1. Loewe, THURSDAY May 24, 2018, 9:00-10:30 KEYNOTE – JULIA WOLFE
Pulitzer Prize winning composer Julia Wolfe will discuss her multi-media collaborations with filmmakers, visual artists, and directors. Wolfe's recent compositions have explored themes of American labor history, including Pennsylvania coal mining (*Anthracite Fields*) and New York City's garment industry at the turn of the century (*Fire in my mouth*.) Visual scapes that include video, film, photographs, animations, maps, and more illuminate these narratives. Wolfe will share how the synergy of visuals, music, and text expand the concert experience.

2. 6ᵗʰ Floor, THURSDAY May 24, 2018, 11:00-12:30

NOSTALGIA FOR WHAT NEVER WAS: THE PSEUDO-1930S WORLD OF *CUPHEAD*
Lisa Scoggin, Independent Scholar

The 2017 video game *Cuphead*, created by indie game producers StudioMDHR Entertainment Inc., has become quite well known, popular (selling over 1,000,000 copies in its first two weeks), and well respected within the gaming community for two reasons: its extraordinarily high level of difficulty and its unusual look and sound. Over the course of seven years, primary creators Chad and Jerod Moldenhauer designed and created a 2D run and gun/boss-game that emulates "1930s cartoons," even going so far as to include a copyright of MCMXXX on their launch trailer. The accompanying original soundtrack is also designed to sound like music typical of the period, focusing on various forms of then contemporary jazz, but also including barbershop quartets, waltzes, ragtime, and earlier jazz.

While both the animation and the music are extraordinarily well done, the chosen style in some ways begs the question of why so many enjoy it. So what is it about the look and sound of old cartoons housed in what is ostensibly a gamer's game that has fascinated so many who are too young to remember anything that it is based on? In an attempt to answer this question, I will examine the various influences and references – both musical and visual – that are seen in the game; and also look at the reception history of the game itself and the references upon which it is based. In doing so, I hope to learn not only why the game is popular, but also what concepts like race, nostalgia, and relativism play in such a role.

"SONIC" NOSTALGIA:
RECONTEXTUALIZATION AND REINTERPRETATION OF THEMES IN *SONIC MANIA*
Zachary Diaz, Stephen F. Austin State University

Over the past several years, many games and franchises have sought to emulate graphics, sounds and gameplay of previous eras of video games. With games like Shovel Knight and Undertale, it is apparent that a wave of nostalgia has hit the gaming community, with more and more game titles embracing or emulating sounds and images of 8-bit or 16-bit era of video games from the 80s and 90s. This holds especially true for the most recent iteration of the *Sonic the Hedgehog* franchise: *Sonic Mania*. Created by Christian Whitehead and Pagoda West Games, the popular video game series *Sonic the Hedgehog* has been revitalized in not only it's 16-bit visual aesthetic, but in its music as well. Tee Lopes, composer for *Sonic Mania*, was brought on during development due to his previous work with producing remixes of tracks from the older Sonic soundtracks. In this analysis, I will be exploring compositional differences and similarities by comparing the main themes and motifs that are featured in several levels of Sonic Mania to themes from the original installments of the franchise (more specifically the "Green Hill Zone" themes and "Opening" themes). I will also be exploring the implementation of both a visual and "sonic" sense of nostalgia by its composer and developers in order to create an immersive gaming experience that is both familiar and refreshing to its fans.

NOSTALGIA IN 5 CHANNELS:
THE RESURGENCE OF CHIPTUNE SOUNDTRACKS IN CONTEMPORARY VIDEO GAMES
Andrew Borecky, Stephen F. Austin State University

During the late 1970s and early 1980s, video games became a popular form of entertainment in countries such as the United States and Japan. Rather than recording music on cassette or vinyl record, the new interactive visual medium produced sound digitally through a microchip within the console system. This practice produced a sound that was unique to the medium and has become associated with early video game music, and musical sub culture known as chiptunes. Chiptunes, or 8-bit music, were featured heavily up through the late 1980's on major video game consoles such as the Nintendo Entertainment System (NES) and the Atari 2600, which produced some of the most commercially beloved video game soundtracks in *Super Mario Brothers* (1985), *The Legend of Zelda* (1986), and *Metroid* (1986). Recently the video game market has seen commercial success in a return to the nostalgic aesthetic of the early video game era with regards to graphical quality and chiptune soundtracks. The most recent commercial success from this return has been seen from Yacht Clubs Games' project *Shovel Knight* (2014) and indie developer Toby Fox's game *Undertale* (2015). Both of these titles are a product of the new wave of production known as crowdfunding, the process in which developers pitch ideas to an open public and request donations to fund the project. Promising a return to the era of early video games, *Shovel Knight* (2014) and *Undertale* (2015) provide soundtracks heralding back to the 8-bit genre while generating a market for video game nostalgia.

3. Room 303, THURSDAY May 24, 2018, 11:00-12:30
CONTROLLING THE SONIC NARRATIVE:
CHARACTER AS MUSICAL AUTEUR IN *BABYDRIVER* (2017)
Jessica Shine, Cork Institute of Technology

Many scholars (Robynn Stilwell, Ben Winters, Anahid Kassabian) have questioned the traditional delineation of film music into diegetic and non-diegetic. This has coincided with a separate discussion on auteur music. Responding to the rise in the number of high-profile directors who are actively involved in the soundtrack process and who cultivate distinct sonic aesthetics for their films, Claudia Gorbman termed these musically-aware directors 'mélomanes' ("Auteur Music"). For Gorbman, mélomanes integrate music so much into the worlds of their films that it becomes a mark or a stamp of their direction.

In this paper, I discuss how *Babydriver* (2017) links these two concepts by having the central character act as a mélomane himself, simultaneously complicating the issues of sonic authorship and diegetic music. Baby is a reluctant getaway driver for organized crime who suffers from tinnitus. To combat this he constantly wears headphones, and much of the film is heard from the character's point of audition through songs that he chooses from his many i-pods. I argue that having a music- loving character 'control' the soundtrack blurs the distinction between diegetic and non-diegetic music and problematizes our understanding of the role of music in film, questioning where music is located if a character 'controls' the soundtrack.

A SEMIOTIC INTERPRETATION OF JOHN ZORN'S *SPILLANE* (1987) AS CINEMA
Maurice Windleburn, University of Melbourne

In a 1995 interview with William Duckworth, the contemporary American composer John Zorn stated: "I got involved in music because of film … There's a lot of film elements in my music." The uniquely "cinematic" quality of Zorn's music has since been widely noted by critics and scholars, with emphasis being placed on Zorn's genre of so-called "file-card" compositions (which have been marketed as "cinema for your ears"). Despite commonplace references to this peculiar quality of Zorn's music – that it is cinematic in and of itself, without the aid of actual images – it has not been given systematic study – with commentary generally beginning and ending in a comparison between the disjointed, "cut-up" form of Zorn's music and cinematic montage.

Whilst such a comparison is certainly applicable, this paper delves into a deeper, semiotics-based interpretation of how Zorn's music may be considered "cinematic". Rather than explicate an interaction between sound and moving image, I will instead show how the sonic signifiers of music alone suggest a sort of floating world of visual/conceptual signifieds. These signifieds emulate moving images and warrant the labelling of Zorn's file-card compositions as "cinematic." This mode of perceiving Zorn's file-card compositions in turn allows the music to be hermeneutically analysed in a manner more akin to film, and for certain analytical models from the study of cinema (for example oneiric theories or Boris Eikhenbaum's *inner voice*) to be transposed to the analysis of music. This paper will focus specifically on Zorn's 1987 composition *Spillane*, as a case study.

"THIS IS THE FRANCIE BRADY SHOW": NON-DIEGETIC MUSIC AND DIEGETIC CONTROL IN
ELLIOT GOLDENTHAL'S MUSIC FOR *THE BUTCHER BOY*
Joakim Tillman, Stockholm University

Many film music scholars have noticed that non-diegetic music sometimes seems to be controlled by a diegetic character, a phenomenon recently discussed by Guido Heldt (2013). For *The Butcher Boy* (Neil Jordan, 1997), Elliot Goldenthal wrote the music as if the protagonist Francie Brady, and not Goldenthal himself, was the composer. Goldenthal states, in "this particular film, that character had that much of a pull." The purpose of this paper is to explore how Goldenthal's score is designed and cooperates with other filmic elements to produce the effect that the music in *The Butcher Boy* is controlled by Francie Brady. *The Butcher Boy* is set in the early 1960s, and Goldenthal refers to many clichés of that period. The function of the music, though, is not to define the historical setting, but to get into the world of non-reality that Francie was living in. To reflect his schizophrenic mind, the music is characterized by extreme stylistic contrasts. For instance, one cue starts as a distorted waltz adaptation of Beethoven's "Für Elise", then changes into klezmer music, 1960s free jazz, and, finally, Apache drums. Goldenthal does not usually want to compromise his own vocabulary and create pastiche compositions. However, in *The Butcher Boy* he almost completely effaces his own voice as a composer. In tandem with filmic techniques for representing subjectivity, for instance the voice-over of the adult Francie, this creates the impression that the music indeed is controlled by the protagonist.

4. Loewe, THURSDAY, May 24, 2018, 11:00-12:30
TRISTAN, ISOLDE, AND THE SOUNDTRACK
Carolyn Abbate, Harvard University

A familiar approach to analyzing operatic music used in classic Hollywood soundtracks involves writing that music's

narrative reception history. Seen this way, deployments of Wagner's *Tristan und Isolde* seem irremediably banal: Tristan is the signifier of adulterous love, and someone inevitably dies to the sound of the arrangement Wagner made of Isolde's final monologue, the Liebestod.

This paper does touch on exceptions to this pattern: quirks, bizarre or disregarded instances where music from elsewhere in Tristan appears (Freaks, 1932), places where the Liebestod hints irreverently at love between women (*The Great Lie*, 1941). But its main focus is asking how excerpts from Tristan were "staged," by depicting listeners' attitudes (for diegetic performances), but more importantly within constructing acoustic envelopes. This means scrutinizing material sound anchors in scenes where Tristan is on the soundtrack, asking whether correspondences between heard sound and visual spaces are even remotely plausible. Indeed, two German émigré directors, Fritz Lang and Billy Wilder (along with their sound designers), while quoting Wagner, call into question Wagnerian ideals of absorption and perfected acoustic plenitude, which may reflect an ironic take on Wagnerism and its precepts. Lang, however (*The Blue Gardenia*, 1953), also seems to reflect upon an acoustically disorienting quality that originates in the opera per se: sounds whose origins and epistemological status are uncertain. Tristan und Isolde on the soundtrack turns out to confound easy conclusions about "Wagner" as a vortex that spins out all-too-predictable political and cultural meanings.

FROM WAGNER TO THE MULATA: A DUAL FEMALE PERSONALITY
Cary Penate, University of Texas at Austin

The parallels between opera and cinema have inspired film scholars such as Carolyn Abbate, David Schroeder, and Marcia Citron among others to draw connections between nineteenth-century staged works and twentieth-century films. Although these investigations have not always found direct influences of one medium on another, certain parallels have suggested deeply embedded cultural tropes within both cinematic and operatic practices. One particular theme that has permeated the two mediums has been the treatment of women characters dualistically, either as a "good," motherly type or an "evil" prostitute and menace. Examples of such depictions can be found in Richard Wagner's operas as well as in Cuban zarzuelas and musical films featuring mulata characters. The Madonna/Prostitute paradigm in Cuba, as manifested in the mulata's biracial character, permeates twentieth-century Latin American film and serves as an important foundation for many dramatic plots.

In this paper I explore the relationship between Wagner's theatrical and musical treatment of women in *Tannhäuser* (1845) and *Parsifal* (1882) with the figure of the mulata as portrayed in the Mexican- Cuban film *Maria la O* (1948), directed by Adolfo Bustamente. A close reading of the music and narrative of these works provides exceptional parallels among seemingly disparate cultures and eras. Specifically, I look at the Madonna/Prostitute syndrome as presented between different feminine archetypes. While the Wagner and Bustamente examples incorporate clearly misogynistic elements, they also enact forms of empowerment for their feminine characters, thereby complicating feminist interpretations of both works.

SPECTER, WOUND, FATE:
THE SECULARIZATION OF OPERA IN TARANTINO, MALICK, AND VON TRIER
João Pedro Cachopo, Universidade Nova de Lisboa

In this paper, I propose a critical encounter with three movies—Tarantino's *Django Unchained* (2012), Malick's *To the Wonder* (2012), and von Trier's *Melancholia* (2011)—in which the influence of Wagner becomes particularly audible. My aim, however, is not to add to the incredibly rich scholarship on Wagner and cinema, but rather to take the contradictions that separate these films, especially regarding their appropriations of Wagner, as a touchstone to map the ways in which opera has been secularized in cinema.

The debate on opera and cinema involves a discussion on how the ambition of the former permeates the latter. Now, if no other operatic composer embraces the pathos of grandeur and grandiloquence as strongly as Wagner, it seems adequate to propose an analysis of three movies in which his legacy is subtly, yet undeniably present. Hence specter, wound, and fate as emblems of such dislocation: 1) the specter of the idea of heroism unfolding in an epic narrative (in *Django Unchained*); 2) the wound that cinema unremittingly seeks to tear open in the heart of the spectator through an expressive—possibly manipulative—use of music (in *To the Wonder*); 3) the apocalyptic fate, at once individual and universal, whose revelation all aspects of art are meant to achieve (in *Melancholia*).

Beneath the surface of—and as a counterpoint to—this inquiry, the question, however, persists—and should be tackled—whether and how the deactivation, rather than the mere dislocation, of these ambitions would ultimately be possible by other means.

5. 6th Floor, THURSDAY, May 24, 2018, 2:00-3:30

ACTIVE LISTENING AND THE APPROPRIATION OF HIGH TECHNOLOGY: A CLOSE READING OF JEFF MINTER'S INTERACTIVE AUDIO VISUALIZER, THE VIRTUAL LIGHT MACHINE
Eamonn Bell, Columbia University

The Virtual Light Machine (VLM) was an audio visualizer that shipped in 1995 bundled with the Atari Jaguar CD, a compact-disc playing add-on for Atari's moderately successful Jaguar games console. Programmed in part by the game designer Jeff Minter, it used an implementation of the Fast Fourier Transform (FFT) to drive a suite of on-screen animations based on the CD audio signal. I begin with a forensic overview of this digital artifact – the VLM code – and work outwards from there to consider increasingly more general aspects of its historical context. In March 1996, Minter posted "YaK's Quick Intro to VLM Hacking" to the rec.games.video.atari online newsgroup, describing a "backdoor [...] which allows the user to get at the edit mode that was used to create the banks of VLM effects." I detail how this revelation of the hidden menu was received by the users of the rec.games.video.atari group, and how this knowledge circulated among Jaguar fans in mailing lists and user group publications. I explain how the VLM attempts to fulfill Minter's enduring aspirations to design a visual experience that valorizes active listening by centering interactivity on the part of its end users, especially among those who had learned of the existence of the VLM's hidden menu. To conclude, I describe the technological conditions of possibility for the VLM, juxtaposing early applications of real-time FFT algorithms in Cold War seismological research with Minter's enduring stature as a figurehead of video-game counterculture.

RISE OF THE IMPERFECTS: TREVOR JONES'S VIDEO GAME SCORES
Ian Sapiro, University of Leeds

Trevor Jones has scored films and television programmes for the majority of his career, but he has also worked in the 'third arm' of the screen-media industry, video games. His first such score was for the Electronic Arts game *Marvel Nemesis: Rise of the Imperfects* (2005), the first (and ultimately only) game arising from a partnership between Marvel and Electronic Arts. Although he had not previously scored a game, Jones was well versed in this sort of narrative world, having written music for conversions of graphic novels and comic-book heroes with unusual special abilities – **From Hell** (2001) and *The League of Extraordinary Gentlemen* (2003) respectively – in the preceding four years. His only other games work came in 2007, on a project named Zelda Ruin, for which Jones appears to have been commissioned to score a demo for the game.

This paper first considers Jones's work on *Marvel Nemesis*, exploring the project's place in his oeuvre and the ways in which he maintained and adapted his working practices, drawing on the appendix to Tim Summers's *Understanding Video Game Music* (2016) to provide a broad structure for the examination. It then proceeds with an analysis of Jones's work on the demo for Zelda, for which there is little more than a single cue in the Trevor Jones Archive at the University of Leeds. However, the files nonetheless permit close inspection of the demo's content, and the way that Jones approached his last (to date) foray into the world of video-game scoring.

SQUIRRELS, BATS, AND THIEVING MAGPIES:
HEARING KUBRICK'S *A CLOCKWORK ORANGE* IN VIDEO GAMES
William Gibbons, University of Leeds

The films of auteur director Stanley Kubrick cast a long shadow across cinema history. In the decades since their initial release, iconic works such as *2001: A Space Odyssey* (1968) and *A Clockwork Orange* (1971) have invited both parody and homage, creating an intertextual web that stretches across diverse media—including video games. As a number of scholars have compellingly illustrated, Kubrick's innovative and idiosyncratic uses of preexisting classical music comprise an essential component of his cinematic style. As a result, intertextual allusions to his films often include a substantial musical component.

To illustrate how Kubrick's legacy has found a place in video games, this paper examines extended musical allusions to *A Clockwork Orange* in two postmillennial video games. In the first instance, Henry Purcell's "Funeral March for Queen Mary" serves as a backdrop for transgressive parody in Conker's *Bad Fur Day* (2001); in the second, Batman: Arkham Origins (2013), the Overture to Rossini's *La Gazza Ladra* creates parallels to ultraviolent behavior of Kubrick's antihero, Alex.

The two games differ starkly in tone—Conker is an irreverent anthropomorphic squirrel, while Batman is, well, Batman. Yet in both cases the musical references to Kubrick's film aid in character development and provide intellectual gravitas. Moreover, these two games demonstrate how this type of intertextual reference functions differently in video games than in non-interactive media. By alluding to Kubrick's antihero Alex, the games implicate the player in aestheticized ultraviolence, and suggest that the casual enjoyment of virtual violence may raise serious ethical questions.

6. Room 303, THURSDAY, May 24, 2018, 2:00-3:30
"TUNES UNDER TUNES": BALLAD–DANCE ARRANGEMENTS AS SUBVERSIVE TEXTS
Stephen Pysnik, Independent Scholar

Within American musical theater, ballads frequently function as key musical moments of romantic expression. Particularly in film musicals, such musical numbers also often intensify this embodiment of desire through dance. These

ballad–dance numbers exemplify Raymond Knapp's and Rick Altman's concepts of the "marriage trope" of musical theater, in which an entire show is structured around gendered power hierarchies and the heterosexual pairing of the protagonists. However, this paper argues that the arrangements of such numbers can contain musical material that highlights the contributions of gay people to this art form, thus revealing a subversive set of power structures. Specifically, the analysis will focus on the music of Conrad Salinger (1901–62), who specialized in writing ballad–dance arrangements for MGM film musicals.

This paper considers Salinger's arrangements in the films *Ziegfeld Follies* (Minnelli, 1946) and *Brigadoon* (Minnelli, 1954) as examples of his musical engagement with gay camp aesthetics. This inquiry is based in a comparison of previously neglected piano–vocal versions and sketches of the musical numbers therein to the unpublished conductor's scores. By assessing the musical excesses unveiled by these comparisons, my analysis argues for Salinger's extravagant compositional style as a gay performance that grants access to new readings in which the heterosexist narratives and gender binaries of these numbers are disrupted. In doing so, this paper presents a model for evaluating the contributions of musical arrangers and for assessing the impact of gay artists in American musical theater.

EL FANTASMA AND THE MEXICAN FILM MUSICAL (1959—1965): MUSICAL MOMENTS, HYBRIDITY, AND BORROWINGS FROM GASTON LEROUX'S *LE FANTÔME DE L'OPÉRA*
Jacqueline Avila, University of Tennessee

Transitioning from the conventional genres of the Golden Age (roughly 1936—1952), Mexican national cinema during the late 1950s and 1960s produced "churros," formulaic films that were "rapidly made, soon forgotten, identical to one another and cheap." Key players in the production of "churros" included comedian Tin Tan (Germán Valdés) and the popular luchador (wrestler) Santo. While films starring these two characters typically differ in tone (Tin Tan starred in comedic roles while Santo in action films), each feature in a film pitted against a disfigured Phantom villain with extensive musical theater experience, who terrorizes anyone who comes into "his" theater. *El fantasma de la opereta* (*The Phantom of the Operetta*, 1959, dir. Fernando Cortés) and *Santo vs. el estrangulador (Santo vs. the Strangler*, 1965, dir, René Cardona) appropriate iconography, select narrative elements, and the Phantom from Gaston Leroux's Gothic novel *Le Fantôme de l'Opéra*. Both films, however, only use the Phantom as a conduit for musical performances recycled from Mexico's tradition of lyric theater. These musical moments dominate the narratives of both films, which consistently shift genres from horror to comedy to musical. This paper examines two crucial musical moments in *El fantasma de la opereta* and *Santo vs. el estrangulador* in which the Phantom antagonist crosses between musical and horror genres, synthesizing material from Leroux's novel with Mexican musical culture. This focus not only highlights the cultural borrowings occurring on screen, but also interrogates the position of the film musical in Mexico's changing cinematic landscape.

PINEWOOD'S FIDDLER FANS GOLDWYN'S FOLLY: LONDON'S BATTLE FOR FILM MUSIC BUSINESS
Katherine Quanz, University of Wisconsin-Madison

In 1972 Gordon McCallum from Pinewood Studios in London, England won the Oscar for Best Sound for his work on Norman Jewison's adaptation of the musical, Fiddler on the Roof. The win helped to solidify Pinewood's status as an estimable postproduction studio, but Jewison's decision to leave Hollywood and work in London was controversial: it broke from producer Marvin Mirisch's established relationship with Hollywood's Goldwyn Studios. Moreover, the controversy was compounded by the choice to mix the musical for the prestigious four-track stereo format. In order to assuage Mirisch's fears that the soundtrack would be inferior in quality, it was agreed that Goldwyn's technicians would approve the Pinewood mix.

In this paper, I examine the archived correspondence between London and Los Angeles re- recording engineers regarding Fiddler's four-track sound design. This correspondence is preserved in the Norman Jewison collection at the Wisconsin Center for Film and Theater. The letters from Goldwyn's sound team argued that Pinewood was not capable of delivering a Hollywood-caliber soundtrack. Conversely, Pinewood's response accuses Goldwyn of not adhering to the industry standards for orchestral mixing.

I situate this correspondence within the broader practices of the two local industries. I argue that following the success of the Bond films, which were mixed by McCallum, Los Angeles technicians saw the British industry as a threat. This paper then demonstrates that London was encroaching on the Hollywood postproduction sound market in the early 1970s. This foreshadows the rise of Dolby Stereo that further compounded transatlantic competition by the end of the decade.

7. Loewe, THURSDAY, May 24, 2018, 2:00-3:30
MUSIC, SPACE AND MOVEMENT: SCORING TRANSITION SCENES IN THE FILMS OF YASUJIRŌ OZU
Alexander Binns, University of Hull

The Japanese film director Yasujirō Ozu is revered critically for the carefully-poised and understated visual structure

and design of his films which are marked, in particular, by a prominent use of "empty spaces". Music occupies a similar carefully circumscribed position in his films, especially in relation to how space and movement are configured. Ozu's use of music, particularly in his later films, also suggests an outward-looking interest in musical style which references encounters with a range of post-war musical genres. At the same time, however, his films display a deliberately-controlled avoidance of using music to amplify emotional engagement and even seem to undermine such approaches by immediately contrasting moments of sadness or tragedy with buoyant and "positive" music. Furthermore, music often marks scenes of transition, which are often visually still, or scenes of movement, though carefully avoiding too close association with character.

Relatively little has been written in English about Ozu's use of music. Focusing on his 1960 film, *Late Autumn*, and referencing others, this paper will address some of the questions raised by his use of music and demonstrate how his particular approach to music editing and generic deployment, as well as newly emerging responses to musical genre in Japan more broadly, contribute to a scoring style that is rich in historical and hermeneutic potential but which is also productively read alongside ideas of Japanese aesthetics.

THE "RASHOMON EFFECT," EFFECT POST-ORIENTALISM AND IN THE ERA OF #METOO
Robynn Stilwell, Georgetown University
"...Women use their tears to fool everyone. They even fool themselves."

In Akira Kurasawa's classic film, these words are spoken by the audience-insert character. We listen to the same story presented by three participants in a rape/murder, through the narration of two witnesses to the trial. The misogyny ingrained in those lines represents a "truth" that pervades patriarchal cultures and shifting perspectives. The film's music further engages a similar cross- cultural mutual implication of femininity and exoticism.

Like all the characters, the two female characters represent archetypes: the Woman is, even in the same tellings, a Lady/Virgin and a Seductress/Whore; the Medium who ventriloquizes the Man is a witch figure, androgynous/sexless and terrifying. Music is at its most manipulative in these central sections, functioning like narrative magic. A recognizable parody of Ravel's Bolero casts a glamour — a spell that conceals truth beneath an appealing surface — over the Woman's story. By contrast, the Medium's startling gestures, noise-making, and vocalizations convince the Court that she is speaking for the dead Man, though the orchestral underscore hints at both possession and deception via Falla's *El Amor Brujo*.

Fumio Hayasaka's score borrows significantly not just from Western models, as scholars have noted, but from a very specific subset — an exoticist Franco-Russian depiction of Spanishness from the dance repertoire of the 1910-20s. The overlapping and layered exoticism resonates with the complex narrative that denies women "truth," and intersects with a hypnotic physicality demonstrated by both women.

THE GROOVES OF SWORDPLAY IN *SAMURAI CHAMPLOO*
Jesse Kinne, University of Cincinnati

This paper offers a hermeneutic reading of the music mediating viewers' and combatants' experiences of the flow of time during sword duels in the anime *Samurai Champloo*. A forerunner of the chillhop and instrumental hip hop genres, Japanese DJ and producer Nujabes blends hip hop and jazz samples in mellow style which awaits analytic investigation. Directed by Shinichirō Watanabe (of the acclaimed *Cowboy Bebop* (1998)), *Samurai Champloo* infuses Japan's feudal, shogunate-ruled Edo era (17th to mid-19th centuries) with hip hop cultural markers—most notably Nujabes's music.

