, and other forms of debauchery—and highbrow borrowing of musical materials from classical models. Furthermore, I explore the close relationship between parody and real life in the film by elucidating the specific types of highbrow borrowing and lowbrow behavioral stereotypes presented in *This is Spinal Tap* and by demonstrating how these high- and lowbrow elements are found in real bands and music from the same period. Filmmakers used highbrow musical borrowing in order to satirize the over-determined seriousness central to the hard rock and heavy metal aesthetics. Yet, precisely because self-referential irony was so important to bands such as Kiss and Megadeth, the border between mockumentary and documentary was at least partially effaced. It is ironic that *This is Spinal Tap* itself became "classicized," so that it could become the object of homage or even parody.

POSTMINIMALIST MONUMENTALISM, DOCUMENTARY AESTHETICS AND ENVIRONMENTAL CRISIS: THE SOUNDTRACKS OF *DRAUMALANDIÐ* AND *INTERSTELLAR*.

John Richardson, University of Turku, Finland

In this paper I discuss the audiovisual strategies used in two films produced for markedly different genres: the Icelandic documentary *Draumalandið* (Dreamland, dir. Andri Snær Magnason and Þorfinnur Guðnason, 2010; music Valgeir

Sigurðsson); and the science fiction film *Interstellar* (dir. Chris Nolan, 2014; music Hans Zimmer). United thematically by a concern with how environmental crises are precipitated by human uses of technology, the soundtracks of both betray influences from Philip Glass's soundtrack to *Koyaanisqatsi* (dir. Godfrey Reggio, 1982; music Philip Glass), an art house documentary with a similarly environmentalist subtext. In the paper, I reflect on the question, does documentary aesthetics lend itself to the treatment of ecological concerns, and if so, how? The research combines close readings of audiovisual materials with interview materials and ecocritical as well as methodological reflections.

6. Loewe Friday May 26, 2:00PM – 3:30PM

POPULAR MUSIC, AFFECT, AND CONTEMPORARY ACTION FILM

Catrin Angharad Watts, University of Texas at Austin

Contemporary action film is distinguished by the emphasis that it places on affect: music works not to establish identity, not to express the feelings of particular characters, but rather to engage the audience in the experience of the film. Through music and more generally through the meticulously crafted sound design, we come to feel the world of action as a kind of thrill ride. Some work has been done on this topic with respect to the orchestral underscore (Halfyard 2013, Reyland 2015, Buhler 2016) but pre-existing popular music in action films has received much less attention (Kassabian 2013). Popular music poses a special challenge because affect resists discursive formulation, and current analytical methodologies for pre-existing popular music in film largely focus on lyrics and intertextuality (Inglis 2003, Reay 2004, Lannin & Caley 2005, Stillwell & Powrie 2006).

In this paper, I argue for an analytical approach that prioritizes musical characteristics because it better elucidates the relation of popular music to bodily affect. Contemporary action scenes tightly integrate kinetic action and visual editing with musical rhythms and hooks. In *Shaun of the Dead* (2004), for instance, the protagonists pummel the zombie pub landlord in time with Queen's "Don't Stop Me Now" so we come to experience the violence of the beat(ing) on a visceral level. An analysis of the lyrics would highlight the song's comedic function, but this analysis would not account for how music determines the rhythms of visual editing or the choreography of kinetic action to engage our affective response.

THE FUTURE DOESN'T EXIST UNTIL WE GET THERE: MUSICAL POWER IN AVA DUVERNAY'S *I WILL FOLLOW* (2010) AND *MIDDLE OF NOWHERE* (2012)

Meghan Joyce Tozer

In recent years, the sexism and racism that pervade the United States film industry at all levels have become topics of national conversation. Like many of the traditions from which it developed, the Hollywood film music community has historically celebrated almost exclusively white, male composers. In addition to giving public voice to aspects of these notoriously unspoken issues, writer-director Ava DuVernay amplified the work of singer-composer and fellow woman of color Kathryn Bostic by collaborating with her on three films between 2010 and 2013. This video essay focuses on their two narrative films, *I Will Follow* (2010) and *Middle of Nowhere* (2012), demonstrating how the points of view of DuVernay's black female characters are likewise amplified both by Bostic's newly composed music and by music supervisor Morgan Rhodes' careful incorporation of pre-existing songs.

In his early review of *I Will Follow*, Roger Ebert called the film "an invitation to empathy"; I argue that by musically privileging the perspectives of black, female characters in both films, DuVernay and Bostic subtly encourage the audience to empathize with the real, underrepresented people who share those characters' identities. Further, I examine how Rhodes uses songs that feature female singers of color, including Meshell Ndegeocello, Goapele, Ra-Re Valverde, Natalie Gardiner, and Bostic herself, to create a literal and figurative second voice through which the protagonists' experiences are communicated. I approach these films through an analysis of musical references in DuVernay's screenplay drafts, the music of the final cuts, and the filmmakers' public interviews and essays.

ALTMAN AS MUSIC ANALYST: A READING OF THE LEONARD COHEN SONGS IN *MCCABE & MRS. MILLER*

Anton Vishio

This paper offers a reading of the three songs from Leonard Cohen's debut album used by Robert Altman as a central part of the soundtrack for *McCabe & Mrs. Miller*. "The Stranger Song", "Sisters of Mercy", and "Winter Lady" have three quite divergent formal structures, as well as three contrasting arrangements; Altman sets each in the film in ways that reflect and capitalize on these differences. The correspondences between Cohen's 'stranger' and John McCabe have been often noted; but in addition Altman transforms the song through interpolation, setting into relief its cyclical, claustrophobic nature – suggesting McCabe's ultimately fatal attempt to find his "manger" in Presbyterian Church. As it did on Cohen's LP, "Sisters of Mercy" provides a much-needed dose of formal clarity, its tone matched well by the soft light conjured by cinematographer Vilmos Zsigmond; its structure is as sectional as "The Stranger Song" is continuous. And Altman presents it in a correspondingly episodic fashion; it separates various mishaps as characters in the town learn how to interact, while its arrangement inspires the "music box" soundscape associated with McCabe's brothel. The

connection of “Winter Lady” to Mrs. Miller is revealed only gradually. At first, we can barely hear it; its sound is presented at some distance from us. I suggest the uneasy layering of the song’s arrangement is a fitting model for the polyphonic sound composition of the film as a whole. Similarly, Cohen’s mesmerizing accompaniment resembles Mrs. Miller’s introspective nature, as beautifully revealed in the movie’s final sequence.

7. Rm. 303, Friday, May 26, 2:00 PM – 3:30 PM

LISTENING TO KUROSAWA'S SOUNDSCAPES: *DERSU UZALA* (1975)

Brooke McCorkle, SUNY Geneseo

In his overview of Akira Kurosawa’s works, preeminent scholar of Japanese culture and film Donald Richie offers an uncharacteristically harsh assessment of the director’s 1975 film *Dersu Uzala*. Citing his increased emphasis on style over “a dynamic sense of character,” Richie argues that “Kurosawa has produced for the first time in his long and outstanding career a rather lifeless film.” Yet what is missed in Richie’s otherwise well-thought-out critique is Kurosawa’s increased concerns about the depictions of environments natural and urban through the film’s sound design.

Produced in the early 1970s in the wake of serious environmental problems that plagued Japan’s rapid postwar recovery, the problematic relationship between humans and nature would have figured heavily in the minds of Kurosawa and his audience. In other words, listening to the meticulously crafted soundscapes of Kurosawa’s *Dersu Uzala* allows us to reevaluate its importance within Kurosawa’s career and Japanese history more generally.

Set in Siberia during the early 1900s, *Dersu Uzala* focuses on the friendship between a Russian soldier-explorer named Arseniev and an indigenous trapper named Dersu. The film’s sound design, rich with effects mimicking nature, together with long shots of Siberian landscapes, weaves an ecological critique into an ostensibly humanist narrative typical of Kurosawa’s earlier works. Three scenes effectively convey this: Dersu and Arseniev’s first encounter, their joint battle to survive a violent storm, and their final parting. In these moments, Kurosawa’s *Dersu Uzala* contemplates environmental hopes and fears that were as relevant to 1970s Japan as they are today.

GHOSTS IN THE SCORE: KENJI KAWAI'S MUSIC FOR *GHOST IN THE SHELL* (1995) AND *INNOCENCE* (2004)

Michael William Harris, University of Colorado Boulder

"There are countless ingredients that make up the human body and mind," muses Major Motoko Kusanagi in Mamoru Oshii's seminal 1995 film *Ghost in the Shell*. As a cyborg with a human “ghost,” or consciousness, such thoughts go to the core of her exploration of humanity and also summarizes much about this film and its 2004 sequel, *Innocence*. The soundtracks for these films, by long time Oshii collaborator Kenji Kawai, also contain "countless ingredients" that form a whole: Japanese musical styles with choral elements drawn from Eastern European choral traditions featuring Japanese texts. But how does Kawai's musical texts interpret and support Oshii's story and visuals? This paper will explore *Ghost in the Shell* and *Innocence*'s score and place them in line with the film's reflection on identity, memory, and the blending of human and machine.

Ghost in the Shell and *Innocence* share structural similarities and analogous scenes in the films use music to activate their differing themes. For this paper I will look at two such similar scenes in the films in which visuals and music work together to explore ideas of identity without the aid of dialogue. Instead they rely solely on the viewer's interpretation of the visual and aural codes. By decoding the music in these sequences, we can unpack the film's exploration of the merging of man and machine, or “ghost” and “shell,” and its implications on human identity using a channel that has been largely ignored in scholarship.

THE HEROIC JOURNEY OF MUSICAL PERSONA: TWO-LAYERED NARRATIVES IN JOE HISAISHI'S FILM SCORES FOR *SPIRITED AWAY* (2001)

Gui-Hwan Lee, University of Cincinnati

Film music scholarship has often interpreted non-diegetic sound in association with film’s story and image, rather than considering multiple layers of narratives the sound implies: one that supports filmic narrative, and the other that unfolds its own narrative as if abstract music. In a film score, both can interact for a rich fabric of musical meaning. Joe Hisaishi’s score for Hayao Miyazaki’s internationally acclaimed anime *Spirited Away* (2001) invites us to two interacting layers of narrative, one serving the film’s narrative, and the other unfolding an abstract musical narrative. Scholars have discussed the score by focusing on its eclectic styles (Koizumi 2010) and American influence (Roedder 2013), but no study yet has analyzed it in terms of two-layered narratives.

Drawing on the existing scholarship on film music regarding semiotics (Schneller 2013), musical agency (Reyland 2012), and tonal design (Neumeyer 1998), I propose two layers of narrative and their interaction from four pieces accompanying the film’s key moments. On one layer, these pieces realize a mimesis of the narrative that an ordinary girl saves her enchanted parents and friend through her journey in the world of Japanese deities. On the other layer, they draw another narrative that an insecure and uncertain musical persona finally makes its tonal/harmonic resolution

through three-key stages in third relationship: C major–E minor–G major. Thus, this paper not only sheds light on narratives in Hisaishi’s film scores, but also proposes a model to apply for future studies of musical narratives in non-diegetic sounds.

8. 6th Floor, Friday, May 26, 2:00-3:30PM

MARKETING PLAY: A PRELIMINARY STUDY OF MUSIC IN VIDEO GAME TRAILERS

James Deaville

Despite a market saturation and aesthetic standard rivaling those for their cinematic counterparts, video-game trailers have only received brief references in the trailer literature (Vollans 2014; Grainge/Johnson 2015). The situation is even less satisfactory for the study of their music (but see Phillips 2014: 145-149). Nevertheless, these promotional videos—whether reveal, teaser, launch, or gameplay trailers—represent a rich field for investigating music’s dual register as marketing tool and art form, mediating “evocative space” in game play (Jenkins 2004: 123-124).

As a preliminary study of game-trailer music, this paper examines launch trailers, which are closest in style to previews for narrative feature films. Comparing soundtracks to the launch trailers for *Mass Effect 2* (sci fi: 2010) and *Alien: Isolation* (sci fi/horror: 2014) with those for theatrical trailers to *Prometheus* (sci fi: 2012) and *Dracula Untold* (horror: 2014) reveals genre-based similarities, including driving production music for action scenes and an ironically peaceful song by a popular artist (for *Alien: Isolation*, “Red” by Mirel Wagner). However, the comparison also underscores a fundamental difference, the need to demonstrate gameplay in launch trailers. Both game trailers insert scenes of play into the linear narrative of “cut scenes,” with varying implications for the score: while play interrupts the soundtrack for *Mass Effect 2*, Wagner’s song text connects to the trailer narrative, whereby the concurrent visual shift to first-person point of view positions the player within the trailer’s diegesis (Collins 2013: 54-55). In these cases, art, commerce, and play conspire to sell the game experience.

MUSIC PERFORMANCE AND RITES OF PASSAGE IN MAJORA’S MASK

Sarah Teetsel, University at Buffalo

In the videogame *The Legend of Zelda: Majora’s Mask* the player controls a human character named Link as he journeys through the world of Termina. Link’s primary objective throughout the game is to save the world from impending destruction. Part of this task must be accomplished through the performance of several “magic” melodies learned throughout the game. The player, through Link, must work with characters from Termina’s Deku, Goron, and Zora tribes, to learn these melodies.

This paper focuses on a moment in the game when all four individuals play together as an ensemble. Most of the gameplay emphasizes each individual’s particular skillset, making this collaborative musical performance an exceptional moment. I argue that this performance is a unique rite of passage for each individual based on significant events in their own lives. While this game has not yet been discussed in the literature of ludomusicology or media studies, there is much evidence in ritual studies, particularly the work of Ronald Grimes, that supports this claim. Whether it is leaving the community or a child becoming recognized as an adult, these events within the game may be seen as rites of passage. The in-game cultures offer a unique chance for discussion of rituals, as the game tribes only exist in virtual reality. The examination of this musical moment offers an opportunity to reflect in general on the importance of rites of passage and the music that accompanies these auspicious moments.

GROOVE MEDIATES LUDO AND DIEGETIC TEMPORALITIES IN HEROES OF MIGHT AND MAGIC

Jesse Kinne, University of Cincinnati

Combat music typically exemplifies the chaotic soundscape of real-life battles via texturally dense rhythmic layering. In games with real-time combat systems, busy musical surfaces match the pace of visual information, reinforcing the danger to the player; turn-based combat systems can stifle player immersion, though, since ludic input and visual feedback are typically asynchronous and slower paced than actual battles. Despite its turn-based combat, the

Heroes series achieves player immersion by deploying music whose grooves mediate the temporal disjunction between ludic players and diegetic characters.

Adapting Hasty’s theory of rhythmic projection, my analysis of *Heroes* combat tracks reveals densely layered rhythms, interlocking such that direct (audible) and indirect (implied) accents result in few submetric positions remaining unaccented. Furthermore, most submetric positions are accented by multiple groove layers, which serves to pivot a player’s entrainment from one layer into another.

At fast enough tempi, our perceptual faculties cannot perceive events as occurring between submetric pulses, instead treating their unalignment as microtiming nuance, qualified as “ahead of” or “behind” the categorical (sub)metrical position. This means that no matter exactly how much actual time transpires between ludic input and diegetic response

(or vice versa), they're perceived as occurring at discrete positions in the metrical grid, and will therefore be set into meaningful musical relationships by aligning with the (in)direct accents of the interweaving groove layers. *Heroes'* grooves imbue unrealistically asynchronous ludic and diegetic events with musical coherence, catalyzing player immersion.

9. Rm. 779, Friday, May 26, 2:00PM – 3:30 PM

ARCHIVING SPATIALITY AND REMEDIATING SITE-SPECIFIC PERFORMANCE: DOCUMENTARY RECORDING, WEB 2.0, AND R. MURRAY SCHAFFER'S *MUSIC FOR WILDERNESS LAKE*

Kate Galloway, Wesleyan University

Music for Wilderness Lake is a documentary film that traces the development and performance of a piece of environmental music of the same title by R. Murray Schafer composed in 1979. Twelve trombonists are positioned around the shoreline of a rural lake, playing music that is mimetic of non-human inhabitants and utilizes the aural architecture and spatiality of the locale at two specific times of day—dusk and dawn. It is a rare occasion when Schafer authorizes media documentation of his site-specific environmental compositions. More recently, new music ensembles have mounted productions of *Music for Wilderness Lake* where the urban meets nature—The Lake at Central Park (NYC) and the Betty and Edward Marcus Sculpture Park at Laguna Gloria (Austin)—and circulated, remediated, and archived the performance process and event using Web 2.0. It is a seemingly incongruous experience to encounter site-specific performance through the audiovisual swirl of Web 2.0 video streaming platforms like YouTube and other networks of media circulation (Vernallis 2013). In this paper I argue that although these audiovisual documents archiving the site-contingent performance practice of *Music for Wilderness Lake* will never reach viral-level YouTube views, they represent an emergent accessible audiovisual space for new music ensembles and compositions that demand unconventional performance contexts and technics. These audiovisual formats contribute in important ways to the archiving of spatiality in the practice of *Music for Wilderness Lake*; however, we must also consider the experiential components that resist and circumvent transfer to remediated site-specific performance formats.

MUSIC FOR MUTILATING MANNEQUINS: HEARING ATOMIC TESTING SITES IN FIFTIES AND SIXTIES AMERICAN TELEVISION DRAMAS

Reba Wissner, New York University

In the throes of 1950s and 1960s America, before the government could advise citizens about how the atomic bomb would affect them should an attack occur, they had to first perform tests in makeshift towns. These towns were comprised of homes that were complete with items necessary for living comfortably—everything except electricity and plumbing—while the towns were outfitted with various different kinds of buildings, automobiles, and named thoroughfares. The most famous feature of these towns are the fully-dressed mannequins placed in positions that real humans would sit or stand. Their destruction or near-destruction formed a central focus in these tests, which were often televised, forming the centerpiece of government documentaries and newsreels.

Sometimes music accompanied these newsreels or documentaries. Given that these tests were now being aired on television and in movie theaters, it only made sense that television dramatists began exploiting the suspense of these detonations in fictional television shows. It also is unsurprising that the type of music used in these shows mirrored the music that was composed for the documentaries about the tests. This paper examines the use of music in three television dramas from the 1950s and 1960s that take place in atomic bomb testing sites and feature mannequins. I show how the music in the documentaries and newsreels of atomic bomb tests directly influenced the music composed for these fictitious, dramatic renderings and how the music often focused on the mannequins.

THREE WAY TIE: THE SOUNDWORLD OF TOMAS RIEDELSHEIMER'S *RIVERS AND TIDES*

Paul Greene, University of Central Lancashire

The 2001 documentary *Rivers and Tides* by the German filmmaker Tomas Riedelsheimer focusses on the work of the British landscape artist Andy Goldsworthy. Goldsworthy's work is most often ephemeral and located in outdoor environments, where the particular location, the vernacular materials and the act of time on the artistic object are key elements of his practice. In the film we see Goldsworthy working in various locations including Canada, Scotland and England's Lake District.

The film's rich cinematography is enhanced by the score composed by the British experimental musician Fred Frith; throughout the film Goldsworthy's work is a gift for the camera and Frith's composition provides understated but crucial structural support throughout. His contribution frames and enables the position of the various elements of the soundworld in relation to the image. The instrumentation used by Frith has elements of both 'noise' and a purity of timbre which form a distinctive empathetic relationship with the visual aesthetic of the work.

My paper argues that within this work there is an overarching structural equality in the triangulation of (a) the Artists visual presence and actions, (b) the Art itself, and (c) the cinematic soundworld, inhabited as it is by non- diegetic

music, diegetic sound, 'designed' sound and the artists' voice. These sometimes complex interactions will be examined to establish how this equality is arrived at.

10. LOEWE, Friday, May 26, 4:00PM- 5:30PM

IN DEFENSE OF BEING OVERWHELMED: AN ANTHROPOCENTRIC APPROACH TO SCORE COMPOSITION WITH LARGE AUDIO DATA SETS

Ezra Teboul, Rensselaer Polytechnic Institute

Considering the recent developments of data-processing tools for corpus based composition, this presentation will defend a slow and inefficient method of dealing with large collections of sound recordings as a 'doomed-ethnography' approach to film scoring. This method is based on a personal understanding of Pauline Oliveros' "deep listening," an adaptation of Phil Niblock's microtonal layering, and a large collection of intentionally unlabeled personal and ecological sounds. It proposes to use each moment of scoreless image as graphic score with which to select a fragment of sound using aural or visual inspection, with editing and post-processing then liberally applied to best mold these basic building blocks to the needs of the moving image. Whether inspection tools are digital or analog, working with a database of more than a few dozen hours and including a reasonable variety of sample sources means that inspection will be close to random and that memory will only partially classify or organize the database. Editing, layering and processing the selections further fragments any attempt at guessing the origin of each sample, with the audio workstation acting as an imperfect magnifying glass. As a classification or ethnographic tool, this method is a slow failure, however, as an autoethnographic composition framework, it allows one to deal with large databases of sounds while bypassing any need for complex multidimensional classification, developing a personal and experimentation-based relationship with each sound, with each sound discovered and understood in parallel with each image. Examples based on recent projects illustrate the theoretical framework presented.

THE 1980S IN STEREO: DOLBY, HEAVY METAL, AND THE TORONTO RESISTANCE

Katherine Quanz

In this paper, I examine how the introduction of Dolby Stereo transformed postproduction sound workflows and the aesthetics of sound effects, dialogue, and music. I focus on Toronto because it serves as a foil to the often discussed San Francisco and Los Angeles industries. I argue that unlike the American industries, the introduction of Dolby Stereo in Toronto resulted in negligible changes to the style of soundtracks mixed in the city. I posit that the minimal effect that this new format had on soundtracks was due to a combination of economic constraints, such as a lack of stereo exhibition venues in the country and the high costs involved in mixing for Dolby Stereo. Additionally, in Toronto there was limited aesthetic change to the soundtracks, which discouraged Canadian filmmakers from making use of the technology.

This paper draws on archival data to elucidate how the introduction of Dolby Stereo in Canada was different from America. I track Canadian theatrical installations of multi-channel sound from the late 1970s to the mid-1980s. Then, I use trade paper articles and advertisements to demonstrate the lack of interest in the Toronto postproduction industry in Dolby Stereo. Finally, to establish how Toronto postproduction sound practitioners used a different aesthetic model when mixing for Dolby Stereo than their American counterparts, I analyze the soundtracks of two Canadian films: *Heavy Metal* (Gerald Potterton, 1981, mixed at Pathé in Toronto) and *Spacehunter: Adventures in the Forbidden Zone* (Lamont Johnson, 1983, mixed at the Burbank Studio in Los Angeles). I pay particular attention to how music is mixed with the other soundtrack elements.

'SONIC STYLE' IN THE FILMS OF TERRENCE MALICK

James Wierzbicki, University of Sydney

In a 1978 article on the impact on Hollywood of the new Dolby system of high-fidelity, four-channel stereophonic sound, Charles Schreger boldly states: "There is no more intelligent use of sound than in *Days of Heaven*." Whether or not Terrence Malick's 1978 *Days of Heaven* represents the epitome of film-sound intelligence in those early Dolby days remains open to debate. What seems incontrovertible, however, is that back then Malick's use of sound was indeed 'intelligent' to a high degree. And what seems easily arguable today is that Malick's use of sound—in his older films but especially in his more recent efforts—is not only intelligent but also stylish.

This paper first explores the concept of cinematic 'sonic style,' that is, a filmmaker's distinctive treatment—demonstrated over a body of work—of not just music but also sound effects and the spoken word. The paper then surveys Malick's seven feature films for the sake of identifying and tracing the development of such characteristic features as voice-over narrations; generous amounts of pre-existing music used in tandem with a relatively small amount of original music by A-list composers; a reliance on the 'dissociation' trope whereby in scenes of trauma or high drama diegetic noise is subordinated to unempathetic underscore; and the tendency to fill large spans of filmic time with the elemental sounds of wind, water, and fire. Finally, the paper suggests that in addition to Malick there are many filmmakers, present and past, whose 'sonic style' is ripe for study.

11. Rm. 303, Friday, May 26, 4:00 – 5:30 PM

A SPEECHLESS *BOY IN THE WORLD*: DIALOGUE-FREE SOUND DESIGN IN INTERNATIONALIST ANIMATED FILM

Kariann Goldschmitt

Contemporary films without dialogue have increased in their popularity over the last two decades, with animated film being a prominent growth area for the niche practice. One explanation for the expansion of dialogue-free animation centers on creativity; since the general trend in animated film in recent decades has been towards greater dialogic density, removing the words affords directors and sound designers the opportunity to redirect audience attention to something else, most often physical comedy and the score (Goldmark). This presentation offers an alternative explanation of the growth of neo-silent animated films with a view towards the international nature of the film festival circuit and cultural policy. Taking as an example *Boy and the World* [*O Menino e o Mundo*] (2013), I argue that by removing the dialogue, director Alê Abreu expanded the film's audience. In general, the Portuguese language limits the reach of Brazilian films and music even as the country's ministers of culture have attempted to improve Brazil's international image through sponsoring and promoting films for the festival circuit. Even though the score for *Boy and the World* is immersed in the sonic landscape of the Brazil's Northeastern region (through the prominent participation of percussionist Naná Vasconcelos), the absence of the distraction of subtitles and dubbing has allowed it to enjoy far greater international success than other recently vaunted Brazilian films. By focusing on the material conditions of the film's sonic world, I offer a model for understanding neo-silent animated films with internationalist ambitions.

MUSIC AND SOUND DESIGN AS PROPAGANDA IN *HELL-BENT FOR ELECTION*

Lisa Scoggin

Though we might think of political television and film commercials as a recent phenomenon, these have in fact existed for a number of years. Consider, for example, the animated two-reel film *Hell-Bent for Election* from 1944. Created by the left-leaning studio Industrial Film and Poster Service (later UPA) for the United Auto Workers union, the cartoon pushes for the re-election of Franklin Delano Roosevelt over Thomas Dewey. As with many propagandistic and political messages, the visual symbolism is not subtle, but the cartoon certainly gets the message across. The music and sound design also play a strong role in the film, especially in pushing the film's message. Composer Earl Robinson uses a variety of styles to get the point across, from classical modernist to popular song quotation to agitprop mass song, each of which is designed to appeal to the primary audience: the working class and union members. These also enhance the visual symbolism, creating a package that allows the political ideas to shine through while allowing the cartoon to flow. This paper will examine how Robinson's music, along with the lyrics of Yip Harburg, works with the visual and other aspects of the film to accomplish the mission of re-electing FDR to stay the course at the end of World War II.

