

## ABSTRACTS

**Music and the Moving Image, May 20-22, 2011**  
**NYUSteinhardt, Dept. Music and Performing Arts Professions,**  
**Program in Scoring for Film and Multimedia**

### **1. FRIDAY, MAY 20, 9:30-11:00AM Room 303**

#### **MICKEY MOUSING RECONSIDERED**

Lea Jacobs, University of Wisconsin-Madison

It is usually argued that Mickey Mousing, in the sense of the strict matching of animated movement to the beat, was only characteristic of the very earliest sound cartoons. The Disney studio, in particular, is said to have abandoned this practice in favor of more nuanced and life-like representations of movement as early as 1933. However, it is clear that most cartoons of the 1930s and 1940s, including those made at Disney, continued to “match” music and movement in some way, even as other considerations such as conforming movement to the laws of physics, and the creation of anatomically convincing figures also became important to animators. This paper reconsiders the historical evolution of Mickey Mousing by comparing five animated shorts made by the Disney studio between 1929 and 1935. It utilizes professional editing software to find the relevant sync points and effectively reconstruct the bar sheets used to plan animation at Disney. In the earliest films, such as the *Silly Symphony Hells Bells* (1929), characters move with each beat, and their movement is almost entirely restricted to the beats. However, by the time of films such as *The Three Little Pigs* (1933) and *Playful Pluto* (1934) filmmakers and musicians have worked out ways of achieving greater rhythmic variety. For example, not all movement is on the beat, some movement is synched only to the downbeat, other movement is at double or triple the meter. Thus, the Disney animators developed more subtle and varied methods for combining movement and music.

#### **HANNA-BARBERA AND THE MINIMALIST AESTHETIC**

Daniel Goldmark, Case Western Reserve University

This paper explores a transitional period in scoring for Hollywood cartoons: the move in the 1950s from using original, orchestral music for theatrical animation to the widespread reliance on libraries of stock cues for television cartoons. The studio that led this charge was Hanna-Barbera, whose founders were already stalwarts of the Hollywood studio system, veterans who had to adapt considerably when they changed formats to television. The overall aesthetics of Hanna-Barbera’s output, driven by cost-cutting production techniques, dwelt on the notion of repetition: the same backgrounds, the same situations, the same characters, and most important to this discussion, the same music. As the entire animation industry began retooling for television, the question of what constituted functional cartoon music came into play.

Hanna-Barbera’s approach to music exemplifies the turn toward unobtrusive background scoring taken by television animation studios throughout the 1960s and 1970s. The studio’s earliest music came from a collection of library cues for film and radio owned by Capitol Records (primarily written by George Hormel, Jack Shaindlin, Bill Loose, and John Seeley). When composer Hoyt Curtin became the studio’s music director, he proceeded to replace the library cues, devised for seemingly any generalized situation, with music composed for any animated situation. This paper considers the inherent differences between stock music and stock “cartoon” music, and traces the lineage of stock cartoon music back to the cartoon music paradigm established by Carl Stalling and Scott Bradley in the theatrical era.

## **THE CHANGING ROLE OF MUSIC IN FLEISCHER *SCREEN SONGS***

Esther Morgan-Ellis, Yale University

The Fleischer cartoon series *Screen Songs*, in which audience members were invited to “follow along with the bouncing ball” in singing popular favorites, was an important element of participatory film theater culture between 1929 and 1938. The format and content of these cartoons, however, changed dramatically over the years. Until 1931, the cartoons featured exclusively old, classic songs that would have invoked a nostalgic response from participants, while after 1931 the cartoons increasingly presented new numbers, which by 1933 comprised 100 percent of the *Screen Songs* output.

Furthermore, these new songs were performed by guest singers and, finally, big bands, in contrast with the anonymous (or entirely absent) voices employed by the early cartoons. The guest artists that appeared in the cartoons were part of an elaborate promotion scheme, in which they were booked to appear in Paramount movie theaters in the weeks following the release of the cartoon.

The format of the cartoons transforms over a decade as celebrity appearances are foregrounded and audience participation is de-emphasized—in short, the *Screen Songs* abandon the fully participatory format of the '20s and '30s movie theater sing-along and return to the performer-centric model of the illustrated song, dominant in movie theaters between 1905 and 1914. This analysis of the *Screen Songs* is particularly interesting as they have been generally ignored by film and cartoon scholars and are not largely available for viewing by the public.

### **2. FRIDAY, MAY 20, 9:30-11:00AM Room 6<sup>th</sup> floor**

#### **SILENCE AND SOUND IN *SHADOW OF THE COLOSSUS***

William Gibbons, The University of Iowa

Amid numerous other awards, the 2005 video game *Shadow of the Colossus* received for its art direction and innovative design, composer Kow Otani’s soundtrack was often singled out for critical attention. Despite the praise justly lavished on the game’s soundtrack, however, the majority of the game takes place in a diegetic silence; music occurs only in isolated cut scenes and during combat with the eponymous colossi. Much of the game simply involves the player traversing a desolate world in silence, bereft of friend or foe with whom to interact.

The prominence of silence in SotC is unusual in video games. Even recent games, which have rejected the wall-to-wall tunes of the 1980s and 1990s, provide players with frequent musical reinforcement, literally underscoring the significance of their actions. Silence is predominantly used as an incentive to move on—to enter the next area, or confront the next challenge. In SotC, however, silence plays a key role in creating the game’s mood and, to a certain extent, in defining how players interact with the game.

Without music to support players’ actions, the isolation of the protagonist becomes an oppressive yet unavoidable feature of the game, and players are made uncomfortably aware that they are themselves alone, playing a game in silence. Furthermore, without music providing reinforcement, players’ violent deeds become morally ambiguous. The welcome sounds of lush strings are cut short when players defeat an opponent, thrusting them back into silence and rendering each victory bittersweet at best. This paper explores the complex interplay between music and silence in *Shadow of the Colossus*, and provides a case study for the analysis of silence as a significant feature of game audio.

### **MUSICAL SILENCE IN THE FILMS OF MICHAEL HANEKE**

Lisa Coulthard, University of British Columbia

Known for the avoidance of non-diegetic scores, the films of Michael Haneke nonetheless foreground music in interesting and productive ways. From the experimental hardcore of John Zorn in *Funny Games* to the reworking and transformation of classical music in *La Pianiste* or the children's choirs in *Benny's Video* and *Das Weisse Band*, music operates as an affective, aesthetic and thematic centre point in Haneke's films. This centrality is rendered even more notable because of Haneke's tendency to create jarring audio cuts between music and its absence. That is, by frequently using total, or at the very least approximate, silence, Haneke punctuates moments of music with its violent eradication. For instance, the opening of *La Pianiste* shifts between audio-visually synchronized scenes of classical piano playing and scenes of absolute silence accompanied by a black screen (with credits). The disruption of the music is jarring both musically (the cut abruptly abbreviates the note being played) and rhythmically (the beats of the music and the cuts of the editing offer no audiovisual correlation, no regular tempi or rhythm): the intercutting proceeds along violent interruption and thwarted rhythm, which in turn works to evoke the larger psychological, sociological and political disturbances at the heart of the film. In this paper I will consider these kinds of amputated musical moments in Haneke in order to reconsider his role as a sonically minimalist if not musically silent filmmaker.

**WHISPERS, LOST WORDS, AND SILENCE:  
THE UNHEARD VOICE IN THE SOUND FILM**

Justin Horton, Georgia State University

Michel Chion argues that the cinema is “verbocentric,” seeking “to guarantee the effortless intelligibility of the words spoken.” While this is overwhelmingly the case, it ignores what I contend is among the most peculiar of cinematic phenomenon: the withholding or occlusion of the voice of a speaking character. A much-noted recent example is the conclusion of *Lost in Translation* (Coppola, 2003), in which a whispered exchange is presented in such a way that we hear not one word of it.

This paper seeks to investigate this and other moments in which we see a character speaking but nevertheless do not hear the voice. Such moments, I argue, disrupt the typical privileging of the voice as driver of the action. In that this phenomenon is especially aberrant, cinema studies does not have appropriate terminology with which to consider the withheld or absent voice. The inverse situation—the disembodied voice—has been, on the contrary, much studied and debated. For this reason, I propose the neologism the voice-out and an accompanying ten-category typology to correct this theoretical blind spot. As we move through the model, we will see how the absent voice functions first in service of verisimilitude before shifting to convey the subjective experience of characters. In its most forceful deployment, I will demonstrate, the voice-out proves to be a radical deviation from contemporary cinematic practice, pushing us towards moments that prove to be more silent than even the silent cinema was.

**3. FRIDAY, MAY 20, 9:30-11:00AM Room 779**

**“A SPECTACLE WORTH ATTENDING TO”: THE IRONIC USE OF PREEXISTING  
ART MUSIC IN THREE FILMS ADAPTED FROM STEPHEN KING**

Matt McAllister, Florida State University

The phenomenon of irony draws one's attention in a manner unmatched by any other trope or discursive mode. It is at once admired and suspect, prized and despised, but once perceived it can never be ignored. Art music has remained relevant within popular culture primarily via its use in film, and ironical deployments constitute one of its most sophisticated uses.

This practice makes perceivers aware of both the surface features of film, as well as its multiple, deeper conceptual layers. The complex interplay and dialectic among these layers aids films in transcending their immediate narrative and in making historical and ideological points. This paper investigates and interrogates ironically-deployed preexisting art music and its functions in three modern American film adaptations of King novels – *Needful Things* (1993), *Apt Pupil* (1998), and *Misery* (1990).

By synthesizing the work of both film-music scholars as well as rhetoricians, this paper evaluates the situations and circumstances that allow for the art music in these films to be read ironically. Additionally, it will show that King's constructions of femininity, sexuality, and evil are most effectively transferred from the page to the screen via ironically deployed art music. Finally, this presentation demonstrates how art music used in an ironical context invites audiences into a debate about its meaning and significance; a debate which allows music to be re-inscribed and re-imagined within the larger cultural consciousness.

### **THE ART OF BORROWING IN THE FILM MUSIC BY JAMES HORNER**

Joakim Tillman, Stockholm University

Many film music composers are accused of stealing other composers' music – not least John Williams and Hans Zimmer. A search on the Internet, however, shows that James Horner is the appointed grand master of both ripping off existing music and self-plagiarism. This paper will examine Horner's art of borrowing (to use a more neutral term) and the discussion surrounding it.

I will use J. Peter Burkholder's typology of musical borrowing as a starting-point to analyze the relationships between Horner's music and the existing pieces from which he is accused to have borrowed. Of special importance in film music is Burkholder's sixth category: the function of the borrowed material in associative or extra-musical terms. However, it is also important to consider Horner's borrowings in the context of the historical and institutional traditions of film music. The creation of film music is most often not a free and original activity of an autonomous composer. The film composer is guided and restricted by the demands of producers and directors, the influence of temp tracks, time constraints etc.

The paper will argue that the negative assessments of Horner's borrowings are based on criteria that are largely irrelevant in the context of film music, and that appear as anachronistic in an era of postmodernism. Film music needs other criteria of evaluation than those used for "autonomous" art in the 19th Century.

### **CHANGING THE CONTRACT: NEW APPROACHES TO THE USE OF CLASSICAL MUSIC IN TELEVISION ADVERTISING**

Andi Eng, University of Alberta

With recent advancements and changes to media, television, and popular culture convergence, it is time to revisit how researchers approach musical media texts for analysis and meaning. My paper discusses the history of the use of classical music in television advertising media, and our current tools available to approach analysis of these texts.

In his book, *Audio-Vision*, Michel Chion describes what he calls the "audio-visual contract" as a mutual understanding between the medium and the viewer. This contract can be altered by the medium by introducing unexpected audio elements, and the viewer will compensate for this change in the contract by altering his listening so that he may gain information communicated in the sound.

This shift in the audio-visual contract happens on a daily basis when television advertising uses music sourced from outside of popular media culture, such as opera or classical music.

In a world of media convergence, how does this breach of the audio-visual contract change the music? And how does the music change popular media? How do popular culture and media affect the musical text? My paper analyzes a number of commercials from recent years that use classical and operatic music in a variety of ways. (These commercials include *Black video game* 2006, *Lincoln Navigator* 2007, *Pantene Shampoo* 2008, and *Lexus* 2010). My analyses employ the established tools currently available, while I propose a possible new analytical paradigm for approaching the analysis of televisual media that brings recent changes and advancements in media technology into consideration.

#### **4. FRIDAY, MAY 20, 11:30-1PM Room 303**

##### **CABS IN *PAIR-O-DICE***

Dr. Emile Wennekes, Utrecht University

His energetic scats, and, as legendary, his snake like way of moving on stage has elevated American jazz singer and bandleader Cab Calloway to the status of most caricatured jazz musician ever. In the early thirties Calloway collaborated with the Fleischer Studios in three still famous cartoons, yet the Calloway reception in animated caricatures and blackface stereotypes has inspired dozens of musical clips up to and including his appearance in *The Blues Brothers* (1980).

This contribution will critically analyze the Cab Calloway reception in ethical, esthetical and technical frames: exemplary scenes, musically motivated shot changes and narrative interpretations will be discussed.

Calloway's rotoscoped live-action footage adaptation as ghostly walrus will be analyzed in view of the Betty Boop 'talkartoon' *Minnie the Moocher* (1932). The black stereotypes offered in Warner Bros'/Vitaphone cartoon *Clean Pastures* (1937) will shed light on the political and racial dimensions of the time. And actually how realistic was Cab's appearance as a rooster in *Swooner Crooner* (1944), for which Carl W. Stalling made the musical arrangements?

##### **PARODY AND PARADIGM IN THE ANIMANIACS' *H.M.S. YAKKO***

Lisa Scoggin

When Steven Spielberg decided to produce *Animaniacs* in the 1990s, he was hoping for a throwback to the zaniness of the Looney Tunes cartoons during their heyday while still appealing to the children of today. To help accomplish this, composer Richard Stone, who had worked on *The Carl Stalling Project*, was brought in to supervise the music. Stone proved to be an excellent choice, using "Mickey Mousing," sudden stylistic changes, and quotations of all sorts—particularly of classical music. As with earlier Warner Brothers cartoons, music played a vital role in the show throughout its life. One particularly strong example of Stone's use of music in *Animaniacs* exists in the cartoon *H. M. S. Yakko*. Using a backdrop of Gilbert and Sullivan tunes, Stone and writer Paul Rugg create a piece that both gently parodies earlier classic Warner Brothers cartoons and serves as a paradigm for the more recent series. In this way, *H. M. S. Yakko* acts as an homage to animation's Golden Age. This paper will explain precisely how this is achieved. First, using information from authors such as Mike Barrier, Daniel Goldmark, and Neil Strauss as well as interviews with the composer, I describe briefly Carl Stalling's music and its role in Warner Brothers cartoons. I then provide an overview of *Animaniacs* and its relationship with the earlier works. Finally, having established these parameters, I examine *H. M. S. Yakko* in detail, revealing parody, paradigm, and reverence within.