Layered atop Nujabes's grooves are the clashes and clangs of dueling swords, a sonic counterpoint cast against the filmic rhythm of cuts, zooms, and pans. My analysis reveals that the visual and aural accents of the sword strokes don't merely align with the metrical grid projected by the accompanying soundtrack, but coordinate with the rhythmic patterns of the riffs constituting the musical grooves, suggesting that the grooves exemplify the embodied martial rhythms of the fighters.

Particularly interesting among the filmic devices is time dilation. The flow of diegetic time during battles is occasionally subjected to varying magnitudes of slow-motion. Beyond mere dramatic effect, these time dilations enable viewers to mimetically experience the fighters' swift movements. Typical viewers would struggle to predict or embody the motions of expert swordsmen; however, discretionary use of time dilation remaps the natural but jagged combat rhythms onto artificial but familiar musical rhythms. By imbuing diegetic actions with consonant musical qualia, viewers are able to vicariously appreciate the expertise on display.

8. 6th Floor, THURSDAY, May 24, 2018, 4:00-5:30
ROCK THE KASBAH:
MUSIC VIDEOS AND IDENTITY CONSTRUCTS IN THE EAST-WEST CONTACT ZONES

Sophie Ell, University of New Mexico
In his 1998 monograph *Playing Indian*, decolonizing historian Philip Deloria argues that from the early beginnings of the U.S. imperial trajectory, white settlers have adopted and utilized various traditional Native American motifs that played a crucial role in the process of creating a national identity as well as defining individual belonging within it. This paper puts this concept of performative cultural appropriation in conversation with Edward Said's Orientalism as a launching point from which to interrogate a range of Orientalist tropes in popular music videos originating in Britain in the 1980s. Considering recent shifts in contemporary Western media representations of the Middle East, and examining their function in identity politics, the paper interrogates the arrangement of the different partakers in these traveling cultural encounters. How, for example, is the pop star situated in relation to images of exotic deserts, veiled women, the sensuality and danger of unfamiliar brown bodies, and the unresolved mysteries of the formerly colonized landscapes? How are the indigenous inhabitants of foreign lands depicted in these short audio-visual narratives? How is the viewer—who could be watching from anywhere in the world—positioned as observer and/or participant in the experience? Looking in particular for places where geographical and individual boundaries are blurred, the paper lingers on moments when the often-obscured ideological mechanisms of identity constructs are revealed, East-West dichotomies collapse, and distinctions between "self" and "other" are unsettled.

STOP TO SMELL THE PIXELS: PLAYING AND PERFORMING DIGITAL NATURALISM IN *PROTEUS*
Kate Galloway, Wesleyan University
Video games can operate as environmental texts, forging connections with the environment and participating in identity formation through sensuous experiences of place. Human beings are "placelings" Edward S. Casey argues, "we are not only in place but of them" (Casey 1996: 19). Game audio serves as an entry point to understanding how visual, ludic, and game audio design models ecological processes, environmental stewardship, and human identification with virtual representations of nonhuman materiality and musicalities. Human existence is situated in time and place, and place–even the virtual and non-specific environment of *Proteus* (2013)–participates in identity formation. Through exploratory gameplay that emphasizes interaction with the spatiality of the game world, players fashion a spatial identity by performing the virtual environment. The player controls, plays, and performs the environment, manipulating its physical and sonic materiality through their gameplay as they explore the spatiality of the virtual environment. The soundscape in *Proteus* changes in response to players' movement, location, and mode of sensing place, communicating to players that their activity and navigation composes the "virtual" soundscape, just as they are collaborative composers of their "real" soundscape. Informed by ethnographic sources from techno-culture and gameplay fieldwork and performance ethnography of these environments that play and are played, I argue that the interactive game audio of Proteus connects players with nonhuman nature, using game audio to model ecological principles, facilitate ludic interaction with the materiality of nature, and sense the spatiality of the game environment's digital naturalism, thus, identifying with place.

PERSONAE AND GENDER CRITIQUE IN STROMAE'S *RACINE CARRÉE*
Michèle Duguay, The Graduate Center, CUNY
Stromae—the stage name of Paul Van Haver—is a Belgian hip-hop and electronic music artist known for his innovative music videos, androgynous physique, and lyrics that confront issues of race, misogyny, and colonialism. Despite his widespread popularity in French-speaking circles, his work has received scant attention in the musicological literature. Drawing from recent work on musical personae (Auslander 2006) and masculinity studies (Connell & Messerschmidt 2005, Jarman-Ivens 2007), this paper aims to fill this gap by examining how Stromae uses personae to critique masculinity and gender roles in his 2013 album *Racine Carrée*.

I begin by describing Stromae's multimedia approach to popularizing specific personae, using singles "Papaoutai," "Carmen," and "Formidable" as examples. Then, I present an in-depth analysis of the two characters developed for his single "Tous les mêmes." In YouTube clips, interviews, live performances, and the official music video, Stromae has appeared as both the male and female halves of a fighting heterosexual couple. Engaging with literature on multimedia analysis (Cook 2004, Railton & Watson 2013, Vernallis 2004), I demonstrate how these personae are used as tools to critique stereotypically traditional gender norms. First, Stromae often plays both characters simultaneously by sporting makeup and a wig on only the left (female) side of his face, bringing attention to gender performativity through his own body. Moreover, I describe how these personae interact with choreography, musical form, background vocals, and color in the music video to create a narrative that progressively blurs the distinction between "male" and "female."

9. Room 303, THURSDAY, May 24, 2018, 4:00-5:30
THE FAKE FILM MUSIC DEBATE
Eric Dienstfrey, University of Wisconsin, Madison
This paper explores the concept of "fake" sound technology and accounts for why engineers routinely applied the term fake to several film soundtracks. In turn, it sheds light on the ways the media industry ascribes value to unconventional sound designs.

I focus on *Perspecta Sound*, a 1950's sound system developed by Mercury Records engineer Robert Fine. *Perspecta* used control tones to compress three loudspeaker channels—left, center, and right—onto a single audio track. Many movies including Brigadoon and Vertigo featured these control tones. Yet due to its reputation as an acoustical forgery, *Perspecta* fell out of use by the 1960s. Today, *Perspecta*'s three-channel mixes are only playable in single-channel mono. Few documents detail how *Perspecta*'s stereo designs actually sounded and why its reproductions were characterized as fake when other musical recordings at the time were not.

My paper presents a means to address these questions. I conducted extensive analyses of the surviving *Perspecta* soundtracks for MGM's *Forbidden Planet* and *Silk Stockings*. I specifically used Sonic Visualizer software to create spectrograms for every piece of acoustical data present on these tracks. The spectrograms revealed the inaudible control tones that once stored *Perspecta*'s multi- speaker information, and this enabled me to recreate and examine the *Perspecta* musical designs for both releases.

From this research, I argue that *Perspecta*'s stereo effects were highly experimental and antithetical to the definitions of proper fidelity and "true" three-dimensional sound that circulated among post- war motion picture audiophiles. As a result, its stereo designs were deemed fake.

"WE'LL FIX IT IN POST": DIGITAL EDITING AND THE FILM SCORE
Nicholas Kmet, New York University

With the rise of digital editing platforms at the end of the 1990s and digital projection systems a decade later, directors have increasingly edited their films far later into the post-production schedule than ever before. As a result, the concept of "picture-lock" has practically ceased to exist. For composers, this means that the vast majority of films now experience editing changes after the music has been written and recorded. As re-recording large portions of scores remains prohibitively expensive, the result is that music editors are left to conform scores in the composer's stead. Music editors are tasked with lengthening and shortening cues to fit new edits of the film, and can even be tasked with creating entirely new cues from existing material—a sort of patchwork—when editing has made the original music unusable in context.

While this practice has become increasingly prevalent over the last two decades, awareness outside the industry has lagged significantly behind. Thus far, the extent to which this editing can affect finished scores has not seen much exploration in academia, while discussion in the public sphere has only recently begun to acknowledge It at all. The impact of such editing on film scores, though, has only continued to grow. This paper examines several examples of editing that greatly affected the final score, discussing the ramifications for the music and contextualizing this phenomenon as it relates to our understanding of film scores and their analysis.

10. Loewe, THURSDAY, May 24, 2018, 4:00-5:30
QUOTATION OF TIME: MUSIC AND MEMORY IN TAKAHATA ISAO'S *ONLY YESTERDAY* (1991)
Kunio Hara, University of South Carolina

Takahata Isao's 1991 animated film, *Only Yesterday*, follows the journey of a young urbanite from Tokyo, Okajima Taeko, to the remote countryside in northeastern Japan. Throughout the film, the moments of introspection afforded by this trip encourage Taeko to recall memorable events from her childhood. To distinguish these moments of recollection from the rest of the film, Takahata inserts music that were popular in the late 1960s in them. In the liner notes to the film's soundtrack album, Takahata characterizes the technique of inserting pre-existing music as a form of "quotation" that provides an added layer of meanings to the film.

For the most part, Takahata's use of musical quotation seems to be logical and unremarkable. However, one exceptionally startling example takes place in the conclusion of the film, in which the closing credits are superimposed on a dialogue-less sequence that depicts the final outcome of the narrative. The music that accompanies this sequence is a Japanese cover version of Amanda McBroom's "The Rose" sung by Miyako Harumi. Takahata's decision to feature Harumi is unexpected since she was then known primarily as a performer of enka, a genre of folk-inflected Japanese music that carries strong cultural associations with tradition, rurality, and nostalgia. This surprising transformation of Harumi from an enka star to performer of an American pop ballad encapsulates Taeko's own process of metamorphosis. Prodded by the vision of her own childhood, Taeko makes a bold decision to turn her life around and remain in the village.

COMPOSING ON SCREEN:
THE REPRESENTATION OF COMPOSERS AND VIRTUOSOS IN JAPANESE MOVIES FROM THE 1930S
Fumito Shirai, Kyoto University

During the 1930s and 1940s, in the era in which talkies became established in Japan, many of the domestic film musicals were influenced by American and European film musicals and composer biopics. These films presented diverse images of music from various fields, including Western music in Japan, pop music in a syncretic style, and traditional Japanese music. Analyzing several examples, this paper explores how, in 1930s Japan, modernization and

national identity were represented on screen through musicians.

First, I reveal the image of the composer as a romantic genius through an analysis of *Kojo no Tsuki (The Moon on the Deserted Castle*, 1937), a biopic about Rentaro Taki(1879-1903), the earliest Japanese composer of Western music, who was famous for his song composition. Second, I argue that the image of the heroic composer is presented in another biopic, *Seikino Gassho: Aikoku Koshinkyoku (Monumental Chorus of This Century: Patriotic March*, 1938), which is about Tokichi Setoguchi(1868-1941), who composed one of the most successful military songs of World War II. For both films, I closely analyze the scenes that depict the moments in which songs are composed, focusing on their audiovisual aspects. Third, I compare the representations of virtuosos in domestic backstage movies (involving traditional Japanese music) to those of American and European film musicals. As a result, I discuss the historical and political contexts surrounding the representation of Japanese composers, which consists of a mixture of Western and Japanese identities at the social and aesthetic levels.

THE SOUND AND FURY OF *LADY SNOWBLOOD*: JAPANESE PULP-ABSURDIST AESTHETICS
Matthew Tchepikova-Treon, University of Minnesota

Two specters haunt the filmic world of *Lady Snowblood* (1973, dir. Toshiya Fujita). On its highly stylized pulp surface, the film tells the blood-splattered story of a classically tragic character, Yuki (Meiko Kaji), who seeks vengeance on those who murdered her father and raped her mother. However, set during the Meiji Restoration—and thus invoking Japan's world-historical development as an industrialized, techno-imperialist nation commencing in 1868—*Lady Snowblood* also tells a palimpsestic story of post-1968 Japan's own moment of political, economic, social, and cultural (re)formation mapped onto Yuki and a group of Meiji-era radicals seeking vengeance upon the modern ruling class. Throughout the film, "historical" sound material in the form of propaganda radio broadcasts and early sync sound newsreels clash with violent set pieces, funk-psychedelic music, avant-garde sound effects, and at times grotesque foley work that sonically satirizes the modern state's imperialist formation while also producing a particular alienation effect with its hyper-real cinematic soundscape.

As such, in this paper, I argue that through its absurd 'low-culture' aesthetic of sound production *Lady Snowblood*'s two specters converge to critique both the material conditions of the film's production in 1973, and the long history of Japanese modernity. Further still, combining close formal analysis with archival work (National Film Center, Tokyo) and scholarship on Japanese exploitation cinema, I also work to draw out and historicize the complicated protestation of postwar U.S.'s semi- colonial presence in this pulp-absurdist fantasy too often relegated to footnote status vis-à-vis Tarantino's *Kill Bill* in Western film scholarship.

11. 6th Floor, THURSDAY, May 24, 2018, 6:00-7:30
GRAND THEFT AUTO V AND THE DEGRADING AMERICAN URBAN SOUNDSCAPE
Joel Rust, New York University (GSAS)

R. Murray Schafer's *The Tuning of the World*, the text that introduced "soundscape" into our lexicon, was written as a guide for musicians to understand and improve their sonic environment. But what happens when we take Schafer's prescriptions and invert them? This is the situation we find in GTA V; Los Santos is a grotesque and exquisitely detailed satire of the American city and its designers have deliberately made the urban soundscape worse – devoid of soundmarks and pervaded by noise. The in-game radio forms a complex mediating layer, deepening our immersion in the game world while providing ironic distance. In this paper, I argue that by tracing the interactions between the game's many car radios and the urban soundscape, the dark mirror of Los Santos reveals truths and anxieties about the present and future of the American city, and the archetypal act of driving through it.

Some features of the real-world soundscape are retained to create familiarity, while others are exaggerated to highlight urban decay and the degradation of civic space, manifesting differently in the city's economically polarized neighborhoods. I consider various ways in which the player's experience of listening to the car radio while driving through this city falls between established categories, so that the boundary between public and private – and their ensuing responsibilities – is weakened. This ambiguity encourages the player to imagine him or herself as a detached flâneur, even as their actions have prodigious effects upon the game's world.

ALGORITHMIC MUSIC SCORING:
AN APPROACH TO AUTOMATED COMPOSITION FOR AUDIOVISUALS
Alvaro Lopez, University of California Riverside

In this paper I review the concept of algorithmic composition and discuss its applicability and implementation in audiovisuals. Although the practical replacement of a composer is not the objective, it is possible to envision a tool to leverage efficiency and variability on music creation. Fitting the appropriate method goes from the need of a thorough human-made piece, with traditional recording and mixing stages, to a highly variable, computer-produced sequence for multi-linear and interactive narratives. Tools as *Amper Music®,* an *AI music composer*, currently provide a framework for automated music segment production tailored to audiovisuals. Although it features speed, control and royalty-free

music output through an online browser interface, its proprietary algorithms are not open to develop a particular composer's idea or style. It also opens a discussion about formulaic compositional techniques through style templates. While algorithmic note-by-note generation potentially offers flexibility and infinite diversity, it poses significant challenges such as achieving performance sensibility and producing a distinctive narrative style through program design. Starting by evaluating suitability based on a range of audiovisual categories, I examine possibilities, advantages, and challenges offered by algorithmic composition studies that employ Markov models, a-life/evolutionary music, agents, generative grammars, and artificial neural networks/deep learning. According to those models, I outline rule-based strategies for music transformation in synchrony to emotional cues. Finally, I propose a compositional tool design based in modular instances of algorithmic music generation, featuring stylistic development in connection with an audio engine.

SCORING THE INCOMPREHENSIBLE:
THE ROLE AND SIGNIFICANCE OF ELECTRONIC MUSIC IN ANDREI TARKOVSKY'S *MIRROR* (1975)

Tobias Pontara, Musicology, Department of Cultural Sciences, University of Gothenburg

Towards the end of the fifth chapter of his artistic testament *Sculpting in Time*, Russian director Andrei Tarkovsky (1931-1986) devotes a few pages to discuss the use of electronic music in film, concluding that such music has "enormously rich possibilities for cinema." In this paper I focus on the role and significance of electronic music in *Mirror* (1975). In this most autobiographical of Tarkovsky's films, composer Eduard Artemiev's electronic score occurs in connection with three seemingly unrelated themes: memories/visions of early childhood, inexplicable supernatural events, and documentary footage from the Second World War. Concentrating on a few sequences from the film, each of which exemplifies one of the three themes, I argue that what at first sight may appear as a confusingly haphazard and inconsistent use of electronic music is in fact not so. Instead, a closer examination reveals that the multiple instances of electronic music in Mirror are closely linked to each other in that they can all be understood as sounding significations of experiences (the cruelties of war, the supernatural, the very earliest stages of childhood) that in different ways lie beyond the reach of human understanding and comprehension. By thus connecting what may otherwise be regarded as radically unconnected episodes, Artemiev's electronic score plays a central role in holding together the complex structure of this famously enigmatic film.

12. Room 303, THURSDAY, May 24, 2018, 6:00-7:30
ANOTHER WOODY: J.S. BACH IN DIXIELAND

Per Broman, Bowling Green State University

The Woody-Allen-character's statement from the beginning of *Manhattan* describing New York as pulsating "to the great tunes of George Gershwin" still encapsulates the public perception of Allen's works, drawing upon the Great American Songbook and Dixieland jazz. But just as many of Allen's films are shot outside of Manhattan, a large number of his close to fifty auteur films feature western art music, and often prominently so. In these films, Classical music often functions as an upper social-class marker, as characters attend the opera or the symphony, but this repertoire also provides dramatic emphasis and comic relief. While Allen's Classical sound world is dominated by opera and by classical and romantic orchestral repertoire, seven of his films feature music by J.S. Bach, providing yet other diegetic functions.

In this paper, I will analyze the Bach excerpts—in *Alice* (1990), *Another Woman* (1988), *Crimes and Misdemeanors* (1989), *Hannah and her Sisters* (1986), *Irrational Man* (2015), *Melinda and Melinda* (2004), and *Small Time Crooks* (2000)—and show how several of the cues differ from what is perceived to be typical of Allen's soundtracks. Bach's works are used in a wide variety of contexts. For example, they constitute a poignant social commentary as in the film of Mother Theresa in *Alice*, and show intertextual relationships with the works of Ingmar Bergman—the filmmaker admired by Allen—in *Hannah and her Sisters*. Most often though, Bach cues provide seriousness, bringing an instant change of mood to the narrative.

MARY'S IMMACULATE CONCEPTION, 2.0: GODARD + BACH = HAIL MARY

Michael Baumgartner, Cleveland State University

Godard integrated into his 1985 film *Hail Mary* preexisting music by Johann Sebastian Bach. The choice of Bach is a surprise, as Godard has hardly ever used the music of the German Baroque master in his almost sixty-year film career. As the use of Bach in *Hail Mary* marks a singular instance in Godard's oeuvre, the objective of this presentation is to explore the process of the cinematic re-appropriation of Bach's music in *Hail Mary* and the approach how the music supports the filmic narrative.

Hail Mary is an intimate, modern-day adaptation of Mary's story from annunciation to Christ's birth. Godard examines in *Hail Mary* the inexplicable idea of conception without corporal contact in a contemporary world that lost its unchallenged acceptance of incomprehensible occurrences. The mystical and intangible aura of the film is evoked through the numerous, short fragments, excerpted from the best-known highlights of Bach's oeuvre. Godard exploits here the nineteenth- and twentieth-century notion of understanding Bach as both the quintessential composer of sacred

Baroque music and the unrivaled master of the most sublime of all late Baroque music. The filmmaker correlates the Lutheran Bach to the Calvin city of Geneva, the site of the modern-era story of Mary. The use of music elevates *Hail Mary* to the level of a perceptive reflection upon the historical, religious and social foundation of Western society through a thoughtful and profound reception of Bach's work in the context of the reinterpretation of the immaculate conception of Mary.

A HYMN FOR HUMAN HARMONY:
THE EVOLUTION OF DIEGETIC MUSIC IN THE FILMS OF STEVEN SPIELBERG AS AN AMPLIFIER FOR INTER-CHARACTER CONNECTION AND A SIGNIFIER OF HOPE
Jonathan Bower, University of Southern California, School of Cinematic Arts

When we hear the words music and Spielberg, more than likely a majestic John Williams anthem will soar through our heads. And, why wouldn't it? Spielberg's filmmaking is masterfully musical, and his use of score for dramatic impact is undeniably effective. However, what is often overshadowed by these sweeping underscores is his use of source, or on-screen, music. This paper will explore Spielberg's diegetic musical material, and will examine how these elements work to strengthen the story-- in particular, how music is used to connect characters to one another and/or symbolize a sense of hope/optimism, and how these uses have evolved over the course of his career. Specifically, that as Spielberg moved forward through his career, his use of on-screen music shifted from overtones of lightness to encompassing undertones of darkness and seriousness. Therefore, while we look at these intra-filmic musical instances we will also track the potential extra-filmic influences Spielberg's personal biography may have had on his employment of source music as a thematic amplifier.

13. Loewe, THURSDAY, May 24, 2018, 6:00-7:30
ANIMAL SOUNDS FOR HUMAN AUDIENCES:
THE MUSIC OF *KONEKO MONOGATARI* AND THE ADVENTURES OF MILO AND OTIS
Megan Small, University of Iowa

Koneko Monogatari was one of the most successful films in Japan during the 1980s. Featuring only animals, this story of a cat's journey from a kitten to fatherhood was scored by pop star Ryuichi Sakamoto. When the film was released in the United States as *The Adventures of Milo and Otis*, the score was completely replaced by one created by Michael Boddicker. Both composers wrote new music in addition to sampling existing material, Sakamoto using his own albums and Boddicker drawing from the Western canon. The choices between sound, silence, and new or borrowed music shape our perception of the story, but more importantly, our understanding of the animals. Footage of the animals was gathered documentary style over a four-year period by director Masanori Hata; over 400,000 feet of film was edited and pieced together to create a storyline. The cat and his dog friend encounter a variety of livestock and wild animals in this coming-of-age tale.

This paper studies and compares the scores of the two films in order to demonstrate their connection to their respective target audiences. Analyses of select scenes will determine how the scores impact our perception of the animal characters and their behaviors in the films. Together, these findings illuminate the human valuation of companion animals.

PULLING OUT ALL THE STOPS: REPRESENTATIONS OF PIPE ORGAN IN JAPANESE MULTIMEDIA
Brent Ferguson, University of Kansas and TJ Laws-Nicola, Texas State University

Multimedia works since eighteenth-century opera have employed the pipe organ to evoke a range of indexical signs. In Western culture, various pipe organ timbres attribute to the church, marriage, death, and white male megalomania. Through globalization, these tropes have been transferred to non-Western cultures, but not necessarily with the same intertextual baggage. This research focuses on the adoption and transformation of the pipe organ in recent Japanese multimedia. Given the Western origins of the instrument and its Western tonality, the pipe organ in Japanese culture acts as a signifier for a gothic view of the past world from which the pipe organ came—the colonizing West. Through a study of 83 video games and 45 anime shows, this paper demonstrates how the pipe organ has come to represent antagonistic elements, including Western stereotypical extremes of antagonists, corrupt institutions, and catastrophe. For example, pipe organ continues to accompany antagonistic megalomaniacs such as Orichimaru in *Naruto* (2002–2007) as well as the Western extreme of Count Dracula in the *Castlevania* game series (1991–2014). The instrument signifies hostile organizations such as the militant theocracy in *Blassreiter* (2008) and the corrupt church in *Final Fantasy XIII* (2009). Composers weaponize pipe organ to instigate variants of destruction with examples of individual death in *11 Eyes* (2009), regional destruction in *Shin Megami Tensei III: Noctourne* (2003), global destruction in *Chrono Trigger* (1995), and the destruction of a parallel universe in *Bokurano* (2007).

PHANTASMAGORIA AND MODERNITY: RESHAPING THE RECEPTION OF HAYAO MIYAZAKI AND JOE HISAISHI'S *HOWL'S MOVING CASTLE* (2004)
Gui Hwan Lee, SUNY Stony Brook

This paper proposes an original reading of Hayao Miyazaki's animation film *Howl's Moving Castle* (2004) in response

to the existing reception. Not taking the role of soundtrack into account, previous critics questioned the film's inconsistent narrative that switches in the middle from a fantastic romance to an anti-war drama. In my original interpretation that regards the image- and soundtrack as equally important signifiers, *Howl*'s narrative is reconsidered as a coherent critique about the phantasmagoria in modern society. Drawing upon the discourse of Walter Benjamin, this essay refers by the term to optimistic illusion powered by material means of modernity and capitalism. This idea can bring a new perspective to the previous criticism about *Howl* in terms of its inconsistent narrative: in this view, the narrative disunity is not a fallacy, but an aesthetic charm: the shift from the fantasy romance to the war drama signals the moment when the protagonists realize the social reality behind the phantasmagoria of their modern world.

First of all, this essay reviews the existing reception of the film, and the scholarship of phantasmagoria in order to provide an essential background for the main discussion. Then, it analyzes three crucial sequences of *Howl* to exemplify how the soundtrack contributes to the symbolism of phantasmagoria, supporting the director's critique of modernity. Finally, the present paper argues that as Benjamin's thoughts did for his modern Germany, *Howl* brings the issue of phantasmagoria into our recognition, and encourages us to critically think of our own societies.

14. Loewe, FRIDAY, May 25, 2018, 9:00-10:30 KEYNOTE — CARTER BURWELL

A frequent collaborator with the Coen brothers, Todd Haynes, and Martin McDonagh, Oscar nominated and Emmy-winning composer Carter Burwell is a prolific luminary in the contemporary film music industry. His most recent scores for *Carol, Wonderstruck* and *Three Billboards Outside Ebbing, Missouri* have been met with critical acclaim. Through the lens of several iconic works, we will discuss how Burwell approaches the art of film scoring from both narrative and technical perspectives.

15. 6th Floor, FRIDAY, May 25, 2018, 11:00-12:30
ANALYZING WALKING SIMULATORS
Elizabeth Hambleton, University of California, Santa Barbara

Video game scores are often interactive and almost always dynamic. Composers typically write in loops and modules to permit the player any timing they require during their play session. Some games do not employ such sensitivity to the player's choices and prefer a static score instead. One genre rests in the gray area between dynamic and static. Walking simulators, also termed "visual narration" or "interactive narration," are games without winning or losing or any traditional traits of a video game besides the medium. Without goals, danger, actions, or the need to react to anything, there is widespread discussion whether or not they qualify as "video games" at all. In the context of video games, they are in a gray area without a fixed name or definition. However, outside the context of their medium it becomes clear that they resemble virtual soundwalks. In this paper, I will draw from soundscape and soundwalk theories from R. Murray Schafer, Hildegarde Westerkamp, J. Douglas Porteous, and Janet Cardiff to build a foundation of analytical techniques that apply to non- virtual soundwalks. Next, I will draw from video game music analytical theories from Isabella van Elferen, Elizabeth Medina-Gray, Mark Benis, and Tim Summers. I will apply these methods to *Dear Esther* (2012) and *Leaving Lyndow* (2017), and briefly to the *Drizzlepath* series (2014-), Everybody's *Gone to the Rapture* (2015), and *Lifeless Planet* (2015) to synthesize a method of analysis for walking simulator games.