WRITING YOUR OWN STORY IN *THE BOOK OF LIFE*: SINGING YOURSELF IN ANIMATED FILMS OF THE 2010s

Robynn Stilwell, Georgetown University

From the beginning (*Snow White*, Disney, 1937), animated films have often centered on girls' coming-of-age experiences; however, the reliance on fairy tales has also meant a highly conservative structure in which the girl "is won" rather than "wins." The modern rebirth of the Disney musical with *The Little Mermaid* (1989) prefigures a wider cinematic rise of stories of girls' finding their voices — both literal and metaphorical. A common complicating trope is the suppression by authority (parents, schools) of the girls' voice; thus music has a significant narrative function, since the "journey" is so often inward and therefore difficult to portray in image and action.

Brave (Disney/Pixar 2012) and *Frozen* (Disney 2013) approach this cinematic challenge by building on traditional inward/spiraling "girl" tropes and doubling them with more external/linear "boy" trajectories. Merida's unruly voice as diplomat ("Shut it!") allows her to write her own story in *Brave*, whereas in *Frozen*, Elsa, as we know, must "Let It Go." Loosely based on Mesoamerican mythology, *The Book of Life* (ReelFX, 2014), concerns Manolo, Joaquin, and Maria. Maria is self-assured and mature throughout. Unexpectedly, it is the boys who must travel the dual inward/outward paths, and Manolo whose voice is suppressed by his disapproving family: they are all matadors (even Grandma was a *beast* in the arena); Manolo wants to be a guitarrista. His moment of self-determination comes in a challenge instigated by underworld demi-god Xibalba; Manolo constantly evades expectation (and violence) in his problem-solving and succeeds by singing an apology.

12. 6th Floor, Friday, May 26, 4:00 PM – 5:30 PM

THE FUTURE OF GAME MUSIC: THE COMPOSER'S NEW ROLE AS PROGRAMMER / SOUND DESIGNER

Noah Kellman, New York University

As the role of music in video games continues to evolve along with new software and technology, music is no longer simply supporting the emotional content of an image, but rather becoming an interactive entity which plays a central role in the designed environment of the visual medium. This presentation will examine the audio landscapes of two acclaimed games, *FEZ* and *Inside*, and will explore the unique role of the music in these two examples. It will also

touch upon the current functionality of software and the necessary skills for creating interactive music; for example, the ability to understand basic scripting in a game engine such as Unity, and the ability to program musical events and layers in an audio middleware software such as Wwise.

In FEZ, the lines between music and sound design are often blurred, giving the composer a unique responsibility and the opportunity to take a central role in creating the overall audio landscape of the environment. In the game *Inside*, the game itself is “slaved” to the music, giving the game an elegant sense of rhythm and creating an entirely new relationship between the music and programmed events. In this case, the composer could actually write with the knowledge that the game would “listen” to *his* music, rather than vice versa. By using Wwise, the composer can seamlessly integrate music so that it develops based on decisions made in the game.

LOST IN THOUGHTS ALL ALONE: THEORIES OF THE FEMALE VOICE IN *FIRE EMBLEM FATES*

Jay Maenhout, University of North Carolina Chapel Hill

Though many sub-disciplines within the field of musicology often intersect with theories of gender and sexuality, there is a distinct lack of feminist methodologies used in video game music studies. I intend to partially fill this lacuna by examining Nintendo’s 2015 tactical role-playing game, *Fire Emblem Fates*. The game’s female deuteragonist, Azura, possesses the power to dispel curses through her singing. In this paper, I argue that the instances in which Azura sings are highly gendered, eroticized, and orientalized through not only her clothing and mannerisms, but also through her song’s melody, harmony, meter, and accompaniment. I draw on the work of scholars of the voice and feminist scholars both inside and outside of music, as well as ethnographic research on Japanese music-making, to evaluate the intersections of the female voice and Japanese culture. By conducting my own theoretical analyses of Azura’s many performances throughout *Fire Emblem Fates*, I conclude that Azura gains more control over the instruments accompanying her each time she sings; yet, this musical autonomy is not strong enough to overcome the exotic, patriarchal tropes she is scripted to fulfill, as evidenced by her son’s non-sexualized performance of the same song at the game’s conclusion. By analyzing the instances in which Azura sings, this paper links the feminine tropes of video games to those of more widely-studied genres such as opera, film, and television.

“APPALACHIAN FOLK MUSIC AND THE SUPERNATURAL: TRACING SOCIAL ENCOUNTERS IN *KENTUCKY ROUTE ZERO*”

Peter Smucker, Stetson University

This paper draws connections between social alienation and supernatural encounters through the use of Appalachian folk music in video games, film, and television. My primary focus is music from *Kentucky Route Zero* (2013–), a video game that builds on legends of Appalachian ghost stories. A common trope in Appalachian folk music deals with death (Crissman 1994)—often in the form of “crossing a barrier”— and typically delivers positive and religious messages of post-life experiences. Yet this music also highlights social removal and fear of the unknown. To better understand the multilayered musical meaning in *Kentucky Route Zero*, I demonstrate links between social and supernatural encounters in folk music through analyses of several scenes from film and television.

I first show how Frank Hutchison’s song “Hellbound Train” is a paradigmatic “crossing over” piece of folk music, which highlights supernatural attitudes towards death. A scene from the films *Deliverance* (1970) establishes a negative visual stereotype of Appalachian peoples, yet particular musical underpinnings instead suggest positive social interactions. The final television episode of *Quantum Leap* (1993) takes place in a 1950s coalmining town, and musically demonstrates that many parts of Appalachia are historically and culturally diverse (Simon 2014). Through the use of Appalachian folk music in these scenes, I establish three primary intersections of sound and image: social acceptance/removal; musical positivity/negativity; and encounters between life and death. These intersections inform a proposed concept of an “aural parallax” through the folk music used in *Kentucky Route Zero*.

13. Rm. 779, Friday, May 26, 4:00-5:30 PM

CRIPFACE: OVERCOMING DISABILITY AND FINDING A MUSICAL VOICE IN *THE KING’S SPEECH*

Andrew Tubbs, The University of Iowa

Contemporary society justifiably loathes blackface portrayal of African American image and culture. However, a blind eye has been turned to an analogous phenomenon. Cripface is the portrayal of a person with a disability by an able-bodied actor. Not only is this performance aesthetic tolerated, but lauded with repeated Academy Awards. While cripface characters in western-music performance are not a recent occurrence, disability in the musical academy is in its infancy. Thus, questions of the musical representation of the cripface, disabled body in film largely go untouched.

This study brings to light how musical narratives parallel and support stereotypical, disabled narrative arcs produced by cripface portrayals. Building upon scholars such as Neil Lerner and Joseph Straus, this study intends to explore music’s role in reaffirming cultural constructions of disability in Colin Firth’s cripface portrayal of King George VI in *The King’s Speech* (2010). One of these stereotypical, disabled narratives is the “overcoming narrative.” Simply, before a

character can realize their greatness, they must first transcend or overcome their disability. Alexandre Desplat's score reaffirms King George's overcoming narrative through a literal musical stutter. At which point, his stutter, both musical and physical, must be overcome before assuming his expected regal image. Cripface productions fail to represent disability as a lived experience, opting for appropriating disabled narratives as metaphors for the human spirit. Music holds a seminal role in how these metaphors are advanced. By better understanding musical metaphors in cripface productions, one can better realize its role in constructing the disabled other.

ATTUNING SERIALISM: DAVID SHIRE'S SCORES FOR *THE TAKING OF PELHAM, 2010*, AND *ZODIAC*

Juan Chattah, University of Miami

Although the use of twelve-tone language did not align well with David Shire's compositional proclivities, he embraced its foundational principles but contorted some of the strict rules that define its practice. As a result, his film scores contain frequent references to twelve-tone techniques, yet skillfully fused with other genres or styles so to create a suitable musical milieu for each film.

Through a discussion of sketches and manuscripts for his works from 1974 to mid 2000s, I trace the development of Shire's idiosyncratic twelve-tone practice. For *The Taking of Pelham One Two Three* (1974), Shire achieved the sound of "organized chaos" by fusing progressive big-band jazz with the twelve-tone method. For *2010: The Year We Made Contact* (1984), he established a clear reference to Strauss's *Also Sprach Zarathustra* by manipulating the twelve-tone system to produce a row with tonal implications. And for *Zodiac* (2007), he embedded references to Ives' *The Unanswered Question* and Wagner's *Tristan und Isolde* within a twelve-tone musical fabric.

Analysis of various passages from the films mentioned illustrates that Shire's use of twelve-tone method evolved from a practical approach to control dissonance toward a more refined mode of representation that elucidates various facets of the film's narrative. In retrospect, this research not only attempts to situate David Shire as a unique tributary in the American twelve-tone tradition, but to furnish a contextually nuanced reconsideration of the potential of twelve-tone techniques within film music composition.

ASYNCHRONOUS MOMENTS: MYTHOLOGIZING MUSICAL PERFORMANCE IN NARRATIVE FILM

Steven Janisse, University of Western Ontario

Musical performance has occupied a unique place in narrative sound film since the medium's inception. Various editing conventions and audiovisual cues have since developed that indicate the type of performance taking place, its perceived authenticity, and its place within the diegesis of the film. Synchronization between musical sound and filmed performance forms an important aspect of this set of conventions, establishing a level of perceived authenticity of a filmed performance. Asynchronous portrayals of musical performance can be utilized to mythologize the role of the musician and imbue characters with an orphic ability to influence the narrative through their musical abilities.

Depictions of a transcendent musical performance require an approach that illustrates the performer's supernatural skills, a requirement problematized by the occupation of aural space by the sound of performance. Climactic moments must be identified by a departure from the diegesis without compromising the performance's temporal integrity. This can be accomplished visually or aurally with what I refer to as the "asynchronous moment," a pivotal moment during a performance where image and sound briefly diverge.

In this paper, I examine pivotal scenes of musical performances which establish the mythic character of the musician in narrative films where music plays a central role, including *Whiplash* (2014) and *The Legend of 1900* (1998). I argue that the asynchronous representation of musical performance in narrative films mythologizes the musician, romanticizes their connection to the musical work, and highlights pivotal moments in character and plot development.

14. LOEWE, Friday, May 26, 6:00PM-7:30PM

WHAT THE SITH LORD SAID: MONOLOGIC NARRATION AND MUSICAL REFLEXIVITY IN LEITMOTIVIC SCORES

Frank Lehman, Tufts University

For all their debts to literary and operatic epic traditions, films with mythical aspirations seem reluctant to adopt one of the hallmarks of epic storytelling: prolonged scenes of purely spoken narration. Franchises like *Conan*, *Lord of the Rings*, and *Star Wars* that otherwise broadcast their placement within a Bahtkinian "absolute past" are loathe to pause action or spectacle in favor of 'mere' verbal rehearsal their back-stories—something that happens incessantly, for example, in Wagner's *Ring*. Moments of direct "Wagnerian" storytelling stick out, and their filmic motivations—often alluringly self-referential—deserve special scrutiny. For without the crutch of explicit visualization, narration scenes often elevate audio to a higher than normal status—a shift particularly pronounced and potentially complex in leitmotivic scores.

Drawing from Abbate (1991) as well as recent narratological work by film musicologists (Reyland 2012, Winters 2012, Stokes 2016), I propose a dialectical model of film-musical narration in which epic storytelling modes (distanciation, repetition, reflexivity) compete with more typically cinematic ones (emotionality, economy, teleology). Two instances of diegetic tale-spinning in *Star Wars* saga form my case-studies. First, I inspect C-3PO's bedtime story in *Return of the Jedi*, an ironic sequence whose flood of primitivized leitmotifs demythifies (and dutifully remythifies) the stakes of the ongoing space-opera. Secondly, I analyze the opera scene from *Revenge of the Sith*, whose evocation of a vague and legendary past does *not* avail itself of leitmotifs at all, but rather hinges on the dangerous power of the (male) voice, both as performance and pure timbre.

FAMILIAR AND UNFAMILIAR HARMONY IN HOWARD SHORE'S THE LORD OF THE RINGS FILM SCORE

Vincent Rone, Hampden-Sydney College

Each December between 2001 and 2003, people around the globe flocked to see *The Lord of the Rings* films and immersed themselves in the landscapes and peoples of Middle Earth. Howard Shore's film music became integral to that process and consequently garnered critical attention. While scholars highlight the score's Wagnerian leitmotifs and exemplification of theoretical applications, they have not yet demonstrated how Shore distinguishes entire peoples of Middle Earth through harmony.

In fact, Howard Shore's score parallels an ordered triple of races—Hobbits, Men, and Elves—with an ordered triple of harmonic accompaniment—Major-Minor Diatonic, Modal Diatonic, and Non-Diatonic (Chromatic Mediants). Moreover, analysis of each race in this series places them on a continuum of familiar to unfamiliar, from ordinary to fantastical. I first trace the associativity of each harmonic system to developments in the nineteenth century and then locate their correlates in the textual and cinematic depictions of each race, as well as their leitmotifs. For example, tonality's associations with normativity parallels the Hobbits, the familiar. Next, the revitalization of modes as expressive deviations from tonality and as markers of the past suggest how Men reflect both familiarity and unfamiliarity. Finally, composers often have used mediant progressions to summon the fantastical, which parallels music of the Elves, the unfamiliar.

Howard Shore's compartmentalization of harmony in *The Lord of the Rings* invites close investigation as to how film scores can continue several nineteenth-century traditions and can assist in our understanding of entire peoples in the fantasy genre.

ADAPTING THE MIDDLE-EARTH SOUNDSCAPE

Emma Sheehan, Carleton University

The adapted film has been a genre which has enjoyed popularity since the earliest days of film, with adaptations such as *Nosferatu* being produced as early as 1922. Though George Bluestone published a seminal work on adaptation theory in 1957, the field has been unable to establish a theoretical foundation, instead relying on individual case studies (Westbrook). Even fewer scholars are discussing the role of music and sound in these adapted films (Jellenik).

The sonic adaptation is a more subtle, fine art than reworking the written word for the screen. It involves the transformation of an imagined sound to a tangible, whereas novels do not contain scores. This paper will seek to examine the role of sound and music in Peter Jackson's cinematic adaptation of J.R.R. Tolkien's *The Lord of the Rings*. More specifically, this paper will discuss composer Howard Shore's sonic adaptation of music as referenced in Tolkien's novels, what was included and what was not, as well as how Shore's music is used to solidify Jackson's version as a work in its own right. The goal of this paper is thus to shed light on the study of the sonic adaptation in hopes to allow a space for growth and discussion.

15. Rm. 303, Friday, May 26, 6:00PM – 7:30 PM

“KNOWLEDGE IS POWER”: MUSIC, ANIMATION, AND AMERICAN HISTORY IN *SCHOOLHOUSE ROCK*

Ryan Bunch, Rutgers University-Camden

The theme song that introduces each episode of the ABC cartoon series *Schoolhouse Rock* encapsulates its educational philosophy: “As your body grows bigger / your mind must flower / it's great to learn / 'cause knowledge is power!” These words are accompanied by animation of children growing in stature until a flower sprouts from each of their heads. The image of education as a natural part of children's growth is betrayed, however, by the Foucauldian assertion that “knowledge is power.” This paper examines the mutually constitutive forms of knowledge and power reenacted in *Schoolhouse Rock*, which are made to appear natural and innocent by choices of words, music, animation, and performance. The style of animation enables the glossing over of the darker episodes of American history, such as African American slavery and Native American genocide. Musical styles suggest the diversity of American life but ultimately reinforce a conservative outlook on American history. Many of the “America Rock” episodes use a folk-rock sound associated with both childhood and the protest movements of the 1960s. The vocals, which are often ambiguous

or deceptive in their coding of race and age, celebrate diversity but smooth over its complexities. Because of the near erasure of people of color from the “America Rock” episodes, the empowered, soulful black characters and music in the multiplication and grammar episodes appear as blithely ahistorical. Examining *Schoolhouse Rock*’s curricular choices alongside its musical and animated representations enables us to uncover its contradictions.

WHEN DOVES (AND GROWN MEN) CRY: THE GLOBAL AND THE LOCAL IN THE SOUNDTRACKS AND CINEMATIC STYLE OF JOHN WOO

Nathan Smith

Since the 19th century, the city of Hong Kong has maintained a socio-political reputation as a shipping center situated at a cultural crossroads, a port town that straddles the divide between Chinese and Western cultures. Of the city’s many exports, perhaps none are more recognizable than its cinema, particularly its long tradition of loud and colorful action pictures produced on the cheap. Though many film technicians and artists helped develop Hong Kong’s robust national cinema, few of these craftsmen have achieved the global renown of filmmaker John Woo. While many of his achievements have been abroad, Woo remains rooted in the classic Hong Kong industry style, which offers a distinct bent on both Western and Asian filmmaking traditions. Although often over-looked, Woo’s use of music in particular contributes to this creolized style of cinema, as it brings together Western and Cantonese influences. In his films *The Killer* and *Bullet in the Head*, John Woo juxtaposes popular forms of Western music with Hong Kong’s Cantopop tradition. This blend of different musical traditions in turn mirrors Hong Kong’s placement as a distinctly globalized city, caught between its Chinese history and its heritage as a British colony and international trading, shipping, and manufacturing center.

FROM CHINOISERIE TO CHINKED-OUT: “CHINESE-WIND” AND MUSIC VIDEOS IN THE PRODUCTION OF MANDOPOP

Ming-yen Lee, Nanhua University

The Mandopop industry was born in the 1920s jazz era in Republican Shanghai. It relocated to Hong Kong during the Chinese Civil War and spread to Taiwan in the 1970s. Hong Kong continues to have a thriving Mandopop industry, but Taiwan is the undisputed leader of this popular culture industry. Mandopop has ushered in individualist ideologies and a globalized consumer culture, and it has provided a space to talk about human emotions such as love, loneliness and sorrow that have traditionally been highly discouraged by both the government and traditional Chinese cultural values. In the 2000s, Taiwanese composer and singer, Jay Chou (周杰倫, born 1979) and songwriter Vincent Fang (方文山, born 1969), coined the term “Chinese Wind” (*Zhongguo feng* 中國風) to describe the fusion of Chinese orchestra music with modern rock and contemporary R&B music. This paper examines the “Chinese-Wind” music and music videos in the production of Mandopop in contemporary Taiwan. It draws on the cases of Jay Chou and Leehom Wang (王力宏, born 1976) to illustrate the relationship between Chinese music and moving images. I argue that the production of “Chinese Wind” Mandopop is a reflection of an intensely hybrid environment of the Chinese-speaking world. My paper will discuss how music instrumentation and moving images contributed to the creation of the so-called “Chinese-Wind” Mandopop.

16. 6th Floor, Friday, May 26, 6:00PM - 7:30PM

THE SOUNDS OF 8-BIT NOSTALGIA: THE RESURGENCE OF CHIPTUNE MUSIC IN CONTEMPORARY VIDEO GAMES

Jonathan Waxman

The release of the Nintendo Wii in 2006 coincided with the launch of the Wii Shop Channel. Originally envisioned as a platform to sell digital copies of video games from the 1980s and 1990s, the channel began to release new 8-bit games including adding to popular franchises such as *Capcom’s Mega Man 9* (2008) and *Mega Man 10* (2010) and *Castlevania: The Adventure Rebirth* (2009). The latter game uses 8-bit graphics, but presents remixed versions of music from the previous installments in the series that are more sophisticated than 8-bit “chiptune” music. However, other games, such as those in the *Mega Man* series, use chiptune music, along with other 8-bit gameplay elements, to create nostalgia for these simpler, older games.

With the average age of video game players in their mid-30s, I argue that creating new games that look, play, and sound like the older ones players remember from their childhood is a main reason for the resurgence of chiptune music especially when creating more complex music for these games is possible. A trend from the 1980s and 1990s has been to create 8-bit games based on movies in order to profit from the film’s popularity. Recently, developers have kept with this tradition and created 8-bit game versions of movies with a cult following such as *Manos: The Hands of Fate* (2012) and *The Room Tribute Game* (2010) complete with chiptune music using the themes from the films. In these games, the music on the one hand recalls the film, but on the other, the style of games from decades ago, allowing players an opportunity to revisit their childhood.

EXPRESSIVE MEANING AND PLAYER EXPERIENCE IN FINAL FANTASY XIV: A REALM REBORN

Danielle Wulf

Environmental music in massively-multiplayer online role-playing games seems to provide little more than ambience, while the bulk of meaningful communication comes through earcons or through shifts in music. However, an in-depth examination of environmental music shows that meaning is indeed communicated, often complementing the images and narrative on screen (following Cook, 1998), and this meaning can influence a player's experience.

In this paper, I consider the semiotic and hermeneutic implications of the environmental music from the three starting zones in *Final Fantasy XIV: A Realm Reborn*: Gridania, Limsa Lominsa, and Ul'dah. Because the music's order is fixed, one may speculate about the narrative being woven. Gridania's music, set in the pastoral mode, uses calculated "primitive" counterpoint with parallel voice-leading, projecting a sense of naiveté. The music of Limsa Lominsa tropes the pastoral and the epic, creating a new emergent meaning (Hatten, 2014). The purely epic, filmic music of Ul'dah, for instance, uses modal mixture as a means of intensifying affect.

The difference in the expressive musical meaning found in the starting zones is crucial to the expectations players construct about gameplay. Gridania presents a safe environment, such that player may choose to peacefully explore the world. Players starting in Limsa Lominsa may be more proactive when it comes to initiating combat with neutral enemies. Players starting in Ul'dah might anticipate high adventure and purely victorious combat. These possibilities arise because of cues present in the environmental music.

BETWEEN WORLDS: MUSICAL SIMULACRA IN FINAL FANTASY X

Stefan Greenfield-Casas

While the Final Fantasy series has been an area of keen interest in ludomusicological scholarship (Kizzire 2014, Cheng 2014, and Gibbons 2015), less attention has been given to the later installments in the series. Though Dennis Washburn's narrative analysis (2009) of Final Fantasy X (2001) focuses on one of these later installments, he mentions music only in passing. My paper extends Washburn's analysis to music, arguing that music is deeply entwined within the game's narrative as a world-building device, serving to develop and delineate the game's storylines.

Written by Masashi Hamauzu and Nobuo Uematsu, "Hymn of the Fayth" is treated in a provocative way in Final Fantasy X: it can be used to trace a simulacrum of tonality within the history of Spira, the in-game world. As the game's narrative addresses an extended chronological timespan that allows beings at different stages of cultural development to appear in the same game-world, music is used to help distinguish these beings: ancient and primitive beings are accompanied by historically "underdeveloped" arrangements of the hymn, and pivotal moments in the game (those which affect Spira's future) are mirrored with drastic harmonic changes to the hymn. The hymn not only traces the passage of chronological time tied to in-game events, but also functions as a means of reinforcing the interpenetration of myth and history in Spira. I suggest that this hymn is the missing lynchpin in Washburn's assertion that the game's narrative is an "analogue to Japan's experience of modernity."

17. Rm. 779, Friday, May 26, 6:00PM - 7:30 PM

THE URBAN SOUNDTRACK: SILENCE AND MUSICAL CONSTRUCTIONS OF MEXICO CITY IN ALONSO RUIZPALACIOS'S *GÜEROS* (2014)

Jacqueline Avila, University of Tennessee

As a film genre, the road movie focuses on the transformative experiences of the protagonist(s) as they undertake a journey. Music plays a prominent role in this process, reflecting either the protagonist's state of mind or establishing the soundscape of locales. Alonso Ruizpalacio's road film *Güeros* (2014) adheres to the road movie conventions but uses both music and silence in innovative ways. Set against the 1999 protests at the National Autonomous University of Mexico, *Güeros* follows a group of students as they travel through Mexico City over a 24-hour period. While initially having no real purpose, they do acquire a short-term goal: to locate their childhood rock idol Epigmenio Cruz, whose music leaves the group speechless. Compellingly, we in the audience are not permitted to hear his music; we are given either muffled silence or romantic boleros from the 1950s, which accompany the groups' numerous detours through the massive cityscape as they search for Cruz. The substitution of the rock legend's music for the boleros of the past provides a nostalgic interpretation of self-discovery that crosses through intersections of modernity and tradition in Mexico City. This paper navigates through the eclectic soundscape featured in *Güeros*. I argue that while displaying characteristics of the road movie genre, *Güeros* supplies a new musical paradigm for understanding aural constructions of the cityscape in cinema, using examples of popular music and silence.

STOP PLAYING IT, SAM: MUSICAL INTERRUPTION IN FILM

Matthew McDonald, Northeastern University

The interruption of diegetic music is a common device in films from a wide range of eras and genres. This paper considers scenes in which a musical performance is suddenly cut off at its climax by the arrival of a character, typically the unexpected arrival of an authority figure. This phenomenon, I argue, has its roots in the early sound era, where it

provided filmmakers a means of integrating the musical number into the drama. The paradigmatic example is the interruption of Jakie's performance of "Blue Skies" by his father in *The Jazz Singer*, which seems to silence not only Jakie but the talking picture itself. I suggest that this scene is emblematic of how early sound films addressed their status vis-à-vis the silent film and provided a powerful model for other filmmakers. Nowhere is the preoccupation with this status more evident than in the part-talkie, whose juxtaposition of "silent" and talking segments lent itself to reflections on the coming of sound and its ramifications, as seen, for example, in the early sound films of Alfred Hitchcock and René Clair. Musical disruptions are frequently found in early backstage musicals as well, whenever performances and rehearsals are derailed by conflict. These initial practices became part of the DNA of the mature sound film, where interruption evolved into a potential site for examining the status of film music in general, particularly the relationship between diegetic and nondiegetic music. The reunion scene in *Casablanca* is an instructive example: close comparative analysis shows that Rick's interruption of "As Time Goes By" is remarkably similar to the "Blue Skies" episode, both in terms of its shot-by-shot construction and its thematic significance within the film. Critical examination of this and similar filmic moments opens up new, historically grounded meanings on a familiar and enduring trope.