## **PIXARTICULATION: CELEBRITY PERFORMANCE AND VOCAL TRANSMEDIALITY IN THE *TOY STORY* AND *MONSTERS INC.* FRANCHISES**

Colleen Montgomery, University of British Columbia

Since creating the first computer-animated feature in 1995, Pixar has had an indelible, globally reaching impact on the production, mass distribution, and reception of digitally animated images. Yet, inasmuch as Pixar's popularization/proliferation of digital rendering technologies has had a radical impact on animation's visual aesthetics, the studio's textual and extra-textual deployment of the voice—and, more specifically, celebrity vocal performances—has also helped usher in a profound aesthetic/economic reshaping of the aural landscape of contemporary animated cinema. Negotiating textual analysis and an examination of industrial contexts/practices, this paper offers a critical methodology for thinking the relationship between animated media and celebrity vocal performances, focusing in particular on Pixar animation.

More specifically, this study looks at Pixar's *Toy Story* and *Monsters Inc.* franchises in relation to a process that I term "Pixarticulation": a multivalent designation for Pixar's vocal casting and marketing strategies, which are designed to cultivate a broad audience demographic (beyond animation's traditionally child/family-based viewership). Drawing on Jeff Smith's (via Noël Carroll) conception of musical allusionism as a 'two-tiered' system of communication that allows for a multiplicity of readings, Pixarticulation also refers to *vocal* allusionism/ intertextuality in Pixar's works, which opens the texts to a plurality of discursive interpretations and modes of reception. Finally, expanding these two case studies to a broader exploration of Pixar's soundscapes, this paper will also discuss vocality and the transmedial (re)deployment of celebrity voices across Pixar's highly synergized multimedia network of feature/short films, television series, video games, soundtracks, amusement park attractions, and other ancillary media/commercial outlets.

**5. FRIDAY, MAY 20, 11:30-1PM Room 6<sup>th</sup> floor**

### **WHEN CHARACTERS LISTEN**

Claudia Gorbman, University of Washington Tacoma

One key role of diegetic music in narrative films is to show characters listening. The representation of listening can help indicate a character's social identity, psychology, narrative situation. While we could argue that musical listening is always audiovisual, the cinematic portrayal of listening deploys the audiovisual in especially salient ways.

For example, narrative logic can outweigh musical logic almost completely: in the scene with the *Storm Cloud Cantata* in Hitchcock's *Man Who Knew Too Much* (1934), all that counts, in the images of intense listening, is the impending cymbal crash, during which an assassination is to take place. The interface of character with musical listening is especially complex. Sometimes music makes the listening character(s) knowable; in other films it does no such thing, and the viewer must try to "read" the character + the music to determine what is going on "inside" the character's head. A scene in *Boondock Saints* (1999) is interesting in this regard, but so are old standards such as Ilsa watching/listening to her husband conduct the Marseillaise in *Casablanca* (1943). The paper will try to limit itself to four or five examples—perhaps including the phenomenon of one character teaching another to listen, as in *Philadelphia* (1993).

In the age of mobile music devices and a culture of ubiquitous music listening, scenes of music listening have proliferated in films, and it behooves us to consider their multifarious operations.

This paper takes us far from “pure” musical analysis to the conjunction of image, narrative, character, spatial and timbral qualities of recorded sound, and music.

**MUSIC IN THE NON-NARRATIVE SILENT FILM:  
ERIK SATIE AND RENÉ CLAIR’S *ENTR’ACTE***  
Jessica Abbazio, University of Maryland, College Park

The function of music as combined with visual spectacle in the staged melodrama and the narrative silent film of the late nineteenth and early twentieth centuries was clear. These genres relied upon the interaction between musical conventions and artful staging to accentuate the emotional qualities inherent in their plotlines. The non-narrative silent film, with its lack of coherent plot, marks a unique interaction between music and image. In this paper, I explore the role Erik Satie’s score plays in René Clair’s short Dada film *Entr’acte* (1924), a film that has no specific plot to illustrate and no distinct emotions to convey. The atmospheric and rhythmic elements provided by the music create connections between image and sound and endow the non-narrative silent film with coherence despite its lack of a logical, progressive plot line. An analysis of Satie’s score illustrates the lengths to which the composer went to provide structure for a seemingly random collection of images through the creation of rhythm and ambience. By examining the relationship between Satie’s music and Clair’s visuals, I explore the ways in which music regulates the rapidly shifting images in *Entr’acte* and provides a context in which the viewer can interpret the film as a whole.

**TOWARD A SURREALIST MUSICAL AESTHETIC: THE MUSIC OF LUIS BUÑUEL  
AND SALVADOR DALI’S *UN CHIEN ANDALOU* AND *L’ÂGE D’OR***  
Everette Scott Smith, Louisiana State University

While extensive scholarship has been written about the Surrealist movement as it pertains to literature and the plastic arts, very little critical attention has been given to the relationship between surrealism and music. One of the primary motivations behind this contention is that surrealism was fundamentally a literary and visual movement, which held no significance to music. This was mostly due to the denouncement by the group’s leaders (specifically André Breton and Giorgio de Chirico), of music’s ability to express the ideas and aesthetics of the movement. In contrast, the surrealists saw film as the most perfect medium to fully express the ideas and aesthetics of their movement. What is most curious is the extent to which members of the surrealist group collaborated with musicians and, specifically, the extent to which music was used to accompany surrealist films. Of particular interest to this study are two of the first and most widely disseminated examples of surrealist film: *Un Chien Andalou* and *L’Âge d’Or* (both collaborations between Luis Buñuel and Salvador Dali). This study illuminates intersections between Buñuel and Dali’s filmic intentions and the accompanying music used to set these works. In addition, by examining the specific ways in which music was used as part of the narrative of these films, this paper will use *Un Chien Andalou* and *L’Âge d’Or* as case studies to bring to light both an existence as well as a place of music within the surrealist aesthetic.

**6. FRIDAY, MAY 20, 11:30-1PM Room 779**

**NEO-ROMANTICS AND JINDYWOROBAKS: THE REPRESENTATION OF  
ABORIGINALITY IN EARLY AUSTRALIAN FILM MUSIC**  
Anthony Linden Jones, Sydney Conservatorium of Music, University of Sydney

The Jindyworobak movement in literature and music in Australia spans the period from the 1930s up to the 1960s. Fed by nationalist fervour following the first world war, the movement was an attempt to create identifiable Australian expression through the Arts, drawn from idealized representations of Aboriginal people and culture. Film music has a history of expedient use of

stereotypes to represent different cultures, and feature film production in Australia up to the 1960s largely followed practices of the larger markets of the United States and Great Britain, albeit on drastically reduced scales. To what extent can stereotypes be identified in the representation of Aboriginal people or culture in the music of Australian feature and documentary films of this period? What attempts were made to engage in a meaningful way with Aboriginal melodies, rhythms or instruments? What consideration was paid to the appropriate use of culturally important materials? What involvement did Aboriginal people have in the creation of film scores and concert works of the period? This paper shall address these questions, with examples taken from the following films: *Uncivilised* (dir. Charles Chauvel, comp. Lindley Evans, 1936), *Aborigines of the Sea Coast* (dir. Charles P Mountford, comp. Mirrie Hill, 1948), *Bitter Springs* (dir. Raph Foster Smart, comp. Ralph Vaughan Williams, 1950), and *Jedda* (dir. Charles Chauvel, comp. Isador Goodman, 1954).

### **“WHO’S PLAYING THAT TENOR SAXOPHONE, CHOMBI?”**

#### **P. RAMLEE’S FILMS AS MUSIC CLASSROOMS**

Raja Iskandar Bin Raja Halid, University Malaysia

P. Ramlee (1929-1973) was a Malaysian film actor, director, singer and songwriter. Throughout his career, P. Ramlee was involved in more than sixty films and wrote nearly 400 songs. Besides highlighting social foibles, taboos and issues, P. Ramlee’s films were also canvases where he experimented with his musical ideas. His songs were as well known as his films - they were inseparable. Songs such as “Getaran Jiwa”, “Di Mana Kan Ku Cari Ganti” and “Jeritan Batinku” became hugely popular and made him one of the best singers/songwriters in the history of modern Malay music. His films were also “music classrooms” where audiences were taught basic knowledge about Western music such as theory, instrumentation and career prospects. This paper looks into the variety of musical influences that shaped his songs and how his films were used in educating his audiences about music.

### **INCORPORATING ELEMENTS FROM TRADITIONAL MUSIC: EXAMPLES OF DIFFERENT APPROACHES IN THE FILM MUSIC OF HAYASAKA, TAKEMITSU AND OTHER JAPANESE COMPOSERS**

Nicole Kim, Ph.D. Candidate

Tokyo University of the Arts

Performances of traditional instruments and folk singing have frequently appeared in Japanese films as diegetic sources of music, especially in period films. Fumio Hayasaka (1914 - 1955) was one of the composers who took elements from traditional music and incorporated them into his film music, as well as his concert repertoire. In his music for films such as *7 Samurai*, *Ugetsu monogatari* and *Chikamatsu monogatari*, it is not difficult to find many examples of his conscious efforts to place music in ways similar to those of the traditional music of Kabuki and Noh theatres. He also used unusual instrumentation using both western and traditional instruments, thereby creating a unique musical pallet which underlines the universal messages of the period films he worked on. Toru Takemitsu (1930 – 1996) started his film career by working as an assistant for Hayasaka on films such as *7 Samurai*. It is a well-known fact that he respected and was influenced by Hayasaka's music. It is not a coincidence that Takemitsu was keen to include traditional musical elements in his film music, developing a unique personal style across films by such different directors as Masaki Kobayashi, Hiroshi Teshigahara and Akira Kurosawa. This paper examines the different approaches used to incorporate traditional elements into film music by analyzing examples found in the work of Japanese composers such as Hayasaka and Takemitsu.

**7. FRIDAY, MAY 20, 2:00-3:30 Room 303**

**DECONSTRUCTION OF THE ILLUSION OF REALITY  
AND IDENTIFICATION IN JACQUOT'S *Tosca***

Delphine Vincent, Fribourg University

Opera and its dramaturgy create problems for the stage director (due to, for example, the convention of *a parte* singing and the "stop-and-go" time structures). In opera-films a lot of these problems are easier to deal with (for example, the multitude of sceneries or location, as in Losey's *Don Giovanni*). One of the issues is the internal discourse because on stage the singer *must* sing, even if in the fictional world he is actually thinking or experiencing non-verbal feelings. This means that although his lips are moving, the other characters on stage do not see him speaking and therefore do not know what he is thinking. With this in mind I will analyse *Tosca* (2001), filmed by the French director Benoît Jacquot, which uses playback in a very inventive way in order to resolve this problem (and others). Moreover, Jacquot uses a studio reconstruction of the three Roman locations used by Puccini to tell his story in colours and images from the recording studio with the orchestra in black and white. Jacquot uses this medium in all its possibilities and does not respect the conventional boundaries of opera-films. In this regard, I will analyse how Jacquot deconstructs the illusion of reality for the sake of recognising the particular mechanisms of opera's dramaturgy and utterance status, and how it affects our identification with the characters.

**THE OPERATICS OF DETACHMENT: *TOSCA* IN THE  
JAMES BOND FILM *QUANTUM OF SOLACE***

Marcia J. Citron, Rice University

I argue that *Quantum of Solace*, the 2008 James Bond movie, marks a change in the conception of the opera visit in film, which typically shows opera in an idealizing light. *Quantum's* opera visit, which may be a "first" in an action film, signifies detachment and encapsulates the subjective isolation of the protagonist. The scene's distance comes from the floating operatic venue (Bregenz Festival), the voyeuristic production ("techno-opera"), the frenetic montage in much of the sequence, and the work itself (*Tosca*), which has parallels with the filmic story. Detachment is further promoted by a dry sound environment, a rearranged temporal scheme, and opera music that approaches underscore in its distance from operatic idioms. Comprised of slow harmonic rhythm and considerable repetition, the two musical excerpts—the Te Deum ending Act I, and the instrumental music after Scarpia's murder in Act II—are noticeably static and impose a groundedness that separates the scene from the film's other set pieces, which are extremely fast in music, sound, and image. The disposition of the operatic music points up the cinematic bent of Puccini's score and its remarkable ability to accommodate the needs of the film.

Although *Quantum's* opera visit is cynical towards opera culture, it captures the post-millennial malaise of the long-running Bond franchise and forms the high point of a film that disappointed critics and fans alike. But while opera may "redeem" the film's larger narrative, the protagonist remains aloof from opera's transforming qualities as he shuns engagement with the spectacle and the resonant music on the soundtrack.

**WHEN OFFSTAGE BECOMES ONSCREEN:  
CONTESTED SPACES IN THE MET'S SIMULCASTS**

Shersten Johnson, University of St. Thomas

Offstage voices in opera, whether solo or chorus, perform a variety of functions. Among many roles, these acousmatic "unseen melodies" can indicate distance, as in the voices of the miners' posse in *La Fanciulla del West*; or they can give voice to the noumenal words in a character's mind,

as in the intonations of the graveyard scriptures Aschenbach reads in *Death in Venice*. In the opera house these voices are heard as attenuated, as if from afar. Even so, as Michel Chion points out, theatrical offstage voices are localized in a specific place, usually in the wings. In the Metropolitan's cultural hybrid *Live in HD* series, however, the wings are places where cameras like to peek in order to draw the audience into the documentary-like investigations that support what James Steichen calls its "institutional dramaturgy." For example, in the recent HD production of *Don Pasquale*, the camera breaks the fourth wall by slipping through the back wall of the set, following singers off stage at the scene change. Through its voyeuristic lens, we see chorus members queuing up along with tenor Matthew Polenzani for the upcoming serenade scene. Assorted instrumentalists and a black-suited conductor with lighted baton complete the group. This advance visualization of the sound source goes beyond the typical peek behind the wizard's curtain, disrupting the diegesis in way that's different from other HD backstage interviews. This paper looks at (and listens for) what happens when offstage voices become embodied non-diegetically through backstage camera shots in the Met's simulcasts.

## **8. FRIDAY, MAY 20, 2:00-3:30 Room 6th floor**

### **THE VISUAL REFRAIN: MUSICAL RESPONSES TO VISUAL CYCLES IN YASUJIRO OZU'S EARLY FILMS**

Ed Hughes, University of Sussex

Japanese director Yasujiro Ozu (1903-1963) was a prolific film-maker of the 'gendai-geki' genre (specialist in dramas of the contemporary, modern world). His first films were influenced by American films and quickly displayed mastery of the Western system. However, film theorists Noël Burch and David Bordwell have detected the rapid emergence of an individual signature in the visual language of the silent films of the early 1930s: notably through renunciation of camera movement, use of 'ellipsis' to minimise melodrama, and the emergence of a highly formalised approach to narrative structure, composition in the frame, and cycles typified in what Bordwell terms the 'split structure'. As a contemporary composer seeking to provide today a sensitive response and accompaniment to Ozu's silent films, I have been particularly interested in engaging with his formality of construction as a way of overcoming a tendency in some silent film accompaniment (including some of my own work) to track the action through simple reflection of the moods and actions in the music; in particular I have been trying to develop a musical corollary to the visual patterns noticeable in Ozu's films. This means composing in patterns of repetition and gradual change which connect with Ozu's own choreographically managed and contrapuntal visual refrains. In my paper I will develop and explain this process further, illustrated with examples from my completed score to *I Was Born, But...* (*Umarete wa mita keredo*, 1932), and work in progress including a new score to *A Mother Should Be Loved* (*Haha o kowazu ya*, 1934).

