1. Friday, May 31, 9:30AM - 11:00AM, Loewe
   Scoring The World: A Systems-Thinking Approach to Sonic Branding & Design
   Joel Beckerman, CEO and lead composer of Man Made Music
   Far from the ‘jingles’ of the past, or the sonic logos from Intel and McDonald's, the field of Sonic Branding and Design has evolved, and emerged, as a driving force in "scoring the world" outside the screen. Experiences, product design, brand identity and UX/UI in devices and spaces must all derive from cohesive sonic identity systems. These systems are not unlike the architecture and intertwining themes of a movie score. Sound and music functionally and emotionally tell the story across all media platforms, creating a sonically unified experience. The root of Beckerman's work is detailed in his book, “The Sonic Boom: How Sound Transforms the Way We Think, Feel and Buy”.

2. Friday, May 31, 11:30AM - 1:00PM, Loewe
   “The Kind of Score You Don’t Hear Anymore”: Pastiche and Historical Reinterpretation in Elmer Bernstein’s Far From Heaven score
   Katherine Reed, California State University, Fullerton
   Director Todd Haynes’ films are best known for two main qualities: their careful evocations of the past and the social commentary conveyed through these evocations. Haynes calls films like Far From Heaven (2002) part of a “long tradition of gay reading(s) of the world,” visible in his pastiches of plot and style and audible in the works’ scores. This paper analyzes Elmer Bernstein’s Heaven score for its re-interpretive potential, revealed in moments when the score’s pastiche is juxtaposed with compositions from the film’s setting, the 1950s. In Bernstein, a composer active during this period, Haynes found a collaborator whose stylistic lexicon matched his own. It is the distance between historical musical style as we know it, and as it is presented in new interpretation, that allows space for the film’s queer readings. Through semiotic analysis of Bernstein’s sketches and full score, I examine his strategic use of genre musemes and pastiche. Because this film has specific historical templates in melodrama, its musical moments of comparison demonstrate the importance of genre in such re-readings. Bernstein’s Heaven score contends with the past – through its plot, genre, and juxtaposition with Three Faces of Eve (1957) within the film. While Whitmer has addressed connections between Bernstein’s score and his earlier work, this paper focuses instead on Bernstein’s play with genre, paying particular attention to moments when the score depicts homosexuality and racial tension. Self-consciously evoking the past while also altering it, Bernstein’s score shows the power of genre and pastiche as social commentary.

   “I Put a Spell on You”: The Transformative Affiliating (Mis)Identifications of David Lynch’s Lost Highway
   Mike Miley, Metairie Park Country Day School/Loyola University New Orleans
   The Lost Highway soundtrack’s kitchen-sink assemblage of mid-90s alternative acts such as Nine Inch Nails and Smashing Pumpkins and glam giants like David Bowie and Lou Reed seems like a brazen attempt to open additional revenue streams for David Lynch’s uncommercial 21st century noir nightmare. However, closer attention to how these songs are used in the film, particularly three cover songs, reveals a more intricate strategy.

   This paper will explore how scholarship regarding cover songs echoes and extends scholarship on postmodern identity in Lost Highway and on the compilation soundtrack itself. Each cover appears at a crucial moment in the narrative, and each exemplifies what Stéphane Girard calls “hypertextual trans-stylization,” a transformative recording that shifts genre, race, and/or gender to create an “honest and
authentic original” that “affects [the] overall meaning” of the original song and, in Lost Highway, the film as well. *Lost Highway*’s covers twist Kassabian’s concept of affiliating identifications, ensnaring the audience in a web of affiliating misidentifications, a sonic déjà vu in which the comfort of recognition collapses into disorientation. Such a move in a film about doppelgängers and alter egos borne out of a white male racial/sexual panic cannot be mere coincidence. By subverting audience identification with the soundtrack, *Lost Highway*broadens noir conventions musically and opens new lanes to understanding the compilation soundtrack as a vehicle for subverting and resisting control, chansons fatales whose identities are as fluid and beyond the audience’s control as the femme fatale is from the male noir protagonist.

‘Be Sure to Credit Me... in Your Racist Video’: The Use of Free Library Music in Online Videos

Júlia Durand, CESEM-NOVA FCSH

Library music (also known as production music) is a vital part of the soundscape of online videos, heard in everything from makeup tutorials to political satire. With its growing presence in the context of the Web 2.0, it has gained importance as both a resource for audiovisual creators and as a professional opportunity for musicians.

While some forms of library music constitute an important source of revenue for composers, others choose to upload it online for free (using a Creative Commons license) as part of a strategy of self-promotion of their work, mostly targeting it at amateur video creators and YouTubers. While composers whose tracks were paid for to be used in audiovisual productions are rarely named in the credits, the case of free library music is diametrically opposed: its unpaid use is allowed under the condition that its author is credited. However, as is normally the case with library music in general, these composers have virtually no control over the future uses of their music with moving images.

Therefore, although so-called “moral rights” are still enshrined in music industries as the right of composers to oppose certain uses of their music, they are impossible to enforce given the abundant and unpredictable uses of library music on platforms such as YouTube. In this paper, I will focus on interviews conducted with composers in order to explore some of the strategies, practices and problems that these musicians face when they choose to release their music for moving images for free.

3. Friday, May 31, 11:30AM - 1:00PM, Rm. 303

From Struggle to Triumph: Pivotal Transformations in Aspirational Songs

Nathan Neeley, University of Cincinnati, College-Conservatory of Music

Aspirational songs are a trademark of Disney movies. Such songs are characterized by a defining narrative moment in which a character is able to overcome inner or outer obstacles—referred to here as a character transformation. This paper will show how a musical action converges with a character transformation in Disney movies, including *The Lion King* (1994), *Tarzan* (1999), *Frozen* (2013), and *Beauty and the Beast* (2017). I propose this convergence produces a dramatic signpost at a turning point in an aspirational song—what I call a pivotal transformation. A pivotal transformation is a pervasive device utilized in aspirational songs to propel a character’s storyline forward.

The topic of modulation has dominated much of the former research involving narrative interpretations and expressive affects (Buchler 2008, Doll 2011, Hanenberg 2016, and Hatten 1994). This prevailing focus on modulation has consequently relegated other musical features to being supplementary, less significant, or altogether irrelevant. To combat this notion that modulation is inherently more expressive than other musical resources, I will thereby show that any sort of musical action can be employed to support a narrative turning point. This approach extends the possibilities for types of musical procedures that can evoke expressiveness in a narrative, particular at defining moments in the plot. Pivotal transformations are so pervasive in Disney—appearing in almost every one of Disney’s cinematic musicals—that they provide an excellent case study for this approach, but the present methodology could be analogously applied to other movies that exhibit similar trends.

On Screen, On Stage, In Live Performance: Songs and Singing in *Sister Act*

Ian Sapiro, University of Leeds

The 1992 comedy *Sister Act* features Whoopi Goldberg as Deloris Van Cartier, an aspiring nightclub singer who is forced to hide in a convent after witnessing a murder committed by her gangster boyfriend. While at
the convent she takes over the choir, reinvigorating the nuns by transforming them from tone-deaf warblers into a high-quality pop/rock vocal group. Music is central to the story, and the pre-existing pop songs – most of which are performed diegetically – help define Deloris’s identity. However, the presence of Marc Shaiman’s score, which functions largely as traditional underscore, arguably limits the extent to which the songs enable Deloris to break free from the narrative, and the picture remains a musical film with only faint echoes of the film-musical genre. The film’s musico-theatrical potential has been realized recently through two contrasting ‘re-inventions’ of the story involving live performance. The stage musical (2006) and recent concert production – ‘Sister Act Live Choir’, in which the songs are performed live while the film runs on a large screen – exist in a triangular relationship with the film in which the use and function of music are central. The ‘live choir’ version is particularly interesting given the increasing number of live film screenings in recent years, since only the songs are presented live. Taking the film as its starting point, this paper explores Sister Act to examine the differing ways in which music, and in particular songs and singing, contributes to the narrative, characterization and audience experience across the picture and its re-inventions.

**Songs Giving Shape to Death: Final Scenes from Ikiru (1952), Dancer in the Dark (2000), and A Star Is Born (2018)**

Elsie Walker, Salisbury University

Scholarship on sound tracks frequently examines how films help us hear life’s details better, but what about the films that make us hear the act of dying anew? This presentation is about three films that foreground a death, and which use a song to make sense of its traumatic impact. With each example, a main character defines his or herself transcendentally through a closing song: in Ikiru, the protagonist’s new experience of youthful joy is epitomized by his singing as he swings in the play-park he helped build; in Dancer in the Dark, the woman about to be hanged seems to escape the noose around her neck by being bound up in her song of “a new world”; and in A Star is Born, a drug addict leaves his widow a song that she performs after his suicide, signifying their unending connection. These songs invite us to retain memories of the characters who die, folding us into the films along with those who mourn them.

Within the growing field of death studies, there is more to say on the positive impact of such cinema that self-consciously asks us to confront mortality along with the preciousness of human life. The journal *Death Studies* features a few articles that focus on similarly significant visual forms of art, such as Cybele Blood and Joanne Cacciatore’s analysis of postmortem or “memento mori” photography as it helps mourners see and accept the reality of human loss. This paper is an examination of songs that can become similarly healing *memento mori* for us. They are sonic experiences that we can play over as we grieve for those characters who die, giving beautiful memorial shapes to the ultimate chaos of death.


**4. Friday, May 31, 11:30AM - 1:00PM, 6th Floor**

**Deflected Endings: Tonality and Narrative Direction in the Films of Yasujirō Ozu**

Alexander Binns, University of Hull, UK

Much has been written about the contemplative nature of Ozu’s films and the ways in which they seem to establish a location or sentiment only then to move to other scenes or events only obliquely related to the initial one, such as the opening of *Late Spring* (1949), which shows an empty railway station, then cutting to the main characters who are already on their way to Tokyo. This approach provides a sense of connection by inference but also softens such inferential effects, obviating the need for narrative clarity and constituting what David Bordwell termed a “parametric” approach to narrative.

Music also plays a key role in this process both determining how scenes transition as well as how they conclude. Much of this is achieved by deflecting the music’s “expected” tonal direction as it cadences at the scene close. Often through the use of secondary dominants, the music avoids merely bolstering the visual sentiments of the scene, as if, instead, to deflect the assumed tone as the scene ends, or to suggest a passage of time thereafter. Much of Ozu’s films are scored in a broadly tonal idiom, with light orchestrations and clear functional harmony as well as influences from folk and traditional Japanese music. Focusing on his 1958 film *Equinox Flower*, and referencing others, this paper will address some of these musical processes.
of deflection and suggest their effects are redolent of Ozu’s narrative style but are also to be read hermeneutically as cultural attitudes of the “new” post-war Japan.

Lost in Translation: Robotech’s Cross Pacific Journey
Michael Harris, University of Memphis

*Anime* first hit American airwaves in the 1960s with shows like *Astro Boy* and *Speed Racer*. However, unknown to American audiences at the time, behind the scenes these shows were significantly altered beyond mere dubbing of English dialogue—sound effects, music, and narrative were frequently changed as part of the process of importation and adaptation. As a visual storytelling medium, the animated portions of shows brought from Japan to the West were rarely changed (except in casing of censoring content), but the audio portions were often radically altered to suit perceived tastes of the new audiences. This paper seeks to set out a methodology for thinking of these alterations beyond a positive/negative binary and instead approaches localized revisions as unique iterations of transnational *anime* expression. This talk examines the adaptation process via the case study of audio-narrative elements in the 1980s anime *Robotech*. This series provides an interesting subject because it is a compilation of three programs: *Super Dimension Fortress Macross*, *Super Dimension Cavalry Southern Cross*, and *Genesis Climber Mospeada*, of which only the first two have any direct connection in their original Japanese version. For this paper, I will focus on the first episode of the *Robotech* and *Macross* and compare how elements such as the opening title theme, narration, and sound effects were altered in order to build a framework for how such alterations affect the viewing experience.

The Spectral Voice of Puccini in Yōko Kanno’s Soundtrack for Magnetic Rose
Kunio Hara, University of South Carolina

Together with *Stink Bomb* (dir. Tensai Okamura) and *Cannon Fodder* (dir. Katsuhiro Ōtomo), *Magnetic Rose* (dir. Kōji Morimoto) forms Ōtomo's three-part anthology *Memories* (1995). Morimoto's sci-fi *anime* short depicts the doomed rescue mission of a mysterious opera singer who emits a distress signal in the form of Puccini’s *Madama Butterfly*. Once inside the diva’s sumptuously appointed and palatial spaceship, her two rescuers, Heintz and Miguel, face various paranormal phenomena. The crew gradually discovers that the signal was part of a scheme concocted by the memory of the dead opera singer, Eva, stored in the spaceship’s central computer.

In creating her soundtrack for *Magnetic Rose*, Yōko Kanno borrowed extensively from Puccini’s operas. Most obviously, Kanno inserts fragments of “Un bel di” as Eva’s signal and incorporates “Vissi d’arte” from *Tosca* when Heintz witnesses the soprano’s holographic performance of that opera. Kanno also adapts Puccini’s music such as “In quelle trine morbide” from *Manon Lescaut* and “Tu? Tu? Piccolo iddio!” from *Madama Butterfly* in her non-diegetic cues. These borrowings provide subtle intertextual commentaries to Eva’s longing for her lost lover and Heintz’s deep melancholy over the loss of his child. At one key point, the film visually echoes the scene of miracle from *Suor Angelica*, one of Puccini’s three one-act operas, *Il trittico*. This reference points to the structural parallels between the two “triptychs.” Nevertheless, it is ultimately Kanno’s careful repurposing of Puccini’s operas that enhances the uneasy tension between history and memory that runs through the narrative of *Magnetic Rose*.

5. Friday, May 31, 11:30AM - 1:00PM, Rm 879
Musical Depictions of Femininity in the Golden Age of Hollywood: Inside Max Steiner’s Film Score for Johnny Belinda (1948)
Manuel Garcia-Orozco, Columbia University

As Steiner is both a pioneer and shaper of the Golden Age of Hollywood, questions arise on how this paragon composer respected, encouraged, and developed the cinematic constructions of femininity of the era. His score for *Johnny Belinda* (1948) accentuates the transformation of a deaf-mute girl, who is rejected, marginalized, and “sexually undesirable” within her conservative community, into a vindicated woman and mother. This paper explores the score’s connection to the "male-gaze theory,” as defined and critiqued by different feminist theorists who argue that Hollywood Cinema portrays women in passive roles while supporting and disseminating ontologies of patriarchal authority. The article centers the musical development of the female protagonist through the distinctive dramatic turns of the plot. Furthermore, Steiner’s original manuscript serves as the primary source of analysis to deconstruct his musical signatures –
leitmotif, harmony, orchestrations— in regards to the depiction/development of characters as surrounded by struggles of power, sexuality, crime, love, and compassion.

Max Steiner and the Golden Age of Hollywood Film Scores: A Corpus Study
Jeff Lyon, Brigham Young University

The Max Steiner Collection at Brigham Young University contains the original sketches for 190 film scores that Steiner composed for RKO, Selznick, and Warner Brothers between 1929 and 1964. The collection includes the groundbreaking early scores for King Kong and The Informer as well as the classic scores for Gone With the Wind, Now, Voyager, and Casablanca.

As part of an ambitious cataloging and encoding project over the next several years, we plan to create a complete thematic catalog of Steiner’s film music. This will allow us to undertake a corpus study of his immense and influential opus. This data will be published as an interactive database that will allow the user to explore themes as they develop within a film as well as discover related themes in other Steiner film scores.

Steiner’s compositional approach was strongly influenced by Richard Wagner’s leitmotiv technique, writing specific themes for important characters, places, and situations. Our study will investigate to what extent Steiner used similar compositional techniques for types of characters or situations from film to film. We would like to use corpus study techniques to create a more complete catalogue of film music topics from Hollywood’s Golden Age, along with a list of musical characteristics that communicate each topic.

With 31 films analyzed, this presentation will discuss our findings and our plan to analyze, transcribe, and encode the remaining films. This project is a collaboration between a music theorist and a music metadata librarian at BYU.

Monothematicism and Fate in Dust Be My Destiny (1939)
Brent Yorgason, Brigham Young University

In the classic Hollywood style, monothematic film scores are rare. Perhaps the most well-known of these is David Raksin’s score for Laura (1944), in which he uses a single recurring theme to portray the lead character’s obsession with a woman he knows only from her haunting portrait. Max Steiner’s score for the 1939 Warner Brothers film Dust Be My Destiny similarly uses a single focal theme. But in this case, it is not obsession that drives this compositional choice, but fate. Joe Bell is a nobody who believes he is destined for failure. He has been wrongly accused of serious crimes and knows that people like him never catch any breaks. Then he meets Mabel, a girl who is able to see the good in him. Through her devotion and love, he is ultimately able to transcend fate, be forgiven of his crimes, and find peace and happiness in life. Steiner portrays this fight against fate through the recurrence and ongoing transformation of the material from the main theme, which he transforms throughout to portray emotions such as agitation, fear, sadness, love, weariness, regret, joy, worry, passion, and hope, as well as situations such as humor, betrayal, regret, strife, tragedy, and devotion. In all, Steiner presents 64 different variants of the theme in the film. As Joe begins to realize that he can shape his own destiny, the theme develops alongside him, up to the final transformation in the closing credits.

6. Friday, May 31, 2:00PM – 3:30PM, Loewe
Compiled or Original? Tracking Identifications in Sample-Based Film Scores
Leah Weinberg, University of Denver

Basing original scores on pre-existing music is a practice as old as cinema. As postwar sound production and projection technologies—from magnetic tape to digital audio workstations and Dolby Atmos—have increasingly enabled composers to manipulate pre-recorded sounds as objects, however, approaches to pre-existing music have begun to shift from quotation and allusion to direct sampling integrated into otherwise newly-composed music. Not only does this practice blur the distinction between compiled and original scores, but it also has a compelling impact on filmic narration and reception.

In this presentation, I consider this impact in terms of the identifications (Kassabian, 2001) sample-based original scores make possible for spectators. I focus on two recent examples: Hans Zimmer’s score for Inception (2010), which incorporates Édith Piaf’s 1960 recording of “Non, je ne regrette rien”; and Ben
Salisbury’s and Geoff Barrow’s score for *Annihilation* (2018), which incorporates the German electronic trio Moderat’s 2013 track *The Mark* (Interlude). In each case, pre-existing music is sampled, electronically manipulated, and integrated across the soundtrack to unify the film, as well as to provide critical intradiegetic narrative cues to characters and/or extradiegetic narrative cues to film spectators. Drawing on the lively popular promotion and reception of *Inception*’s and *Annihilation*’s soundtracks, I consider this particularly productive way in which 21st-century sound technology shapes film composers’ approach to their craft and audiences’ engagement with their scores.

**The Cantus Prius Factus and its Second Life on Screen**  
*Emile Wennekes, Utrecht University*

Theories derived from film music studies are often transposed to other media formats: often illuminating, at times, less satisfactory. This paper will discuss examples of the second category. The use of pre-existing music in film, for example, is considered to generate ‘affiliating identifications’ (Anahid Kassabian, *Hearing Film*, 2001). Pre-existing music in franchise productions and TV serials appears to function differently.

I argue that pre-existing music in such productions may generate, in first instance, rather ‘alienating identifications’ as opposed to affiliating ones, ‘largely estranged, or turned away from the original context’ - be it divorced from its previous performative connotation, be it separated from, or set against its original content.

An evident example is the famous opening credits of the HBO series *The Sopranos* (1999-2007). This title sequence offers a tightly tailored remix of ‘Woke up this Morning’ by the British eclectic rockband Alabama 3. As credits song of *The Sopranos*, it has gradually become divorced from its previous performative connotation and separated from its original content and meaning.

In the process of continuous repetition, the song reincarnates as an emblem of *The Sopranos*. In this second life, ‘Woke up this Morning’, renamed as the 'Sopranos Mix', undergoes a metamorphosis. When it is subsequently quoted in, for example, an episode of *The Simpsons*, or in the Netflix serial Lilyhammer (2012-2014), the cantus prius factus generates new affiliating identifications, this time of a second degree, and now exclusively referring to *The Sopranos*.

**Pro and Contra the Compilation Score: Changing Attitudes to the Practice**  
*James Buhler, University of Texas at Austin*

Compilation is an old practice dating back to the ‘silent’ era. It was common in picture palaces and was frequently used for premieres and road shows as well, as Gillian Anderson among others have shown. But it is also true that the original score was quickly codified as the usual practice for commercial feature sound film by the mid-1930s, a position it held through the 1970s, even though compilation never entirely disappeared, especially for low budget production. In this paper, I explore arguments deployed against compilation scoring as sound film was codifying in the early 1930s. The practice was frequently questioned because preexisting music was thought to be semiotically promiscuous: it bore meanings that filmmakers could not fully control since audiences came to the theater with a range of idiosyncratic musical experiences. Maurice Jaubert, for instance, complained about the quite remarkable deployment of Wagner’s *Tristan Prelude* near the end of *Farewell to Arms* (1932), and Max Steiner worried familiar music might distract audiences from the story as they struggled to recall the title of the piece. I compare these arguments to later interventions in favor of compilation scoring, such as Anahid Kassabian’s defense of affiliations, which in essence inverts the terms of the earlier argument and celebrates the proliferation of meaning and the opportunities it presents to marginalized communities to locate themselves in it. The inversion thus reflects in turn a marked change in the conception of the audience.

7. Friday, May 31, 2:00PM – 3:30PM, Rm. 303

**Filming the Cultural Work of Americana Music: Nostalgia’s Role Inside Llewyn Davis**  
*Kreg Abshire, Johnson & Wales University, Denver*

In this paper I hope to illustrate how the Coen Brothers capture in the impossible chronology of *Inside Llewyn Davis* the role of nostalgia in Americana music culture as a disruptive force,
undermining the temporal discourses with which the emplacement of working-class subjects and the distinction between working- and middle-class subjects has been built and maintained.

The Coen Brothers have been interested in nostalgia, filming the past, and the films of the past throughout their career. In their project to film the past, the Coens have cultivated a sound for that past. And the sound of that past, sourced in collaboration with T Bone Burnett, comes from the American South and from the working-class, captured as it was becoming a commercial form in *O Brother, Where Art Thou?* and as it was being revived by folk musicians in the early 1960s in *Inside Llewyn Davis*.

The Coen Brothers cinematic nostalgia runs parallel to their sonic nostalgia. They have increasingly been drawn to neo-traditional American music; and, I argue, their interest extends well beyond its potential as background sound. Based on a close reading of *Inside Llewyn Davis*, I propose a complex view of nostalgia that accounts for its future and dynamic potential, expanding our idea of nostalgia beyond escapism into some static image of the past. The film captures this notion of nostalgia in its circular form, captures, that is, the work of an old-sounding song—*“If it was never new, and it never gets old, then it’s a folk song”* (Joel and Ethan Coen, *Inside Llewyn Davis*).

“Why Can't We Go Backwards?”: Musical Nostalgia in Alan Silvestri’s Score for Ready Player One (2018)
Nicholas Kmet, New York University

Due to a conflicting post-production schedule with *The Post* (2017), director Steven Spielberg’s longtime collaborator—John Williams—was unavailable to contribute a score for *Ready Player One*. In his stead, Spielberg chose Alan Silvestri, a composer with whom he had never worked directly. Considering the film’s futuristic setting and Silvestri’s oeuvre of early-career, synth-heavy scores, it was not difficult to imagine Spielberg requesting musical nostalgia in the vein of Daft Punk’s score for the successful *Tron: Legacy* (2010)—a primarily electronic offering. Instead, Spielberg tasked Silvestri with crafting a score inspired by now-classic adventure films of the 80s and 90s, almost all of which leaned heavily on the orchestra. Utilizing a dizzying array of techniques, musical devices, and direct quotations, Silvestri references some of his most iconic scores of that era: *Back to the Future, The Predator, Contact, The Abyss, and Forrest Gump*, among others. The result is a score anachronistic to current practice, a nostalgia-generating artifact that perfectly complements the film’s nostalgia-laden setting—a task few contemporary composers likely could have convincingly achieved. This paper examines the orchestration, musical devices, techniques, and quotations that directly contribute to the nostalgic success of Silvestri’s score for *Ready Player One*, contextualizing contemporary practice through the lens of past convention.

Textural Nostalgia: Materiality, Memory and Authenticity in Contemporary Indie Rock Music Video
Robert Strachan, University of Liverpool

This paper examines the importance of technological materiality in contemporary music video through the use of retro digital imaging techniques. It explores how textural characteristics of a video leave textual traces which have significant experiential and symbolic power, and are key in situating individual music videos within nuanced systems of signification. Using examples drawn from indie rock music and neo-Psychedelia the paper illustrates how contemporary audiovisual texts draw upon imagery, stylistic tropes and importantly, the materiality of past video styles through the evocation of obsolete technology (such as 16mm film, super 8 and analog video). The paper argues that the meanings of these videos derive from a dialectic with contemporary aesthetics, media surfaces and production values. As Dabek (2017, 230) notes, ‘the uniquely primitive aesthetic palette of... [a] medium, (low image resolution, pronounced grain, unstable image registration) can be read as a direct counterpoint to the seamless perfection of the contemporary digital image’. Such a rejection of perfection in the context of music video is clearly bound up with historical and ongoing discursive strands within popular music culture relating to aesthetics and authenticity. The paper identifies common articulations of materiality (such as the use of Super-8 dirt, Sun flares, VHS tracking lines) and examines how they give a distinct visual coding to music from existing genres and also a strong identity to emerging post-digital genres. Finally, the chapter situates these traits in terms of an acceleration of nostalgia in the digital age and broader discussions of nostalgia in popular music.