FUNCTION AND TECHNIQUES FOR SOUND DESIGN IN NAM JUNE PAIK'S AND BILL VIOLA'S VIDEOS: A COMPARED ANALYSIS

Giacomo Albert, CIRMA - Università degli studi di Torino

This paper examines the function and the basic techniques for sound design developed by Nam June Paik and Bill Viola. In the first part, a compared analysis of two well-known videos created around 1975 will be presented: *A Tribute to John Cage* (1973 [re-edit 1976]) by Paik, and *A million Other Things (2)* (1975) by Viola. I will focus particularly on the way the two video artists "re-composed" and used silence and background noise in these works. Paik's work with background noise emphasizes the role of technological mediation and that of active spectatorship, as well as the repetitiveness and sequentiality of modern media culture, whereas Viola on one hand makes spectators aware of the influence of background noise in defining their perception of reality, and, on the other, creates an overall structure through the juxtaposition of different qualities of re-composed background noise.

In the second part of the paper I will show how these contrasting understandings of "silence" integrate within the overall video artists' ideas of music and sound design. Particularly, I will discuss on the one hand the re-use of sound and music by Paik, and, on the other one, the basic sound design techniques that Viola conceived in early seventies and later developed further. By that way, two contrasting notions of sound will be presented. In the first case, sound and music become means for highlighting both technological mediation and the structures of the coeval media culture; in the second case, sound becomes a mean for immersing spectators, engendering an augmented sensory perception.

SATURDAY MAY 27

18. LOEWE, Saturday, May 27, 9:00 AM – 10:30 AM

FILM MUSIC IN STORM AND ICE: ON HINDEMITH'S *IM KAMPF MIT DEM BERGE*.

Magnar Breivik, NTNU Institutt for musikk

In 1921 Paul Hindemith wrote one of history's first complete film-music scores. The title was *Im Kampf mit dem Berge: I. In Sturm und Eis*, a so-called *Bergfilm*, directed by Arnold Fanck. Despite Hindemith's pioneering efforts, film music is seldom the first thought that springs to mind when the composer's name is heard. Yet his film music is worth discussing, not just because of its artistic quality but also because he contributes to the understanding of the early development of music and the moving image. An important issue in the 1920s was to define a workable relationship between these two modes of expression. In this respect, Hindemith seems to have had much more in common with pioneers of German experimental film – such as Hans Richter and Walter Ruttmann – than with, for instance, advocates of operatic techniques applied to the scoring of film.

According to Richter, Ruttmann and others, the concept of rhythm stands out as a common denominator for moving images and music. This view will be the point of departure for this paper, which presents the main features of Hindemith's thoughts on music for the cinema. Furthermore, examples from *Im Kampf mit dem Berge* will be used to show three aspects of Hindemith's own compositional strategies: the usage of what he sees as music's spatial capacity; the deliberate choice of tonalities; and the application of traditional musical forms intended to support visual progressions on the screen. These three examples demonstrate different ways in which Hindemith allows music for film to partake on its own premises as an art.

STYLIZED NOISES IN SILENT FILM ACCOMPANIMENT IN JAPAN: A MIXTURE OF JAPANESE AND WESTERN INSTRUMENTAL SOUNDS

Fumito Shirai, Waseda University

By its nature, noise does not suit the notation in the score. As Hosokawa (2014) has argued, the movie theater in Japan during the silent era was flooded with intended and unintended sounds, including music, sound effects, mechanical

noise and the loud voices of “explainers.” Therefore, the use of noise in the silent film presentation addresses the difficulties of any attempts to reconstruct it.

However, this paper explores the function of the noise produced by the instruments in silent film accompaniment in Japan based on the examination of the materials, including musical scores and contemporary recordings. First, I will survey the Hirano Collection, which consists of musical scores that accompanied silent films in Japan from the mid-1920s to the early 1930s. The examination of more than 800 materials in the collection clarifies how silent films were presented with accompanying music at the Nikkatsu movie theaters. Second, I investigate the handwritten collection of the parts for the domestic films and *Kino Music Nikkatsu Series*, which are special scores produced and distributed by Nikkatsu production company. Considering the text by Nobuhiro Matsudaira, a leading composer for silent film accompaniment in Japan, the analysis focuses on the use of the specific instruments including the flute and shamisen, which is Japanese string instrument. Third, some recordings published during the early 1930s will be analyzed to clarify the connection between the sounds of improvisational percussions and notated instruments. As a result, this paper clarifies the effects and dramatic tension produced by the “stylized” noises from a mixture of Western and Japanese instruments.

SILENT FILM MUSIC RESEARCH AS LOCAL MUSICOLOGY: A CASE STUDY OF OTTAWA PRACTICES AND NETWORKS

Elsa Marshall, University of Ottawa

Spotlights shining above The Imperial, the Basilica Notre-Dame Choir accompanying screenings of *The Hunchback of Notre Dame* at The Regent, imaginative community prologues before Mary Pickford’s *Pollyanna* at The Russell in 1920, and opera soloists performing during showing of *La Boheme* at The Imperial in 1926: the history of Ottawa’s silent cinemas is an exciting mix of film, theatre, technology, music, and community. At least, it could be. Unfortunately, Ottawa’s musical history in the early 1900s has been, by and large, forgotten, and cinema histories are relatively sparse. In much the same manner that Ottawa cinemas incorporated both North American and local considerations into their programming, this paper demonstrates that an examination of the musicians of local silent cinemas can not only provide information to understand the development of silent film music practices in general, but also unveil a network of local musicians and a series of important histories. This paper outlines the methodologies (digital research, archival research, and social network mapping) and sources (union documents, newspaper reports, and federal strike documents) I have used to reconstruct parts of Ottawa’s silent film music history. It also presents descriptions of several screenings where music and film were uniquely combined and key figures in Ottawa’s silent film music scene (including violinist Rudolph Pelisek and organist Amédée Tremblay), showing how their training provided prestige to cinemas and how their involvement in community activities added to the cinemas’ appeal.

19. Rm. 303, Saturday, May 27, 9:00AM – 10:30AM

MOTHERHOOD AND HEARING FILMS BETTER: A PEDAGOGICAL PERSPECTIVE

Elsie Walker, Salisbury University

Scholars rarely risk inserting their own experience into the formal analysis of film. Conversely, I argue that making the personal perspective manifest is a responsible part of presenting scholarship honestly. This paper is a reflection of how the experience of motherhood has changed the way I hear films, which has in turn enriched my approach to teaching. I am more alert to the aural presences of children, as well as the music cues that help us understand their internal lives when they cannot, or do not, speak for themselves. I am also more aware of how parental figures are sonically defined by what they chose to tell their children, and how music often speaks for their grown-up perspective. I will treat this coming semester as a case study for this paper, drawing from specific discussions that I have with my students about the sonic presences of parents and children. I am teaching courses on film soundtracks and international cinemas that incorporate a wide variety of families and soundtrack structures: from Alessandro Cicognini’s affective score for the Neorealist vision of a struggling father and son in *Bicycle Thieves* (1948), to the silences around violence against children in Michael Haneke’s *The White Ribbon* (2009); from Bruno Coulais’ delicate world music for sensitively representing disparate cultures in the documentary *Babies* (2010), to the fugue-like interplay of voiceover, aural motifs and Alexandre Desplat’s big-scale score in relation to a massive vision of boys growing up in *The Tree of Life* (2011).

Despite several booklength studies of children on film (including Karen Lury’s *The Child in Film: Tears, Fears and Fairy Tales* and Ian Wojik-Andrews’ *Children’s Films: History, Ideology, Pedagogy, Theory*), and the first global documentary on the subject (Mark Cousins’ *A Story of Children on Film*, 2013), there is no sustained analysis of how parenthood affects the pedagogical practice of teaching films featuring children. The existing scholarship in the English language tends to favor mainstream Hollywood productions, whereas I focus on diverse forms of global cinema. Moreover, the existing scholarship prioritizes visual over aural elements of film. This paper therefore breaks new ground in terms of bringing a personal perspective and soundtrack studies together.

THE BORDER BETWEEN FILM MUSIC AND SOUND DESIGN ON MOACIR SANTOS'S WORKS

Lucas Zangirolami Bonetti, University of Campinas (UNICAMP)

In this paper, I examine the fine line among music, noise, and dialogue in film soundtrack categorization, and propose a comprehensible conceptualization of the border between film music and sound design. I contextualize my argument by investigating the role of sound and music experimentation, starting with early documentary films of the 1930s and continuing until this division became consolidated in narrative films of 1970s. I then examine the illustrative case of Brazilian film composer Moacir Santos, active in Brazil in the early 1960s, and in the United States, where he continued his career into the mid-1980s.

In Santos's scores, music and sound functions were used in a way that allowed them to be re-signified, assuming each other's place. In the opening sequence of *O Beijo* (1964), electronically manipulated sounds substitute for the diegetic sound of the chaotic metropolis. Later in the film, a timpani ostinato refers to a character's heartbeat. In the North-American production *Jungle Erotic* (1970), Santos uses high, dissonant chords in the brass section to imitate elephants as they chase the main characters.

Santos's blurring of the lines between sound design and film music exemplifies a challenge of terminology, especially as it is used in theoretical writing about film sound. I conclude my presentation by commenting on these challenges, with the aim of advancing our conversation about film scoring and sound design and redrawing the line between these two disciplines.

SENSUOUS FILMMAKING AND SOUND DESIGN

Danijela Kulezic-Wilson, University College Cork

The stylistic excesses of so-called post-classical cinema and a focus on the sensory experience rather than the traditional features of narrative such as plot structure and character development have been described by some scholars as "boom" (Kassabian) or "intensified" (Vernallis) audiovisual aesthetics. Although this aesthetics is usually associated with intense sensory stimulation involving elaborate sound and visual effects and advanced projection technology, in this paper I explore aspects of cinematic sensuousness particularly indebted to sound design and its interaction with image. Drawing on Vivian Sobchack's notion of film as a body and Laura Marks' work on sensory cinema, but broadening the focus to include also its acoustic properties, I conceptualize cinematic sensuousness as the result of foregrounding the sensuous aspects of the medium itself, its sonic and visual textures, composition, rhythm, movement and flow rather than 'the pursuit of sensations' aided by CGI and projection technology. While the facilitation of cinematic sensuousness through sound design can include a range of methods, from "intensified audiovisual aesthetics" to modernist frugality, I argue that all of them rely on an integrated approach to the soundtrack which considers speech, music and sound effects as a cohesive whole. This ethos of integration not only challenges the structure of classical soundtrack hierarchy but is also reflected in an overall approach to the medium which promotes audiovisual integration and interchangeability of sonic and visual functions. I will demonstrate aspects of this approach with examples from Shane Carruth's *Upstream Color* (2014) and Hou Hsiao-Hsien's *The Assassin* (2015).

20. 6th floor, Saturday, May 27, 9:00AM-10:30 AM

"YOU'RE NOT ME!": TIMBRE AND GESTURE AS REFLECTIONS OF THE SHADOW IN *PERSONA 4*

Jose Garza, Florida State University

Persona is a Japanese role-playing series that spun off from the larger *Shin Megami Tensei* video game franchise. As its name implies, *Persona* explores character development and interaction through terms introduced by psychiatrist Carl Jung, whose concepts of "persona" and "shadow" refer to the way one presents oneself when interacting with others and the aspects of oneself that are hidden or repressed, respectively. Over the course of *Persona 4*, several victims are cast into an alternate world, the "TV World," where their shadows are made manifest. If a shadow is accepted by its "owner," it becomes a Persona, which can then be used in battle. If the shadow is not accepted, however, the dwellers of the TV World will eventually overwhelm the victim and kill her or him. Thus, armed with their own Personas, the protagonist and his friends decide to take matters into their own hands and save the victims.

Each person who enters the TV World transforms it in a way that befits her or his character, more specifically the nature of her or his shadow. This includes the music, composed by Shoji Meguro, which provides a suitable aural complement to each excursion into a new level (or "dungeon"). Through analysis of the soundtrack's dungeon music, I will show how Meguro's compositional choices, especially timbre and musical gestures, embody qualities of these characters' shadows in their respective dungeons, thereby strengthening the cohesion between sound and storytelling.

DECIPHERING TIMBRE: A FRAMEWORK FOR ANALYZING CONTEMPORARY SCREEN MUSIC

Sergi Casanelles, New York University

Timbre is an essential element in most of contemporary screen music. Timbre manipulation allows composers to codify a wide varied set of situations and ideas, allowing music to interact with several narrative levels. Timbre is a much more

effective tool for codifying meaning than harmony or melody. However, music theory does not offer many frameworks for analyzing timbre, compared to myriad analytical tools that are devoted to harmony and melody.

This paper proposes an analytical framework for a sonic analysis of screen music in which timbre is one of its predominant aspects. The musical score is not an effective source for this matter, as it does not properly represent sound. Instead, I will employ certain techniques developed by spectral composers such as Grisey or Murail, common music mixing tools, and Moylan's framework for the analysis of a music mix. For instance, I propose a fragmented analysis of the frequency spectrum in order to accurately decode the sonic content of a particular sound. In addition, I will discuss the matching process between the results of the sonic analysis and the associated meaning that the music has within the scene. By using these two processes, it is also possible to identify when a modification of the timbre of an instrument is used to transform its meaning, or when it is just used as a mixing tool. For example, the strings in the opening credits of Netflix's *Daredevil* have its high frequency content attenuated, as a means to signify the dark side of the character. The same technique is used in *Inception's Mombasa*, although in this case, its purpose is to clear the high frequencies for the shakers to be foregrounded.

“KHACHATURIAN VS. LIGETI: THE KUBRICKIAN DICHOTOMY AS SHOWN IN THE ‘CRYOGENICS’ THEME”

Stefan Swanson, Cal State Northridge, Rutgers University

While *A.I.: Artificial Intelligence* (2001) was ultimately directed by Steven Spielberg, the film is really a creative 'meeting of minds' of both him and Stanley Kubrick. The project was originally Kubrick's for decades and only at the end of his life did he give it to Spielberg to realize. Because of this the film is filled with numerous references to Kubrick's oeuvre, notably *2001*, including the usage of musical styles in John Williams' score.

This paper examines how the specific styles found in the music of Khachaturian and Ligeti present in the A.I. score are explored and compared to the usage of Khachaturian's and Ligeti's music in 2001. The ideas presented in both films overlap and give insight into how the music functions in A.I. More specifically the music indicates the orga (human beings) through the style found in Khachaturian's "Adagio" from *Gayane* and mecha (artificial beings) through Ligeti's sound mass compositions. The score also shows the film's ambiguity when the distinction between orga and mecha is less clear by blending the two styles.

21. Rm. 779, Saturday, May 27, 9:00AM – 10:30 AM

FROM CALLAS TO CELES: STAGED OPERA IN GAMES

Tim Summers, Royal Holloway, University of London

This paper investigates instances of staged opera performance in video games. These operas may be pre-existing, such as *Tosca* in *Hitman: Blood Money*, or newly composed 'shadow opera' (to use Francis Rizzo's term), like *Der Fluch des Engelhart* in *Gabriel Knight 2*. Moments of staged opera are examined to understand what these games 'say' about opera, and what opera 'does' in games. Building upon arguments by Cheng, Collins and Thompson on games and Citron, Joe and Weiner on film, this paper identifies three dimensions of opera in games.

First, the paper argues that the staged opera challenges a supposed 'great divide' (Huysen) of high/low culture by claiming similar pleasures in games and opera: the visceral bloodthirstiness of *Tosca* and *Hitman*, and the criminal exoticism of *The Beggar's Opera* and *Assassin's Creed III*. Secondly and similarly, the arias sung in *Final Fantasy VI* and *Parasite Eve* allow games to adopt a melodramatic aesthetic register (Hibberd, Singer), and yet paradoxically claim opera (and games) as sites of authentic emotional expression. Finally, *Gabriel Knight 2's* staging of a fictional Wagner opera illustrates how opera sequences advance the game medium's agenda for engaging and enrapturing players through Adornian phantasmagoria.

Contrasting with staged opera in film, the video game medium's cultural status, avatar mechanism and approach to virtuality prompt different aesthetic agendas and results. By questioning the purpose and effects of these moments, we also confront what they may betray about the video game medium more generally, and the role of music within it.

TIME PASSES: GESTURE AND TEMPORALITY IN CONTEMPORARY OPERA'S MULTIMEDIA INTERLUDES

Nicholas Stevens, Case Western Reserve University

Living opera composers have increasingly come to rely on a device that Alban Berg championed eighty years ago in his opera *Lulu*: the multimedia interlude. Christopher Morris has explored the functions of the operatic interlude at length, and Jelena Novak and Yayoi Uno Everett have contributed vital theoretical work to the literature on multimedia opera. But few scholars have undertaken case studies of the music that corresponds with films, projections, and audio samples in recent compositions. Through three case studies, I illuminate a diverse array of strategies for the creation of scores

and images that compress narrative time. But I also argue that each team of artists draws on a shared trove of tropes. As in much film music, the rapid passage of time calls for quick tempi, fragmentary gestures, and harmonic slippage.

In Mariusz Trelínsky's 2015 staging of Thomas Adès's *Powder Her Face* at La Monnaie, interludes feature fleeting figurations and sliding pitches, paired with projections of turning clock hands. A passage in Mark-Anthony Turnage's *Anna Nicole* (2011) gradually accelerates in tempo and deteriorates in melodic and tonal coherence; director Richard Jones matches this with an image of the title character that gradually changes to suggest passing years. And Olga Neuwirth's *American Lulu* borrows Berg's febrile film music, re-recorded on a vintage theatre organ and played as a sample. Neuwirth's arrangement preserves the original qualities of Berg's music – quicksilver and unpredictable. This quality of elusiveness characterizes all of the interludes in question. Time flies, in music and image alike.

DEFINING PUPPETS FILMICALLY: SONIC CAPACITIES, THE CAMERA'S GAZE, AND THE PRESENCE BEHIND-THE-SCENES

Hayley Fenn, Harvard University

Since the beginnings of film, puppets have been secure in their place in the special effects toolkit. From Georges Méliès' *The Witch* (1906) to J.J. Abrams' *Star Wars: The Force Awakens* (2015), puppets are called upon to bring to life superhuman, out-of-this-world, impossible and fantastic creatures. These beings have no analog in the real world and so are "real" only in the form conjured by whatever puppet technique is deemed most "realistic." Indeed, in film, "puppet" is catchall for everything from traditional hand and rod puppets to stop-motion and animatronics. As special effects, though, puppets transcend their puppetness, serving primarily to reinforce the realistic aesthetic expected of conventional narrative cinema.

When puppets play human beings, however, no longer do they simply serve the filmic enterprise. In these instances, I argue, it is the technologies of film, in particular film sound, that ensures the construction of the puppet as such. The puppetness of the puppet is not only desirable, but it is inconceivable without the camera and the soundtrack, a contingency that, in turn, reconceives human-puppets relations in myriad ways. In this paper, I focus on two films from the dramatic imagination of Charlie Kaufman: *Being John Malkovich* (1999) and *Anomalisa* (2015). By analyzing the audio-visual relationships generated by marionettes in film and stop-motion puppets respectively, I will argue for the integral role that sound plays in defining the aesthetic of the filmic puppet. Ultimately I propose the puppet-as-human in film as a visual analog to Foley - the "real" is behind-the-scenes.

22. LOEWE, Saturday, May 27, 11:00AM – 12:30PM

A REFRAIN WITHOUT RETURN: CATCHING SOME VISUAL SUGGESTIONS FROM THE SCORE TO D. W. GRIFFITH'S *BROKEN BLOSSOMS* (1919)

Lidia Bagnoli, Accademia di Belli Arti di Bologna

Broken Blossoms is the story of the doomed love of a Chinaman for the young daughter of an English prize fighter. On September 3, 2016 the National Gallery of Art in Washington, DC hosted a performance/screening with the original score by Louis F. Gottschalk, played live by a ten-piece pit orchestra, an Erhu and balalaika. The intent was to evoke Griffith's premiere, with a pantomime played before the show that poetically introduced some of the underlying themes of the movie.

Using projected examples, I will describe the way the music influenced the images I created for a video that accompanied the overture and was intended to evoke the pantomime. Using a back-light and shadows of my moving paintbrush projected onto a transparent sheet and videotaped, I was picking up some of the main themes of the movie and the music. Synchronized to each of the musical motives in the overture, I painted and washed away, re-painting the sense of consumption of the worlds - reflecting the souls- of the characters. I was evoking the idea of a certain "lost" world, either when that loss referred to eastern culture or was about our proto-industrial world, with its dirty fog, its multicultural cities, and its strong passions. In this sense I intended the quasi-obsessive use of the refrain in the music that accompanied the film as a metaphor for a reminder of something –a world- we miss and is lost forever, as is innocence.

VISUALIZING MUSIC IN THE SILENT ERA

Mary Simonson, Colgate University

Throughout the 1920s, several American filmmakers created series of silent film shorts designed to both visualize existing works of art music, and perfectly synchronize with live performances of those compositions. The directors of these films approached the concept of visualization in a variety of ways. James FitzPatrick's "Famous Music Masters" series (1925-1929) portrayed specific incidents in a composer's life, accompanied by a medley of their works; a film by William T. Crespinel narrated the story of Beethoven's inspiration for the *Moonlight* Sonata, accompanied by that piece. Other directors, including Dudley Murphy and Jacob Leventhal eschewed composer biography for dance: Murphy filmed Adolph Bolm and Ruth Page performing a pas de deux to the accompaniment of Saint-Saens' *Danse Macabre*, and Jacob Leventhal collaborated with choreographer Ted Shawn on a series of "Music-Films" featuring solo and ensemble dances, shot with the torso of conductor Louis Horst in the frame to facilitate live accompaniment.

In this paper, I examine several of these films alongside archival materials detailing their production and presentation. These projects, I argue, were imminently practical. Shot and edited to synchronize with well-known and readily available compositions, the films relieved theater personnel of the demand to compose, compile, and perfect film accompaniment overnight. Yet the films were also fascinating experiments that shed light on the evolving theory and practice of audio-visual synchronization, contemporary cross-medial explorations of human sensation and perception, and evolving notions of the intelligibility of the arts at the end of the silent era.

SCREEN PLAY: THE CURIOUS RELATIONSHIP OF FOLEY ARTISTRY AND ANIMATED NOTATION

Brian Smith, Stonybrook University

Animated notational schemes are an emerging form of musical representation within the domain of compositional practice. In contrast with the static representational schemes of printed scores, animated notational scores present performers with moving, dynamic representations of indeterminate sonic phenomena. Since animated scores are typically shown to both performers and audiences in the same manner as a film — on a screen — the goal of this paper is to examine and classify various animated notation schemata within the perceptual framework of the sensorium and draw some connections with the film industry practice of foley artistry. Viewing Viking Eggeling's 1920s film, "Diagonal Symphony," as a work that bridges the worlds of film and musical notation, this paper sketches out a typological range of animated notational works from "scoric" (Agawu, 2014) to filmic, using Lindsay Vickery's "Semantics of Redaction" and Casey Farina's "Force.Line.Border" to demonstrate the stylistic and conceptual differences of these types. Within this range, the methods and principles of foley artistry function as interpretive guides. Fundamentally, this paper argues that performers of animated notational works sonically interpret moving scores by the same means that foley artists interpret motion in film, television, and animation. Using Michel Chion's work *Audio Vision* as a theoretical basis, this connection demonstrates how the historical practice and tools of foley artistry can guide the emergent performance practice and discourse surrounding animated notational works by contextualizing them in a shared audio-visual-perceptual space, governed by homogeneous practices of sound creation.

23. Rm. 303, Saturday, May 27, 11:00AM - 12:30PM

CONTRAPUNTAL SOUND DESIGN: THE METAPHORS OF THE "WRONG" SOUNDS IN RAIMONDAS VABALAS' FILM "MARŠ MARŠ TRA TA TA" (1964, LITHUANIAN FILM STUDIO)

Antanas Kučinskas

The concept of the counterpoint has been discussed since the time of the first sound films and the first theoretical texts about sound in cinema by Sergey Eisenstein, Vsevolod Pudovkin, Walter Ruttmann, René Clair and others. Usually the term defines the contrast between music and image, and the polyphony of meanings created by it. While in the practice of composing music for films that is usual, in the area of sound design the contradiction between sound effects and the objective logics of the image is not a typical case. Although sound noises in a film are never an exact copy of the image seen on the screen, one of their main functions is to ensure that it seems real. Therefore, any more obvious discrepancy between the object and the sound usually implicates metaphorical meanings.

The film "Marš marš tra ta ta" by the distinguished Lithuanian film director Raimondas Vabalas is the perfect example of contrapuntal sound design. The film released in 1964 during the dark Soviet time when in order to encode the ideas unacceptable for the regime the artists often resorted to Aesopian language. The film abounds in the "wrong" sounds that cause laughter and ironic effects, which expose the heroes or unexpectedly characterise them or situations. This is a review of the types of those different sounds (wrong sound, unmasking sound, disappearing sound, hyperbolizing sound etc.) as well as the metaphorical meanings, conditional stylistics that is larger than is acceptable on the screen, and the principle of cinema in cinema.

SOUND DESIGN AND HERMENEUTICS IN *DOCTOR WHO*, "AN UNEARTHLY CHILD" (1963)

Byron Almén, University of Texas at Austin

Discontinuities between current-day television production and that of the BBC in the early 1960s result in significant contrasts of narrative function and sound design features. An exemplary case study involves "An Unearthly Child," the première episode of the long-running series *Doctor Who*. The sparseness of diegetic and non-diegetic music in this episode masks for modern ears a greater equilibrium between all aspects of sound design, including "special sound," which contributes strongly to the aural signature of the program.