THE FELLOWSHIP OF THE SOUND(TRACKS):
HOW THE REGALIA BECAME A PLACE TO UNWIND IN *FINAL FANTASY XV*
Hee Seng Kye, Music Research Center, Hanyang University

The present study examines the car radio system of the 2016 game *Final Fantasy XV* (FFXV). The system allows its player to play back the soundtracks of previous *Final Fantasy* series while driving Regalia, the primary means by which characters travel in the virtual world of Eos. Listening to these tracks, however, comes with one condition: you must first purchase them with an in-game currency "gil." This means you have to work, going out to the field and hunting monsters. The music, in short, is given in exchange for your labor.

Why do some players choose (or not) to spend extra time and money to collect these tracks when it has no effect on completing the game? This question entails much more than the "nostalgia" trope. For example, how do we explain the cognitive dissonance elicited by the sound from the 8-bit and 16-bit eras while being presented with life-like graphics of FFXV? Is the music coming out of the car diegetic or non-diegetic? To what extent does it blur the spatial boundaries between the real and the virtual? And finally, how does the music (re)constitute the game player's subjectivity?

This study attempts to answer these questions drawing on recent work from (ludo)musicology and sound studies. Based on nine months of "fieldwork" and offline interviews with players, this paper traces how the Regalia becomes "the place to unwind" in the game space, and, in turn, the way in which the player's gaming experience is reconfigured by sound.

TROPES AND NARRATIVE FORESHADOWING IN *FINAL FANTASY IV*
Sean Atkinson, TCU School of Music

David Neumeyer's manuscript on film music considers topics and tropes along a continuum, where topics occupy a space of "cultural, stable, and familiar," while tropes represent the "cinematic, unstable, and creative" (Neumeyer 2015). Tropes occur when previously unrelated types are juxtaposed in such a way as to provoke a new interpretation (Hatten 1994). Building on this conception of topics and tropes, this presentation identifies tropes in video game music that serve to enhance and support the game's narrative. Specifically, the music of *Final Fantasy IV* provides two examples of tropes that compliment gameplay and foreshadow narrative. Both tropes involve the specific manipulation of important topical characteristics found in the military topic and what I call the flying topic.

The military topic and associated trope are used to comment on and foreshadow the transformation of Cecil, the game's central character, as he transitions from the role of anti-hero to hero. The flying topic is presented as a trope, with most of its defining characteristics inverted. For example, music that should contain ascending musical gestures instead prominently features descending gestures. These inverted figures, along with several other altered topical characteristics, create a trope that foreshadows an important narrative twist of the game in which players use the game's Airship to descend below the surface and explore a vast underground world. These tropes provide dramatic support for the game's narrative, but more broadly demonstrate the potential of tropes in the study of video game music.

16. Room 303, FRIDAY, May 25, 2018, 11:00-12:30
"I DON'T WANT IT TO LOOK LIKE A 'BLACK GUY' VIDEO":
HERBIE HANCOCK'S *ROCKIT*, RACE AND THE 1980'S
Graham Eng-Wilmot, Goucher College

The music video for jazz great Herbie Hancock's *Rockit* has come to be regarded as an iconic expression of early hip-hop culture and late twentieth-century futurism. The audio-visual synchronization between sonic blasts of turntable scratching and kinetic images of flailing machines evokes both old school breakdancing and sci-fi cyborgs. Alongside the video's absurd mix of excitement and anxiety about a high-tech existence to come, the work transmitted a peculiar strain of ideas about race endemic to the present moment of the early 1980s. In this presentation, I argue that *Rockit* and its live re-creation at the 1984 Grammy Awards can be understood to unexpectedly index an alarming set of tensions surrounding aural and visual representations of racial Blackness in the popular media landscape of the time. Despite MTV's programming practices, which effectively barred videos by Black performers, *Rockit* proved to be a critical and popular hit. Yet there is a disturbing irony in how Hancock was rendered as a peripheral televisual presence and, ultimately, as a physical object to be destroyed. This was in part a calculated maneuver to circumvent MTV's policies, as Hancock's only request to directors Kevin Godley and Lol Creme was, "I don't want it to look like a 'black guy' video." As this presentation will explore, Hancock's creative negotiations of institutionalized discrimination via the video and its subsequent stage performance also reveal latent racial sensibilities, specifically anti-Black inclinations toward the marginalization and obliteration of the Black body.

LO DUCA, DREYER AND SONORISATION
Donald Greig, University of Nottingham

In 1952, film historian Joseph Marie Lo Duca created a sonorised version of Carl Theodor Dreyer's 1928 'silent' classic *La Passion de Jeanne d'Arc*. Featuring a soundtrack of Baroque music, it put the film back into circulation for a new audience. Film critics were unimpressed by Lo Duca's work and have queued up since to disparage it, principally because it disfigured the original image track in various ways. Dreyer too was dismissive, complaining that the rhythm of the music had no relationship to the rhythm of his film. But Dreyer was being disingenuous; he hadn't seen Lo Duca's version. Furthermore, his correspondence with the film historian show him originally welcoming the idea of adding J.S.Bach's music to his film. Later, when he had finally seen the new print, Dreyer cast the sonorisation as a misguided attempt to create a sound movie from a 'silent' film with anachronous music. Yet some of Lo Duca's choices - Albinoni's *Adagio in G*, Bach's chorale prelude "Ich ruf zu dir" - have proven to be particularly persistent, cropping up regularly in other films, which provokes questions about the use of Baroque music in film more generally. With new soundtracks for the film being produced seemingly every year, it seems time to take a fresh look at Lo Duca's musical choices and consider how they shape Dreyer's vision.

17. Loewe, FRIDAY, May 25, 2018, 11:00-12:30
THE SOUND OF ABSENCE: KUROSAWA, HAYASAKA, AND THE MISSING MUSIC OF IKIRU
Michael Harris, College of William & Mary

Japanese director Akira Kurosawa is known for his rigorous control of the audiotrack in his films. From the swirling winds in *Sanshiro Sugata* and *Ran*, to the oppressive rain of *Rashomon*, Kurosawa's audiotracks are an oft commented upon feature in his work. However, sometimes what is not heard is as important as what is. In many of Kurosawa's post-war films, there are noticeable silences in the audiotracks, marked off as important by the sounds that come before and after. For example, in Ikiru, Kurosawa's 1952 story of a mid-level Japanese bureaucrat and his post-cancer diagnosis rebirth, the entire third act—forty-five minutes of film—contains a complete absence of music. This case is

especially notable as the music had already been written by composer Fumio Hayasaka and recorded, only to be removed after Kurosawa screened the final cut.

This paper has two aims: first, to contextualize the musical absence in Ikiru through an examination of Kurosawa's prior use of various types of silence, and second, to reconstruct what the original version of the film with music might sound like through musical restoration. The first will be accomplished by close aural analysis of Kurosawa's post-war films, and the second will come from score analysis of the extant manuscripts and the reconstruction of one cue and scene. Doing so will test Kurosawa's reason for removing the music (that it "overwhelms the scene") and shed light on his use aural absences.

RAIN OF SWORDS: SOUND DESIGN IN *SEVEN SAMURAI* (1954)
Brooke McCorkle, SUNY Geneseo

Japanese director Akira Kurosawa's films famously inspired artists abroad ranging from Francis Ford Coppola to Matt Groening. Despite Kurosawa's pervasive influence, English-language scholarship on sound design in his cinematic output is scarce. This paper addresses this lacuna via a study on the relationship between dialogue, sound effects, and music in one of Kurosawa's most influential and career-defining works, *Shichinin no samurai (Seven Samurai*, 1954). I argue that the soundtrack for Seven Samurai frequently undermines the accepted soundtrack hierarchy privileging dialogue. Instead, the soundtrack provides a rich focus on the narrative role of sound and its relationship to music. First, I examine how Kurosawa and the Tōhō sound team (Ichirō Minawa, Masanao Uehara, and Fumio Yanoguchi) generated soundscapes that juxtapose the sounds of the natural environment (rain, wind, fire) against those of warfare (galloping horses, clashing weapons, battle cries). Next I consider the potent use of silence in the film; these moments of respite offset dense layers of sound during the battle sequences and at times work in audiovisual counterpoint, a technique Kurosawa frequently employed. Finally, I turn my attention to the grain of characters' voices, focusing on the vocality of two of the samurai: Kambei Shimada (Takeshi Shimura) and Kikuchiyo (Toshirō Mifune). These actors' manners of speech infuse the dialogue with qualities that can best be understood in musical terms. Attending to the interaction between effects, music, and dialogue in the soundtrack of Seven Samurai allows us to recognize it as a tapestry of affect that came to define Kurosawa's style.

IMPRINTS OF DISPLACEMENT, ALIENATION, AND WAR TRAUMAS
IN JAPANESE AVANT-GARDE FILMS BY KŌBŌ ABE
Yayoi Uno Everett, University of Illinois at Chicago

The screenplays of Kōbō Abe's *Woman in the Dunes* (1964) and *The Face of Another* (1966) were profoundly influenced by literary critic Kiyoteru Hanada's theory of surrealism, which articulated surrealistic expression in terms of "the psychological reality of the interior world taking on a strange appearance, containing infinite mysteries, yet proving to be nothing other than a faithful reflection of the material reality." Hiroshi Teshigahara, in his cinematic montage, created a circular process, in which the objective depiction of material reality and the psychological perspective of the protagonist mirror one another (*mise en abîme*) through surrealistic interjection of images. The proposed paper explores the interconnection between these two films through Teshigahara's cinematography, Toru Takemitsu's soundtracks that accompany these surrealistic interjections, along with a consideration of broader issues that bear on displacement, societal alienation, and what Marianne Hirsh calls "post-memory" in dealing with war traumas. I will begin by offering a bit of background on independent film making in Japan during the '60s, followed by a condensed analysis of the films' structure of parametric narration (modeled on David Bordwell), and in concluding, examine how the themes and the structure of the films define Abe's avant-garde shutaisei—a marker of selfhood or individuality—as emblematic of the avant-garde artistic climate in postwar Japan.

18. 6th Floor, FRIDAY, May 25, 2018, 2:00-3:30
SUBVERTING THE MALE GAZE IN MUSIC VIDEO:
A STUDY OF MALE OBJECTIFICATION IN *HOW TO BE A HEARTBREAKER*
Madeline Meyer, Columbia University

Music videos are understood by scholars as a medium through which female objectification reaches a global audience. In this paper, I examine *How to Be a Heartbreaker*, the 2012 video by Marina and the Diamonds, as a reversal of the standard objectification narrative in popular music videos. Musically, this song utilizes intentional cookie-cutter pop song techniques to create a palatable platform for Marina Diamandis to present social commentary in the video's visual layer: the *Heartbreaker* video features shirtless male models interacting in a shower while Marina performs in the foreground. Scholarship by Zoe Dirse (2013) and Natalie Perfett-Oates (2015), among others, has suggested how Mulvey's male gaze might be subverted by a "female gaze" absent heterosexual male influences. I suggest several possible ways of locating gaze in *How to Be a Heartbreaker*: through the lens of Marina as an authorial figure, the creative team behind this project, and the video's public reception through online comments and reviews. Marina's vision of male objectification contrasts the creative team's reliance on female attractiveness to appeal to an audience that debates the acceptability of sexualizing male bodies. Ultimately, I come to the following conclusions: *How to Be a Heartbreaker* objectifies male bodies, but the male gaze informs the sexualization of Marina in the video, preventing

the successful creation of a female gaze. While this music video does not establish the female gaze, my reading of the video seeks to suggest a broader spectrum of gazes that influence audiovisual work in popular culture.

"YOU'RE NOT GOING TO GET MUSHY ON ME, ARE YOU?": MACHO MUSIC IN THE HOLLYWOOD ACTION MOVIE
Rebecca Fulöp, University of British Columbia

Cinematic constructions of masculinity rely on the dubious notion that they are not constructions at all but are "natural, universal, and unproblematic" (Philippa Gates 2012). Both the revelation of their constructed-ness and the feminizing influence of Hollywood-style film music upon them serve as potential threats to the integrity of the masculine film subject. This is especially true in such a macho genre as the action film. As Drew Ayers points out, "films of the hard-body genre prioritize the depiction of the unclothed, physically sculpted male body and fetishize this hard-body in spectacular and excessive ways that are normally reserved for female characters" (2008). In the "hard-body" genre and in action films that followed in its wake, spectacularized masculinity must somehow be saved from itself.

In this paper I explore musical strategies of negotiating macho masculinity with heterosexual romance and homosocial bonding in Hollywood films ca. 1980s–1990s. In particular, I identify the strategy employed by Mark Mancina in 1994's *Speed*, in which the lyrical action theme transforms into a love theme, associating masculine action with romantic love in a way unusual for any genre. This presentation explores the implications of associating macho masculinity with musical romanticism—usually the purview of female characters—and considers why Hollywood filmmakers at this time may have felt it useful to do so. Ultimately I hope to complicate our understanding of masculine/action and feminine/romantic dichotomies in Hollywood films of the final decades of the 20th century.

"A KINDER WORLD THAN OURS": MUSIC, NARRATIVE, AND "CAMP" IN *STEVEN UNIVERSE*
Benjamin Safran, Temple University

Now in its fifth season, Cartoon Network's *Steven Universe* has gained many adult fans, particularly queer adults and those belonging to certain other marginalized identities. Even while presenting an alternate reality that might in some ways be viewed as dystopian, the children's cartoon is largely perceived as offering a "safe space." The show has attracted positive attention for its depiction of queer relationships along with its varied use of music. Although the show promotes choice, love, consent, and leisure while often resisting dominant ideologies, the majority of episodes do not include explicitly queer themes. Drawing on Steven Cohan's (2005) observations on incongruity between music and narrative in "camp" musicals, I argue that part of the show's queer appeal may be understood as camp. The ambiguously diegetic nature of many songs along with the "childish" nature of individual episodes' narratives heightens the sense of camp. However, compared to the camp of 20th century musicals—and other children's cartoons—the show overall is both more overtly queer and less sexualized.

The narrative structure offered by the medium of the children's television cartoon may offer new possibilities for camp aesthetic within 21st century musical work. While the show's format of short [~11'] episodes with a self-contained story is common among children's TV shows, less common is the simultaneous existence of an overarching narrative that unfolds across the course of the entire series. This existence of multiple levels of narrative arc enables queer themes to be encoded differently at each level. I consider that certain songs may function as "camp" within the context of the "foreground" (episode) narrative, while the same songs are poignant, serious, and romantic concerning an overtly queer relationship within the context of the "background" (series) narrative.

19. Room 303, FRIDAY, May 25, 2018, 2:00-3:30
FAKING THE FUGITIVE: MUSIC, RIGHTS, AND NEW COMPOSITIONS FOR AN OLD SERIES
Reba Wissner, New York University

In 2007, CBS Home Video began to release the television series *The Fugitive* (1963-1967) on DVD by half season and fans could not be more thrilled. That excitement was short lived when they released the first season two DVD. Some fans soon realized that the underscore on the DVD was not Pete Rugolo's original music or the original CBS library music, but rather brand new synthesizer music composed by Mark Heyes especially for the DVD release. CBS did not want fans to notice this change and manipulated each episodes' final credits to appear as though Heyes wrote the music for the original series. However, for first-time viewers—and even some fans who claimed to "live and breathe *The Fugitive*"—the change in music went unnoticed. It was only after one fan brought the issue to light, dubbed in the old music, and his versions surfaced online that CBS hired him to restore the original music and deal with the issues of copyright and permissions that they originally tried to avoid.

This paper examines the issues surrounding CBS' choice to commission new scores for *The Fugitive*. In the context of the episode, "Man in a Chariot," I discuss Heyes's music and examine it in tandem with the original score, considering the series' original musical style, to which Heyes attempted to adhere in his new cues. This paper forms a case study on the effects and audience perception of music in a television scene as well as issues of television music copyright.

CIRCLING THE THEME: JEROME MOROSS, WARD BOND AND THE POLITICS OF *WAGON TRAIN*

Michael Beckerman, Michael Beckerman
Western fans listening to *Wagon Train*'s third season in 1959 might have been surprised to hear that the show had added new theme music by Jerome Moross. More than that, they might have noticed that the music was identical to an expressive, inner theme associated specifically with brotherly love and death the composer had used in The Jayhawkers which appeared at almost exactly the same time (Moross later disingenuously claimed he had not noticed the similarity between the themes). This talk explores two related issues. First, what kinds of things happen musically when a middle becomes a beginning, and what specific changes and adjustments had to be made to the theme for it to function in a completely different formal context? The second part looks at the *Wagon Train* score in a political setting. It is well-known that Ward Bond, like his friends the two Johns, Wayne and Ford, was an arch-conservative. Further he had a degree of power in setting the tone for *Wagon Train* almost unknown in the television business. His goal, according to archival records, was to steer the show in a more "family friendly" direction. Although I have found no record of Bond speaking specifically about the music, it is my contention that the lilting, almost aimless pentatonic theme supplied by Moross not only satisfied Bond's different, less violent, view of the West, but perfectly complemented the pastoral aimlessness of the wandering train as well: a circling theme for circling the wagons, both literally and politically.

LISTENING TO THE DETECTIVES:
TOWARDS INCLUSIVE ANALYSIS OF THE 1940S B MOVIE AT RKO RADIO PICTURES
Catherine Haworth, University of Huddersfield
Drawing on materials from the RKO Radio Pictures Studio Collection at UCLA, this paper considers the role and significance of archival sources in film musicology, focusing in particular on the interface between process documentation and critical analysis of the film itself as primary text. This relationship is not always straightforward: the differences between the 'hows' and the 'whys' of film music analysis can also highlight longstanding tensions between the celebration of film scoring as artistic endeavour and full acknowledgement of its commercial and collaborative roots.

This discussion of methodology is situated within a more practically-focused consideration of the 1940s adventure serial, a favourite of Hollywood studios and audiences during an era where double- bill exhibition created a continual demand for entertaining and cost-effective 'B' movies. *The Falcon* series was a staple of the RKO roster during the first half of the forties, following its debonair investigator across thirteen high-drama, all-action, romance-filled installments. Analysis of RKO's (incomplete) archive allows the partial reconstruction of scoring practices and personnel in the studio's music department – a mixture of contract composers and freelance musicians who carefully balanced economics and aesthetics. The tight budgets of B serials make them an ideal vehicle to trace the effect of these organisational practices on studio output, situating textual analysis of *The Falcon*'s adventures within a close reading of their industrial and commercial context.

20. Loewe, FRIDAY, May 25, 2018, 2:00-3:30
NATIONALISM, ECLECTICISM, AND 'WRONG NOTES'
IN THE SCORE FOR *HOUSE OF CARDS* (2013)
Kristin Force, University of Kansas
Jeff Beal composed the Emmy-award winning score for the American television series *House of Cards* (2013-Netflix). Instead of using standard military film music clichés to relay a sense of American Nationalism, Beal takes a different approach for this 6-season "American political thriller". He is a jazz trumpeter and composes for film, television, and the concert hall. Moving away from the standard march-like rhythms with heavy brass and snare drum reminiscent of Copland and Ives, Beal incorporates a variety of different timbres and also mixes genres in this score.

Beal's eclectic and minimalist opening credits make the audience feel that something is not quite right. He stated: "The bass line in the main title stays in A minor all the way through, but the melody actually goes to A major a couple times. And the tension that creates, that dissonance—even though it's 'wrong', it's a right wrong note, because it makes you feel a certain way..." The main character, President Francis Underwood shows one side of his personality to the public. However, the audience hears his true feelings expressed through a series of monologues, and witnesses his continual crimes and cover-ups that progressively get worse from Seasons 1-6. Through an analysis of different sections of the score for *House of Cards* and a comparison with a similar television show, *Designated Survivor* (2016), this paper will demonstrate that Beal's more experimental approach is effective in relaying a sense of Nationalism, but also revealing the sinister side of the characters.

Works Cited Jeff Beal composer. (2017). Retrieved from http://www.jeffbeal.com/   A wrong note sets the right mood in *House of Cards*. (2015, Feb 26). Retrieved from
https://www.npr.org/2015/02/26/389045445/scoring-at-risk-how-the-house-of-cards-composer

"ROMANTIC PIANO" AND "SLEAZY SAX":
CANNED CLICHÉS IN PRODUCTION MUSIC CATALOGUES

Julia Durand, CESEM-NOVA FCSH
Production music is currently used in countless audiovisual contents, from documentaries to YouTube videos. It thus becomes an essential resource for video editors, a music industry with a growing online presence, and a relevant source of revenue for composers. By organizing their music tracks in neatly labelled drawers, production music catalogues offer a peremptory vision of which sonorities should be assigned to which narratives and images. However, the very same track may sometimes be heard in contexts as widely different as a culinary program and a pornographic film. Although this pre-existing music is rapidly gaining more significance and more varied uses, it still bears a reputation of stereotyped and "canned" music. Additionally, the anonymity of its composers contrasts starkly with the renown that some creators of "original" film music now have.

Departing from interviews of composers and music consultants of two European production music companies, Audio Network and Cézame, as well as from an exploration of music categories that both resort to – such as romantic, fantasy and erotic – I focus on the relevant role played by the categories, titles and descriptions of production music tracks as a vital element during the composition and use of this music. It is possible to show that these texts are a reflection and, simultaneously, a reinforcement of widespread narrative and musical conventions in cinema and television. Such systematic classifications contribute to the negative value judgments aimed at production music, by highlighting how fundamentally it is organized around standardized categories and recurrent musical clichés.

LIFT EVERY VOICE: MUSIC AS THE LOCATION OF COMMUNITY IN THE TELEVISED CHURCH
Timothy Rosenberger, United Lutheran Seminary
Even as American culture has shifted away from conventional Christian religious practice, and even as persons continuing to practice Christianity have begun to engage in new and diverse expressions of that faith, music has stood as a unifying force around which congregations and communities can find common ground and shared experience. In this way, hymnody and more modern forms of faith inspired music can be seen as locating community in much the same way as dogma, practice, or specific beliefs located community in American churches of the distant and recent past. The unifying abilities of such music can be seen throughout the scores of television series such as *The Book of Daniel* and *Greenleaf*. By examining these programs, which look at the experiences of two worshipping communities that are widely disparate in demographics, geography, tradition, and worshipping style, viewers can gain a sense of the diversity of contexts in which music has been used to narratively locate community within fractured congregations. Further, it is the relative fusibility of diverse musical traditions, from the tones of a high church mass to the rock band of a contemporary worship team, that provides a simple shorthand for a unity of community, both within the narrative context of the present, but to a larger and historical narrative of the life of the faith community. Examining traditional hymnody, contemporary Christian music, and echoes of church music within the scores of these programs, this paper will argue that music is the unparalleled location of sameness and community within modern American worship communities.

21. 6th Floor, FRIDAY, May 25, 2018, 4:00-5:30
THE SIREN'S INVITATION TO TUNE IN:
A SEMIOTIC GESTURE IN TELEVISION THEME SONGS OF THE 1960's
Martha Sullivan, Rutgers–New Brunswick
During the 1960s, television programs' opening theme music used semiotic cues to align each show with others of its genre and lure viewers to tune in. Science fiction, fantasy, and supernatural programs offer vivid examples of such title tunes as signs, odd music representing strangeness— these shows chronicle the encounter with alterity. One persistent musical topic or topos in this music is the gesture I have designated the Siren topic: a transgressive upward leap of a seventh or greater within a melody. Historically, this gesture has indexed the strangeness of the female voice — supernatural creatures such as Sirens, mermaids, and the Lorelei lure men into danger with extreme song involving this leap. Eventually, this gesture came to represent alterity and dangerous invitations in a variety of popular contexts, including the genre-fiction television title tune.

Philip Tagg has chronicled several title tunes and the objects they bring to mind, but without focusing on the Siren or her invitation. Ronald Rodman has explored the semiotics of television music thoroughly, but not theme music, which is neither diegetic nor part of the score underlying the story. The connection between title tune and episode deserves thorough examination. This will also suggest further topical analyses, such as the use of timbre and/or electronics as topics in title themes.

This paper uses theme music from *Star Trek, Doctor Who*, and other 1960s programs to show the Siren topic linking theme songs to the stories that follow, explaining why transgressive Sirens' voices are hard to resist.

MODERN CRITIQUES OF HISTORICAL COSTUME TELEVISION DRAMA SOUNDTRACKS:
FOCUSING ON SHAO-HONG LI'S *DREAM OF THE RED CHAMBER* TELEVISION SERIALS
Yi Mei Yu, King's College London and University of Hong Kong

Siu-Wah Yu (2002) and Gary Needham (2009) have conducted research on soundtracks from Chinese historical costume films and television serials. Siu-Wah Yu examines the discrepancy often found between the musical instruments being played on screen, versus the actual music found in the soundtracks. He has discovered that scenes related to homosexual issues are usually accompanied by the sound of an electronic synthesizer. Needham discusses how the Wong Fei-Hung theme is used in a series of martial arts films. He points out that "The General's Theme" (jiangjunling), which is drawn from the Southern Chinese theatre school of Cantonese Opera, has been given a new arrangement by way of a Cantonese popular music style, with the lyrics "A Man Should Support Himself." He also discusses the significance of the music, in terms of its historical and social context. The soundtrack of Shao-Hong Li's TV series, *Dream of the Red Chamber* (2010), contains an array of leitmotifs, which are drawn from various musical genres and styles. These include Chinese instrumentation; conventional Chinese percussion passages drawn from traditional Chinese opera; Western orchestral music; electronic synthesizer sounds; and vocals. Contemporary audiences have criticized these musical strategies, for making the television serials complicated and hard to understand. This paper argues that Shao-Hong Li's chosen combinations of shots and music enables her to successfully project her modern perspectives and critiques upon the novel. Here, I focus on a narrative thread from Chapter Twelve of the original novel, entitled: *Wang Xifeng ( ) wickedly sets up traps; Jia Tien Xiang (   ) takes a look at himself in front of the mirror.*" This is an excerpt from Episode Six of the television serial version. I focus on the question of what kinds of musical discourse the musical accompaniments have contributed to this series of scenes; and what kinds of perspectives and critiques have been thereby made possible.