### **THE SOUNDS OF INDIGENISMO: THE ROLE OF CINEMATIC MUSIC IN JANITZIO (1934) AND MARÍA CANDELARIA (1943)**

Jacqueline Avila, UC Riverside

Ethnomusicologist Mark Slobin states, "every film is ethnographic, and every soundtrack acts like an ethnomusicologist...Placing people in motion means you have to construct an integrated and logical society, music and all." Mexican cinema during the 1930s and 1940s consists of genres that illustrate conceptions of the nation and national identity, creating contradictory representations of *lo mexicano* with musical soundtracks. The *indigenista* genre attempts to capture the contributions of Indians to national culture and legitimize their status as "poor, but honorable," but fails to recognize cultural differences. Straddling the silent and sound periods, *Janitzio* (Carlos Navarro, 1934) is the precursor for the *indigenista* genre, portraying a dramatic narrative centered on a

punished Purépecha woman and featuring underscoring by composer Francisco Domínguez. The score provides dramatic atmosphere for the film and attempts to sonically reflect the Purépecha's culture through romantic thematic material and arrangements of *sones* to balance the limited dialog. The narrative of *Janitzio* was revived in Emilio "El Indio" Fernández's *María Candelaria* (1943), substituting the indigenous population of Xochimilco for the Purépecha. These films present two different indigenous communities in different locations and time periods yet still establish a homogenization of the indigenous experience fueled by a similar narrative and musical soundscape. This paper uses film music theory, Mexican film history, and cultural studies to explore the effects of Domínguez's cinematic music on the representation of *indigenismo* in these two films. Domínguez constructs the aural identity of these indigenous populations, further sculpting the popular perception of *indigenismo* in national culture.

## **9. FRIDAY, MAY 20, 2:00-3:30 Room 779**

### **MUSIC, VISUAL, MORAL AND HUMOR IN A BRAZILIAN SOAP OPERA**

Felipe Trotta, UFPE - Universidade Federal de Pernambuco

From January to September of 2009, a Brazilian soap opera called *Caminho das Índias* (Highway to India), established a deep discussion on female betrayal, mainly because of a song. The song was used as a leitmotiv of a secondary character called Norminha. Norminha was a happy housewife, married with the respectable traffic cop Abel, who lived in a poor neighborhood. The song was performed by a band called Calcinha Preta (Black Panties), representative of the "electronic forró", a new pop young tendency of a typical Northeast traditional genre. The juvenile joy of the electronic forró fitted well with the happiness of Norminha, despite the fact that she was somewhat addicted to going out at night to betray Abel. In these scenes, the lyrics of the refrain of the song point out the sentence: "You are worth nothing, but I like you".

The representation of poverty in Brazilian soap operas is highly soft, and it is often narrated with a touch of irony and humor. In this sense, the music plays an important role, once the atmosphere of the poor streets is traduced sonically. Moreover, the music and the sympathetic character interact as a kind of argumentative axis, stimulating collective judgments about Norminha's moral.

In this paper it will be argued that the connection between music and video during the nine months of the soap opera demarked not only the symbolic *ethos* of Norminha, but was also responsible for arousing the debate on genre relationships in a mainstream TV program. Symptomatically, the destiny of the character in the end of the soap opera was traced in close connection with the song and its deviant ethics.

### **THE FEMININE ROMANTIC CLICHÉ: THE FEMALE LOVE OBJECT IN CLASSICAL HOLLYWOOD FILM**

Rebecca Fülöp, University of Michigan

Scholars have long recognized that composers of Hollywood's "classical" era often incorporated obvious and easily understood musical conventions or clichés into their scoring strategies. From jazz as a signifier of moral deviance in *film noir* to monotonous drumbeats signaling hostile "Indians" in Westerns, conventions helped film composers produce what Bordwell, Thompson, and Staiger have described as "excessive obviousness." Such music over-determines characters and situations with denotative and connotative information, helping to identify characters and telling us how to feel about them.

In this paper I will identify, define, and provide examples of a convention that has shaped the way female characters are portrayed onscreen. The "Feminine Romantic Cliché" is a musical and

narrative convention spanning multiple genres that presents the female character as a feminized love object. It essentializes certain aspects of her character (feminine beauty, domesticity, supportiveness) while suppressing others (autonomy, self-directed pursuits and motivations). Using examples from three different films—*Captain Blood* (1935), *Cloak and Dagger* (1946), and *A Place in the Sun* (1951)—I will discuss the musical features of the cliché and show how it functions within each film. Ultimately we will find that it conflates femininity with romance and effectively strips the character of any identity or value apart from her romantic potential. By focusing on this particular musical convention, I will demonstrate the prevalence and power of musical gendering in classical Hollywood film, a power that allows music to reinforce a gender ideology that still influences film narratives today.

### **GRAINS OF MEANING: SHIFTING SEMIOTICS IN TAKEMITSU'S SCORE FOR *WOMAN IN THE DUNES* (1964)**

Brooke McCorkle, Ph.D. Candidate  
University of Pennsylvania

*Woman in the Dunes*, Teshigahara Hiroshi's 1964 film is unique among Japanese New Wave cinema. Though often characterized as a highly sexualized existentialist narrative, the film's conclusion suggests a message of optimistic humanism, a quality in line with the Golden Age of Japanese cinema in the 1950s. So, despite its New Wave veneer, the film actually follows an established narrative approach. Thanks partly to this, *Woman in the Dunes* won the 1964 Special Jury Prize at Cannes and received two Oscar nominations.

Similarly, Takemitsu Toru's music for the film sounds indeterminate, atonal, and avant-garde. But in fact the score adheres to classical film music practices delineated by Claudia Gorbman in *Unheard Melodies* (1987). For example the soundtrack associates the natural, irrational and female with music while treating the rational, urbane, and male with dialogue or silence. In this paper, I analyze three scenes that confirm the score's conventional function: the opening credits, the moving sands, and the first sexual encounter. I then shift to a scene late in the film that evokes theatrical performance. This scene works as a pivot, in which the rational and irrational are inverted—the man becomes the irrational, receiving music, while the woman becomes the rational. Ultimately, through this analysis we realize that Takemitsu's score, though it follows standard narrative music devices, also complicates interpretation via “double-coding.” Often times the film's music suggests dual meanings—one associated with Western experimentalism and the other with traditional Japanese aesthetics.

### **10. FRIDAY, MAY 20, 4:00-5:30 Room 303**

#### **OPERA IN CINEMATIC DEATH: WOODY ALLEN'S *Match Point* (2005)**

Jeongwon Joe, University of Cincinnati

The soundtrack of Woody Allen's *Match Point* is distinguished by the predominance of opera: among the sixteen musical cues, all of the eleven nondiegetic numbers and three out of the five diegetic numbers are pre-existing opera excerpts. In this paper, I will examine the function of opera in the ten-minute murder sequence, in which the protagonist Chris (Jonathan Rhys Meyers) kills his lover Nola (Scarlett Johansson) accompanied by Verdi's *Otello*.

Over the past few decades, the use of operatic music in conjunction with cinematic death has been notable across diverse genres of film, ranging from such a comedy as Colin Higgins's *Foul Play* to the most recent James Bond film *Quantum of Solace*. In these films, opera stands out by its unique presence on the soundtrack. When opera is used only once throughout the film, its unique appearance attracts stronger attention, and more importantly, the strong resonance of death inherent

in opera, as theorized by Linda Hutcheon and Slavoj Žižek, is exclusively related to the act of killing in the film. In *Match Point*, however, opera is ubiquitous on the soundtrack. In my paper, I explore how the *Otello* excerpts in Allen's murder scene still functions as a sonic amplification of cinematic death in spite of opera's ubiquity throughout the entire film. Drawing on Jerrold Levinson's theory of narrative versus additive functions of non-diegetic music, I demonstrate how the *Otello* excerpts serve as a sonic signifier of death through idiosyncratic ways those excerpts interact with the diegesis of the film.

## **COLONEL BOGEY'S MARCH: INTERTEXTUAL STRAINS**

David Clem, University at Buffalo

In his recent book, *Beautiful Monsters: Imagining the Classic in Musical Media*, Michael Long calls upon scholars to examine registral relations between classical, pop, rock, and film musics. This study offers one way of answering that call as it examines one tune, and its various uses in media. The *Colonel Bogey March* was composed by Lt. F.J. Ricketts, a bandmaster in the Royal Marines in 1914, and published under the pseudonym Kenneth Alford. This paper traces the history of its use in film and television, and makes the case for three strains of meaning that it carries, or that get mapped onto it as it journeys through media. It made its first film appearance in Alfred Hitchcock's *The Lady Vanishes* (1938). It has since been used in movies of various genres (e.g. *The Bridge on the River Kwai* (1957); *The Parent Trap* (1961); *The Breakfast Club* (1985) or *Spaceballs* (1987)); as well as in several television shows (e.g. *Farscape*, *Dr. Who*, and *The Simpsons*), and in commercials (e.g. the infamous Comet commercial of the 60's).

Throughout its various roles, the tune functions within any or all of its three signifying strains. These are: 1) Its identity as a military march, 2) Its identity with defiance in the face of totalizing authority, 3) Its identity as a parody or comedic element. By examining a single tune as it appears in many different productions, we can begin to see how the productions themselves might interact with each other on various levels.

### **11. FRIDAY, MAY 20, 4:00-5:30 Room 6<sup>th</sup> floor**

#### **SOUNDING THE WORLD: THE ROLE OF MUSIC AND SOUND IN THE FIRST "TALKING" NEWSREELS**

Dr. James Deaville  
Carleton University

On October 27, 1927, Fox Movietone News released the first all-sound newsreel, only three weeks after *The Jazz Singer* had its premiere. By 1931, all major newsreel producers (Fox, Hearst, Pathé, and Universal) had converted to sound. The speed with which newsreel companies adopted the new technology was remarkable, whereby they met the tremendous public demand for seeing and hearing world events through the large-screen theatrical experience (Fielding, 2006, 110). It stands to reason that, in showcasing their audio technology, early "talking" newsreels would significantly foreground diegetic music and sound, ranging from live musical performances to the soundscapes of festive and sporting events.

This paper represents the first examination of the introduction of the aural element into the American newsreel in the late 1920s and early 1930s. Documents from the archives of Fox Movietone News (University of South Carolina) and Hearst Metrotone News (UCLA) disclose that the initial fetishization of diegetic music and sound was intentional, to emphasize the "added value" from the newly-acquired aural of the newsreel (Chion, 1994). For their part, cinema audiences were overwhelmed by the authenticating audio component, which brought them "closer to reality"

(Hayward, 2006, 316), whether consuming a jazz performance of the Jenkins Orphanage Band (Fox, November 22, 1928) or a soundscape of armed revolt in India (Hearst, July 12, 1930). Investigating these early “talking” newsreels not only reveals how music and sound contributed to world perceptions among Americans during the Depression, but also provides invaluable new resources for the study of popular music performance.

### **The Jazz Killer: AL JOLSON’S SYNCHRONIZED DIRGE**

C. Scott Combs, St. John’s University

This paper rethinks the relationship between synchronized music and the death moment in Hollywood movies. Remark the custom to cue the end of dying with the soundtrack: soft accompaniment of strings, for instance, tells us it’s time to grieve the fallen soldier; a thunderous drone triggers the shocking recognition of the horror victim. What appears conventional to us now—the out-of-sight, non-diegetic soundtrack to register death—was not the original path taken in Hollywood. The very audible intensity of death scenes in the early transitional period to sound (1927-1931) suggests that filmmakers were trying to figure out *where* to place the microphone within the scene, indeed, figuring *what* sound or music seemed appropriate for final moments.

I will look back at *The Jazz Singer* (1927) to trace its use of synagogue music at the Cantor’s death, as well as the range of effects (esthetic, technical, cultural) of that music. The film defines death as the *lack* of synchronization between sound and image, a lack that unfolds over time. And yet, this lack leaves a hole that the religious prayer song Kol Nidre—and Jolson’s voice—effectively fills. Two important innovations should thus be noted: Jolson’s funereal response to—his look back at—the father’s death is synchronized *with* the older man’s terminal gestures; and music (and other offscreen sounds) provides a *flow* of cinematic presence that exceeds not only the notion of an instant or one-time occurrence of death, but also the barriers of the frame.

### **PART-TALKIES AND THE NOTION OF FORMATIVE MUSIC**

Christopher Natzén, National Library of Sweden, Stockholm

This paper will address the presence of music in the part-talkies during the conversion to sound film. Specifically the paper will focus on the music that blocked out all other sounds making the films’ look and feel like silent films but with a mechanically constructed soundtrack. The paper will argue that this kind of “silent film music” came to play a crucial role for the construction of, if not the non-diegetic space as such, but nevertheless for the existence of non-diegetic music in sound film.

However, no appropriate term for this type of music within sound film exists. To describe this kind of music, the paper therefore proposes the notion of “formative music” as an umbrella term that addresses several musical functions within the part-talkies. That is, formative music helps to construct the other parts of the soundtrack in their relation to the diegesis, and is to be seen as both diegetic and non-diegetic music. On one hand it is “non-diegetic” since the music is outside the diegetic world of the film but it is also “diegetic” in the context of a sound film since the music is motivated through the presence of a “live” orchestra playing off screen, which contemporary audiences at the time were well acquainted with. In the overall structure of a film, formative music is, therefore, to be regarded as an important structural component that is a forerunner to non-diegetic music proper within sound film.

**12. FRIDAY, MAY 20, 4:00-5:30 Room 779**

***WAY DOWN EAST* (GRIFFITH, 1920) IN GREAT BRITAIN: ARE THE ORCHESTRAL PARTS USEFUL AS EVIDENCE?**

Gillian Anderson

Silent Film Music studies rarely use evidence in the original orchestral parts to add to our understanding of audience reception. This paper will attempt to use *Way Down East* to do this. British accounts of *Way Down East* in 1921/23 always refer to its phenomenal success.

“The Griffith film, *Way Down East*, finishes its run at the Empire on Saturday. It will have had an extraordinary run for a film at a West/end theatre. It will then have been shown for 21 weeks and there have been 13 performances a week. Thus it will have had a consecutive run of over 300 performances, which is easily a ‘record’ for a film in this country.”  
(*London Times*, Jan.. 13, 1922)

Accounts differ markedly however when describing the music. The first performances used the Peters/Silvers score, Griffith’s own music director, projectionist and stage assistants for the sound effects. Even in important cities outside of London, Griffith insisted on using legitimate theaters and controlled the presentation. When *Way Down East* finally went into regular movie theaters, however, criticism of the original music surfaced. Albert Marchbank redid the music for the run of *Way Down East* at a cinema in London:

“...most of the music was of such undistinguished character that [Mr. Marchbank] had to practically rescore the musical fitting... The music for the big storm scene especially was bad, and this was replaced entirely by him.... The inevitable result was a veritable musical victory for the house has been playing to capacity night after night and thousands of people had to be turned away as there was no further accommodation.”