8. Friday, May 31, 2:00PM – 3:30PM, 6th Floor
Sound Convergence: Listening Across Media with Dolby Atmos from Cinema to Music
Meredith Ward, The Johns Hopkins University
Dolby Laboratories’ sub-brand of Atmos was originally released in 2012, when it was designed to be a next-level surround sound system for cinema theaters. Boasting a 360-degree surround sound experience created by a platform that enabled the mixer to go beyond Dolby 5.1’s channels into a fuller and more realistic effect, it offered to create a lifelike impression in three-dimensional space utilizing up to 128 tracks and 64 speakers. With specific “sound objects” that can be moved to the front, rear, sides, and the space above the listener, it was originally intended to be a system of cinema surround that brought the listener “into the action” of a fully realized sound world. Since 2012, Atmos for cinema – the brand’s original application – has been adapted to a sphere that is far from its initial model: music mixing. This essay places the appearance of Atmos for Music in terms of its importance in the context of media convergence alongside certain aesthetic and philosophical debates in the history of listening that are vital to understanding the significance of that appearance. The historical debates are on auditory perspective, making it clear that Atmos presents both an extension of these debates as well as a chance to shift them onto new ground in a new media moment. I will analyze the model of sound world that Atmos creates as well as the mode of sonic and physical engagement Atmos invites from its listener. This is something that has not been thoroughly discussed: that this is not necessarily narrative immersion, but rather, world-based simulation.

Mr. Chips Goes to Hollywood
Katherine Quanz, Harry Ransom Center
This presentation investigates British soundtrack design during the 1930s to explain why the use of sound effects and music changed throughout the decade. I argue that this aesthetic change reflected an ideological shift within the British film industry, from one that promoted the use of British sound techniques, to one that encouraged filmmakers to adopt Hollywood’s recording and mixing practices. In order to make this argument, I draw upon trade paper articles, technical discourse, oral histories of British sound technicians, and close formal analyses.

My paper begins by outlining the government policies that led to the formation of British studios, including Shepperton, Denham, and Elstree. I detail how during the transition to sound, British studio engineers were primarily interested in using British technology to create synchronous soundtracks. Due to technical constraints, these films featured minimal post-production editing and mixing, and used orchestral scores sparingly. I then examine the economic factors at the start of the Second World War that motivated the industry to implement the technologies and post-production techniques used in Hollywood. I conclude with an analysis of Goodbye Mr. Chips (1939) to demonstrate how Denham technicians balanced music, dialogue, and sound effects in a manner to warrant an Academy Award nomination, the first British sound department to do so. In all, this paper contends that as British studios sought to advance their position in the global film industry, they began adhering to Hollywood’s standards for soundtrack construction.

9. Friday, May 31, 2:00PM – 3:30PM, Rm 879
Performing “Americanness”: Musical Amateurism, Authenticity, and National Belonging in 1940s Film Musicals
Stephen Pysnik
Throughout their existence, American musicals have consciously taken an active role in constructing and re-enacting cultural strategies and tropes of national belonging. A common thread in musicals of the World War II and post-War eras is a purportedly inclusive model of nationalism that stakes cultural value in the claim that, in America, “everyone” can belong. Following the massive success of Oklahoma! (Rodgers and Hammerstein, 1943), ensuing musical productions on stage and on screen were under considerable pressure to follow the framework of grounding their respective narratives in characters that assert their “Americanness” via an array of cultural markers.
Given this milieu, what is the specific impact of deliberate connections between modes of musical performance and notions of authenticity and national belonging?

With this question in mind, this paper investigates the film musicals *Meet Me in St. Louis* (Minnelli, 1944) and *Summer Holiday* (Mamoulian, 1948) for ways in which depictions of musical amateurism play a key role in the respective films’ constructions of “Americanness.” This inquiry is based in the analysis of the interplay between the visual, narrative, and musical framing of amateur performances and their influence on the critical and cultural reception of these films. As demonstrated in the paper, the carefully crafted “ordinariness” of this brand of musicality was central in shaping a discourse that privileged a particular mode of authenticity over spectacle at a defining period of American history.

**Trading on Songs: The Emergence of the Musical Genre in the Trade Press**
__Katherine Spring, Wilfrid Laurier University__

This paper considers the early film musical in relation to Rick Altman’s account of new technologies that are “born nameless... with multiple monikers rather than a single stable name.” Many of Hollywood’s earliest sound films, including *The Jazz Singer*, were labeled musicals only *ex post facto*, and contemporaneous studio publicity and reviews in popular and trade papers did not refer to them as such. As I have argued, the frequency with which song performances appeared in Hollywood’s earliest sound films of different genres muddies the widely accepted definition of the film musical as a genre in which linear narrative passages are interspersed with nonlinear moments of song numbers. Yet the standard account of the classical Hollywood musical persists in many histories of the genre, suggesting that our conception of the genre’s formative history is incomplete.

How did the musical emerge as a genre descriptor in extra-textual discourse? To what extent did industrial publications shape their readers’ expectations of the nascent genre? To answer these questions, I analyzed film reviews and summaries that appeared between 1928 and 1931 in *Variety, Film Daily*, and *Motion Picture News*. My findings suggest that film reviewers and trade press editors were not so much creating genre categories for the public as they were responding to distributor priorities in the marketing of their films and capitalizing on contemporaneous understandings of musicality.

**A Million Dollar Narrative: Overcoming Disability and the Musical Body Discourse**
__Benjamin Coghan, University of Texas at Austin__

During the 1940’s & 50’s MGM Studios produced several films publicized as “aquamusicals.” This genre can, in short, be challenging when considered in dialogue with contemporary American film musicals of the time, but always featured swimming choreography from Esther Williams. Williams’s athletic performances were often narratively connected to overt themes of medical disability in her films, providing a unique opportunity for considering the (dis)ability studies and film theory, as they intersect in the film musical.

This paper will look at the 1952 film *Million Dollar Mermaid*, starring Williams, as a case study for (dis)ability and film theory. Drawing on disability theory discourse as well as scholarship on embodiment and performance, particularly those by Straus (2018) and Pullen (2014), I will examine three scenes in the film which foreground the overarching narrative of disability, the erasure of labor and serious injury, and lastly a narrative that ends mired in the medical model of disability. Bringing (dis)ability scholarship in dialogue with scholarship on the film musical (such as Herzog and Altman) will help to reveal a previously underrepresented narrative of the body in the aquamusical. By closely reading performance scenes in *Million Dollar Mermaid*, this paper will shed new light on these musical moments, and how they use the body to establish an important musical discourse within the aquamusical.

**10. Friday, May 31, 4:00PM – 5:30PM, Loewe**

**The Influence of the National Film Board of Canada on the Musical Universe of Stanley Kubrick’s 2001: A Space Odyssey**
__Allyson Rogers, McGill University__

There is no shortage of literature on music in Stanley Kubrick’s *2001: A Space Odyssey* and abundant theorizing on the music’s contribution to the overall meaning of the film, which Kubrick has intentionally
kept ambiguous. In an area that has been so thoroughly studied, I am not offering another interpretation of the music, but rather bringing to attention the perhaps underestimated influence of the music from the Canadian documentary film *Universe* (1960, 29 min) on Kubrick’s creative process. *Universe* is an award-winning documentary produced by the National Film Board of Canada (NFB), and widely acclaimed for its innovative visual effects. Kubrick ordered copies of *Universe* from the NFB in 1965 and was so impressed that he attempted to hire the NFB’s special effects team to work with him on *2001*. While the influence of the visual effects for *Universe* on *2001* is well documented, the influence of the original score by staff composer Eldon Rathburn (1916–2008) has not been considered. While there is no record of Kubrick commenting on the music for *Universe*, there are striking examples where Rathburn’s music bears an uncanny resemblance to Kubrick’s musical choices. I will highlight general similarities between the two soundtracks and provide a close reading of the most striking sections: Rathburn’s opening title music and Strauss’s *Also Sprach Zarathustra*, and Rathburn’s “comet” music with Ligeti’s *Atmosphères*. Given these findings, it is not a stretch to suggest that *Universe* may have had more of an impact on *2001* than has been acknowledged.

**The Erotics of Cinematic Listening and Jóhann Jóhannsson’s Scores for *Arrival* (2016) and *Mandy* (2018)**

Danijela Kulezic-Wilson, University College Cork

Some of the most dramatic transformations in the landscape of post-war 20th-century art music can be explained by changing attitudes to listening. Reduced, deep, reflective, dialectical, aesthetic – these are just some of the types of listening contemplated by artists and scholars who have tried to understand the nature of our engagement with sound and how it affects us. In contrast to the highly conceptualized listening practices in music, the discourse about cinematic listening has been shaped by the visually-biased approach to film and the idea that the best music in film is “the one you can’t hear”, or more recently by the practice defined by the intense sensory stimulation associated with “intensified” audiovisual aesthetics (Vernallis). This paper contends that in recent decades the way we listen to cinema has been significantly affected by an integrated approach to soundtrack and the emergence of a trend which emphasizes the sensuousness of film form. Drawing on the work of Vivian Sobchack and Laura Marks on sensory cinema, the concept of erotics in art championed in the 1970s feminist discourse, and Miguel Mera’s concept of haptic music, this paper explores the relationship between the sensuousness of film soundtrack and a musical mode of listening to cinema. It argues that the erotic charge of film soundtrack – the intimate and transformative aspect of its sensuousness – is forged by the disruption of previously established borders and hierarchical relationships, as well as the recognition of soundtrack’s innate musicality, which will be exemplified by two films scored by Jóhann Jóhannsson: *Arrival* (Villeneuve, 2016) and *Mandy* (Cosmatos, 2018).

Cited works:

**“Background [sic] Melodies” Reexamined in Light of the Equal Partners Doctrine**

Gillian Anderson, Co-Organizer, Co-Editor *Music and the Moving Image*

My purpose in this presentation is to call into question what have been over the years varying film industry directives about what musical accompaniments should be or do. With a clip from *Rosita* (Lubitsch, 1923) I will demonstrate that in ‘mute’ features music and image were equal partners. Yet as Claudia Gorbman documented in *Unheard Melodies*, a hierarchy was established by the moving picture industry in the 1930’s and the musical accompaniment was relegated ideally to a background role. This hierarchy appeared and affected all kinds of descriptions and it still does.

By discussing examples of hierarchical thinking in *Unheard Melodies*, this presentation will make the case that Gorbman’s accurate description does not do justice to the relationship between music and moving image before and after the Golden Age of Cinema. Relegating music to the background, or any preconceived notion
about what film music should do or be, handicapped it, preventing it from fully supporting the moving picture drama. I will conclude with two clips from *Way Down East* (Griffith 1920 and 1931) and will demonstrate that Griffith in following the dogma of his day, that a film score had to be all original music, seriously damaged his own work.

11. Friday, May 31, 4:00PM – 5:30PM, Rm. 303

“I’m Just a Melancholy Jew”: Alfred Newman’s Musical Portrayals of Spirituality

Aaron Fruchtman, California State University, Long Beach

Alfred Newman was one of the key figures in Golden Age Hollywood film music. The focus of this paper is on the composer’s scores to spiritually related films. This study is divided into two sections: Jewish-themed films (*The House of Rothschild* and *The Diary of Anne Frank*) followed by the composer’s contrasting approach to several non-Jewish-themed films (*The Robe, David and Bathsheba, A Man Called Peter*, and *The Counterfeit Traitor*). This study examines Newman’s allusions to Tchaikovsky, Rimsky-Korsakov, and Wagner, as well as his practice of musical borrowing to create a complex web of associations in his evocations of spiritual film characters. Audiences consciously or unconsciously recall musical themes and borrowings and allusions are potent compositional tools reminding audiences of previous situations or associations. Through these methods, Newman gave a voice of awe to many of Hollywood’s ethnic and religious characters.

The Moaning of (Un-)life: Sounding Animacy, Voice, and Eugenics in Cinematic and Televisual Representation

James Deaville, Carleton University

When inanimate objects come to life on screen, they sonically demonstrate animacy through speaking (Nelson 2009)—whether Pinocchio, Wilbur, or Chucky, among their first acts is realizing that they can talk (Cimatti 2016). The same principle does not hold true for (re-) animated human bodies, who once spoke but as insentient organic entities (de Quincey 2008)—zombies or artificial life (Frankenstein’s monster)—are incapable of higher-order verbal communication. Yet it is the capacity to speak that defines humanness for audiences (Broglio 2003). This paper argues that the lack of speech among the living dead on screen falls within ableist, eugenic tropes of imperfect bodies as subhuman. As Rosemarie Garland-Thomson has theorized, the disabled body serves as a repository for cultural anxiety (1996), and that anxiety can be transferred to the damaged voice as a marker of broader able-ist discourse (Stras 2006). Through the persistent eugenic ethos within contemporary society, eradicating those disabled bodies with damaged voices on screen symbolically enacts everyday practices of silencing disability. To demonstrate the pervasiveness of this harmful yet powerful trope, the paper examines “monster” sonorities at both ends of the timeline of audiovisual media: the anthropogenic creations of Dr. Frankenstein (1931 and 1935) and the animated zombie corpses in *The Walking Dead* (2010- ). The growls of Frankenstein’s creature demand silencing according to the ideology of eugenics, as do the moans of the zombies. As Angela Smith argues, their sonic screen representation embodies “eugenic tropes of primitive monstrosity… as threats to the civilized bourgeois” (Smith 2012).

The Sound of Scum and Villainy: Musical Altherity in a Galaxy Far, Far Away

Andrew Gresko, Tufts University

Roughly 46 minutes into *Star Wars* Episode IV: *A New Hope*, Luke Skywalker, Obi-Wan Kenobi, C-3P0, and R2-D2 enter a Cantina noteworthy for the variety of its denizens and the seediness of their dealings. Therein, they encounter the first and only diegetic music of the film: it is bright, it is lively, yet it seems to signify the criminality and dangerousness of the space in which it sounds. But what is this music? Where did it come from? Why do I hear steel pan? Why are ARP Synthesizer and a horns section playing Dixieland Jazz? Why are aliens with beady eyes and bald, pink scalps the ones playing?

To answer such queries, I examine the scene so to give a phenomenology of the constructions of audio-visual alterity found there. Using semiotics, theory of spectatorship, and visual allegory, I aim to make clear the process by which various musical elements from mundane experience acquire a filmic meaning different from, yet contingent upon, their former one. In so doing, the broader tendency for similar objects to mean differently for different subjects, according to a given set of qualities and experiences, will be made likewise perspicuous.
12. Friday, May 31, 4:00PM – 5:30PM, 6th Floor
Audience Recording: Multichannel Sound Design as Community Practice in the Original Theatrical Sound Mix for *The Grateful Dead Movie*
Randolph Jordan, Concordia University

In this paper I situate Jerry Garcia’s work on the multi-channel sound design for the original theatrical release of *The Grateful Dead Movie* (1977) as an extension of the band’s desire for their “Wall of Sound” PA system to dissolve the boundary between band and audience. I argue that the theatrical soundtrack ran counter to emerging standards for the representation of music in rockumentary filmmaking, which, as Michael Brendan Baker has demonstrated, were based on the norms of the music industry rather than standard documentary practices. In an era when the high production value of rockumentary soundtracks often provided superior experiences to the live sound at performance venues, *The Grateful Dead Movie* reversed the premise: with the best custom live sound system in the business – that no cinema could hope to reproduce – the film instead aimed to draw the audience into a series of interstitial spaces that emphasize positions of overlap between the stage, its back end, the dance floor, and the various extremeties of the Winterland Arena. I draw on the discourses of documentary studies, surround sound exhibition in the 1970s, and ethnographies of the live Dead experience to analyse how the film creates a dynamic position for the audience that is erased in the remixed version on subsequent home video releases that, ironically, are more in line with contemporaneous films like *The Last Waltz* (1978) that emphasize recording fidelity at the expense of the music’s relationship with the audience, arguably the most enduring aspect of the Grateful Dead phenomenon.

**DataPlay: Social Justice & the Sonification of Socially Relevant Data as Artistic Practice**
Brian Smith, Texas State University

Sonification is the practice of communicating information via non-verbal sonic content. Emerging with the development of the Geiger counter in 1908, sonification is predominantly a scientifically-oriented practice concerned with verisimilitude; that is to say — with accurate and realistic data representation, and not primarily as an artistic or expressive practice. Developments in contemporary sonification practices, however, suggest a nascent artistic audio-visual practice of data sonification: the emergence of multi-modal sonification practices (audio-visual data conveyance); recent experiments with multi-modal displays of socially relevant data for mass audiences; and a growing interest within the field of sonification in artistic explorations of heretofore scientifically-oriented inquiries. Focusing on a recent study by Canadian researchers (Droumeva and St Pierre) who sonify air quality data of four Canadian cities as a catalyst for public engagement, and a growing interest in artistic engagements with large-scale data collection observed in the International Community of Auditory Display and Google, this paper asks: How might an artistic practice of data sonification develop, and how might it engage with critically important issues of social justice like incarceration rates, changing oceanic conditions, and income inequality? I argue that the emerging musical practice of animated notation featuring video-based moving scores offers a rich and viable path for the field of sonification to engage with critically important issues of social justice in an artistic medium that makes socially relevant data publicly relatable through the audio-visual medium of live acoustic performance of a video score.

**Brutality, Beethoven, and Skepticism: An Analysis of Classical Music in Stanley Kubrick’s *The Shining* and *A Clockwork Orange***
Anamarie Diaz, University of North Carolina at Greensboro

Stanley Kubrick is celebrated for his provocative films detailing controversial storylines of human nature, sexuality, and death. Drawing upon aspects of philosophical skepticism, a school of thought that questions the possibility of certainty of knowledge, Kubrick employs skeptical tropes throughout his films. Scholars, including Kate McQuistion, Kevin Donnelly, and Jerold Abrams, have written extensively on Kubrick’s stylistic techniques, use of music, and philosophical meaning behind his films. Expanding upon this research, I examine how classical music in *The Shining* and *A Clockwork Orange* exemplifies Kubrick’s skeptical thought of humanity. I argue that Kubrick’s use of classical music in *The Shining* and *A Clockwork Orange* catalyzes the primal human nature within Jack Torrance and Alex DeLarge. First, I discuss skeptical thought and how Kubrick’s skepticism of humanity transforms into thematic material in his films. Next, I illustrate how the music in *The Shining* and *A Clockwork Orange* demonstrates Kubrick’s skeptical thought by discussing Jack and Alex’s free will within societal constraints by analyzing specific scenes where the music...
evokes characteristics of primal human nature through musical devices, cinematography, and editing. Finally, I consider how classical music in these films serves as horror film music.

Such an analysis of classical music’s representation of Kubrick’s philosophical beliefs adds depth to the existing discussion surrounding these films by illuminating the diverse and complex function music serves in *The Shining* and *A Clockwork Orange*. By utilizing high art music in this way, Stanley Kubrick redefined cinematic scoring, thus becoming a transformative figure in cinematic history.

**13. Friday, May 31, 4:00PM – 5:30PM, Rm 879**

**Playful Listening and Video Games: Fantasias on a Theme by Disney**

*Timothy Summers, Royal Holloway, University of London*

It is unsurprising that Disney’s Fantasia films (1940/1999) are often invoked in discussions of music and the moving image – these films encourage the audience to explore a variety of ways of audio-visually engaging with music. Among the myriad Fantasia media, three video games have been produced: Atari 2600 (1983), Mega Drive/Genesis (1991), Xbox Kinect (2014). The games provide a useful site for investigating listening in video games, not least because they invite comparison with the films.

This paper discusses how modes of listening are configured in video games. Keeping in mind both film and game incarnations of Fantasia, this paper draws together perspectives from music narratology (Abbate, Franklin, Heldt, Reyland) and phenomenology (Mailman, Kamp) to propose a concept of ‘playful listening’. Developing Moseley’s notions of playfulness, this concept illuminates how music creates domains of musical play that can contribute to, oppose, or enmesh with the gameplay with which they are bound. Each Fantasia game highlights these fields of musical play in different ways.

Games like the Fantasia titles make obvious how listening to music can be playful (even outside games). When we listen for how music ‘plays out’, we are engaging with the implied possibilities of the music: its ‘potential to be otherwise’. That is, the music generates a field of potential sounding forms, only one of which is realized and fulfilled in performance. Games, and these games in particular, encourage us to listen playfully, and to enjoy the dynamic relationships of listening, in-game and outside, on-screen and off.

**Sounding the Grind: Musicospatial Stasis in Classic RPG Battle Themes**

*Stephen Armstrong, Eastman School of Music*

Battle themes are often the most memorable musical statements in a role-playing game. This speaks to the amount of time spent in battle, particularly in games that require the player to “grind”—that is, to engage in repetitive fights in order to level-up characters and thereby gain tactical advantages later. In this paper, I examine how the “grind” manifests as an integral part of battle music composition, analyzing how a number of standard gestures articulate the spatial logic of a video game world. I focus on three gestures: (1) a clear opening cadence or other musico-spatial rupture, (2) a sustained period of harmonic stasis underpinning busy surface textures, and (3) the absence of a final cadence.

In creating a preliminary theory of battle music construction, I seek to nuance the literature on the role of music and sound design in game immersion. Game sound theorists such as Winifrid Phillips and Isabella van Elferen have engaged deeply with questions of how music promotes game immersion, particularly how music promotes spatial and psychological flow. But because the repetitive “grind” of RPG battles interrupts the “flow” of the over-world, I argue that battle themes should be understood as ruptures in the sonic world, just as the battle stage is a spatial rupture in the over-world. Battle themes therefore make little sense as analytical objects out of context: by definition, they signal a rupture that impedes the player’s movement throughout a larger world.

**Music, Narrative, and Affect in *Journey* (2012)**

*Julianne Grasso, University of Chicago*

There’s an oft-cited “debate” in game studies between the ludologists and the narratologists that boils down to whether we should understand video games as formal systems or as mediums of storytelling. The difference between “ludic” and “narrative” in this formulation relies on the notion that the “gameness” of games (ludo-) and the “storyness” of stories (-narrative) are complementary but opposing forces in game design. Rather than erecting that strawman myself by entering into a long-expired, perhaps imaginary
argument, I use this dual “ludonarrative” conceptualization of game design as a framework for employing a useful analytical heuristic: what if we threw music in to see what happens?

Taking as a premise that musical structures influence play in ways that are conceptually parallel to ludic and narrative structures, I argue for an understanding of video game play through a “ludomusical narrativity.” Using the game *Journey* (thatgamecompany, 2012) as a primary case, I show how musical parameters constrain play into narrative understandings. For example, progress through a presumably open world is marked by an “opening” of both the diatonic scale and its harmonic underpinnings. Further, this gradual musical “unlocking” constitutes an experience of play that can be understood through David Huron’s (2006) theory of musical expectations, helping us understand the particular affective poignancy of Austin Wintory’s score. By creating affective bounds of play that are synchronized to action, the music of *Journey* doesn’t merely color the world, but also structures the experiences of play and narrative within it.

**SATURDAY, JUNE 1, 7:30- 9:00AM**

**THE THIRD ANNUAL MAMI VILLAGE SOUNDWALK**

with Katherine Spring (Wilfrid Laurier University) and Randolph Jordan (Concordia University)

Participants will meet at the entrance of 35 West 4th Street.

The popular Village Soundwalk returns for a third incarnation, again offering an occasion for deep listening as we venture through the environs of Greenwich Village. Primed by our collective knowledge of film music and sound design, we will put into practice Hildegard Westerkamp’s recipe for soundwalking: open our ears to all the sounds of an environment, break them down into their individual components, deduce their sources, and assess their balance like a musical composition. This exercise has much in common with the art of designing sound environments for film. If we were able to compose the sonic environment, what would we emphasize, diminish, add, or eliminate? How might we hear sonic spaces as they once were, as they might be in the future, and as the stuff of pure fiction? To what extent can live soundscapes be perceived and described in terms of musicality?

We’ll begin the soundwalk in Washington Square Park and proceed through a variety of soundscapes: across busy streets, down narrow laneways, and into a subway station, pausing intermittently at marked positions in order to reflect on a set of questions designed to focus our attention on isolated and collective sounds. Afterward, we will convene at a park or local eatery to consider both how our understanding of film sound has affected our listening in these environments and how this exercise might assist film sound scholars, practitioners, and educators.

Participants should wear comfortable, quiet shoes. Also, although soundwalks are traditionally ambulatory, we wish to ensure access for participants of all abilities. Please contact the event organizers if you have any questions concerning access and mobility.