This paper will examine the episode's hermeneutic shaping and function of music and special sound, as played out in three "acts" with a framing prologue and epilogue. Particular features of the sound design's form and content contribute to setting the program's initial tone, marking transitions (the mundane/the unexplained/nocturnal mystery/the unknown), providing a sense of "place," and creating aural signatures for both imaginary and conventional elements.

Music is employed pointillistically for emphasis and the signposting of narrative and mood, in alternation with sequences devoted to dialogue, unmarked narrative spaces, and character delineation.

Particular attention will be paid to correlating specific hermeneutic effects with specific musical and sonic features, to the distribution of features according to a loose narrative arc, the relation of musical content and usage to contemporary production strategies, and the relatively more diverse functional role of special sound. The fifty-year gap between “An Unearthly Child” and today highlights the degree to which a hermeneutic strategy-in-depth is required to reclaim adequate listening and meaning-making competencies in earlier eras of television.

ONE-SHOT FILM AND ITS AUDIO-VISUAL DESIGN: TWO CASE STUDIES

Yu Ye, University of Texas at Austin

One-shot film refers to a film consisting of only one single take throughout. In the past two decades, with the rise of digital technology, the production of one-shot films has grown internationally. In these one-shot productions, the filmmakers either use an actual one-shot, i.e., a real continuous long take, to make up a film, or utilize imperceptible edits to make the film appear as one shot. No matter if the one-shot is real or artificial, most these films generally attempt to establish André Bazin’s so-called “spatial and temporal unity” through the integral audio-visual design, and contribute an alternative way to the mainstream film production paradigm which centers on the clear-cut editing.

In this paper, I am going to discuss the aesthetic value and ontological basis of recent one-shot feature film in its historical context. In order to make the presentation more efficient, I limit my focus on the strictest format of one-shot film, which employs only one actual single long take and synchronized timeline. I choose two such films, *Daikûkô* (2013) directed by Kôki Mitani and *Victoria* (2015) directed by Sebastian Schipper, as the case studies. I will examine the sound/music designs along with the pictorial features in these two cases, and furthermore, how these elements together participate in strengthening or deconstructing the underlying ontological realism and spatial/temporal unity.

24. 6th floor, Saturday, May 27, 11:00AM – 12:30PM

SYNCOATED WOMEN

Krin Gabbard, Columbia University

Syncopation (1942, directed by William Dieterle) opens with Africans being sold into slavery, something no other jazz film has ever confronted. Equally amazing is the film’s critique of the orchestral jazz of the 1920s. Johnny, the trumpeter hero played by Jackie Cooper, joins a band modeled on Paul Whiteman’s orchestra. After playing the same few notes at every performance for several nights, Johnny hallucinates the notes turning into the bars of a jail cell.

Johnny would rather play black music, specifically the jazz of Rex (Todd Duncan), a character based on Louis Armstrong. At the end of the film, after Johnny and his jazz band have found success playing to a large audience of white dancers, he becomes pensive. In the company of his girlfriend Kit (Bonita Granville), he wonders if Rex ever had “nights like this in New Orleans.” Kit encourages Johnny by telling him that Rex’s music helped people forget their troubles whereas Johnny’s music is “American born” and “comes from the heart.” She also implies that, unlike Rex’s music, what Johnny plays will last.

Kit is one of many women in American jazz films who are marginal to the music but essential to the films’ racial and economic ideologies. Sherrie Tucker has done essential work in celebrating the women who were written out of jazz history. In the cinema’s “other history of jazz,” however, women are often there to give audiences reasons to like the music they already like.

JAZZ ME BLUES: LO-FI, FANTASY, AND AUDIOVISUALITY IN *YOUNG MAN WITH A HORN*

Robert Miklitsch, Ohio University

The extant criticism on Michael Curtiz’s *Young Man with a Horn* (1950) has focused, at least in terms of film style, on the picture’s sound track and, in particular, the score (co-composed by Ray Heindorf and Max Steiner) as well as source music (for example, Rick Martin’s Harry James-ghosted solos). What’s striking about this critical tack is the way in which it raises the whole issue of musical fidelity, an issue that has historically plagued questions about adaptation, as in: Is Curtiz’s film faithful to Dorothy Baker’s *Young Man with a Horn* (1938)? Hence my recourse in what follows to a lo- as opposed to hi-fi sense of fidelity. In my paper, “Jazz Me Blues,” I will examine the “purist,” jazz critique of the film, which tends to be predicated on a reading of Harry James as the diametrical, Armstrong-like opposite of Bix Beiderbecke. To do so, I will rack-focus on Curtiz’s audiovisual style in *Young Man with a Horn* in order to propose not only that both the score and source music work in tandem with the visual track but that James’ music circa 1950 was not string-inflected schmaltz but, to invoke Gunther Schuller in *The Swing Era* (1989), “progressive,” bop-inflected “swing.” In the coda, I will explore the relation between James and Miles Davis and fantasize about what Curtiz’s film would have sounded like if Davis, who recorded an LP for Blue Note in 1952 titled *Young Man with a Horn*, had

dubbed Rick Martin's solos or composed the score as he later would for François Truffaut's *Ascenseur pour l'échafaud* (1957).

WOMAN IN THE MACHINE: THE SOUNDS OF MISOGYNY IN *EX MACHINA*

Stephanie Gunst, University of Virginia

The film *Ex Machina* (2015) stars Ava, a humanoid automaton who has been designed in the form of a woman. She is noteworthy because her creator, Nathan, has potentially achieved the first true artificial intelligence with sentience. While the film focuses on the distinction between human (represented by male characters) and machine (female characters), Ava's voice and musical underscoring also *sound* gender as it intersects with technology. In an interview, Alicia Vikander, who portrayed Ava in the film, described the automaton's voice as "gentle and light," trying to be a "girl" rather than a woman. And in the underscore, Ava's theme song infantilizes her by using the sound of a music box to portray innocence.

Despite the non-traditional soundtrack and technologically forward setting, in this paper I argue that Ava's sonic and vocal signifiers reinforce tropes that emerged over a century earlier in literature. I relate Ava's voice more specifically to Villiers de l'Isle-Adam's 1886 novel *Tomorrow's Eve*, in which the automaton Hadaly spoke through two golden phonographs placed in her body like lungs. Hadaly, like Ava, was admired for her intelligence as well as how she could be controlled. I then link the music box timbres of Ava's theme song to late nineteenth century conceptions of the music box, particularly as it related to innocence and sentimentality. Finally, I return to the film proper and suggest that we attend more to the historical gendering of sounds and how they are perpetuated.

25. Rm. 779, Saturday, May 27, 11:00 AM – 12:30 PM

OPERATIC DUETS AND MEDIA AFTERLIVES: TESTING THE LIMITS OF (AUDIO-VISUAL) DEADNESS

Carlo Cenciarelli, Cardiff University

Angela Gheorghiu's 2011 studio album *Homage to Callas* includes an unusual musical offering. In addition to a number of 'favorite arias', the CD cover promises 'exclusive access to a ground-breaking duet': a video of Gheorghiu singing the 'Habanera' from *Carmen* with Maria Callas. A one-off experiment within the realm of opera, posthumous duets have been a significant trend in popular music since the early 1990s and are becoming increasingly common due to the extended possibilities of audio-visual digital manipulation. In a particularly influential and far-reaching analysis, Jason Stanyek and Benjamin Piekut have argued that duets between the dead and the living can provide a new model for understanding all manner of performance, complicating 'an unhelpful and overvalued schism between presence and absence that undergirds much literature on performance'. Their analysis, however, does not extend to the way 'intermundane collaborations' are constructed on screen. Taking Stanyek and Piekut's theorization as starting point, and critiquing their emphasis on ontology over aesthetics, I argue that, in order to understand how deadness manifests itself within specific musical contexts, it is crucial to pay attention to the audio-visual design of posthumous duets. Thus, by means of scrutinizing the interaction between Callas and Gheorghiu, my presentation suggests that the Habanera video illuminates what is at stake in the debate about opera and digital culture: not so much the survival of the operatic canon, its canonical performances and canonized performers, but rather the role that media will play in their afterlife.

TURNING PRIMA DONNAS INTO "FEMALE TARZANS": OPERA AND RACE IN RKO PICTURES' *HITTING A NEW HIGH* (1937)

Gina Bombola, University of North Carolina at Chapel Hill

In 1937, coloratura Lily Pons scandalized moviegoers with her "barely there" feather costume worn in *Hitting a New High*, a musical comedy about an aspiring prima donna who masquerades as an African "bird-girl" for a publicity stunt. As conductor Pietro Cimini argued in *The Washington Post*, Hollywood appeared to be "assaulting" the standards of opera by making a "female Tarzan" of Pons. Indeed, Pons's "bizarre" movie aiming to wed opera to the "plebian" adventure film sorely disappointed critics and proponents of cultural uplift. Underpinning their concerns was the tacit question of race.

Archival materials and reception documents reveal that Pons's embodiment of a "female Tarzan"—a white character coded as black—was deemed liable to impede the effects of cultural uplift made possible by exposure to "good music." It also was considered threatening to opera's status as a venerated, elite Western art. According to the rhetoric of the time, opera would lose its inherent capacity for moral enrichment if its historically white origins were "blackened." *Hitting a New High* serves as an excellent case study for exploring emerging class and racial tensions generated by Hollywood's restoration of the visual image to operatic performance, a sensory element that had been lost in regard to the gramophone and radio. Such a study opens a new window onto the sanitization of opera in the movies, whereby Hollywood cast opera as a sonic rather than a theatrical art and reaffirmed opera's whiteness by reinventing the image of the diva as the quintessential American girl-next-door.

RACE, REFERENCE, AND REDEMPTION, IN *O BROTHER WHERE ART THOU?*

Ron Rodman, Carleton College

The Coen Brothers film, *O Brother, Where Art Thou?*, has been dismissed by some critics as a vacuous screwball comedy, a quaint nostalgic period piece about the old South, and a sort of self-congratulatory piece of postmodern pastiche, where the Coens work in as many intertextual filmic and literary references as possible, ranging from Homer's *Odyssey* to the films of Preston Sturges. In this paper, I contend that the Coens are sending a more significant message in the film, through the play of popular musical genres featured throughout the film. The songs inserted into the film by music editor T-Bone Burnett fall into certain musical genres that, when linked to the unfolding narrative action provide a commentary on race and religion.

One way to interpret the musico-narrative relationship of the film is to examine the musical style palette of the film's soundtrack through the lens of race. "Black" work songs, gospel, and the blues play off against "white" counterpart styles throughout the film. Ironically, given the racial dynamics of the South in the 1930s, the film uses black musical genres to frame a narrative of escape and redemption, while white music symbolizes corruption, racism, and bondage. It is the film's centerpiece song, "Man of Constant Sorrow," played as both a black blues number *and* a white bluegrass song that provides the denouement of the narrative, as well as a rapturous and conciliatory message of race and redemption for all the film's characters.

26. LOEWE, Saturday, May 27, 2:00PM – 3:30PM

MUSICAL CODES IN *BEN HUR* (NIBLO, 1924): THE ARCHEOLOGY OF PRE-EXISTING MUSIC

Gillian Anderson

The soundtracks of recorded-sound films did not spring entirely new out of the head of Zeus. Video examples with the reconstructed orchestral score by David Mendoza and William Axt for *Ben Hur* (Niblo, 1926) demonstrate the criteria used for the musical selections; whether pre-existing or original Axt and Mendoza used music to further the drama. They repurposed the anticipatory choral greeting for Elisabeth's entrance in Liszt's *Legende von der Heiligen Elisabeth* for Ben Hur's entrance before the chariot race or the hustle and bustle of the market scene in Massenet's *Herodiade* for a similar opening scene in *Ben Hur*, the music for an entrance for an entrance, crowd scene for crowd scene.

In 1934 Alfred Hitchcock identified *Way Down East* and *Ben Hur* as two films that demonstrated the "tremendous advantage" of having musical accompaniments for moving pictures.^[1] In the case of *Ben Hur*, the repurposed works of Massenet, Nougues, Charpentier, Borodin, Wagner and Liszt, furthered a sacred drama, providing a sophisticated orchestral foundation that grounded the film in past practices and functions while accurately catching the tempo of the onscreen actions, expressions and moods. The dedication of music to dramatic ends, the sophisticated orchestral grounding and the wide use of implicit synchronizations are still with us today.

SCORING SILENT FILMS TODAY: PRACTICES AND PROBLEMS TO PONDER

Martin Marks, Massachusetts Institute of Technology

For several decades, efforts to resurrect and restore silent film have flourished. It has become normal practice to present these films with well-publicized musical scores at "event" premieres, as well as to record scores on video. These video recordings multiplied, being duplicated and/or replaced by new versions as film restorations traveled from now-obsolete VHS tapes and Laserdiscs to DVDs and Blu-ray discs. An accurate census of these films and scores is needed; likewise, an evaluation of normative methods and key tendencies in musical practice. As a foundation, this paper will begin with a panoramic and tabular survey of scores, noting the following dominant approaches, with reference to descriptions by their creators: (1) "Original" scores that in one form or another can be traced back to the film's premiere or initial distribution; (2) "Reconstructions" based on incomplete surviving materials; (3) New but "authentic" or "traditional" scores, made with reliance on cue sheets and other silent-period sources; (4) New scores, often played by non-traditional ensembles, unmistakably post-period in style.

Next the paper will consider three key examples of recent restorations and their music—namely, *Wings* (new edition 2011), *The Cabinet of Doctor Caligari* (2014), and *L'Inhumaine* (2015). These stem from three countries and were created with different objectives: one from a commercial Hollywood studio, another from a celebrated German archive, the third from a French consortium of both types of institutions. As one might expect, the musical results are astonishingly diverse.

THE END(S) OF VOCOCENTRISM

Jim Buhler, University of Texas

This paper examines the concept of vococentrism proposed by Michel Chion and developed at length by David Neumeyer. The voice, Chion says, is the equivalent figure to the soundtrack as the face is to the images. The first part of this paper looks at the system of vococentrism as it was codified in the early 1930s to replace the original rule of mimetic synchronization, with its emphasis on recording. Vococentrism was by contrast focused on placing the voice in

a narrative representation. Vococentrism essentially reconciled the soundtrack to the continuity system, transformed music into its customary role of underscore, and ensured that the soundtrack served as the voice of narrative.

The second part jumps ahead to contemporary cinema and looks at the fate of vococentrism in the age of intensified continuity, David Bordwell's term for the stylistic system that has dominated filmmaking since the 1980s. Here I take up suggestions by Mark Kerins, Carol Vernallis, and Nick Reyland and apply them to expand Jeff Smith's useful list of six correlates of intensified continuity for the soundtrack. I conclude that intensified continuity has undermined the vococentrism that was characteristic of classical style: whereas intensified continuity has given greater emphasis to the face in the visual field, it has displaced the voice from its central position on the soundtrack. Intensified continuity has ushered in the end of vococentrism, recognizing how marks of identity and subjectivity in contemporary cinema have given way to figures of gesture and affect.

27. Rm. 303, Saturday, May 27, 2:00PM – 3:30PM

THE USE OF MODULATION IN FILM SCORING

Vivien Villani

In tonal music, modulation is often a strong expressive tool, all the more when it leads to a remote key. In the film world, during the composition process, it isn't rare to have a director complaining about a modulation in the middle of a cue when he or she feels like such a strong musical gesture isn't justified in the narrative context. Actually, modulations are like musical "events" throughout a given piece of music. Furthermore, if keys are considered as "colors", modulations are also a change of color.

These feelings of musical event and change of color can easily resonate in a movie, and some composers know how to take advantage of them in appropriate narrative contexts. A modulation may support an event happening on screen in an interesting way. Conversely, if a modulation happens in an unexpected visual context, it may reveal some aspect of the movie's subtext. When a leitmotif associated with a character includes a modulation, it often resonates with a meaningful psychological aspect of this same character.

During this presentation, a few cases of overall relationships between modulation and film narrative will be discussed, especially throughout recent scores by James Newton Howard, Dario Marianelli and Alexandre Desplat. The study will be based on both movie clips and original sheet music.

MOVING IMAGES: USING ARCHIVAL VIDEO RESOURCES TO SHED LIGHT ON TREVOR JONES'S *DARK CITY* (1998)

Ian Sapiro & Harriet Matthews, University of Leeds

In recent years there has been substantial growth in the use of archival materials in film-music scholarship and research, but considerations tend to focus on the compositional process using sketch materials of various kinds as a starting point. While this is understandable, not least given the relative scarcity and inaccessibility of archival resources, cuts of the film itself can offer significant insight into the development of the picture and the relationship between music, sound effects and dialogue. Indeed, changes to the film and its associated soundtrack while the composer is first conceptualising the sound-world for their score may impact significantly on this initial phase of exploration. As well as variation in the visual footage, changes in the temp track across multiple versions of the picture edit can lead to scenes being interpreted and understood, and therefore represented musically, in different ways.

The Trevor Jones Archive at the University of Leeds, UK, contains a large amount of video material, often alongside corresponding audio sources, and offers a rare opportunity to interrogate these artefacts and their relationship to the musical score. This paper draws on resources relating to *Dark City* (1998), which include numerous cuts of the picture complete with temp tracks, rough dialogue and sound effects. It examines how the development of the picture may have influenced not only Jones's final score, but also the relationship between music (temp and score) and sound effects across the post-production period, emphasising the role of archival video resources in considerations of filmic soundtracks.

"LET US MAKE BEAUTIFUL MUSIC TOGETHER:" THE MUSIC OF *THE LADYKILLERS* (2004)

Jesse G. Ulmer, Virginia Commonwealth University in Qatar

"Welcome to the bottom of the trough," wrote film critic Christopher Orr in a 2014 retrospective article on the Coen brothers' 2004 re-make of *The Ladykillers*. Orr's remark sums up a broad critical consensus that the film denotes one of the weakest efforts in the Coen oeuvre to date. I argue in this presentation, however, that critics have consistently overlooked the significance of the musical soundtrack of the film, which justifies a critical re-evaluation in a number of important ways. A close examination of the production background of the soundtrack reveals that the Coens, along with producer T-Bone Burnett, approached the creation of the music in ways that went well beyond the typical Hollywood routine. The music played a role in nearly every phase of the filmmaking process, from conceptualization to post-production. In addition, many songs were newly recorded and/or written especially for the film. This fact, combined with the novel ways in which the music is used in the narrative, demonstrates that popular music in film can be as

creative and as original as orchestral scores. I also suggest that the Coens and Burnett can be defined as a type of film music curators, whose mission closely resembles that of museum curators, which combines educational, preservation, and commercial interests. For these and related reasons, I argue that considering the soundtrack of *The Ladykillers* provides a fresh reading of an oft-neglected Coen brothers' film.

28. 6th floor, Saturday, May 27, 2:00PM – 3:30PM

DYSTOPIA AND TRANSCENDENCE: JOHN TAVENER'S MUSIC FOR *CHILDREN OF MEN*

Stephen Meyer, University of Cincinnati

Alfonso Cuarón's *Children of Men* unfolds in a future world, uncannily similar to our own, in which humans can no longer reproduce. A pregnant woman miraculously appears, and the hero must help bring her to safety through a landscape of social disintegration. The compiled score for the film includes selections from *Fragments of a Prayer*: music that Tavener wrote—as he says—“in response” to the film. Tavener's characterization distinguishes his practice from that of traditional film score composition, but it also suggests something of the special role that this music will play in the film. Pandiatonic and rhythmically static, its shimmering vocality suspends the cinematic action at certain critical moments that articulate the emotional development of the hero. The experience of grief is central to this emotional development; indeed, it is only by fully grieving the death of his son that the hero may fulfill his destiny. The music for *Children of Men* thus reinforces and employs close associations between neo-medievalist/minimalist choral music and mourning. Tavener's own “Song for Athene,” for example, was sung at Princess Diana's funeral, and the music of Arvo Pärt was frequently heard in response to the tragedy of the 9/11 attacks. In terms of both cinematic diegesis and broader cultural resonance, then, Tavener's “Fragments of a Prayer” is inextricably bound up with remembrance.

Significantly (and perhaps in response to Tavener's title), Cuarón presents Tavener's music in fragmentary form, so that the music sounds like a half-forgotten memory. Cuarón holds back closure until the final scene, in which this music accompanies the hero's sacrificial death. The music is in this sense “transdiegetic”—opening up a deeper narrative of spiritual development that lies beneath the surface of the plot. Elsewhere, Tavener describes this spiritual function by analogy with the religious icon, which opens up a window to the transcendent. In a cinematic context—characterized by the idea of the movement-image—this iconic function takes on special meaning. Paradoxically, this fragmentary music frames the essential motion of the plot, suspending the action in order to foreground the deeper transformation through which the broken may be made whole.

“CAN WE TALK ABOUT THE LIES YOU'VE BEEN SPINNING ME?”: MUSIC AND MANIPULATIVE STORYTELLING IN *EX MACHINA*

Leah Weinberg, University of Michigan

Abstract: In writer-director Alex Garland's 2015 sci-fi thriller *Ex Machina*, the naïve computer programmer Caleb Smith thrills to the opportunity to administer the Turing Test to an android developed by his reclusive boss Nathan Bateman. Gradually, however, Caleb begins to suspect that he is a pawn in a game of cat-and-mouse between the artificially intelligent Ava and her egomaniacal creator, even as he succumbs to the beautiful robot's charms. Throughout the film, camera and soundtrack collaborate to reveal only what Caleb sees, hears, and feels, conditioning viewers to filter their assessments of Nathan, Ava, and the mute servant Kyoko through his unreliable perspective. Indeed, Garland uses music as what Claudia Gorbman has described as a “hypnotist's voice,” stringing viewers along a deceptive narrative arc that plays to genre expectations established by forerunners like *Blade Runner* (1982) only to violently subvert them.

Importantly, Garland invited the English composer Ben Salisbury and Portishead musician Geoff Barrow to participate in the film's development from its outset. Salisbury told Rolling Stone, “We read the script before they'd even started shooting,” and “every change that was made editorially we were part of.” This ten-month collaboration resulted in a stark, atmospheric score that powerfully abets Garland's manipulative storytelling. By tracking the progression of the soundtrack alongside the script and weighing it against the writer-director's and composers' extensive public commentary on the filmmaking process, we can gain insight into the impact that sustained creative dialogue between a film's visual, verbal, and aural stakeholders has on its dramatic efficacy.

HUMAN EMOTIONS IN ALIEN ENVIRONMENTS: MINIMALIST TECHNIQUES IN *SICARIO* AND *ARRIVAL*

Samuel Chase, University of Surrey

Over the past decade, mainstream Hollywood film scores have become increasingly minimalist by forgoing melody and harmonic structure in favour of minimalist patterns, long-held drones, and non-functional chords (Hoxel, 2014, 9). This trend toward minimalism is exemplified particularly by Johann Johannsson's scores for the films *Sicario* (2015) and *Arrival* (2016). This compositional style has been argued to represent fundamentally mechanical and unemotional

concepts like dystopia, the mathematical mind, and the Other (Eaton, 2008, 6). Yet, it could alternatively be argued that this type of music feels inherently more human and emotional to its audience than previous Romantic film scores.

In this paper, I argue for a view of Johannsson's minimalist scores as more capable of portraying and eliciting human emotion than has been represented previously. In particular, I draw on representations of alienation and displacement through the composer's extensive use of long, dissonant drones, comprised of both natural and unnatural sounds, and incessant and nearly-subsonic percussive elements. Through a close reading of his scores for *Sicario* and *Arrival*, I explore how this combination of drones, sound design, and percussion evokes in the listener an instinctual response of tension and anxiety and also communicates a sense of physical presence. Finally, I will pose the question of whether this current trend towards 'musical wallpaper', as some label it, will continue, or if it has reached its apotheosis and film scoring may return to the more familiar, but less emotionally evocative, romanticism of previous films.

29. Rm. 779, Saturday, May 27, 2:00PM – 3:30PM

REVERSAL OF FORTUNE: MUSICAL STEREOTYPES IN SOUTH PARK'S "RED MAN'S GREED"

Paula J. Bishop

In the *South Park* episode "Red Man's Greed," creators Trey Parker and Matt Stone upend the historical narrative of the encounter between Native Americans and the white settlers by reversing the role of colonizer and colonized. In the episode, the Native American casino owners use trickery, false promises, and disease to acquire land in the town of South Park to build a superhighway from Denver to their casino. The citizens of South Park, ravaged by disease, seek a cure from their wise man and rally to fight off the aggressors.

Parker and Stone typically use the canvas of *South Park* to underline racial stereotypes, our assumptions about those stereotypes, and the ways they hamper our understanding of others. In the show, music highlights the social commentary, often through exaggerated musical gestures. As music theorist John Covach has discussed, musical humor relies on "stylistic competency," in which the listener has knowledge about the style and can recognize intertextual references and incongruities. In "Red Man's Greed," however, audiences (and the creators themselves) likely lack competency regarding Native American music, though many would be familiar with musical tropes such as pounding drums, pentatonic melodies, and "war whoops" commonly deployed to represent Native Americans in television. Though drums, flutes, and the occasional vocables are used in the episode as musical signifiers of "Indian," they are not exaggerated or caricatured in the expected way. The resulting lack of musical satire reinforces the un-interrogated stereotype of the greedy casino Indian, thus perpetuating the Hollywood cliché of what communications scholar Dustin Tahmahkera calls the "recognizably Indian."

REMEMBERING ATTICUS, REMEMBERING BOO: RACIAL SUBTEXTS IN THE MUSIC FOR *TO KILL A MOCKINGBIRD*

Berthold Hoeckner, University of Chicago

The publication of Harper Lee's first novel *Go Set a Watchman* in 2015 shocked readers. An adult Scout—visiting Maycomb, Alabama, in the 1950s—learns that Atticus joined the Citizens Council to slow desegregation. Her father's bigotry taints her childhood memory of his courageous defense of a black man wrongly accused of rape. Reworking *Watchman* into *To Kill a Mockingbird*, Lee moved the story to the 1930s and turned Tom Robinson's trial into a straightforward example of racial resentment, but also created a parallel subtext in the gothic plot of Boo Radley, who "comes out" to rescue the tomboy Scout and her brother from Tom's accuser.