Is it possible that the film became so mutilated that the Peters-Silvers score did not fit any more? This paper will describe the scores’ receptions as reported in the British press and will attempt to tie the descriptions to the actual physical evidence in the Griffith score and parts for *Way Down East* at the Library of Congress which display the marks from multiple performances with many cuts.

### **THE JAZZ “FETCHIT-IST” AT PARAMOUNT PICTURES**

Jennifer Fleeger, Catholic University of America

Jazz played an important role in establishing the cultural value of Hollywood film sound during the conversion era. Each of the major studios defined jazz in its own way, producing short films that reflected the contested ideals of the sound systems vying for dominance of the industry. This presentation focuses on the approach taken by Paramount, which placed established jazz musicians in stories based on the titles of preexisting songs. The most important character in these films, however, might not be a musical entertainer like Louis Armstrong or Rudy Vallee, but a recurring jazz fan who fails to understand his status as a consumer and instead attempts to join performances in progress. Building its narratives around such a hapless and enthusiastic figure, Paramount exposes the dangers lurking within the technologies of sonic reproduction, the radios, phonographs, and imaginative televisions that pervade these films, and proposes the supervised space of its own sound stage as a solution to jazz’s potential for recklessness. By calling this nameless fellow a “Fetchitist,” I intend to both associate him with the stereotypical character played by Stepin Fetchit and note his perpetuity for misrecognition. Examining the Fetchitist in *Ol’ King Cotton* (1930), *Rhapsody in Black and Blue* (1932), and *Musical Doctor* (1932), I show that, far from succeeding in its attempt to warn audiences about the problems caused by excessive listening, the Paramount jazz shorts end by making Fetchitists of us all.

### **WHAT CAN CUE SHEETS TELL US ABOUT HOLLYWOOD**

## FILM SCORES OF THE 1930S?: PARAMOUNT AND REPUBLIC

Jeff Smith, University of Wisconsin-Madison

My paper reports the results of a study of cue sheets from Paramount and Republic films made between 1930 and 1940. This analysis charts the classical Hollywood score's development by tracking changes in the amount of music that appears in these films, the proportion of background to visualized music, the proportion of vocalized to instrumental music, and the extent to which these measures correlate with different genres.

The proposed study is part of a larger project that strives to provide a "bottom up history" of film music of the 1930s. By comparing the compositional processes of both big-budget spectacles and more "run of the mill" programmers, I aim to provide a richer, more detailed overview of the way in which the norms of the classical Hollywood scene developed in the 1930s. My paper will explore one aspect of this larger history, namely how the compositional norms differed between a major studio (Paramount), a distributor of medium and big-budget independent productions (United Artists), and a B-movie distributor that built its music staff and library from the ground up (Republic).

Coming after a period during which orchestras and pianists provided continuous musical accompaniment for films, the early thirties was marked by the emergence of a wider range of approaches. Several musicals featured both songs and non-diegetic scores. Other films, such as *The Public Enemy* (1931), emphasized diegetic motivation for music. Still others had no music aside from the opening and closing credits.

The centerpiece of the paper will be a quantitative analysis of music cue sheets prepared during the 1930s at Paramount and Republic. This analysis tracks changes in the amount of music that appears in these films, the proportion of background to "visualized" music, the proportion of vocalized to instrumental music, and the extent to which these measures correlate with different film genres. This data will then be compared with data gleaned from a previous study of United Artists cue sheets.

**13. FRIDAY, MAY 20, 6:00-7:30 Room 303**

### THE NEW TRANSCENDENTAL CINEMA AND ITS MUSIC

Danijela Kulezic-Wilson

Many seminal artistic movements from the last century – the birth of abstract art, absurdist theatre, *musique concrète*, the move from linear temporality in music towards either "open form" or the "vertical temporality" of minimalism – were driven by the idea that the truths worth exploring in art lie beyond language, beyond figurative art, beyond "organized sound" and dialectical form, beyond the scientifically explicable and mimetically representable. However elusive, the categories of unknowable, invisible and ineffable have also been explored in narrative cinema through the concepts of *photogénie*, deep focus, the camera's gaze and a heightened sense of temporality, "robbing the conventional interpretations of reality of their relevance and power" and turning film into a "ritual which can be repeatedly transcended" (Schrader, 1972). The aforementioned concepts, though, suggest that the search for a transcendental quality in film has mostly been considered in visual terms, as is usually the case. However, given the significance of sound design in recent examples of this practice, and the emphasis on musical rather than expressive qualities of sound in prolonged shots of protagonists' surroundings, their quotidian activities and repeated movements in the films of Béla Tarr, Nuri Bilge Ceylan, Apichatpong Weerasethakul and Gus Van Sant's Death Trilogy, I will argue that the soundscapes of the "new transcendental cinema" not only share similar aesthetic and spiritual concerns with the work of Cage and Schaeffer, but also have the power to

transform our understanding of musicality in a cinematic context in the same way that the idea of noise as music and *musique concrète* changed the way we think about music.

## **MUSIC AS ENVIRONMENT: SOUNDSCAPES COMPOSITION AND THE SPATIAL ORGANIZATION OF MUSIC IN VAN SANT'S *LAST DAYS***

Randolph Jordan

Gus Van Sant's 2005 film *Last Days*, loosely based on the days leading up to the death of Nirvana front man Kurt Cobain, develops a complex aural environment to help establish the social alienation of a rock superstar on retreat from the world. The stately mansion and grounds that provide the setting for the film are filled at various points with live performances, recorded music emanating from stereos and television sets, and a sophisticated use of soundscape composition as part of the film's environmental sound design. Film music scholars have long been interested in how the formal and thematic content of musical works intersect with the narrative and aesthetic strategies of the films in which they appear. This approach to film music analysis extends from commissioned scores to the "compilation soundtrack": the use of pre-existing pieces of music as part of a film's sonic environment. However, the inclusion of Hildegard Westerkamp's soundscape composition "Turen der Wahrnehmung" in *Last Days* complicates issues in film music analysis significantly: here soundscape composition operates more on the level of "sound effects" than of "music," not likely to be recognized by listeners as a pre-existing composition yet still bearing Westerkamp's compositional strategies created independently of the film's sound design. I argue that the use of soundscape composition as part of a compilation soundtrack strategy requires a hybrid analytical model that extends beyond traditional discussions of film music to include considerations of auditory space. This paper will analyze the interaction between Westerkamp's piece and other musical selections by The Velvet Underground, Boyz II Men, and Pagoda as elements of the film's spatial environment. In so doing I will demonstrate how *Last Days* organizes the presentation of music in space to emphasize the simultaneous physical proximity and emotional distance of the main character from his circle of friends, opening up new possibilities in the use of the compilation film soundtrack as part of a film's approach to the auditory representation of space.

## **"MORNING TIME" IN SPIKE LEE'S JOINTS**

Tamika Sakayi Sterrs, University of Georgia

The list of movies to Spike Lee's credit is vast consisting of a variety of topics and characters. Yet regardless of the subject matter Spike Lee explores, there is at least one poignant "morning" scene. The "morning" scene stands out in the viewer's imagination. Everything from changes in lighting to the most stunning musical scoring, signals to us that something deeper is happening. The "morning" scene is transformed from a location in a plot to a metaphor that demands our attention and respect. In Spike Lee movies, the "morning scene" assumes one or more of a distinct palette of hues. It is a time of reflection, sobriety, clarity, peace, harsh realities, discipline, or self-assessment. Often it is punctuated by a character admonishing his comrades to "Wake up!" Morning time is a call to a different consciousness. Sometimes it has to come around additional times before someone gets the message. Regardless of the context, music almost always is integral to this encounter called morning. Terrence Blanchard says that the music is a character in its own right.

In this paper, "morning" scenes have been selected from Spike Lee's *School Daze*, *Do the Right Thing*, and *Crooklyn*. The similarities and differences in how the music functions in each instance is discussed. The music itself is subjected to an aural analysis. Lastly, how the music cleverly interacts with the characters and the visual images in order to accomplish Spike Lee's artistic ends will be explored.

**14. FRIDAY, MAY 20, 6:00-7:30 Room 6<sup>th</sup> floor**

**POLYPHONIC CINEMA. CITY SYMPHONIES AND  
THE TRANSITION TO SOUND FILM**

Laura Frahm, Bauhaus-University Weimar

The city symphonies of the 1920s—ranging from *RIEN QUE LES HEURES* (Cavalcanti, F 1926) to *BERLIN, SYMPHONY OF A GREAT CITY* (Ruttman, D 1927) and *MAN WITH THE MOVIE CAMERA* (Vertov, SU 1929)—prefigure a polyphonic cinema, which is primarily based on their symphonic structure. In their exploration of the daily rhythms and routines in the metropolis, the city symphonies arrange the multitude of urban elements, movements, and masses into a finely orchestrated choreography that reflects the city's velocity. They create a cinematic polyphony that refers to a multi-rhythmic arrangement of the quintessentially moving spaces of cinema.

In contrast to their European counterparts, the city symphonies of the American avant-garde create a polyphonic cinema that arises from interweaving the cinematic visions of the city with photography, poetry, and painting. Films like *MANHATTA* (Sheeler/Strand, USA 1920/21), *TWENTY-FOUR DOLLAR ISLAND* (Flaherty, USA 1926), and *SKYSCRAPER SYMPHONY* (Florey, USA 1929) transform the obsession with urban movement and velocity into a subtle interplay of arts and media. They generate a multi-medial polyphony that precisely reflects the diverging urban rhythms.

With the transition to sound film, the abstract polyphony of the city symphonies is transferred into a direct polyphony that is exclusively arranged according to sounds and noises. By turning my view on Walter Ruttmann's *MELODY OF THE WORLD* (D 1929), I will highlight how the polyphonic structures of the early city symphonies still resonate in this pulsating cross-section of the world, allowing us to reconsider the idea of polyphony before sound film.

**PARLOR MUSIC: RETHINKING SPECTACLE AND INTIMACY  
THROUGH VITAPHONE'S MUSICAL SHORTS**

Laurel Westrup, Cinema and Media Studies, UCLA

Prior to the introduction of television in 1948, radio was the medium largely associated with domesticity and intimacy, while film, particularly in the form of Golden Age Hollywood cinema, was the medium of spectacle (worthy of a special outing). As Susan Murray has argued, early television succeeded in marrying the intimacy of radio, often figured as direct address to the listener/viewer at home, with the spectacle of Hollywood and vaudeville. I argue that Warner Brothers' Vitaphone film shorts of the late 1920s importantly prefigure television's marriage of spectacle and intimacy through their propensity to visualize musical variety in domestic settings. The Vitaphone shorts, which screened with feature-length films, are a hybrid form in their integration of film and phonography (Warners' sound-on-disc process), as well as in their borrowing of sets, stars, and structures from vaudeville, radio, and film. These films exist at the nexus of an intermedial culture that was highly dependent on music. Warners initially called the sound-on-disc process a "new musical device," and the Vitaphone shorts frequently centered on musical performance. Warners and the MPPDA presented the shorts as a way of bringing high culture (the great orchestras and opera singers of metropolises like New York) to the masses. However, even the most cursory viewing of Vitaphone shorts reveals a huge variety of musical styles. With shorts ranging from the Gotham Rhythm Boys trio playing "When Kansas City Kitty Smiled at Me" on guitar, bass, and lap steel, to tenor Charles Hackett performing with the Chicago Opera Company, the shorts are an amalgam of American culture, high and low, at the time. What does unite the Gotham Rhythm Boys and Hackett is their similar emphasis on intimacy via direct address to the viewer. Direct address was a common device in the Vitaphone shorts, although it was rare in feature films of the time. The intimate register of the shorts was often shored up by

domestic backdrops such as small parlor sets, suggesting the familiarity of a family recital even as the performers sought to deliver spectacular entertainment.

**15. FRIDAY, MAY 20, 6:00-7:30 Room 779**

**SYNCHRONISING LE SANG D'UN POÈTE:  
COCTEAU'S FIRST CINEMATIC-MUSICAL ENGAGEMENT**

Laura Anderson

Jean Cocteau's (1889–1963) career included explorations in a variety of media, and scholarly research into his musical collaborations has for the most part been focused on his early encounters with *Les Six* and the *Ballets Russes*. There has been no complete close study of sound in Cocteau's films, and the work that has been carried out places the spotlight decidedly on Georges Auric, resulting in implicit and explicit ideas that Cocteau took little interest or simply lacked the musical expertise to really impact on the development of the soundscapes for his films. The archival evidence tells a very different story, and in this paper I will discuss Cocteau's first engagement with music for film and how the role of music was a key consideration from the very conception of the project, in a manner unprecedented in French cinema at the time. His collaboration with Auric resulted in the development of a new technique in cinema, accidental synchronization, which offered one solution to the controversies that surrounded the combination of music and image from the birth of the new cultural form. Based on archival evidence from the British Library, the Houghton Library, Harvard and the Bibliothèque Historique de la Ville de Paris, I will trace the evolution of Cocteau and Auric's thinking in their development of a score for the cinema and will demonstrate that Cocteau's engagement with the arrangement of the soundscape was far greater than is currently accepted in musicological literature and is akin to that of a sort of proto sound designer.

**“DIE WACHT AM RHEIN,” “LA MARSEILLAISE,” AND *LA GRANDE ILLUSION*:  
JEAN RENOIR'S MUSICAL SYMPATHY**

Jefferson Hunter, Dept. of English and Film Studies, Smith College

Everyone knows the contest of patriotic songs in Warner Brothers' *Casablanca* (1942), where inside Rick's Café Américain “Die Wacht am Rhein” sung by German officers mixes it up musically with “La Marseillaise” sung by French ex-pats. The diegetic music here—or ostensibly diegetic music, since you can hear on the soundtrack a full studio orchestra, providing the proper triumphalist oomph—was probably inspired by the confrontation between the same two songs in Jean Renoir's great anti-war film *La grande illusion* (1937). The songs in *La grande illusion* never escape from the film's diegesis. As amateurishly performed by prisoners of war and elderly German guards, they have a distinct and conspicuously oomph-less meaning which it will be the point of this paper to analyze.

I will trace Renoir's varying attitudes to “La Marseillaise,” as revealed for instance in the work he shot next after *La grande illusion*—*La Marseillaise*, in fact, which has its own diegetic performance of the song—and in the early drafts of the *La grande illusion* screenplay (recently discussed by Martin O'Shaughnessy). From triumphalism, Renoir moved on to something else. What we see in *La grande illusion*, especially in the director's even-handed and dispassionate camera work, the paralleled long takes with which he captures the German singing and the French singing, is a sympathy extended to the combatants on both sides, who alike need music. For all the silliness and pathos of its performance in a P.O.W. camp, music “gets you,” as one character in *La grande illusion* puts it; few films have ever demonstrated as well as Renoir's exactly how music gets us all, French, Germans, audiences sitting in the movie theater.