**14. Saturday, June 1, 9:00-10:30 AM, Loewe**

**America Sounding Its Others in *Amistad* (1997)**

John O’Flynn, Dublin City University

The screenplay for *Amistad* (Spielberg, 1997) recounts the revolt by Mende slaves aboard a Spanish ship off Cuba in 1839 and the protracted battle in US courts leading to their eventual freedom and repatriation. With mixed reviews since its release, *Amistad’s* most consistent critique arises from its perceived white-liberal-patriarchal ideology.

Lerner (2001) and Lehman (2015) both identify a John Williams musical topic that alludes to the values of the US Founding Fathers (in *Amistad* and other historical films). While the apprehension of Williams’s Coplandesque Americana also informs my appraisal of *Amistad’s* soundtrack, this is considered alongside an analysis of the film’s alternative musical constructions that proffer West African as well as European sonic worlds. Adapting perspectives from critical race theory and ethnomusicology, I problematize aspects of the soundtrack, including: the perpetuation of tropes of African suffering through *Amistad’s* main theme, misrepresentations of Mende musical tradition, and distinct sonic representations that contrast and at times
juxtapose American pastoralism, African primitivism, and European classicism (the latter linked more generally to colonialism and racism).

I also examine how language (or its absence) successfully combines with the ideas proposed by these relatively distinct musical worlds. Specifically, I look at the representation of Mende captives who throughout the screenplay are only incrementally given voice in dialogue and song. This is contrasted with sound design for courtroom scenes that combine oration and orchestral score in extended sequences. I conclude the paper by evaluating the soundtrack in terms of its proffered parities of music and language, and by extension, race.

**An Eclectic Analysis of John Williams’ Score for the scene “The Death of Jonathan Kent” from Superman (1978)**

Noah Horowitz, New York University

John Williams’ score for Richard Donner’s Superman is widely considered to be one of his greatest works. The combination of complexity and simplicity in the music itself has made it both a symbol in pop culture and worthy of analysis by scholars. While most of the research on the music of John Williams and his music for Superman focuses on traditional formal and purely musical analysis, this paper performs an eclectic analysis of one of the most interesting scenes in the film: “The Death of Jonathan Kent.” Using a methodology adapted from Sadoff (2012), a blend of formal and phenomenological analysis allows for a greater understanding of the film music, and in a broader extent, the film.

By spotlighting a single cue from the film, this paper examines the film’s historical and cultural context; the sound in filmic time; musical and filmic codes; textual analysis; and understanding of the filmic world. But rather than focus on any one aspect of the filmic-musical relationship, this paper shows how the music adds additional layers of meaning by working together and in contrast with the other filmic elements in this scene. In addition, the prevalence of constant transitions between referential musical codes and changes in psychical distance allow the music to uniquely highlight and create various emotional and thematic shifts within this scene.

**The Williams Fugato**

Tom Schneller, Ithaca College

The issue of style in film music can be approached by categorizing a composer’s work in terms of style topics linked with particular genres or dramatic situations - as Joakim Tillman demonstrates in his recent work on villain’s marches in the music of John Williams. In the case of Williams, such a typology could be expanded to include the love theme as a prominent topic (with subcategories such as the “epic love theme” or the “folksy love theme”); the “string orchestra lament;” and various types of “suspense ostinato” figurations, among others. The distinctive sound of Williams’ music results from the stylistic consistency within and, in some cases, across each of these categories. In this talk, I will focus on the “Williams fugato,” a particular type of ponderous, quasi-Baroque imitative counterpoint that is a Williams trademark and has remained remarkably consistent between early manifestations such as the “Shark Cage Fugue” from Jaws (1975) and its most recent iteration in the “March of the Resistance” from Star Wars VII: The Force Awakens (2015). In examining this particular style topic, my object is both to explore the way Williams’ characteristic fugal textures map onto dramatic situations (such as defensive maneuvers or chases), and to point more generally to a strong neoclassical/neo-Baroque streak in Williams’ work: one that is mostly ignored in the scholarly commentary, which tends to focus on late Romantic and early twentieth-century models as the principal stylistic touchstones of Williams’ soundworld.

**15. Saturday, June 1, 9:00-10:30 AM, Rm. 303**

**The Lesbian Gaze in Recent LGBTQ+ Music Videos**

Brad Osborn, University of Kansas

Film theorist Laura Mulvey identified the male gaze in 1975 as that dominant trope in film and media that “projects its fantasy on to the female figure which is styled accordingly.” Edith Gras (2016) recently demonstrated that the male gaze is subverted throughout the 2015 film Carol using a number of techniques that she summarizes as the “lesbian gaze.” The lesbian gaze replaces patriarchy’s objectification of breasts and buttocks with a focus instead on lesbian erogenous zones.
I locate the lesbian gaze in a handful of recent music videos—especially those by LGBTQ+ artists and directors. For example, in Hayley Kiyoko’s music video Is it Serious (2018), the climactic love embrace is shot entirely from the chin up, with the two women’s hair, eyes, hands, and lips softly backlit in a close shot. Similarly, Janelle Monae’s Pynk (2018) transports the viewer to a lesbian afro-futurism in which several women in a floating car exchange prolonged erotic stares with inhabitants of a motel occupied entirely by women of color. I will discuss these and further aspects of the lesbian gaze in music videos, including its relationship to bell hooks’s “oppositional gaze” (1992) in which a [black] woman knowingly stares back at the camera to catch the [white] viewer in the act of gazing, and the camera’s celebration of female genitalia in Pynk, Peaches’s Rub (2015), and Ariana Grande’s God is a Woman (2018). Lyrically, each of these videos reinforces the lesbian gaze through topics concerning lesbian sex and female agency.

Authentically Inauthentic: Queering Cultural Identity Through the Soundtrack to Merry Christmas, Mr. Lawrence

William Southelder, University of North Carolina at Greensboro

One of the great accomplishments of the 1983 film Merry Christmas, Mr. Lawrence was the score composed by Ryuichi Sakamoto, which earned him two awards for best film score. Yet, despite the score’s critical success and extant scholarship on the effect of Bowie’s image on critique of the film’s themes, little work exists in English on the significance of Sakamoto’s composition on the film’s themes of cultural un intelligibility. This presentation will identify the compositional techniques used by Sakamoto which encourage a queer reading of the narrative, the characters, and the relationships between them. Just as Bowie’s body has been theorized to queer the performative frame of the films in which he stars, Sakamoto’s score for this film utilizes compositional devices associated with queer performativity not only to highlight the internal emotional experiences of the characters but also to create discontinuity between visual and auditory channels. Through minimalist aesthetic, dissonant harmonic structures, and anachronistic instrumentation, Sakamoto’s score inspires a critical, queer reading of the filmic text and reinforces the film’s themes of cultural un intelligibility and the incoherence of traditional Japanese and European masculinities.


Richard Piatak, University of Huddersfield

Derek Jarman’s ninth feature film, Edward II, was one of the films classified as ‘New Queer Cinema’ by critic B. Ruby Rich in 1992. Based on Christopher Marlowe’s play of 1594, Jarman fashioned Marlowe’s original plot to his own political and (homo)sexual ends, emphasizing the love between the tortured king (Steven Waddington) and his favourite, Piers Gaveston (Andrew Tierman). One device he used to achieve these ends is anachronism, a feature which is used to notable effect in previous films such as Caravaggio (1986). In Edward II, the appearance of the queer rights group OutRage! signals both a welcome voice and a base of support for the ‘overruled’ king, who is grief-stricken over the assassination of Gaveston and his court who threaten to depose him, led by the spiteful Queen Isabella (Tilda Swinton). Much like Annie Lennox’s performance of Cole Porter’s ‘Ev’ry Time We Say Goodbye’ to Edward and Gaveston earlier in the film, the intercession of OutRage! is a moment of reconciliation between the queer past of Edward’s reign with the present. Further, the film is enriched with an electroacoustic score by composer Simon Fisher Turner (b. 1954). Turner’s craft of combining original music and concrète sounds (recorded during the film’s production) exposes integrated works of art which venture beyond the image. This paper will present the impact of Turner’s score at the moment OutRage! appears to support Edward’s campaign against Isabella and her minions, in so doing revealing further layers of meaning and significance through its analysis.

16. Saturday, June 1, 9:00-10:30 AM, 6th Floor

Where Form Meets Movement: Fred Astaire, Ginger Rogers, and the RKO Dances

John Covach, Eastman School of Music

During the years 1933-39, Fred Astaire and Ginger Rogers made eight film musicals for RKO; each of these films featured several dance routines performed by Astaire and Rogers together or by Astaire solo (sometimes with supporting dancers). The choreography for the more than three dozen songs from these films was created by Astaire, Hermes Pan, and pianist Hal Borne, with the team often spending several weeks cloistered in a dedicated studio developing the routines (and camera angles) for each film. This paper
will survey the dances in these eight films to explore the relationship between the music of the songs and the movement of the dances.

Concentrating primarily on musical form, it will examine how and to what extent the dance movements are coordinated with the musical form, positing a continuum for these routines that ranges from music-dance coordination at the phrase level to coordination at larger levels of form. It might be expected that Astaire—an accomplished musician and skilled singer—would coordinate his movements at the phrase level. This is indeed the case in most instances: choreographic phrases generally align with musical ones. But do these dance movements ever align with the song’s form at larger levels? Can we assert that there are instances in which Astaire (and Rogers) “dance the form?” This paper will also draw attention to several interesting aspects of and innovations in musical form that arise during the choreography.

Cubanidad, Mambo, and the Mulata: Musical Exoticisms in Guys and Dolls

Cary Peña, University of Texas at Austin

The United States’ fascination with Latin American dance reached its peak in the 1950s and 60s, particularly with the mambo craze and its presence in Hollywood musicals. The inclusion of Afro-Cuban dance music in Broadway hits became common practice (e.g., The Pajama Game, 1957; Damn Yankees, 1958; and West Side Story, 1961). In Guys and Dolls (1955), Frank Loesser arranges the Broadway melody “A Woman in Love” against Afro-Cuban instrumentation and rhythms to create a mambo heard when the main characters travel to Havana and meet a sexualized mulata character. The presence of a mulata, or a mixed-race woman, is telling of her role as the face of Cuban tourism, an image that proliferated through Mexican and US cinema in close association with stylized Afro-Cuban genres such as rumba, mambo, danzón, and the bolero.

This paper centers on the representation of the mulata in Guys and Dolls’ mambo scene in Havana. The difference between the modern spaces of New York City and the pre-modern, rustic spaces of Havana is emphasized through polarities between musical styles, scenery, and character types. The juxtaposition of North American and Caribbean musical forms serves as a way to define Cubanidad for North Americans in the context of Broadway musical culture. By extension, analogies between the mulata, Cuba, and mambo are exemplified in stereotypes involving violence and sexual allure. An exploration of the mulata’s contested representations in Hollywood and other cinemas underscores the political and cultural climate surrounding Latin American music during the Classical Hollywood Era.

Choreographed Improvisation? An Approach to Tap Dance Improvisation on Screen

Veronika Bochyné, University of Salzburg, Austria

Tap dance is deeply rooted in improvisation, which is the spontaneous creation of rhythmic statements. In social or stage settings tap dancers copy and reinvent steps, advancing their expressivity by challenging each other. With the advent of film, tap dance became a ubiquitous dance form in production numbers of Hollywood musical shorts and film musicals displaying and developing its own forms of improvisational representations. However, it is largely unknown how tap dance improvisation and film influenced each other.

In my analysis I reveal how improvisational representations on film create new meaning of tap dance by analyzing dance sequences from Hollywood musical shorts and film musicals of the 1930s and 1940s in two steps. First I determine which elements of tap dance improvisation are cited on film and point out the differences to tap dance improvisation beyond film. Next I show how the constraints of performing before the camera and fixed musical arrangements interfere with improvisation.

Tap dance improvisation on screen cites improvisational forms from real life social or stage settings. On film, tap dancers engage in exchanges with bands (Bojangles, Stormy Weather 1943) or with other tap dancers (Astaire/Rogers, Top Hat 1935) and improvise on stage (La Redd, That’s the Spirit 1933) or on the street (Le Roy, Private Lesson 1934). Although these citations represent improvisational moments, they lack their spontaneous and communicational character due to cinematic and aesthetic requirements of film. This leaves tap dancers with less freedom of improvisation and demands staged improvisation—choreographing—to
support the needs of film. As a result, tap dance improvisation acquires new meaning that influences film production as well as tap dance as an art form and social practice.

17. Saturday, June 1, 9:00-10:30 AM, Rm 879

Gender, Madness and Religion in the Musical Scoring of Magdalene Laundries

Eleanor Smith, University of Huddersfield

The Victorian understanding of ‘madness’ is a significant trope within modern media. This stereotype is frequently a gendered one: seen as the weaker sex, Victorian women were often ridiculed for their sexuality, supposedly ‘non-normative’ behaviour and lifestyles, and were depicted or diagnosed as mentally ill. Religion was also a powerful discourse relating to women’s behaviour, and the ‘Magdalene Laundry’ became purposed to house women who were depicted as sexual, deviant and needing to be caged, making them outsiders to society. These laundries resembling asylums united religious and medical discourse in an attempt to bring these women back to ‘sanity’ and return them to society with appropriately modified behaviour. Associated with torture, violence and repentance under their veneer of respectability, the Magdalene Laundry (and ‘Catholic horror’ more widely) has become a popular topic within film and television, often depicting staff abusing their power, and patients undergoing extreme treatment and punishment.

Although these asylums no longer exist, these stereotypes are still employed within audiovisual media, and can be particularly enforced in the soundtrack. Music has the ability to manipulate its listener in relation to what they see and hear: it can depict women as deviant and sexualised, supporting the concept that they should be caged and restrained. This paper will explore the issues of gender and religion in relation to madness, by exploring modern multimedia depictions of Magdalene Laundries in film The Magdalene Sisters (2002) observing how pre-existing music and thematic motifs construct or deconstruct the identities of the Magdalene girls. This film in particular delivers a stereotypical image of the Magdalene Laundry and the women housed within them; they need to be punished and shunned for their sexual behaviour. The musical underscoring and lyricism within this chosen study will be a crucial element in the analysis, as it will attempt to show how the music is constructed and manipulated to create lasting stereotypes, which then enforce these ideas onto the listener and viewer.

Narrating the Uncanny: the Music of Les Revenants

Edward Venn, University of Leeds and Anna McAuley, University of Leeds

The underlying concern of the French TV drama Les Revenants (Canal Plus France, 2012–15) is simple: how might people react if their loved ones returned from the dead? Accordingly, the programme offers an extended meditation on matters of life, love and loss; its overriding atmosphere is both melancholic and uncanny (Martinez 2016; Moylan 2017). Despite the critical acclaim for the programme’s score, composed and performed by the Scottish post-rock band Mogwai, academic study of Les Revenants to date has tended to side-line the music or even, by omission, silence it altogether. Doing so neglects the extent to which it functions as ‘a character’ within the show, with its own narrative agency – as well as the creative input the band had in determining its expressive qualities and hence meaning (Martin 2013).

This paper explores the narrative function of music within Les Revenants, focusing in particular on the representation of the family unit and the (Freudian) uncanny. The premise of the programme ensures that the heimlich quality of the family, at once familiar but also private, is rendered unheimlich by the presence of the returned, who serve to de-familiarize, and inadvertently reveal the previously concealed secrets of, the differently constituted families within the show. By virtue of its play of style, generic convention, harmony and timbre, the music itself can be configured as an uncanny double of the events depicted on screen, serving as a narrating voice that renders the action more, rather than less, ambiguous.

“A Song For Mommy”: Performing Failure in the Abject Unconscious of Tim and Eric Awesome Show, Great Job!

Alexander Hallenbeck, University of California Los Angeles

Adult Swim’s sketch comedy Tim and Eric Awesome Show, Great Job! (2007-2010) unabashedly employs abject sensations. Through all five seasons viewers must endure numerous cringe-worthy moments while simultaneously being assaulted by an array of disgusting sights and sounds—most of which center around human excrement. Such an abject aesthetic suggests a psychoanalytic interpretation, as Julia Kristeva (1982)
argues that the abject places one into the domain of the unconscious; it marks the moment when we began to recognize a boundary between "me" and “other,” between "me" and “(m)other.” Though Kristeva does not discuss the relation of abjection and humor, Mikhail Bakhtin’s (1941) notion of the “grotesque style” suggests that excrement, “which degrades and relieves at the same time,” transforms fear into laughter.

In this paper, I draw on theories of the abject to argue that although comedic, Awesome Show is a representation of the unconscious that is formulated around a repressed fear of performance. This is best illustrated in the music of Casey and his brother, which melds the abject depiction of the singer Casey with the abject sounds of his voice, body, and musical accompaniment. Though he performs what sound like children’s songs, Casey’s grotesque image stems from his exaggerated stage fright, which forces his voice and body to fail in various ways. Invoking Kristeva’s notion of the abject, A Song For Mommy showcases Casey’s performance being “blocked” by him vomiting as he struggles to sing about being separated from his sadistic mom as a child.

18. Saturday, June 1, 11:00 AM-12:30 PM, Loewe
Repulsive Animals and How to Score Them: Bats, Rats, Spiders and Snakes in the Film Music of John Williams
Joakim Tillman, Stockholm University

John Williams has employed many conventions to represent animals in his film music, many of which are succinctly exemplified in Joseph Haydn’s Die Schöpfung (1798): imitation of sound (the roaring lion, the buzzing insects); imitation of movement (the agile tiger, the creeping reptiles); or characterization of habitat (pastoral siciliana for the grazing herds of cattle on the green meadow). The purpose of this paper is to explore Williams’s music for a certain category of animals: species that are meant to be repulsive. However, his music for bats, rats, snakes and spiders is not only about representing those animals, but also about making the spectator shudder in fear and revulsion. To achieve this effect, Williams utilizes conventions of horror film music, one of the three “body” genres, with roots in musical modernism, especially Polish avant-garde music of the 1960s: clusters, glissandi in strings and trombones, quarter tones, indeterminate pitch, shrieking figures in high woodwinds etc. Although several of these elements are common in the music of all repulsive animals, there are individual variations. For instance, snakes are represented by sinuous figures imitating their movement, and bats are accompanied by shrieking sounds and rapid figures in high woodwinds. In his analysis of Raiders of the Lost Ark, Emilio Audissino (2014) suggests that glissandi, a musical equivalent of a “shiver running down the spine”, are used to depict and heighten the repulsion in encounters with tarantulas and snakes. This also applies to several of the other horror music conventions, and a plausible reading is that while the representation of the different species is individualized, the function of the common elements is to express the fear and repulsion of the human characters (and the spectators).

The Fanfare as Gateway to the Korngold Sound
Ben Winters, The Open University, UK

The sound of Erich Korngold’s film scores—from historical adventure films and costume dramas to melodrama—has often been characterised as brassy and heraldic, with Kathryn Kalinak citing the ‘Korngold fanfare’ as the very definition of personal style in film scoring. As a consequence, it is all too tempting for Korngold scholars—mindful of the harmonic simplicity associated with fanfares in the popular imagination—to draw attention away from these characterful brass flourishes to other, ostensibly more complex, features of the composer’s output. Yet, as I will argue, the fanfares themselves can function as a gateway to understanding aspects of Korngold’s harmonic style, and to dismiss them is to overlook their importance throughout Korngold’s oeuvre.

In this paper, then, I want to examine a number of fanfares found in Korngold’s scores that in some way move beyond the archetypal diatonic ceremonial flourish, or that reveal latent aspects of the composer’s harmonic language. Examples discussed will include the freely modulating sequence of functional-harmony fanfares found in The Adventures of Robin Hood, and the use of octatonic collections in the fanfares of The Private Lives of Elizabeth and Essex and The Sea Hawk. When seen in the context of Korngold’s wider output—which includes an unpublished manuscript fanfare sketch in possible response to a Stokowski commission—the fanfare reveals itself as no mere easy cipher for the Korngold sound, but a profoundly useful way to explore significant elements of the composer’s harmonic style.
Musical Representation of Irish Identity in John Ford’s The Quiet Man (1952)
Paula Musegades, Brandeis University

Despite its initial dismissal as a “Silly little Irish story” by Republic Pictures president Herbert Yates, John Ford’s The Quiet Man (1952) managed to spark heated debate immediately amongst critics, audiences, and scholars alike. This discussion has continued over the last 65 years, with concerns over the film’s representation of Irish and Irish Americans; is it a celebration of Irish and Irish American life or a degradation and criticism of Irish culture through stereotype? Consider, for instance, Richard Schickel’s declaration on January 9, 2000 that The Quiet Man “is among the most witless and vulgar movies ever made by a supposed major director,” compared to scholar Joseph Bierman’s 2011 argument that “The Quiet Man [is] one of Ford’s most complex texts in relation to its audience.” While such studies are abundant, however, the majority of them focus entirely on visual and thematic elements, avoiding discussion of the music entirely; considering that the film score permeates over 50% of the movie, such an omission is surprising. Seeking to fill this void, my paper contributes to the conversation through an analysis of composer Victor Young’s film score. With an investigation of both the nondiegetic orchestral scoring and diegetic Irish folk tunes, I reveal how the music goes beyond Irish stereotypes, addressing themes of land, politics, and community, in turn adding further depth and meaning to John Ford’s classic film. Such an investigation is crucial for understanding representations of culture, identity, and the immigrant experience among Irish Americans in the 1950s.

19. Saturday, June 1, 11:00 AM-12:30 PM, Rm. 303
Hinterland Narrative, and the Alterity of Music and the Feminine in The Painted Veil
Michael Klein, Temple University

The Painted Veil (Curran 2006) adapts the hinterland narrative (Gan 2016) of Maugham’s eponymous novel, altering its imperial connotations (upholding British decorum in the face of the other), and aligning music with Kitty Fane (Naomi Watts) while denying it to her husband, Walter (Edward Norton), in a way that emphasizes the male gaze. Early in the movie, the diegetic/non-diegetic boundary is crossed as Walter gazes at Kitty during a party where we hear Satie’s Gnossienne No. 1. A cut to a different scene finds Kitty playing the Gnossienne for her family (without a cut in the music), as if the sound source has been Kitty all along. After their marriage, Walter and Kitty travel to a small village in China, where Walter hopes that Kitty will succumb to a cholera epidemic as punishment for her adulterous behavior. Kitty becomes the regulated and contained woman, remaining each day in a small wooden house, while Walter becomes the man of action, attempting to stop the epidemic (Kassabian). Contravening her conventional role, Kitty begins to volunteer at a convent that cares for orphans. Walter chances upon a music lesson by Kitty, who plays the Gnossienne on an out-of-tune piano. Kitty’s music reignites Walter’s gaze, bringing the couple together. All of the melodies in the score are associated with Kitty though they are oddly anempathetic (Chion), not revealing her inner life but signifying her as such. The score points to Kitty and music as a radical alterity that refuses assimilation in the symbolic (Lacan).

Kristin Force, Ryerson University

Margaret Atwood’s The Handmaid’s Tale was adapted for television over 30 years after the release of her 1985 novel. Atwood’s classic novel is set in the futuristic Republic of Gilead where the leaders of this new society have overthrown the United States, and have taken away women’s rights. The story is told from the perspective of the main character, Offred.

The composer Adam Taylor wrote the score for the television series, The Handmaid’s Tale (2017-Hulu). Although the novel and show are closely aligned, the music adds another dimension, creating an emotional connection between the characters and audience. The brutality and graphic violence portrayed in the novel are even further emphasized through the score. Taylor stated: “It’s the triumph of human spirit over the evil of Gilead…I think of the orchestra as the sound of humanity in the midst of everything.” He selects instrumentation, including a live string ensemble, synthesized timbres, and vocals, based on the emotions he wants to relay to the audience.

Taylor uses a collaborative approach to scoring, seeking advice from the conductor, string players, and Elisabeth Moss who plays Offred and who is also the executive producer of the show. Moss has a lot of
insight because she is “living” as Offred: “I only speak in the terms that I know, the emotions and thoughts of my character…” Through an analysis of the score and sections of the novel, this paper will show that Taylor’s collaborative approach brings Atwood’s novel to life and gives a voice to the Handmaids.


Constructing Nation and Gender in Dmitry Shostakovich’s score to Meeting on the Elbe (1949)
Joan Titus, University of North Carolina at Greensboro
No doubt the early cold war in the Soviet Union saw political resolutions that directly confronted the arts, including cinema and music. The celebrated Meeting on the Elbe (1949) was a cold war spy thriller that responded to these changes by engaging themes of post-war national chauvinism and transnational relations, refining the constructs of Western villainy and Soviet benevolence. Even with a score by Dmitry Shostakovich, the film’s music, and its relationship to cold war politics, national identities, and gender norms, is rarely mentioned in the minimal scholarship about the film. This paper examines Shostakovich’s score to Meeting on the Elbe as an exemplar of early Soviet cold war film scoring and of the composer’s approaches to gender and musical representation, nation-building, and transnational reception. With almost forty cues, the score is rich with tropes, allusions, quotations, and re-compositions of known songs and classical works that narrate national and transnational themes. Borrowed music narrates nation and culture, and includes re-composed quotations of “Yankee Doodle” and “The Battle Hymn of the Republic”; while Shostakovich’s original cues build on codes for the “hurry,” for dramatic villains, and play on gendered musical ideas that represent individual feminine American and masculine Soviet characters as signifiers of their respective countries. Such an analysis of the music’s role in narration illuminates the complexity of this film’s aural representation, and adds depth to existing discussions of the film that neglect sound and music as integral components of nation-building and transnational relations in early Soviet cold war filmmaking.