THE MEANING OF REPETITION: CHINESE GUICHU VIDEO IN THE DIGITAL AGE
Yu Ye, The University of Texas at Austin

Guichu is a particular kind of video in Chinese ACG (i.e., Anime, Comic, and Games) subculture. Guichu video usually consists of frequent repetitions of specific sound or picture from the existing sources, such as movie, television series, commercial, and news broadcast. By using clipping and collage techniques, Guichu fragments the video/sound from its original sources, and creates new meaning with continual repetitive recombination. In terms of music, guichu video often features a strong sense of rhythm and a cyclical pattern in motion.

In recent decades, guichu videos have become increasingly popular on Chinese ACG themed video sharing websites, and have impacted on the mainstream culture in China. Produced and uploaded by website users themselves, these videos demonstrate a brand-new aesthetic interest shared by the young internet generation in China. In this paper, I will introduce the development of guichu video in China since 2008, and present two case studies. Both cases provide their respective reinterpretation of the same video clip from *Romance of the Three Kingdoms*, a classic Chinese television series first aired in 1994. By analyzing the repetitive use of picture, sound, and text, I am going to discuss the cultural and social meaning of guichu video in contemporary China, and how Chinese youngsters express their identity through this medium, in an inter-textual and postmodern way.

22. Room 303, FRIDAY, May 25, 2018, 4:00-5:30
THE END OF MANKIND?
MUSIC AND SOUND DESIGN IN SPIELBERG'S *WAR OF THE WORLDS* (2005)
Chloé Huvet, Université de Montréal

In *War of the Worlds* (2005), the death knell for humanity is sounded by extraterrestrial machines awakening to destroy all traces of civilization and turn men into energy reservoirs. Although the film has been the subject of several publications, the music is rarely discussed or punctually studied in general articles about John Williams. However, this score is essential in that it completes the singular approach initiated by Williams on the first parts of Spielberg's dystopian triptych. My communication thus aims to show in which ways the theme of the apocalypse inflects the treatment of the score and sound design, and to question to what extent it results in melodic rarefaction and the distancing of musical emotion.

I first show how Williams departs from the symphonic and thematic scope of contemporary extraterrestrial invasion films to meet the drought and roughness of Spielbergian visual approach. The material is very sparse, broken into small cells and dissonant aggregates, dominated by harsh orchestral colors, and memorable melodic themes are almost non-existent. Then I demonstrate that the spectator immersion is amplified by a close collaboration between composer and sound designers in search of a sonic language appropriate to convey chaos. Finally, if any musical narrative attempt is dissolved, I nevertheless establish that the music maintains a tenuous emotional thread. On several occasions, by its marked dissociation with the image, it momentarily keeps at bay the darkness and desperate tone that permeate the shots, transforming nightmarish scenes into suspended poetic moments with delicate and ephemeral grace.

FANTASTIC BEASTS AND WHERE TO FIND 'HEDWIG'S THEME'
Andrew Simmons, City, University of London

John Williams' 'Hedwig's theme' has become one of the most recognisable melodies in film scoring. Since its first appearance in *Harry Potter and the Philosopher's Stone* (2001), the theme has been interpolated throughout all eight

Potter films and across the various trailers, video games, amusement parks, and other marketing platforms. The iconic theme now melodically pervades the *Fantastic Beasts* series. While *Deathly Hallows* composer Alexandre Desplat claimed, 'it would have been disrespectful and stupid for me not to use ['Hedwig's theme'] at the crucial moments,' director David Yates says he and *Beasts* composer James Newton Howard 'tinkled it in very briefly—almost like a little echo [...] blink and you'll miss them' in favour of giving the film its own unique identity; a fresh start. But can such a conspicuous musical device with its accrued significance and associations ever be simply 'tinkled in' without imbuing minor plot events with redundant narrative salience?

Considering the relationship between narrative structure and thematic distribution in *Fantastic Beasts and Where to Find Them* (2016), I propose that the film deploys 'Hedwig's theme' ineffectively, is thematically oversaturated, and ultimately denies *Beasts* the sonic rebranding the director sought.

MUST GO FASTER! JOHN WILLIAMS'S EVOLVING APPROACH TO THE ACTION SET-PIECE
Frank Lehman, Tufts University

The shifting approach to accompanying action scenes is one of the most palpable markers of the profound changes in scoring practice that occur within the New Hollywood era. The only still-active composer whose career bridges not only the early and mature stages of this practice (1975-1993, 1993-present), but also contains substantial contributions to the post-studio, pre-Blockbuster epoch (1950-1975) is John Williams. In this presentation, I examine how Williams has scored action sequences over the course of his lengthy career, from *The Rare Breed* to *The Temple of Doom* to *The Last Jedi*. I give special attention given to the ways in which his style changed to suit shifting editorial and audio regimes, while nevertheless remaining, sometimes stubbornly, attached to pointedly old-fashioned norms.

The first half of this presentation concentrates on three aspects of Williams's approach: 1) persistent stylistic fingerprints; 2) significant changes in technique, especially with relation to the ascendant Media Ventures/RCP approach; and 3) the composer's treatment of action cues in para-textual contexts like soundtrack and concert arrangements. The second half of the talk offers a case study of Williams's most purely action-oriented score as a whole, *Jurassic Park 2: The Lost World* (1997) which in addition to being one of his most unified and distinctive compositions sits at an inflection point in the evolution of his action writing. I offer a novel approach to audiovisual analysis of action cues, and focus on a handful of set-pieces including "Rescuing Sarah" and "Visitor in San Diego."

23. Loewe, FRIDAY, May 25, 2018, 4:00-5:30
MURDER, SHE SPOKE:
THE FEMALE VOICE'S ETHICS OF EVOCATION AND SPATIALIZATION IN THE TRUE CRIME PODCAST
Amanda Greer, University of Toronto- Cinema Studies Institute

The female voice in cinema has remained a contentious object throughout developments in feminist film theory and sound studies. As Silverman and Doane have argued, the female voice is often relegated to on-screen, visual space, prevented from attaining active roles of narrative creation; thus, the female voice is never permitted sustained, acousmatic power. Countering this, Doane calls for a politics of space that resists the female acousmetre's neuturalization. In the spirit of Doane's call, this paper will move towards a politics of vocal-aural space, in which nothing is or can be seen through an investigation of the female-hosted podcast. The podcast, as an aural-spatial medium, has offered new, alternative routes of resistance for the female acousmetre, allowing her to maintain her powerful disembodied status. This is poignantly evident in the popular true crime podcast, *My Favorite Murder*, in which the acousmatic female hosts counter crime film and television's reliance on images of degraded, violated, and assaulted female bodies with purely aural recountings. Through their reliance on the aurally evocative, rather than the visually manifested, these female voices transform themselves and the victims of their discussions into haunting spectres that force listeners to imaginatively reconstruct scenes of female-directed violence, while acknowledging the ethics of their complicity in the propagation and popularization of these narratives. Thus, the true crime podcast is one potential site of doubled resistance against the de-acousmatization of female voices and the visualization of mutilated female bodies; this resistance leads to an ethics of the spectral, a Derridean mourning without end.

THE MUSIC OF MOONLIGHT
Caryl Flinn, University of Michigan

For many of us, the chaos at the end of the 2016 Academy Awards Ceremony had a welcome result. The moving and poetic *Moonlight* won over the glitzy, high-budget musical *LaLaLand* whose title alone evinced its cheeky self-awareness.

Critics and viewers rightly celebrated *Moonlight* for telling a coming of age story rarely told: that of a young African American man living in harsh, isolating circumstances, who tries to find his place in the world as a gay man. Praised for its visual beauty and its sensitive, innovative storytelling, *Moonlight* has garnered less attention for its equally innovative, gentle score. Eschewing the more obvious choices of rap and hip hop to accompany Chiron, *Moonlight* instead features portions of a 1973 song, "Every N*** is a Star," Mozart's "Vesperae Solennes de Confessore," various

popular R&B songs, and original music by Nichalas Britell, whose work dominates the film. Britell's theme for "Little" (Chiron as a boy), for instance, surrounds the character with a gentleness he rarely encounters in the storyline. Those effects are heightened by the slow, deliberate release of notes and modest instrumentation---usually piano and violin. More important for my proposed talk, however, are the racialized dimensions and effects of *Moonlight*'s music. From Britell's work-- which utilizes hip hop's technique of chopped and screwed but with instruments and forms well outside hip hop—to other, pre-existing music, *Moonlight* works to mobilize spaces from within and beyond contemporary African-American music and cultural expression.

MOONLIGHT: MUSIC AS VOICE
Anne Briggs, University of Minnesota

Barry Jenkins' *Moonlight* (2016) follows the life of a young Black American in Miami as he explores and then confronts his homosexuality in an impoverished, homophobic community. The film's original compositions by Nicholas Britell dwell in an atmosphere of tonal instability, mirroring the emotional instability of the protagonist. His application of hip hop DJ techniques, such as chopping and screwing, to classical chamber music forms highlights the friction between conflicting worlds in *Moonlight*. But this music is more than merely a mimetic representation. In this paper, I argue that the soundtrack serves as a voice for the otherwise soft-spoken main character. Britell himself recently described the film's music as a way to "to get inside Little's point of view. You know he doesn't say much...but you know there is a lot that he is thinking and feeling."

Examining Britell's original compositions for *Moonlight* will shed light on the use of music as voice for an oftentimes silent protagonist. The main character's theme, for instance, deepens in pitch as he grows from child to adult. Additionally, the use of texture and timbre in tracks such as "The Middle of the World," and "Metrorail Closing," provide the audience insight into the main character's thoughts and emotions. Juxtaposing the soundtrack with the palpable silence of the protagonist reveals music's role as voice throughout the film. By evaluating the different musical styles and techniques in Britell's score, I will explore how the main character's voice changes as the film's narrative unfolds.

8:00 pm, FRIDAY, May 25, 2018 at Museum of Modern Art (MoMA),Titus 1 Auditorium, 11 West 53rd St.
American premiere, restored ROSITA (Lubitsch, 1923) starring Mary Pickford
Cinemusica Viva, Reconstructed Original Score conducted by Gillian B. Anderson

7:00am-8:30am, SATURDAY, May 26th, 2018. Participants shall meet at the entrance of 35 West 4th Street
THE SECOND ANNUAL MAMI VILLAGE SOUNDWALK
Katherine Spring, Wilfrid Laurier University | Randolph Jordan, Ryerson University

After the success of last year's inaugural soundwalk, MAMI is pleased bring the event back for another round. Hildegard Westerkamp's recipe for soundwalking asks us to open our ears to all the sounds of the environment, break them down into their individual components, trace their sources, and assess their balance like a musical composition. 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? Of course this exercise has much in common with the art of designing sound environments for film. In this soundwalk we will venture through Greenwich Village while listening with ears primed by our collective expertise in film music and sound design. New York City is one of the most filmed cities in the world, which means it is one of the cities that has been most subject to auditory (re)composition. How does our experience of the live soundscape stack up against our cinematic memories? We'll begin the soundwalk in Washington Square Park and work our way through a variety of soundscapes, across busy streets, down narrow laneways, and into a subway station, pausing intermittently for several minutes at marked positions in order to focus attention on isolated and collective sounds. At the end we will discuss the musicality of live soundscapes, how our experience with film sound has affected our listening in these environments, and the role this exercise could play for film sound scholars, practitioners, and educators.

24. 6th Floor, SATURDAY, May 26, 2018, 9:00-10:30
"I'M SINGING A SONG SO YOU WON'T OVERTHINK THINGS": THE MUSIC OF *SWISS ARMY MAN*
Kelli Minelli, Case Western Reserve University

Swiss Army Man (2016) tells the story of a suicidal castaway, Hank, who finds new purpose when a corpse washes ashore the deserted island. Hank and the mysteriously reanimated Manny form a deep, meaningful bond as the two embark on an adventure to return to society. *Swiss Army Man's* sonic world is comprised exclusively of singing: Hank and Manny sing fragments of songs, which then become expanded, layered, and amplified in the greater soundtrack. I locate this musical technique to exist somewhere between what Claudia Gorbman dubs "artless singing," and Ben Winters' "intra-diegetic" space, existing as a complete manifestation from Hank's psyche. Early in the film Hank explains that because of a childhood conversation with his mother, he uses singing as a way to avoid overthinking and tame anxiety. The singing, prompted by Manny's appearance and insistence, allows Hank to express repressed emotions

and sexuality, from pushing back against constraining masculine norms and exploring drag, overcoming fear of loneliness, to the freedom of the simplest bodily functions.

Applying Michel Chion's discussion of the Mother's Voice in *The Voice in Cinema* (1999) to Winters' theory of the intradiegetic space, this paper examines the score, singing, and sounds in *Swiss Army Man* as the key to Manny and Hank's friendship. Manny exists as the embodiment of Hank's emotionality, voice, and cinematic conceit of his own life, and Manny's singing is the purest communication of this expressive liberation. I argue that the sonic world of *Swiss Army Man* conveys Hank's emotional transformation through Manny's love and friendship, and their singing together, ultimately causing Hank to find new meaning and renewed interest in life.

LADY GAGA'S "YOÜ AND [ME, MYSELF, AND] I": RECONSIDERING PERFORMER AND PERSONA IN POPULAR MUSIC AND VIDEO ANALYSIS

Katelyn Hearfield, University of Pennsylvania Music Department

In 2011, Lady Gaga released the official music video for the song "Yoü and I", from the album *Born This Way*. The video features two of Gaga's alter egos—Jo Calderone and Yüyi the Mermaid—who serve as examples of a project of self-rebirth that characterizes Gaga's popular music output. In this paper, I argue that these personae act as extensions of Gaga's self, established through intentional use of voice and audiovisual technology. Gaga's personae are construed as both of her and displaced from her; the categories of performer, persona, and character—as proposed in models of popular music performance by Simon Frith and Philip Auslander—are therefore too rigid to contain the relationships between Lady Gaga, Stefani Germanotta (Gaga's legal name), Jo Calderone, and Yüyi the mermaid. Drawing from work in voice, queer, gender, and cinema studies, I imagine these alter egos as extensions of Gaga as a variously gendered self.

(IN)EQUAL(ITY) EQUATIONS= MUSICALLY GENDERING GENIUS IN MATHEMATICIANS SINCE A *BEAUTIFUL MIND*

Rebecca Doran Eaton, Texas State University

Hidden Figures, *Interstellar*, *The Imitation Game*, *Proof*, and *Peg + Cat's The Einstein Problem* present female STEM role models: brilliant women who serve not solely as love objects, but whose mathematical acumen proves essential to the plot. Likewise, their music over cognition eschews what Fülöp terms the "feminine Romantic cliché." Instead, these films deploy minimalist cues, which--contrary to Gorbman's assessment of music as "signifier of emotion"--are culturally encoded as a sign of rational genius (Lehman, Eaton).

But while these characters' musical representation escapes the gendered stereotype of a love theme, a closer examination of these scores reveals that female genius is presented differently from male genius in three ways. First, her cognition may not be associated with the musical topic, although it accompanies other characters (parts of *Hidden Figures, The Imitation Game*). Second, the woman may never be associated alone with the topic, but alongside men; this suggests her math is derivative or that its authorship is suspect (*Interstellar, Proof*). Third, the genius topic's musical characteristics (as defined by Eaton 2016) may be altered, either swapping its customary orchestration for the traditionally gender-linked ones of flute or women's choir, or transforming from minimalism toward an emotional, Romantic style (*The Einstein Problem, Hidden Figures, Imitation Game*). So while these films intend to recuperate the place of women in STEM, their scoring undercuts their message, perniciously discriminating against women despite their scripts' evisceration of discrimination. These hidden musical figures cast doubt, undermining the visual proof of these women's beautiful minds.

25. Room 303, SATURDAY, May 26, 2018, 9:00-10:30
TONAL PLANNING AND THE "DIES IRAE" IN THE *STAR WARS* CINEMATIC UNIVERSE

Alex Ludwig, Berklee College of Music

The ever-growing *Star Wars* Cinematic Universe, as it stands today, encompasses nine films, eight of which were scored by John Williams. The remaining film, *Rogue One* (2016), with a score by Michael Giacchino, is the first so-called "anthology" film, and as such it presents a unique opportunity for the composer. How might one best incorporate Williams's extant musical materials? What can the large-scale tonal process tell us about film scores written by different composers? This paper aims to answer these questions by examining the musical links between *Episode IV: A New Hope* and its immediate predecessor, *Rogue One*.

These two films are intimately related: *Rogue One* functions as a prelude to *Episode IV*; and this narrative arc is bolstered in the musical design, too. To highlight these connections, Michael Giacchino uses two different compositional strategies — one melodic, and one tonal. In many films, including *Episode IV*, John Williams illustrates heightened emotions with the first four notes of the "Dies irae" chant; in Rogue One, Giacchino incorporates the same notes at the climax of the film. This melodic reference also initiates a tonal process that establishes the end of *Rogue One* as a functional dominant, preparing for the entrance of *Episode IV*. By designing the climax of *Rogue One* in this manner, Giacchino not only distinguishes it from the main saga, but also more tightly unifies it within the overall *Star*

Wars Cinematic Universe.

COMPOSING ATMOSPHERE FOR *LOST IN SPACE*: JOHN WILLIAMS' TELEVISION MUSIC

Paula Musegades, Brandeis University

While many filmgoers believe that John Williams' compositional career began in the mid-to-late 1970s with his scores for Steven Spielberg's *Jaws* (1975) and George Lucas's *Star Wars* trilogy (1977-1983), the reality is that his career began much earlier. In fact, it even started in a different medium. From the late 1950s through the early 1970s, Williams wrote music for television; this paper looks specifically at his work for Irwin Allen's series, *Lost in Space* (1965-1968). *Lost in Space* tells the story of the Robinson family who, in the year 1997, embarks upon a journey to colonize outer space. A foreign secret agent, Dr. Zachary Smith, sabotages the assignment, which results in both Smith and the family getting "lost in space."

Williams composed the show's theme music as well as the first, third, fifth, and seventh episodes of season one. Using what Robynn Stilwell calls "situational themes," combined with distinct orchestration and carefully timed cues, Williams conveyed everything from dangerous meteor storms to the changing "other worldly" atmospheres of the Robinson family's adventures. This location-specific approach enhanced each episode's drama, while representing a technique that Williams maintained in his later film scores including *The Poseidon Adventure* (1972), *Earthquake* (1974), and *The Towering Inferno* (1974). By recognizing Williams's early approach to scoring a proper locale, one can simultaneously trace the compositional techniques that unify his extensive career, while understanding more broadly how music's creation of place provides the viewer with greater meaning in both film and television narrative.

BUILDING A SOUND WORLD FOR *STAR WARS*:
REFLECTIONS ON INTERVIEWING JOHN WILLIAMS

Grace Edgar, Harvard University

One of the defining features of *Star Wars* is, of course, John Williams' music. His late-Romantic idiom for the original film (1977) made the futuristic setting resonate with audience members, and the blockbuster success of the soundtrack is generally credited with reviving the fortunes of the leitmotivic film score. Williams' constant presence smoothed over drastic changes in the franchise, including the prequel trilogy's stylistic departures and the Disney-led relaunch without creator George Lucas. Although Williams has spoken about his scores many times, it is usually in the context of a popular media interview aimed at a general audience.

This September, I had the opportunity to interview Williams about his *Star Wars* scores, a rare privilege for a historical musicologist. In this paper, I discuss the important points from our conversation and situate them within the discourse of film musicology. For Williams, the *Star Wars* series differs from other contemporary films in that it is the sound of the late-nineteenth-century orchestra—and not the sound effects—that defines the sound world. He also deemphasized Wagner's potential influence in favor of Steiner, Korngold, and other earlier film composers, as well as, in the case of underscoring, radio drama. He connected his idiom to what he calls the "grammar" of music: a cultural reservoir of western art musics that influences his compositional process, the audience member's experience of the score, and the analyst's interpretation. Broadly, I hope to provide insight into the creative process behind these touchstone scores.

26. Loewe, SATURDAY, May 26, 2018, 9:00-10:30
MUSIC AS TECHNOLOGY: LIBERACE'S TV SHOW AND THE REMEDIATION OF BEETHOVEN

Edgardo Salinas, The Juilliard School

Liberace entered the grand scene of US pop culture in 1952 emceeing a TV show that initially garnered higher ratings than *I Love Lucy*. In it, Liberace performed iconic works of the concert piano repertoire in abridged versions that cut the "dull parts" and liberally added orchestrations. These heterodox practices outraged music critics, who soon deemed Liberace the very incarnation of kitsch.

Turning from aesthetic criticism to the archaeological analysis of media, I take as case studies the iconoclastic renditions of Beethoven's piano sonatas produced for Liberace's early TV show, and examine them through the theory of remediation formulated by Bolter and Grusin. Analyzing archival videos, I show how the extensive alterations Liberace exerted on the musical text are inextricably tied to the telegenic *mise- en-scènes* staged for each episode, and situate his cinematic performances in the media landscape coalescing in the 1950s.

I argue that Liberace's remediations entailed a drastic collapse of the medium specificity that modern critics had construed as immanent to the musical work. This collapse enabled Liberace to afford his viewers an alluring experience of immediacy that, enacting the paradoxical logic of remediation, retrieved the domestic intimacy that had been integral to the genealogy of the piano sonata. In concluding, I contend that musical form itself operated in Beethoven's piano sonatas as a technology aimed to produce embodied experiences of immediacy in the intimacy of domestic spaces.

SOUND, STRUCTURE, AND NARRATIVE DESIGNS IN PATRICK COWLEY'S SYNTHESIZER
SOUNDTRACKS FOR GAY PORN

John Brackett, Vance-Granville Community College

By the late 1970s, Patrick Cowley was recognized as an innovative composer, songwriter, and producer. Cowley's remix of Donna Summer's disco hit "I Feel Love" (1978) was popular in dance clubs throughout the United States and Europe. In the same year, Cowley's work with the singer Sylvester, especially on the chart-topping disco track "You Make Me Feel (Mighty Real)," contributed to Cowley's growing reputation as an exceptional synthesizer performer and arranger.

Around this same time, Cowley's music came to the attention of John Coletti, the owner of the Los Angeles-based gay porn film company, Fox Studios. Coletti was re-releasing early silent 16mm X-rated loops on VHS and Beta formats and was interested in finding original music that could be used as soundtracks. After contacting Cowley, Coletti received reel-to-reel tapes featuring synthesizer music Cowley had composed dating back as early as 1973. Compositions included on these tapes were included on the Fox Studios videocassette compilations *School Daze* (1980), *Muscle Up* (1981), and *Afternooners* (1982).

Unlike the forms and styles of music that had recently brought recognition to Cowley, the music included on the pornographic films released by Fox Studios can be described as experimental or avant-garde. The minimalist, throbbing, slow-tempo drones and novel timbres of Cowley's synthesizer music make for a memorable listening (and viewing) experience that is certainly unique in the history of pornographic soundtracks. This presentation will examine the musico-narrative designs and structures formed by Cowley's music and Coletti's editing decisions in select compilations released by Fox Studios.

"IF YOU CAN'T LOVE YOURSELF, HOW THE HELL YOU GONNA LOVE SOMEBODY ELSE?": PERFORMING RACE AND IDENTITY THROUGH MUSIC ON *RUPAUL'S DRAG RACE*

Michael Austin, Howard University

World-renowned drag queen "RuPaul" Andre Charles' eponymously named and Emmy Award- winning reality competition television show, *RuPaul's Drag Race*, first aired on Logo TV in 2009. Now in its ninth season, *RuPaul's Drag Race* brings the not-so-subtle art and politics of drag performance into homes across the United States (and several other countries). Because they feature such a diverse cross-section of the contemporary drag community, each episode is underscored with issues of race, cultural appropriation, and intersectionality.

This paper explores the ways in which these issues, especially the performance of race, are illustrated musically within the mechanics of the reality show. I will discuss the show's opening theme song and ending theme song(s), which are written by RuPaul himself (who is African-American), and the ways in which RuPaul's blackness is expressed through these pieces and diffused throughout the rest of each episode in the interstitial and background music selected for use during and between scenes. After competing in a "Mini Challenge" and a "Main Challenge" (some of which are musical), contestants are judged by a panel of celebrities based on their performances in the challenges and for their fashion prowess on the runway. The two weakest contestants are then required to "lip sync for their lives" or face elimination. This paper will also address some of the identity politics and accusations of minstrelsy when, in some episodes, white drag queens are obliged to render lip-synced performances of the music of women of color in order to continue in the competition.

27. 6th Floor, SATURDAY, May 26, 2018, 11:00-12:30
"UNMUTE THIS": AUTOPLAYING VIDEO AND VERNACULAR MEDIA THEORY

Paula Harper, Columbia University

On a social media site, I'm about to scroll past a video when I'm halted by a caption appended to it: "omg unmute this." In this paper, I theorize the "unmute this" video, a genre of digital artifact which has arisen in response to the trend for autoplaying video across 2010s social media platforms. I trace this genre both within and across major platforms like *Twitter, Tumblr, Snapchat, Instagram*, and *Facebook*. In this paper, I begin by briefly historicizing the autoplaying video functionality and by situating its recent implementation in an environment in which ears and eyes, watching and listening, are configured and reconfigured through devices like smartphones and earbuds, as well as through the affordances of particular media platforms and software. I then consider "unmute this" videos as a genre, sketching out patterns in the form and content of videos that one might be most likely directed to "unmute immediately!"—in particular, considering characteristics of humor and surprise, largely based on a shared palette of cultural referents. Finally, this paper suggests ways in which the "unmute this" genre materializes a particular "sociality" of social media, in which users respond creatively to the top-down imposition of new functionalities. In such responses, users deploy a vernacular media theory, abstracted from their own experiences, in an effort to impart similar experiences to a distributed audience of other users.