Alan Pakula's 1962 screen adaptation kept the focus on the courtroom drama, but Horton Foote's screenplay, Robert Mulligan's direction, and Elmer Bernstein's landmark score carefully tapped into Lee's subtext, mindful of the film's mainstream appeal. While Bernstein chose an austere version of Coplandesque Americana for black characters, he lavished a high modernist style on Boo's queerness and a sentimental idiom on his maternal care, thereby recoding his uncanny otherness from dark monster to white mother. Bernstein's score revisions also mitigated Gregory Peck's cuts meant to foreground Atticus's tragic failure as a white savior figure, instead musically deepening Scout's attachment to Boo.

Amid the recent resurgence of racism, *To Kill a Mockingbird* remains an object lesson in representing the related plights of racial, sexual, and disabled others. Bernstein's score illustrates the challenges of envoicing social outcasts in Hollywood during the Civil Rights and pre-Stonewall era.

MULTIMEDIA BLACKFACE IN HOLIDAY INN

Emily Lane, Northwestern University

Through the first half of the 20th century, blackface appeared not only in film and theatre, but also on the radio through purely aural cues. In this project, I consider the remediation of MGM's *Holiday Inn* by *Screen Guild Theatre* alongside the popular radio show *Amos 'n' Andy* to begin to address this lacuna in scholarship. These radio programs give insight into how race was perceived as true to the performance – and not necessarily the performer's body – on the radio,

resulting in the “star phenomenon” constraining performances in on-air adaptations. Through a close analysis of the web of signs in which *Amos’n’Andy* and *Holiday Inn* were entangled, I argue that in remediations from screen to radio, blackface performance is affected by racial nervousness surrounding stars’ identity construction.

Through dialect, timbre, and context *Amos’n’ Andy*’s white stars Godsen and Correll built on minstrel show traditions to develop their black characters that “felt real,” to both black and white radio audiences of the time. In comparison, I turn to *Holiday Inn*, where marked color lines between bodies take on a different position that in the film. The film performance of the song “Abraham” features racialized vocal and physical performances by all three performers, yet these affects are downplayed on radio. Here, white bodies remain white, while black bodies bear the burden of difference. The ways diverse contemporary audiences understood and interacted with the black characters and white performers resulted in how programs portrayed, or didn’t, blackface characters on the radio.

30. LOEWE, Saturday, May 27, 4:00PM - 5:30PM

HOW TO KILL THE SILENCE OF THE SCREEN? NEK MIRSKY’S APPROACH TO SILENT FILM SCORING

Agnieszka Cieslak, University of Warsaw

In the “Fenway Close-up” of May 3, 1924, one reads “In the proper timing, arranging and composing of music for the picture Mr. Mirsky has no peers and very few equals.” As musical director at several movie theaters across the United States, Polish violinist and conductor Nek Mirsky (1887-1927) developed unique skills in compiling music for silent films and received critical acclaim for doing so. Throughout his career he gathered a vast library of photoplay music that is preserved today in the Mirsky Collection at the University of Pittsburgh.

This paper presents conclusions drawn from a thorough examination of the Mirsky Collection which consists of approximately 3,500 pieces of music. Having the opportunity to work extensively with the collection, I have identified certain patterns of preparing music material for performance which are manifested in numerous markings, marginalia, and manuscripts. Although there are no cue sheets in the Mirsky Collection, one can find many indications of the way in which the music was used for movie accompaniment.

These considerations will be placed in the context of Mirsky’s activity as documented in the press during his lifetime as well as in materials from his personal archive that was donated in 2014 to the University of Warsaw by Mirsky’s nephew, Tadeusz Strumff. As a result, my paper will contribute to a better understanding of the musical practices that were employed in movie theaters at the height of the silent era.

FILM MUSIC IN THE EARLY SOUND PERIOD IN CHILE (1939-1946)

Martin Farias, University of Edinburgh

The emergence of sound film was a period of definitions for Latin American cinema. While countries like Argentina and Mexico rapidly shifted into the use of this new technology in the early 1930s promoting a cinema strongly based on aspects of national identity, Chilean sound film production did not begin properly until 1939. In this context, it was necessary to define how Chilean cinema should be characterised, and what should be the role of music within the films. In this regard, Chilean filmmakers established the classical Hollywood scoring model as the main reference but at the same time, incorporated national folkloric genres such as *tonadas* and *cuecas* as an encouragement of discourses on national identity.

Through the comparison of *El hechizo del trigal* (Dir. De Liguoro, 1939) and *Escándalo* (Dir. Délano, 1940), but also considering other films of the period, I will explore the dichotomy between national folklore and the Hollywood scoring model. I argue that Hollywood scoring model became a symbol of modernity and sophistication while folkloric genres were strongly associated with nostalgia, naiveté and the past. In addition, I state that music was a central aspect in the aesthetic definitions of Chilean cinema during the 1940s.

WHEN MOODS COLLIDE: CHOOSING AN ACCOMPANIMENTAL PATH IN SILENT FILM SCENES WITH MULTIPLE EMOTIONS

Andrew Earle Simpson, The Catholic University of America

When accompanying silent films, an improvising musician frequently encounters scenes which portray simultaneous, contrasting emotions. For example, in Harold Lloyd’s *The Freshman* (1925), Lloyd’s character Harold Lamb learns that his college classmates have been mocking him all year behind his back while making him believe that he was popular. The scene cuts between Harold absorbing this crushing revelation and his classmates making merry next door, in Harold’s hearing, at a party for which he paid. In seeking to support this scene with the most dramatic effectiveness, a musician must choose a clear emotional path: tracking with Harold or tracking his classmates, rather than alternating between them.

This paper presents a practitioner's approach to addressing clashing emotions in film scenes and finding appropriate music to accompany them. Such decision-making, also applicable to composed scores, requires rapid reflexes, comfortable playing technique, a broad stylistic repertoire, and an understanding of how to deploy music's connotative emotional power. An additional challenge is that some of the presentations' film scenes include diegetic music with which the musician must engage. Perhaps most importantly, musical choice in such cases depends upon the musician's dramatic instincts and ability to decide which emotion is most consequential or fundamental. Implicit in such choice is a resulting *opposition* of music and emotional state; navigating this tension is a particularly sensitive part of the musician's task.

Case studies will include, among others, Von Stroheim's *The Merry Widow* (1925) and Henry King's *Stella Dallas* (1925), showing differing musical approaches.

31. Rm. 303, Saturday, May 27, 4:00PM – 5:30 PM

A FAMILY OF GENIUSES: REPRESENTING CHILDHOOD IN WES ANDERSON AND MARK MOTHERSBAUGH'S *THE ROYAL TENENBAUMS*

Theo Cateforis, Syracuse University

In Wes Anderson's acclaimed film *The Royal Tenenbaums* (2001), the family matriarch, Etheline Tenenbaum, steers her three children to greatness, documenting their accomplishments in her book *Family of Geniuses*. She parents in a manner the sociologist Annette Lareau would label as "concerted cultivation," engaging her children in numerous extracurricular activities that typify the privileges of the American upper middle class...only to see her efforts crumble in the face of family dysfunction, as her children ultimately become trapped in varying states of arrested childhood development. As numerous scholars have noted, Anderson uses popular songs from the past to help establish and comment on the film's troubled characters; however, relatively little attention has been paid to composer Mark Mothersbaugh's score and its musical depictions of childhood. This paper takes a closer look at the composer's contributions, specifically the various ways he works in tandem with Anderson to imply the effects of the Tenenbaums' concerted cultivation. In particular Anderson's distinctive *mise-en-scène* and Mothersbaugh's chamber-sized minimalism both emphasize the significance of ritual and repetition as crucial markers in the upper middle class shaping of childhood identity. Anderson fills the frame with childhood artifacts—symbols of accumulated education and achievement—and Mothersbaugh uses dated highbrow styles, such as mid-twentieth-century jazz and Baroque revival, as signifiers of the Tenenbaums' cultured world and its faded glory. As I show, the director and composer mobilize these tropes in ways both ironic and nostalgic that gently parody the perceived exceptional qualities of the American upper middle class.

BORDER CROSSING AND *HYPER-DIEGETIC* SOUND IN CHARLIE BROOKER'S *BLACK MIRROR*

Dorian Mueller, University of Michigan

Much in the same way that sound 'fleshes out the spatio-temporal world' of a film, for the hearing individual, sound provides a means of orienting oneself in the space- time of everyday life. In the digital age, one witnesses a notable change in our relationship to sound as technology becomes more seamlessly integrated into our daily lives. For instance, sounds associated with text-messaging, email, and social media platforms have the power to elicit sensations that run along the spectrum of affirmation to anxiety, whereby our reactions are dependent upon on whether or not we receive a 'like,' comment, or reply to our digital communications. In this way, digital sounds, although not indicative of threats to our physical well-beings, often warn of potential threats to our virtually-constructed social well-beings.

Set in the not-too-distant future, the dystopian anthology series *Black Mirror* explores themes pertaining to the ethical consequences of technology taken 'perhaps a bit too far.' Episodes in the series often feature scoring in which diegetic sound is fluently integrated into the musical soundtrack. In this context, the incorporation of digital sounds not only blurs the boundary between diegetic and non-diegetic, but more powerfully serves to connect the auditor to the fictional film world in a way that transcends the screen—as something almost *too* real to be real—as *hyper-diegetic*. In this paper, I provide a close reading of the sound design of the episode "Nosedive" from *Black Mirror* in attempt to uncover the potential consequences of sounding the hyper-real.

BEETHOVEN IS DEAD: A NEW(MAN) PARADIGM FOR THE MODERN FILM COMPOSER

Chelsea Oden, University of Oregon

In *The Imaginary Museum of Musical Works* (2007), musicologist Lydia Goehr criticizes the modern musical era for clinging to the Beethoven Paradigm – the paradigm of the transcendent, self-governing composer. Goehr's critique rings no less true of film composers, perhaps the most pertinent example being the vastly talented, meticulous Ennio Morricone, whose obsession with authorship is well-known. While many sustain the Beethoven Paradigm by praising film composers for their autonomous genius, I propose that the complexity of modern film music production suggests a different paradigm. Where Transcendent Hero once stood, I erect the Collaborator.

As a case study of the Composer-as-Collaborator, this paper examines the compositional process of film composer Thomas Newman and attends, particularly, to an electronic, improvisatory aesthetic that appears in the composer's scores from the early 1990s to present. Noting the aesthetic's origins in the experimental ensemble Tokyo 77, which was founded in the late 1980s by Newman and three of his closest collaborators, I deem the sound world the "Tokyo 77 Aesthetic." Case study scenes in which this aesthetic appears will reveal how music generated in an interactive, collaborative process is not only exquisitely interesting from a musical theoretical perspective, but also assists in authentic experiences for film-goers. The paper will conclude with a brief survey of other Hollywood composers who ascribe in varying degrees to the "Newman Paradigm," a paradigm that celebrates composers, performers, and the many musical ears that craft the sound on screen.

32. 6th floor, Saturday, May 27th, 4:00PM – 5:30PM

FREEDOM IN MARGINAL SPACE: MICHEL GONDRY'S VIDEO FOR A HIDDEN SONG BY MIA DOI TODD

Kate McQuiston, University of Hawai'i at Mānoa

Director Michel Gondry, famous for *Eternal Sunshine of the Spotless Mind* (2004) and for his magician's approach to mise-en-scène, established his career in the genre of music video. His videos represent a wide and international range of popular music from that of his own band *Oui Oui* in the 1980s to Björk, The White Stripes, Radiohead, and Daft Punk, to name a handful. Despite the impressive roster attending his work and two commercially released dvd collections of videos, the majority of his videos appear to escape readily consumable, physical form.

This paper first outlines the main ways in which Gondry's choices of video projects have contributed to a professional presence that is decentralized, ambiguously positioned in commercial systems, and otherwise obscure. Then, it offers analysis of the visual and musical symbolism in the video for Mia Doi Todd's song, "Open Your Heart" (2010) as a guide to Gondry's do-it-yourself aesthetic philosophy in the post-digital age -- a philosophy that includes an apparent reticence about easy availability. This paper also illuminates the scavenger's task that Gondry's fans must negotiate if they seek a complete collection of his videos; such a task refigures the value of work as a function of fandom updated to contemporary technological conditions.

MICHAEL JACKSON'S 'BLACK OR WHITE' AND THE UTOPIAN PROSPECTS OF DANCE

Jordan Musser

In a poem published in a 1992 poetry collection, titled *Dancing the Dream*, Michael Jackson waxed insightfully on the relationship between the King of Pop's dance moves and the wide-eyed utopianism featured on the hit album *Dangerous* (1991). Dance, the poem proposes, offers an intensely particular, yet universally adaptable medium through which the present may be transfigured and alternative temporalities imagined—in short, a kinesthetically-charged utopia. Scattered throughout *Dancing* are stillframes from "Black or White," a controversial music video critics condemned for its blithe multiculturalist naiveté mixed with unabashed violence and sexuality. In it, "We Are the World" utopianism is expressed in the dancing body, as Jackson seamlessly interweaves through typecast choreographies of African tribesmen, classical Thai dancers, and Native American fancy dancers. In an incongruous coda, however, Jackson goes wildly erratic, smashing an abandoned car and tearing off his clothes in a desolate alleyway.

My paper uses this perplexing shift as an opportunity to discuss the critical role kinesthesia plays in Jackson's music video oeuvre. A "kinetopia," I suggest, the rupture functions reflexively—in two ways (Hutchinson 2011). First, it enables Jackson to break the televisual frame; commenting on the processuality of racial identity, it signifies on his multiple medial personae, and in turn offers an irony-based satire of 1980s multiculturalism (Hall 1993; Gates 1988). With this, Jackson also dramatizes his position in dance history, merging *Dancing*-like globality with choreographic invocations of Brown, Wilson, Astaire, Calloway, and others, revising dance's past to forge a "kinetopic" futurity (Lock 1999). In the end, I argue that the video forces us to rethink the role "screendance" plays in post-soul audiovisual production writ large (Rosenberg 2016; Royster 2013).

THE SOUNDIES AND THE SCOPITONE: THE SHORT-LIVED PRE-HISTORY OF MUSIC VIDEOS

Susan Schmidt Horning, St. John's University

When MTV launched on U.S. television in 1981, the marriage of sound and image in the short music video led to a sea change in popular music, giving rise to elaborate productions of short films to accompany song releases that once only aired on radio, with the occasional live or lip-synched television performance as promotion. It seemed that overnight, popular music had shifted from a predominantly aural culture to a fusion of aural and visual. But MTV did not give birth to the music video. During the 1940s in the United States and the 1960s in France, two playback devices—the Panoram and the Scopitone—featured three and a half-minute 16mm films of musical numbers that customers could select as they did a song on a jukebox. The films ranged from straight performances of musical numbers, to elaborate productions with costumed dancers. These video jukeboxes enjoyed rapid success, but suffered equally rapid declines in

popularity due to a variety of factors. Based on viewing of some of the hundreds of Soundies made for the Panoram, and the films made for the Scopitone, and on documentary evidence and secondary works in cultural history and history of technology, this paper will explore the various techno-cultural factors that prevented these innovative technologies from succeeding, as well as their long-term impact on musical culture.

33. Rm. 779, Saturday, May 27, 4:00PM – 5:30PM

‘DEGÜELLO,’ NO MERCY FOR THE LOSERS: THE ENDURING ROLE OF THE SOLO TRUMPET IN THE SOUND DESIGN OF THE OLD WEST

Charles Francis Leinberger, University of Texas El Paso

In the 1950s and ‘60s, the trumpet, already having solidified its role as part of the Hollywood studio orchestra, began enjoying its new role as a solo instrument in westerns. The trumpet solo in a style derivative of Mexican music became a favorite choice of composers writing for westerns. Although the use of the solo trumpet in westerns is often associated with Russian-born Hollywood composer Dimitri Tiomkin and Italian composer Ennio Morricone, I intend to demonstrate that world-renowned Mexican trumpeter Rafael Méndez was almost certainly the creator of this ingenious musical device.

Using documents from the Warner Bros. Archive at USC and the Rafael Méndez Library at ASU, I discuss the influence of Méndez’s performance in *Cowboy* (1958) on Tiomkin’s score for *Rio Bravo* (1959). A discussion of the bugle call known as “Degüello” in two films titled *The Alamo* (1960 and 2004) is also included. I further intend to demonstrate that Tiomkin’s “Degüello” is more similar to Méndez’ solo than it is to the bugle call of the same name. My paper also discusses Tiomkin’s well- documented influence on Sergio Leone’s “Dollars” trilogy and Morricone’s music for those films. I conclude with a discussion of the elements that these films have in common as well as the influence of these trumpet solos on later films. If time permits, clips from several films will be shown during the presentation.

A LONG WAY FROM COLORADO: MUSIC OF AUSTRALIAN WESTERNS OF THE 1930S.

Anthony Linden Jones, Sydney Conservatorium of Music

In the development of a national Australian mythos, some parallels can be traced to the spread towards the Western Frontier in the US through the second half of the nineteenth century. It is no surprise, then, to find a local interest in the genre of Hollywood film known as the Western. This interest finds expression in Australian films right up to the present day, from the film claimed to be the world’s first feature-length narrative film *The Story of the Kelly Gang* (1906, dir. Charles Tait) through to recent examples such as *The Proposition* (2005, dir John Hillcoat), Baz Luhrmann’s *Australia* (2008), and *The Legend of Ben Hall* (2016, dir. Matthew Holmes).

This paper examines three early sound films produced in Australia the 1930s, overtly or covertly influenced by the Western genre, to compare and contrast the scoring practices of the Australian and American films from the beginning of the sound era. The films under examination are:

The Squatter's Daughter (1933, dir. Ken G Hall)

Rangle River (1936, dir. Clarence Badger), and

White Death (1936, dir. Edwin G Bowen).

The second and third of these are linked by connection with famous Western novelist Zane Grey who was a regular visitor to the waters of Australia and New Zealand following his passion for sports fishing.

Of particular interest is the varying ways in which the musical underscore of these films represent Australian Aboriginal people. Comparisons are drawn to the musical representations of Native Americans in Hollywood Westerns of the time, revealing how the music reflects contemporaneous understandings of aboriginality.

TOUCHING AT A DISTANCE: THE SONIC ARCHITECTURE OF POST-MILLENNIAL LONDON IN EXHIBITION (2013)

Paul Newland, Aberystwyth University

In this paper I will examine the architectural spatiality of the sound design of Johanna Hogg’s 2013 film *Exhibition*. Telling the story of two middle-class artists preparing to leave their impressive modernist town house in London, *Exhibition* develops a ‘hi-fi’ soundscape (R. Murray Schafer), constructed by Hogg and supervising sound editor Jovan Ajder, that serves to evoke the spaces of the city beyond (and below) bourgeois respectability. In order to explore the ways in which the film critiques Le Corbusierian architectural modernism (and contemporary nostalgia for ‘machines for modern living’), I will draw on the ideas of the architect Juhani Palasmaa, who became ‘increasingly concerned about the dominance of *vision* and the suppression of other senses in the way architecture was taught, conceived and critiqued, and the consequent disappearance of sensory and sensual qualities from architecture.’ (Palasmaa 2012) I will draw specifically on Palasmaa’s notion of hearing as being a way of ‘touching at a distance’. But I will also draw on theories of acoustic ecology in order to show how *Exhibition* incorporates what Barry Traux called soundmarks – that is, the auditory counterparts of landmarks (Traux 2001) - and what R. Murray Schafer called ‘sounds we have learned to

ignore' (Murray Schafer 1994) in order to construct sonic architecture that evokes the voice of an unseen, horrific London; a dark, malevolent, sinister spatial force that effectively invades the couple's modernist house sonically. I will argue then that the soundscape in *Exhibition* thus suggests the imminent threat of a gathering socio-cultural storm.

34. LOEWE, Saturday, May 27, 6:00PM - 7:30PM

MEMETIC MOTIFS, TECHNOMIMESIS: THE *INCEPTION* 'BWARP' AND OTHER ZIMMERISMS

Will Bennett, Harvard University

It has been noticed by YouTube commenters, content-creators, and Hans Zimmer himself: the 'Inception Noise' is *everywhere*. What might this proliferation (and translocation) say about cinematic sound in the 21st century?

This paper takes a material-historical reading of the phenomenon, placing it in a tradition of sonic sharing that dates to the earliest days of cinema. This sharing ensures that auditory tropes in cinema, once reified, become quasi-leitmotivic; musical gestures become shorthand for extra-musical concepts. Neatly categorized themes in orchestral part books would have once supplied the sound of love in dozens of cinemas for innumerable films; now, an impossibly huge horn blast (c.f. Zimmer) signifies 'grave situation' similarly widely – a memetic transmission. However, the comparison is not entirely apt, and an equivalence unsophisticated: the traditional means of sonic dissemination – the score, the sound-effect disc – have given way to new ones; their compositional processes likewise. The *Inception* 'Bwarp' is distinctive not through any conventionally 'musical' detail, but rather its specific aural signature; therefore, its replication is not contingent upon gestural borrowings in scoring, but imitations of the quality of the sound itself. This shift has been encouraged by software instrument designers, such as Native Instruments, whose products advertise fidelity to the prevailing Hollywood sound; thus, mimesis is intertwined with technical affordances. In exploring these relationships, this paper disrupts conventional divisions between sound effect and musical score, and asks where authorship might reside in such a tangled network of agency and creativity.

WHY FLETCHER?: HOLLYWOOD'S INTEREST IN A MUSICAL FAILURE

Eric Dienstfrey, University of Wisconsin-Madison

Harvey Fletcher's Stereophonic Sound-Film System was one of several multi-channel formats unveiled in the 1930s and designed to reproduce the spatial characteristics of film music in theaters. And like a majority of stereo formats at the time, Fletcher's system was subsequently rejected by studios due to its many technological flaws. Nonetheless, the acoustical concepts that Fletcher's work embodied would go on to influence the designs of later stereophonic formats. My paper accounts for why Fletcher's failure had such a profound impact on Hollywood's construction of multi-channel aesthetics in the decades that followed.

Drawing upon primary documents that include stereo patents, correspondence between studio engineers, and transcripts from Fletcher's live demonstrations, I contend that Fletcher distinguished himself and his designs by appealing to more prestigious traditions. He claimed that his system replicated the reverberation and sonic decay of cathedral architecture. More, he argued that his work was informed by the many experiments in human hearing that he conducted at Bell Laboratories. In effect, Fletcher proposed that cathedral acoustics were scientifically proven to be gratifying to the human ear. Though his demonstrations undermined this assertion, his proposition was the only stereophonic theory to exist during the studio era. In turn, it circulated as a form of cultural capital among engineers who wished to promote themselves as authorities in musical fidelity.

My presentation illustrates how Hollywood often evaluates music technologies not by their innate properties but by the ideologies that their designers reinforce through written and oral discourse.

POSTSYNCHRONIZATION IN AUDIOVISUAL REMIXES

Mathias Bonde Korsgaard, Aarhus University, Denmark

For some time now, audiovisual remixes that add entirely new soundtracks to pre-existing moving images have flourished online. Humorous phenomena such as shreds, music videos without music, literal versions, autotune the news, bad lip readings, and other kinds of post-synchronized videos all engage in an active exploration of audiovisual relations. By adding new sounds to images we already know, these remixes effectively change the meaning of these images and lay bare certain audiovisual conventions. The particular role played by (popular) music in audiovisual media is also often highlighted in these remixes: either by a surprising presence of music where it does not appear to belong – as for instance when political candidates suddenly burst out singing their closing statements in bad lip readings; or by the equally surprising absence of music where it should in fact be – as for instance in "Star Wars Minus Williams" where John Williams' orchestral score has been removed from the concluding scene of *Star Wars IV* with a faked diegetic soundtrack taking its place. In this paper, I investigate the forms and functions of such remixes with a specific focus on the ways in which they actively explore fundamental aspects of audiovisual mediation – at times almost appearing to illustrate certain theoretical points made in the past about audiovisual relations. As such, I suggest that these remixes point toward the gradual emergence of a new *audiovisual literacy*, meaning that both the production and reception of these remixes are contingent on some level of knowledge about audiovisual relations.

35. Rm. 303, Saturday, May 27, 6:00PM – 7:30 PM

KORNGOLD, MODERNITY, AND THE TECHNOLOGY OF FILM

Ben Winters, The Open University

Although Erich Korngold occupies an important role in the history of the film score, he remains a somewhat peripheral figure in music history conceived more broadly. As such, the prevailing picture of him is an under-nuanced one, with a typical view amongst the wider musicological community summed up in Richard Taruskin's perhaps rather trite characterisation of a career cut short by the Nazi Anschluss, and of a Hollywood output that simply repeated his operatic style: 'He was writing opera all along,' Taruskin states. Although Korngold's move away from the apparently culturally-engaged and turbulent world of the opera house to the nostalgic, safe world of the movie studio might imply a running way from those challenges of modernity faced by artists—and an opportunity to preserve a now outdated operatic aesthetic—it also arguably offered the composer a chance to redefine the terms of his art.

Using in part archival research from the Korngold Collection at the Library of Congress and USC's Warner Bros. Archives, my paper explores the ways in which Korngold participated in a fundamental challenging of existing norms of music production and consumption. As a result, his Hollywood activities and output emerge as no mere preservation of a moribund operatic culture. Instead, his compositional practices and his music—including his Hollywood scores and those post-Hollywood concert works that make use of film-score material—play an important role in mediating the experience of twentieth-century modernity.