20. Saturday, June 1, 11:00 AM-12:30 PM, 6th Floor
Misty Water-Colored Memories: Nostalgia, Processing Fluency, and Pop Music in Films
Jeff Smith, University of Wisconsin-Madison
From the perspective of cultural studies, nostalgia is viewed as an imaginative act, a complex feeling of longing associated with the desire to return to a home that no longer exists. This position is well articulated by Svetlana Boym, who traces the term to its etymological roots in medical discourse. Yet, whereas Boym’s definition seems apt to the revisiting of particular places or memento mori, it is ill-suited to our understanding of music nostalgia, which is usually experienced as a spontaneous recovery of remembered details of a particular piece.

Instead, the phenomenon of musical nostalgia is better captured by processing fluency, a metacognitive mechanism that refers to the ease with which our minds assimilate new perceptual data. In contrast to Boym’s definition, processing fluency is hedonically marked as pleasurable, but often involves a misattribution of affect to the stimulus that elicited it. As Jason P. Leboe and Tamara L. Ansons put it, “We propose that the reverential feelings one experiences for the stage of life associated with that music might actually originate from an affective response to the act of remembering itself.”

My paper explores the way nostalgia, processing fluency, and pleasure is often intertwined in the placement of popular music in films. Using Guardians of the Galaxy as a case study, I examine the way processing fluency is recruited by the filmmakers to create a positive disposition to the film, both as an element of individual scenes and in Marvel Studios’ marketing materials. In doing so, I aim to demonstrate the way in which processing fluency complements the music’s dramatic functions, including its facilitation of perceptual, epistemic, affective, and motivational identification with the hero.

An Émigré Romance in Sound Film: Maré Griy’s Nostalgia in Sergei Eisenstein and Grigorii Alexandrov’s Romance Sentimentale (1930)
Benjamin Weissman, Northwestern University
While Sergei Eisenstein and his crew traveled abroad in Europe in 1929, Eisenstein’s collaborator Grigori Alexandrov was commissioned by Léonard Rosenthal. Rosenthal wished for the crew to produce a film showcasing his mistress, the aspiring actor and singer Mara Griy. By taking this commission, the crew found an opportunity to work with sound film in a Tobis-Klangfilm studio. The product, Romance Sentimentale, is a non-narrative film that features Griy singing a sound-synchronized performance of a Russian-language romance, “The autumn wind groans piteously,” and a score by Alexis Archangelsky that expands from this melody.

In 1928, Eisenstein, Alexandrov, and V. Pudovkin predicted the rise of “Talkies” in their “statement,” asserting that the advent of synchronized-sound cinema threatened to dethrone Russian visual montage. I contend that Eisenstein’s reported dissatisfaction with Romance Sentimentale, and its subsequent scholarly dismissal from his oeuvre as uncharacteristic, makes it a rich object of study as an experiment towards “orchestral counterpoint of visual and aural images” idealized in this treatise.

Romance Sentimentale is a thick nexus of aesthetic and geo- and bio-political negotiation. Its creative team reconciles commission demands with aesthetic philosophy, and new sound design possibilities with visual montage. Rosenthal and Griy were Jewish émigrés of the Russian Empire; Griy’s performance of a bourgeois-associated romance is nostalgic for the pre-revolution Russian Empire, from the sanctuary of France, as created by citizens of the USSR. Through judicious use of sound synchronization and non-synchronization, RS represents nostalgia from a position of security, through the musical talent of Griy.

Nostalgia and Subversion: The Musical Number in Steven Universe and Over the Garden Wall
Thomas Hanslowe, UCLA

This paper focuses on how musical numbers are used in two animated action-comedy programs marketed primarily toward children: Over the Garden Wall (2014) and Steven Universe (2013–). Although the shows differ in terms of tone and format, both make notable use of musical numbers not merely as a vehicle for jokes, but as a way of developing characters and plot. I analyze these songs not only to look at how musical numbers are shaped by animated television, but also as a means of placing these shows in the context of animation’s historical treatment of racial, sexual, and gendered difference. Drawing on the work of scholars such as Daniel Goldmark, Michel Chion, and Jack Halberstam, I argue that Over the Garden Wall and Steven Universe both rely on a miniaturized musical scale to deliver musical numbers. In spite of these similarities, the musical segments of these shows are ultimately used to very different ends. The songs in Over the Garden Wall are often linked to a problematic nostalgia for the “Golden Age of Animation,” an era in which cartoons were heavily influenced by the tropes of blackface minstrelsy. On the other hand, Steven Universe relies on musical numbers as a means of subverting the conservative standards of “family” television through the covert representation of LGBTQ characters. This shines a new light on both the technical form of the musical number in animated television and the radical and reactionary potential of the animated musical.

21. Saturday, June 1, 11:00 AM-12:30 PM, Rm 879
Option C: Music, Representation, and Mental Illness in Netflix’s Maniac (2018)
Andrew Borecky, University of Tennessee, Knoxville

In a post 9/11 world, American media harnesses social anxieties concerning violence through the depiction of social groups seen as the “other,” portraying these large swaths of people as antagonists of the common good. During this process, these social groups become marginalized and stigmatized. In the wake of mass violence and a growing public health crisis, mental illness has emerged at the forefront of political debate. Television and film media continually stigmatize representations of mental illness through graphic visuals enhanced by strategic uses of music to invoke horror. Netflix’s Maniac (2018) stands as an exception to this trend. Maniac tells the story of paranoid schizophrenic, Owen Milgrim, and spiraling addict, Annie Landsberg, as they take part in an experimental drug trial that promises to cure them of their mental illnesses and to leave them experiencing “pure, unaffected joy.” Hailed for its experimental style and approach to mental illness, Maniac ultimately attempts to break down stereotypes and stigmatizations in order to question ideas of normalcy. The show’s soundtrack empathetically sounds the characters personalities and mental illnesses to enhance sympathetic depictions of mental illness within the series. I argue that Maniac’s strategic use of music during scenes of mental illness representation, both through Dan Romer’s original
score and popular music concerning mental illness awareness, enhances the shows goal of de-stigmatization and an eventual reframing what it means to be “normal.”

**Music, Form, and Crooked Time in Felix van Groeningen’s The Broken Circle Breakdown (2012)**  
Shanti Nachtergaele, McGill University

In bluegrass and old-time country music, songs featuring rhythmic irregularities are called “crooked tunes.” Drawing from existing studies on meter and rhythm, Joti Rockwell classifies crookedness in these genres as the disruption of projected durations in different pulse layers, which listeners perceive to varying degrees based on the relative proximity of the disrupted layer to the tactus (2011). Such a disruption occurs in the bluegrass standard “Will the Circle Be Unbroken” at the opening of Felix van Groeningen’s *The Broken Circle Breakdown* (2012)—the song from which the film’s title derives, which acts as a musical and formal focal point.

*The Broken Circle Breakdown* tells a tragic story of Didier and Elise, a Flemish couple living in Ghent, Belgium who fall in love, have a child, lose that child, and fall apart. The film is characterized by temporal disjunction and its anatopistic bluegrass soundtrack. This paper explores the connections between musical and narrative crookedness in the film. I apply Rockwell’s work to Danijela Kulezic-Wilson’s conception of the musicality of film rhythm (2015), and propose a definition of narrative tactus to account for the increasingly disruptive impact of temporal manipulation throughout the film. I also consider how narrative crookedness reflects the unfolding narrative, and how music serves to either accentuate or alleviate the viewer’s perception of temporal disruption. Finally, I examine how music and time contribute to the construction of an idiosyncratic narrative form described by Van Groeningen as “not plotted storywise [sic] but emotion wise” (2013).

**Challenging (implicit) Ontologies: Race, Sampling, and the many Temporalities of Music Video**  
Anders Liljedahl, Department of Arts and Culture Studies, University of Copenhagen

For obvious reasons the study of music video often revolves around a study of sound-image relationships. Carol Vernallis defines the music video as “a relation between sound and image that we recognize as such” (2013: 208) If music video is a relation sound and image, what, then, is “sound” and “image”? This paper examines (often implicit) ontologies of sound and image found in audiovisual studies and, then, by means of music video analysis, challenges said ontologies by infusing audiovisual studies with conceptions of audiovisuality found in parts of black studies. In audiovisual studies, sound and image are understood in relation to perception in the present moment. After all, audiovisual media are ephemeral and are consumed over a duration of time and it is from within that duration that sound and image emanate (Vernallis 2004; Chion 2008; Korsgaard 2017). However, for black studies scholars such as Alexander Weheliye (2005), Fred Moten (2003; 2017), and Amiri Baraka (1968) sound and image are less tied to temporal specifics and more to histories, cultures, and bodies. Sampling, in particular, is a challenge to the notion that a particular sound is tied only to one particular moment. Through analysis of sections of music videos that feature sonic and/or visual sampling, I show that the actual audio-visual content of many music videos might best by amplifying those other sound/image ontologies.

22. Saturday, June 1, 1:30 – 3:00PM, Loewe

**Interdisciplinary Approaches Towards Studying Conceptual Incongruence in Marvin Hamlisch’s Score for The Informant!**  
Dave Ireland, University of Leeds

Incongruent music that lacks shared properties with filmic images and narrative can result in independent encoding of auditory and visual information, influencing audience response and narrative interpretation. Directors and composers often consciously use audiovisual incongruence for effect across a film. It is illuminating to identify such strategies as instances of conceptual incongruence - the recurrent use of incongruent music within a film in a manner that often emphasizes compositional or directorial agency. Such music may still draw attention to the cinematic construction, challenging or nuancing narrative interpretation. However, its placement and likely increasing familiarity as a film progresses challenges stereotypical assumptions that incongruent music is unexpected and garners attention solely by shocking the audience. Innovative and interdisciplinary approaches that consider audience perception and response, practitioner intent, and textual complexity are necessary for studying this form of recurrent incongruence.
After summarizing some common functions of conceptual incongruence (e.g. to convey authorial voice, narrative information, or parodic intent), this paper will analyze Marvin Hamlisch’s sustained, foregrounded score for Steven Soderbergh’s *The Informant!* Examples of structural and semantic correspondence will be considered alongside the often independent, emotionally distinct qualities of the music. The complexities of the narrative and titular character, and the way that Hamlisch’s music complements and confounds these, will be discussed using filmic analysis and findings from empirical audience reception tests. Combining these sources of information emphasizes the benefits of interdisciplinary approaches that facilitate holistic study of complex film-music pairings and the varied perceptual and interpretive responses that they can invite.

**Unfolding Complex Movie Worlds: The Score for *Annihilation* (2018)**  
**Sergi Casaneles, New York University**

In *Annihilation* (2018), a portion of Earth has been transformed by an unknown force. Instead of employing a traditional narrative structure, the plot focuses on the process of unfolding the laws of a new world. Thus, viewers slowly discover a highly complex diegetic world, in which DNA is refracted, duplicated, or corrupted across all elements inside the area.

In this paper, I describe how the score’s function is to aid, and hopefully simplify, the process of unfolding a sophisticated and complex-to-understand reality. The composers use a wide array of techniques to facilitate the comprehension of the laws that govern this new world. For instance, even though all the sound sources come from organic sounds up to the final scene, these sounds are usually processed to mimic the transformation of nature in the area. For example, delayed and detuned voices are used to signify the transformation of the human DNA, phasers are used to signify the process of refraction, distortion to emphasize the concept of the corruption of the form, etc. At the end, a synthesizer is used to signify the alien nature of the source of transformation.

By analyzing the different sonic devices used in the score, I describe a set of scoring techniques designed to help explain an unfamiliar diegetic world. Thus, for the most part, the score’s function is not to express the characters’ feelings, or to narrate the events in the film. Instead, the music aims to help viewers to understand the world the characters are discovering.

**Revising the Congruence-Association Model of Film Music Cognition to Account for Altered Expectations in Iterative Audiovisual Encounters**  
**Hubert Ho, Northeastern University**

The Congruence-Association Model (CAM) (Cohen 2013) furnishes researchers in the field of film music cognitive psychology a set of possible questions about the effect of music on moving images. The model incorporates both “bottom-up” (i.e. sensory systems are used to make sense of the physical world at large) and “top-down” (i.e. historical, experiential, and semantic context, encoded in long-term memory, provide meaning) cognitive perspectives. In film, both streams meet at the level of “working narrative,” the space whereby determinations about plot, character, and mood are made based on how sensory data fit in with schematic expectations (e.g. genre). Six media channels (text, speech, music, sound effects, visuals, and kinesthetic) contribute to the formation of multimedial integrated meaning (Metz 1964, 1974). Film’s ontological status as a form of fixed media, however, can alter a film’s expectations on repeated viewings, just as repeated hearings of musical “warehouses” can reduce the level or type of responses to particular musical phenomena (Margulis 2013). CAM works effectively for a first-time film viewer, but this paper explores the model’s limits when the object of inquiry, the film, has been viewed many times over. With each successive viewing, a viewer’s expectations of plot events, character development, and even musical cues are modified. Over-familiarization of these particular elements from a given film reduces the level of surprise, and range and intensity of moods or emotions, that a viewer exhibits on first viewing. To fine-tune CAM to account for altered expectations, Huron (2006)’s model of musical expectation types (schematic, veridical, conscious, and dynamic) is employed to distinguish familiarities based on genre or convention with those induced by mere repeated exposure. Examples from three over-familiarized films (2001: *A Space Odyssey*, *Star Wars: A New Hope*, and *Singin’ in the Rain*) demonstrate the utility of the revised CAM.

23. Saturday, June 1, 1:30 – 3:00PM, Rm. 303
Leonora Carrington’s Sonic Imagination on Screen: Intermedial Textures and Audio-visual Found Objects in the Docufiction Female Human Animal (2018)

Lora Markova, Edge Hill University, Lancashire, UK

The Surrealist artist and writer Leonora Carrington renders her sonic imagination in her novel The Hearing Trumpet (1976) whose ‘subversive intertextuality’ has been conceptualized by Susan Suleiman in Subversive Intent: Gender, Politics and the Avant-Garde (1990). The recent docufiction Female Human Animal (Josh Appignanesi 2018) re-cycles Carrington’s intertextual symbolic system into a form of social surrealism that problematizes the role of creative women in the contemporary art world. Shot on a rare 1986 VHS camera, this hybrid documentary enacts the inner life of the Mexican novelist Chloe Aridjis, who is haunted by Carrington’s paintings and an aural nostalgia for her synth-pop youth. Female Human Animal is scored by Andy Cooke and features performances by Yasmine Kittles from the electro-industrial duo Tearist and Aridjis herself. Andy McCluskey from the synth-pop pioneers Orchestral Manoeuvres in the Dark (OMD) composed the central theme The Daughter of the Minotaur that intertextually corresponds to Carrington’s painting And Then We Saw the Daughter of the Minotaur (1953) – a satirical gesture on the male-centric Surrealist magazine Minotaure (1933-39).

This paper explores Appignanesi’s aesthetic re-use of surrealist tropes and found objects, e.g. the recurring visual motif of plastic as a metaphor for suffocating patriarchal relationships, re-contextualized found-sound leitmotifs that evoke the protagonists’ unconscious and found-footage interviews with Leonora Carrington. The intermedial textures between Carrington’s re-mediated paintings, the video medium and the synth soundtrack have been analyzed in terms of Dick Higgins’s conceptualization of intermedia (1966), which suggests that the formal disruption of medium specificities is also politically subversive.

The Solo Female Voice as Destiny Topos in Fantasy Media

Jesse Kinne, University of Cincinnati

This presentation proposes a ‘Destiny’ topical category active within recent fantasy media, musically constituted by a (usually-textless) female vocal soloist. The Destiny topos guides listener identification of developmental narrative arcs in which sympathetic characters engage with larger-than-self motivations for their actions, typically sourced from prophecies, divine ordinances, or social causes.

Besides narrative climaxes in films (Lord of the Rings, Gladiator, Chronicles of Narnia), film and video game trailers (Etera, Path of Exile, Kingdom Come: Deliverance), and game cinematics (Dragon Age); games invoke Destiny as a global lens for nonlinear player activity through main menus (Ori and the Blind Forest, Diablo III) and town hubs (Path of Exile), which serve as recurring frames around chunked segments of play.

Martha Sullivan’s Siren topic codes male anxiety of the transgressive female through wide upward melodic leaps; Destiny differs by employing an essential timbre to code the recognition and/or consummation of personal teleology. Destiny is gendered in form, Siren in content. The Destiny topos can be invoked negatively, however, as well as troped with markers of exoticism, in order to create subversive readings of fateful alterity.

Inverted readings include misunderstandings of prophecy motivated by hubristic exceptionalism (Troy), self-destruction through tyrannical brainwashing (Path of Exile), and plotted familial betrayal for power (Diablo III). Careful handling of the topos even facilitates presenting motivational ambiguity itself as discursive content (Path of Exile, Journey).

Beyond merely signifying gravitas, the Destiny topos shapes expectations and assessments of character growth, thus deepening narrative experiences, and facilitating musical participants’ self-reflections.

Scoring the Independent Woman and the Good Girl in 2000s Cult TV

Julissa Shinsky, University of Texas at Austin
Laura Mulvey (1999) pioneered the concept of the male gaze in film studies to describe the ways that female characters are framed by the camera as an object of desire. Heather Laing (2007) illustrates how women in 1940s films are scored in ways that support the stereotypes and gender roles of the time. Laing distinguishes two contrasting categories for women, the siren and the muse, each of which is defined by a relationship to the male protagonist. This line of typifying music associated with women was continued and refined by Rebecca Fülöp (2012) and her work on classical Hollywood film music.

In this paper, I build on the work of Laing and Fülöp to develop a typology of musical representation for female characters in American television shows from 1995 to 2005. My typology includes several new categories, but my paper will focus on two: the good girl and the independent woman. These share characteristics with the muse and the siren respectively, though they are far less defined by a romantic tether. The music associated with each is far more individualized and has traits usually coded as “masculine” (Tagg, 1989). In tracing the connection between Laing’s siren and muse to my categories of the independent woman and the good girl, I will examine the ways that typologies for female leads around 2000 develop and identify the musical characteristics that cue these changes in the soundtrack.

24. Saturday, June 1, 1:30 – 3:00PM, 6th Floor
Wrong Place, Wrong Time: British Invasion Songs in Wes Anderson's Rushmore
Bruno Coulombe, McGill University

Film scoring is fundamentally plural in effect, as “music enjoys the status of being a little freer of barriers of time and space than the other sound and visual elements” (Chion 1994). Wes Anderson’s use of a 1960s British Invasion compilation score in Rushmore (1998) raises interesting questions in this regard, as it contradicts the principle that music “contributes to the geographical and temporal setting” of a film (Gorbman 1987), since the action takes place in the United States in the 1990s.

Although the director has argued that the score relates to the main character of the film, the eccentric teenager Max, I have discovered that the music acts instead as a narrative agent (Levinson 2006), either commenting on the story or foreshadowing events that are about to unfold. Narrative commentary is usually understood in terms of enhancing moods or signifying psychological states but here the songs serve as a global strategy of musical form, contributing to the movie’s storytelling.

By comparing the British Invasion score to Mark Mothersbaugh’s original music, I illustrate how the two perform different functions in Rushmore, drawing on theoretical approaches by Smith (1998) and Rodman (2006). The former, because it sits outside of its historical context, suggests a sense of nostalgia that pervades the characters’ traits, while the latter matches the film’s timeless quality, with its eclectic style. In conclusion, I suggest that the main character Max might be the story’s narrative agent, something that is only revealed in the last scene of the film.

Choral Voices in Cinema
Donald Greig, Independent Scholar

The orchestra retains its position as the default setting for film music, at least in the popular imagination. On occasion, choral voices are added to the mix, often as a signifier of production value or to contribute further colour. Generically, such voices fulfil different functions: as heavenly voices in melodrama; as a choral army in epics; and as a snarling synecdoche of supernatural presence in horror films. Despite such varied uses, there are some consistent and intriguing features of such nondiegetic singing: on almost all occasions, language is attenuated, either by vocalising or through the use of invented languages. Furthermore, voices are very rarely heard without orchestral support.

There is, though, one notable exception: Lady in the Lake, Robert Montgomery’s 1947 adaptation of Chandler’s novel, the only film, as far as I am aware, that uses an entirely a cappella score. The film adopts an intriguing ‘experimental’ first-person camera approach and suggests a link between human agency as expressed in the singing voice, and human agency with regard to the cinematic apparatus. I will examine the use of choral voices in recent cinema and consider the specific case of Lady in the Lake in order to propose some general principles about the use of choral voices in cinema.

Social Class Representation and Ludic Agency in Video Game Music
Peter Smucker, Stetson University

Andra Ivănescu’s examination of music in Beneath a Steel Sky (1994) lays important groundwork for the ludomusicological study of social class in video games. She notes that “the relationship between video game music and socio-cultural aspects of video game studies is [...] rarely examined beyond issues of race, ethnicity, and cultural appropriation” (2018, 232). This paper builds from Ivănescu’s study of a single game, and incorporates additional studies of class in video games and film (Miller 2007; Kassabian 2001), music criticism (Adorno 1990), and cultural capital (Bourdieu 1986) in order to further develop a methodology for examining social class representation in video game music. I use two broad categories to investigate these representations. In the first, I show how music—which exists beyond a player’s control—portrays social class structures of characters within a game’s narrative, using examples from the Final Fantasy series, Bioshock Infinite (2013), and others. In the second category, I show how a player has ludic agency to influence or react to music that may be associated with class representation. One such example is from Act III of Kentucky Route Zero (2014). After the player chooses lyrics of a performance at a run-down tavern, the player can also select how one of the game’s characters responds to the performance. One choice suggests the character’s cultural knowledge of the type of music that is performed by struggling musicians in a “grimy old tavern.” Additional examples highlight social class representations through musical-ludic agency in video games.

25. Saturday, June 1, 1:30 – 3:00PM, Rm 879
“I’m on my Own Path:” Musical Development of the Musical in Crazy Ex-Girlfriend
Jessica Shine, Media Communications, Cork Institute of Technology

Many stage and film musicals have a limited ability to develop characters, due in part to the narrative and music genres to which many musicals cleave. This, in turn, has the effect of limiting female singers to either “head voice” or “belt” (Noonan, 2007; Barnes, 2015; Hunt, 2016). Writing songs in a particular tessitura[1] is linked then to women’s role in society, as ingénue, wife, mother, diva etc. The tessellated, multi-episode form of TV allows Crazy Ex to have its characters sing in a range of musical styles and genres and, by extension, its female characters sing in a range of timbres, genres, and tessituras. Through a combination of music video aesthetics, generic musical numbers, and a variety of popular music genres the show extends character narratives past the conventional romance that ostensibly anchors the show into issues such as mental health, sexism, depression and sex. Crazy Ex thereby confronts the sexism inherent in the Broadway musicals from which it draws its inspiration, and of which protagonist Rebecca Bunch is an avid fan. This paper analyses how, through a combination of genre and vocal range, Crazy Ex parodies and interrogates the musical but also expands it.

[1] Where tessitura is defined as: “the register within which most of the tones will be found” (The Handbook of Musical Terms, 1967)

Crazy Ex-Girlfriend and the Trajectories of Mental Illness in Musicals
Raymond Knapp, UCLA, and Zelda Knapp, Independent Scholar

Crazy Ex-Girlfriend starts dark. Cutting from Rebecca Bunch’s unresolved summer-camp romance to ten years later, the opening thirteen minutes of the series show her—now a hard-working young lawyer—having a panic attack at the prospect of a promotion, quitting her job, impulsively moving across the country, and pouring her medications down the disposal, all framed by two throwaway references to suicide. But we are encouraged not to take the latter threat seriously by an over-the-top musical number in between, and by the show’s continuing presentation of numbers that frame dark subjects within a camp lens. It thus comes as a shock in Season III to witness her second attempt, even though we should have seen it coming.

In Crazy Ex-Girlfriend, mental illness—as in real life—is insidious, lurking in plain sight, hidden only by our willingness to be distracted by the hilarity of the series’ deftly rendered musical numbers. This paper explores the ways CXG borrows from musicals dealing with mental illness (Lady in the Dark, Anyone Can Whistle, Man of La Mancha, next to normal) by giving “crazy” a musical voice, yet avoids some of the pitfalls of its models, gesturing toward but then denying easy resolutions and idealization. Whether framing her destructive relationship with her mother within a sweet girl-group number, or the go-get-’em peppiness
of her agoraphobic regression in “Time to Seize the Day,” CXG uses its extended scale to consider a fuller spectrum of “crazy,” relishing the musical number’s capacity to play both sides of the crazy-inspirational divide while allowing the trajectories of mental illness to emerge more fully than in a stage musical.