SELLING DAVID BOWIE: COMMERCIAL APPEARANCES AND THE DEVELOPING BOWIE STAR IMAGE

Katherine Reed, California State University, Fullerton
In his *Creation* advertisement for Pepsi from 1987, David Bowie alters the lyrics to his hit "Modern Love," inserting "Now I know the choice is mine" into the chorus. Though the change echoes Pepsi's own "Choice of a Generation" tagline, it also illustrates the oddity of Bowie's choice to move into commercials at this specific moment in his career. Bowie was a wildly popular and financially successful musician, on the heels of hits "Let's Dance" and "Tonight". Beyond monetary considerations, why bother to embrace high-profile advertising now? I argue that commercials, like music videos, costumes, and interviews before them, served Bowie as a vehicle for reinforcing his star image on a very public stage. Wielding his industry power to help shape the ads to which he lent his considerable cultural clout, Bowie coopted another tool for the definition of his public self.

Though many have studied the changing personae of David Bowie, his commercial involvement has received little attention. In ads from 1968 to 2013, Bowie embodied his current persona, entering people's homes through their televisions as well as their radios. The songs Bowie chose to license for these ads, and the acting and styling choices he shows provide insight into the creation of "David Bowie" for that particular moment in time. This paper will analyse his 1987 Pepsi spot (*Modern Love*), 2011 Vittel ad (*Never Get Old*), and 2013 Louis Vuitton short (*I'd Rather Be High*) to illustrate the consistent shaping of public image Bowie executed through advertising.

A MEDIUM FOR HIMSELF: THE FANCIFUL MIND OF CHRIS CUNNINGHAM
Kerry Brunson, UCLA
Chris Cunningham burst onto the audiovisual scene in 1997 with his music video for Aphex Twin's "Come to Daddy." This video, replete with a spindly alien, demonic children, and a back-alley aesthetic, became a mainstay on MTV and placed Cunningham among music video royalty with the likes of Spike Jonze and Michel Gondry. Unlike Jonze and Gondry, however, who used their notoriety to launch careers in feature film, Cunningham seemingly retreated to his studio, only occasionally releasing projects at intervals that sometimes spanned years. His projects range from music videos, commercials, and short films to art installations, photography, and sculpture—a diverse oeuvre that places him within multiple artistic fields of production. However, his reception in each field is varied: his consecration by the visual art community runs counter to his denigration within the art music world. In this paper, I discuss Cunningham's life and career with a focus on his signature visual style. I argue that the positive reception of his work within the visual arts stems from an identification with post-industrial Romanticism while his dismissal within "elite" music circles arises from both electronic music's ongoing struggle for autonomy and from his association with commercial artists and products. By analyzing Cunningham's work, methods, and aesthetic, I intend to demystify the artist and show how the conflicting reception of his work reflects deep-seeded tensions within academia.

28. Room 303, SATURDAY, May 26, 2018, 11:00-12:30
THE POLITICAL POWER OF A FILM THAT MIGHT HAVE BEEN:
IRELAND AND THE ROLLING STONES 1965
Noel McLaughlin and Joanna Braniff, Film and Television Studies, Northumbria University
The debut Rolling Stones film, Peter Whitehead's *Charlie is My Darling*, never had a full cinema release. Shot in Ireland in 1965, the film was briefly screened at festivals, but never distributed to a wider audience until 2012, when it was distributed on DVD in a heavily modified form.

This 'what-could-have-been-a-landmark film' is under-explored in academic scholarship, and what engagement exists is oddly silent about its Irish location and its significance. We will explore the specific circumstances of the film's production and argue that Belfast and Dublin are more than 'just-because-we-liked-the idea' locations, challenging orthodox explanations ('we wanted to escape the British press'). Rather, the film's disappearance is directly attributable to its engagement with Irish politics and Anglo-Irish history, its provocative performances in this context, and a prescient subtext linking the partition of Ireland to the civil rights movement in the US. Ireland is, therefore, central to the film's near half-century year redaction.

In support of these claims, we will offer a historically-grounded analysis of the film, contextualising its images of Ireland, consider how these connect with the musical performances (especially 'Satisfaction'), and explore how Whitehead's collectivist ambitions and cinema vérité style frames these. The audience occupies greater space than in the contemporary audio-visual context, and we will open-up the connections between the film's aesthetic, the group's performance style, choice of repertoire, and Irish mise-en-scène, concluding with an explanation as to how this made the political establishment in Britain and Northern Ireland nervous in the foment of the decade's mid-point.

ENFORCED SOUNDS: DUBBING IN AN ITALIAN FASCIST CONTEXT
Luca Battioni, Royal Birmingham Conservatoire
In Italy, after the arrival of sound cinema, dubbing gradually became the only way through which films were screened. Scholars have noted that very often in this operation the music was partly or completely superseded, and sometimes even new music was added. Martine Danan (*Dubbing as an expression of nationalism*, 1991) has argued that a strong

nationalistic system underlies such dubbing processes, and that "dubbing is an attempt to hide the foreign nature of a film by creating the illusion that actors are speaking the viewer's language". She continues by claiming that "dubbed movies become, in a way, local productions (p. 612)". Following this argument, this paper intends to look at moments of musical replacement as part of a wider appropriation of foreign films that, particularly in the 1930s, represented the vast majority of productions screened in Italian cinemas. Using Danan's framework and a review of original archival materials, alongside technical and economic perspectives, I shall analyse the dubbing procedures adopted by a range of distribution companies. The Italian version of *La grande illusion* (Jean Renoir, 1937), even if distributed later in 1947 by the fascist Scalera Film, will be considered as an emblematic evidence of this modus operandi, which wiped out lots of original soundtracks never heard by Italian audiences.

The paper aims to provide scholars with a better understanding of how such dubbing procedures intertwined with the development of a strong national identity, and how that affected the Fascist government's attitude towards foreign cinematic products.

FEMININITY IN FLUX: THE FILM SCORES OF MICA LEVI
Caitriona Walsh, University College Cork, Ireland

Mica Levi first made her musical mark on the film-scoring scene in 2013, composing the visceral, nerve-jangling score for Jonathan Glazer's oblique extraterrestrial thriller, *Under the Skin*. She has since established herself as a particularly promising creator, crafting spare, keening soundtracks for Pablo Larraín's *Jackie* (2016), and Michael Almereyda's *Marjorie Prime* (2017). She is also, it must be said, a professional outlier in a domain that is still largely skewed away from female composers. Whether owing to her anomalous status, or to her background in instrumental design and aberrant tunings (as part of band Michachu and the Shapes), Levi has contributed a triumvirate of remarkable scores that deviate from many of the mainstream's timeworn practices. She has proved especially skillful at conjuring audio elements that depict complex and sometimes inscrutable female characters. In *Under the Skin* an anonymous alien temptress is summoned by beehive string swarms and seductive percussive beats, but with microtonal components that resist standard harmonic analysis, and hint at the more perfidious forces that plague her. Similarly, in Jackie a high-flying flute suggests the dainty, girlish aspects of the one-time First Lady, poised and pristine in her pearls and pink pillbox hat. While evoking the fragility of her public façade, it also emulates her rebellious instincts, elicited through unhinged swoops at plunging seventh intervals. Levi's singular scores portray femininity in flux in ways that do sonic justice to the nuanced individualism of these abstruse characters, and that span from Jackie Kennedy's "Camelot" right to the far-reaching cosmos.

29. Loewe, SATURDAY, May 26, 2018, 11:00-12:30
TEN YEARS OF TEACHING SOUND TRACKS: REFLECTIONS AND HOPES
Elsie Walker, Salisbury University

When I first taught sound tracks, I was creating a new course that expanded the film curriculum at my university. Ten years on, the presentations by faculty from over ninety tertiary institutions at the 2017 MaMI conference reflects that many more curricula are similarly expanding. In this paper, I create a narrative of how the changing emphases in my pedagogical practice resonate with broader changes in our expanding field. The story is about shifting from an emphasis on music to a fuller consideration of how all aural elements work interdependently, from analyzing musical versus "non-musical" sounds to exploring the fluidity with which they can meaningfully merge or become indistinguishable, from foregrounding canonical film composers to considering the work of independent and diverse musicians and sound personnel, and from privileging the most revered American sound tracks to giving as much attention to the sound tracks of contemporary global cinema (including In the *Mood for Love* (Hong Kong, 2000), *Ten Canoes* (Australia, 2006), and *Amour* (France, 2012). Along with exploring these shifting emphases, I will talk about the range of assignments I have developed: from asking students to "re-score" particular film scenes (thus redefining the audiovisual contract as Michel Chion defines it), to soundwalks that use Katherine Spring's 2012 article for Music and the Moving Image as inspiration, to my "mystery screening" assignment for which I ask students to apply seventy concepts of sound to a film on the spur-of-the- moment and on their own terms. Finally, I will explain how my preoccupation with relaying information about conceptualizing sound tracks to my students has shifted to educating them on how to talk about their unique emotional reactions to aural details. Here, I present an unorthodox and newly intense integration of personal and scholarly practice.

THEORIZING THE "UNIFIED SOUNDTRACK ALBUM"
Paul N. Reinsch, Texas Tech University

Recent innovative scholarship on "integrated," and "unified" soundtracks, have significantly enhanced the discourse on works of audio-visual media which do not feature a neat separation of "music" elements from those deemed "sound design." This work acknowledges issues of work flow and position titles, but also the audience experience of the "unified" soundtrack's address. Building on this discourse, this presentation proposes the "unified soundtrack album," to consider collections of audio material released alongside audio-visual texts that include more than music.

The popularly accepted definition of a soundtrack album is a container (physical or virtual) that organizes music which is also/already featured in a film or TV series. While this definition maintains its usefulness, some soundtrack albums feature music, sound effects, speech and even silence, in a manner that creates a unique audio text where music is prioritized but not always privileged. Some "unified soundtrack albums" apparently port a text's audio material onto an album, but others creatively arrange and edit existing material together with audio work created for the album. The "unified soundtrack album" may be said to begin in the U.S. with the 1942 release of three 78rpm records for *The Jungle Book*. That release incorporates newly recorded narration by Sabu (in character) along with Miklós Rózsa's score. Each decade since the 40s includes such releases across film and television, from *Love Story* (1970) and its inclusion of some brief sound effects, to a unique presentation of the titular artist by the album Joe Strummer: *The Future is Unwritten* (2007).

AUTEUR MUSIC AND LABOR
Julie Hubbert, University of South Carolina

In the study of musical practice in New Hollywood studio filmmaking in the late 1960s and 70s, the rise of the compilation score has been seen as the locus of a number of significant aesthetic and industrial developments. Studio executives ceded power to young directors, and veterans too, seeking to experiment not only with the visual language of film but the expectations of film sound and music. The incursion of unexpected musical styles, pop and rock music, and the radical placements of those selections were allowed, as Jeff Smith asserts, as a result of plummeting studio profits and an interest in developing ancillary profits through marketable soundtracks. It was also encouraged in conjunction with the emerging concept of the auteur, with, as Gorbman calls it, an emerging concept of "melomania" or director-created soundtracks. While these explanations are valid, this paper considers the extent to which the emergence of New Hollywood soundtracks, and the use of pre-existing pop and classical music, was also fueled by run-away production and the erosion of long-standing labor jurisdictions between film music, sound production and direction.

By looking at examples from two seminal films from the period—Coppola's 1974 thriller *The Conversation*, and Peter Bogdanovich's 1971 hit comedy, *What's Up Doc*, this paper considers the degree to which labor practices, specifically the blurring of jurisdictional divisions between film sound, music and direction, also participated in the emergence of "auteur" practices and the radical shift in industrial soundtrack practice in studio filmmaking in the 1960s and 70s.

30. 6th Floor, SATURDAY, May 26, 2018, 2:00-3:30
INDIVIDUALITY AND ORIGINALITY IN CLASSICAL HOLLYWOOD UNDERSCORING: THE CASE OF ALEXANDRE TANSMAN AND JULIEN DUVIVIER COLLABORATIONS
Ewelina Boczowska, Youngstown State University

Studies of music in the classical sound cinema generally center around narrative film scoring conventions, institutional practices of Hollywood studios, and films of prolific composers. Early critics of Hollywood music disliked it for being cliché-ridden, formulaic, and predicable. Many European composers fleeing the war to Hollywood criticized the underscoring practices while simultaneously trying to secure lucrative contracts within the studios. Such was the case of Alexandre Tansman whose film music earned contemporaneous accolades and mentions in recent histories of Hollywood music.

Tansman scored *Flesh and Fantasy* (1943, Julien Duvivier), *Paris Underground* (1945, Gregory Ratoff), and *Sister Kenny* (1946, Dudley Nichols)—all three instantly popular and profitable but today largely forgotten examples of classical Hollywood. Tansman worked with Duvivier in France on the film adaptation *Poil de carrote* (1932). His collaborations with Duvivier yield original scores.

In both his memoir *Regards en arrière* and wartime correspondence with Darius Milhaud, Tansman frequently mentions Hollywood music. He positions himself as an outsider to the system, which he describes, perceived him as a "European symphonist" and a troublemaker. He also disputes pre-34, made solutions—obvious musical associations, overused leitmotifs, mickey-mousing, and interchangeable orchestrations—which preempted individual creativity in his view.

What then did Tansman do differently and where do his scores stand in relation to Hollywood film music? I argue Tansman took subtle but rewarding risks mainly with instrumentation and orchestration to carve his conception of Duvivier's films. Unearthing these scores unlocks new perspectives on émigré contributions to classical Hollywood music and its aesthetic debates.

"DOING HIS BIT:"
VAUGHAN WILLIAMS'S WARTIME NATIONALISTIC FILM MUSIC FOR *COASTAL COMMAND*
Jaclyn Howerton, University of California, Riverside

The British composer Ralph Vaughan Williams espoused a practical aesthetic, as he believed that composers must first address national concerns before reaching out to the international. Although too old to serve in the Armed Forces during

the Second World War, Vaughan Williams was determined to serve his nation in its fight against fascism. Anxious for war work, he mentioned to his friend Arthur Benjamin that he would like to try his hand at film music. Benjamin contacted Muir Mathieson, the musical director of the wartime Ministry of Information, who quickly offered Vaughan Williams the opportunity to score the 1941 Michael Powell film, *49th Parallel*. Shortly after, Vaughan Williams then scored the documentary-drama *Coastal Command*, a Crown Film Unit production made in 1942; it was directed and scripted by J.B. Holmes.

The men and women of the Coastal Command protected allied shipping from the Arctic Circle to the coast of West Africa, and from the Baltic Sea up to a thousand miles out into the Atlantic Ocean. The dramatic story created for the film consisted of re-enactments of everyday routines for the flying crews, tactical officers and ground staff of the RAF Coastal Command. Although there has been virtually no previous scholarship linking *Coastal Command* to the *Sixth Symphony*, musicologists have speculated on links between the symphony and another wartime film. This paper posits that the music for Coastal Command directly anticipated the general idiom and, in several instances, thematic material for Vaughan Williams's *Sixth Symphony*, which he worked on throughout the Second World War. The research will examine and compare the musical phrasing and harmonic structuring between the audio and visual scores of both film score and symphony. In addition, this paper will track the history of revisions to both the film score and symphony as well as the editorial notes of Vaughan Williams's wartime views on his music for this British national morale-boosting documentary.

MARCO BELTRAMI AND THE AMBIGUITY BETWEEN MUSIC AND SOUND EFFECTS
Vivien Villani, Independent Scholar

For a few decades, an increasingly common and modern approach regarding sound in film has been to blur the boundaries between the three traditional layers: dialogue, sound effects and music. Composers have contributed to this tendency, either by using sound effects as a part of their musical composition, or by having their score emulating sound effects to various extents.

The A-list composer Marco Beltrami has always been dedicated to work on this specific approach. His partnership with Buck Sanders, specialist of experimental music and sound effects, with whom he co-signed soundtracks like *The Hurt Locker* (2008), is a good indicator in this regard. In many soundtracks, Beltrami uses specific techniques inherited from XXth century classical music composition or jazz in order to suggest sounds like a breath, a siren, the wind... The musical sounds produced this way resonate with the elements of the narrative, often creating an ambiguity of diegetic status which tends to have the spectator feeling strangeness and tension. In the soundtracks co-signed with Sanders, the ambiguity goes even further with the blending of musical elements and sound effects, in such a way that it becomes difficult to assess in which category each audio element falls under.

The study, based on movie clips and sheet music, will focus on the compositional techniques used by the composer, especially some aspects of orchestration and harmony, as well as specific aspects of the relationship between music, sound effects and picture, in *The Hurt Locker, Knowing* (2009) and *The Thing* (2011).

31. Room 303, SATURDAY, May 26, 2018, 2:00-3:30
IDEOLOGIES OF SOUND IN BABY-BOOMER ERA CLASSROOM FILMS
Molly Cryderman-Weber, Central Michigan University

After a long period of establishing their legitimacy as an appropriate and effective instructional tool, classroom films became a commonly-used teaching medium in the 1950s. As such, they provided an institutional vehicle for teaching cultural musical codes - a language of associations based on instrumentation, rhythm, melody, and harmony - to the baby boomer generation. In this paper, I argue that these cultural musical codes communicated ideology to their perceivers and encouraged perceivers to accept the position of subject of paternalism.

This paper investigates the contributions of music to ideologies sustained through cultural musical codes in 104 "social guidance" instructional films by analyzing the conditions under which music occurs in each film and by examining the possible meanings. The films, a subset of the Prelinger Archive, were made by 21 different production companies, but titles from Coronet, Centron, and McGraw-Hill dominate the collection and therefore receive more detailed scrutiny than titles from other companies. In my analysis, I address title theme, diegetic, and non-diegetic music and consider practical function along with ideological communication.

ANIMATION TO BURY THE AXIS: DISCERNING NATIONAL IDENTITY THROUGH THE CANADIAN NATIONAL FILM BOARD AND DISNEY'S WORLD WAR II PROPAGANDA
Emilie Gin, Carleton University

During World War II, North Americans on the homefront were subject to a total war and regularly exposed to government sanctioned propaganda. The Canadian Government Motion Picture Bureau was absorbed by the National Film Board (NFB) in 1941, and in that same year the NFB commissioned Walt Disney studios to create a series of

propaganda shorts. In subsequent years, the NFB produced its own in-house propaganda. Meanwhile, the United States used the Office of War Information (OWI), film studios, and Hollywood to facilitate the creation of American propaganda. The OWI distanced itself from terms like propaganda, stating it was not "officially responsible for censorship". In Canada, however, the commissioner of the NFB at the time, John Grierson, firmly believed and acknowledged the power of documentary film and propaganda in shaping public opinion and aiding citizens in understanding current events. This paper aims to examine the use of music in short animated propaganda films made by Disney and the NFB during the Second World War as a method of understanding national identity. I look at two films, *Dollar Dance* (1943) from the NFB, and *The Spirit of '43* (1943) from Disney, as case studies, focusing on their transmission of messages through music. Although similar in theme and topic, the two films demonstrate how both nations were negotiating their roles within the war while also negotiating their own identities on the home front. *Dollar Dance* and *The Spirit of '43* present a snapshot of the national consciousness in Canada and the United States during World War II, as presented through the film industry.

MOVING PALIMPSESTS:
PROTEST, CELEBRATION, AND PUBLIC SPACE IN CUBAN MUSIC VIDEO
Susan Thomas, University of Georgia

Judith Butler (2015) writes that bodies assembled in protest can remake public space, thereby contesting or (temporarily) negating existing power structures. At the same time, she notes, spaces' past histories become active participants in the action. Mikhail Kalatozov's 1964 film, *Soy Cuba*, is noted for its experimental camera techniques, its contrasting visual palette, and its spare musical score by Cuban composer Carlos Fariñas. The film's most famous scene documents the funeral of a student revolutionary and culminates with bird's-eye views of Havana's iconic Cinco Esquinas intersection. The scene is unique in Cuban (and Cuban co-produced) cinema for its framing of public assembly and protest as powerful political forces, and for the way that it amplified that power via technology and sound. Since 2014, onscreen crowds have reoccupied Cinco Esquinas, this time in music video. *Gente de Zona* and Marc Anthony's *La Gozadera* (2014) retakes the same streets as the mourners in Soy Cuba, this time with celebratory zeal. Similarly, Enrique Iglesias' *Súbeme la radio* (2017) revisits the same space, with a black and white opening montage and shot compositions that recall Kalatozov's original, blurring the line between mourning, celebration, and protest. This paper explores these videos as sonic and visual palimpsests (Quiroga, 2005) that explore the performative potential of assembly. Directed by Alejandro Pérez,' whose music video corpus prominently features group choreographies, I consider how, at a time of both promise and precarity, an intertextual reading can shed light on the current video vogue for danced occupations of Cuba's streets.

32. Loewe, SATURDAY, May 26, 2018, 2:00-3:30
ECLECTIC SOUNDSCAPES IN *BLADE RUNNER 2049*
Eftychia Papanikolaou, Bowling Green State University

Blade Runner 2049 has undoubtedly been one of the most anticipated sequels of the past years. In the original *Blade Runner* (1982), Ridley Scott had engaged Vangelis to composer the film's soundtrack. The rich, haunting electronic sounds of Vangelis's signature style produced the perfect analog to the neo-noir look that dominated Scott's dystopian future. The soundtrack for Denis Villeneuve's 2017 sequel, was—eventually, and quite late in the project—entrusted to Hans Zimmer (*Inception, Interstellar*) and Benjamin Wallfisch (*Hidden Figures, It*). The music has been praised for its power and versatility and, as both composers have admitted, the synthesized soundscape pays a candid homage to Vangelis's sound world, without directly copying it.

The soundtrack offers enormous possibilities for cinematic interpretation and reflection, including the hologram projections of Elvis Presley and Frank Sinatra, whose unsettling crooning seems to otherwise be well placed in the movie. In my paper I will offer only a very broad appreciation of the music's hermeneutic potential. Instead, I will choose to concentrate on the ubiquitous use of Peter's theme from Sergei Prokofiev's music for *Peter and the Wolf*. The 5-second theme appears numerous times as a diegetic ringtone for Joi, K's holographic girlfriend, and its jarring orchestral strings feel like a jolt to the overwhelming melancholy non-diegetic sonic atmosphere. I will explore its evocative role in the film, its possible intertextual relationship with the original story, as well as other social and political dimensions of its use in relation to narrative elements of the film.

THE MIRROR AND THE MUSIC BOX:
RICHARD TESCHNER'S FIGURENSPIEGEL AND THE FILMIC POTENTIAL OF THE PUPPET
Hayley Fenn, Harvard University

The utility of puppetry to film-makers is well-known. Since the beginnings of film, puppets have been relied upon to bring to life superhuman, out-of-this-world, and fantastic creatures. In the theoretical sphere, the idea of the puppet, engendering as it does a distinct power relation, is a productive metaphor for certain filmic practices and experiences. What film can do for puppetry in practicable terms, on the other hand, is a comparatively recent consideration. Alongside the development of CGI, motion capture technologies, and all sorts of digital animation techniques, an entire

sphere of digital puppetry has emerged since the 1960s, distinct from other digital film formats in its real-time manipulation.

Puppets of filmic dimensions were envisaged much earlier, however, by the puppeteer Richard Teschner (1879-1948). Not only did Teschner collaborate with the producer Max Goldschmidt on two puppet films, but he designed a film-inspired puppet theater, the "Figurenspiegel." To evoke the camera lens, a circular proscenium holds a concave glass sheet, and Teschner's puppets mime against projected backdrops to music generated by another technology, the Polyphon, a cross between a music box and a gramophone, which he repurposed to create original music. The combination of these inanimate performance objects and technologies of mediation, I argue, provides a rich site of analysis of the material, technological, aesthetic, and phenomenological distinctions and interrelations between puppetry and film. Here I draw together insights from live performances of Teschner's plays and analysis of his surviving puppet film, *Traum im Karneval*, to explore the filmic potential of puppetry.

WORKING WITH CHILDREN AND ANIMALS:
AN ARCHIVAL SOUND STUDY OF CARROLL BALLARD'S *THE BLACK STALLION* (1979) AND *NEVER CRY WOLF* (1983)
Liz Greene, Liverpool John Moores University

Alan Splet's sound design is most often discussed in relation to David Lynch. Here, I would like to consider another one of Splet's significant collaborations, his work with and for Carroll Ballard. Splet worked with Ballard on *The Black Stallion* (1979) (for which Splet received an Academy Award), *Never Cry Wolf* (1983) and *Wind* (1992). The sound created for these films is housed in Sound Mountain a sound effects library run by Splet's partner, Ann Kroeber. Kroeber also worked on all of the above films, and, after Splet's death, continued working with Ballard on *Fly Away Home* (1996) and *Duma* (2005). Ballard's films are in the main about children and animals. The films are set in rural and remote settings, the characters inhabiting atmospheric soundscapes.

This paper will discuss Splet's collaborative approach with Ballard and the sounds he created during the two prolonged post-production schedules on *The Black Stallion* and *Never Cry Wolf*. The Sound Mountain archive will be explored to consider Splet's creative approach. An emphasis will be placed on the post-production workflow and the collaborative processes within the sound team. Particular attention will be paid to the balance of the soundtrack, the use of silence, wind, animal sound effects, the organic quality of recordings and reverberation. I will argue that these soundtracks are as innovative as any produced for Lynch and are underpinned at key moments by an asynchronous approach to the soundtrack. The presentation will include an audiovisual essay and spoken paper.

33. 6th Floor, SATURDAY, May 26, 2018, 4:00-5:30
THE SOUNDS OF SINCERITY:
HEARING POST-IRONY IN *ETERNAL SUNSHINE OF THE SPOTLESS MIND*
Timothy Cochran, Eastern Connecticut State University

Lee Konstantinou (2016) has identified a character type featured in writings by David Foster Wallace and Dave Eggers: the believer, a "non-naive non-cynic" who pursues sincerity and inter-subjectivity within a disenchanted world. Such authors develop the believer's project through metafictional techniques that paradoxically validate emotional and communicative authenticity, an approach Konstantinou links with Charlie Kaufman's screenplays under the category "post-irony." Extending Konstantinou's concepts, I explore how music cultivates believer attitudes in the post-ironic film *Eternal Sunshine of the Spotless Mind*.

After highlighting a believer mentality in composer Jon Brion's interviews, I argue that his score relies on indie singer-songwriter styles associated with emotional transparency (solo guitar/piano, lo-fi, pulsing chords, fingerpicking, minor-mode waltzes) to suggest direct access to emotions within (protagonist/believer) Joel's mind as he longs to hang onto memories being erased. Such scoring often occurs reflexively in response to moments when Joel exhibits self-awareness regarding the procedure. The cues are thus simultaneously markers of metafictional discourse and means of rendering Joel's longing real.