AMBIGUITY AND INTERTEXTUALITY IN THE MUSIC OF *OUTLANDER* (2014)

Caitlan Truelove, Syracuse University

Musical conventions exist for aurally locating the time period in time travel and historical dramas. Composers employ musical styles of the past, using historically-informed compositional practices and instruments, to accompany establishing shots, and incorporate pre-composed music from the period. One of the predominant complaints about using pre-composed music is that it would not fit the scene in an appropriately emotional or dramatic way for modern listeners.[1] Additionally, the use of this type of music can add ambiguity especially if a viewer does not instantly know the music's original context.[2] Stephen Crockett argues that the meaning of historically-informed music is sometimes lost on the audience, since the style of music needs to be readily identified, therefore taking away or even undermining the dramatic message of the play.[3] While Bear McCreary, composer for the Starz series *Outlander*, uses many of the same conventions established in other shows that engage with the past, such as *Doctor Who* (2005-present), *The Tudors* (2008-2010), and *Wolf Hall* (2015), he does careful research and has an almost musicological approach to composing and assigning music for scenes, particularly the ones set in Scotland. While other composers use period-appropriate music, McCreary often incorporates music that might not be historically-informed but is contextually relevant to the France scenes. He also seeks to eliminate this ambiguity by explaining his musical choices via his blog, while encouraging intertextual readings of these choices.

[1] Roger Manvell and John Huntley, *The Technique of Film Music* (London: Focal Press, 1975), 75.

[2] Ibid, 29-30.

[3] Stephen Crockett, "Documents in Performance: Music and the Representation of History in Charles Kean's Revival of Shakespeare's *Henry V*," *Nineteenth Century Theatre and Film* 34, no. 1 (Jun 2007), 8.

THE EMOTIONAL FLEXIBILITY OF "ON THE NATURE OF DAYLIGHT" BY MAX RICHTER; AN ANALYSIS OF ITS AMBIGUOUS USE IN FILM

Caitlyn Trevor, Ohio State University

Released in 2004, "On the Nature of Daylight" by Max Richter has shown to be a popular choice for film soundtracks. It has been used in at least five different movies, including *Shutter Island* (2010) and *Arrival* (2016). The particular use of this song in these two films suggests that "On the Nature of Daylight" has a complicated affect. In *Shutter Island*, the piece is used to underscore a nightmare the main character has about his dead wife. While the high emotionality of the scene is indisputable, the overall emotional content of the scene is a mix: sadness, love, nostalgia, tragedy, sympathy, and horror. In *Arrival*, the music is used to underscore an equally emotionally complex sequence of memories the main character has about her daughter, ranging from birth to illness and death. This paper attempts to explain what musical components of "On the Nature of Daylight" communicate a high emotionality with a flexible affect. Some elements associated with high emotionality, such as increasing range and dynamics, are present in "On the Nature of Daylight", possibly clarifying why it is used consistently for highly emotional scenes. Positive and negative affect in music is often correspondingly associated with major and minor mode. Remarkably, the mode for "On the Nature of Daylight" is indefinite. Arguments can be made for either Bb Minor or Db Major. This unclear modality is potentially part of what allows for the piece to have an ambiguous affect.

36. 6th floor, Saturday, May 27, 6:00PM – 7:30PM

WE WE WE SO EXCITED: HATING, LOVING, REMIXING "FRIDAY"

Paula Harper, Columbia University

Over the span of a few weeks in early 2011, the music video "Friday," featuring 14-year-old Rebecca Black, exploded from relative obscurity to infamy, quickly vaulting to the dubious status of one of the most "disliked" YouTube videos of all time. Detractors cited the song's banal lyrics and copious use of Autotune, as well as aspects of the video's production quality, among the factors fostering such antipathy.

This paper tracks the nodes and pathways through which the "Friday" video "went viral," attending in particular to the wide variety of audiovisual remixes that sprang up and circulated in constellation around the negatively-received original video. These remixes ranged from amateur responses and parodies to spectacular cover performances on the television shows *Glee* and *Late Night With Jimmy Fallon*--the latter event featured cameos by comedian Stephen Colbert and American Idol winner Taylor Hicks, with accompaniment by the New York Knicks City Dancers.

By the time of the *Late Night* and *Glee* performances, I argue, the video had undergone an affective shift, morphing from an object of scorn and derision to a site of humor, playfulness, even affection. To track this shift, I closely read this video's audiovisual aesthetics and production techniques, explicating relations between these parameters and broader issues of internet-mediated gender politics, privacy, bullying, and viral circulation.

INDIANA JONES AND THE NEW RIGHT: HEARING WHITE MALE SUBJECTIVITY IN *RAIDERS OF THE LOST ARK*

Grace Edgar, Harvard University

Film scholars usually dismiss *Raiders of the Lost Ark* (1981) as "Reaganite entertainment" echoing the president's Cold War ideology. In this view, Indiana Jones, the good American adventurer, battles evil Nazis (Soviets) for control over the powerful Ark of the Covenant (nuclear weapon). Set to the tune of John Williams' revived leitmotif film score, Steven Spielberg's loving reanimation of the action serial transported eighties viewers to a fictional past that uncritically reinscribed the social inequalities of their present. While this interpretation laudably highlights the film's troubling depictions of women and people of color, I contend it overlooks the series' most pervasive theme: a reactionary white male subjectivity forged in the eighties under (imagined) assault from the social movements of the sixties. This subjectivity expresses itself in Indy's Orientalist desire to dominate ancient Others by recovering their artifacts, paired with the fear of (or excitement at) being dominated himself.

I argue this anxious white masculinity surfaces in the "Ark" leitmotif and its relationship to the "Love" leitmotif, which represents his feelings toward Marion Ravenwood. Drawing on Matthew Bribitzer-Stull's recent work on Wagnerian thematic transformations in film scores (2015), I analyze three juxtapositions of these melodies. Just as "Love" gives way to "Ark" in increasingly distant transitions, Indy becomes consumed by his obsession at Marion's expense. So traumatic is this temptation that "Ark" becomes one of the most emphasized leitmotifs of the entire series. Against this backdrop, *Raiders* is a parable of white male fragility in the age of the New Right.

INDIANA JONES AND THE ESCAPE FROM NARRATIVITY: LEITMOTIF AS CINEMATIC FORM OF VITALITY

Mark Durrand, University at Buffalo

This paper draws together theories of musical gesture, psychoanalytical studies of non-verbal human (gestural) communication, and film phenomenology in order to propose a performative model of the cinematic leitmotif. Particularly, I will examine the function of John William's well-known theme for Stephen Spielberg's *Indiana Jones* film series. Most scholarly treatments of leitmotivic scoring take for granted the referential function of musical themes, and address the way they comment on aspects of a film's diegesis; leitmotifs are thus ascribed nominal identities and conceived as part of a signifying system working principally in the service of storytelling. Indeed, musical themes serve important narrative operations, but in this paper, I will offer an alternative way of thinking about leitmotivic function.

I echo Vivian Sobchack's assertion that the film-to-audience relationship is fundamentally intersubjective. Intersubjective communication among human subjects involves a wide array of extra-verbal gestural energies consisting of tone, inflection, contour, and temporality which consolidate into a gestalt whole effect giving rise to what Daniel Stern has called "vitality forms." Cinematic leitmotifs, I argue, especially iconic ones such as the *Indiana Jones* theme, are expressions of a uniquely cinematic vitality, that, like human forms of vitality, can be felt viscerally by the audience as a deeply embodied and temporal "sensation of movement or change." Further resonance between the concept of vitality, and the cinematic leitmotif results from a close harmony between Stern's temporal and dynamical conception of felt vitality, and Robert Hatten's understanding of musical gesture as an embodied "energetic shaping through time."

37. Rm 779, Saturday, May 27, 6:00PM – 7:30PM

**TRANSCENDENT BEAUTY AND BLOEMFONTEIN'S ALTERNATE REALITIES: MUSIC AND DESIRE
IN *SKOONHEID***

Chris Letcher, University of the Witwatersrand

The musical underscore to Oliver Hermanus's *Scoonheid*, a film which won the so-called 'Queer Palm' Award at the 2011 Cannes Film Festival, has a highly circumscribed role; with just four cues, the music is only ever associated with the central character's obsessive gaze at a younger man. These are long, voyeuristic sequences in which the musical flow seeks to pull the spectator into an immersive dream-like state that mirrors the protagonist's reveries. Strikingly at odds with his compartmentalised and dissonant life as a 'straight' white middle-aged Afrikaans man in a small post-apartheid South Africa city, these transcendent moments also provide a shocking contrast to the un-scored, sexually violent climax of the film.

Taking Mark Slobin's framing of film music practices as essentially ethnomusicological, this paper considers how a score might provide a film with a more abstract musical ethnography, in this case for an alternate reality conjured by the protagonist. While one of music's roles in *Scoonheid* (released as *Beauty* in the US and UK) may be conventional – a hypnotic conduit for the audience's recognition of and identification with the character's feelings – I argue music in the film simultaneously charts a parallel universe, at odds with the film's setting in Bloemfontein, one of the last outposts of conservative white Afrikanerdom in South Africa. Music is an analogue of the protagonist's desire, a desire not just for another being but for another way of being.

COPLAND'S "MORAL SCORE": OF MICE AND MEN THROUGH A MUSICAL LENS

Paula Musegades, Brandeis University

Originally titled *Something That Happened*, John Steinbeck's 1937 novella, *Of Mice and Men*, focuses on the lives of two itinerant farmhands, George Milton and Lennie Smalls. As the protagonists search for work during the Great Depression, the story reveals such themes as loneliness, isolation, and the loss of the American dream. Despite the difficulties throughout the book, however, Steinbeck never critiqued the characters' actions; instead, he allowed the reader to determine their own reaction to the story's morally questionable events. In 1939, director Lewis Milestone released an adaptation of the novella that upheld Steinbeck's objective. He captured the narrative through a neutral lens, which placed the viewer in the action, allowing one to pass their own judgment on the characters.

Seeking an "American" sound for his film, Milestone invited composer Aaron Copland to score the music. Interestingly, Copland's score challenged the film's otherwise objective representation of the protagonists. While the composer strove to enhance Milestone's images of wide-open farmland and daily ranch life, he did not mirror the director's detachment from the characters. Rather, he fulfilled what he believed was a crucial role for the film composer: conveying "the unspoken thoughts of a character or the unseen implications of a situation." His score shaped the viewer's reactions through precise musical timing, lean scoring, and careful dissonances. With a close investigation of select scenes from *Of Mice and Men*, this paper demonstrates how Copland's innovative scoring evokes in the viewer a strong moral response to an otherwise objectively portrayed story.

**BLACK MUSIC, WHITE AMERICANS: AUTHENTICITY, APPROPRIATION, AND "AMERICANNESSE"
IN THE SOUNDTRACK OF *THE MAN IN THE HIGH CASTLE***

Rebecca Fulop, University of Michigan

One of the most intriguing changes made in Amazon Studios' 2015 adaptation of Philip K. Dick's 1962 alternate history novel *The Man in the High Castle* is its differing construction of American identity within the context of the dystopian story world. Music plays a role in both of these constructions. The novel dealt with the question of American identity in a world in which the United States has been colonized by the Nazis and the Japanese by pitting the idea of an extinct "authentic" Americanness against a modern culture stripped of its ties to the past. Musical relics of Americana such as jazz records serve to demonstrate "modern day" colonized Americans' alienation from their past. The Amazon series, meanwhile, uses its musical soundtrack to suggest that American identity, far from alienated from its musical past, depends upon the appropriation of a now mainly extinct African-American culture. Drawing on work on colonialism and post-colonialism by Gareth Griffiths, Renato Rosaldo, and Cassie Carter, and close readings of both the film and show, this paper investigates how the "Americanness" that emerges in the show is defined by whiteness that relies on appropriated African-American culture through musical recordings by Black artists. Ultimately the show, despite its anti-racist intentions, embraces a white-centric definition of American identity, placing soundtrack production in popular entertainment in the realm of systemic, microaggressive racism and cultural appropriation. By this investigation I demonstrate how systemic racism continues to influence popular culture even as it strives toward progressiveness and anti-racism.

SUNDAY MAY 28

38. LOEWE, Sunday, May 28, 9:30AM -11:00AM

SHAPING THE SOUNDTRACK?: HOLLYWOOD PREVIEW AUDIENCES (Part 1)

Miguel Mera, City University of London

The majority of movies produced by a major Hollywood studio undergo the process of audience previews. Aimed at achieving maximum success at the box office, marketing research experts engage in data collection, exit polling and qualitative analysis. Yet, the processes used and their impact on production remain mysterious, exacerbating mythologies about the uneasy intersection between commerce and creativity. Preview screenings have frequently been presented as the primary reason for throwing out a score and hiring a new composer and the common perception is that power is transferred to the audience through the preview screening process. Our foundational research, however, reveals a series of dynamics where personal, political, commercial, and artistic factors are intertwined in the attempt to make films appeal to the widest possible audience. This presentation is in two parts. In part one, we present an historical overview of the audience preview process, including an exposé of the roles served by its cast of practitioners and marketing strategists. Through interviews with Hollywood marketing executives and other practitioners engaged in the business of audience testing, it explores the unique blend of quantitative/qualitative processes for teasing out an audience's reaction to a film's soundtrack.

SHAPING THE SOUNDTRACK?: HOLLYWOOD PREVIEW AUDIENCES (Part 2)

Ron Sadoff, New York University

In part two, we continue with an accounting of operations served by a film's postproduction team. We will continue to present the sometimes surprising results of our interviews. We will also re-examine one of the most infamous examples of a score that was rejected following poor test screenings, Gabriel Yared's music for *Troy* (Peterson, 2004). We suggest that, even in this seemingly clear cut example, there are important aspects of the collaborative and creative process that have not been highlighted in existing research. The preview audience's judgment was likely not an end in itself, but rather, the final step of a lengthy creative and critical process. Aimed at the creative practices that concurrently align with preview screenings, we emphasize the role of the music editor and the temp track as well as the creative dynamic arising between director, music editor, and composer. Finally, serving as a case study that encompasses key facets of collaborative, creative and marketing processes, we will present an analysis of a scene from *Troy*, which pits the temp track against Yared's ill-fated score. A convolution of factors ultimately resulted in a replacement score penned by James Horner.

REMAKING FUNNY FACE: THE GERSHWINS' MUSIC FROM STAGE TO SCREEN

Jessica Getman

In 1957, Paramount Pictures released *Funny Face*, a film musical starring Fred Astaire and Audrey Hepburn, using music from George and Ira Gershwin's 1927 Broadway show of the same name. While this new work retained some of the original's best-known songs (as well as its lead actor), it boasted an entirely new plot, revitalizing the Gershwins' well-worn hits through re-orchestration, and presenting them alongside new musical pieces. The availability of considerable source material related to these changes—found in the collections of George and Ira Gershwin, playwright Leonard Gershe, and composers Alexander Courage, Adolphe Deutsch, Roger Edens, and Nathan Van Cleave—makes this musical a powerful case study for comprehending and analyzing film adaptation in the mid-twentieth century. Through a study of administrative material related to the 1957 production, as well as sketch and conductor scores of several of the film's most recognizable pieces (including "Funny Face," "S Wonderful," and "Basal Metabolism"), this paper illuminates a process yet to be fully explored by scholars of either American musicals or screen music. The sources surrounding the film *Funny Face* provide insight into the ways in which screen producers negotiated creative priorities, industry requirements, and changing audience expectations, illuminating the administrative and musical decisions that went into mobilizing the venerated Gershwin oeuvre for Hollywood success.

39. Rm. 303, Sunday, May 28, 9:30AM – 11:00AM

TITLE TUNES: ON THE SONIC BRANDING TOOL USED IN FILM FRANCHISES

Marie-Claude Codsì, University of Edinburgh

The use of leitmotifs in films has often been critiqued. Theodor Adorno and Hanns Eisler went as far as to claim in 1947 that "The whole form language of current cinema music derives from advertising"¹ and that leitmotifs were to blame. While I take a more neutral stance, I argue that Eisler and Adorno's critique is partly correct, especially in regards to film serials from the 1960s onwards. Multiple franchises indeed use their scores in part as branding tools. I argue that these melodies, which have often been referred to as leitmotifs, should be described as something else: *title tunes*. Over time, they come to represent not just one or two movies, but entire franchises. They also possess a marketing value not necessarily present in leitmotifs. As such, these *title tunes* resemble much more sonic logos as described in the sonic branding world than leitmotifs.

My presentation will explore this topic, focusing on one particular franchise: *Harry Potter*. Over time, Warner Bros. has used the *Harry Potter title tune* (a fragment of Hedwig's theme) in certain ways that have come to create expectations

for the audio-viewers. An exploration of its use in the movies and some of its trailers will provide insights as to how this phenomenon, which first started with the *James Bond* franchise in the early 1960s, is now being used, and how these *title tunes* are effectively turned into sonic logos to enhance cross-promotion.

1 Hanns Eisler and Theodor W. Adorno, *Composing for the Films* (London ; New York: Continuum, 2005), 60.

A BITTERSWEET FAIRY TALE: MUSIC AND SOUND DESIGN IN E.T. THE EXTRA-TERRESTRIAL (SPIELBERG, 1982)

Chloé Huvet, Université Rennes 2/Université de Montréal

Despite the importance of *E.T. the extra-terrestrial* (1982) within the Spielberg/Williams collaboration, scholarship on the score and sound design of *E.T.* is quite scarce. This lack of in-depth studies is all the more surprising since *E.T.* also has a special status in film history. Following *Star Wars* and *Close Encounters of the Third Kind* (1977), it took a great part in reshaping the face of science-fiction cinema by featuring a benevolent alien explorer accidentally left on Earth, a complete departure from movies of the previous decades haunted by fears of the atomic bomb, totalitarianism and aggressive invasion.

The aim of this paper is to establish in what ways Williams' approach and the sound design of *E.T.* fully participate in the subtle mixture of science-fiction, melodrama and fairy tale. Drawing on a musicological analysis of the soundtrack in relation to the image and the manuscript of Mathison's scenario kept in the archives of *Bibliothèque Nationale de France*, I will demonstrate how orchestration and the interactions between music and sound effects are carefully crafted so as to convey a sense of magic and wonder, reenchanting the lonely children's daily life. The supernatural is not devoid of terror and sadness however in Spielberg's movie; I will show that the soundtrack strongly supports the reading of *E.T.* as a bittersweet fairy tale, far from the naïve and mushy story often depicted in the literature.

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“TODAY I'M HEARING WITH NEW EARS”: AUDIOVISUAL INCONGRUENCE AND CHARACTER PERSPECTIVE IN JOHN WILLIAMS' SCORE FOR MUNICH

Dave Ireland, School of Music, University of Leeds

John Williams' score for Steven Spielberg's 2005 quasi-historical thriller *Munich* presents some departures from the more overtly Romanticized neoclassical style that is often most readily associated with the composer, and in doing so challenges docudrama qualities that have been associated with this film (e.g. Morris, 2007). Rather than featuring wall-to-wall orchestral accompaniment that shares a close relationship with the concurrent images and narrative, significant portions of *Munich* remain unscored. When present, Williams' music is arguably most prominent in sequences that are framed as the protagonist's flashback-like memories of the massacre of a number of Israeli Olympic athletes.

This presentation will conceptualize the music in these sequences as incongruent, or displaying a lack of shared properties with the concurrent images and narrative. Exploring the complementary and contesting qualities of these audiovisual combinations, this presentation will consider how the music contributes to their emotive character and relates to the presentation of character perspective throughout *Munich*. Through fulfilling such functions and by providing a different approach to the score for the rest of the film, these sequences contribute to wider debates about notions of authenticity and representation in nonfiction and documentary films, and the role of music in such texts. Given that empirical research suggests that incongruent film-music pairings can result in separate encoding of auditory and visual information, considering these sequences using this perceptual lens provides an insightful tool for considering how music complements broader self-reflexive strategies evident in Spielberg's presentation of the real-life events dramatized by *Munich*.

40. Rm. 779, Sunday, May 28, 9:30AM – 11:00AM

CONSTRUCTING THE PHILIPPINE LOWBROW: THE MUSICAL VARIETY TELEVISION SHOW EAT BULAGA!

James Gabrillo, University of Cambridge

There may not be any television program as popular and influential in the Philippines as *Eat Bulaga!* (Eng: Lunchtime Surprise), which debuted on 1979, peaked in popularity in the 1990s, and remains to be the longest-running musical variety show in the Philippines. Broadcast daily from Monday to Saturday, the three-hour program features musical performances, singing contests, parlor games, and slapstick sketches featuring a group of presenters, celebrity actors, musicians, and amateur performers. Providing an overview of *Eat Bulaga!*'s four-decade run, this paper examines the show's pioneering influence on the rise of a lowbrow musical culture in the Philippines. Specifically, I survey the program's run in the 1990s, focusing on musical examples including the show's opening musical credits and a segment called *Bulagaan*, where the program's presenters deliver jokes in the form of songs. I also look at the numerous singing contests organized by the show throughout the decade, most of which emphasized contestants mimicking foreign musicians. After its peak in the 1990s, *Eat Bulaga!* consistently kept a wide fanbase throughout the 2000s. In 2015, it drew record viewer ratings, thanks to a new segment that featured *AlDub*, a fictional romantic couple who interacted with each other by lip-syncing audio samples of pop songs. Based on my attendance of multiple tapings of the show, as well as interviews with the program's producers, stars, contestants, and fans both old and new, I assess the show's cultural significance, revived popularity, and expanding audience reach both online and offline.

CLASSIC FILM-SCORING VERSUS CONTEMPORARY TELEVISION MUSIC: A COMPARISON OF THE COMPOSITIONAL TECHNIQUES IN THE MUSIC OF *PSYCHO* (1960) AND *BATES MOTEL* (2013)

Kristin A. Force, Ryerson University

Over 50 years after the premiere of the film *Psycho*, a modern day prequel to the iconic film was released by A & E. The television series, *Bates Motel* (2013) chronicles Norman Bates' teenage years before he murders his own mother. The Emmy Award-nominated soundtrack composed by Chris Bacon is featured throughout the four seasons. Bacon stated that the goal of the show was not to create a "knock-off" of the original film or make it an "homage" to Hitchcock and Herrmann. Of course when he was in the initial stages of composition he knew that the score would inevitably feature a string section. Bacon started using virtual strings, but then switched to live strings creating what he calls, "homogeneous imperfection".

Although this contemporary score is meant to be different than Herrmann's original score, this paper will demonstrate how Bacon's music evolves from season one to four, and begins to use similar conventions. Through a comparison and analysis of the two scores, this paper will outline how Bacon started the series with a more distinct score to match the plotline of the show which initially does not share many similarities with the film. In season four, the composer wrote a Norma/Norman theme to accompany Norma's death scene, which shares elements of Herrmann's style. This paper will demonstrate that as this twenty-first century television-show progresses through the seasons and displays Norman's insanity, it is evident that the visuals and music of the show become more intertwined with that of *Psycho* (1960).

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HORROR, HERRMANN, AND HERMENEUTICS: THEMES OF THE SPIRITUAL IN AMERICAN HORROR STORY

Timothy Rosenberger, Lutheran Theological Seminary at Philadelphia

Much has been made of how Ryan Murphy's *American Horror Story* has recycled notable musical scores, such as Bernard Herrmann's compositions for Hitchcock films, to develop theme and advance plot. Relatively scant focus has been trained on the role that recycled liturgical and church music play in the series, which has numerous allusions to religion and spiritual crisis. While each season of the program touches on themes of the religious and spiritual, the second season, set in a Catholic-run insane asylum, presents a uniquely compelling view of the intersection between scoring, popular music, and themes taken from religious music. No scholar has yet examined the music of this season from the perspective of church music scholarship, and there are compelling theological and musicological arguments that can be uniquely explored by such a reading. The proposed paper will briefly examine the history of the Gothic genre's employment of musical themes from religious music, and it will offer some insights on the relationship between audiences, religiously defined characters, and church music. The core of the paper, however, will be an exploration of the religious music employed in the second season of *American Horror Story*, and its apex will be an examination of the religious subtexts found within Jessica Lange's notable "Name Game" singing and dance number.

41. Rm. 779, Sunday, May 28, 9:30AM - 11:00AM

THE TROPING OF PREEXISTING MUSIC IN THE FILMS OF TERRENCE MALICK

Steven Rahn, University of Texas at Austin

David Neumeier (2015) claims that any film will change preexisting music that it incorporates simply by combining the music with images. Tracking the use of two Bach preludes in cinema, Neumeier investigates how meaning emerges between these preexisting musical works and various films. To describe this process, Neumeier adopts Robert Hatten's (1994) concept of troping in music—when two different, formally unrelated types are brought together in the same functional location so as to spark an interpretation based on their interaction.

In this paper, I expand Neumeier's approach by exploring the tropological effects created through the reinterpretation of classical music with programmatic or extra-musical associations in the films of Terrence Malick. The preexisting programs of the musical works in these films may take on either a parallel meaning, a contrasting meaning, or undergo a more complex transformation altogether as a result of their interaction with the film narrative. In my central case study, *Days of Heaven* (1978), the *Aquarium* movement from Saint-Saëns' *The Carnival of the Animals* appears along with Ennio Morricone's recomposed version of the piece. I argue how the original and modified versions become semiotically distinct through a multi-layered troping process. While the original piece represents a transcendent realm of existence beyond that of the characters, Morricone's version marks pivotal moments in the narrative trajectory and provides moral commentary on the characters' actions. As an analytical framework, troping thus opens up space for new meaning that can emerge between film and preexisting music.

HEARING CULTURAL CONTACT IN TERRENCE MALICK'S *THE NEW WORLD*

Nicholas Godsoe, University of Toronto

Terrence Malick approached his 2005 film *The New World*—with a profound commitment to historical realism. Steven Rybin explains that this choice is strategic, in that it balances the cultural tensions between the Powhatan natives and the Europeans, and therefore “does not grant the colonialists any privileged purchase over the narrative drive as a whole.” (Rybin 2012). This assertion, though, becomes problematic when considering the film's use of sound. This study will examine the ways in which the film's soundscape may deter audiences from viewing this film with objectivity and neutrality and explore the—perhaps unintentional—consequences this can have.

Building on criticism of the film that claims historical authenticity is manipulated to privilege the colonialist project (Nicol 2011, Siebert 2012), similar issues with respect to the film's use of music and sound are provoked. The use of pre-existing music and James Horner's original score both beg the question: *whose* America does this music aim to represent? I will argue that this music—citations of Wager, Mozart, and underscore inspired by Copland—is culturally charged; this music infuses the film with a sense of post-colonial American nationalism, which in turn encourages viewers to identify with the European colonial project. This will be weighed against the film's impressive and pervasive use of historically-informed soundscape. In conjunction with commentary from the film's sound team (Kenny 2006) and scholarship that aims to discern the significance of the New World's soundscape (Rath 2003, Hill 2013), this paper explores the use of historically-informed soundscape in the context of the more problematic underscore.