Cruel Optimism and Subjectivity through song in Crazy Ex-Girlfriend
Anna Knapp, University of Pittsburgh

Crazy Ex-Girlfriend is the CW Network’s critically acclaimed musical comedy series about Rebecca Bunch, a lawyer with a history of mental illness who quits her job and moves across the country to pursue Josh Chan, an ex-boyfriend who carries with him the promise of her ever-elusive happiness. Many of the songs in the series are Rebecca’s perception of the events and conversations around her which, because of her fragmented sense of self and mental health issues, are often fantastical misrepresentations. As Jessie Fillerup has written, the songs allow the audience to share in Rebecca’s subject position and enable the show to create an empathetic portrayal of mental illness. Rebecca’s unhappiness motivates the plot over the first two seasons of the show. While this unhappiness could be attributed to her childhood traumas and current mental illness, I argue that the root cause is cruel optimism, as coined by Lauren Berlant. Berlant describes cruel optimism as an affective structure where “the object that draws your attachment actively impedes the aim that brought you to it initially”. My argument is that the shared subjectivity cultivated in Crazy Ex-Girlfriend’s musical numbers enables the show to expose cruel optimism as a driving force in much of Rebecca’s unhappiness. My paper engages with Berlant’s Cruel Optimism (2011) as its primary interlocutor to perform a close reading of Rebecca’s relationship with love in order to reveal one of the primary tools used by this show to deconstruct the “crazy ex-girlfriend” stereotype and the musical as a genre.

26. Saturday, June 1, 3:30PM – 5:00PM, Loewe
‘Le Concerto pour Éclair et Nagra’: a sonic snapshot of Paris in Le Joli mai (1963)
Laura Anderson, Maynooth University

Chris Marker and Pierre Lhomme’s film Le Joli mai provides a snapshot of life in Paris in May 1962 – the first month of peace after the Evian agreements brought a conclusion to the war in Algeria. The film comprises a series of interviews with a broad of range of Parisians, highlighting their innermost concerns and outlook. It is a film that is often discussed in relation to its prominence as a sociological text and for its artistic value. Yet, its importance as a milestone in the history of French film sound design remains to be discussed.

This paper will consider how emerging technologies shaped the production process of Le Joli mai, where sonic considerations led decision-making about the images in an unusual reversal of the conventional image-sound hierarchy. The integrated soundtrack itself is somewhat destabilised due to the desire to capture real world sounds and the city atmosphere. Drawing on archival materials at the Paris Cinémathèque as well as close examination of the role of music and sound in this film, I will situate Le Joli mai in the context of sound for documentary film and will argue that this film encourages us to consider an alternative perspective in the history of French film sound design that reflects sonically the social upheaval of Paris in 1962.

See the Eiffel Tower, Hear an Accordion: Examining the “French” Sound in the Music of Ratatouille (2007), Julia & Julia (2009), and Hugo (2011)
Jennifer Rowekamp, Independent Scholar

Films rely heavily on both visual and aural aspects to effectively convey their settings, often emphasizing these aspects early in their narratives as to quickly situate the audience. As such, composers regularly make use of geographical musical stereotypes to aurally locate a film’s setting, either in support—or in place—of visual information. For example, a composer may use parallel fourths and major pentatonic scales to support a story set in China.

Though it is frequently associated with a “French” sound, the accordion has a long history in the popular and folk music of numerous other countries in Europe and Latin America. It may not only be the timbre of the accordion alone that evokes French connotations, but the combination of instrument and musical style that allows it to work as a geographical musical stereotype. However, many film composers use the “accordion equals France” shortcut without making use of the accordion’s distinguishing “French” style. Does this overused association make the accordion an efficient timbral shorthand in Hollywood, or should composers should dig deeper into French musical traditions for more satisfying, and genuine, results?
In this paper, I examine what defines the “French” sound, focusing on the history of the accordion and its role in French popular music and Hollywood film scores. I then analyze occurrences of the sound in *Ratatouille* (2007), *Julie & Julia* (2009), and *Hugo* (2011) to demonstrate how each film uses geographical musical stereotypes to establish and support its setting through a combination of instrumentation and style.

**Kinshasa’s Music, Dreams and Shared Cinematic Realities: Musical Performance in Félicité (2017)**

**Chris Letcher, University of the Witwatersrand, Johannesburg**

Music is unusually visible in French-Senegalese director Alain Gomis’ *Félicité* – not just the intense, authoritative vocal performances of the titular character (played by real-life singer Véro Tshanda Beya Mputu), a fictional singer in a Kinshasa bar band (actual Congolese supergroup Kasai Allstars), but also the orchestra and choir responsible for the underscore. With no narrative motivation, we see the musicians and conductor of Kinshasa’s Kimbanguist Symphony Orchestra recording the Arvo Pärt music that then becomes the underscore for Félicité’s dreams and her frantic search through various parts of the Congolese capital for money to pay for an operation for her son. The focus of this paper is not primarily on how the film breaks from dominant scoring practices (like the principle of ‘invisibility’), or its cross-cultural stylistic diversity (thrillingly distorted Congolese pop juxtaposed with still, mournful Estonian minimalism). Rather, drawing on Ben Winters’ recent work, I explore the way the film uses musical performances to stage a truth about the cinematic experience – that it is inherently musical and shared in multiple ways. In blurring the distinction between observer/listener and participant/performer, and in allowing the characters to hear the music being made on the underscore, I consider how Félicité offers a profoundly humanist allegory for Winters’ music-centered, ‘non-realist conception of cinematic reality’. I also trace connections in Gomis’ use of sound and music to the work of another iconoclastic Senegalese filmmaker, Djibril Diop Mambety.

**27. Saturday, June 1, 3:30PM – 5:00PM, Rm. 303**

**Miss Bette Davis Sings!: Toward an Understanding of the Female Star’s Vocal Uniqueness**

**Emily Masincup, Northwestern University**

The female voice in cinema has received considerable treatment in film studies within the past several decades, with works by Kaja Silverman, Amy Lawrence, and Maria diBattista offering significant contributions to the discourse. Such scholarship has not, however, offered a framework which sufficiently supports analysis of cultural texts which separate a female actress’ voice from her filmic image. Drawing upon Richard Dyer’s influential star studies and bringing this work into conversation with Adriana Cavereró’s philosophy of “vocal uniqueness,” I aim to provide an analytical framework for such a text—namely, Bette Davis’ solo album *Miss Bette Davis Sings!* (1976). A rather unique artifact of the star’s career, this album includes fresh recordings of songs the star sang in past films—e.g., “They’re Either Too Young or Too Old” from *Thank Your Lucky Stars!* (1943); “I’ve Written a Letter to Daddy” from *What Ever Happened to Baby Jane?* (1962)—while also featuring a new recording of her monologue from “the car scene” in *All About Eve* (1950), underscored by Franz Liszt’s *Liebestraum*. While Davis’s album is not a filmic or audiovisual text, strictly speaking, I believe that it offers a productive site for expanding the models we draw upon to talk about the unique voice of the female star in Hollywood, while also drawing our attention to ways in which the reproductive technologies of audiovisual recording complicate our understanding of a star’s marketable individuality or “uniqueness.”

**La Llorona: Music and Old Women in Disney/Pixar’s Coco**

**Rebecca Fulop, University of British Columbia**

Mature women play a limited number of roles in Disney’s animated films—either as wicked adversaries (any number of evil Stepdaughters), altruistic magical helpers (the Fairy Godmother, etc.), or as an absent figure functioning as motivation (such as Moana’s grandmother, who is also a magical helper). What old women do not have are stories of their own; able to participate in the musical storytelling, their voices nonetheless are at the service of youth. The 2017 hit *Coco*’s depiction of three elderly women’s interiorities is therefore unique within the studio’s animated musical tradition. *Coco*, I argue, challenges prevailing stereotypes of mature women as absent or purely functional.

Drawing on studies of cinematic representations of old age (notably Cohen-Shalev and Chivers) and of female character types in Hollywood film (Davis, Bell, Rosen, etc.), this paper explores three characters
in *Coco* and how music enables their presentation as significant persons in their own right. Mama Coco, whose struggle with dementia motivates the narrative, regains her lucidity and reestablishes relationships with her family through the act of singing. Mama Imelda, initially portrayed as a villain, emerges as a tragic figure whose rediscovery of her singing voice grants her the power to rewrite her family’s history. Finally, Abuelita’s ultimate acceptance of music allows her, through active listening, to repair her own family relationships. By giving Imelda and Coco voices and allowing Abuelita to listen, the film offers a model of elderly womanhood rarely seen or heard in a Disney musical.

"Want... want... want... woman!" / "Want... wife." Melodic loci and the containment of desire in Franz Waxman’s *The Bride of Frankenstein*

*Jordan Stokes, West Chester University, Wells School of Music*

In the existing literature on Franz Waxman’s *The Bride of Frankenstein*, one moment comes in for repeated discussion. At the film’s climax, when the titular bride is unveiled, her leitmotif appears in an altered form with a grandiose orchestration of chimes and brass. This cue features prominently in William Rosar’s and Ben Winters’ work on the score, and even in some non-musicological research on the film. Evidently the cue is important. But what does it mean?

Most earlier treatments of the cue focus on its orchestration, arguing that the brass and chimes give the music a triumphant aura. My own reading, however, focuses on melodic construction. Dividing the standard version of the Bride theme into melodic loci — discrete instants of melodic unfolding that relate to discrete emotional responses — reveals that the normal and altered versions of the theme have entirely different emotional valences. The difference between the two versions of the Bride cue, in fact, maps onto Michel Foucault’s concepts of “sexuality,” i.e. the libidinous torrent of bodily desire, and “alliance,” i.e. the social structures that harness and neutralize desire. Desirous figures in the standard version (repetition, *portamenti*, unresolved leading tones) are replaced in the “triumphant” version with figures of consummation (descending melodic sequences, resolving dissonances).

This has profound implications for our overall reading of the film, especially in light of its barely-concealed queer subtext. What after all, does the monster want? A woman? Or a wife? An outlet for his uncontrollable bodily desires, or a respectable place in the network of communal social relationships?

**28. Saturday, June 1, 3:30PM – 5:00PM, 6th Floor**

*Anwar Loved to Dance: Musical Truth-Claims and The Act of Killing*

*Andrew Callaghan, University of Melbourne*

Joshua Oppenheimer’s 2012 documentary *The Act of Killing* provides an overlooked opportunity to explore the complex relationship between music and documentary form. This film broke standard conventions of documentary and narrative genres, offering its subjects, the perpetrators of mass killings in the 1960s, the opportunity to depict the atrocities that took place in ‘whatever way they liked’. The process created a hybrid documentary in which the constructed film-genre tableaux chosen by the subjects are placed alongside observational documentation of the filmmaking process and its immediate consequences. While there is a lot of analysis, both celebratory and critical, of the film’s narrative content, almost no attention has been given to the film’s use of music. This paper argues that music reinforces the perceived realism of the observational mode in this film by a number of devices. Music recorded at the time of filming has been attached to concepts of truthfulness and transparency for decades, from *vérité* documentaries to the vow of chastity in the Dogme 95 manifesto, creating a binary against non-diegetic scoring as a truthful medium. This binary is used alongside metalepsis to reinforce the divide between the ‘real’ and the ‘ideal’ in this film, while the observational mode draws on the truth-claim of indexicality by employing source music. A structural analysis of music placement against the film’s edit, comparing key scenes in the two major releases of the film reveals that source music provides a number of other functions that ultimately alters the way these scenes are perceived.

*Hello, I’m Albert Brooks*

*Alexander Greenhough, Stanford University*

Perhaps best known as the voice of Marlin in *Finding Nemo*, Albert Brooks is an actor-writer-director who foregrounds the dynamic relations between performance, sound, and image. Beginning with two comedy record albums – *Comedy Minus One* and *A Star is Bought* in the mid-1970s – Brooks has consistently used
pop music, musical scoring, sound effects, and voice-over in his work to reflexively center his own labor as a comedian and actor in Hollywood.

This paper focuses on the six short films he made for the first season of Saturday Night Live and his first feature film, Real Life, a parody of the 1973 PBS direct cinema documentary series, An American Family. Brooks’ anti-illusionist SNL shorts make ironic use of voice-over and scores, purposefully distancing the audience in order to highlight the artificiality of televisual and cinematic conventions. He continues this work in Real Life, where he satirizes the ostensible objectivity of the documentary mode through similar techniques. The film self-consciously features its composer, Mort Lindsey, as “himself” at the beginning of the film. Lindsey’s actual score, moreover, draws on both his work as the musical director of The Merv Griffin Show and the tradition of classical Hollywood scoring. Through the contrast between these two genres, as it were, Brooks reflexively examines the complex connections between American television and cinema in the postwar period, across which he himself moved as a performer.

Overheard and Underheard: Music in the Documentary Amy
Lindsey Eckenroth, The Graduate Center, CUNY

Amy (Asif Kapadia, 2015) charts the rise and fall of singer/songwriter Amy Winehouse through an assemblage of live performance footage, archival news coverage, intimate home videos, voiceover interviews, and two groups of music: Winehouse’s songs, and an original score composed by Antonio Pinto. In terms of audibility and editorial use within the documentary, these musical elements function quite differently. Winehouse’s songs, despite their status as extensively publicized commodities, are framed as intimate confessions; even as they demand attention (especially through the projection of lyrics onscreen), they are positioned as overheard expressions capable of revealing Winehouse’s “real” self. Pinto’s score, occurring most often under voiceover, participates more covertly in shaping affective response. And judging by critical reception, Pinto’s score remains notably underheard. As a Pitchfork reviewer commented, “you barely notice that the film is scored at all.”

Amy has been widely interpreted as an effort to overturn the “trainwreck” celebrity image that defined Winehouse’s public persona during her lifetime, and this paper considers how music participates in this attempted absolution. Drawing together recent work in celebrity studies and documentary film music, I argue that Pinto’s score and Winehouse’s songs, despite the differences noted above, both facilitate audience identification with Winehouse as a passive victim of fame damage. Disallowing a reading of Winehouse’s behavior as a rebellious form of excess that resulted in death by misadventure, Amy’s music aids in the legitimation and authentication of the documentary’s spectacularly tragic narrative, which represents Winehouse as helpless mad girl rather than intentioned bad girl.

29. Saturday, June 1, 3:30PM – 5:00PM, Rm 879
The Greatest Showman: The Musical as the Greatest Genre in the Formation of Audience Expectations
Yu Jin Jeong, University of Southern California

The box office results for The Greatest Showman (Michael Gracey, 2017) demonstrate a resounding hit despite the ambivalence of initial reviews, as the original musical garnered over $400 million worldwide on an $84 million budget. To many critics, the success story of the live action film came as a surprise — even a miracle— especially considering the film’s blatant misrepresentation of historical events and plot laden with conventional tropes. Some attribute the success of Showman to its positioning as a musical film, which has continuously proven to be a tried-and-true formula over the years. While targeting by leveraging on genre may be a valid industry strategy, this then begs the question of how the musical genre establishes itself as distinct from others. That is, what specific generic elements were strong enough to overcome the clear faults in storyline and representation, and why?

By engaging in a close analysis of The Greatest Showman, this paper explores the importance of performance and music in the musical film genre, evaluating their weight against other conventions such as character development and story structure. Similar films are briefly examined and referenced to identify trends in audience expectations and preferences. Through these analyses, it will become evident that the expectations of the critics and those of the audiences often deviate within this genre. For contemporary audiences of musical films, the “spectacle” that parallels the theater experience through the presence of a
strong soundtrack outweighs traditional cinematic conventions, rendering the genre and its motivation unique within the industry.

**Musicians as Themselves in Hollywood Musicals: The Politics of Personal Appearances**  
**Marguerite Chabrol, Université Paris 8, France**

The war propaganda triggered the production of all-star musicals in Hollywood, mainly the “canteen cycle” (S. Cohan), where musicians, comedians, or straight actors appeared as themselves. This is not new to the musical genre: in the 1930s, many revues (like Paramount’s Big Broadcasts) featured artists as themselves, notably famous band leaders with their orchestras (Paul Whiteman in Strike Up the Band). The purpose of this paper is to analyse the developments brought by the war musicals. I’ll rely on a general history of personal appearances in Hollywood musical numbers during the classical era, drawn from data built during a collaborative research project (http://mc2.labex-arts.h2h.univ-paris8.fr/). This will point the continuities and discontinuities between the 1930s and the war era. One of the keys to this history is the growing importance of the radio as a mass medium, which provided Hollywood with the principle of “guest” performers. This study aims at showing the ideological complexities of Hollywood’s star system as far as music is concerned: personal appearances involved on the one hand major stars from the musical world (famous big bands reprising their recent hits, like Glenn Miller’s in Sun Valley Serenade); and on the other hand less known musicians, specialty talents and minority performers who did not even get a name in the fictional diegesis. Kid Millions thus intertwines two types of celebrities: Eddie Cantor plays the reflexive “Eddie Wilson Jr.” when the Nicholas Brothers appear as themselves. This will raise questions about the way personal appearances in musical numbers both reinforced and sometimes lightly challenged the line of segregation.

**30. Saturday, June 1, 5:30PM – 7:00PM, Loewe**  
**Pixar Shorts: What We Can Learn from These Bite-sized Films**  
**Andrew Simmons, City, University of London**

While much of the literature in the field of screen music relates to feature films, television, and video games, the growing world of short film scores is almost entirely absent from the discussion, yet there is much to gain from their analysis.

The fundamental ‘cut the fat’ approach that editors must take with this shorter form of storytelling requires efficiency and concision. The accompanying scores to these ‘leaner’ stories are correspondingly refined and can often elucidate particular scoring and structuring devices that can be expanded to reveal novel insights in the music of their feature-length counterparts. For example, structural analyses of the scores of many of the Pixar short films reveal four clearly-defined large-scale parts in many of the soundtracks (rather than the assumed three-act paradigm)—an observation that corroborates Kristin Thompson’s findings of Hollywood narratives. Applying the same analytical method to feature-length films unveils similar, though less readily apparent, four-part structures.

By mapping the narrative structures, the use and placement of music cues and thematic material of twelve films from the Pixar Short Films Collection (2005–2018), and by comparing them with a selection of their feature-length fellows, I propose and evince that there is a wealth of information still to be unearthed from short film scores that could accompany and expand the analytical toolkit and scoring practices of other narrative screen media.

**‘Enemies beware’: Iterations of the ‘Dies irae’ in the score to The Lion King (1994)**  
**Daniel Trocmé-Latter, University of Cambridge**

The opening notes of the ‘Dies irae’ Gregorian chant form one of the most widely quoted musical motifs in film scores (not to mention musical works more generally). Given its frequent and widespread manifestation, it is easy to dismiss the use of the ‘Dies irae’ as a cheap cliché, easily recognisable, and easily insertable into any score accompanying a story vaguely related to death.
Hans Zimmer’s score to The Lion King (1994) is one soundtrack that makes abundant use of this motif. Yet this paper will explore some compelling reasons not to pigeonhole this film’s music as simply subscribing to a cliché.

One reason is that death is a central premise of the storyline: a lion cub – whose own life is in danger – helplessly witnesses his father plunge to his death, and is then blamed for the tragedy by his uncle. Exile, murder, guilt, bereavement, jealously, conspiracy, and revenge make this Disney at its darkest; any subliminal musical references to the day of judgement therefore serve to enhance these themes, while also providing reassurances of eventual justice.

Another reason is that the ‘Dies irae’ motif is not simply thrown into the score as a ‘medievalist teaser’, in order to will the viewer/listener to recognise the musical representation of death. Instead, as will be demonstrated, it is of fundamental importance to the thematic development – and distinctiveness – of many of the film’s non-diegetic cues.

The Complex Leitmotif: Shifting Visual Associations in A Certain Magical Index, Bleach, and Naruto

Brent Ferguson, University of Kansas, and T. J. Laws-Nicola, Texas State University

Composers for television often employ leitmotifs to aid the viewer in identifying narrative information. Most of these leitmotifs remain a constant signifier for the signified, especially in the case of long-running series. However, the leitmotivs deployed in the Japanese animated epics A Certain Magical Index (2008–), Bleach (2004–2012), and Naruto (2002–2007) skew the relationship between the signifier and the signified throughout its long run. The goal of this presentation is to relate this change of the signified from a static signifier to the narrative implications of J. Hillis Miller’s “complex word.” We concentrate on one leitmotif for each series, tracking its use across the entirety of the show’s run. In A Certain Magical Index, a specific musical theme signifies the protagonist during battle, but this motive changes to signify an antagonist-turned-ally by the second season. Bleach employs a cue representing hope and salvation in the beginning of its long run, and this leitmotiv subtly transforms to represent an ally over the course of hundreds of episodes. The theme for the main antagonist throughout Naruto shifts to signify general evil unrelated to the antagonist during non-canonical story arcs—episodes diverging from the origin material, or manga. A Certain Magical Index alters the signified from a character to another, Bleach from an idea to a character, and Naruto from a character to an idea. Each semiotic shift re-appropriates the role between an immutable signifier and the morphing signified, giving new purpose to old, repeated leitmotifs.

31. Saturday, June 1, 5:30PM – 7:00PM, Rm. 303

Two Dance Scenes and a Wedding: Gender, Genre, and Music in Excalibur

David Clem, Houghton College

Analysis of Excalibur (John Boorman, 1981), has often focused on situating the film within a given genre. Coming amidst a wave of Sword and Sorcery films, it sometimes gets lumped in with the conservative gender politics found in such films. In fact, Excalibur has frequently been incorporated into broader studies designed to establish sets of genre conventions. In addition to being considered with Sword and Sorcery films, it has also been considered in studies of “Cinema Arthuriana” by scholars, like Kevin Harty or Susan Aronstein, while others, like David Williams or John Haines have concerned themselves with situating it among films set in the Middle Ages. This paper, instead, draws on the auterist approach of Brian Hoyle in The Cinema of John Boorman, exploring how the film employs musical tropes established by these genre studies in unique ways that, at times, might be read as critiquing, rather than merely perpetuating conventions. Further, while much attention has been paid to the music from Wagner and Orff borrowed by Boorman for Excalibur, I offer here a close reading of several of the original cues created by Trevor Jones. Recurring motives within these cues combine with visual and narrative elements to provide a window into Boorman’s construction of gender roles in Excalibur. This in turn leads to a more nuanced consideration of Boorman’s use of genre tropes and conventions to construct his own particular iteration of the Arthurian legend.

“The piano doesn’t murder the player if it doesn’t like the music”: Women and Music in Westworld

Catrin Watts, Independent Scholar

The player piano in HBO’s hit series Westworld serves to remind us of the mechanical nature of the theme park’s artificially created humans, the hosts. Describing the effects of playback technology such as the player
piano, Allison Wente states that “music making—the physical labor of producing sound—no longer belonged solely to the realm of the human performer.” Similarly, when Westworld’s hosts start to become self-aware, humanity is no longer exclusive to humans.

In this paper, I examine the use of player piano in Westworld; specifically, how the instrument and its music are tied to one of the first hosts to become self-aware: Maeve. My approach considers the music covered and its relationship to narrative, as well as the connections between the object of the player piano and gender. For example, in the first two episodes of Westworld, the player piano, which is located in the Mariposa tavern where Maeve is the brothel Madam, plays covers of Soundgarden, Radiohead, and The Rolling Stones. Both the player piano and the hosts are mechanical objects that produce music and words, respectively, that are created and pre-programmed by humans. The male voice etched into the player piano roll foreshadows Maeve’s discovery that her words are not her own, but those of her creator, Ford. Westworld is filled with messages and codes that are hidden in plain sight, including the tavern’s player piano.

Maybe it’s Time to Let the Old Ways Die: Music, Gender and Persona in A Star is Born (2018)  
Kirsty Fairclough, School of Arts and Media, University of Salford, UK

The latest and fourth incarnation of the film A Star is Born (2018), a largely conservative narrative about a young woman plucked from obscurity and catapulted into stardom by an older, more successful man was released in a year when complex societal conversations surrounding gender inequality and abuses of power have been advanced so significantly by the #MeToo movement. The film stars Lady Gaga, a celebrity whose aesthetic has been based upon the careful composition of a persona which aligns with often outlandish elements of performance art. Her music combines a variety of elements from a range of mostly pop sounds and is almost always centered around a sense of her complete ownership of the direction of her entire fame trajectory.

Given this backdrop, this paper will explore from a musicological and celebrity studies perspective the ways in which the film attempts to be culturally relevant. It will consider the adoption of the archaic position that pop is “fake,” and the singer-songwriter is somehow “authentic”, the ways in which the music functions as outlet and self-definition for the characters and how this equation is complicated by the presence of Gaga and her “make under” to present her not only to a new audience of cinema goers, but to Hollywood itself.

32. Saturday, June 1, 5:30PM – 7:00PM, 6th Floor  
Sonic Diegesis: Reality and the Expressive Potential of Sound in Narrative Film  
Andrew Knight-Hill, School of Design, University of Greenwich

Perspectives and approaches from electroacoustic music are applied to support a phenomenological understanding of the role of sound in film, whereby all sounds are presented as potential drivers of cinematic diegesis.