Next, I analyze a binary between technology and emotional sincerity surrounding Beck's "Change Your Heart." The song appears first (ostensibly) on a cassette, which Joel discards like his relational memories; although the recording later shows signs of disintegration, it recurs untarnished in the credits, indicating hope for real expression and inter-subjectivity to transcend the vulnerable recording despite Joel's self-insulating impulse and progressively fading screen images.

A picture of music's reflexive and humanizing roles in post-ironic filmmaking will result.

SONIC (HYPER)REALITIES: EXAMINING THE MUSICAL REAL IN ANIMATED DOCUMENTARIES
Stefan Greenfield-Casas, Northwestern University

While a number of scholars have already examined the surprisingly tenuous relationship between documentaries (and their soundtracks) and the realities they present (Corner 2002, 2015; Godmillow and Shapiro 1997; Rogers 2015), few have addressed this relationship in terms of animated documentaries, wherein animation further complicate the divide between the real and the nonreal. Similarly, while the literature on music in animation has started to steadily increase in recent years (Coyle 2010, Goldmark 2005), there is a dearth of scholarship that specifically focuses on the music in animated documentaries.

In this essay I offer a preliminary examination of music's role in animated documentaries. Drawing on Jean Baudrillard's (1994) writings on the hyperreal in cinema, as well as writings on rotoscope animation (Bouldin 2004), I examine the music in three animated documentaries to situate my analysis: Richard Linklater's "docufiction*" Waking Life* (2001), Ari Folman's *Waltz with Bashir* (2008), and Keith Maitland's *Tower* (2016). Following Holly Rogers' provocative assertion that "music in films is one of the most powerful illusory persuaders that what we are watching is, in fact, yet rather paradoxically, as real as possible" (2015, 3), I will argue for the critical, if perhaps contradictory, role music plays in framing these stylized and animated documentaries as not "just" animated cartoons, but rather portrayals of "the real" they document.

IMAGINAL SPACE AND THE OCCULT SOUNDTRACK IN GUY MADDIN'S *KEYHOLE*
Daniel Bishop, Indiana University

Although the occult imagination has always run rampant in the cinema of Guy Maddin, his most recent features have pointedly foregrounded ghosts and the spectral. *Keyhole* (2011) draws together tropes from *films noir*, "old dark house" movies, and Homer's Odyssey to tell the story of Ulysses Pick, a gangster and deadbeat dad who returns to his labyrinthine, ghost-infested family home determined to reconcile with his estranged wife. *Keyhole* is deeply concerned with the relationship between ghosts and our imagination of physical space. The film is also Maddin's first foray into fully digital cinema. The glitchy, grainy aesthetic of his early work and the hyper-kinetic montage first explored in the early aughts here become expressive modalities, embedded within a deceptively crisp, haptically fine-grained audiovisual field. This realistic Cartesian space, however, is in tension with the emergence of an indefinite, audiovisual space of the occult imagination. *Keyhole*'s soundtrack, in particular, is a distinctly haunted dimension of the film, coextensive to its haunted visual space. Jason Staczek's score ambiguously hovers between musical tangibility and atmospheric ambience, a "soupy" soundscape that is, nevertheless, dramatically dynamic—the soundtrack alternately musicalizes and de-musicalizes, ebbing and flowing like the polymorphous ectoplasmic effusions of which Maddin is so fond. I will argue that sound and music in *Keyhole* create a sense of aurality that is conversant both with philosopher Gaston Bachelard's spatialized understanding of the poetic imagination, and conversant with role of the imaginal in esoteric and occult thought.

34. Room 303, SATURDAY, May 26, 2018, 4:00-5:30
CURIOUS CONNECTIONS AND CONTRASTING ADAPTATIONS:
HOW AN AUSTRIAN HYMN TO THE VIRGIN MARY FOUND ITS WAY INTO *THE TRUMAN SHOW* (1998), A DOCUMENTARY FILM BY GEORG RIHA AND A PIANO CONCERTO BY PHILIP GLASS
Wilhelm Delport, University of Cape Town, South Africa

Philip Glass (b. 1937) is still best known for his role in the establishment of the 1960s minimalist movement along with fellow American composers La Monte Young, Terry Riley and Steve Reich. Academic scholarship on Glass's film music and his more recent compositions is, however, limited. I addressed this matter through studying Glass's contribution to the soundtrack of the film *The Truman Show* (1998) and his *Tirol Concerto for Piano and Orchestra* (2000). The research approach comprised music analyses from literary and theoretical perspectives, as well as archival research on the conception of the respective works. It is concluded that music from *The Truman Show* and the *Tirol Concerto* are not only directly related to each other, but to an Austrian folk song "Maria hilf doch mir," which was traditionally sung in veneration of the Virgin Mary. The original manuscript of this catholic song, which dates from 1822, was located in a farmhouse near Alpbach by the Austrian musicologist Josephus Weber in the early 20th century and is currently kept in the Tiroler Volksliedarchiv. This Austrian connection subsequently resulted in music from the Tirol Concerto being used in the documentary film *Tirol - Land im Gebirg'* (2000) by the acclaimed filmmaker Georg Riha. In this presentation, I will discuss the unusual connections and contrasting musical adaptations of "Maria hilf doch mir" in *The Truman Show*, the *Tirol Concerto* and *Tirol - Land im Gebirg'*. The inclusion of audio examples, film excerpts and images of archival documents will further arouse interest.

WAGERNIAN VAMPS: NEO-ROMANTICISM IN PHILIP GLASS'S *DRACULA* (1931)
Melissa Camp, Texas Christian University

The conflict between the traditional culture of rural Transylvania and the comparative modernity of nineteenth-century London is a central theme of Bram Stoker's *Dracula* (1897). Although many various cinematic adaptations of Stoker's novel have wrestled with these themes, Tod Browning's "talkie" film in 1931 is no exception. Initially, Browning's film contained little music: two excerpts from Tchaikovsky's *Swan Lake* and Wagner's *Die Meistersinger*—the former appearing during the opening credits and the latter diegetically in the film. In 1996, however, Philip Glass modernized

the film by composing a new (post)minimalist score, providing the classic film with a musical continuity and uniformity it previously lacked. I argue that Glass's score engages deeply with the tradition- versus-modernity themes that permeate both Stoker's novel and Browning's film, melding Romantic musical techniques with minimalist compositional methods. In particular, I argue that Glass embraces Wagnerian elements, such as leitmotifs that evolve slowly throughout the film in parallel nature to both the minimal musical process and character development. Glass's incorporation of a leitmotif system while maintaining his minimalist style in turn creates a Neo-Romantic approach to the film score, idiosyncratically juxtaposing the Romantic and Modern eras in a way that is immediately understandable, if perhaps in a subconscious way, to contemporary viewers.

THE NINETEENTH-CENTURY PIANO IN THE TWENTY-FIRST-CENTURY FILM
Chelsea Oden, University of Oregon

Modern film scholarship overlooks a central question in musical iconography: "What story does the image tell us about music?" The piano's popularity as a musical image in mainstream film makes it an ideal metonym. Focusing on the 1990s to present and drawing on a database of 57 films, I examine how modern American audiences understand the image of the piano. I employ musicological lenses (Cox, Davison, Leppert, Thomas) and film theory (Eisenstein, Chion, Sobchack, Cook, Ireland) to analyze the piano as a multi-dimensional object bearing narrative context and function, a modern audiovisual blueprint, and iconological meaning.

This paper offers evidence that the cinematic piano abides by nineteenth-century gender norms and is strongly associated with nineteenth-century ideals such as tragedy, transcendence, and nostalgia. I show that in films set in the nineteenth century, such as *The Piano* (1993), the instrument appears primarily with female characters in domestic settings and secondarily with male characters in displays of power. Films set outside of the nineteenth century, such as *The Pianist* (2002), maintain these gender norms, but primarily feature male pianists. Regardless of period setting, the piano – as image and timbre – frequently accompanies scenes that feature Romantic ideals. Articulating the ideals and social constructs associated with the piano is meaningful for music scholars, iconologists, film scholars, and film-goers alike. To understand the significance of an image is to understand part of a cultural vocabulary, which in turn is to understand a small piece of the world and the way we live in it.

35. Loewe, SATURDAY, May 26, 2018, 4:00-5:30
GLENN GOULD IN TBILISI:
SONIC MONTAGE, CULTURAL CRITIQUE, AND THE ETHNOGRAPHIC TRACE IN IOSELIANI'S
THERE ONCE WAS A SINGING BLACKBIRD
Brian Fairley, New York University

There Once Was a Singing Blackbird (1970) was Georgian director Otar Ioseliani's second full-length feature and his second-to-last before emigrating to France. Set in the capital city of Tbilisi, *Singing Blackbird* enacts what Lidia Oukaderova (2017), writing about the cinema of Khrushchev's Thaw, calls "a different kind of Soviet cartography." The film's main character, a shiftless orchestral musician with dreams of being a composer, wanders ceaselessly through the regimented spaces of the modern Soviet city, undermining a vision of a well-coordinated, interdependent socialist society. While many scholars have noted the importance of music as inspiration for the form and content of Ioseliani's work (Fiant 2002; Egorova 1997), in this paper I suggest that close attention to three layers of sound in *Singing Blackbird*—all uncredited—reveals the depth of his critique of Soviet cultural politics and the methods through which he makes this critique audible to Georgian, if not Russian, ears. These layers include: a live 1957 recording of Glenn Gould's epoch-making concerts in Moscow, field recordings made by Ioseliani for his little-seen documentary *Ancient Georgian Songs* (1969), and an onscreen performance by real-life members of the Rustavi Ensemble, singing a piece whose religious significance and veiled commentary on musical pedagogy in the Soviet conservatory system would be evident only to a Georgian audience. Ioseliani's formal innovations and techniques of sonic collage in the service of social critique attest to the continuation of experimentalism in Georgian cinema long after the generally accepted end of the cultural thaw in the mid-1960s.

EXPERIMENTALISM AND THE "MAINSTREAM" IN THE EARLY FILM SCORES OF
GAVRIL POPOV AND VLADIMIR SHCHERBACHYOV
Joan Titus, University of North Carolina at Greensboro

Labeled as the first Soviet "film composer," Dmitry Shostakovich brought the same attention and stylistic interest found in his modernist concert music into his film scoring practices. Building on my research on Shostakovich's film music career and extensive study in Russian archives, I posit that other composers, starting in the early 1930s, were engaging a similar turn to film music experiments that at first glance may seem "conservative." Two composers who are historically regarded as musical modernists—the young Gavril Popov and the elder Vladimir Shcherbachyov—also started to write film scores in the 1930s for what appeared to be early models for socialist realist films. In this paper, I examine the scores to *Thunderstorm*, (1934), *Chapaev* (1934) and *Peter the First* (1937) to illustrate how these scores continued some of the same musical/sound logic of modernist experiments of the 1920s, while satisfying new demands for a homegrown "Soviet" cinema of early Stalinism. I coin the term "mainstream" to argue that a space emerged where

composers, together with their film teams, could experiment with sound, and persuade various levels of studio bureaucracy to allow certain forms of musical and sound engagement that stemmed from experimental practices of the 1920s. By the end of the 1930s, "mainstream" Soviet film sprouted from a necessarily experimental practice, while appearing in line with concepts such as socialist realism. This paper therefore shows how Popov and Shcherbachyov, following the lead of Shostakovich, fashioned their modernist sensibilities into "intelligible" Soviet film scores.

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MUSICAL INSPIRATION:
THE INFLUENCE OF IRANIAN UNDERGROUND MUSIC ON IRANIAN UNDERGROUND CINEMA
Hamidreza Nassiri, University of Wisconsin-Madison

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In a moment of increasing reliance upon digital technologies, Iranian underground music has been particularly inspirational to Iranian underground cinema. Underground musicians, working outside the legal venue controlled by the state, have taken advantage of digital technologies' availability to the public. They pioneered in bypassing state control in production, distribution, and exhibition. Working literally underground in their home-made studios with their own equipment, these musicians have managed to distribute their work via Internet and CD black market. In this paper, I will discuss how Iranian underground music influenced the emergence, mode of production, and aesthetics of underground cinema. My case study, *No One Knows About Persian Cats* (2009), is the most widely known Iranian underground film.

I will argue that this film owes its success mainly to two factors. First, the filmmaker, Bahman Ghobadi, consciously adopted underground music's modes of production and distribution. This way, he managed to make a low-budget film that bypassed the censorship and reached out to a wide audience. Second, *Persian Cats* integrated music into the film's narrative and style. The film is structured around underground musical pieces, resulting in a synergy between the movie and underground music that promoted both. My argument will consider the film itself, as well as Iranian underground music, methods of distribution, interviews, press discourse, legal documents, and statistics of Internet usage in Iran. This research hopes to give new insights into the dialogue between various media in the digital era, and specifically, the connections between music and cinema in Iran.

36. 6th Floor, SATURDAY, May 26, 2018, 6:00-7:30

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SOUNDTRACK OF THE CROSSED KEYS:
TONAL SYMMETRY IN *THE GRAND BUDAPEST HOTEL*
Tahirih Motazedian, Vassar College

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Many scholars have discussed the exquisite symmetry of Wes Anderson's staging and cinematography, but no mention has been made about the symmetry of his musical mise-en-scène. The *Grand Budapest Hotel* (2014) epitomizes Anderson's characteristic visual symmetry and extends it to the sonic level as well, in an ingenious reflection of the narrative.

The narrative structure of this film consists of three distinct time periods nested within one another: it begins in 1985, flashes back to 1968, then to 1932, and ends by traversing this temporal progression in reverse. The symmetrical unfolding of these time periods is visually represented by distinct screen aspect ratios and sonically represented by distinct keys. Five keys (F, G, A, B-flat, and C) account for all of the musical cues (and even the pitched sound effects) in this film's sound track. The keys enter and exit the sound track palindromically, creating a chiasmus with F Major at the nexus, and their tonics outline the first five scale degrees of F Major. This is the key associatively paired with The Society of the Crossed Keys, the secret brotherhood whose unveiling serves as the telos of the narrative. Both the plot and the sound track build up to the climactic apex of F Major (during which the magic of The Society is revealed), and then ramp symmetrically back down after attaining it. Analysis of the tonal framework of the sound track reveals a delicious musical pun which ingeniously reflects the symmetry of the narrative and demonstrates how the film forms a mirror image of itself.

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MUSIC ANALYSIS AS ANIMATION: VISUALIZING THE SOUNDSCAPE OF ARNOLD SCHOENBERG'S
DREI KLAVIERSTÜCKE, OP. 11 NO. 1
Yung-Yung Elsa Lee, Teachers College, Columbia University

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Music analysis offers insights to the understanding of the structure and development of music; and one of the goals is to inform music performance. However, associating and internalizing what is analyzed on paper and the actual unfolding soundscape of music can be challenging to some. Hence, this presentation attempts to build a scaffolding to better connect theory and its application. Through real-time colored animation, music analysis is presented in a visually intuitive way, which includes simple shapes and colors.

This study uses Schoenberg's *Drei Klavierstücke, Op. 11 No. 1* as an example. Analyzing this atonal work of Schoenberg involves understanding the concept of set theory, a theoretical concept developed by music theorist Allen Forte. Set theory uses numbers to represent intervals and therefore, the representation of motifs in music using this method is usually associated with a group of numbers. While this concept provides a concise and direct way to analyze

and represent the development of motifs as the music unfolds, it may not directly inform the performers or listeners in terms of the actual soundscape of the music. This video animation, which is created by video-editing and graphic design software, aims to provide a scaffolding through real-time visualization of musical development so that the listeners can "see" the music and "listen" to the music analysis simultaneously. Its implication for music education and performance will also be discussed.

WHAT IS A COLOR ORGAN?
Ralph Whyte, Columbia University

This paper considers the relationship between music and lighting effects through a consideration of the history of light-producing instruments, or "color organs." Eighteenth- and nineteenth-century instruments (including by Bishop and Rimington), regardless of whether they could produce sound, produced lights and colors by means of keyboard interfaces. The interface of these early instruments was predicated on the perception of music as a discrete series of pitches, and the transferability of each of those pitches into discrete colors.

Later artists/inventors Mary Hallock Greenewalt and Thomas Wilfred created new instruments without keyboard interfaces that reified both their rejection of color-tone analogies and their desire to create a medium-specific, autonomous light art, freed from music. Both figures rejected the term "color organ," but contemporaneous reception and recent histories have applied the term to their instruments regardless (Peacock 1988; Gage 1993; Moritz 1997; Elder 2008; Farmer 2008). I suggest three reasons for this discrepancy: the historical precedence of keyboard-based instruments for creating light effects, Greenewalt and Wilfred's continued reference to music in describing their light art, and later historians' desire to create a seamless pre-history of intermedia.

Lastly, I reflect on later uses of the term "color organ" to describe DIY light-bulb radio units and early disco lighting that could automatically light to recorded music. I argue that the long history of the term "color organ" suggests that, despite Greenewalt and Wilfred's intervention, music remained an important stimulus for the creation of light effects and a means through which abstract light has been understood.

37. Room 303, SATURDAY, May 26, 2018, 6:00-7:30
DOTS, LOOPS AND BURPS.
MUSIC, SOUND AND HUMOR IN ABSTRACT FILMS BY NORMAN MCLAREN
Guido Heidt, University of Bristol (UK)

Norman McLaren (1914-1987) is a seminal figure in the history of abstract film, but he is also, somewhat unusually, one in whose work humour frequently figures. That makes him an obvious test case for the question how audiovisual humour can work in abstract films: how they can use the intersection of music, sound and images to create humorous incongruities and surprises with a minimum of material, a minimum of world to work with – the equivalent of psychological experiments testing minimal requirements for creating humorous effects and amused reactions.
The paper will explore McLaren's films from two angles. One is the status of the concept of abstraction in these films: the fact that they often play with the borderline between abstraction and representation, almost as if they tried to illustrate Henri Bergson's ideas of humour as the result of a clash between the organic and the mechanical. The other angle is McLaren's use of different kinds of sound and music – synthetic sounds created graphically on cards or the film strip, music specifically written for a film, or different kinds of pre-existing music around which a film is structured – and their different implications for the sources and mechanisms of humour in his films, films that for all their simplicity are among the most charming ever committed to celluloid.

SENSORY AGENCY AND TIMBRAL RHYTHM:
ORCHESTRATING RHYTHM IN DIRECT ANIMATION FILM
Joseph Pfender, New York University

Recent historiography has conclusively demonstrated Norman McLaren's focus on music and sound as narrative tools. However, a thoroughly bi-sensory hermeneutics is necessary for visual music, and produces an interpretive friction that frustrates diegetic explication, even in McLaren's heavily synchretic practice. The co-constitutive aesthetic of direct animation and musical instrumentation produces just such an obstacle in two of McLaren's films: Blinkity Blank (1955) and Synchromy (1971). Drawing on the somatic potential of film that Len Lye called "full body empathy," I build on Jean-Luc Nancy's layered ontology of timbre to apply ecological terms to McLaren's films. Reading abstract techniques against their customary medium specificity, then, allows his intermedial aesthetics to respond to biosemiotic representation. McLaren's films exemplify, and exhibit, Nancy's recursive notion that timbre resounds through listening, questioning the phenomenological assumptions behind Ingrid Monson's "perceptual agency" and Emily Dolan's characterization of timbre as "aesthetic attention."

In these films, McLaren uses color—visual "timbre"—to stand in for an audio-visual counterpoint that is absent from his distinctive, seamless synchresis. McLaren's cinematic homophony, I suggest, produces a filmic effect that accrues to visual interpretation the audile techniques native to close study of timbre and instrumentation. Addressing what Gary

Tomlinson calls the "difficulties of ubiquitous agency," I posit that the timbral ecologies of Blinkity Blank and Synchromy perform an agential cut that severs the robust network of filmic audio-vision, scrambling the Enlightenment divide between subject and object by means of a semiotics of timbre.

"THIS LAND IS OURS": GREEK IDENTITY AND POLITICAL RESISTANCE IN MIKIS THEODORAKIS' SCORE FOR MICHAEL CACOYANNIS' *THE TROJAN WOMEN*

Andrew Simpson, The Catholic University of America

Greek composer Mikis Theodorakis (b. 1925) scored several films directed by fellow countryman Michael Cacoyannis. In *The Trojan Women* (1971), based on Euripides' tragedy, Theodorakis used his score to proclaim Greek cultural identity and declare political resistance to the dictatorship (or "junta"), which ruled Greece from 1967-74. Both Cacoyannis and Theodorakis were exiled from Greece by the junta, and their collaboration on *The Trojan Women* was thus a direct challenge to its authority.

Intertwined aesthetic and political purpose typifies Theodorakis' career, which in addition to music has included political activism and service in public office. This paper is a case study of how Theodorakis uses music as cultural and political messaging in *The Trojan Women*. His use of folk instruments, Byzantine modes, and genres such as lament and tragic choral ode powerfully symbolize ancient and modern Hellenic culture while supporting the on-screen drama. Euripides' play depicts the plight of the Trojan women, destined for enslavement to the Greeks who have sacked their city. Cacoyannis' film draws parallels between the ancient conquerors' oppression of Troy's women and the 20th-century junta's suppression of the rights of the Greek populace. Setting the film in English, with a cast of first-rank actors (Katharine Hepburn, Vanessa Redgrave, Irene Pappas), shows Cacoyannis' desire to reach a wider international audience than his prior Greek-language Euripidean film, *Elektra* (1962), also scored by Theodorakis. Score analysis and video clips from the film support the presentation.

38. Loewe, SATURDAY, May 26, 2018, 6:00-7:30
TRANSCENDING THE CORPOREAL IN CLAIRE DENIS' *BEAU TRAVAIL* (1999) AND ANNA ROSE HOLMER'S *THE FITS* (2015)

Danijela Kulezic-Wilson, University College Cork

The human body is the alphabet of cinematic language – observed in close-up or in action, it has proved to be an endlessly fascinating object of examination as well as of desire, the thing at the very root of the cinematic malady Laura Mulvey terms scopophilia. My paper explores the role of audiovisual language and soundtrack in particular in harnessing images and sounds of physical action in order to augment the expressiveness and sensuousness of the film body itself. I will examine two films in which the body and its repetitive movement in exercise or dance is both the subject and the raw material – Claire Denis' *Beau Travail* (1998) and Anna Rose Holmer's *The Fits* (2015), the latter likely having been inspired by the formal discipline and sensuous elegance of Denis' masterpiece. I am particularly interested in how the representation of physicality in these films transcends the corporeal realm through various audiovisual means, diegetic sound and music in particular, communicating the protagonists' inhibitions, suppressed desires and their process of coming to terms with their gender identity and individuality. I will argue that, in the same way our bodies surpass the limits of non-verbal communication through kinesics, so film uses its own body – image, sound, movement and rhythm – to transcend the realm of materiality to communicate narrative subtext and transmit subliminal messages.

AUTHORIAL POWER OF THE SOUND IN CHAN-WOOK PARK'S *OLDBOY* (2003)

Jeongwon Joe, University of Cincinnati

Chan-wook Park's *Oldboy*, a South Korean neo-noir, received the *Grand Prix* at Cannes Film Festival in 2004. Its American remake was released in 2013, directed by Spike Lee. The plot centers around Woo-jin Lee's revenge on Dae-su Oh, who motivated the suicide of Lee's sister. While most of the preexisting studies of Park's original film focus on the narrative and visual elements of the film, my paper explores its soundtrack—voice, music, and other types of sound—with particular attention to its authorial power that transcends and subverts the visual and verbal narratives of the film.

This paper focuses on three issues. First, I examine the multiple temporalities of the voiceover: that is, its diegetic interiority and exteriority, the latter of which serves as an omniscient entity that transcends the film's diegesis. The second issue I explore is the dominance of the aural memories over the visual ones, reinforced by the authorial hierarchy between sonic apparatuses, such as the tape recorder, and the visual media, such as the camera, used by the cinematic characters. Finally, I discuss the interplay between the deathly Orphic gaze and the redemptive sonic power in the film. Based on the examination of these three issues, I will show how the antihero Woo-jin Lee is privileged as the creator of the sonic world of the film: in other words, he serves as the "implied filmmaker." For the concept of *implied* vs. *actual* filmmakers, I draw on Jerrold Levinson's essay, "Film Music and Narrative Agency."

NO EXIT: PASSACAGLIA AND PALINDROME AS METAPHORS OF CAPTIVITY IN FILM MUSIC
Tom Schneller, Ithaca College

Film music serves a vital structural function within the narrative of a film. It can create a sense of gathering tension and climactic release across the arc of a narrative; it can highlight structural parallels within the narrative; or it can function as a "binding agent" that helps to fuse the fragmented images within a montage into a cohesive formal unit. But the particular structure of a cue can also reflect a dramatic or psychological concept. This type of metaphorical isomorphism can either assume a shape that is unique to the specific scene, or draw on musical forms borrowed from concert music.

In this talk, I will explore the way film composers have utilized passacaglias and palindromes as metaphoric representations of physical or psychological captivity. The repetitive structure of the passacaglia, which Lyudmila Kovnatskaya describes as "a metaphor of a closed circle," can powerfully convey a sense of claustrophobic enclosure. Thus, sinister passacaglias characterize the penal colony in *Papillon* (1973, music by Jerry Goldsmith), the prison in *The Shawshank Redemption* (1994, music by Thomas Newman), and the mental asylum in *Shutter Island* (2010, music by Krzysztof Penderecki et al.). By the same token, palindromic musical patterns can evoke psychological traps, as is the case in Bernard Herrmann's music for *Psycho* (1960) and *Tender is the Night* (1962).

39. 6th Floor, SUNDAY, May 27, 2018, 9:00-10:30
"THE COPLAND SOUND" AS OBJECT OF APPROPRIATION
Stanley Kleppinger, University of Nebraska–Lincoln

Neil Lerner and others have explored the indelible impact of a musical approach, often casually called the "Copland Sound," upon a significant cross-section of American films. Following Lerner's suggestion that this approach is more properly described as a multiplicity of "Copland sounds," this paper explores and catalogs constellations of particular musical parameters that were welded by Copland to specific extra-musical contexts (whether provided by ballet or filmic settings, texts of vocal works, or contemporaneous historical associations such as World War II). This thinner slicing of the Copland Sound into specific topics (labeled here as, e.g., idyllic nature, protagonistic introspection, triumphalism, and exuberant country dance) first opens the way to exploring the composer's manipulation and combination of his own topics (à la Hatten 1994, 2004), thus allowing for the tracing of narratives in his other music. In addition, by prying these styles loose from their original dramatic settings, Copland also foreshadows their appropriation by subsequent composers for novel programmatic purposes since the 1950s. The Copland Sound is so closely bound to Americana because the extra-musical subjects with which it was first associated were unequivocally American: the virgin frontier, the wild west, New York City, rural New England, Abraham Lincoln, John Henry. But I will show that later troping on this package of styles can point alternatively to a broad sense of Americanness, to the specific topics each style represents, or to both.