“SING THE STORY OF OUR LAND”: INTERSECTING SOUNDWAYS AND CONTESTED SPACES IN *THE NEW WORLD*

Randolph Jordan, Concordia University

In this paper I examine Terrence Malick's *The New World* (2005) as a form of creative historical research that has much in common with acoustic ecology's interest in reconstructing and reimagining the soundscapes of the past, an increasingly popular area of investigation in sound studies more generally. Malick stages the tale of John Smith's 1607 arrival in Virginia with a particularly rich approach to sound design that emphasizes not only authentic period detail but also the multiple subjective perspectives that have led to persistent popular mythologies surrounding this moment of first contact. The film's soundtrack invites the audience to become immersed in narratives of cross-cultural tension and communication, as well as the problems of period filmmaking, through the complex staging of sound as a powerful confluence of technological sophistication, contemporary historical research, and aesthetic innovation. Drawing on recent research into the role of sound in the cultures of the English and the Algonquin of the early 17th Century, I situate the editing and mixing strategies of Malick's sound designer Skip Lievsay (and his extensive use of historical sound archives) in the context of recent work on multi-channel sound technologies and context-based composition in electroacoustic music and acoustic ecology. Ultimately I demonstrate that Malick and Lievsay maximize the technological potential of the day to position their listeners at points of intersection and overlap between often contradictory ways of knowing the worlds their characters inhabit, which, in turn, exposes the artifice of the film's periodization to reveal historical truths otherwise inaccessible.

42. LOEWE, Sunday, May 28, 11:30AM – 1:00PM

FROM STAGE TO SCREEN: THE FILM MUSICALS OF SCREENWRITER ERNEST LEHMAN

Hannah Lewis, University of Texas at Austin

Since the dawn of sound film, countless beloved Broadway musicals have made their way to the Hollywood screen. These film adaptations, valued by scholars and audiences alike for their accessibility and stability as texts, frequently become stand-ins for their stage counterparts, even when they differ substantially. At the same time, as Knapp and Morris (2011) point out, the film musical, often considered a “derivative genre,” is almost always studied separately from the stage musical. Little scholarly attention has been paid to the process of adaptation from stage to screen: the changes made during adaptation, the reasons for those changes, and what makes a film adaptation of a Broadway show critically and commercially successful or unsuccessful.

The work of major Hollywood screenwriter Ernest Lehman can help shine light onto the adaptation process. Lehman was an important creative force behind such successful screen adaptations as *West Side Story* (1961), *The Sound of Music* (1965), and *The King and I* (1956). His extensive notes, drafts, and annotations, housed in the Ernest Lehman Collection at the Harry Ransom Center, reveal Lehman’s creative and collaborative process. Lehman was deeply concerned about negotiating a balance between the “completely realistic and the theatrical” to attain a “distinctive cinematic style,” accomplished by reordering or restaging songs, camera work, and other narrative and audiovisual techniques. Examining the adaptation process from stage to screen through the lens of the screenwriter reveals the significant differences – and also the linkages – between these two interconnected art forms.

GETTING REAL: STAGE MUSICAL VS. FILMIC REALISM IN THE FILM ADAPTATIONS FROM CAMELOT TO CABARET

Raymond Knapp, UCLA Herb Alpert School of Music

Broadway musicals combine simulations of reality with fantasy, typically intertwined within musical numbers. Film adaptations of musicals sometimes have difficulty retaining a balance between the two, a problem exacerbated in the late 1960s, when adaptations made a stronger play for filmic realism, coincident with the fading of Broadway’s “Golden Age.” As adapted musicals got “real,” that element began to engage audiences more directly than their musical-based fantasy-reality, undermining the very rationale for their being musicals in the first place.

In my consideration of these developments, I begin with *Camelot* (1967), for which I detail how the balance between reality and fantasy in its songs is overturned through the film’s treatment of key songs (“Lusty Month of May,” “If Ever I Would Leave You,” and “Guenevere”). I then extend these observations in brief discussions of two other adaptations of “idealist” musicals, *Finian’s Rainbow* (1968) and *Man of La Mancha* (1972), before taking up the line of development that links the earlier *West Side Story* (1961), *Sweet Charity* (1969), and *Cabaret* (1972), in which stylized movement creates its own reality within cinematic spaces. Notably, *Cabaret* explores, more deliberately and effectively than *Camelot*, the capacity of film and songs to establish different realities.

THE TOUGHEST OF ALL STAGE ADAPTATIONS FOR THE SCREEN: THE CLASSICAL HOLLYWOOD OPERETTA IN THE 1930S

Casey Long, University of Wisconsin- Madison

The short-lived popularity of the operetta-film has led to its relative neglect in Film Music literature. While extensive research and analysis has been dedicated to the film musical, consensus on even a definition of the operetta has proved difficult. Still, this particular form of musical can and should be distinguished from the broader genre. The operetta entertained a broad audience in the United States and Europe between 1855 and 1930 and was unique for its comic storylines, sexual innuendo, and performers’ ability to emit high-intensity, vibrato vocals. While successful on the stage, however, the operetta was met with little critical praise in cinema.

In this paper, I trace the differences between the staged operetta and its screen adaptations by comparing original scripts and sheet music of Victor Herbert’s *Naughty Marietta* to an analysis of W. S. Van Dyke’s 1935 filmed version. The duration and frequency of musical numbers — coupled with a greater or lesser use of underscoring — highlight how filmmakers altered preexisting material to suit the new medium. As the nascent sound film was still in a period of development, producers necessarily considered the limitations and flaws of recording equipment as well as reproduction capabilities in theaters. By taking a closer look at the differences between the original score and later alterations, we might better understand the methods and solutions that filmmakers took up at such an early stage. The operetta, in this way, can be viewed as a short-lived experiment and a testing ground for the early musical.

43. Rm. 303, Sunday, May 28, 11:30AM – 1:00PM

HIDDEN IN PLAIN SOUND: INAUDIBLE TECHNIQUES IN ALEXANDRE DESPLAT'S *ARGO* SOUNDTRACK

Andrew Callaghan, The University of Melbourne

Filmic realism and musical scores are not easy companions: in recent decades, filmmakers in Hollywood have tended to avoid non-diegetic music in films that seek a realistic aesthetic. However, there have been a number of films produced in the last ten years that bear many hallmarks of deliberate illusory realism, but include the use of musical scores. This apparent contradiction of aims and practices results in specific outcomes in the scores' design and placement. Alexandre Desplat's score for *Argo* (2012) demonstrates not only that classical Hollywood practices of 'inaudibility' are alive and well, but also have developed in terms of musical design and mixing techniques. Previous examples of 'inaudibility' are reviewed and used as a starting point for an analysis of the film's music. This analysis, when combined with a summary of the filmmakers' creative intent and aesthetic goals, indicates that the use of inaudible techniques appear in sections of the film that employ *vérité* tropes and moments of tension, while in heightened comedic scenes the absence of those same techniques is notable. Additionally, contemporary practices that contribute to the 'inaudibility' of the score are outlined, including the application of a textural architecture previously observed in other recent Hollywood scores; musical parallelism with diegetic sound design; heavy use of diegetic sounds to mask the closure of cues; and the blurring of the line between sound and score.

MUSICAL MEDIATION FOR FICTIONAL FABRICATIONS IN ORSON WELLES'S *F FOR FAKE* (1974)

Michael Baumgartner, Cleveland State University

Even though *F for Fake* is regarded as one of Orson Welles's less prominent films, Welles arguably created the most innovative musical concept for this film in comparison to his earlier works. He moved beyond the convention of Hollywood scoring and employed music in the manner of such New Wave filmmakers as Jean-Luc Godard. A reevaluation of *F for Fake* demonstrates that music plays an integral part in shaping the narrative trajectory of the film. The music is a stylistic mishmash from a Hungarian *nóta* to a light jazz waltz, is chiefly responsible for the suaveness of Welles's essay film, and glosses over the fragmented storytelling style by providing a sense of continuity. Welles presents his eclectic musical selection in countless, short fragments, duplicating the same technique he used in the visual domain of splicing together numerous disparate snippets of film. As part of the virtuosic visual and sonic montage, he utilizes the music as a device to mislead the audience. To the viewer, the music supports the notion that the narrative is real and trustworthy. The musical fragments create an acoustic veil to disorientate the viewer, to divert from the fact that the plot conveys mainly fabricated information. Welles investigates in *F for Fake* the musical practice of documentaries, in which music is often used to support the seemingly genuine authenticity of the message. He persists in feigning that music endorses the truth of the content. On a larger scale, he also accentuates the inherent quality that music has the power of making the viewer believe the cinematic narrative.

44. 6th floor, Sunday, May 28, 11:30AM – 1:00PM

SOCCER SOUNDS ON SCREEN – A CASE OF ATMOSPHERIC TELEVISION MUSIC?

Nicolai Jørgensgaard Graakjær, Aalborg University

This presentation focusses on a particular kind of sound during a live television broadcast of a soccer match. Based on a textual examination of the televised English Premier League match for men between Tottenham Hotspur and Leicester City (29 October, 2016), the presentation examines the variety, placements, and functions of the ambient venue sounds characterized most significantly by the sounds, hereunder chants, produced by the attendees.

Whereas the visual structure and various aspects of commentary has received considerable scholarly interest, ambient venue sounds have been only sporadically studied in scholarly contributions on televised soccer. This could seem somewhat misrepresentative. Firstly, televised ambient venue sounds are omnipresent and often quite powerful; in fact, they could seem hard to ignore. Secondly, ambient sounds have long been considered to contribute significantly to the atmosphere and experience of attending a soccer match at the venue; this could seem to indicate, that the sounds have a significant, although obviously dissimilar in some respects, role to play during the televised versions as well.

Consequently, the presentation explores what this role might be: How does ambient venue sounds contribute to the structure and appeal of live televised soccer, and, as chants are prevalent, how does the sounds qualify as "music on television"? In answering these questions, the presentation aims to expand the knowledge of both televised soccer and music on television.

SCORING TURKISH *DIZI* (TV SERIES) IN STRUGGLE WITH TIME

Burcu Yildiz, Istanbul Technical University

Dizi is the term used to describe Turkish prime-time TV series encompassing soap operas and dramas. In the last 10 years, the screen time of TV series started to be prolonged and when it was realised that filling the prime time in each day with only one series locks in advertising revenue and provides to reduce the cost of the TV channels, the market underwent a significant transformation. Nowadays, Turkish *dizi* episodes are approximately 130-150 minutes long different from the world market. It means that there are lots of lengthy, lingering scenes, which makes scoring series,

especially important. In Turkish *dizi*, the music is heard during approximately 85% length of an episode because the producers strive to use the narrative quality of music to the greatest extent possible. Furthermore, TV series in Turkey are not produced and made ready for screening months before the season. *Dizi* market works in full capacity with incredibly tight production timetables, which allow 150-minute episodes being written and shot in around four or five days in each week so that the entire production process should be completed weekly, as quickly as possible. So, scoring as one of the last stages throughout the post production process must be completed in approximately 24 hours one or two days before screening day. In this paper, I address to distinctive scoring and especially music editing strategies for Turkish *dizi* considering those disadvantageous conditions and then discuss how music becomes an important televisual aesthetic and storytelling device as a creative actor converging TV and music industries.

REPURPOSED FANTASIES AND PATCHWORK NOSTALGIA: SOUND DESIGN IN DISNEY'S TELEVISION PROGRAMS

Paul Cote, University of Maryland, College Park

The Walt Disney Company has presented itself as an emblem of wholesome childhood innocence for so long that it can be easy to forget this was not always the case. For as any child encountering the Pleasure Island sequence in *Pinocchio* (1940) can testify, many of Disney's most iconic films from the 1930s and 1940s are saturated with terror, cynicism, and violence. How did a studio responsible for so many children's nightmares refashion itself as the world's most iconic symbol of childhood innocence? The answer, I argue, lies in a critically neglected area of the studio's legacy - in sound design from Disney's mid-1950s television programs. With shows like *Disneyland*, the studio rebranded itself as a nostalgic utopia, one where "dreams come true" without any consequences or reservations. Yet while scholars like Daniel Goldmark and J.P. Telotte have produced excellent work on sound from the studio's pre-1950s animation, precious little scholarship acknowledges the crucial role sound played in reshaping the studio's identity for the television age. The studio created a new sonic aura by revising its history; sifting through the studio's vast archive, the makers of *Disneyland* created a piecemeal soundtrack that emphasized the gentlest music, vocal performances, and sound effects from past films and discarded everything else. In the process, Disney created a sonic identity that ultimately became so powerful it could imbue virtually any accompanying footage - no matter how banal, cheap-looking, or violent - with the sheen of nostalgia that dominates children's media to this day.

45. Rm. 779, Sunday, May 28, 11:30AM – 1:00PM

COMPILATION, SYNCHRONIZATION, AND THE OCCULT IN GUY MADDIN'S *ARCHANGEL*

Daniel Bishop, University of Indiana

The occult haunts the work of filmmaker Guy Maddin. Although Maddin's more recent films engage with the occult as an explicit thematic topic, his second feature, *Archangel* (1990), represents a vital point of departure for Maddin's use of an aesthetics of the occult. Building upon recent work of K. J. Donnelly on synchronization and Daniel Yacavone on cinema and world theory, I argue that Maddin's uncanny emulation of early sound cinema, his engagement with synchrony and asynchrony, and his use of a both well-known and obscure compiled music is best understood through a worldview akin to that of a modern occult practitioner—one which adopts a critically self-conscious yet openly empathetic understanding of the soundtrack as an imagined entity possessing a form of autonomous will. This imagined agency cultivates an understanding of synchronization similar to that of Jungian synchronicity, while Maddin's use of compiled music cultivates something akin to a collective unconscious. An occult understanding of *Archangel*'s film world also helps to situate aspects of Maddin's later work, including the performative-ritualistic use of silent film music in *Brand Upon the Brain!* (2005), and the communication with the spirits of lost films that informed the online *Séances* project and the feature film *The Forbidden Room* (2015).

CAPTURING THE EPHEMERAL: A VIEW OF KAIJA SAARIAHO'S *LATERNA MAGICA* THROUGH INGMAR BERGMAN'S LENS

Nora Engebretsen, Bowling Green State University

Per F. Broman, Bowling Green State University

Music's influence on Ingmar Bergman's films is widely recognized, but what of Bergman's influence on music? Kaija Saariaho references Bergman's autobiography in the program notes for her eponymous orchestral work *Laterna Magica* (2008). Initially, the connection to Bergman appears superficial, albeit suggestive, centering on the *laterna magica* itself and its creation of an illusion of motion through variations in speed, which Saario casts as symbolic of her manipulations of motivic materials, tempi and our perceptions thereof. As Saario's notes continue, however, the extent of her debt to Bergman begins to emerge. She describes being "touched by the way Bergman described the different lights which his favourite photographer, Sven Nykvist, was able to capture." Part of this text found its way into the piece as a series of adjectives to be whispered by the performers. She also points to a connection with a specific film, *Cries and Whispers*, comparing her use of the "unified colour of six horns" as a marker of structural divisions to Bergman's use of the color red to mark transitions between scenes.

This paper explores further connections between Saario's *Laterna Magica* and Bergman's *Cries and Whispers*, revealing parallels in their approaches to temporality and light—reimagined as musical timbre—and linking elements of

Laterna Magica's motivic and textural vocabulary to the heightened ambient sound world of *Cries and Whispers*. A reading of *Laterna Magica* in relation to noise/sound and physical/spiritual binaries, based on Rebecca Leydon's notion of *timbral trajectories*, further illuminates the connection between the artists' works.

MEMORY OF A (MUSICAL) FANTASY: ROMANTICISM AND REFLEXIVITY IN WES ANDERSON'S MOONRISE KINGDOM

Tim Cochran, Eastern Connecticut State University

Wes Anderson describes *Moonrise Kingdom* as a "memory of a fantasy," indicating his film depicts the power of adolescent love while reflecting on its naiveté from an adult perspective. This paper explores this binary of romanticism and reflexivity in Anderson's use of Benjamin Britten's music: although Britten's music supports the love story's emotional impact, the film undercuts fantasy by calling attention to the music's materiality and preexisting meanings.

I analyze the opening credits as a revision of ETA Hoffmann's romanticism, which casts music as an "unknown realm [of] inexpressible longing." When Suzy gazes out the window, her brothers' tinny recording of *The Young Person's Guide to the Orchestra* saturates the soundscape abruptly, signifying musical transport toward an idealized realm. When diegetic sound levels return, music's dual status as temporary escape and material prop becomes apparent, reflecting Anderson's storybook sets, which appear simultaneously fantastical and manufactured.

Anderson uses Britten to both emotionalize the fictional world and expose its fictionality through references to the music's preexisting meanings, as illustrated by the intertextual dependence of the love story on Britten's church opera *Noye's Fludde*: Sam and Suzy meet while animals enter the ark, and a recording of the dissonant post-flood Alleluia plays while the children await their fate during an historic storm. Appropriations of operatic plot and expression assist spectators' emotional engagement while highlighting the fantasy's unreality as Anderson's film rests on the narrative architecture of another dramatic text.

A framework for analyzing revisions of romantic aesthetics in postmodern film music will result.

46. LOEWE, Sunday, May 28, 2:30PM – 4:00PM

SOUNDS AS NARRATIVE TECHNIQUE IN THE FILM "THE SNOW QUEEN"

Sanna Qvick, University of Turku

This paper is part of my PhD dissertation, which aims to map out narrative strategies of film music in fairy tale films for children using close reading and audio-visual analysis. My research data is compiled from a selection of Finnish children's films made between the years 1949 and 2004. The screenplays of these films are based on existing children's literature. Even though their narrative schemas are quite similar, they vary in their musical and sound design choices.

The foci of this presentation are the preliminary results from my analysis of a film *The Snow Queen* (1986, dir. Päivi Hartzell). In this adaptation of Hans Christian Andersen's fairy tale, composer Jukka Linkola has used leitmotifs to the extremes, for example with assigning a theme to a particular instrument. The soundtrack was actually written before the shooting of the film, and was played in the background while filming. Hence it has a big part in the narration of the film.

My presentation looks for answers to some of the following questions: How does the soundtrack immerse the audio-viewer to the world of narrative? Does this overwhelming soundtrack give room to other sounds? How are the different locations of the narrative highlighted sonically? What kind of functions do effects have in this film?

THE TWISTED NAME ON GARBO'S EYES': PERSON, PERSONA, AND MUSIC IN BOWIE'S FILM ROLES

Katherine Reed, Utah Valley University

Almost as soon as David Bowie began recording music, he began to act in films. Like many pop stars, Bowie saw himself as a performer first and foremost, but unlike most other musicians, his performance of himself offscreen was purposefully fluid. Bowie created his own star image, consciously masking David Jones under each new persona. For this reason, Bowie the musician and Bowie the actor are difficult to untangle from one another. While Julia Lobalzo Wright has theorized Bowie's star image as excessive, and only really compatible with certain (queer or alien) roles, I argue a different approach. We might see Bowie as he seemed to see himself: not as an overdetermined sign, but as a blank slate.

Taking Barthes' reading of Garbo's face as a starting point, this paper reads Bowie as a similarly mythological figure: determinate in that he was a real person, but a sign of much more than that. As Barthes labels Garbo the "Platonic idea of the human creature," so I argue that we should view Bowie as a similarly sexually indeterminate ideal of a rock star. Analyzing his roles in *The Hunger*, *Labyrinth*, and *Zoolander* in comparison to Bowie's musical identities, this paper addresses the purposefully fluid nature of Bowie as star. In particular, the music used to score Bowie's scenes in these

films highlights the contradictory nature of his star image. The music here acts both to highlight and undercut the idea of any stable “Bowie,” much as the artist’s own oeuvre did.

SHEDDING LIGHT ON *DARK COMMAND*: VICTOR YOUNG AND THE ASPIRATIONAL “A” FILM

Jeff Smith, University of Wisconsin-Madison

By the end of the 1930s, Republic Pictures emerged as the most successful of Hollywood’s “Poverty Row” companies that supplied exhibitors with cheaply made “B” films to fill out the bottom halves of double bills. In 1940, the studio shifted strategies, however, as it began producing expensive “Deluxe” titles in an effort to compete with the majors for screens located in the lucrative first-run market. Raoul Walsh’s *Dark Command* was an early example of this new approach, made at a cost of \$750,000 and featuring John Wayne, Claire Trevor, and Walter Pidgeon in the principal roles.

Although *Dark Command* displays lavish production values and the imprimatur of a Civil War epic, certain aspects of the film reveal its status as an industrial hybrid, neither wholly an “A” film nor wholly a “B.” Chief among these hybrid elements is Victor Young’s score, which mixes compositional techniques associated with the classical Hollywood paradigm with the “mix and match” approach that adhered at Republic where cues were written for re-use as part of the company’s music library.

Through close analysis of the film’s score, I contend that these hybrid qualities are correlated with cues that fall into three loose groupings: 1) cues, like “On to Kansas” or “Cupid,” that feature theme writing of the type associated with the classical paradigm; 2) Western folk songs of the type commonly found in Republic’s “singing cowboy” films; and 3) anonymous action cues of the type found in the studio’s series Westerns. In sum, the score’s hybridity neatly illustrates the fact that a studio’s internal production practices may supersede financial considerations when it comes to a film’s adherence to aesthetic norms.

47. Rm. 303, Sunday, May 28, 2:30PM – 4:00PM

WATCHING CHARACTERS LISTEN: CATHARSIS IN *LOVE ACTUALLY*

Elizabeth Kirkendoll, Ohio State University

Recent media research by Brigitte Scheele, Fletcher DuBois, and Carl R. Plantinga points to film as a cathartic outlet for viewers. Drawing on the Aristotelian notion of catharsis, these scholars rely on the idea of sympathetic narratives—a psychological closeness between the audience and the film’s main characters. Furthermore, multiple psychological studies have indicated that catharsis is mediated by music, especially when a sad person listens to “sad” music to alter an affective state. This paper investigates moments in film that combine these two phenomena: scenes in which a character listens to music to experience catharsis and the audience—by viewing this scene in a state of psychological identification with the character—experiences sympathetic catharsis through the character’s musical choices. As a case study of this sympathetic catharsis, I provide a close reading of two scenes from the 2003 romantic comedy *Love Actually*. By engaging with audience responses to film characters’ emotional states (via reports collected by media scholar Lauren Anderson), this paper demonstrates that audience members both notice music’s cathartic function in this film and feel emotional effects in response to the music. In summary, the audience’s cathartic responses suggest a dual purpose of music in romantic comedies—the music denotes surface level meaning to guide the audience through the narrative while simultaneously affecting the audience psychologically.

PAVEL HAAS AS A FILM MUSIC COMPOSER

Romana Klementová, Masaryk University, Brno, Czechoslovakia

The composer Pavel Haas (1899-1944) was born in the family of a Jewish merchant in Brno (now the Czech Republic). In this town he also studied in the class of Leoš Janáček. The influence of his teacher is completely evident in Haas’s sense of musical shortcut and his warm relationship with Moravian folk songs. In his compositional work Haas focused mainly on the orchestral, chamber and vocal pieces. In my paper I would like to talk about his music for film which the musicologists have completely neglected so far. I am going to analyze the Haas’s way of composing in three film scores: *Život je pes* (1933), *Mazlíček* (1934) and *Kvočna* (1937). A logical question appears: who asked Pavel Haas and gave him the opportunity to compose the film scores? It was his brother Hugo Haas, who became famous as an actor and a film director in Prague Barrandov studios in 1930s, as well as later in Hollywood where he fled to from the Nazis.

What I consider exceptional is the fact, that all the Haas’s manuscripts of film scores have been completely preserved, including the handwritten notes both in the scores and in the scripts. This sources enable us to make a complete picture of his way of composing as the gradual process, thanks to which we don’t have to rely on the final product, the film alone, only. I am going to specify typical structural elements of music in individual scores including the alternative versions that is the harmonic, melodic as well as the formal structure of each score, which we can compare with works of Haas’s contemporaries. Unfortunately, we can only speculate how Haas’s compositional work would progress. He was killed shortly after his transport to the concentration camp in Auschwitz.

ACOUSMATIC LULLABIES: THE POWER OF THE FEMALE VOICE

Sadie Menicanin

The *acousmètre*, originally theorized by Michel Chion, is defined by its powers of transcendence, ubiquity, and omniscience, capabilities reminiscent of two familiar mytho-cultural disembodied voices: God and the Mother. Guy Rosolato's fantasy of the Mother's voice as a "sonorous envelope" of pure sound, submerging the subject in a state of blissful plenitude, and Chion's application of this fantasy to his conception of the maternal *acousmètre* as aligned with pre-Creation chaos (Chion 1999 [1982], 61), have been problematized by Kaja Silverman (1988) due to their inherent devaluation of the Mother's voice as primitive, irrational, and anterior to the enlightened male *logos*.

Scholars have drawn upon Rosolato's concept in studies of the female singing voice in Western culture (Dunn and Jones 1994), and in critiques of the theoretical parallel between film music and "feminine" emotional expression (Flinn 1992; Gorbman 1987; Laing 2007). Additional studies implement Chion's *acousmètre* in investigations of the female speaking voice in cinema (Lawrence 1991; Silverman 1988). In this paper I apply these theoretical foundations to an area of film music studies that remains unexplored: the nondiegetic female singing voice in recent film underscoring.

When, why, and how is the female singing voice used in mainstream film music of the turn of the twenty-first century? I analyze and link representative examples from *Gladiator* (2001), and *The Fellowship of the Ring* (2001) to the theoretical framework – with brief consideration of relevant moments in films such as *Apollo 13* (1995) and *The English Patient* (1996) – and devote attention to how these cinematic iterations of solo female singing both perpetuate and transcend archetypal constructions of the female singing voice.