Building upon notions of the non-diegetic fallacy (Winters 2010, Kassabian 2008) and extending these concepts from film music into an examination of all sound, conventional classifications of sound into binary (diegetic / non-diegetic) and tripartite (Voice / Music / Sound Effects) divisions are challenged.

Such divisions are argued as limiting to an understanding of the full expressive potentials of sound, failing to reflect the filmic experience, by assigning limited functional roles to specific types of sound. Notions of “reality” are core to this exposition, with existing analytical distinctions operating in relation to an assumed objective reality, a transparent mimesis, which fails to take into consideration the subjectivity of the audience nor the diegetic potential of mimetic sounds. However, with reference to specific examples drawn from mainstream cinema – Gravity [2013], Dunkirk [2017] – and creative practice research – coccolith [2016] – the expressive potential of sound is demonstrated to be embodied by all sound types, with the apparent realism of mimetic sounds belying their significant diegetic power. Indeed, the illusory realism of mimetic sounds is argued as core to their communicative action and affect, extending audiences’ own experiences of sonic phenomena.

Approaches to the analysis of sound within narrative film contexts are demonstrated, posited as affording deeper and more nuanced readings of the role of all sound in the construction of filmic diegesis.
More Fantastical Gaps: Anempathetic and "Nonempathetic" Sound in Aguirre, the Wrath of God
Patrick Craven, UCLA

In her 2007 article, “The Fantastical Gap between the Diegetic and Nondiegetic,” Robynn Stilwell troubles the boundaries between Chion’s on- and offscreen distinctions, preferring a spectral “geography of the soundscape” to a less pliable dividing line. As Stilwell strongly implies, the diegetic and nondiegetic are closely conjoined to notions of empathetic and anempathetic music—definitions sometimes blurred in Werner Herzog’s 1972 film, Aguirre, the Wrath of God. As is evident in interviews with the filmmaker, Herzog is frequently compelled to film in jungle environs despite being repulsed by disorder and violence in nature. It is thus unsurprising that the music composed by Popol Vuh for Aguirre was often employed by Herzog for anempathetic purposes. But among the floating mutineers in Aguirre’s party, there is a single designated musician: an enslaved pan flute player, whose raison d’être is to play music for the purpose of keeping the expedition’s morale high. The flutist’s melody, however, does not make use of Standard Average European (SAE) musical conventions, with the result of obscuring the emotional tone of the piece from both Aguirre’s conquistadors and a western audience. The lack of SAE in this instance has what I describe as a “nonempathetic” affect, emphasizing ambiguity, mystery, and accentuating the party’s uncertain relationship with its environment. In her scholarship, Stilwell has established that sonic space between the diegetic and non-diegetic is not always neatly partitioned. This concept of the “nonempathetic” builds upon this research, asserting that film music’s emotional impact can strike at undetermined middlegrounds as well.

Measures of Rests: Tracing the Evolution of Musical Silence in Grave of the Fireflies
Dylan Crosson, Pennsylvania State University

Perhaps more than any non-chronological art, film boasts a remarkable ability to perpetuate deep memories. To create memorable films, filmmakers rely heavily on sound designers and composers to develop effective soundtracks. For many films, this involves a saturation of sound. Curiously enough, some films do the opposite and use musical silence to punctuate memorable scenes. Do such cases gain their power through the subversion of convention, or do these musical silences harness a unique communicative power?

Using Studio Ghibli’s Grave of the Fireflies as a case study, this paper will investigate the capability of musical silence to suffuse scenes with meaning. Grave of the Fireflies follows the slow decay of an orphaned brother and sister during the fire bombings of Japan during WWII. Given such a somber plot, the accentuation of the suffering with the use of musical silence is noteworthy. After tracking these silences, this paper will show that these silences as a whole construct a viewer’s attitude of indifference toward the suffering. Toward the end of the film, Grave of the Fireflies then turns this indifference into empathy before developing it into a call to remember victims of war. The fate of the siblings is already sealed, but Grave of the Fireflies begs viewers to remember their deaths to prevent future injustices.

33. Saturday, June 1, 5:30PM – 7:00PM, Rm 879
Diegetic Numbers and International Politics in Carmen Miranda’s Hollywood Musicals
Alex Badue, College-Conservatory of Music, University of Cincinnati

In all of her Hollywood musicals, Carmen Miranda performs at least one diegetic number, usually a Brazilian song or one composed by American songwriters but arranged with some Latin rhythm and instrumentation. In this paper, I discuss Miranda’s diegetic numbers in her Hollywood musicals released between 1940 and 1945 vis-à-vis power dynamics between north and Latin America during the heydays of the Good Neighbor Policy, a diplomatic strategy that aimed at improving relations between the US and Latin America during World War II.

I frame the discussion with the theory of the gaze. I argue first that the process of American audiences watching a diegetic audience watching Miranda make Americans see themselves as the good neighbors who allow that performance to happen, are open to foreign language and music, and ultimately influence how Latin representation occurs in their own culture. Since the diegetic gaze establishes whose perspective the film’s audience has to consider, I argue that it also prevents diegetic numbers to overcome constructed cultural, social, and economic representations. Second, I demonstrate that Miranda’s diegetic numbers challenge the power of the gaze. Several of them start
out as apparent non-diegetic music and gradually shifts to diegetic, slowly establishing that power dynamics. Also, Miranda partnered with choreographer Hermes Pan, who framed part of the performances on Miranda alone, concealing all other characters’ actions. Thus, these numbers feature a mobility of power dynamics that mirrors politics between North and Latin America.

Musical Moments in Contemporary Television Series
Mathias Bonde Korsgaard, School of Communication and Culture, Aarhus University, Denmark
In the year 2000, David Neumeyer wrote: "despite the expanding activity, film music remains at the periphery of its parent disciplines" (Neumeyer 2000, 2). Since then, things have truly changed, leading Neumeyer to state in 2014: "film music studies are now firmly established in the humanities" (Neumeyer 2014, 5). To the extent that television is the younger audiovisual relative of film, it is then perhaps no surprise that the study of music in television has yet to reach the same level of maturity. This paper aims to take one small step in this direction by way of closing in on a particular musical tendency in recent television series: the increasing use of so-called 'musical moments,' that is, moments where the sound-image hierarchy is momentarily inverted so that the music takes on a more prominent role. While 'musical moments' have a long tradition within film (Herzog 2009), it is arguably a much more recent phenomenon in television series. Using examples from series as different as the Norwegian Skam (2015-2017) and Lynch’s Twin Peaks: The Return (2017), the paper aims to examine the forms and functions of ‘musical moments’ in television series as well as to address why they have gained such a prominent position on TV. Ultimately, I suggest that there are several different reasons—rooted in changes in technology, economy, aesthetics and culture—as to why ‘musical moments’ are now a staple feature of a great many television series.

Mythic Revisionism and the Soundtrack: Robert Altman’s McCabe and Mrs. Miller
Daniel Bishop, Indiana University
Robert Altman’s McCabe and Mrs. Miller (1971) is frequently positioned as a key film of the revisionist western genre, with its thorough critical upending of the genre’s mythic use of narrative, imagistic, and ideological tropes. I will argue, however, that despite the film’s vehemently subversive deconstruction of its own genre, it nevertheless employs a highly poetic sense of pastness that re-inscribes the aesthetics of myth into a complex, experiential approach to temporality—a dreamlike, or even quasi-psychedelic “time outside of time.” This reading examines the film’s use of Leonard Cohen’s “The Stranger Song,” in which narrative audiovisual synch-points are balanced against a rich and ambiguous sense of imagistic indirection. Cohen’s lyrical and (to some degree) musical overtones of psychedelia are mirrored by the film’s striking sound design. While Altman’s approach to sound certainly extends his more familiar iconoclastic sensibilities, the expressive world cultivated by the soundtrack also allows an empathetic engagement with material actuality and tangible beauty, coexisting with the film’s critique of narcotic disengagement from the world. This immersive engagement with sensory detail follows Cohen’s songs in re-inscribing a mythic sensibility of temporal otherness. In this way, the strange, conspicuous audiovisual beauty of McCabe and Mrs. Miller allows for aesthetic, experiential forms of engagement that are often critically elided, broadening our understanding of how the soundtrack can articulate the dynamics of myth in cinema.

34. Sunday, June 2, 9:00 – 10:30 AM, Loewe
Multiplying Musicians, Singing Note Heads, Mysterious Gramophones: The “Trickality” of Listening in Early Musical Trick Films
Julie Brown, Royal Holloway, University of London
Early cinema generated a small but distinct body of music-themed “trick films” featuring imaginative visualizations of music, sound and listening. Exponents of the “trick film” genre such as Georges Méliès and Segundo de Chomón clearly saw the potential for moving pictures to facilitate both visual and audio-visual tricks, notwithstanding the medium’s material silence. For Shiela J. Nayar, the prominent visualization of music and voices in early cinema points to an oral episteme of visual story-telling, the norms of which weighed heavily on ‘celluloid story-telling’. While this may be true, I argue in this paper that the ubiquity of musical and vocal themes in early films equally reflects filmmakers’ intrigue not only with the close aesthetic relationship between music and image, but also with the creative and comic potential of the new technological media—visually present but silent, or sonically present but without visual source. With “silent” scenarios involving new audio technologies, there was a double incongruity, double the possibility for play—and perhaps, double the pleasure.
By considering a number of early trick films that engage with what we might call the mysterious properties of music and sound – visual conceptions of music’s ontology, music’s almost magical power to move its listeners, and the marvels and problems associated with new audio technologies – this paper draws on André Gaudreault’s concept of ‘trickality’ to argue that these films encourage us to engage with the ‘trickality’ of listening with images.

Film Music as a Problem in the Mirror of Criticism
Francesco Finocchiaro, University of Vienna
Throughout the 1920s, German-language film journalism addressed fundamental questions about the encounter between music and cinema. Prominent composers, musicologists, and film theorists contributed to this broad discussion on the proper role and design of silent film music, encompassing a wide range of arguments and perspectives. The paper will outline the development of the film-music debate on the film journal Reichsfilmblatt from 1924 to 1930, with a special focus on the dialectical interplay between theoretical concerns and compositional issues.

Starting from the mid-1920s, Reichsfilmblatt encouraged composers and music directors to contribute their opinions concerning the art of film-music composition at large, ranging from compilation guides to accompaniment practices, and from illustrative techniques to dramaturgic strategies. Particular attention to compositional issues is evident from the presence of regular columns by music critics. Film-music theoreticians like Hans Erdmann or Ludwig Brav reached well beyond the horizon of a film-music criticism, even theorizing new compositional approaches to film composition.

Thanks to the contributions of film-music specialists, such as Giuseppe Becce, Paul Dessau, etc., Reichsfilmblatt also dealt with a large number of questions related to the execution of musical accompaniments. The techniques of conducting film music were outlined; the basic configuration of a salon orchestra and the peculiarities of certain instruments were critically evaluated. From 1927, Reichsfilmblatt finally confronted the question of the mechanization of music performance: a large number of articles discussed the revolution provoked by the discovery of recorded sound on both theoretical and practical levels.

“It Is the Musician behind the Camera Who Is the Soul of the Picture”: Music on the Sets of ‘Silent’ Film
Erin Brooks, State University of New York, Potsdam
Decades after making Stella Maris (1918), Mary Pickford was still moved by a pivotal moment in the film, noting “I can never forget the emotion when Unity stares at herself forlornly in the mirror…slowly the tears stream down that homely little face.” As Pickford filmed this scene, Massenet’s Élegie was performed live on set. Such music was ubiquitous; far from “silent,” motion picture sets reverberated with music during production. Off-camera and unheard by eventual movie audiences, small house ensembles nonetheless shaped gestural vocabularies, coordinated crowd scenes, and coaxed credible facial expressions and tears. For some actors, music provided an essential aura of performative “liveness,” standing in for earlier aesthetic ideologies during film’s transitional years. Moreover, set music’s functions—as entertainment, as “personal playlist,” as emotional catalyst—reveal music’s roles in constructing and perpetuating stereotypes surrounding national identity, race, age, and gender.

While the presence of set musicians is widely known, the principles, economics, and functions of this vital practice have received almost no critical attention—most musicological scholarship on early film has focused on post-production elements, particularly musics employed during exhibition. In this paper, I draw on periodicals, memoirs, and archival documents to analyze the use and meaning of set music in the 1910s and 1920s. I ultimately argue that music’s unexplored role on ‘silent’ film sets not only broadly restitutes our understanding of music’s connection to early film, but also connects music to emotion, gender, and meaning in the early twentieth century in critical new ways.

35. Sunday, June 2, 9:00 – 10:30 AM, Rm. 303
Crypt of the Necrodancer: A Virtual-Agential Analysis
Michelle Grosser, University of Texas at Austin
Robert Hatten (2018) has developed a theory of virtual agency for music (actant, agent, actor, subjectivity; narrative and performative agency) that also addresses virtual environments and interactions among virtual and actual agents. This paper uses the framework of his theory to explore the PC video game *Crypt of the Necrodancer* and its various virtual and actual agencies, including music and sound, character, avatar/player, and virtual environment. Their interactions create a unique gameplay experience. The agential elements are explored from the perspective of an actual player who identifies with a character and constructs virtual identity as an avatar. The following questions are addressed: 1) How does the music influence the narrative/emotion/drama of a given level? 2) How does the music influence performance throughout the game? 3) How do the actants and multiple levels of agency interact with the virtual environment and with each other? To help answer these questions, evidence is drawn from *Let’s Play* videos as well as personal experience in playing the game. One especially notable interaction is that between the avatar/player’s movement and the music. In order not to lose points, the avatar must coordinate each step with the beat of the music. This constrains the avatar’s movements throughout the virtual environment, and in turn helps integrate the player’s virtual identity with that of the avatar. Such interactions create a different play-through experience each time, giving the game a very high replay value by constantly engaging the player in new ways.

**Procedural Music in Games: Using Game Data to Create Advanced Reactive Scores**

Noah Kellman, Noah Kellman Music

While the use of procedural (real time) music generation in games has been limited due to its demanding technological requirements, advances in gaming hardware are making procedural scores more achievable and thus more common in both indie and AAA games. This presentation will analyze three recent generative scores, demonstrating different approaches to procedural music system design, illuminating the power of real time music composition for interactive mediums like games, and empowering composers to design procedural music themselves.

AAA title *Rise of the Tomb Raider* (2015) features an impressive procedural percussion engine developed by Daniel Brown of Intelligent Music Systems. Using machine learning, the Dynamic Percussion System analyzes the composers’ music and interprets their style based on musical input data. The system then reproduces music in that style. This presentation will examine this system’s implementation in *Rise of the Tomb Raider*, as well as composer Bobby Tahouri’s level of control over the resulting music and the creative process.

Nifflas, the developer of indie game Uurnog Uurnlimited, designed a proprietary algorithmic music system called Ondskan which allows the game maker to control and manipulate any piece of the soundtrack with game data. This presentation will delve into Ondskan’s “uurnlimited” functionality, as well as its fascinating system of identifying and altering notes based on their “awkwardness” in a given musical situation.

Finally, Disasterpeace’s use of original sample libraries for creating his intricate algorithmic score for puzzle game Mini Metro will be analyzed. Since the core game mechanic involves the player placing subway lines, each line was given its own data set which included game information about the state of that station—including the station type, how full it is, its position on the screen, the number of passengers currently at the station, and more.

*What is it like to be the Line Rider?*: Analyzing an Alien

Edwin K. C. Li, Harvard University

In October 1974, American philosopher Thomas Nagel wondered: “What is it like to be a bat?” When watching, listening to, and feeling into, the protagonist of the *Line Rider* video game, I asked: “What is it like to be the *Line Rider*?” Unlike the conventional staff notation which is unsympathetic and has no emotion whatsoever, the *Line Rider* is brought alive by a creator in accordance with the succession of sonic activities. It is in time, it moves, and possibly affects one’s listening experience. Rather than treating the *Line Rider* in the twenty-first century audio-visual culture as mere sonic sign, in this paper, I ask two principal questions: 1) Is it a kind of notation? If yes, what kind and what is its significance?; 2) Who is experiencing the music? The listener, the *Line Rider*, or the creator of the game? By bringing into dialogue cognitive theories (Candace Brower’s cognitive theory of musical meaning and Lawrence Barsalou’s perceptual symbol
systems theory) and philosophical discussions on object-oriented ontologies, I argue that the two ostensibly opposing views can be profitably discussed through seeing the Line Rider as a dynamic musical notation that arouses one’s empathy, that is, one’s feeling into the notational subject, and that which urges one to distance from it in virtue of its virtuality. The process of feeling into and distancing from the Line Rider, I suggest, forges a dialectical agential creation that challenges anthropocentric perspectives on sound-image relations. Perhaps we can analyze the Line Rider, as philosopher and game designer Ian Bogost suggests, as if we were analyzing an alien.

36. Sunday, June 2, 9:00 – 10:30 AM, 6th Floor

Different choreographies to the same score: A comparison of music-dance relationships ballets by Petipa and Balanchine

Kara Yoo Leaman, Oberlin College Conservatory

Thanks to growing interest in reconstructing historic ballets from dance notation scores, there is a fully realized representation of a popular ballet solo from Riccardo Drigo’s Les Millions d’Arlequin (1900). Composed for the Imperial Ballet in St. Petersburg, Arlequin was to be the last great success of the choreographer Marius Petipa. George Balanchine danced in it as a student in 1919 and revived Drigo’s music for his own Harlequinade in 1965. Harlequinade has remained in the repertory of the New York City Ballet for over fifty years.

Petipa and Balanchine each held reputations for being among the most significant and most musical ballet choreographers of their eras. This paper offers a comparative study of the choreographies of Petipa and Balanchine to the “Berceuse” from Act II of Drigo’s ballet. Through annotated videos of performances, dance notation scores, and transcriptions that highlight music-dance relationships, this paper identifies similarities in the two choreographers’ responses to the same music and points to details which distinguish their styles of relating music to dance. The analysis shows that Balanchine recalled and repurposed some of Petipa’s steps but that Balanchine expanded Petipa’s rhythmic and formal patterns to develop more artful relationships between dance and music that reflect a twentieth-century interpretation of Drigo’s score. This study contributes evidence to the historical narrative of stylistic change in classical ballet—a narrative usually conveyed through verbal descriptions and still images, and it contributes a case study of the role of memory and adaptation in ballet as an oral tradition.

Dance as Structure in Scenes that Move Us

Chelsea Oden, University of Oregon

Within a couple of hours, narrative film tells a story implied to have taken days, weeks, or even years. Some scenes in recent film have gone further, telling the story of an entire life in minutes. Always accompanied by music, such poignant scenes take on distinct audiovisual organization, giving music a primary narrative role, distorting time, and spinning the image into montage. In this paper, I specifically examine montages that summarize a couple’s life, taking “Married Life” from Up (2009) and “Look What We Made” from The Theory of Everything (2014) as case studies. Although these minutes-long sequences feature characters dancing for only seconds, I show that the scenes’ audiovisual structures draw on elements of cinematic dance throughout.

To demonstrate the influence of dance in these scenes, I first define ten common elements of traditional romantic dance scenes. Drawing on Juan Chattah’s study of embodied meter (2015), I then show how these elements tell the story of Ellie and Carl in “Married Life” and of Jane and Stephen in “Look What We Made.” Both scenes dance cinematically through several means, including waltz-able meters; accompanimental patterns with moving notes; repetitive melodies; sparkling, lyrical timbres; arch-like camera movement or character gesture; conversational gestures exchanged between characters metrical and rhythmically; shot/counter-shot technique; palettes of blue, white, and gold; decorative orbs of light; and visual references to weightlessness. I argue that these moments are moving, not only for the fact that they portray a life, but because they cast life as a dance.

Blue Fire: Prince Zuko’s Leitmotifs, Nickelodeon, and the Cultural Forum

Emily Vanchella, University of California, Santa Barbara

Avatar: The Last Airbender, and the Nickelodeon channel in general, serve as strong examples of television as cultural forum (Newcomb & Hirsch 1983; Hendershot 2004; Banet-Weiser 2007). Importantly, one
defining characteristic of the television cultural forum is emphasis on “process rather than product, on discussion rather than indoctrination, on contradiction and confusion rather than coherence” (Newcomb & Hirsch 1983). Part of what makes Avatar such a ripe site for discussion and debate is the anti-villain character Prince Zuko (Gruenewald 2015). In this paper I argue that his complex character arc, built on duality and inner conflict, is powerfully constructed by his two musical leitmotifs, the “Fire Nation Theme and “The Blue Spirit.” The setup, interaction, fragmentation, and struggle between these two themes across the series reflects Zuko’s personal journey, giving it an auditory component as well as a visual one. The leitmotifs work in an equal relationship with the visual narrative to communicate Zuko’s journey, a relationship especially important to animated audiovisual media (Chion 1994; Cook 1998; Goldmark 2014). Through his emphasis on conflict and development, Zuko becomes a microcosm of the cultural forum. He demonstrates that, in accordance with the concept’s defining characteristic (Newcomb & Hirsch 1983), an antagonistic character on children’s television need not be one-dimensional or easily swayed to “good.”

37. Sunday, June 2, 9:00 – 10:30 AM, Rm 879
Towards an Aesthetic of Visualisation: Multi-Media Analysis, Political Ideology, and Representations of a New Russia in Prokofiev’s Alexander Nevsky and Ivan the Terrible

Natalie Matias, Durham University

The events of the Great War and the 1917 Russian revolution provided an impetus for the rise of new political powers that would change the path and the face of Europe. Russia’s political struggles rekindled nationalist identity, in a fusion of the Occidental and Oriental. The image of a vastly expansive Russia, forged through propaganda, affected all levels of artistic and cultural manifestations. This paper will conduct an interdisciplinary study of Sergei Prokofiev’s music for cinema. By combining multimedia analysis and historical musicology, it investigates levels of Soviet ideology embedded within the music and visual product influencing certain propagandist and political intentions.

The study will examine Sergei Eisenstein’s Alexander Nevsky (1938), against Ivan the Terrible, Part One (1944) and Part Two (1958). There will be a specific focus on two aspects of representation, which I believe are conduits of ideology. These aspects are the protagonist (treatment of empire), and depictions of otherness. All three films belong to the historical drama genre, but their narratives are presented differently. It is of interest to see how meaning is conveyed and executed across the films, especially how geopolitical concepts effect how characters are represented visually and musically. For example, in Nevsky, we see how the Teutonic Knights act as a metaphor for the then contemporary German aggression.

This paper will also present a unique analytical method and cross-comparative theoretical apparatus, developed in the absence of existing tailor-made approaches to multimedia analysis; which is conducted by aligning the three films together graphically and breaking down and presenting the visual and the musical components. Condensing the analytical data into a pictorial chart allows for many layers of analytical readings to take place in one setting. Overall, the analysis will give insight into the change of art and culture due to the end of the tsarist empire, and the rise of the Soviet, totalitarian regime.

Keywords: Prokofiev, Eisenstein, Soviet Cinema, Alexander Nevsky, and Ivan the Terrible.

O for a Muse of Fire: Historical References in William Walton’s Film Score to Henry V (1944)

Sarah Sabol, McGill University

During World War II, the British government used film to galvanize support for the war and uplift the spirits of British citizens. William Walton, the civilian music advisor to the Army Film Unit, composed scores for several propaganda films, the most renowned of which is Lawrence Olivier’s 1944 adaptation of Shakespeare’s Henry V.

Olivier’s film transports the audience to a 1601 production at the Globe Theatre and then to the 1415 Battle of Agincourt. Walton refers to music and composition styles ranging from the medieval to baroque not only to provide a musical background evoking the historical setting of the action of the play, but also to hearken back to moments when England had been victorious in times of great adversity. In doing so, he acted to bolster public morale and to encourage the defense of England’s rich cultural heritage, exemplified in theatre and music.
I propose that pastiche and other forms of imitation, such as homage, emulation, and parody, were the primary means to Olivier and Walton’s end: to inspire and stir English pride. Using Richard Dyer’s methodology, I examine Walton’s musical depiction of the Battle of Agincourt, in which he uses the French battle song “Reveillez vous, Piccars.” Walton pits the French theme against the English ones in a frenzied musical fray, deforming “Reveillez vous” until its dissolve when the French army cedes. I also analyze the transformation of source material from the Fitzwilliam Virginal Book in the scene of Falstaff’s death.

Funk, Disco, Porn: Radical Acts of Sonic Cultural Production in The Deuce
Matthew Tchepikova-Treon, University of Minnesota
In HBO’s The Deuce, we find a thoroughgoing story of New York City during the 1970s as much about radical acts of cultural production as it is the “Golden Age” of pornography’s materialization in Times Square. We also find a well-crafted period piece that, through a certain musical verisimilitude, deftly blends its grimy realist aesthetic with a sense of electric glamour part and parcel of the historical moment The Deuce critically represents. Beginning with the first season’s title sequence, which utilizes Curtis Mayfield’s 1971 hit “(Don’t Worry) If There’s a Hell Below, We’re All Going to Go,” this paper opens with an analysis of the song’s sociological critique of inner-city life in 1970s U.S. as it pertains directly to The Deuce, highlighting the many ways it lends itself to the show—aesthetically and narratively—while also bringing the song’s sound and structure to bear on the show’s central themes. I then open up to The Deuce’s larger audiovisual world-building techniques concerning the labor of (sub-)cultural production and the sonic production of social space. From scenes that invoke NYC punk’s historical future and early ad hoc disco clubs during Season One, to the confluence of disco music’s genre-fication and Times Square’s gentrification throughout Season Two, I track the ways popular music shaped the physical space and spatial imaginary from which The Deuce takes its name, and demonstrate how the show turns pop culture reference into reverence for a shared cultural project labored into existence.