JAMES HORNER, AARON COPLAND, AND THREE FIELDS OF INQUIRY
Scott Murphy, University of Kansas

Neil Lerner (2001) has demonstrated how the late film composer James Horner appropriated some "wide open" music of Aaron Copland. In particular, he finds in Horner's scores for *Apollo 13* and *The Perfect Storm* undisguised instances of a three-harmony wedge progression lifted from Copland's *Appalachian Spring* that I call the "Copland" schema. In three parts, this presentation both scrutinizes Horner's "Copland" and serves as apologia by proxy. First, aficionados and critics repeatedly single out Horner as the most notorious of borrowers, yet the intertextual field of films with the "Copland" in their soundtracks is wider than those scored only by Horner. Second, the "Copland's" field of associations in film music has grown beyond both its affiliation with religious sentiment in the original ballet, and Lerner's connection of its initial consecutive rising fourths with the vastness of *Apollo 13*'s frontier of outer space. While some cinematic uses of the "Copland" accompany wide-open scenes, particularly rugged American wilds, they are also conjoined to scenes of determination and self-determination as much as they accompany some sense of spaciousness. A thorough analysis of the "Copland" suggests homologies with all three of these signifieds. Third, Horner's multivalent allusions to the "Copland" in his score for *Field of Dreams* (1989) reach a level of nuanced sophistication, as demonstrated through the employment of a two- dimensional "intra-textual field." As the film's narrative conveys the viewer among redesigned aspirational and topographical norms, Horner's music conveys the listener among transformations of a musical emblem for the conventionalized American Dream.

"WHAT THE IMAGE ALLOWS:"
THOMAS NEWMAN, AARON COPLAND, AND A QUESTION OF INFLUENCE
Anthony Bushard, University of Nebraska, Lincoln

Aaron Copland's music has continued to provide material for scores ranging from *Apollo 13* to *The Martian*, evoking "open spaces," the "American Dream," and mankind's exploration of the self and our existence. Yet, films like *American Beauty* and *Revolutionary Road*—scored by Thomas Newman—do not extol the benefits of life in modern society and instead, examine the isolation and anxiety inherent in the films' communities.

Contrary to the optimism often perceived in Copland's dramatic music, his complex piano works can project introspection, anxiety, and isolation. Amidst intense dissonance and dense polyphonic activity in the *Variations*, *Sonata*, and *Fantasy*, Copland tends to ease the volatility with searching melodies, sparse textures, and registral extremes often accompanied by static, open-voiced triads that encourage more focused listening. Similarly, Newman's piano-dominated, triadic scoring for more intimate suburban settings acts as an audiovisual "zoom" lens that invites viewers to look more closely at suburbia's troubling realities. While Copland sought "the note that cost," Newman prized "what the image allows." For example, in *American Beauty*'s iconic "plastic bag" sequence, cinematographer Conrad Hall's arresting, tripartite framing of Ricky-Jane-bag allowed Newman to respond musically with "Newman triads": consecutive parallel perfect fifths supporting a widely-spaced melody comprised primarily of corresponding chordal thirds. In this paper, I will examine how "Newman triads" have both created and influenced some of cinema's most compelling audiovisual alliances by channeling a sense of Copland's urban loneliness to convey similar feelings and emotions while underscoring suburban narratives, thus reinterpreting conventional appropriation of the Copland trope.

40. Room 303, SUNDAY, May 27, 2018, 9:00-10:30
LA LA LAND IS A HIT, BUT IS IT GOOD FOR JAZZ?
Krin Gabbard, Columbia University

In spite of its awards and honors, *La La Land* has been roundly criticized, most notably for making the white hero (Ryan Gosling) a devout jazz purist while characterizing the music of the one prominent African American performer (John Legend) as all glitz and tacky dance moves. Although there may be no way around the racial problematics of *La La Land*, it makes more sense to see it as a work of profound cinephilia. Most prominently, La La Land is a response to Martin Scorsese's New York, New York (1977). Both films have downbeat ending in which the lovers are not reunited, but unlike Scorsese's film, *La La Land* ends with a fantasy number in which the lovers do come together.

La La Land is also a nuanced homage to Jacques Demy's *The Young Girls of Rochefort* (1967). Demy's film is infused with jazz-inflected moments, and both *La La Land* and Demy's film connect utopian moments with jazz. Consider the jazzish dancing and singing in the early scenes of both films as well as the improvised body movements of Mia (Emma Stone) as she engages in a call-and- response with Seb's piano solo. Michel Legrand, who provided music for Demy's film, was profoundly influenced by American jazz. *La La Land* pays off the debt by appropriating the musical styles of Legrand.

RECONSIDERING *BLACK AND TAN*: A 'SYNDIEGETIC' INTERPRETATION
Emile Wennekes, Utrecht University (NL)

Ever since Roy Prendergast's claim that Alex North's score for *A Streetcar Named Desire* (1951, Elia Kazan) was 'the first substantial use of stylized jazz in a film for anything other than source music' (1977, 104), his assumption has been consequently repeated by authoritative authors. David Meeker, in *Jazz and Blues Filmography*, referred to *A Streetcar* as the 'first ever jazz-oriented film score' (7). In his *History of Film Music*, Mervyn Cooke qualified it as 'the first narrative feature to employ sustained and explicit jazz elements in its non-diegetic score' (215). More examples can easily be found in recent literature.

Contrary to this notion, I will argue that some jazz films offer rich connotations that are widely underestimated by disqualifying them as employing only 'source' music. Reconsidering the finale sequence of *Black and Tan* (Dudley Murphy, 1929)–Duke Ellington's screen debut--, I propose that the music's function here is 'syn-diegetic': synthesizing plural diegetic expressions. In this sequence, the singular 'diegetic' interpretation of music's representation as 'part of the film's narrative world', while its 'purported source (...is) visible on screen' (Cooke, 9) may not be inaccurate, yet it diminishes the narrative potency of multi-layered intertextual references. The concept of a sheer, singular diegetic interpretation is insufficient, perhaps even poverty-stricken. I will suggest modifying the catch-all term 'diegetic' into a four-sided framework of manifestations of the diegesis which will, in turn, cast Prendergast's claim in a new light.

HEARING THE "AMERICAN NIGHTMARE": DEAFNESS, MADNESS, AND JAZZ IN *IT'S A WONDERFUL LIFE*
James Deaville, Carleton University

The academic literature has traditionally considered *It's a Wonderful Life* (1946) an affirmative allegory of post-war America (Richards 1976, Dercle 1992). However, through the intersecting lenses of disability (George's partial deafness and his madness in Pottersville) and race (the music and musicians in Pottersville), the researcher arrives at an

interpretation that reflects director Frank Capra's dystopian vision of the "American nightmare" (Martin 1994, 162), emblematized and enacted by music. Also called a paranoid "psychotic break" into reality (Berlatsky 2016), George's visit to Pottersville crucially restores his full hearing, yet the town's jazz unveils the moral decadence of contemporary life, reflecting the director's own disdain for the musical style (as affirmed by documents from Wesleyan University's Capra collection).

Through a close reading of *It's a Wonderful Life* and related documents, this paper explores what it means to hear and "not-hear" in Capra's slice of American life, as seen through "white vision" (Ramanathan 2006, 50) but aurally challenged by African-American music. The contrast could not be starker between Dimitri Tiomkin's conventional score for Bedford Falls and the jazz of Pottersville, where George's restored hearing facilitates his alienation from the alternate storyline—the town's music spills from Main Street's bars and brothels in a debauched swing patched together from musical fragments. Moreover, we see and hear a decadent-looking Meade "Lux" Lewis hammering out boogie-woogie in Nick's Bar. The key revelation of how things could be—but in reality are— occurs as George is "hearing through madness," reflecting the age's racialized defamation of jazz.

41. Loewe, SUNDAY, May 27, 2018, 9:00-10:30
ROY WEBB'S ANALYSIS OF CAT PEOPLE:
A CLASSIC HOLLYWOOD SOUNDTRACK AS INTERPRETATION
Michael Lee, University of Oklahoma

In 1942 RKO's chief of production, Charles Koerner, hired producer Val Lewton to head the studio's new horror unit. Despite having no interest in producing low-budget horror films, Lewton thrived in this role. His unit reinvented the genre by moving it to familiar, modern environs and by deemphasizing horrific depiction in favor of subtle suggestion. This placed an important burden on RKO's sound and music departments. Along with supplying all the film's horrific content, they had to work without a clear generic model. Needing help from skilled artisans to fulfill his vision, Lewton took the unusual step of including composer Roy Webb at story meetings for films he would score. No one present for these meetings has claimed that Webb contributed much to these discussions, but his scores indicate that he was listening carefully as his contributions function in close rapport with Lewton's approach. This paper examines the contributions of Roy Webb and sound designer John L. Cass to Lewton's first production, *Cat People* (1942) and argues that the soundtrack itself suggests a reading of the story through canny quotations that comment globally on the film's ambiguous content, aligning the film's non-cat people with music achieved through mechanical reproduction while aligning the underscore exclusively with the interiority of the film's rueful anti- heroine, Irena, and by providing a stark contrast to the sonic style heard in the rival horror film to which *Cat People* is clearly a response, Universal Studio's horror hit *The Wolf Man* (1941).

SCREAMING STRINGS AND LOOMING DRONES:
ETHOLOGICAL PERSPECTIVES ON MUSIC FOR TERROR AND SUSPENSE IN FILM
Caitlyn Trevor, The Ohio State University

For scary moments in film, one can expect the use of several particular musical topics. For scenes of pure terror, such as a violent attack, a topic one can expect is the use of "shrieking" or "screaming" musical sounds. The most famous example of this topic is the "screaming" violin glissandi used during the murder scenes in Alfred Hitchcock's *Psycho* (1960). Another expected topic is the use of drone tones, or sustained pitches. These can be extremely low or high in pitch, can be static or pulsing, and can be acoustically or electronically generated. A famous pulsing, low-pitched, acoustic example is the music for *Jaws* (1975) used to signal that a shark attack is imminent. Both of these scary film music topics are likely inherited from the classical music topics Ombra and Tempesta (McClelland, 2012, 2014, & 2017). However, there are also potential ethological explanations for why these topics are able to make a listener feel threatened, anxious, or afraid. This paper presents two studies investigating ethological underpinnings behind these scary film music topics. The first compares "screaming" sounds in film music to the acoustics of actual human screams. The second uses a behavioral study to investigate the suspenseful potential of drones tones involving ambiguous images. Research in size and sound is also examined in pursuit of understanding the threatening ability of drone tones. The implications of this research are that music has the ability to induce fear in a listener, perhaps even without accompanying visuals or plot context.

MUSIC, MIDDLE-EARTH, AND MYTH:
SCORING THE COLLECTIVE HERO IN *THE LORD OF THE RINGS* TRILOGY
Julissa Shinsky, University of Texas at Austin

Peter Jackson's filmic adaptation of J.R.R. Tolkien's *The Lord of the Rings* utilizes an episodic structure, entwining multiple story lines. Howard Shore's iconic score aids this task by associating leitmotifs with character groups to mediate the various lines of action. While the score has been the subject of several interpretative profiles (Adams, 2010, Lehman, forthcoming, and Buhler, 2006), an underexplored topic is how the treatment of leitmotifs for these films departs from normative Hollywood practice of marking individual characters. Shore's musical emphasis lies not on individuals but rather on groups such as the Fellowship, Tolkien's mythological races (Elves, Men, Dwarves, Hobbits)

and their associated lands.

In this paper, I argue that Shore's musical emphasis on scoring groups supports the notion of a collective hero, (the hero functions divided among several characters), a concept that is peculiar to epics (Frye, 1957). Rather than score central characters like Frodo, Gandalf, and Aragorn with prominent, recurring leitmotifs, Shore's musical themes for the Fellowship, the Shire, Rivendell, Rohan and so forth dominate. The only creature with a clear, recurring theme is Gollum, a unique character independent of Tolkien's other mythological races. Tolkien's trilogy follows the structure of a novel rather than an epic, but Shore's deployment of music excavates the epic foundations of the story to highlight the Fellowship as a collective epic hero.

42. 6th Floor, SUNDAY, May 27, 2018, 11:00-12:30
MUSICAL RECONSTRUCTION OF GIUSEPPE BECCE'S SCORE FOR DER LETZTE MANN (1924)
Maria Fuchs, University of Music and Performing Arts Vienna

In 1924, Friedrich Wilhelm Murnau's movie *Der Letzte Mann* was groundbreaking for the "unleashed camera" ("entfesselte Kamera" Karl Freud's) and it was one of the few 'silent' films of the 1920s that managed almost without an intermediate title. For the world premiere on December 23, 1924 in Berlin's Ufa-Palast am Zoo a music score by Giuseppe Becce was commissioned by Ufa. The film music was made up in just 11 days. Due to the lack of time, it was not fully composed. For large portions, the music chosen for the film sequences was compiled from foreign materials, although the information concerning them was extremely imprecise and almost arbitrary. In contrast, the composed parts were surprisingly concise. Becce's music for *Der Letzte Mann* was undoubtedly a prototype of a so-called "Autorenillustration" for 'silent' films, which in the *Allgemeines Handbuch der Film-Musik* (Becce, Erdmann, Brav, 1927) was called a musical form that contained parts of specially composed music as well as segments of already existing pieces of music.

Today Becce's original film music for *Der Letzte Mann* is available only fragmentarily through the remaining piano and violin parts. Using them, in 2002 the film music was re-orchestrated, edited and supplemented by Detlev Glanert in the course of the film's restoration. Using as an example Becce's hurriedly-thrown together music for *Der Letzte Mann*, this paper will shed light on the possibilities and limitations that arise in the reconstruction of an original piece of 'silent' film music.

"AS NEAR TO IT AS POSSIBLE":
'SILENT' FEATURE COMEDY AND THE INFLUENCE OF THE MUSICAL AND OPERETTA
Megan Boyd, University of Wisconsin-Madison

Like other 'silent' films, 'silent' comedies often borrowed from theatrical forms that had contained dialogue or music. While scholars have acknowledged the debt of 'silent' comedy shorts to theatrical forms such as vaudeville, emphasis is given to borrowed character types and gags as opposed to assessing theatrical comedy's reliance upon music. As feature-length comedy developed in the 1910s, producers drew material and stars from theatrical forms particularly reliant upon music: musical comedies and operettas. These adaptations of popular comedic, musical forms, perhaps surprisingly, were not denigrated for unsuccessfully integrating 'silent' performance with live performances of the songs during exhibition. Rather, critics were concerned with film producers' ability to capture these shows' comical rhythms and tonal qualities. Many comic film producers extended this consideration to other feature comedies besides direct adaptations, stating they were attempting to capture the comedic 'spirit' of musical comedies and operetta. This paper will argue that musical comedy and operetta influenced film producers' decisions for how to construct feature-length comedies in the 1910s, not just in regards to character types and plotlines, but through their rhythmic pacing and performance techniques. This influence reflected feature producers' desires to break away from styles of comedy associated with comedy shorts. I am making this assessment through trade press reviews, theatrical reviews and film production files. Musical comedy and operetta were certainly not new to film in the sound period—both forms had already profoundly influenced film comedy's pacing and performances by the end of the 1910s.

LISTENING IN *THE JAZZ SINGER* (1927):
HYBRID IDENTITIES AND EMOTIONAL TRANSCENDENCE
Rose Pruiksma, University of New Hampshire

The screen adaptation of Samson Raphaelson's eponymous stage play, Alan Crosland's (1927) draws particular attention to the power of live musical performance to move its auditors. The film diverges significantly from the play, where most of the musical performances occur off-stage. Stage directions for the play discuss the extraordinary power of Jakie Rabinowitz's performance)— while leaving most of them unseen. In contrast, the film makes a point of rendering the singer's effects on his audiences visible, exploiting both star Al Jolson's reputation and the Vitaphone technology's illusion of liveness in the film's eight synchronized sequences. Unseen and unconvincing performances in the play became, in the film, transcendent moments that elicited both emotional response and recognition in listeners as Jack Robin's (Jakie's stage name) distinctive voice— "with a tear in it"— revealed his cantorial heritage despite his attempt to hide it behind a blackface mask. As Jack, in blackface, sings "Mother of Mine," his listening mother weeps to hear the cantor's "cry" in his voice.

Building on Christoph Henzl's analysis of Silvers' score (2006) and Michael Long's theory of registers (2008), this paper focuses on representations of listening in the film's synchronized scenes, and the ways these moments allow recognition of Jack Robin's hybrid identities. The "tear" in Jack's voice enables him to embody both Cantor and *Jazz Singer*. *The Jazz Singer* models modes of listening that equate sincerity and authenticity with emotional response, regardless of musical purity, a point reinforced by Silvers' pastiche score.

43. Room 303, SUNDAY, May 27, 2018, 11:00-12:30
JAZZ AND THE ETHICS OF AUTHENTICITY IN *I WANT TO LIVE!* (1958)
Nathan Platte, University of Iowa

In the 1950s, Hollywood's relationship to jazz swung in a new direction. No longer confined to nightclubs, jazz now accompanied films as background score, a role previously reserved for symphony orchestras. By the end of the decade, jazz musicians had been recruited to Hollywood to contribute to films like *I Want to Live!* (1958), *Anatomy of a Murder* (1959), and *Odds Against Tomorrow* (1959). This enlisting of jazz musicians to serve socially progressive films introduced a series of aesthetic and ethical opportunities concerning jazz's capacity to represent both symptom and solution to social ills depicted in American cinema. These dynamics are especially vivid in I Want to Live!, a film that details the criminal conviction and state execution of Barbara Graham. With its "based on a true story" premise, I Want to Live! used jazz as an appeal to cinematic realism and authenticity. The real-life Graham's love for jazz records prompted director Robert Wise to hire jazz arranger John Mandel and some of Graham's favorite musicians. Their contributions then played an unusually prominent role in the publicity campaign, which included the release of two separate soundtrack albums. As analysis of the film, its albums, and their reception shows, the featured musicians both rehearse and subvert tropes on gender and jazz, crime and punishment. Building on the work of Phil Ford, Ingrid Monson, and David Butler, this paper considers the confluence of social advocacy and commercial exploitation that came to characterize constructions of jazz in late 1950s cinema.

CARS AND GUITARS: THE SOUNDS OF LIBERATION?
Lindsey Eckenroth, The Graduate Center, CUNY

Rockumentaries frequently mediate relationships between popular music and cities, disseminating ideas about the interactions between urban experiences and musical production. Writing on music and place has abounded since the 1990s, yet this literature has infrequently considered the capacity of rockumentaries to negotiate, historicize, and commodify the multifaceted relationships between music and place. In addressing this omission, this paper examines *MC5: A True Testimonial* (2002, dir. David C. Thomas), a rockumentary that assertively situates the activities and music of the MC5 in Detroit. My analysis suggests that "situated" rockumentaries contribute to the regime of representation that Adam Krims has called the urban ethos, and further that such films advance psychogeographical arguments about the music they document.

Through its assemblage of sound recordings, interviews, and footage of Detroit, *Testimonial* expresses the regulative influence that the city's sonic ecology and built industrial landscape had on the MC5. Detroit's automotive industry is crucial to this psychogeographical argument, yet *Testimonial*'s evaluation of its effects remains ambivalent: while experiential and sonic aspects of cars are posited as formative of the MC5's "libratory," proto-punk aesthetic, what was sought was liberation from the blue-collar status quo, symbolized in *Testimonial* by Fordist assembly lines and the sprawling manufacturing plants containing them. Despite *Testimonial*'s attention to urban space and sound, it problematically occludes the ways in which race and class strongly impacted Detroit's social geography. Ultimately, *Testimonial* conveys a revisionist history of Detroit in the 1960s–70s, a historicization complicated by the MC5's anti-establishment ideology and ambiguous relationship with radical politics.

"THE SCHEMA NETWORK":
TRACING A MELODIC SCHEMA IN THE MUSIC OF TRENT REZNOR
FROM *NINE INCH NAILS* TO FILM
Steven Rahn, University of Texas at Austin

Following recent work that expands musical schemata research beyond the galant style (Gjerdingen 2011, Love 2012, Stoia 2013), this project uses schema theory as a framework for analyzing film music derived from a particular rock idiom. Focusing on the music of Trent Reznor, film composer and founder of the rock project Nine Inch Nails, this paper shows how a recurring, salient contrapuntal gesture accrues extra-musical significance across three different films, appearing during pivotal narrative moments.

The "Fa-Mi" schema, found throughout Reznor's output, comprises two contrapuntal elements: a descent from scale degree $\hat{4}$-$\hat{3}$ in the upper voice, and either a tonic pedal or $\flat\hat{7}$ -$\hat{1}$ bass line. Typically featured at the ends of musical phrases, the $\hat{4}$-$\hat{3}$ melodic figure often acts as a major- mode inflection of a minor pentatonic or minor-mode pitch collection, or alternatively may suggest Mixolydian mode.

After exploring prototypical instances and variations of the schema in *Nine Inch Nails'* music, I turn to three films scored by Reznor: *The Social Network* (2010), *The Girl with the Dragon Tattoo* (2011), and *Gone Girl* (2014). Instead of functioning in a traditional leitmotivic manner, the "Fa-Mi" carries a cluster of extra-musical associations shared across the three films. The schema accompanies scenes featuring a shocking plot revelation, a shift in the power dynamic between characters, or moments that are positively valenced on a local narrative level but have long-term negative repercussions. This project thus broadens the syntactical emphasis of schema theory by examining how schemata can acquire extra-musical meaning in film scores.

44. Loewe, SUNDAY, May 27, 2018, 11:00-12:30
SOUND DESIGN, MUSIC, AND THE BIRTH OF THE EVIL
IN *TWIN PEAKS: THE RETURN*
Kingsley Marshall and Rupert Loydell, Falmouth University

The opening line in the first episode of *Twin Peaks: The Return*, spoken by Carel Struycken's character, asks FBI Special Agent Dale Cooper to "Listen to the sounds". Throughout the series, writer, director and sound designer David Lynch deploys a complex combinaton of sound and visuals in order to depict mysticism, the impossible and bring to life the birth and spread of evil in the Twin Peaks universes. Paying attention specifically to the predominantly dialogue-free episode eight of the series, we will explore how Lynch makes use of intricate sound design, score, existing source music and music performed within the diegesis in order to complete his intricate visuals. We explore how the episode, and series as a whole, makes intertextual connections to conventional and experimental film form in addition to extending upon established Lynchian worlds, and how manipulation of sounds within the series lends an otherworldly quality to the image.

Dr. Kingsley Marshall and Rupert Loydell, a musician/writer and writer/painter respectively, will use the words of David Lynch, composer Angelo Badalamenti and sound supervisors Dean Hurley and Ron Eng, together with critiques of Lynch's work, to better understand the complex, alienating world of *Twin Peaks*, and the significance of sound and music within the construction of place, space, character and narrative in the most recent series.

THREE SOUNDTRACK ALBUMS AND A RECORD PLAYER:
DAVID LYNCH'S DE-INTEGRATED SOUND WORLDS IN *TWIN PEAKS: THE RETURN*
Randolph Jordan, Ryerson University

In this paper I argue that *Twin Peaks: The Return* (2017) constitutes a disavowal of David Lynch's career-long commitment to an "integrated" approach to sound design. As early as *Eraserhead* (1977), Lynch adopted holistic sound mixing practices that blurred the boundaries between music, speech, and sound effects. The 1982 soundtrack album followed suit. Produced by Lynch and his collaborator Alan Splet, the LP eschewed the conventional use of the term "soundtrack" to mean "score" or "compilation music" in favour of side-long tracks that carried listeners through the film's now legendary sonic environments. In *The Return*, on the other hand, we find exaggerated de- integrations of sound elements, again reflected by the official "soundtrack" releases. This time the albums are three: one for the music presented as live performances in the Roadhouse sequences, one for original score and additional compilation material, and a third for highlights from Dean Hurley's soundscape treatments. This de-integrated approach to the album releases mirrors the show's narrative compartmentalization: the series itself stands as an unraveling of the coherency found in the original *Twin Peaks* (1989-91), and the driving force of The Return is the question of where and when the disparate narrative threads will meet, if ever. I will analyze the shift in Lynch's auditory aesthetics through recurring images of record players across *Eraserhead* and *The Return* as symbolic of the position of music within these films, moving from integration to isolation in their depiction of the role of sound in the worlds that Lynch builds on screen.

INTERTEXTUALITY AND EVOLUTION OF
ANGELO BADALAMENTI'S "TWIN PEAKS THEME"
Kevin Clifton, Sam Houston State University

Drawing from critical work done by Michael Klein on musical intertextuality, my presentation considers the origins of Angelo Badalamenti's instrumental '*Twin Peaks* Theme' employed in the serial drama, *Twin Peaks* (1990-2017). Essentially, the iconic television theme music can be read as a second musical text within the *Twin Peaks* universe: in this case, a mysterious song without words. My reading considers both of Badalamenti's musical texts--the original popular song "Falling" (sung by Julee Cruise), from which the theme music is based, and the television theme music itself-- and draws from an understanding of the original to consider how meaning is generated within the televisual milieu. In the second half of my presentation, I examine the audiovisual contract (after Michel Chion's work in film studies) between the visuals and the music during the opening title credits. Specifically, I discuss how the title credits evolve throughout the series. Influenced by Scott Murphy's work on audiovisual foreshadowing in Alfred Hitchcock's films, my reading takes into account David Lynch's stunning visual images, which feature thematic doubles pertinent to the *Twin Peaks* mythology (e.g., nature versus civilization, as well as the natural world versus the supernatural world). My presentation investigates how Badalamenti's music not only helps set the tone for each week's episode, but a more in-depth investigation of the music itself reveals correspondences as a type of design as semiosis that feature various

types of expressive doubles, a sonic mirror of the literary/visual terrain of the surrealist series.