48. 6th floor, Sunday, May 28, 2:30PM – 4:00PM

GOOD MORNING, MR. ORWELL: JOHN CAGE AND NAM JUNE PAIK ON SATELLITE TELEVISION

John Green, University of Rochester

On January 1, 1984, John Cage kicked off the New Year by performing live on Nam June Paik's satellite broadcast extravaganza, *Good Morning, Mr. Orwell*. Cage's performance of *Branches* (1975), seated at a table and plucking amplified cactuses, was situated between live and prerecorded appearances by pop artists and avant-garde figures from Oingo Boingo to Allen Ginsberg. For Paik, the show represented quality programming—good TV. The unique liveness of the satellite broadcast would, in the Korean video artist's words, consider "how to play with improvisation, in-determinism, echos, feedback, and empty spaces in the Cagean sense." Yet, the show's production was enabled both on- and off-screen by Cage's collaboration. Utilizing unpublished archival correspondences, an examination of Cage's involvement reveals the multifaceted nature of the composer's late career, which involved a wide network of collaborators, personal and institutional financial ties, and a visual art program in tandem with his compositional philosophy.

I will also draw upon Philip Auslander's study of liveness and mediatization to suggest how *Orwell* and its participants commented on and shaped these concepts. Auslander argues that the opposition between live and mediatized forms is not derived from "intrinsic characteristics...but, rather, as determined by cultural and historical contingencies." I argue that Paik's use of the latest media technology allowed him to emphasize rather than oppose liveness. By structuring the show as a one-time event and experimenting with real-time collaboration via satellite, Paik was able to emphasize elements of liveness such as interaction, evanescence, and intimacy.

HERO-ING WHILE FEMALE: MUSICAL DICHOTOMIES OF FEMININITY IN *SUPERCIRL* (2015)

Sarah Holder, University of Tennessee, Knoxville

Following a longer trend in television showcasing superheroes, such as *Smallville* (2001) and *The Flash* (2014), in fall of 2015 the CW premiered *Supergirl*, a new series that portrayed the weekly adventures of a young woman endowed with superhuman abilities. Throughout the series, the audience follows Kara Danvers, Superman's lesser known cousin, as she embraces her powers to help those in need while struggling to balance her every-day life problems of romance, work, and friendship. A crucial component to her split identity is music. The series employs triumphant orchestral underscoring composed by Blake Neely to highlight her superhero scenes. While the narrative often portrays her as weaker than her male counterparts, especially Superman, the underscoring serves to reinforce her heroic nature and competency. However, the compiled popular music, used during her civilian scenes, serves the opposite purpose: this music shapes Kara as awkward, highly insecure, and in constant need of male support. These musical tactics position the show, I argue, under the concept of pop feminism, which constructs feminine agency that is reinforced with misogynist undertones. Drawing on current scholarship on television music, super hero film music, and pop feminism, this paper explores the multivalent ways that the compiled music and original underscoring construct Supergirl's split femininity. I compare the use of music in *Supergirl* to other male CW superheroes, positing that while the show endeavors to craft a strong feminist character, it promotes a misogynistic reading.

CRAZY EX-GIRLFRIEND, GALAVANT, AND THE SERIALIZED TELEVISION MUSICAL

Leanne Wood, Salisbury University

The landscape of American television is dotted with special musical episodes in which non-singing, non-dancing characters temporarily embrace the conventions of the movie musical. Inevitably, special plot devices are required to explain the characters' brief shift into what Raymond Knapp calls Musically Enhanced Reality Mode (MERM): brain traumas, dream sequences, demonic possession, and the "backstage musical" trope can all help rationalize the characters' lyric outpourings.

In fully musicalized television series, however, singing and dancing are the norm. The show choir-themed series *Glee* (2009–2015), for example, relied on the backstage musical trope and freshly-arranged pop tunes to sustain its lengthy run. No such plot-based or songwriting accommodations are made in the recent series *Galavant* and *Crazy Ex-Girlfriend*. Both series premiered in 2015 and feature multiple newly-composed numbers in each episode. Each revels in self-aware performances and musical pastiches. ABC's *Galavant*, with tongue-in-cheek songs by veteran Disney collaborators Alan Menken and Glenn Slater, parodies Disney's standard fairy tale narratives; similarly, The CW's *Crazy Ex-Girlfriend* employs musical numbers to critique contemporary romantic ideals and gender expectations. In this paper, I explore *Galavant* and *Crazy Ex-Girlfriend* as complementary examples of the serialized television musical, a genre that extends traditional stage and film musical forms across separate episodes, yet can also be consumed in multi-hour binges thanks to on-demand streaming services. I reflect on the challenges of sustaining a musical in serial form and consider how the recent popularization of stage, television, and film musicals has contributed to the reception of these series.

49. Rm. 779, Sunday, May 28, 2:30PM – 4:00PM

MUSIC, MIGRATION AND MOVEMENT: SCORING NARRATIVES OF DISLOCATION IN AFRICAN CINEMA

Alexander Fisher, Queen's University Belfast

African cinema has frequently explored the idea of being 'out of place', examining the experiences of movement and migration that characterise the postcolonial continent. Thus, in Ousmane Sembene's *La Noire de...* (1966) a housemaid follows her employers from Dakar to Antibes and loses her identity in the process, while in *Borom Sarret* (1963) an impoverished cart driver loses his livelihood when he takes a passenger to a wealthy neighbourhood. Similarly, in Djibril Diop Mambéty's *Touki Bouki* (1974) a young couple unsuccessfully flee the slums of Dakar for the rose-tinted modernity of Paris, while in Souleymane Cissé's *Yeelen* (1987) a descendent of a powerful initiation society is pursued across the desert by his corrupt father.

Music is often central to the articulation of these narratives, where culturally diverse musical styles complicate our characters as they migrate across cultures. A potential conceptual approach to this lies in Mark Slobin's recent examination of film music in terms of 'erasure' (where musical space does not correspond to characters' identities) and 'displacement' (where a culture's music is substituted with a stereotype), suggesting the potency of these techniques in the narrative articulation of dislocation.

This paper considers how the displacement or erasure of indigenous and non-indigenous musical practices may function in these narratives of dislocation, while more broadly examining the power of music – as both culture and commodity – to articulate the tensions of cultural experience that emerge in the activities of migration and movement.

FROM CLASSICAL TO (NEO-)ROMANTIC: THE UNION OF GALANT AND POSTMINIMALIST STYLES IN DARIO MARIANELLI'S SCORE TO PRIDE AND PREJUDICE (2005)

Bree Guerra, University of Texas at Austin

Among the four criteria Thomas Leitch (2008) develops to define the "adaptation genre" in film, Leitch lists period music as one of the key markers that connect a film to its historical setting and its source material. Especially in the aesthetic surrounding Jane Austen adaptations, maintaining a "period sound" in the score throughout the film is an important sign of authenticity, while deviations suggest reconceiving some aspect of Austen's original. In the score to Joe Wright's 2005 *Pride and Prejudice*, composer Dario Marianelli sets the film in a surprisingly fluid hybrid of eighteenth century Classical style and modern post-minimalism, with themes that range along a spectrum from pseudo-galant to fully (post)modern. Moving beyond just motivic reference, this flexibility allows the balance between the two styles to take on narrative significance in the film.

Drawing Robert Gjerdingen's (2007) schema theory for *galant* music, I analyze how Marianelli stylizes the conventional melodic and harmonic units behind Classical style to integrate the linear process- and cycle-based structures of post-minimalism. Whereas *galant* features dominate in scenes related to the prospect of marriage, Liz's and Darcy's themes appear in a mixed style that becomes more post-minimal as their relationship develops. Over the course of the film, the interaction of the two styles mirror the tension and resolution of the two central conflicts—the social and the personal—in the plot. Overall, Marianelli's incorporation of post-minimalism in Wright's more realistic

and more Romantic adaptation of Austen's story suggests the style's function as a modern Romantic idiom.

DANSE SACRÉE ET DANSE PROFANE: THE POLITICS OF TASTE IN KEN RUSSELL'S THE DEBUSSY FILM (1965)

Kyle Kaplan and Evelyn Kreutzer, Northwestern University

While Ken Russell achieved notoriety for his feature films, the director honed his filmmaking throughout the 1960s by making documentaries for the BBC's educational *Monitor* and *Omnibus* series. Russell challenged the usually staid objective goals of documentary with Brechtian alienation techniques and pastiche-like mixing of fragmented cultural reference points. This is demonstrated by his 1965 *The Debussy Film*, which relies on a film-within-a-film structure to present Debussy's music and life to TV audiences. By making a film about a crew making a documentary about Debussy, Russell reveals the ethical and interpretive challenges inherent in reconciling a composer's life with their music in a way that is both entertaining and informative to audiences.

This paper interrogates Russell's commentary on the class dynamics inherent in the BBC's educational project which are rooted in constructed distinctions of high-brow and low-brow taste cultures. We argue that Russell maps these distinctions onto sacred and profane understandings of the composer, terms drawn from one of the key musical works considered in the film, Debussy's *Danse sacrée et profane* (1904). By analyzing the extended musical sequences set to Debussy's works, we identify how Russell offers anti-elitist commentary on both the commercialization of classical music, as well as the idealization of composers common in such educational ventures. Throughout these sequences, Russell confuses and subverts the purely edifying assumptions of Debussy's music through generic references to differently classed film genres such as experimental art film, slap-stick comedy, kitchen-sink drama, as well as traditional documentary conventions.

50. LOEWE, Sunday, May 28, 4:30PM – 6:00 PM

LANDSCAPE, SOUND AND PSYCHOLOGICAL INVENTION IN THE FILMS OF ANDREA ARNOLD

Aimee Mollaghan, Edge Hill University

Landscape, as a socially constructed concept, implies a physical environment that is composed or manufactured, a shaping of the natural environment, something ideological that potentially informs the manner in which we see or experience the world. If landscape is something that can be fabricated, then it is something that can be subject to multiple readings or interpretations. In a similar fashion, film as a constructed text, has the power to fashion cinematic landscapes through the creation of audiovisual narratives imposed on a geographic locale.

Across British director Andrea's body of moving image work, there is an overt engagement with the topography of landscape. The physical geography of the landscape shifts from film to film, moving from the high-rise urban estates of films such as *Red Road* (2006) to the disembogued moors of *Wuthering Heights* (2011) to her more recent explorations of the expansive highways of the American mid-west in *American Honey* (2016). Despite this diversity of settings, Arnold's invented cinematic landscapes seem to reflect or engage with the interior states of her predominantly female protagonists. Music and sound are essential to the composition of these psychological topologies, shifting the focus from how we experience landscape from one of seeing to one of listening. Bearing this in mind, the paper will examine how Arnold's psycho-geographical cinematic landscapes are fabricated and inculcated with meaning, not only through the visceral cinematography but, through the sensuous and often hyper-real sound design as a way of constituting meaning.

“I'M YOUR PUSHERMAN”: GRINDHOUSE SOUND AND THE VIOLATION OF SONIC AND SOCIAL SPACE IN *SUPER FLY* (1972 - 1972)

Matthew Treon, University of Minnesota

In the late 1920s, 'low-class' grind houses, exhibiting cheap and objectionable films, proliferated contemporaneously with the development of early techniques for synching recorded sounds and images. By the 1970s, grindhouse cinema had materialized as a recognizable (sub)cultural form and nexus of social practices. As such, grindhouse offers an important counterpoint to socially circumscribed classical Hollywood scoring and sound editing standards, especially concerning the construction of diegetic space. The film *Super Fly*, about a cocaine dealer escaping the criminal underworld of 1970s NYC, is a film fundamentally concerned with the construction and violation of space. Thus, my paper probes the intersection of audiovisual technologies, production techniques, and signifying practices in *Super Fly*, and grindhouse films more broadly, asking: What is the relationship between blaxploitation music, the formalization of space in film sound, and the 'paracinematic' sonic and social practices of grindhouse cinema?

A touchstone of blaxploitation music, Curtis Mayfield's songs sonically and lyrically articulate the economic strictures central to *Super Fly*'s narrative. Moreover, Mayfield's voice exists within the film as what Michel Chion terms the *acousmètre*—or a “strange acousmatic being”¹—that transcends both the songs' lyrical commentary and traditional notions of diegetic space. Focusing on the ways sound and music function within *Super Fly*, I analyze how the peculiar aural presence of Mayfield's voice spatially structures its filmic world. Furthermore, taking up Chion's claim that “the

voice hierarchizes everything around it,” I historicize the material substrate of grindhouse theaters and blaxploitation film production to examine the dialectical relationship between early sound technologies (and their usage) and the “vococentrism” particular to *Super Fly*’s soundtrack.

1 Michel Chion, *The Voice in Cinema* (New York: Columbia University Press, 1999), 6-9.

DISCONNECTING EMOTIONS: A LOOK INTO HOW BERNARD HERRMANN SCORED *FARENHEIT 451*, A WORLD WITHOUT EMOTIONS, AND HOW THE ELECTRONIC AND SOUND DESIGN BASED SCORE WOULD APPROACH THIS DISSOCIATION TODAY.

Pru Montin, New York University

“The only way to be happy is for everyone to be made equal.”

This statement from the chief fireman in Truffaut’s 1966 sci-fi *Fahrenheit 451* sets up an interesting challenge for Bernard Herrmann’s score. Here Truffaut (based on Ray Bradbury’s 1953 novel) has created a dystopian world where firemen burn books because books breed the capacity for thought which brings an awareness of difference. The very characters within the film are politically oppressed from displaying any emotion or compassion so how does one go about scoring an emotionless world in a coded film music tradition that at times over emphasizes every dramatic moment? Truffaut offered Herrmann a brief. “[The] score should not have any meaning.”

In response, Herrmann cleverly constructs the score in a way that isolates us from our understanding of what it is to be human so that we may experience the world as the film inhabitants do. He lulls and oppresses us from the very onset in order to disconnect the audience from an emotional connection when representing the dystopian society and only expresses a “human” quality as a means to romanticize books.

In this paper I will survey the techniques that Herrmann employed to dissociate us (the audience) in order to heighten our filmic experience along with our protagonist as he navigates an emotionless world. I will then rescore the opening using a number of electronic and sound design based film scores to explore the common trend to isolate, dissociate and completely immerse audiences.

51. Rm. 303, Sunday, May 28, 4:30PM – 6:00PM

THE BROADWAY CONNECTION: IMITATION, CHALLENGE, AND REINVENTION IN HOLLYWOOD’S MUSICAL FILM ATTRACTIONS

Marguerite Chabrol, Université Paris 8

Though the links between the Broadway stage and Hollywood musicals may seem obvious, this historically important connection comes into sharp focus when the unit of analysis is individual musical numbers and songs. Using the description of cinematic musical numbers conducted in the context of the digital humanities collaborative project Musical MC² (based at the Labex Arts-H2H humanities center in Paris), this paper examines the notion of a “Broadway profile” for Hollywood musical numbers.

The database opens up key questions: What patterns in terms of musical styles, performance types, and number structures emerge from the process of famous songs performed on Broadway stages being re-made on screen? Did Hollywood – or select Hollywood studios – rely on a vague “mythological” notion of Broadway or did musical films adopt specific musical and performance modes from the musical theatre? Can the historical process of Broadway-to-Hollywood adaptation be reduced to the shift from Broadway songs inserted into new Hollywood narratives (*Strike Up the Band*) to the more faithful adaptations of book musicals in the 1950s (*Oklahoma!*)? Or does a more fine-grained approach at the level of individual numbers reveal more complex patterns? Indeed, this paper will argue that cinematic versions of Broadway numbers were sometimes imitating, sometimes challenging, and sometimes reinventing stage numbers and songs entirely: at times all in the same film. These issues are illustrated in a case study of songs associated with Ethel Merman and transferred to screen with either Merman herself or with other performers.

IS THERE A “DANCE REPERTOIRE” IN FILM MUSICALS?: A COMPARATIVE STUDY THROUGH MUSIC

Marion Carrot, Université Paris 8

Many film musicals are adapted from the repertoire of the musical stage. Many film musical numbers borrow gestures from popular dance. This presentation explores whether “dance repertoire” is a useful concept for the study of film musicals. In other words, do specific or similar steps, combinations, and dances travel through the classical Hollywood musical film? Given the lack of dance notation for popular, stage and cinema dance styles, this question is best explored through its connections to other film musical aspects, in particular music but also costumes, performers, and settings.

This presentation uses the research engine and data visualization possibilities of the Musical MC² database (developed by an international team based in Paris) to examine the concept of a “dance repertoire” across film musical history. More precisely, this paper assembles a corpus of numbers containing recurring music elements to better define the links between musical and choreographic content in this specific context. The database approach also helps clarify the scale

at which the concept of a dance repertoire would be the most useful for research: the whole number, choreographic fragments, or single gestures. In addition, aesthetic and even political implications arise from the choice of given repertoires. Comparative analysis of “Be A Clown” (*The Pirate*, Minnelli, 1948) and “Make ‘em Laugh” (*Singin’ In The Rain*, Donen and Kelly, 1952), and of “Slaughter on Tenth Avenue” (*On your Toes*, Enright, 1939; *Words and Music*, Taurog, 1948) provide suggestive illustrations of the relevance and limits of the concept.

ASTAIRE BY THE NUMBERS: USING CORPUS STUDIES TO UNDERSTAND A MUSICAL STAR’S CREATIVE OUTPUT

Todd Decker, Washington University

Before starting work on a new film, Fred Astaire—in an effort to avoid repeating himself—reportedly watched a film compilation of all his previous numbers as a reminder of what he had already done. The database of musical numbers being created by the international digital humanities project Musical MC² (based at Université Paris 8) offers the opportunity to examine in a similar if more systematic fashion Astaire’s entire creative output. With all thirty of Astaire’s studio-era musicals entered into the database, this paper approaches this much-studied corpus of films by way of “objective” information gleaned from the timecode only. This digitally-supported perspective on Astaire’s numbers allows for comparisons of average shot length and average number length, offering concrete evidence for Astaire’s aesthetic sensibilities, often used by scholars anecdotally to argue for Astaire’s approach to filming dance as especially “authentic”. Various proportional statistics (combined length of musical numbers to total length of a film; Astaire’s solos to his numbers with others) reveal the extent to which Astaire dominated given films made at different studios and with different co-stars. And working within musical numbers, quantifying the proportions of different dance styles—especially tap versus non-tap—opens a new means to parse Astaire’s self-described “outlaw style”. Timecode data also allows for structural comparison of the placement of numbers within the larger narrative flow, a concern of musical film makers evident in the archives.

52. 6th floor, Sunday, May 28, 4:30PM – 6:00PM

DZIGA VERTOV’S MAN WITH A MOVIE CAMERA: A CASE STUDY IN FILM MUSIC ETHICS

Jordan Stokes, The Julliard School

Film music research is typically motivated by aesthetic questions (i.e., how does this piece of film music work?), or by historical questions (i.e., how did this piece of film music come to be?). But film music raises ethical questions as well — the most familiar of which deal with issues of representation and cultural appropriation.

Dziga Vertov’s *Man With a Movie Camera* offers us a laboratory for a somewhat less familiar set of ethical concerns. As a silent film, it is typically screened with music that has been added after the fact, including scores by the Alloy Orchestra (1995) and Michael Nyman (2002). An ethical question faces us here. What duty do latter-day composers and performers have to honor the intentions of the original filmmakers?

However, in addition to being a work of genius and a landmark of the silent screen, *Man With A Movie Camera* is a work of propaganda. This raises a second, and related, ethical question. To what extent can film musicians be censured for advancing a noxious political agenda? To what extent ought they to be praised for advancing a salutary one -- presuming, of course, that we are able to tell the difference?

The questions surrounding this particular film are not likely to strike us as urgent. (They are insulated by the passage of time.) But they imply other, thornier questions, which face every film composer working today.

AUDIBLE MONSTROSITIES IN THE NEON DEMON

Olga Tchepikova, University of Minnesota

Because of its rigid and cruel fixation on looks, the fashion industry has provided a perfect framework for cinematic representations of sinister topics such as intrigue, rivalry or even cold-blooded murder. A recent offspring of this subgenre is *The Neon Demon*—Nicholas Winding Refn’s latest ‘Neo-noir thriller’ released in 2016. Although notorious for the use of highly saturated colors, minimal plot and unapologetic, graphic violence, the intensity of Refn’s last few projects has been significantly enhanced by an equally excessive, electronic soundtrack created by Cliff Martinez. *The Neon Demon*’s sonic sphere moves vividly between foregrounded sound blasts and turbulent background noise where the calm, slow synth melodies and oscillating glockenspiel tinkles are braided into heavily rhythmic, deep, bass tunes and shattering, chaotic buzz. However, contrary to film score traditions, Martinez’ music is not meant to ‘just’ accompany the picture. Indeed, the intention of this paper is to approach *The Neon Demon*’s soundtrack as the central narrative and perceptual force within the film. Moreover, I will argue that lacking any visual or spoken acknowledgement, the neon demon’s presence is only graspable through Martinez’ music, transcending the commonly established division between diegetic and non-diegetic sound. In its strictly sonic presence, the neon demon seduces many of the female characters on screen but simultaneously, also lingers over us/spectators in our voyeuristic observation of aestheticized violence between fashion models, suggesting that we, too, are at risk of becoming demonic under its aural influence.

ATAVISTIC OR EXPERIMENTAL? ‘AUTHENTIC’ TRADITIONAL MUSIC IN IRISH-THEMED FILM, 1957-1967

John O’Flynn, Dublin City University

The significant number of Irish-themed films produced in Hollywood and in Britain from the beginning of sound film can be linked respectively to the interests of Irish America, and to residual British colonial and economic influences. Scoring for productions in this category typically involved heavily stylized orchestral arrangements and motivic developments of “traditional” Irish tunes.

Meanwhile, economic stagnation and isolationist ideologies in the newly independent Irish state from 1922 did little to promote production of indigenous film industries or develop infrastructures for music performance and composition. It was not until the late 1950s that Irish-based composers and arrangers would become involved in scoring for Irish-themed films. Also, while “authentic” traditional music had occasionally featured in earlier domestic and international productions *as source music*, the emergence of traditional music played on traditional instruments *as underscore* represented a significant innovation at the time.

In this paper, I consider soundtracks by Éamonn Ó Gallchobhair (1900-1982) and Seán Ó Riada (1931-1971) with greater emphasis on Ó Riada’s more extensive output. Both composers’ approaches to film scoring would be informed by prior, successive periods as musical director for the Abbey Theatre in Dublin. Both would also develop, albeit in different ways, nationalist-infused compositional standpoints, largely articulated in opposition to colonialism as well as to modernism. Through examining music and overall sound design in films involving original cues by these composers I consider an apparent paradox wherein early adaptations of “authentic” traditional music to original soundtrack offer multiple readings that range from the atavistic to the avant-garde.

53. Rm. 779, Sunday, May 28, 4:30PM – 6:00PM

“THE MARVEL OF FILM MUSIC IN VIDEOGRAPHIC CRITICISM” BENJAMIN WRIGHT

Benjamin Wright, University of Toronto

In “The Marvel Symphonic Universe,” editor Tony Zhou offers a pithy reminder that the scores written for Marvel Studios’ franchise pictures — including *Iron Man*, *Captain America*, *Thor*, *The Avengers*, and its spin-offs and sequels — do not possess the thematic memorability of other large-scale blockbusters like the *Star Wars* and *Harry Potter* series. Laying blame on the overreliance on temporary “placeholder” music (i.e., “temp tracks”), Zhou argues that Marvel composers are beholden to temps drawn from a variety of other synth- and percussion-heavy contemporary action/adventure scores that forego melody in favor of texture. Dan Golding’s counter-essay, “A Theory of Film Music,” re-focuses the debate on temp music to suggest a technological caveat: digital composition (Sibelius) and non-linear editing and mixing tools (Pro Tools), not to mention the popularity of sample-driven music in the work of Hans Zimmer.

Notwithstanding the influence of temp music and digital music editing tools on contemporary blockbuster filmmaking, these video essays fail to account for broader industrial changes in (1) the way composers are contracted to write feature-length scores, and (2) the role of music editors in shaping the contours of cues and their placement within the score. Moreover, the conventions of the video essay — with its emphasis on narrational voice-over, montage, and clip analysis — are not fully equipped to tackle the particularities of film music, namely its embeddedness within a sound track containing dialogue, Foley, environmental ambiences, diegetic source music, and other effects. This paper aims to de-tangle the “visual” components of the video essay in order to better tackle the particularities of the “unmemorable” character of the Marvel Cinematic Universe.

“A FINE, GOOD PLACE TO BE”: RACE AND REDEMPTION IN MAX STEINER’S SCORE FOR *THE SEARCHERS*

Charles Youmans, Penn State University

The Searchers (1956), John Ford’s most celebrated and influential Western, has also been his most difficult to interpret. John Wayne gave his signature performance as Ethan Edwards, a paragon of white American masculinity who mounts a quest to kill his own niece after Indians carry her away. The racist implications — utterly ignored during the film’s initial, moderately successful run — found their way to daylight as *The Searchers* slowly climbed to the top of the canon. But Ethan’s conflicted nature as hero/villain has continued to perplex critics and audiences alike.

Max Steiner’s score offers a distinct reading of Ethan’s moral stance and makes predictions about the future of American ethics. The music requires hermeneutic decoding, however, for it uses musico-dramatic techniques adapted from Mahler’s symphonies and Strauss’s tone poems and operas — particularly tonal symbolism, associative themes, and an idiosyncratic application of structural anomalies in Strauss’s *Don Juan*, *Symphonia domestica*, *Eine Alpensinfonie*, and Mahler’s Fifth, Seventh, and Ninth Symphonies. Specifically, Steiner identifies Ethan with his arch enemy, the Comanche chief Scar, and marks both of them as excluded from the redemptive space into which the niece is integrated

after her rescue. Debbie's emergence as an emblem of reconciliation is likewise conveyed with a carefully arranged thematic and tonal plan, which, though subtle, follows the practice of its models straightforwardly enough to be legible. While the score presumably conveys an interpretation that Steiner developed independently of Ford, it nonetheless represents a crucial layer of meaning in a vitally important American artwork.