38. Sunday, June 2, 11:00AM – 12:30PM, Loewe
The Imaginary Past: Scores for Modern ‘Silent’ Films
Phillip Johnston, Australian Institute of Music
Michael Hazanavicius’s Academy Award-winning film The Artist (2012) brought attention to a genre that has been quietly flourishing for the last 20 years: the post-1927 ‘silent’ film. Although in the popular imagination ‘silent’ film ended with Al Jolson in The Jazz Singer (1927), ‘silent’ films continued to be made throughout the 1930s, not only by American auteur Charlie Chaplin, but in Russia, Japan, China and Eastern Europe. They petered out by the 1940s during the Golden Age of Hollywood, although they lived on in the work of the avant garde, from Maya Deren (Meshes of the Afternoon 1943) to Stan Brakhage (Dog Star Man 1962–64).

However, over the last 20 years a stream of contemporary ‘silent’ narrative feature films has trickled out around the world, most of which engage with the early history of cinema. But ‘silent’ films were never silent, and these films, without exception, contain musical scores. This paper examines the ways in which present-day composers around the world address the challenge of engaging with a 100-year-old film music tradition.

As contemporary ‘silent’ films do elaborate stylistic dances with early film history, so too do their composers combine modern scoring styles with varied contemporary ‘imaginings’ of historical ‘silent’ film music. And in doing so, their work illuminates assumptions about both film music history and theory and about the most basic interactions between film sound, music and image/narrative.

Visible and Invisible Music: Playing the Gamba in Tous les Matins du Monde
David Ferris, Rice University
Alain Corneau's film, Tous les Matins du Monde, is based on the lives of Marais and his teacher, Ste. Colombe. Marais strives to master the physical process of playing the gamba, and parleys his technical abilities into a career at court. Ste. Colombe, who has withdrawn from society, tries to teach Marais that music is a spiritual practice, and that worldly success is transient.

The dichotomy between the physical and the spiritual becomes a central theme, which is presented most explicitly in two contrasting sequences that occur halfway through the film. In the first sequence we see a
love affair unfold over several months between Marais and Ste. Colombe's daughter. We hear Marais' *Le Badinage*, which begins non-diegetically, but abruptly becomes diegetic as we see Marais playing the piece. The music becomes increasingly grounded in the physical world, until the process of playing the instrument becomes the central focus.

The second sequence begins with the interior of a church. We hear Couperin's *Troisième Leçon de tenebre*, which we assume is diegetic, until we see Ste. Colombe putting away his instrument as the music continues. In this case the music becomes detached from the performative act and the scene becomes increasingly otherworldly, as the spirit of Ste. Colombe's dead wife appears. Corneau uses various cinematic techniques to establish the contrast between these two sequences—camera position, lighting, temporal duration—but it is our uncertainty as to whether the music on the soundtrack is diegetic or non-diegetic that creates the most profound effect.

**The Use of the Flute in Alexandre Desplat’s Work**  
**Vivien Villani, VivienVillaniComposer**

While many recent orchestral film scores don’t prominently feature woodwinds but focus on strings, brass and percussion, the composer Alexandre Desplat has kept using them as an essential tool throughout his work, often in a personal way, especially the flute in its various forms (flute, alto flute, bass flute…). As a classically trained flute player who also knows well its use in jazz, the composer sometimes performs flute parts himself in his scores. This instrument stands out in many of his scores, in line with a “French tradition” after Debussy, Ravel, Georges Delerue…, no matter the genre or the budget of the movies, as seen in his early scores for French productions until the high point of *The Shape of Water* (2017) whose score features 12 flutes. The various types of flutes and playing modes allow him to create specific timbres, either isolated or inside a mixture with other instruments, always in consistency with creative concepts related to the film narrative: various kinds of flutes in *The Shape of Water* to enhance the aquatic feeling; sharp melody played on singing flutes in *The Ghost Writer* (2010) to create a strange “ghostly” voice; “exhausted” flute senza vibrato in *The Curious Case of Benjamin Button* (2008) to highlight a slow death. During this presentation, various examples of the use of flute in Desplat’s work since 2008 will be analyzed based on movie clips and original orchestral sheet music.

**39. Sunday, June 2, 11:00AM – 12:30PM, Rm. 303**  
**The Blurring of Worlds: The Soundscape(s) of NieR: Automata**  
**Jennifer Smith, University of Huddersfield**

Set in a post-apocalyptic, alien-ravaged, earth, NieR: Automata (2017, Platinum Games) is a video game that encompasses diverse environments and gameplay styles; from 3D open worlds, to 2D side-scrolling platforms, to shoot ‘em up and bullet-hell styles. The player traverses changing environmental visual spaces whilst shifting between these different styles of combat, accompanied by a soundtrack that adapts to the in-game environments. The significance of this adaptive soundscape in NieR is its intense focus upon the location and status of the player character, which determines the various, individually altering, aspects of the soundscape.

James Cook speaks of the medieval soundscape in his case study *The Witcher 3: Wild Hunt*, identifying that the game addresses ‘not only the musical score but also wider aspects of soundscape such as vocal accent, foley, and manipulation of the aural field.’ This paper will discuss these wider aspects of NieR’s audio world, following the introduction of various languages within the music, that incorporate an android/human culture within the soundscape of the game. It will identify the significance of the composer’s decision to incorporate quiet, medium, and dynamic variations of each area theme, building the soundscape alongside the player’s progress within the game’s narrative. It is the identification of that progression which triggers the introduction, and intensity, of vocality and song within the soundscape.

**Audiographics: Toward a Poetics of Podcasting**  
**Robynn Stilwell, Georgetown University**

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In her 2017 essay “Toward a Poetics of Audio: The Importance of Criticism,” Sarah Montague wonders where the tradition of radio criticism went — unlike literature, film, and increasingly television, radio simply does not have the same scholarly apparatus. Her call-to-arms for radio and podcasting scholarship is primarily literary, while visually accompanied by comic-book speech bubble declaring, “Ask an art critic.” But radio and podcasts are aural media — why not ask a musicologist?

Montague glancingly mentions Radiolab (2002–), arguably the first podcast/streaming radio program of the modern era to develop a distinctive sonic style. Improvisation, parodic composition, incidental scoring, digital/tape manipulation, and remixing cross conceptual borders usually considered distinct: narration/dialogue, sound effect, and music.

Radiolab co-host Jad Abumrad is responsible for much of the show’s composition and sound editing, although co-host Robert Krulwisch’s animated television “explainers” on science, economics, and pop culture established a concise, often comedic tone that carries through to Radiolab, evident in compositional and editing strategies that create sonic analogues to visual techniques like color, drop-shadowing, motion markers, and even charts and graphs. The episodes “Colors” and “CRISPR” conjure some of the most vivid sonic depictions of image and movement.

Radiolab’s legacy can be heard in next-generation podcasts like NPR’s Serial and S-Town, and in Pacific Northwest Stories’ quasi-documentary supernatural mysteries, like The Black Tapes (2015–) and Tanis (2015–). The influence is clearest in expositions that overlap sound, dialogue, and music polyphonically to create mood and allude to key information.

How Music Shapes Houses and the Domestic Space as Vessels Towards a Romanticized Reality in Lady Bird (2017)

Chandler Reeder, University of South Florida

The film Lady Bird was released in 2017 and directed by Greta Gerwig. It received five Academy Award nominations including Best Picture. The plot focuses on a coming of age teenager, Christine “Lady Bird” McPherson. Living in Sacramento, California, her main goal is to escape and attend an East Coast School where she believes opportunity and culture is awaiting. She is consumed with longing for tangibles that she believes are out of reach, or that her current environment will not provide.

The soundtrack is a mixture of a compilation and composed score, the latter written by Jon Brion. Both are used as evidence for my paper’s argument of music as a representation for domestic spaces. The film score will also be explored in how it represents Lady Bird’s interiority and struggle with the current spaces she occupies, as well as the places she wishes she had a place within.

This paper concentrates on the film’s use of music as a device to romanticize Lady Bird’s current life, and demonstrate how music is used to show her idealizations towards houses as well as her distaste for her own home. Lady Bird’s various relationships are all tools granting or limiting access to her dream houses, which function as vessels to her fantasy world.

The composed soundtrack will be analyzed as a substitute for a love theme for the character Lady Bird, emphasizing her romanticized views of luxury houses that rival her smaller home, which does not receive the same level of accompaniment.

40. Sunday, June 2, 11:00AM – 12:30PM, 6th Floor
The Epic and the Exotic in Popeye the Sailor Meets Sindbad the Sailor and Popeye the Sailor Meets Ali Baba's Forty Thieves

Lisa Scoggin, Independent Scholar

In 1936, New York's Fleischer Studios released their first ever two-reel cartoon: Popeye the Sailor Meets Sindbad the Sailor. The popularity of this film (which was often billed above the feature) led to a second two-reeler: Popeye the Sailor Meets Ali Baba's Forty Thieves, released in 1937. At about 17 minutes each — more than twice as long as a typical cartoon of the time — the films were designed to be epic in scope as well as size, with exaggerated long shots, three dimensional sets built into the images, and larger-than-life characters. The plots were strengthened via the use of adapted traditional stories — but unlike early Disney
features, these tales were of Middle Eastern descent, and then changed to work with both the standard Popeye shtick and with American audiences, thus incorporating many of the biases inherent in much of Depression-era New York. To complement this larger-than-life feel, the Fleischers used a full, lush orchestral score and lengthy songs, often incorporating timbral and melodic exoticisms to add to the setting while maintaining many of the characteristics of standard Popeye cartoons. Building off of the work of animation historians such as Norman M. Klein and Ray Pointer and musicologists such as Stephen C. Meyer, I will examine how the epic and exotic work together in the music and visuals in these two films, as well as what this means for its biases and interpretation both in the 1930s and in today's world.

**Understanding Thematic Development in How to Train Your Dragon**

Denise Finnegan, University of Nebraska-Lincoln

Many films use thematic development to support narrative. One film in particular, the 2010 animated adventure *How to Train Your Dragon*, uses this approach to great effect. Although the score is notably popular with the general public, it has been ignored from an academic standpoint, likely due to its newness and its failure to win its Oscar nomination for Best Score in 2010. John Powell’s scores in general have been overlooked, despite his command of thematic writing that rivals that of John Williams and Howard Shore. The score for *How to Train Your Dragon* is notable or its command of leitmotif and classical orchestration, especially in the modern age of film in which scores rely on drive over thematic development.

In this paper, I examine the dramatic and thematic associations within this score, focusing on two themes that are intertwined within the plot, and that first occur in the “Test Drive” sequence. The first is the cascading eighth-note line that opens the track, which I have labeled the “Friendship Theme.” The second is the extended melody that follows: the “Truth about Dragons” theme. I scrutinize where these themes occur and their narrative import, tracing their development alongside the characters’. Finally, I explore the times the two themes occur together, analyzing how their combined meanings reinforce the plot. I argue that Powell’s use of thematic development is pivotal in the storytelling of the film, greatly enhancing character development and our understanding of character relationships. This project was made possible, in part, with support from the University of Nebraska–Lincoln Hixson-Lied College of Fine and Performing Arts’ Endowment Fund.

**Whose Wishes are Granted?: Musical Portrayals of Otherness in Disney’s Aladdin**

Rebecca Schreiber, University of Cincinnati College-Conservatory of Music

Disney’s *Aladdin* (1992) presents a fantastical story of magic and romance, infused with themes of freedom and wishes coming true. The story’s protagonists demonstrate these themes in different ways; their specific desires arise from their experiences in their respective social identities. Though set in a distinctly Arabian setting, the sentiments and physical appearances of these characters reflect traits strongly associated with American ideals. In contrast, the antagonists, exhibiting violence and oppression, reflect a stylized Arabian characterization. Through this polarization of characters, the animation evokes an “American” / “Arabian” dichotomy that implicitly conflates these cultures with “good” and “bad,” respectively. Attending to a primarily American audience, Disney’s story aligns the typical viewer’s ideals with those of the protagonists, solidifying an “us” versus “them” dualism that is built upon stereotypes, demonstrating the construction of “Otherness” described by Edward Said in his book, *Orientalism*. By following Ralph Locke’s “All the Music in Full Context” Paradigm, I analyze the music that accompanies specific scenes in *Aladdin* to build an understanding of how the music in conjunction with visual components reinforces signification. The use of jazz and American show tunes implies a correlation between wishes coming true and the Western world, while musical elements that suggest exoticism are associated with scenes of pursuit by brutal guards and merciless merchants. Through this analysis, I demonstrate that the diegetic songs, instrumental reappearances of song melodies, and non-diegetic musical material accompanying the appearances and interactions of characters support themes of American ideology and Western stereotypes of the Arabian world.

**41. Sunday, June 2, 11:00AM – 12:30PM, Rm 879**

“Getting to Know You”: Marni Nixon on Children’s Television

Jennifer Fleeger, Ursinus College

For children growing up in the Pacific Northwest in the 1970s and 1980s, Hollywood playback artist Marni Nixon was known not as the singing voice of Deborah Kerr or Audrey Hepburn, but as “Marni,” the cheerful
mother of an incorrigible yellow puppet named Norbert, whose problems she solved on local television with a story and a song. The award-winning Boomerang (1975-1981) was integral to the region’s construction of childhood and remains a valuable cultural artifact, for it reveals how the goals of educational television were linked to expectations of the maternal voice embodied in a figure familiar to parents from the Hollywood musical. Nixon’s role on Boomerang operates on two levels: her singing discloses the sonic operations central to film production, while her interactions with Norbert and his friends preserves the secrets of childhood through the make-believe essential to puppetry. The placement of Marni Nixon in a lineage of televisual children’s ventriloquists such as Shari Lewis and Fred Rogers further destabilizes the voice that would only appear to be finally united with a body, positioning viewers to read Norbert as an extension of Marni. Reliant on research conducted at the KOMO-TV archive, this paper analyzes Boomerang’s structure and style alongside parenting manuals from the period to argue that the fissures in viewers’ perception of Marni Nixon—required to perform as both intimate storyteller and accomplished singing star—reflect a shift in the cultural understanding of how mothers should interact with their children, a change surprisingly dependent on discourses of ventriloquism.

Songs from the Heart - Lisa Gerrard’s Music for Cinema

Lisa Gerrard is a musician who straddles a divide few others manage: that of star vocalist and serious screen composer. The strong musical identity she forged from her early career as vocalist and co-composer with alternative band, Dead Can Dance, whose nine albums span four decades and counting, led to a prolific output in music for films. These include Hollywood blockbusters such as The Insider (1999), Gladiator (2000), Ali (2001), Man on Fire (2004), Layer Cake (2004), and international art house releases Baraka (1992), Whale Rider (2002), Balibo (2009), Oranges and Sunshine (2010), and Samsara (2011).

Gerrard’s career is sustained by her outstanding talent as an improvising composer, and her fruitful collaborations: from her Dead Can Dance partner Brendan Perry, to Oscar-winning screen composers Hans Zimmer and Ennio Morricone, and her collaborator across many projects, Marcello De Francisci. This paper considers Gerrard’s ability to evoke a multiplicity of musical traditions and dissolve cultural boundaries, in particular, via the idiglossia she developed from a young age, which she calls the ‘language of the heart’. A focus will also be on the gendered footprint inherent in Gerrard’s sound, which embodies the universal mystic and archetypal feminine, and the ways in which this composer’s unique and authorial approach to improvisation, vocalization and composition weaves a consistent thread through her music for the cinema.

Harlot and/or Heroine? Identity Performance and Sentimentality in the Music of Harlots

Ashley Greathouse, University of Cincinnati

The historical drama series Harlots (2017–present) portrays the longstanding feud between rival brothel owners Margaret Wells and Lydia Quigley in 1760s London. The drama hinges on Margaret’s struggles to protect her family and her business from Lydia’s ruthless attacks and from conflicts with local legal officials. The show presents an overtly feminist narrative; as Margaret says to a customer, “I’m clawing my way upwards in the world, Mr. Gibbon, not down.”

Composer Rael Jones writes most of the music in a distinctly contemporary style, incorporating period-style instruments and composition at rare, conspicuous moments within the series. This paper examines how Jones’s strategic use of period instruments and existing eighteenth-century lyrics and compositions exhibits the inner conflicts of character Lucy Wells, Margaret’s youngest daughter.

The only main character to play an instrument, Lucy is identified through both diegetic and non-diegetic appearances of the harpsichord—an instrument associated in the eighteenth century with status, virtue, and femininity. Throughout the series, teenage Lucy behaves erratically as she struggles to understand and accept her own identity. I argue that Lucy uses diegetic performance to assume identities and to appeal to the other characters. Furthermore, I suggest that the music surrounding Lucy’s character betrays her inner desire to be seen as a virtuous sentimental heroine—an archetypal character so lauded in the eighteenth century—despite her unfavorable circumstances. The interplay between twenty-first century and eighteenth-century musical materials enacts the conflict between the sexually liberated characters and the patriarchal society in which they must operate.
42. Sunday, June 2, 1:30PM – 3:00PM, Loewe
Bird Song Heroes and WhaleSynths: Listening to Nonhuman Musicality and Aural Culture with Mobile Screen Media
Kate Galloway, Wesleyan University
Who wants to be a Bird Song Hero? The Cornell Ornithology Lab’s Bird Song Hero, a bird song identification web-based game takes its name from the popular Guitar Hero video game series while MailChimp’s WhaleSynth provides users with field recordings of different whale species vocalizations to play and compose with. Drawing on digital ethnography, I examine mobile screen media that re-contextualizes site-specific and species-specific sound and music, or ideas about sound and music. These examples of mobile screen media are designed to focus on how humans and non-humans relate across species boundaries via sound and performance. Mobile screen media environments are obviously not substitutes for real-world nonhuman-human relations, but how can we reposition these digital spaces as accessible options for those unable to access “nature” directly due to physical, geographic, or socioeconomic limitations? I examine how casual ubiquitous mobile media is used to inform how everyday users listen to ecological information and make sonic environments widely accessible. There are many different ways to listen to music, sound, and the soundscapes we are a part of. There are also different ways to use and listen with mobile media. An ethnographic approach affords an analysis informed by diverse listening perspectives and voices that illustrates how new media is used to listen to sounds, music, and texts encoded with environmental knowledge. Instead of focusing on how technology damages the environment, this research explores how media technology is used in fascinating ways to make listeners care about environmental issues and nonhuman sounds and music.

“Alt-Classical” Music, Sense of Place, and Environmental Activism in Ludovico Einaudi’s Elegy for the Arctic
Benjamin Safran, Temple University
With more followers on Spotify than Mozart, Ludovico Einaudi has achieved substantial commercial success for a 21st-century composer who labels himself “classical.” Commissioned by Greenpeace, Einaudi’s elegy for the arctic is performed while floating on an artificial iceberg off the coast of Svalbard and has been viewed on YouTube over 8 million times as of July 2018.

While elegy for the arctic has tremendous potential value for Greenpeace, I argue—citing Mark Pedelty’s observations on uses of popular music for environmentalist causes (2012 & 2016)—that aspects of the structure of the piece itself and of its performance are antithetical to the political goals of the environmental justice movement. Despite its dramatic natural setting, I argue that elegy for the arctic’s imagery lacks a connection to a human sense of place, which climate activists and scholars such as Scott Russell Sanders (2010) argue is essential for engaging the public around climate disruption. I consider how the internet as medium of distribution can contribute or detract from a sense of place, drawing on Sanders, Pedelty, and Noriko Manabe (2015). I also consider Einaudi’s label of “alt-classical,” a term ascribed to his work by news media but rarely within academia. I conclude that Einaudi’s willingness to engage with a specific ongoing campaign around climate disruption still represents a promising path for contemporary composers looking to engage with political issues in their music.

43. Sunday, June 2, 1:30PM – 3:00PM, Rm. 303
Wrapped in Plastic: Music, Sound, and Speech in Twin Peaks
Madeleine Klee, University of North Carolina at Greensboro
While many film and film music scholars have studied David Lynch’s world, most research that has been done examines the image and focuses on his cinematic works. His only television creation, Twin Peaks, deserves the same attention, particularly regarding music and sound design, the image’s equal partners in narration. Clare Nina Norelli has responded to this issue in her recently published book, Soundtrack from Twin Peaks. Norelli investigates the musical phenomenon created by Peaks composer Angelo Badalamenti in collaboration with co-creator David Lynch. As Norelli’s book was published in 2017, the content is limited to the first two seasons of Peaks. Norelli speculates about a confirmed, but yet to be filmed, third
season in her final chapter, which arrived the same year Soundtrack from Twin Peaks was published. In Seasons 1, 2, and 3, Twin Peaks: The Return, Lynch plays with musical conventions and genre crossover in ways that are simultaneously confined to and challenging to the boundaries of television. Lynch’s ability to render discomfiting dream-like impressions would be impossible without music and sound. Focusing on The Return, I examine how Lynch uses music and technically edited speech to create unmet audience expectation, audience nostalgia, and episodic conclusion while maintaining the series’ most recognizable qualities: dread, camp atmosphere, and artificiality. Using postmodern theory, I argue that Lynch constructs this artificiality by deconstructing filmic conventions such as stingers, in-show performances, and stereotypical representation of gender and sexuality. Lynch’s approach to music’s role in femme character development is, in particular, executed in a self-aware and self-referential way. Just like Twin Peaks’ leading lady and beloved ghost, Laura Palmer, as we are first introduced to her washed up on the beach, the aural Lynchian deconstructions are encased by soap-opera television conventions and artificiality, “wrapped in plastic”.

“Listen to the Sounds”: Fan Engagement with the Soundtrack of Twin Peaks: The Return (2017)
Jessica Getman, University of Michigan, Ann Arbor

In Part 1 of Twin Peaks: The Return, the Fireman tells Agent Cooper to “listen to the sounds”; through this exchange, writer and director David Lynch invites his audience to do the same. As Paul Booth explains, fannish play involves not only the appropriation and revision of media texts (historically the primary focus of fan research), but also purposeful—and profitable—play between producers and their audiences. In the works of David Lynch, this play is naturally encouraged through his distinct creative voice and his refusal to adhere to conventional storytelling methods, in particular (as noted by Jake Pitre), the “requirement to provide answers or closure.” This approach requires viewers to draw their own meaning from the text, or—if bold—to revel in its lack.

For fans, the process of watching Twin Peaks: The Return through the summer of 2017 was an exhilarating, if baffling, journey. Social media and online fan forums exploded with observations and theories as viewers tried to make sense of it. Spurred on both by the auteur’s careful attention to sound design and his missive to “listen to the sounds,” viewers scoured the audio track for clues. Lynch’s soundtrack was simultaneously brimming with significance and devoid of meaning, playing with expectations and leaving ample room for interaction and interpretation. This paper explores Lynch’s unruly storytelling, the series’ foregrounded soundtrack, and the resulting fan engagement, demonstrating a moment in which a creator and his audience invited each other into a shared space of sonic play.

44. Sunday, June 2, 1:30PM – 3:00PM, 6th Floor
Double Dubbing Disney: The Representational Politics of Dubbed Vocal Performance in Moana
Colleen Montgomery, Rowan University

Since the mid-2000s, Disney Animation has significantly expanded its foreign language voice dubbing operations as, reflecting broader trends in the Hollywood industry, international box office receipts have come to account for an increasing share of the studio’s profits. Whereas Disney produced fewer than twenty dubbed versions of its animated films in the 1990s, it now routinely crafts upwards of forty foreign language dubs of each animated feature. Dubbed vocal performance, however, remains an understudied topic in film sound studies. Addressing this critical gap, this paper examines the industrial policies and representational politics of Disney’s foreign language voice dubbing practices, taking Moana (2016) as a primary case study.

Moana is particularly germane to such an analysis as Disney produced distinct French language dubs of the film for the French and French-Canadian markets, as well as a Tahitian version for the French Polynesian market. The vocal performances in each dub differ considerably, however, in terms of semantic content, dialectic and register, as well as vocal performance style. Looking comparatively at these idiosyncratic dubs, this paper examines how cultural protectionist policies, political tensions surrounding cultural/linguistic identity, and pedagogical debates concerning the utility of dubbed films for minority language acquisition, shape the form and content of dubbed vocal performance in each version. Finally, I also consider the representational politics of Disney’s approach to casting performers to voice characters of color in relation to discourses of authenticity and cultural identity.