45. 6th Floor, SUNDAY, May 27, 2018, 2:00-3:30
PAUL FOSSE, COMPOSING AND CONDUCTING FOR THE GAUMONT PALACE, 1911-1928
Céline Pluquet, University of Paris 8

In October 1911, the Gaumont Opera movie theater on the Place de Clichy (Paris, France) opened its doors with 3,500 seats. Paul Fosse composed for and conducted an orchestra of some 60 musicians for its screenings. He dedicated himself to this work until 1928. Located in the Bibliothèque Nationale de France, Fosse's archives contain scores and handwritten documents that give us an idea of what the music library for one of the "biggest cinemas in the world" might have been like. These documents reveal what was at stake for the conductor or the musical director in this cinema at the beginning of the twentieth century. Two manuscript registers of which Fosse is the author are linked to this archives. They contain all the cue-sheets that were played during the screenings of the Gaumont Palace from 1911 to 1928 and are preserved at the Cinémathèque française. They offer the possibility of analyzing the evolution of the accompanying music for 'silent' film.

Following a presentation of my archival examinations, I question the influence of the musical accompaniment during the 'mute' film era. While focusing on Paul Fosse, I will develop a double analytical approach, crossing film history and musicology to extend my study to the working methods of his contemporary confreres.

'SILENT' FILM, MUSIC, AND FANTASY DURING THE TRANSITION TO SOUND
James Buhler, The University of Texas at Austin

In 1930, poet, philosopher, and screenwriter Benjamin Fondane wrote a long essay reflecting on how the coming of sound had altered the cinema. The mimetic capabilities of the new technology revealed the muteness of the 'silent' film as the ground of cinema's art. For Fondane, the limitations of the 'silent' cinema had passed from an accident of the technological incapacity for reproducing speech to a mode of artistic expression based on its determinate exclusion. With the profound increase in the mimetic capabilities of the apparatus, the stylizations of 'silent' film also came to be classified as the other to recorded sound film's realism. In particular, fantasy served to differentiate the silent film from the now stark seeming reality of the sound film. The 'silent' cinema was understood literally as a fantasy screen of the dream, its muteness serving as the central lack organizing the fantasy, often with explicit psychoanalytical framing even by the late 1920s.

Sound film was by comparison with the 'silent' cinema complete but mundane, bound to the reality principle and at best a form of recorded theater. Insofar as fantasy was integral to the definition of both cinema and fiction, this classification would pose significant theoretical difficulties to the sound film. It would also pose important challenges to the place of music in the sound film, inasmuch as the presence of accompanying music became associated with the fantasy of the silent film.

ONEIRIC MUSIC: THE SOUND OF DREAMS IN CINEMA
James Wierzbicki, University of Sydney

Whether the medium of narrative film in and of itself is representative of dreams is a question that remains open to debate. There can be no doubt, however, that dreams have long figured in movie- making: "for some time [even] before the first psychoanalysts began going to the cinema," research from the Sigmund Freud Foundation tells us, "the dream had been a part of the cinema's standard repertoire." One only has to watch the surviving examples to know how these early films depicted dreams visually; what remains for the most part a mystery is how early films depicted dreams sonically, for regarding music for dream scenes the columnists who gave advice for film accompaniment as well the compilers of popular collections of generic photoplay music are strangely silent.

This paper will explore both the nature and the likely sources of modern cinema's sonic treatment of dreams and nightmares. Clips from a few recent films will serve to illustrate basic concepts of dream theory. Most of the paper, though, will focus on attempting to make the connection between 'dream music' in nineteenth-century French and German opera and 'dream music' in such archly Freudian postwar films as Alfred Hitchcock's *Spellbound* and Ingmar Bergman's *Wild Strawberries*; to suggest what audiences in cinema's first several decades might have heard, considerable attention will be paid to the music that in comedies and animated films from the early 1930s signals to audiences that what follows is 'just a dream.'

46. Room 303, SUNDAY, May 27, 2018, 2:00-3:30
THE ANALYSIS OF VOCAL PERFORMANCE IN CLASSICAL HOLLYWOOD CINEMA: "VOLLEYING" PITCH, LOUDNESS AND TEMPO IN LUBITSCH'S *DESIGN FOR LIVING* (1933)
Casey Long, University of Wisconsin-Madison

Cinematic vocal performance is rarely considered in terms of its patterned musicality or constructedness. Rather, critics and academics resort to vague appraisals of a character's expressivity, genuineness or skill in line delivery. This is

likely due to the lack of a systematic means of analyzing a vocal performance. While speech, gesture and movement seem intuitively unstructured or unpredictable, dialogue in classical Hollywood does not resemble or operate upon principles extant in "real life" conversations. Instead, filmmakers orchestrated a dynamic soundtrack, controlling each element of the voice to rhythmically develop a scene.

In *Design For Living*, Gary Cooper and Fredric March consistently execute minutely-timed vocal performances that are colored by subtle gestures, blocking and camera movement. Their line deliveries are representative of a larger trend in classical Hollywood cinema— that is, a volleying dialogue pattern, wherein pitch, loudness and/or speed are alternated between characters in order to produce sonic contrast and rhythm, prolong aural interest in the spectator, and maintain narrative clarity. This paper will explore one method for the analysis of speech, and specifically volleying, in Lubitsch's *Design For Living*. I demonstrate how a software originally designed for linguists (PRAAT) can be tailored to cinema and sound studies in order to better hear and understand how vocal performance operates within a film. PRAAT facilitates a fine-grained approach to actors' voices— their pitch fluctuations, control of intensity and the frame-by-frame timing of overlaps, gaps and pauses that, when combined, produce a highly effective and comedic scene.

HOW CAN YOU SING WITHOUT A VOICE?
LIP-SYNCED PERFORMANCES AS AUDIO CURE FOR A PERCEIVED DISABILITY IN TELEVISION
Paula Bishop, Bridgewater State University

In an early episode of *The Brady Bunch*, Carol Brady contracts laryngitis before she is scheduled to sing at a Christmas service. Alice, the Brady family's maid, asks, "How can you sing if you don't have a voice?" Miraculously, Mrs. Brady regains her voice on Christmas morning, just in time to sing in church. Her trauma is healed and her body and voice are reunited. But do we really hear her? Of course not. Carol Brady is a fictitious character. We are seeing and hearing Florence Henderson, who is lip-syncing to her own pre-recorded voice. But at least Henderson can actually sing. Reportedly, Christopher Knight, who played Peter, the middle Brady son, had little musical ability and lip-synched his part in the musical episodes, thus "curing" his inability to sing.

Episodes of *The Brady Bunch* firmly establish a "good" singing voice as normative. Deviations include laryngitis, speech impediments, and male voice change in puberty; they become what David Mitchell and Sharon Snyder call a "narrative prosthese]is," a plot device that often requires curing the impairment. Remediation can also take place outside of the narrative, as was the case with Knight's alleged singing ability. Interviews suggest that he lip-synched his part when the narrative called for the Brady family to sing (even when all of the actors were lip-synching their parts during filming). Lip-synching in television has a curative power, thus answering Alice's question of how you can sing if you don't have a (good) voice—you lip-synch.

VOICE AND CHARACTER IN DAVID FINCHER'S *GONE GIRL*
Trevor Penoyer-Kulin, McGill University

Although the reception to David Fincher's film version of the 2012 Gillian Flynn novel, *Gone Girl*, was generally favourable, there were concerns in the initial reviews about whether the original dynamic between the two married antiheroes in the book had been maintained on screen. Specifically, some critics felt that the character of the wife, Amy, had been flattened into a stereotypical, villainous "Bad Woman," and that because of this, the husband, Nick, defaulted into the role of the movie's hero. My presentation seeks to address this debate by looking at how the film's soundtrack depicts these two characters. I argue that in the score, it is not Nick's, but Amy's psychology that is represented and fleshed out, and her narrational voice that predominates. Nick's musical representation therefore, is essentially subsumed to and filtered entirely through her.

Describing narrational voice in the soundtrack is not easy however, as the film offers only ambiguous access to characters' subjectivities, and frequently makes use of unreliable narrators. To help me in the disentangling process, I draw on Guido Heldt's theories of musical narration (2013). Heldt's analysis, with its emphasis on the fluid boundaries between the diegetic, the non-diegetic, and the metadiegetic, is especially applicable to *Gone Girl*, where the various narrational layers are often intertwined and blurred together. By the end of my presentation then, I seek to answer not only the question of "who speaks?" in the soundtrack, but also of how that answer impacts our understanding of the film's central character relationship.

47. Loewe, SUNDAY, May 27, 2018, 2:00-3:30
AFFECTIVE AFFORDANCES AND MELODIC LOCI IN ANGELO BADALAMENTI'S LAURA PALMER THEME: A CONTRIBUTION TO THE PHENOMENOLOGY OF LEITMOTIF
Jordan Stokes, Hunter College and the Juilliard School

When film music scholars talk about what leitmotifs do in a given score, we rarely analyze the internal properties of the leitmotifs themselves. And yet when we actually hear leitmotifs, we hear them in time. The first note falls on our ears before the second, and the affective power of the music is not evenly parceled-out, but rather crystalizes on specific melodic loci within the music's temporal span.

What is more, insofar as we hear a leitmotif as a leitmotif, we are always aware of having heard it before. Its affect-laden melodic loci do not take us by surprise: we expect both the music and the emotions that come with it. And this is further complicated by the leitmotif's visual and narrative setting(s), which contribute to our recollection-and-expectation of its melodic unfolding.

To show how this plays out in practice, I present an analysis of the Laura Palmer theme from David Lynch's *Twin Peaks*. At first blush, this leitmotif represents something like "unveiling" or "discovery, and yet to simply say "The Laura Palmer theme is playing: someone is discovering something" seems to badly mischaracterize our experience of the music. A more phenomenological analysis is required — and although the extended duration, exaggerated intensity, and well-nigh-compulsive repetition of this particular theme make its phenomenological qualities particularly clear, I argue that they ought to shape our discussion of any leitmotif whatsoever.

MARKERS OF UTOPIAN DIFFERENCE:
JAY CHATTAWAY'S SKETCHES FOR *STAR TREK: DEEP SPACE NINE* (1993-1999)
Paul Sommerfeld, George Mason University

Creator Gene Roddenberry's death in 1991 presaged a re-envisioned *Star Trek*. In contrast to the peripatetic *The Original Series* (1966-1969), *Deep Space Nine* (1993-1999) takes place on a remote station. As its characters grapple with religious conflict and ongoing warfare, the series shifts away from Trek's familiar liberal humanism. The *Original Series'* well-known fanfare retains ties to *Deep Space Nine*'s (DS9) underscore, but in fragmentary form. Composer Jay Chattaway's sketches suggest recognition of the fanfare's ability to navigate the ideological tensions between the noble pomp associated with the original fanfare and its manipulations that permeate the more dystopic DS9. Musical traces, deformations, and distortions color the series' scoring practices.

Analysis of Chattaway's unstudied manuscript sketches and their realization in key episodes—such as DS9's return to Trek's mirror universe—comprises the basis of this paper. Unpacking Chattaway's compositional process shows the fanfare's indispensable role in articulating DS9's dystopia. Chattaway began writing for *Trek* with *The Next Generation* (1987-1994), rivaling only fellow composer Dennis McCarthy in output. Chattaway's scoring shows a stylistic consistency that, with McCarthy, came to define the franchise's televised sound. Yet Chattaway's sketches also offer musical continuity from *Trek*'s past, a necessary concern in brand identity. Even as DS9 presents a grittier version of *Trek*'s utopian future, then, the fanfare's musical foundation both regenerates Trek's past and offers new alternatives—revealing what has made past entries so memorable. In so doing, Chattaway works within an established mold without producing carbon copy, fashioning a model for franchised television scoring.

I, MUSICIAN:
HUMANITY, MUSIC, AND ARTIFICIAL INTELLIGENCE IN THE *STAR TREK* FRANCHISE
Jessica Getman, University of Michigan, Ann Arbor

As a genre, science fiction exhibits an extraordinary interest in what it means to be human. The *Star Trek* franchise, from the late 1960s to today, has explored this topic with vigor, using aliens, androids, and artificial intelligence to question human social constructs and to affirm humanity's most positive impulses. Music is a prime mechanism by which the franchise pursues such topics, using on-screen musical performance in particular to highlight its central human interest in creativity, community, and culture.

Two artificial intelligences from within the *Star Trek* collection stand as compelling examples of the franchise's concern with human identity: the robotic Data (*Star Trek: The Next Generation* [1987– 1994]) and the holographic Doctor (*Star Trek: Voyager* [1995–2001]). These characters, created by humans and given human form, exhibit an intense desire to understand and experience humanity. This is expressed, in part, through their marked interest in music, with Data taking up the violin as part of a string quartet, and the Doctor performing publicly as an operatic tenor. This essay explores the social anxieties and discourses hidden within these androids' proclivity for high, Western art music, their virtuosic abilities, and their interest in the human emotional response to music, emphasizing how these characteristics support the franchise's utopic vision, and expanding on science fiction scholar J.P. Telotte's assertion that technological human doubles such as these have the reflective potential to help us define who we are as humans, and to explore who we hope to eventually become.

48. 6th Floor, SUNDAY, May 27, 2018, 4:00-5:30
FROM GOGOL'S SKAZ TO SHOSTAKOVICH'S SCORES:
ORALITY AND MUSIC IN THE EARLY FILMS OF G. KOZINTSEV AND L. TRAUBERG
Innokentij Urupin, University of Konstanz

This paper discusses voice/sound implications in the 'silent' and first sound films by Grigori Kozintsev and Leonid Trauberg (i.a. co-founders of the FEKS Studio in Petrograd). FEKS's proximity to Russian formalists leads us to such concepts from the formalist literary theory as skaz (i.e. simulation of oral speech – Boris Eikhenbaum) and "the

crowdedness of the verse line" (Yury Tynyanov), both notions transferred to cinematic contexts already by their authors: for Eikhenbaum, skaz implicitly turns into "inner speech" of the 'silent' film viewer; for Tynyanov, the micro and macro elements of the film form have to match the principle of poetic utterances. For Kozintsev/Trauberg's cinematic work, these notions evolve – and are given new media realizations – after Shostakovich composes his first film score for *The New Babylon* (1929). Since then Kozintsev claims to find the essence of his own movies in Shostakovich's music, which often precedes the film itself and from certain perspective underlies the filmic images analogous to skaz or verse in the earlier works of the directors duo. In the paper, I take a closer look to examples of the following four juxtapositions (with emphasis on 3 and 4): 1) imitation of orality by Gogol – and cinematic metaphors of Overcoat (1926); 2) verse as virtual sound – and FEKS's montage methods; 3) Shostakovich's music structures – and film syntagmatics in *The New Babylon*, *Alone* (1931); 4) semantic relations between voices of figures and the score (including songs) by Shostakovich in *Alone* and *The Youth of Maxim* (1935). My analytical focus lies on the dynamics (and failures) of signification bound to media interrelations and rivalry between sound, word and image.

EMBODIED COGNITION, MIMETIC MUSICAL IMAGERY, AND MUSIC-MAKING ON SCREEN
Hubert Ho, Northeastern University

Research in the neuroscience of embodiment suggests that Mimetic Motor Imagery (MMI) is necessary for music cognition to occur (Cox 1998). In short, MMI hypothesizes that motor circuits in the brain of a mammal (Arber 2012) are activated when observing actions of other animals, and that sensory perception of events in the world is predicated on an understanding of their underlying actions. For humans, MMI is crucial to a more complete, embodied understanding of music. That is, an understanding of musical motion, tension, and weight is enhanced by the sensations, gestures, actions, and energies that are required to produce that music.

This paper logically extends Cox's hypothesis to music-making on screen, in both musical and non- musical film. A viewer's ability to employ MMI to gain meaning can be enhanced through visual reinforcement, if the source and production methods of sound are synchronized, visible, and diegetic (e.g. "Tonight" duet, *West Side Story*). If the sonic sources are located off-screen, hidden, or more inaudible, the embodied aspects of music might be downplayed in favor of other narrative usages in the film (e.g. Veda playing Chopin, Mildred Pierce). MMI explains why lack of synchronicity between audio and visual tracks (e.g. Saraghina sequence, 8 1⁄2) might hamper fulfillment of the audio-visual contract (Chion 1994) to serve other aesthetic purposes. Finally, MMI enables viewers without extended kinesthetic or musical abilities to appreciate the musical and terpsichorean artistry embedded in song and dance numbers in the MGM musical (e.g. "Good Mornin'," *Singin' in the Rain*).

MUSIC FOR HOME MOVIES: ON THE HOME MOVIE SOUNDTRACK ALBUM
Liz Czach, University of Alberta

In the March 1948 issue of *Movie Makers*, the monthly magazine of the Amateur Cinema League, appears an advertisement for a 33 1/3 record of "20 minutes of especially composed background organ music" to accompany "your own 'silent' films." As unremarkable as mention of this record may appear, it signals the beginning of a perceived market for music recorded specifically to accompany films screened in the home. Given that most amateur films and home movies shot on either 16mm or 8mm were silent, this album offered a solution to the dreaded problem of the silent home movie. By the 1960s, the phenomenon of the home movie soundtrack album had gathered momentum and through the late 1970s a steady stream of background music and sound effects records for home movies had been issued. Albums include: *Kodak's Background Music for your Personal Movies*; Folkways Records' *Background Music for Home Movies 1 and 2*; BBC Records' *Music and Effects for Home Movies* and MGM's *The Perfect Background Music* for your Home, among others.

In this presentation I examine how these ephemeral soundtrack albums contribute to our understanding of home movie making as a mass cultural phenomenon. Each of these albums touted their music as ideal and specifically composed for home movie accompaniment. But this begs the question: How could music that was not created for a specific film be 'perfect'? The home movie soundtrack album tells us much about how the codification and generic expectations of the home movie had become entrenched by mid-century and how these are paralleled in the codified and generic music available on the albums.

49. Room 303, SUNDAY, May 27, 2018, 4:00-5:30
MUSIC, IMAGE, AND PLOT:
MUSICAL NUMBERS AS A MODE OF NARRATION IN *ADVENTURE TIME*
Matthew Ferrandino, University of Kansas

Originally broadcast on Cartoon Network in April 2010, *Adventure Time* explores themes of isolation, romance, and self-identity through a juxtaposition of conventional cartoon idioms, surrealist imagery, and original songs. Unlike cartoons that incorporate musical breaks as parody or satire, *Adventure Time* uses musical moments as a mode of narration. Diegetic musical numbers in *Adventure Time* contribute to the story both with lyrics that function as a continuation of dialogue, or as introspective reflection and expression, and music that complements lyrical content with an array of devices including key areas, texture, and form. I argue that songs in *Adventure Time* work explicitly toward

advancing plot, and develop character identity through lyrical and musical gestures.

In this paper I explore how musical parameters contribute to storytelling in three different episodes of *Adventure Time*. I look first at "The Hero Boy Named Finn," which shifts tonal centers from G to Db as the character moves from an introspective state of depression to an outward projection of resolve. "What am I to You?" manipulates musical texture and the diegetic layering of instruments/voices as the act of reconciliation between a group of friends. I end by looking at "Remember You," which incorporates a musical duet and flashback images to flesh out specific character relations. Whether acted out through concerts, jam sessions, or moments of soliloquy, music becomes a natural mode of communication and expression for characters. I show how music in *Adventure Time* functions as a mode of narration that continues, advances, and develops plot.

ANIMATING CHARACTERS THROUGH MUSIC: A MUSICAL AND MULTIMODAL FRAMEWORK FOR CHARACTER ANALYSIS EXEMPLIFIED THROUGH *UP*

Signe Jensen, Department of Film and Literature, Linnaeus University, Sweden

Following the character theory set forth by Jens Eder, what defines and sets characters apart from other elements of a filmic narrative is that characters are experienced as 'fictional beings' having 'an inner life' of their own (Eder, 2010). What *animates* a character in other words – in the sense of lifting a specific representation from a purely artefact level to the level of a 'fictional being' experienced as having a consciousness – is the impression that the representation is capable of having thoughts and feelings of its own. Since music in both animated and live-action features is often considered to provide an emotional content and a background for understanding characters' feelings, it seems logical that music in diverse film genres should therefore play a significant part in creating and developing characters as 'fictional beings'.

Using selected examples from the Pixar film *UP* (Docter and Peterson, 2009), I will discuss how to conduct a musically oriented analysis of character formation in film based on a musical and multimodal semiotic approach, inspired among others by the works of Philip Tagg, John Bateman and Mikhail Bakhtin. Rather than approaching film as an audio-visual medium where the meaning potential is somehow dependent on the kind of relation(s) that might exist between the image and the soundtrack, I take the approach of seeing film as a complex multimodal medium. Following this, I propose that character formation in film depend on a dialogic and polyphonic orchestration of different semiotic modes, herein several interacting visual and musical modes, to construct a character as a structured reservoir of meaning potential.

References:
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Eder, J. (2010) "Understanding Characters," *Projections*, 4(1), pp. 16–40. doi: 10:3167/proj.2010.040103.

RECONCILING THE COMEDIC AND THE DRAMATIC: THE MUSIC OF BOJACK HORSEMAN

Jonathan Waxman, Hofstra University

The animated Netflix series Bojack Horseman, about a half-horse, half man who had a vapid sitcom in the 1990s and now copes with his lack of stardom, seems on the surface to be about silly humanized animals interacting in present-day Los Angeles. The first few episodes start out with quick jokes and animal puns, often relying on shock value for humor, but as the episodes progress, they become deeply profound, reflecting mostly on the harshness of life and the characters' deep flaws.

The music functions as a mediator between the comedic and the dramatic sides of the show. On the one hand, the episodes imitate the trite sitcoms of the early 1990s, and use music to accompany comedic scenes, even creating original, absurd songs. On the other, the music reflects the characters' melancholy and uncertainty about their lives such as the song that closes out most episodes, "Back in the 90s," referring to the inner, anxiety-ridden thoughts of Bojack Horseman and his struggle to survive in this superficial world without being famous. Incidental music composed by Jesse Novak both imitates 1990s sitcoms and reflects the show's dark, dramatic turns, allowing episodes, and even the entire story arc of whole seasons, to alternate between a humorous satire of Hollywood and a dark commentary on anxiety, depression, and addiction.

50. Loewe, SUNDAY, May 27, 2018, 4:00-5:30

ANYWAY HERE'S WONDERWALL: THE CULTURAL MEANINGS OF MUSICAL INTERNET MEMES

Emily Baumgart, Indiana University

Coined by Richard Dawkins to describe a replicated cultural behavior or style, the term "meme" has been applied to a curious internet phenomenon: countless iterations of a particular image, joke, punchline, or video, created by internet users and spread throughout the web. Though the majority of memes are visual and/or textual, there are many that make use of music, usually through sampling or parodying a popular song and linking it with a moving image. Through such recombinations this music loses its original context and takes new status as signifier within the hypercultural,

participatory domain of the internet. To demonstrate the different formats these signifiers can have, this paper gives an overview of music-based memes and creates a taxonomy for them based on how they use music. In the sampling category are insertions, which act similarly to nondiegetic music and are used in memes for narrative purposes, and overlays, which focus on synchronizing previously unconnected music and images. In the parodies category are memes that alter the original music in some way: covers through a different performance of the same piece and remixes through a change in the original text. Though the usage of borrowed music in internet memes is not especially sophisticated, studying these videos can still reveal how music is used and what it means in intensely popular, participatory, and ephemeral contexts. By creating and consuming music-based memes, these mostly musical amateurs participate in a very new culture, using simple techniques to evoke complex meanings.

THE ORIGINS OF INDIE AESTHETICS
IN THE SOUND DESIGN AND FILM MUSIC OF JOHN CASSAVETES

Patrick Craven, UCLA

John Cassavetes has commonly come to be referred to as the creator of independent or "indie" cinema. The music written by Bo Harwood for the independent features directed by Cassavetes exhibited its own, decidedly low-fidelity aesthetic—an unpolished recording style associated in American indie films with explorations of the self. This was not for lack of time or money: even when Harwood submitted polished tracks to the director for use in his films, Cassavetes instead often chose to scrap finished recordings in favor of Harwood's scratch takes, bringing a "reality" to these works they might otherwise have lacked. Cassavetian sound design was similarly crude, favoring a cinéma vérité approach to filmmaking that endeared him to European audiences, but often left moviegoers in the United States cold.

By the time he released his final two independent features, however (1978's *Opening Night* and 1984's *Love Streams*), the music and sound heard in Cassavetes's films had become far more ornate than that employed in his earlier work, making use of polished orchestral pieces, voiceovers, and even operatic interludes. Cassavetes's increasingly sophisticated tracks now facilitated a complex investigation into femininity, aging, motherhood, and romantic love. Thanks to exclusive access to John Cassavetes's personal archive, this paper makes use of correspondence, handwritten notes, and unpublished scripts from unrealized Cassavetes film projects spanning his entire career, from the 1950s until just before his untimely death in 1989.

SOUNDING THE SHOFAR IN HOLLYWOOD FILM SCORES

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The shofar, a ram's horn, has figured prominently in Jewish narratives since biblical times. The ritual instrument is most familiar to Jews for its liturgical use in the synagogue. A few Hollywood composers have used the shofar in their film scores. Due to the narrative content, stereotypical shofar blasts occur in the scores to the biblical epics of the post-war era, such as *The Ten Commandments* (1956), *The Story of Ruth* (1960) and *Ben-Hur*, composed by Elmer Bernstein, Franz Waxman, and Miklós Rózsa, respectively. These films share stories derived from the Bible that gain musical verisimilitude by including conspicuous evocations of the shofar as a biblical instrument. Less conventional appearances of the venerable instrument occur in the film scores of Jerrald "Jerry" Goldsmith, notably found in *Planet of the Apes* (1968) and *Star Trek V: The Final Frontier* (1989). Goldsmith identifies the shofar with primitivism.

The shofar also makes brief yet significant appearances in two recent films: John Debney's *End of Days* (1999) and Edward Shearmur's *The Skeleton Key* (2005). The intermittent practice of sounding shofars in these film scores makes for an intriguing study of the uses to which sonorities are used to suggest a plethora of different associations in the listener. However, even with the instrument's technical limitations, there is not a universal consistency of the use of the shofar in Hollywood film scores. In differing narrative contexts, the shofar is included in a score to symbolize biblical times, a general *religioso* feeling, paranormal activity, or primitive militarism.

51. Loewe, SUNDAY, May 27, 2018, 6:00-7:00 CONCLUDING SESSION