## **PARIS NOIR: THE MUSIC IN JEAN-PIERRE MELVILLE'S *BOB LE FLAMBEUR* (1956)**

Brian Mann, Vassar

A distinctively French brand of film noir flourished in the 1950s, fed both by the pre-war tradition of poetic realism and by directors' more recent infatuation with post-war Hollywood crime films. The years around mid-decade witnessed the arrival of three masterpieces in this genre: Becker's *Touchez pas au grisbi* (1954), Dassin's *Du Rififi chez les hommes* (1955), and Melville's *Bob le Flambeur* (1956). This last work has music by Eddie Barclay (1921-2005), founder of Barclay Records, and Jo Boyer, Parisian trumpeter and bandleader. In this paper, I show how a detailed examination of this film's music reveals a web of interconnected musical ideas that are deeply implicated in the film's narrative unfolding.

Diegetic music is omnipresent here: the film courses along on a nearly unbroken stream of popular music. I identify much of this music and show how the unheard lyrics of several songs comment on the action. The elaborate underscore, played by a chamber-sized orchestra, uses interrelated themes and leitmotifs to explore character and underpin the plot's opposing trajectories. A set of *falling* ideas (both melodic and harmonic) accompanies the film's explorations of transgression, loss, and betrayal. The film's rising action—epitomized by its meticulously planned heist—is matched by *rising* ideas, again articulated through melodic as well as harmonic details. This seemingly clear-cut binary opposition is complicated by interactions across its presumed boundaries.

### **16. Saturday, May 21, 9:30-10:30, Loewe's Theater.**

**Philip Tagg**

**Music, Moving Image and the "Missing Majority": The central role of 'non-music' and 'invisible music' in bringing music education into the digital era**

### **17. Saturday, May 21, 11:00-1:00**

**Intro by Elsie Walker, Chair:**

**APPROACHES TO TEACHING MUSIC AND THE MOVING IMAGE:  
QUESTIONS & CONSIDERATIONS**

**TEACHING FILM MUSIC IN THE UNDERGRADUATE LIBERAL ARTS COLLEGE  
SETTING**

Katherine McQuiston, University of Hawaii at Manoa

This paper surveys issues and solutions in designing, proposing, and teaching a film-music course for the undergraduate liberal arts curriculum. The aim is to help prepare instructors who wish to create a film-music course. The paper covers a range of topics, from preliminary planning to implementation – from deciphering the workings of a department within a university or college, to planning lessons and assignments. The paper is based upon my own experience designing and teaching a film-music course in a music department – specifically in the musicology area – in a college of arts and humanities within a university in the U.S. However, the issues discussed are likely to be common to other departments and learning environments.

Introducing a new course is easier for the instructor who studies the organization and curriculum of his particular institution and asks questions to help sort out how the course will serve students in the home department and beyond: What is the scope and objectives of the film-music course? Who is

the target student? Should the course have prerequisites, and if so, what should they be? Will the film-music course fulfill a requirement in a major? How could it serve other degrees? How might the current economic climate affect the development of a new film-music course?

Once the course is on the books, the real fun begins; I offer several ideas for syllabus design, and for fostering listening skills and reinforcing musical concepts, and assignments that encourage creative engagement.

### **TEACHING FILM MUSIC: A METHOD FOR CONDUCTING SCENE ANALYSES**

Kristin A. Force, Ryerson University

I would like to be considered for the special session on teaching students about soundtracks. This fall as contract faculty, I taught 3 sections (180 non-music majors) of a Music and Film (MUS 110) course at Ryerson University (Toronto, Ontario). The students were from a variety of disciplines, including Nursing, Engineering, Journalism, Radio and Television, and Image Arts. There were no music majors, but many of the students had musical backgrounds. This course covers films from the silent era to the 2000s in addition to the 'elements/basics of music'. I incorporated a number of teaching strategies throughout the course that I would like to share with other scholars in the field.

There are many important concepts that need to be taught in film music courses, but are often difficult to explain (especially to non-musicians). I took certain concepts (e.g., thematic transformation), and searched for one or two films that very clearly use the concept. The scenes were broken down into sections and students were required to participate in the analysis of the scene. When asked to define 'thematic transformation', they then connect the film with the term. I also developed a step-by-step method for students to follow when conducting scene analyses for their essays and exams. In addition, students were presented with controversial film clips (e.g., clips from *Pulp Fiction*, 1994 and *Bent*, 1997), and in groups, were required to respond to certain questions, and discuss the matching/congruency between the music and film. For this presentation, I would like to outline my methods for conducting scene analyses. Students commented on how these techniques simplified concepts for them, and they were able to organize the course material and easily study for the exams.

### **BEYOND MOOD CATEGORIES: *TOPOI* AND ASCRIPTION IN THE UNDERGRADUATE FILM/TV MUSIC CLASSROOM**

Ron Rodman, Carleton College

Like many analysts and commentators, students in film music classes are often at a loss to describe what a film's music score is trying to convey, and often rely on vague mood categories ("happy", "sad") as the sole function of music in film. However, musical gestures in a film/TV score can potentially signify much more than moods, and often also represent characters, objects, settings and time periods, all of which can be categorized as discursive "topics." Moreover, musical gestures in a film/TV score often carry multiple topics all at once, in what semiotician Charles Morris calls "ascription." Often, film and TV music signifies in an "identificative" mode, where musical gesture is associated with, or "names," a character or object, but also signifies in an "appraisative" mode, connoting affective qualities of that character or moods of a setting through melodic harmonic tropes or through musical style.

This paper presents a roadmap for undergraduate students to develop discursive topical categories for music in film and television. Once students are able to identify musical gestures from "open listenings," they may then speculate on the semantic qualities of the gesture by assigning it to topical category, or often, to multiple categories. Then, using Tagg's "verbal-visual associations"

model, students may investigate how musical ascriptors correlate with the visual images of a film, and ultimately contribute to the narrative function of a film. The open listenings often create interesting discussions on intended and aberrant readings of a film score.

Agawu, V. Kofi. 1991. *Playing with Signs: a Semiotic Interpretation of Classic Music*. Princeton, NJ: Princeton University Press.

Ferrara, Lawrence. 1984. "Phenomenology as a Tool for Musical Analysis," *The Musical Quarterly*, Vol. 70, No. 3 (Summer, 1984), pp. 355-373.

Morris, Charles. 1946. *Signs, Language and Behavior*. New York: Prentice-Hall.

Rodman, Ronald. 2006. "Style and Ascription in American Television Police Theme Music." In Pekkilä, Erkki, David Neumeyer, and Richard Littlefield, eds. *Music, Meaning, and Media*. Helsinki: International Semiotics Institute, pp. 77-93.

Tagg, Philip and Bob Clarida. 2003. *Ten Little Title Tunes*. Lima, OH: MMMSP.

## **TEACHING FILM SOUNDTRACKS THE TOPICAL WAY: MUSICAL TRADITIONS AND THEIR (RE)PRESENTATIONS IN CONJUNCTION WITH MOVING IMAGES**

Michael Saffle, Virginia Polytechnic Institute and State University

Since the eighteenth century dozens of musical *topoi* (from the Greek for 'place'; the singular is *topos*) have evolved in conjunction with extra-musical influences and circumstances, including opera and program music. A topic is a collection of musical gestures associated with particular groups of people, locations, activities, or attitudes. One familiar topic is military music: traditionally it is presented using fifes or brass instruments and drums, in duple meter and at a fairly brisk tempo. Another is stereotypical "Chinese" music: pentatonic melodies, open fifths and fourths, shrill string and percussion instruments, etc. Mozart drew upon perhaps a dozen topics; nineteenth-century composers added several dozen more; twentieth-century film composers continue to (re)create a plethora of (post)modern topics. After explaining what topics are and how they evolve and change, I take my students on a rapid-fire journey through topics associated with films of various kinds: pre-existing musical favorites used with silent films; the traditions and styles associated with operetta and musical comedy; 'American' music as featured in *Patton* and *Deliverance*; the 'evil medieval' *topos* associated with the *Omen* films; ironic topical gestures in films by Hitchcock, Kubrick, and Ang Lee; and so on. My students work mostly with film histories, articles linking topics with individual films, and listening/viewing assignments of several kinds. Readings begin with a chapter from Leonard Ratner's *Classic Music* (1980) and include much of Anahid Kassabian's *Hearing Film* (2001). Each student gives two presentations to the class as a whole, one on a film of his/her choice.

### **18. Saturday, May 21, 11:00-12:30, Room 303**

#### **CONFLICTS AND CONTRADICTIONS: NOTES ON CAMERA CHOREOGRAPHY IN THE SONGS OF INDIAN COURTESAN FILMS**

Aparna Sharma, UCLA World Arts and Cultures

The courtesan films in Indian cinema constitute a distinct genre that is identified as 'the repository of a particular historical imaginary' surrounding the lifestyles, cultures and narratives of Muslim courtesans from the Mughal era until the onset of British colonialism in India. (Bhaskar & Allen 2009: 44) Feminist film scholars from South Asia have deconstructed and critiqued the use of heterosexual romance — a recurrent trope within the melodramatic courtesan films' structure on the grounds that this move amounts to complicity with dominant patriarchal ideology. (Virdi 2003: 132) Grounded in these understandings, this paper argues that the camera choreography and resulting scenographies constructed in the song sequences of the courtesan films challenge the conventions of the classical male gaze first identified by Laura Mulvey (1975, cited 2009). The paper will specifically examine dance sequences performed by courtesans from films including *Paakeezah* (1971, Dir: Kamal Amrohi); *Umrao Jaan* (1981, Dir: Muzaffar Ali) and *Mughal-e-*

*Azam* (1960, Dir: K. Asif). A close analysis of the courtesan dance sequences that were based on the combination of the *ghazal* with the classical dance form, Kathak, reveals particular aspects of sound including ghazal lyrics, background and psychological soundscapes coupled with camerawork spanning angulation, movement, cutting and distance towards the performer's body that are consistent across the genre between the 1960s-80s. I want to suggest that this consistent vocabulary does not objectify the courtesan's body despite her literally being the *object* of the male gaze within the film's diegesis. Instead, I propose the camera choreography in these songs constitutes a 'free-subjective' prerogative that privileges the courtesan's disposition and worldview. I will conclude by stating that this free and subjective camera choreography sits in a tense equation with the overarching narrative structure that eventually preserves an understanding of the courtesan experience based on patriarchal ideology. Works cited:

Bhaskar, I & Allen, R. *Islamicate Cultures of Bombay Cinema*. New Delhi: Tulika, 2009.

Viridi, J. *The Cinematic Imagination*. USA: Rutgers University Press, 2003.

Mulvey, L. *Visual Pleasure and Other Pleasures*. UK: Palgrave and MacMillan, 2009.

### **BEYOND MERE SONG PLACEMENT: HOW AND WHEN ROCK BEHAVES AS FILM SCORE**

David Melbye, California State University Northridge

It is common enough nowadays to encounter university courses focusing on the emergence and rise of rock and roll in film. Such courses would seem to have evolved from burgeoning semester-long treatments of The Beatles in music departments and the earlier exaltation of *A Hard Day's Night* and *Magical Mystery Tour* in art department classes. However, it is much less likely to come across any consideration of how and when rock music, in any of its sundry permutations, behaves as actual film score, rather than simply strategic song placement. In the vast majority of mainstream films where rock and roll is present, the latter is the rule. Vocal compositions from recognized artists are situated at an unobtrusive volume to underscore a general dramatic mood only. In other words, unlike the traditional orchestral score, which is composed specifically for a film's narrative peaks and troughs, these rock and roll tracks are pre-composed, usually within a totally outside context. But there have been rare cases where cinema has treated rock as a musical idiom like classical or jazz, having its own distinct style and ensemble—and just as capable of mobilizing the emotional vicissitudes of the narrative at hand.

This paper or, rather, presentation shall consider these rare cases: how the music is handled and what is the larger cultural context for these isolated examples. There are number of considerations that arise within this topic. Can the presence of vocals actually "score" a film, or do they only serve to distract the viewer? Is the rock score in question still rock and roll, per se, or is it something else simply being associated with the rock musician who composed it? In any case, is such music written down for its performers like a traditional score, or is it simply rehearsed and memorized in the usual "rock and roll" manner? Beyond rock music itself, the larger implication from these questions is that there is still an unrealized potential to score films in traditional ways but with nontraditional styles and ensembles. In the mean time, pandering string-section soundtracks still abound in big production films, while independent films are too easily spotted through their standard offering of folksy feel-good songs.

### **THE HORROR OF THE ACOUSTRUMENT: LULLABIES, SPECTRALITY AND THE DEVOURING VOICE**

Candice Nadia Wilson, University of Pittsburgh

Michel Chion defines the acousmetre as the body empty of voice or rather the voice which has flown the body, gaining shadowy form and power in its disembodiment. What happens when the

musical instrument replaces Chion's acousmatic voice, with its own drives and character, seeking to contaminate and enter bodies, to resist erasure and tell (his)story? Music in its disembodied state, as voice and specter, becomes something else, an *acoustrument*, a devouring double, that in its agency and power haunts the filmic frame, transporting the spectator-character to an elsewhere space outside the time and space of the narrative action yet centered in the diseased, performative body, in a viral communication of historical experience and trauma. The origin of its 'source' compromised, the inscrutability of the *acoustrument*, a new mode of acousmatic voice requiring a different consideration in its relation to sound and image, resists total penetration by the spectator both within and outside the diegesis demanding a necessary infection of the spectator, as vessel of voice, for moments of transference and fleeting illumination. With an interest in examining the *acoustrument* as contaminating site of exchange—of death, history and memory—this paper will explore Jane Campion's *The Piano* (1992), Dario Argento's *The Stendhal Syndrome* (1996) and Sergio Leone's *Once Upon a Time in the West* (1969), in an effort to interrogate how music as *acoustrument* both necessitates a reconsideration of film sound theory and enters into dialogue with visual image and film spectator as a mode of storytelling and remembering.

**19. Saturday, May 21, 11:00-12:30, Room 6<sup>th</sup> floor**

**WOMAN WITH A RECORD PLAYER: INEZ AND MARGOT'S MUSIC  
IN WES ANDERSON'S *Bottle Rocket* and *The Royal Tenenbaums***

Lara Hrycaj, Wayne State University

The association of women with musical devices and the music emanating from them in film is a topic a few scholars have tried to explain. In her essay on women who use playback technology, Pamela Robertson Wojcik categorizes women using a phonograph as "the bad girl" or "the sad girl" with the playback device representing female desire, transgression, and lack. However, the use of musical devices can be seen as more than representing female desire and lack. Women who use musical devices like record players, cassette decks, iPods, and even radios, control the music they are playing and can use this music to communicate and connect with others, to express their feelings, and express their own individuality. There are two female characters that deserve a closer analysis due to their relationship with musical devices and the music associated with them; Inez from *Bottle Rocket* (1996) and Margot from *The Royal Tenenbaums* (2001). In one of the few works on female characters in the films of Wes Anderson, Nicole Lynn Martone characterizes several of the main female characters as "muses" or "scapegoats," and these characters fail to evolve as individuals and also fail to form "significant connections with others." Martone sees Inez as a "nonentity," neither a muse nor a scapegoat, while Margot is considered a scapegoat but there is more to them than these descriptions. Inez and Margot are criticized for being unable to communicate and make connections with others, but this is not true if you consider how both of these women use musical devices – Inez's radio and Margot's record player – to communicate with others. These musical devices and the music associated with Inez and Margot allow them to connect with others and to express their own individuality.