A Change in Me: The Evolution of Beauty and the Beast from Film to Stage and Back Again
Justin Sextro, University of Kansas

The 2017 live-action *Beauty and the Beast* was first in a line of Disney animated musical films to be reimagined; it will soon by joined by *The Lion King* and *Aladdin*. Since their original releases, the works have also experienced successful tenures as Broadway musicals. The production teams of these new films must navigate through music created for an animated film and then rearranged for live musical theater. This paper attempts to uncover the necessary musical and production changes that occurred during the transitions by examining the evolution of *Beauty and the Beast*. Musicological scholarship on staged, filmed, and animated musicals is robust yet less attention has been given to interactions between them. My study combines literature from all three media, especially drawing upon the work of theatre scholar Thomas S. Hischak, who penned the largest monograph on the effects of transitioning a musical from stage to screen and vice versa. I track the production history and examine general changes to the score to reveal how each iteration was adapted for its respective medium. A selected study of the raucous bar song “Gaston” reveals in closer detail the minute musical differences between each version. The initial animated film was created with the conventions of a Broadway musical in mind, which made the transition to the stage relatively simple. The switch from stage to live-action film was less musically successful, owing to production choices that reflected the values of Hollywood over that of Broadway.

45. Sunday, June 2, 1:30PM – 3:00PM, Rm 879

(Re)arranged Marriages: Industry Demands, Citation and Narration in *Bladerunner 2049* (2017)

James McGlynn, University College Cork

The influence that commercial and industrial demands bear on film scoring and sound design in mainstream Hollywood film has long been an accepted reality of the industry’s last half-century. Jeff Smith cogently articulates the economic, social and cultural ramifications of such structures in *The Sounds of Commerce* (1998). The interplay between production processes and compositional creativity is similarly well-acknowledged (Sadoff, 2013). However, perhaps less emphasised is the creativity in narrative communication that this confluence of commerce and composition can stimulate in scoring practice. The result is a complex relationship between narrative and extratextual citation in the score that may not have been elicited otherwise.

In this paper, I will argue for a causality between commercial demands and innovation in narrative scoring practice by examining *Blade Runner 2049* (Villeneuve, 2017). I will explore the cessation of composer Jóhann Jóhannsson’s work on the film in favour of Hans Zimmer and Benjamin Wallfisch’s collaborative score, the resultant soundtrack’s debts to Vangelis’ score for *Blade Runner* (Scott, 1982) and, ultimately, the intricate narrational significance lent to the citation of melody, harmony and sonority by consequence of this well-publicised change in personnel. I will also consider other contemporary examples of citation in the score which highlight how this same interplay of commercial demands, creative practice and narrative control manifests itself across screen media. Ultimately, by emphasising processes of rearrangement and recomposition, I will argue for the narrational capacity that a score’s most minute (and seemingly innocuous) nuances can elicit in narrative film and beyond.

Bibliography


Music Maketh Man: Meritocracy and Violent Stratification in *Kingsman: The Secret Service*

Miguel Mera, City, University of London

According to the film *Kingsman: The Secret Service* (2015) a gentleman transcends class. Nobility arises from being superior to your former self, an idea exemplified by the recurrent phrase “manners maketh man”. On the surface Kingsman espouses pure meritocracy but it also flaunts upper-class superiority through filmic tropes of the gentleman spy. The central character, Eggsy, must discard his lumpen-proletariat past by adopting upper-class aesthetics and performativity. This journey from chav to gent is supported by the use of popular music. Dizzee Rascal’s mainstream-grime song “Bonkers” is used in early scenes of joyriding, but later when Eggsy has learned the trappings of gentlemanly sophistication his transformation is marked by Bryan Ferry’s suave “Slave to Love”. The film further toys with representational politics in two controversial violent scenes; a mass-killing of ‘redneck’ churchgoers accompanied by Lynyrd Skynyrd’s Southern-rock
song “Free Bird”, and the massacre of a self-appointed elite group featuring a mashup of Elgar’s “Pomp and Circumstance March No. 1” and KC and the Sunshine Band’s “Give it Up”. Drawing on the work of Jo Littler (2018) and Stephen J. McNamee (2004), I argue that the use of music functions as a self-aware liberal-elite fantasy of meritocracy that also attempts justify and sanitize the extreme violence it perpetrates. An analysis of the music in *Kingsman* can, therefore, highlight some of the ways in which music can be mobilised in cinematic representations of social class and can be allied to systemic violence.

‘I’m Afraid You’re Just Too Darn Loud’: The Music Technological Sublime in *Back to the Future* and *Scott Pilgrim Vs. The World*

**Timothy Cochran, Eastern Connecticut State University**

In *American Technological Sublime*, David Nye frames the “public’s affection for spectacular technologies” (xiii) as desire for novel sublime experiences in which grand technological achievements (e.g., spaceflight) elicit transfixing awe linked with terror. Although cinema often constructs such experiences through special effects, this paper analyzes film scenes in which music technology demands quasi-religious awe from characters; these narratives renew historical attitudes regarding the sublime while redefining its power as distinctly sonic.

I introduce Nye’s theory and its philosophical foundations in analysis of *Back to the Future*, which addresses the technological sublime not only through representation of time travel but also musical activity: Marty McFly pursues transcendence through intense musical experiences with amplification technologies (e.g., oversized speakers, the battle of the bands), and he uses sound reproduction to elicit fear/awe from his 1950s peers susceptible to the sublime impact of future inventions (e.g., the Walkman, excessive distortion). The film represents the music technological sublime as not only a reaction to volume but also to timbral traces of technology.

*Scott Pilgrim vs. The World* foregrounds a more intense intersection of sublimity, volume, and timbre by treating distorted, lofi, and electronic sounds as generators of electric/atomic/mythological force. Analyzing a juxtaposition of styles (each indicating emotional excess) and elision of sound effects and musical timbre, I explore how the DJ battle scene renders music’s technological sublimity both audible and visible. I read the reflexive musical search for the sublime in these films as a quasi-religious desire to transcend mundane teenage existence.

**46. Sunday, June 2, 3:30PM – 5:00PM, Loewe**

"Live” in the Comfort of Your Own Home: Theorizing the Virtual Reality Concert

**Alexander Balasko, University of Texas at Austin**

On August 23rd, 2018, Imogen Heap performed a concert for thousands of viewers within her childhood home, or at least something like Imogen Heap performed in something like her childhood home. This performance is not quite what it seems, as it was broadcasted and consumed entirely within the world of virtual reality (VR). Since 2016, the market for VR event content (and VR concerts in particular) has steadily grown, catching the interest of major tech giants including Facebook and LiveNation. However, not all VR concerts operate in the same ways and thus we must be wary of considering the format a homogenous commodity. This paper argues for a classification schema based on two axes: augmentation and temporality. In terms of augmentation, a concert can be either presented from a single viewpoint, unedited and without additional features, or packaged as an experience with multiple vantage points and additional exclusive content. On the temporal axis, VR concerts can be either pre-recorded or streamed concurrently with an actual concert performance. These two axes create four different experiences: augmented/temporally removed, augmented/temporally simultaneous, unaugmented/temporally removed, and unaugmented/temporally simultaneous. Drawing on Phillip Auslander’s concept of “liveness” and Timothy Taylor’s account of the contemporary commodification of musical experiences, this paper uses the proposed classification schema to explore the implications of VR concerts for how audiences consume the “live” musical experience.

**Audio-Visual Knowledge of Heimat in Postwar Germany**

**Maria Fuchs, University of Music and Performing Arts Vienna**
The *Heimatfilm* is “Germany’s only indigenous and historically most enduring genre.” (Elsaesser). With its roots in the *Heimatliteratur* of the late nineteenth century it is a “seismograph” (Rentschler) that allows us to gauge enduring wishes of cultural identity and social affiliation over – mostly nationally constructed – space and place. Music and film are essential constructive elements of the discourse about “homeland” in the German-speaking world of the 20th century. Heide Fehrenbach emphatically pointed out that the popular German *Heimatfilme* of the 1950s not only tell stories about their homeland, but that the filmed landscapes and showcased musical performances rather define this genre elementarily, regardless of the film plot. These two aspects contribute to its specific form of a visual as well as auditory spectacle, which has been widely disseminated through commercial marketing strategies.

Johannes von Moltke compared the frequent recourse to visual attractions in the *Heimatfilm* of the 1950s – that do nothing to advance the plot – with the specific aesthetics of the “Early Cinema”, for which Tom Gunning and André Gaudreault coined the term “Cinema of Attraction”. The spectacular and documentary quality of the images places the *Heimatfilm* in the tradition of the so-called German *Bergfilm*.

The paper aims to show the process of knowledge generation and stereotyping of audio-visual practices of alpine-specific landscapes and places, starting from the *Bergfilm* of the 1930s to the *Heimatfilm* (fictional and non-fictional films) of the 1950s, thereby considering the intermedial commercial strategy on radio and records. The musical numbers used in the films were published on vinyl, the texts printed in program notes and played in parallel to the performance in the cinemas on the radio, which gave the *Heimatfilm* (especially of the 1950s) – similar to the *Schlager-, Revue-, or Bollywood* film – a specific acoustic dimension of *Heimat*. Finally, the continuity of the “soundscapes” of *Heimai* in postwar Germany to film productions of the Nazi era are to be reflected.

**The Soundtrack of The Killing and Its ‘Middle Eastern’ Topoi**

*Kaapo Huttunen*

The Danish TV-series *The Killing* (Forbrydelsen, 2007–2012) became unprecedentedly successful internationally, and it was one of the series that helped Nordic crime drama films and television series become a global phenomenon. It is also one of the central representatives of the so-called Nordic Noir, a crime fiction sub-genre, that is often considered to be socially critical by default. In this presentation I examine the music and sound design of *The Killing*, and especially those stylistic features that point to the Middle East and the Islamic culture. I also evaluate what types of strategies the series uses in its music and sound design with respect to immigration from Islamic countries in particular. In my analysis I focus on the first season of the series (2007), in which the murder of a teenage girl is investigated but which also deals with the Danish society and its politics. This particular season doesn't explicitly deal with Islam or immigration, nor does it have any clearly discernible themes related to racism or xenophobia. However, especially the music, but also the sound design, contain characteristics that indicate towards Arabic and Persian cultures, which are woven into the narrative and expressive fabric of the series. The first season was made and published in Denmark during a period when questions concerning immigration and the country's attitudes towards Islamic culture were in much dispute because of the so-called Muhammad cartoons crisis. I consider the music and sound design of *The Killing* also with this backdrop in mind.

**47. Sunday, June 2, 3:30PM – 5:00PM, Rm. 303**

*“Your Song” as (a) Christmas Carol: The Past, Present and Future of the Christmas Ad Campaign on TV*

*Annette Davison, University of Edinburgh, UK*

Christmas is big business in late capitalist societies. In the UK television advertising campaigns for Christmas are particularly big business, and not only in terms of the licensing of synch rights involved in the popular song covers around which many of these ads have been structured in recent years. 2017 was (allegedly) the first year in which digital ad spending overtook that for television advertising, however. Some retailers (notably John Lewis and, this year, Burberry) continue to spend a significant proportion of their budget on television (and cinema) ad campaigns, but these ads are now in dialogue with those distributed via digital platforms such as social media, and personal targeted advertising. Indeed, amidst criticism of soaring budgets, some filmmakers and lobby groups (such as “Stop Funding Hate”) have used the familiar style, conventions and messages of these high profile ads to brand jam the campaigns, in turn impacting the reception of the targeted source.
In this paper I explore the character and trajectory of these short form promotional media over the course of the last decade, synthesizing audiovisual analysis with an examination of the cultural, technological and economic context of the production of these ads. Some critics believe the golden age of the Christmas TV ad campaign has peaked and is drawing to a close - and certainly, the number of ads featuring “real customers” has increased significantly this year. In this paper I present the evidence and (in the heat of early summer in NYC) seek to make predictions about the Christmas 2019 TV ad campaigns.

‘Feel Everything’: Animation, Advertising and Affect in Cinema and Television Idents

Aimee Mollaghan, Edge Hill University

During periods of economic threat or existential crisis cinema has turned to spectacle to highlight its unique qualities as a form of entertainment. Part of cinema’s allure is the promise of an experience that you cannot enjoy at home and recent animated idents highlight the spectacular affective qualities of Sony 4K and Dolby Digital technology particular to the multiplex. This is not only limited to the cinema theatre with related promotional strategies predicated on notions of inter-sensory correspondence and technological developments increasingly drawn on by the television industry in an era of increased competition for viewers. In 2006 VFX studio The Mill produced a series of short animated trailers as part of the Sky HD launch campaign under the tagline ‘Feel Everything’, which were screened in both cinemas and on television. This tagline highlights an intention to touch the audience on a corporeal level, to offer them a whole-body experience that actively engages their sensorium. Innovations in sound and image technology such as Dolby Digital and 4K image resolution, both in the cinema and the home, have affected the way audiences comprehend the hierarchy between music/sound and image, allowing for an ambiguity between what audiovisual information they perceive and how they perceive it. The Mill suggests that the animation for the Sky campaign ‘was looking so fantastic with details you felt you could reach out and touch’. Yet they also remind us that this potential to feel the image through the eyes and ears of the audience was nonetheless an advertisement for the spectacle of what this new technology could provide. This paper contends that these idents are employing hyperreal audiovisual aesthetics premised on the ability of technological advances and inter-sensory correspondence to physically touch audiences in order to advertise the unique affective qualities of cinema and increasingly television.

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


Reba Wissner, New York University

From the mid-1940s through the 1980s, the Cold War and the potential for nuclear attack were pervasive in American life. As part of its mission to educate the public and limit casualties in the event of the detonation of a nuclear bomb, the Federal Civil Defense Administration (FCDA) established civil defense protocols to help people to preserve life and limb and resume normal life as quickly as possible after an attack. The FCDA televised fifteen-minute films that educated the public about civil defense protocols intended to visually and sonically illustrate the importance of civil defense to a mostly apathetic American public. Aside from the images presented on the television screen, the music conveyed important information that was sonically and visually implied but not explicitly stated. This paper discusses the musical style of the televised civil defense films from the early Cold War. Given the gravity of the advertisements, the music is distinctly different from what was normally heard on television at the time, featuring distinct moments of experimentalism, atonality, or musical representations of the U.S. vs. the Soviet Union; that is, American political songs alternating with Soviet-style music to convey the origin of the threat without explicitly verbalizing it. These highly descriptive musical representations were used to persuade the public to pay attention to the important message on the screen, underscore the destructive power of nuclear bombs, and relay the significance of following civil defense protocols to save as many lives as possible in the event of a nuclear attack.

The Evolution of the Ballad in Television Sitcoms

Ron Rodman, Carleton College

Many early television sitcoms were introduced by a ballad, that is, a theme song that used lyrics to relay information about the storyline or characters of a show. 1960s Shows like Car 54, Where Are You? and The Brady Bunch, F’Troop, The Beverly Hillbillies and Gilligan’s Island used lyrics and various musical genres to lay the groundwork for stating the “situation” of the situation comedy. As television evolved into the more
“complex” (Mittel, 2015) and “quality” era (McCabe and Akass, 2007), sitcom ballads drew away from explanatory lyrics and moved to pop-style tunes that merely hinted at the ethos of the show. Shows such as Friends, Mad About You, and The Big Bang Theory used upbeat pop tunes with generic lyrics about familial/romantic/friend relationships.

By the 2000s, sitcom theme music resorted to pre-existing tunes, such as “I See Love” by Keb’ Mo on Mike and Molly, and “Hey Beautiful” by The Solids on How I Met Your Mother. In 2015, Jeff Richmond’s theme to The Unbreakable Kimmy Schmidt went even further by creating an original theme song that made parodic reference to the Gregory Brothers’ “songified” “Bed Intruder” video of Antoine Dodson, and Charles Ramsay’s real-life interview after the Ariel Castro kidnapping story in Cleveland. In this regard, Kimmy Schmidt marks a trend of television music as transmedia; where theme music intermingles with fan blogs and social media as inter-related texts, and not just temporal markers for television narratives.

How it Looks is How It’s Made! (Or is it?)
The Music Video as Conveyance of Musical Form
Dan Kruse, University of Arizona

Music scholars and documentarians have long used ethnographic and documentary films as tools to convey music’s cultural and stylistic qualities. But, can contemporary visual media – in particular the “music video” – also facilitate a deeper understanding and appreciation of music’s formal and structural qualities? The wide reach of music videos offers an opportunity to educate music consumers and gen-ed students in an important, far-reaching manner.

This presentation argues that the visual components of music videos (shooting, editing, pacing) can positively affect the viewer’s perceptual and cognitive understanding of the form and structure of the music being presented, and that creators of such media can, if so inclined, use these elements in their work to enhance that (conscious or unconscious) understanding. In doing so, they also promote the subjective, emotional appreciation of music on the part of the viewer – a primary aim of popular music composers and performers.

The efficacy of music videos in conveying such qualities can be analyzed through a repeatable, quantitative method, applied to a variety of popular song forms and structures, by artists such as Taylor Swift, Miley Cyrus, The Police and others. Such a method is utilized in this study, applied to popular music exhibiting a variety of forms (12-bar blues, verse/chorus, AABA, etc.). The study also suggests the consideration of such a methodology by music educators in the furtherance of their objectives, potentially through the development of visual media that deliberately employ qualities designed to further student comprehension of song form and structure.

49. Sunday, June 2, 3:30PM – 5:00PM, Rm 879
Johanna Ethnersson Pontara, Stockholm University

Recent scholarship has shown how classical music, including opera, is re-conceptualized in films of the digital age (Citron 2011, Kramer 2013). It has also been pointed out, however, that opera is a cultural object whose meaning has fluctuated throughout history (Till 2012). This paper draws attention to the audio-visual representations of opera in contemporary action film, with specific focus on Christopher McQuarrie’s Mission: Impossible - Rogue Nation (2015). I analyze how the film combines representations of a particular operatic performance with distinctive action sequences. This analysis is then compared with similar combinations in Guy Ritchie’s Sherlock Holmes: A Game of Shadows (2011) and Marc Forster’s Quantum of Solace (2008), leading me to the conclusion that McQuarrie’s film constitutes a representative example of how conceptualizations of opera are negotiated in contemporary popular media. Even though the operatic performance is clearly adapted to the typical narrative structures of the action blockbuster and the effects made possible by digitalization, the film articulates concepts of classical music, and opera in particular, belonging firmly to the aesthetics of the 19th- and the early 20th centuries.
Wallow in Giallo
James Wierzbicki, University of Sydney

Often decried for its lurid depictions of violence against women, the Italian film genre popularly known as giallo is at the same time celebrated—albeit by a minority of critics whose tastes run toward the macabre—for its spectacular camera work, its art-rich set designs, and its bizarrely psychological plots, all of which contribute to what for the giallo fan is not so much a cheap thrill as an ‘immersive’ cinematic experience. But the giallo films are ‘immersive’ in other ways, not the least of which is a characteristic soundtrack that, especially since the mid-1970s, at peak moments fairly envelops the audience member with almost oppressively urgent underscore.

This paper considers the giallo genre as a whole, and it distinguishes between the ‘proper’ giallo film (that is, a detective story in which the detective is possibly involved in the crime he or she is charged with solving) and comparably bloody Italian horror films whose subject matter ranges from vampires to cannibals. The paper pays special attention to the sonic style of writer/director Dario Argento, who early in his career embellished his giallo films with more or less conventional orchestral music but who, beginning with his 1975 Deep Red, increasingly packed his soundtracks with music by a ‘progressive rock’ collective occasionally known as Goblin. To fully appreciate the later work of Argento and other giallo filmmakers, the paper suggests, one must at times simply ‘give in’ to the overwhelming power of loud and hard-driving rock music.

Sherlock Holmes and the Case of the Sleight-of-Hand Score
Eric Dienstfrey, University of Texas at Austin

This paper investigates film music that playfully informs audiences of plot twists through extra-filmic references and semiotic sleights of hand. I detail how this music builds upon conventional leitmotivic practices—as defined by Kathryn Kalinak and Matthew Bribitzer-Stull—and how these scoring techniques have become forms of self-promotion.

Examples of such techniques occur in films as diverse as Grindhouse (2007) and The Croods (2013), though Hans Zimmer’s score for Sherlock Holmes (2009) provides the clearest illustration of how sleight-of-hand music works. As I discuss, its plot follows Holmes’s pursuit of an occultist who has hidden a bomb somewhere in London. And like the city’s mosaic of ethnic neighborhoods, the score overtly references a variety of genres and composers. Less apparent, however, is how these leitmotifs also provide clues about the bomb’s location. For instance, when played concurrently, two seemingly ordinary motives spell out the famous carillon melody performed right where the explosives are hidden: Big Ben.

Though similar sleight-of-hand scores have existed since the 1930s, I argue that their frequency today reflects a desire among film composers to establish the merits of their creative labor, particularly as critics regularly disparage contemporary soundtracks for their melodic shortcomings. For Zimmer—who revealed this “Easter Egg” to audiences several months after Sherlock Holmes’s release—the technique not only bolsters his reputation for clever gamesmanship among his fans, but it covertly promotes the score to critics who express skepticism toward contemporary film music’s aesthetic value.

50. Sunday, June 2, 5:30PM – 7:00PM, Loewe
Identifying the Meaning(s) of Altered Subdominants in Hollywood Scores: Using Topic Theory to Expand on Recent Neo-Riemannian Analyses
Daniel Obluda, University of Colorado Boulder

Recently, Neo-Riemannian theorists have studied how Hollywood film composers utilize chromatic triad transformations to evoke specific ideas and emotions. Matthew Bribitzer-Stull (2015) traces the “Tarnhelm” (or LP) transformation and its association with evil and the uncanny from Wagner’s Das Rheingold to many of Hollywood’s most iconic villains. Erik Heine (2018) expands on this model by comparing different chromatic mediant transformations within their narrative contexts to determine their associative meanings—an effective framework to be sure, but can it be applied to altered subdominant progressions? While borrowed four chords are potent signifiers found throughout the film music corpus, their appearance in a wide variety of narrative contexts complicates their semiotic connections.
Scott Murphy (2014) and Frank Lehman (2018) suggest the minor subdominant (the N transformation) is often associated with romance or the exotic, while the major subdominant (the F transformation) can evoke nature, venerability, wonder, or transcendence. How can we distinguish these variants? Lehman postulates that chromatic transformations suggest Ratnerian style topics; I further contend that Topic Theory provides a way to refine our understanding of altered subdominants. I propose that F and N transformations are what Robert Hatten (1994) calls tokens—perceptible entities that manifest the features of a topic. Examining other musical elements used in tandem with these transformations can reveal other gestures that guide an audience’s perception. In this presentation, I examine the various meanings of the N transformation, tracing its lineage backwards through the film music corpus to the nineteenth-century to discover the sources of these associations.

**Breaking Bonds: Transformational Networks and Musical Metaphor in *Foxcatcher***

*Steven Rahn, University of Texas at Austin*

Contemporary film scoring is often described in terms of its emphasis on secondary compositional parameters over traditional thematic processes characteristic of classical Hollywood. Nicholas Reyland (2015) coins the terms “corporate classicism” and the “metaphysical style” to define two trends in contemporary scoring that he claims “[privilege] affect and style topical connotation over musical structures developing thematic or harmonic symbolism.” Frank Lehman (2018) argues that modern film music is more triadic and less diatonically beholden than scores of classical Hollywood. This paper uses neo-Riemannian theory to highlight the metaphorical dimension of a recent film score that fits Reyland’s notion of the “metaphysical style,” and that also conforms to the non-diatonic triadicism of much contemporary film music.

Sparsely scored, *Foxcatcher* (2014) features harmonic networks whose shift in orientation mirrors the transformation of relationships among the film’s characters. I argue how nodes of triadic networks can be mapped onto specific characters, and that this metaphor of character nodes emerges as a result of how tonally distant the harmonies appear in relation to one another, thereby reflecting the emotional proximity of characters at different points in the film. The precariousness of bonds and how bonds can shift is an important theme of the film, and the harmonic relationships in the score contribute significantly to how *Foxcatcher* frames this issue. Overall, I suggest that recent scoring trends do not necessarily strip away the extra-semiotic dimension of classical scoring, but may rather symbolically interact with film narratives through musical processes that deviate from teleological leitmotivic discourse.

**Music and Audio-Vision***

*Claudia Gorbman*

On the 25th anniversary of the English-language publication of Michel Chion’s *Audio-Vision: Sound on Screen*, its second (revised and expanded) edition has just appeared. *Audio-Vision* is a key work in sound, audiovisual, and film music studies, known for the rich theoretical and critical insights it offers—and also for its tendency to coin terms for audiovisual phenomena by using allusion, metaphor, and borrowing from classical languages. How have these terms and concepts fared? Which of Chion’s ideas have been most useful in critical discourse on film music?

The new edition of *Audio-Vision* also occasions consideration of the role of translation, especially given Chionian neologisms. How, for example, does the translator find a name for the compelling audiovisual situation Chion calls “en creux”? Have anglophone academics dared to talk about the “anacousmêtre” or is it just too hard to pronounce? Does translation influence the arc of an academic field more than is generally recognized?

This presentation outlines an intellectual and personal saga of the challenges of translating Chion for 25 years, tracing the rich relationship that developed from our unique correspondence as his books and essays took form in English.