**DISTANCE BETWEEN TWO WORLDS: A COMPARISON OF THEME MUSIC IN  
TWO VERSIONS OF *LETTER FROM AN UNKNOWN WOMAN***

Zhichun Lin, Ohio State University

Susan McClary summarized that "all modes of gender encoding are social constructs rather than universal." (McClary, 1991). Even though women encounter similar situations in films, many key arrangements such as characters, plots and *mise en scene* are largely different from each other based on different cultural backgrounds. Comparing two films based on the same narrative, we see that the manner in which differing points of view affect the unfolding of the story, the processes, and

conclusions, becomes an interesting way of seeing the gap between different social worlds. This paper constitutes a pilot study of sonic design - including voice and music - of the Chinese director Xu Jinglei's *Letter from an Unknown Woman*, a 2000 rearrangement of Stefan Zweig's novel *Letter from an Unknown Woman* as filmed by German director Max Ophuls in 1948. First, this paper is going to briefly summarize the theoretical discussion of gender issues in cross-cultural situations. Second, this paper is going to compare some specific examples in two different film versions of *Letter from an Unknown Woman*, in order to see how different cultural codes affect the same story through audiovisual arrangements. Last, by showing the placement of women in the two film versions, this paper is going to demonstrate that sonic design in the Chinese version of *Letter from an Unknown Woman* aims to represent the specifically Chinese character of the dispossessed woman. This sonic design performs as the uniquely feminine capability that allows women to be empowered and achieve their wholeness in the film.

**'NANCY, NANCY, WHAT'LL YOU DO TO HIM NOW?'**  
**MUSIC, SUBJECTIVITY, AND THE FEMME FATALE IN *THE LOCKET***  
Catherine Haworth, University of Leeds, UK

The *femme fatale* is one of the most distinctive characters associated with 1940s Hollywood crime films, and is usually theorized as expressing anxieties about gendered roles and identities. The soundtrack plays a significant role in the construction of the *femme fatale*'s criminal and sexual immorality, frequently drawing upon existing stereotypes surrounding popular and 'non-Western' musical styles to articulate her difference. Although most commonly acting to fetishize the 'criminal' woman, this difference can also be celebrated as a means of resistance to dominant ideologies and as a site of significant audience engagement with problematic female characters.

These issues will be explored in relation to *The Locket* (d. Brahm; c. Webb, 1946), a film that both reinforces and challenges existing theorizations of the cinematic relationship between female criminality and music. A psychologically-focused melodrama that unfolds in a series of nested flashbacks, the film's unusual structure and multiple voiceover narrators foreground the subjective nature of plot construction and characterization, which impacts heavily upon the agency of its protagonists. *The Locket*'s score engages with issues of subjectivity, ownership, and gender identity, positioning and repositioning its *femme fatale*, Nancy, in a way that is characteristic of the particular approaches employed by the 1940s crime soundtrack to celebrate and neutralize the 'problem' of female sexuality. Music is used to stress Nancy's subjectivity whilst simultaneously aiding her containment, facilitating her multiple representations as a fetishised object of desire, a conniving gold-digger, and an unstable, infantilized killer and kleptomaniac.

**20. Saturday, May 21, 11:00-12:30, Room 779**

**TERROR CHORDS AND JUNGLE DRUMS**

Jordan Stokes, CUNY

What does fear sound like? Is there such a thing as a characteristic horror score? In his seminal essay "Introduction to the American Horror Film," the film scholar Robin Wood suggests that the horrific in cinema should be seen as a Freudian return of the repressed, that the various supernatural and murderous monsters stalking the screen have their roots in mainstream society's inability to deal with deviations from the patriarchal norm (i.e. alternative sexualities, cultural identities, and ideologies). Although horror films have been of great interest to film music scholars (inspiring the recent anthologies *Music in the Horror Film* and *Terror Chords*, as well as a number of other important essays), as of yet little has been done to explore the ways in which music plays into the psychological/ ideological underpinnings of horror that Wood identifies. In this essay I will attempt to cross these streams of scholarly thought. Drawing on film theorists such as Wood and Barbara

Creed, film music scholars such as Robynn Stilwell and Kay Dickinson, and films such as Val Lewton/Jacques Tourneur's *I Walked With a Zombie*, Dario Argento's *Deep Red*, and Robert Hiltzik's *Sleepaway Camp*, I will offer my own preliminary attempt at a generalized theory of the horror score.

### **LOST IN TRANSLATION?: MUSIC IN JAPANESE GHOST MOVIES AND THEIR HOLLYWOOD REMAKES**

James Wierzbici, University of Sydney

Ghost stories (*kaidan*) have been part of Japanese culture since the thirteenth century, but it is only in recent years—largely through Hollywood remakes released on the heels of their Japanese models—that Western audiences have been exposed to the horrific essence of these tales.

The proposed paper focuses on three *kaidan* films and their Hollywood remakes: *Ringu* (1998) and *The Ring* (2002), *Ju-On* (2003) and *The Grudge* (2004), and *Honogurai mizu no soko kara* (2002) and *Dark Water* (2005). Although the composers for the three Hollywood films (Hans Zimmer, Christopher Young, Angelo Badalamenti) have individualistic styles, for these ‘ghost movies’ they similarly chose not just a minimalist sonic palette but also an unHollywood-like cue usage that resembles the usage in the Japanese films.

After offering a summary of musical depictions of ghosts in such traditional Japanese theatrical forms as *kabuki*, *noh*, and *bunraku*, and after discussing sonic/narrative commonalities of the Japanese films and their American imitations, the paper will explore the films’ important differences. It will argue that while the American composers readily mimic certain obvious elements of the Japanese models, at the same time they seem not at all interested in replicating the Japanese films’ most potent subtleties. Crucially, the Hollywood scores go to great lengths to ‘explain’ *kaidan* plots to Western audiences; likely for reasons of cultural necessity, the Hollywood scores are verbose, and it is precisely in this verbosity that they mistranslate some of the original films’ most deliciously frightful elements.

### **“VERY MODERN MUSIC”: MADNESS, MODERNITY AND MUSIC IN KARL FREUND’S *MAD LOVE* (1935)**

Sarah Reichardt, University of Oklahoma

Karl Freund’s *Mad Love* (1935) offers classic conventions of 1930 horror: madness in a foreign host, a Freudian doubling of characters, and an implied critique of modernity. The plot features a love triangle of modern characters: Steven Orlac, a pianist and composer injured in an accident, Dr. Gogol, a surgeon and amateur organist brought in to repair Orlac’s hands, and Yvonne, Orlac’s wife, a successful actress. Even as it plays to convention, the movie subtly questions both men’s motives and blurs the line between madness and respectability.

The doubling of the male protagonists not only occurs through their shared desire for Yvonne, but also in the musical signifiers of the film. Both men play an instrument: piano for Orlac, organ for Gogol. Both men write music: Orlac composes jazz-inflected compositions for an audience, while Gogol improvises at home. Importantly, both are tied to historical composers: Orlac performs Chopin, while Wagner underscores Gogol. Orlac’s connection to Chopin links him with one of the great composers of the concert piano repertoire, yet the connection also works to undercut Orlac’s masculinity, associating him with the consumptive, emasculated and neurotic Chopin and a feminized instrument. Gogol is hyper masculine, with Wagner signifying Gogol’s genius as a surgeon and the obsession that precedes his eventual psychotic break. Thus, in *Mad Love* music,

instrumentation, and their historical entailments are all used to portray each man's modern genius, as well as the psychoses that cause their downfall.

**21. Saturday, May 21, 2:00-3:30, Room Loewe's Theater**

**WALK THIS WAY: THE PEDAGOGICAL VALUE OF SOUNDWALKING  
TO THE STUDY OF FILM SOUND**

Dr. Katherine Spring, Wilfrid Laurier University

This paper seeks to contribute to the conference's special session on teaching students about soundtracks. It describes and assesses a soundwalk assignment that I introduced this past term to an upper-level undergraduate class on film sound and music. Given that the soundwalk – an intentional exploration of a live soundscape – may seem an odd assignment for a class that examines filmic representations of sound and music, the paper first explains two theoretical approaches that guided the assignment's design. The first is James Lastra's argument, advanced in *Sound Technology and the American Cinema*, that "original sound" (i.e., from a live environment) is as mediated as is "reproduced sound" (e.g., a film soundtrack); thus, I argue, the listening skills developed during a soundwalk translate into skills required to analyze soundtracks. The second approach derives from the methodology of our adopted course textbook, *Hearing the Movies* (Oxford UP, 2009), which advocates for the description of all components of film sound in musical terms. The soundwalk gave students the opportunity first to practice describing a range of live sounds in musical terms, and then to apply their heightened skills of listening and description to the analysis of film soundtracks.

In the weeks following the assignment, students discovered various connections between soundwalks and soundtracks, including the shared process of "defamiliarizing" sonic environments (a term discussed during a unit on neoformalist analyses of film sound), the capacity for sound to create a sense of immersion (a feature of stereophonic film sound), and the common musical terminology used to describe live soundscapes and film soundtracks.

Additional requested information:

Roughly 60% of the students in this class were Film Studies majors. The remaining 40% were either majors from the Faculty of Music or majors in programs in the Faculty of Arts (e.g., Communication Studies, Sociology, and Women's Studies). All students had fulfilled the prerequisite of completing at least two courses in Film Studies.

In the Film Studies program at Wilfrid Laurier U., I teach classes in film narrative, world film history, Hollywood cinema, classical film theory, and film genres (melodrama and film noir), in addition to a fourth-year seminar titled Film Sound, Music & Narrative. I am presently co-supervising, with a colleague in the Faculty of Music, an undergraduate directed study on Michael Giacchino's score for Pixar feature films.

**DISTANT WORLDS AND DISTANCE LEARNING:  
THE TWILIGHT ZONE SOUNDTRACK AS A POINT OF DEPARTURE  
FOR THE ONLINE FILM MUSIC CLASSROOM**

Lawrence Leviton, University of Wisconsin-Stevens Point

Recently, I taught two courses on film music in an online format. The asynchronous nature of online teaching and lack of face-to-face opportunities makes the introduction of soundtrack elements more problematic. However, a wide variety of study materials are easily accessible in the virtual environment. The ubiquity of *You Tube* and online network programming have provided a significant body of resources for inquiry. In particular, the entire *Twilight Zone* series is available

for examination. These 25-minute forays into alternate realities and exploration of characters' inner worlds and demons offer a fertile laboratory for the study of the soundtrack.

*Twilight Zone* provided a setting where composers freely used an expanded palette of tonal, harmonic and timbral resources. In *The Lonely* and *Walking Distance* scored by Bernard Herrmann and *100 Yards Over the Rim* scored by Fred Steiner, traditional harmonic structures and tonalities were used as well as musical elements that reflected concurrent trends in twentieth century concert music. As characters in these episodes are wrenched from their everyday lives and thrust into "unreal" worlds, the composers employ grating dissonances, bitonal elements, and bizarre timbral effects, with great emotional impact.

My online class explored the heightened affect and power of music and soundtrack elements in the altered realities of these *Twilight Zone* episodes. In this paper, I will examine how online viewing, discussion, and analysis, of these elements serve as effective starting points for further examination of the film score and soundtrack.

## **SOUNDTRACK AS MATERIAL AND TECHNOLOGICAL FORM**

Sonia Campanini, Università degli Studi di Udine

Although the soundscape of cinematic experience has become very complex and elaborate in contemporary cinema, film sound is still victim of a historical fallacy and an ontological fallacy<sup>1</sup>. Film historians, theorists and critics have studied film principally as a visual form, giving very little attention to the sound component of audiovisual products, as demonstrated by the small presence of film sound courses in academic programs.

My approach to studying and teaching film sound is to consider the soundtrack not only as an aesthetic and cultural product related to the moving image, but also as a material object which assumed different forms in its historic and technological evolution, such as variable density and variable area (in the analog domain), or Dolby SR.D, DTS, SDDS (in the digital domain).

In lectures, I describe these forms not only by their technological specifications, but also, by considering the evolution of amplification systems (mono, stereo and multi-channel), equalization, and noise reduction models<sup>2</sup>. I explore the different ways they build the theatrical sound environment and stimulate the audience's audio perception.

To present the material forms and technological equipment, I screen movies which show sound devices and soundtrack production<sup>3</sup>. I analyze physical objects as well, with special consideration made for material carriers of the soundtracks<sup>4</sup>.

This approach, focused on the materiality and technology of soundtrack, is very important in film sound preservation and restoration, which is another subject of my research and seminars.

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<sup>1</sup> R. Altman, *The evolution of sound technology*, in E. Weis, J. Belton, *Film sound theory and practice*, Columbia university press, New York 1985, p. 45.

<sup>2</sup> i.e. Academy Curve, Dolby Stereo, Dolby A, Dolby Digital.

<sup>3</sup> e.g. *Singing in the rain* (Stanley Donen, Gene Kelly, 1952), *Blow out* (Brian De Palma, 1981) and *Lisbon story* (Wim Wenders, 1994).

<sup>4</sup> In film history, sound has been recorded on disc, film, magnetic tape, compact disc or DVD, hard disk.

**22. Saturday, May 21, 2:00-3:30, Room 303**

**WHO WANTS TO LIVE FOREVER: GLAM ROCK, QUEEN, AND FANTASY FILM**

J. Drew Stephen

## University of Texas at San Antonio

Fantasy film requires a convincing evocation of exotic places, unfamiliar cultures, and extraordinary acts. Although grounded in the familiar world of everyday reality, the genre admits the presence of the magical or the marvelous to make the ordinary extraordinary. This provides composers with opportunities to underscore scenes that are both spectacular and sublime. It is no accident that the fantasy genre has produced some of the finest film scores, albeit with a preference for orchestral music over rock music. Queen's scores for *Flash Gordon* (1980) and *Highlander* (1986) are thus exceptions that established important precedents. Queen drew on the musical vocabulary and gestures of heavy metal and glam to create moods and atmospheres that evoke the fantasy environments of both films and create a convincing sense of time and place.

This paper demonstrates Queen's application of glam-rock and heavy-metal codes, conventions, and cultural meanings to create cinematic environments and further the development of dramatic situations and characterization. This is especially true of Queen's use of heavy metal to convey power, strength, and heroism. I focus particularly on the main titles to show Queen's striking departures from the conventions established by John Williams. Since both films contain, in addition to the music of Queen, passages with orchestral scoring by Howard Blake and Michael Kamen I am able to contrast orchestral and rock approaches to discuss contexts in which rock styles are highly effective within the fantasy genre. By considering the music in these films within the rock conventions in which the films' audiences were immersed, I provide a deeper understanding of the dramatic elements in Queen's music and an awareness of the ways that rock music style and gesture contribute to audience understanding.

### **THE DAY THE JINGLE DIED: REDEFINING "COMMERCIAL" MUSIC IN MICHAEL JACKSON'S PEPSI CAMPAIGNS**

Joanna Love-Tulloch, UCLA Graduate Student

Michael Jackson redefined the relationship between the music and advertising industries by allowing Pepsi to feature a re-worked version of his then-current hit "Billie Jean" in their 1984 "Choice of A New Generation" campaign. Three years later, Jackson licensed his newest single "Bad" to the soda giant for a second set of commercials. These campaigns demonstrated for the first time that it was financially rewarding to place popular music in commercials and that advertising provided an untapped outlet for circulating *new* music. This paper will focus on Jackson's 1988 campaign, which captured the transition from jingles to pre-existing popular music. It will examine how this unique combination of keen business practices, visual spectacle, and musical ingenuity inspired future performance-based endorsements.

Drawing inspiration from cinematic conventions, the campaign premiered as a four-part, episodic mini-drama. Functioning more like small-scale music videos than commercials, the series depicts a metaphorical narrative of Jackson's life. Beginning and ending with him performing for fans, each episode highlights Jackson's dangerous and extraordinary efforts to escape his fame. Traditional advertising tropes are united with MTV's visual aesthetics to oppose real and fantastic worlds. The music supports the on-screen action by placing a hybrid of "Bad's" original lyrics and fragments of Pepsi's slogan over the single's instrumental track to reinforce key moments of tension and resolution. African-American musical traditions are combined to create a sonic landscape featuring dissonant jazz harmonies, Motown horn lines, and James Brown inspired vocalizations – making the single distinctly memorable and viable for the campaign's success.

### **"IF ONLY THEY WOULDN'T SING": TECHNOLOGY, THE MUSICAL, AND GLEE**

Jennifer R. Jenkins, Northwestern University

For better or worse, the musical is a hybrid genre steeped in the traditions and expectations surrounding two primary modes of experience, via the theatre stage or the cinema screen. With its vast repertoire of pre-existing song “covers,” the Fox television series *Glee* manages to pay regular tribute not only to the musical’s past, but also to the larger expanse of pop music, using the tension between the reality of relationships and the version of love, friendship, identity, etc., offered up in each protagonist’s musical bent to advance the development of character and plot each week. In this paper, I will examine the ways in which this homage for popular music’s history merges with the desire to keep current with the styles and possibilities of contemporary music-making; this includes “newer” techniques such as the incorporation of aspects of newer social media (e.g., Twitter, YouTube) as a structural determinant of song sequences and production numbers, and the controversial employment of Auto-Tune software and the “mash-up” genre, as well as the continued presence of more “established” elements of the modern film musical ( e.g., impact of an auteur at the helm, camerawork/editing à la MTV, the system of dualities in need of resolution à la Rick Altman). As a challenge to the notion that the musical cannot “work” on television, I suggest that the success of *Glee* is due in large part to its passionate participation in a cycle of cultural feedback across time and media, confronting and confounding conventions wherever possible.

**23. Saturday, May 21, 2:00-3:30, Room 6<sup>th</sup> floor**

**INCONGRUENCE AS PERSPECTIVE: A HOLISTIC APPROACH TO PERCEIVED MEANING AND AUDIENCE INTERACTION WITH INCONGRUENT FILM MUSIC**

Dave Ireland, School of Music, University of Leeds

Empirical research suggests that incongruent film music can result in independent perceptual encoding of auditory and visual information, influencing audience attention, identification, perceived meaning and emotional response. However, incongruence is perhaps most effectively viewed as a perspective and considered both as a factor which influences perception *and* a theoretical construct. This prioritizes the individual perceiver and their interaction with the film, corresponding with semiotic approaches to the interpretation of meaning which account for both audience subjectivity and authorial intent.

This perspective requires terminological reconsideration, drawing upon Sheinberg’s assertion that a lack of shared properties in incongruent relationships implies that all components have potential responsibility in constructing meaning(1). This supports ideas of emergent meaning arising from film-music combinations and the notion that incongruence is a supplementary source of narrative information. Such redefinition helps remedy misconceptions surrounding terms that describe the audio-visual relationship which often imply value and opposition on a singular scale. This conceptual context enables greater objective analysis of the multidimensional nature of meaning, highlighting more subtle and philosophical incongruities between film and music and within the soundtrack itself.

Such principles are effectively illustrated by the soundtrack to the TV series *Dexter* which combines stylistically diverse underscoring with pre-existing traditional Latin music. This aids construction of the complex, yet sympathetic serial killer protagonist. Through discussing various forms of incongruence within the *Dexter* soundtrack, this paper demonstrates the benefits of the holistic approach to studying perceived meaning and audience experience that the incongruent perspective can provide.

(1)Esti Sheinberg (2000). *Irony, Satire, Parody and the Grotesque in the Music of Shostakovich: A Theory of Musical Incongruities*. (Aldershot: Ashgate Publishing Limited), p. 14.

**MODAL COUNTERPOINT: MUSICAL TEXTURE AND THE VISUAL FIELD**

Robynn Stilwell, Georgetown

Film music has largely been considered in the context of the images on the screen, particularly within the framework of narrative — and it has seemed natural to do so; however, it can also be fruitful to approach the images on the screen in the framework of music — that is, to use music as a way to understand the composition of images. The shared aspects of time (duration and rhythm, including cutting and in-frame motion), texture (density of information, disposition of depth, plane, and layer), and thematically ordered dramatic structure suggest the efficacy of this approach, especially for such (usually) non-narrative texts as music video and experimental films where the abstraction highlights the similarities.

In expository texts like documentary and news broadcasts, with their inlays of narrative, texture often organizes information more-or-less vertically (or in depth) in a layered but usually consonant arrangement analogous to chordal harmony. Moving into the realm of persuasive rhetoric, the horizontal aspects of rhythm and flow are increasingly implicated: we can find juxtapositions of texture working homophonically, analogous to harmonic rhythm; or contrapuntally, weaving disparate, even conflicting, information in a more complex texture. Sound, including music, is an important aspect of the overall texture, but functions variably. Examples will be drawn from television news programming (informational and commentary, including parodies thereof), the film *An Inconvenient Truth*, and the BBC documentaries *Journeys from the Centre of the Earth* and *Climate Wars*.

### **THE ROLE OF MUSIC IN GENRE, MOOD AND NARRATIVE IN A FILM'S OPENING CREDITS**

John Hajda, University of California, Santa Barbara

This research examines the role of music, as compared with visual elements, in the perception of genre, mood and narrative in the opening credits of Hollywood feature films. Eight canonical opening credit clips were chosen from the results of a pilot study, two clips representing each of the following genres: *adventure*, *comedy*, *horror* and *romance*. From these original clips, 56 “fake” clips were created, for which the visual elements from one film were combined with the musical underscoring from a different film. Each stimulus contained visual scenes, matted credits and musical underscoring. In a quantitative study, respondents rated (1) the degree to which each stimulus “belonged” to one of the four canonical genres or (2) the mood of each stimulus and effectiveness of audio/visual combinations. In a qualitative study, each respondent was presented with four stimuli, with no repeats of visual scene or musical underscoring. Also, the respondent was not informed a priori that the clips might be fakes. After each clip’s presentation, the subject wrote the likely genre to which the film belonged and wrote a narrative about what might happen immediately following the presented clip. Analyses showed that, in almost all instances, both the quantitative genre and mood data and qualitative plot expectations differentiated stimuli based on the musical underscoring, regardless of the visual elements. The converse was not true. These findings suggest that, in many films, one’s first impression of genre, mood and narrative may be based on musical, not visual, elements.

**24. Saturday, May 21, 2:00-3:30, Room 779**

### **MARRIAGE OF THE SENSES: VISUAL METAPHORS OF SOUND AND TOUCH IN**

***Touch the Sound* by Thomas Riedelsheimer**

Tanya Shilina-Conte  
University at Buffalo

Hearing is a form of touch. You feel it through your body, and sometimes it almost hits your face.

-Evelyn Glennie in *Touch the Sound*

The documentary film, *Touch the Sound* (2004), by Thomas Riedelsheimer is about an award-winning percussionist, Evelyn Glennie, who has been deaf since the age of eight. Glennie “hears” through the sense of touch, and in order for the viewer to relate to her roundabout experience, the director of the film appeals to several of the viewer’s senses at once. In so doing, he makes us perceive sound not only through its natural aural pathway, but also visually and tactically. Some examples of the mesmerizingly beautiful visual metaphors for sound in the film include the rippling surface of water; vibrant images of New York City and Tokyo “blaring” at the viewer; Frank Lloyd Wright’s staircase in New York’s Guggenheim Museum filmed to resemble the spiral shape of the cochlea; an aerial cable car whose occupants resemble notes on a musical staff; and rotating camera movements that suggest the circulation of ambient sounds. Glennie “feels” the sound or its reverberations as it travels through the air and her body as she plays, experiencing it not only through the manipulations of her hands but through her bare feet as well. Some of the visual proofs presented in the film include the striking of a gong, the reverberation of a walkie-talkie antenna when Glennie touches it, and people’s feet tapping to the rhythm of sounds that surround them.

In my presentation, I will interpret sound as a perceptual stimulus, looking at “the ear as interface between film and spectator” (Thomas Elsaesser) and place my analysis within the framework of the popular contemporary paradigm of the theory of senses in film studies. Film is traditionally regarded as an audiovisual medium, but the theory of senses transgresses the borders of this bilateral definition, aiming at a multisensory or “embodied experience of cinema” (Laura Marks). This synesthetic experience opens for the spectator new modes of knowing and representing the world and helps to cultivate a deeper appreciation of cinema as an art form. In effect, Riedelsheimer puts the spectator in Glennie’s place, making us “hear” sounds her way and fashioning what is, in film history, a virtually unique identification between spectator and character. As if to compensate for the missing sense of his protagonist, the filmmaker reinforces other “filmic senses” through a heightened awareness of touch and vision.

This paper also raises other important questions regarding the representation of sound in film, such as sounds as “found art” and questions of authorship; “generated sounds” as opposed to “real sounds;” and the perspectival effects of sounds of different size and caliber, ranging from the quiet rustle of paper to the loud, prolonged drumming.

### **SOUND AS IMAGE: THE SYNESTHESIA OF *SYNCHROMY***

Jason W. Buel, North Carolina State University

Norman McLaren is one of the most influential directors in the history of experimental film, yet there is surprisingly little scholarship about his work. McLaren’s early films for the National Film Board of Canada helped the NFB gain prominence and become the cornerstone of Canadian national cinema that it is today. Many of his films are animations made by drawing both image and sound directly onto 35mm leaders.

*Synchromy* (1971) represents a logical extreme in the blurring of the relationship between sound and image. This short abstract film is a visual symphony. The images not only follow from the soundtrack by approximating the experience of hearing it, but they literalize the idea of seeing sound as the images in the film are created by physically reproducing, coloring, and re-patterning the optical soundtrack. Through these alterations, McLaren not only lets the audience see the patterns of light that comprise the soundtrack, but he also artistically renders these patterns in such a way that the movement of the images more closely reflects the experience of listening to music than

seeing a movie. To make things more complex, the music in the film is an original, synthetic piece created by photographing hand-drawn images and arranging them in the film's optical soundtrack. *Synchromy* provides a synesthetic experience by presenting visuals that are physically taken from its soundtrack, which is itself constructed from images. In doing so, it subverts the normative binary between sound and image.

## **LISTENING TO CHANEL NO.5: HOW MUSIC MAPS THE SENSE OF SMELL**

Dr. Hedy Law, SMU/Meadow School of the Arts

Perfume companies have had difficulties addressing a broad audience by means of image and sound. Yet Baz Luhrman, former opera director and director of the film *Moulin Rouge*, solved this problem with his *No.5 The Film* (2004). This paper explains his uses of *acousmètre*, flashbacks, an adaptation of Debussy's piano work *Clair de lune* in *No.5 The Film*, techniques that invite audiences to "smell" the phantom perfume through listening to Debussy's music. Aligning the final perfect cadence with inhalation and the image of No.5, Luhrman conveyed the sense of smell through sound. Significantly, this type of multimodal sense engineering, found in Proust's *A la recherche du temps perdu* and theorized in Bergson's *Matter and Memory*, forms a structural aspect of recent perfume commercials. The new *Chanel No.5 Oriental Express* (2009) uses the American jazz singer Billie Holiday's "I'm a fool to want you." Jean Paul Gaultier's *La Male* (2009) uses the aria "casta diva" from Bellini's *Norma*. These cases demonstrate that music can dramatize distance and memory as necessary components of intimacy and that perfume can socialize individuals.

This paper uses the theory of cross-domain conceptual mapping popularized by the work of the music theorist Lawrence Zbikowski. While recent work on conceptual mapping has focused on the domains of music and language, this paper extends this theory to the domain of sense. I show how effectively music navigates across the sense of smell and even that of touch. Music and moving images thus create an ever-enlarging imagined community.

**25. Saturday, May 21, 4:00-5:30, Room Loewe's Theater**

### **THE CHANGING WORK DESCRIPTIONS OF COMPOSERS AND SOUND DESIGNERS AND THE NEED FOR INTERDISCIPLINARY EDUCATION**

Ufuk Önen, Bilkent University, Ankara, Turkey

Digital video cameras, video editing software and the new ways of reaching the audience, such as online sales and distribution, made filmmaking accessible to nearly everyone. As a result, very low budget, even near to no-budget movies started to emerge. While in major film and television productions, the work descriptions of the composers and the sound professionals are clear, in low budget projects this is rarely the case. Today, it is not so uncommon to see advertisements on websites placed by filmmakers who are looking for a "composer/sound designer" or a "composer that can also work with sound effects". The situation for composers and sound designers working in the fields of new media, such as games, interactive applications and so forth, is similar. As an example, in big budget games, the sound crew, which includes positions like director of sound, sound designer, implementer, voice-over director, is larger, and the work descriptions are generally clear, but in low budget projects, on the other hand, just like in film and video, the sound crew is smaller and the boundaries between the work descriptions tend to blur.

This paper discusses the changing work descriptions of composers and sound designers working for 'traditional' and also for 'new' media, and draws attention to the increasing need for interdisciplinary educational programs that combine various disciplines (which are often separated by school and faculty) because in our day music composition and sound design professions are truly

interdisciplinary, drawing not only from audio engineering and music, but also from film theory, communication and so forth, and, in case of interactive media, from computer science and engineering as well.

## **DESIGNING SOUND FOR NON-NARRATIVE FILMS**

Frank Dufour, The University of Texas at Dallas

This paper presents a new theoretical approach to teaching sound design primarily focusing on non-narrative films or on the genre that has been described as audiovisual poetry, visual music, or experimental film and leading to the question of sound design for interactive artistic expressions.

This approach has its origin in a general critique of representations and processing of Time performed by traditional narrative films, relying on a Cartesian, and commonly accepted as scientific concept of linearly spatialized time, leading to what Gilles Deleuze<sup>1</sup> describes as the crisis of the *movement-image* by which all the components of the audiovisual expression, images, music, voices, and sounds are structured and organized by the sole narration. Non-narrative films allow for the emergence of different images of time essentially formed by the imagination of the viewer, liberated from the constraint of the narrative chain. Assuming that these images are close to what Bergson calls *Pure Duration*<sup>1</sup>, we develop an aesthetic approach centered on the phenomenological analysis of the experience of the viewer inspired by James Gibson's concept of *Ecology of Perception*<sup>1</sup>.

In this framework, we define the film as a meaningful environment in which the viewer is engaged in an interactive exploration. Designing sound in such a perspective not only gives more creative liberty to the composer and Sound Designer but also contributes to the emergence and the support of alternative artistic experiences. We also assume that the paradigms inspired by such an experience are transposable to the design of the sonic components of interactive artistic expressions.

This approach constitutes the theoretical background used in graduate classes Sound Design for Film and interactive applications for students enrolled in the Arts and Technology Program, School of Arts and Humanities, University of Texas at Dallas.

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<sup>1</sup> Deleuze, G. (1986). *Cinema 1: The Movement-Image*. (H. Tomlinson, & B. Habberjam, Trans.) Minneapolis, USA: University of Minnesota Press.

<sup>1</sup> Bergson, H. (1898). *Essai sur les données immédiates de la conscience* (éd. Bibliothèque de Philosophie Contemporaine). (F. Alcan, Éd.) Paris, France.

<sup>1</sup> Gibson, J. (1979). *The ecological Approach to Visual Perception*. Hillsdale, NJ: Lawrence Erlbaum Associates, Inc.

## **AN ECLECTIC METHODOLOGY FOR ANALYZING FILM MUSIC** <sup>1</sup>

Dr. Ronald H. Sadoff, New York University

Addressing upper level undergraduate music majors and graduate film scoring majors within a major university music department, this paper presents a methodology for analyzing film music.

Directors, composers and critics often talk about film in a more comprehensive manner than ordinary spectators. That comprehensiveness is a function of attending to multiple levels of artistic significance such as: photography, sound design, lighting, set design, songs, sound effects, the score, acting, the story, and editing. The question then is—is it possible to formulate a methodology that would enable and empower non-film professionals to engage film with such a comprehensive approach? Such an approach must be sufficiently porous to allow as much information to be registered as possible. In addition, this method must support a systemic report of

the three levels of musical significance: sound (as sound-in-filmic-time), form (the sound in form, i.e. syntax), and sound as grounds for references.

A film composer engages 1) the quality of the sound created as it unfolds over filmic-time, 2) the manner in which the sound “forms” into musical syntax (themes, phrases, audio-visual synchronizations), and 3) the unfolding message of the music’s reference within the world of the film. In film music, sound and form coalesce in creating music’s central referential significance, and thus contributes to the formation of a “filmic world”. This methodology provides a system by which the composite levels of musical and filmic significance may be disclosed, eliciting a response to their multi-level interaction. This creates bridges which connect and ground musical sound, form, and reference.

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<sup>1</sup> The methodology is an adaptation of Lawrence Ferrara’s “Eclectic Method for Sound, Form, and Reference” and draws freely and directly from, Lawrence Ferrara. *Philosophy and the Analysis of Music: Bridges to Musical Sound Form, and Reference*. Greenwood, 1991.

## **26. Saturday, May 21, 4:00-5:30, Room 303**

### **BARBERSHOP, BEATLES, AND OTHER MUSIC IN THE ‘BE SHARPS’ EPISODE OF *THE SIMPSONS***

Durrell Bowman, Ph.D.

Some scholars writing in the period just before the late-1980s’ arrival of *The Simpsons* (such as Frederic Jameson, Terry Eagleton and Todd Gitlin) expressed skepticism about the value of parody, irony, intertextuality, and post-modernism. However, other scholars (such as Julia Kristeva, Linda Hutcheon, and Michel Foucault) find that these concepts provide essential sites for enabling discourse about culture and meaning. *The Simpsons* exemplifies aspects of parody and intertextuality through its frequent use of musical/cultural referencing.

Regarding the 1993 *Simpsons*’ episode, “Homer’s Barbershop Quartet,” one might reasonably wonder why and how the show would wish to make use of such a pleasantly-melodic, old-fashioned genre of vocal music. The “why” is that episode writer Jeff Martin had recently heard Disneyland’s barbershop group, the Dapper Dans, and decided to incorporate that music. However, the episode also makes numerous references to the Beatles, such as to most of the group’s band members, to a number of its album covers and titles, and to various related contexts. Jeff Martin was a Beatles’ fan before he heard the Dapper Dans, but he then brought these two things together.

Additional music in the episode includes Alf Clausen’s variations of the show’s main title, his several dozen instrumental cues, parodies of Alvin and the Chipmunks, and references to Gershwin, *Les Misérables*, Stradivarius violins, Billy Ray Cyrus’s hit country song “Achy Breaky Heart,” and to at least fifteen additional songs and/or performers.

## **TELEVISION’S MUSICAL IMAGINATION: *SPACE 1999***

K.J.Donnelly, University of Southampton

*Space 1999* (1975-77, ITC/Group3/RAI) appeared shortly after the end of the NASA space program to the moon, and was set on a moon catastrophically blown out of Earth’s orbit. Although containing notable American elements, *Space 1999* was a British production devised by Gerry Anderson, who was famed for successful children’s dramas such as *Thunderbirds* (1965-6) and *Captain Scarlet* (1967-8). Anderson made a succession of highly successful shows for Lou Grade’s ITC production company which had higher production values than normal for British television due to being made primarily for export. Aiming at US syndication, *Space 1999* transplanted two of the

minor characters from *Mission Impossible* as the leads to provide a patina of Americana.

*Space 1999* ran for two seasons, with significant developments between the two. The appointment of American producer Fred Freiberger, who had produced *Star Trek*, attempted to move the second season more resolutely towards American audiences and the conventions of American TV. One of the most momentous changes was the total replacement of the incidental music which had furnished an essential and memorable character for the show. Veteran Barry Gray was replaced by significantly younger composer Derek Wadsworth, aiming to redirect the show aurally. This paper will approach the music for *Space 1999* as indicative of notions of Britishness and American-ness accessed through traditions of music, and the place of music in delineating the imaginative limits of television science fiction of the time.

### **NEGOTIATING THE “CROSSROADS”: POPULAR MUSIC AND OTHERNESS IN SCIENCE FICTION FILM AND TELEVISION**

Jessica Getman, University of Michigan

The denotation of Otherness and Sameness has been identified as one of the most critical roles of music in science fiction film and television. Hollywood film scores provide a recognizable context within which the Other of the science fiction narrative can comfortably sit; spectators can accept the “new” because it is presented in the context of the “normal.”

The role of music in science fiction film and television, however, is more complex. Not only can music serve to situate the spectator in the position of the Same looking upon the Other, the juxtaposition of western music and “exotic” music (electronic or “world” music) can create a continuum between these two poles, blurring the boundary between the alien (Other) and us (Same). This is especially true when *popular* music is employed, as its presence strongly alludes to various aspects of human commonality. Building upon Eftychia Papanikolaou’s textual analysis (2008) of the presence of Bob Dylan’s “Watchtower” in the last two episodes of the third season of *Battlestar Galactica* (“Crossroads Part I and II,” 2007), this paper will explore the effect of the juxtaposition of “exotic” and western-popular musical signifiers on the continuum of Sameness and Otherness in contemporary science fiction film and television. I will argue that this juxtaposition of musical styles in these episodes complicates the valency of plot events and characters by making their position ambiguous along the “crossroads” between the Other and the Same.

**27. Saturday, May 21, 4:00-5:30, Room 6<sup>th</sup> floor**

### **MUSICAL AESTHETICS THROUGH CINEMA: A VIEW FROM (THE) REAR WINDOW**

Giorgio Biancorosso, University of Hong Kong

Ever since Douchet’s *Hitch and His Public*, Hitchcock’s *Rear Window* has been examined as a nuanced reflection on the experience of film viewing. For all its rich trove of allusions to spectacle and art-making, however, the film hardly makes any literal or direct reference to spectatorship; to view it as exemplifying film-going is therefore to allegorize it. Is there a way to resist this impulse?

In this paper I suggest one way out of the allegory by examining *Rear Window* as a (literal) representation of the relationship between music and the fabric of everyday life and a primer on different levels of attentiveness and inattentiveness to sound. Such a representation, I argue, is predicated upon techniques of integration of music and spoken drama that can be traced back to earlier theatrical models, some as old as Renaissance comedy. At the same time, the film anticipates a strikingly contemporary scenario, one perhaps best captured by the term ‘ubiquitous listening.’

In this connection, having made a case for a literal reading of the film in connection to phenomenology of the everyday, I return to the film viewing allegory and ask: might the film be taken as exemplary of the role of music in the cinematicization of everyday life? My rationale for this is theoretical rather than critical: more than merely completing – and complicating – the picture of the film as an allegory of film viewing, the soundtrack of *Rear Window* provides us with a powerful argument for the study of film music as central to a redefinition of musical aesthetics around modes of listening associated with neither the traditional space of the concert hall nor the rarefied one of formal and historical analysis.

### **ELLINGTON’S “MOOD INDIGO” AND THE FILM SCORE FOR *PARIS BLUES***

John Wriggle

Martin Ritt’s 1961 film *Paris Blues*, featuring an Oscar-nominated musical score by Duke Ellington and Billy Strayhorn, presents the story of two ex-patriot American jazz musicians living in Paris. A number of strategies in film underscoring are utilized by the composers (along with the film’s editors), but the highlight “set pieces” revolve around diegetic, onscreen jazz performances. The centerpiece of the film is the “Mood Indigo” sequence, where trombonist Ram (Paul Newman) seduces his soon-to-be lover Lillian (Joanne Woodward) through his band’s instrumental performance of the Ellington standard. The most visually complex sequence in the film (as well as the first to be recorded and shot), this scene was carefully built around an audio performance pre-recorded by Ellington’s band. Ritt crafted his montage in an Eisensteinian audio-visual counterpoint that not only exploits the formal construction and dynamics of the musical performance, but the genre of jazz itself as a signifier for socially progressive politics, sentimental romantic values, and loss of emotional control (the scene famously climaxes with Lillian sensuously fondling her own lips).

Ritt’s choice of composer was very much a critical element in *Paris Blues*, and elements of the film offer fascinating parallels with Duke Ellington’s own biography. Historical documentation surrounding the creation of the film, including my own examination of spotting notes and scores held in the Smithsonian Duke Ellington Collection, demonstrate Ritt’s intentions behind the “Mood Indigo” sequence, as well as the power that jazz held in the mid-twentieth-century American popular imagination.

### **THE SPECTACLE OF SOUND: *RED SORGHUM*, POPULAR FILM MUSIC, AND NORTHWEST WIND**

Ying Xiao, University of Florida

Mainland China in the mid-late 1980s saw an explosion of a new music style known as Northwest Wind (*Xibeifeng*), deriving from and nurtured by the soundtracks of the Fifth Generation films—many of which are cinematic adaptations of the root-seeking (*xungen*) literature. In this project, I will look at and listen to *Red Sorghum* (*Hong gaoliang*, 1987, dir. Zhang Yimou) that has arguably marked a paradigmatic shift of the Fifth Generation from a modernist avant-garde experiment to a new form of popular film practice. Closely coordinating with the striking visual spectacles that showcase the vast, primitive hinterland of Northwest China, the film soundtrack is filled with the rough, indigenous voice and singing that have enhanced the density and intensity and created a new aura of the film. In particular, three theme songs from the film soundtrack, i.e., “Jolting Sedan” (*Dianjiaoqu*), “Sister, March Forward Bravely” (*Meimei, ni dadan de wang qian zou*), and “Ode to the Wine God” (*Jiushen qu*), have become the most popular songs in Northwest Wind style, encouraging and embarking on a new cycle of film and music collaboration and cross-promotions at the turn of the last two decades of the twentieth century. Thus, this paper aims to examine how the

film music—composed by Zhao Jiping and lyrics co-written by the screenwriter Yang Fengliang, original literary author Mo Yan and director Zhang Yimou—serves both as a narrative device and commercial attraction. Engaged with an interdisciplinary and cross-media perspective, it is also an important goal of this paper to demonstrate that this crafted interaction between literature, film, and music has not only paved the way to its aesthetic and commercial success but also forged a new popular trend, namely, the Northwest Wind phenomenon, ranging from film and music to everyday life such as performance, fashion, eating, and etc.

**28.Saturday, May 21, 4:00-5:30, Room 779**

***SOY TU DUEÑA: MUSIC, CLASS AND GENDER IN UNIVISION'S TELENOVELAS***

Elizabeth Keathley, University of North Carolina, Greensboro

Univision was the first Spanish-language television network in the U.S., and the telenovela (melodrama) has been a core genre of its programming. Most novelas on Univision are produced in Mexico by Televisa. Like their U.S. counterparts and 19th-century precursors, Mexican telenovelas use newly composed underscoring, salient musical quotations, and theme songs to establish a setting or scene, define characters, and enhance dramatic legibility and significance.

The primary conceit of every novela is romantic love overcoming all manner of obstacles, including the class differences of the protagonists. While stories take place in different times and places—colonial Mexico, contemporary urban centers, or rural locales—telenovelas are fairly consistent in their expression of gender and class values.

*Soy tu Dueña* (2010), takes its title from - but inverts the gender of - a line in a famous ranchera: "quieres ó no, yo soy tu dueño" (whether you like it or not, I am your owner). Put simply, the owner in the song is male and the owned is the female. *Soy tu Dueña* (I am your [female] owner) appears to challenge conventional gender roles. Indeed, the visual appearance of the protagonist and a number of plot points support this reading. But other aspects of the novela confirm conventional roles, chief among them the music. Moreover, the various vernacular styles that subtend the speech and actions of the lower-class characters type them indelibly, suggesting the permanence of their inferior social station. *Soy tu Dueña* gestures toward gender and social equity, but musically the social order goes unchallenged.

**“OLD MAN LOOK AT MY LIFE,”: NEIL YOUNG AND THE WESTERN SONIC ARCHIVE IN JIM JARMUSCH’S *DEAD MAN* (1995)**

Richard Brown, University of Southern California

Cult indie filmmaker Jim Jarmusch’s 1995 sardonic take on the Western, *Dead Man*, starring Johnny Depp as the tragic hero William Blake, challenged the conventional narrative of the Western with a haunting picture of unfettered violence and racial tension. The myth of the frontier was rewritten as a contested space between a Hollywood genre preoccupied with narrating American progress and the brutal reality of early industrial penetration into the Pacific Northwest. Scholars and critics have read this film according to Derrida’s notion of the archive, whereby Jarmusch injected a staunch revisionism into the generic memory of the West in an effort to de-territorialize the visual representation of the Western.

Neil Young’s commission for the soundtrack engendered the film with a parallel sonic archive that grafted Young’s well-known advocacy for Native American rights and environmental activism into a sonic icon for the film. Composed in silent movie fashion as a live improvisation alongside the film in post-production, Young rewrote the sonic narrative of the Western according to the terse

unresolved distortions of his early career. Through his signature mix of disheveled electric guitar figures and haunting rotary organ, Young injected a tension into the sharp black-and-white cuts of the film that further revised the relationship between ubiquitous long shots of landscape and “open” orchestrations familiar to the Western genre.

**“(UN)HEAVENLY CHORUSES,” SPAGHETTI WESTERNS, AND MORRICONE’S  
*DOLLARS* TRILOGY**

Philip D. Nauman

With the addition of sound to cinema in the late 1920s, associations between visual modes of expression and corresponding musical representations found in nineteenth-century opera were transferred from the stage to the screen. This included non-diegetic dramatic vocalization, better known within film-composer circles as the “Heavenly Chorus.” This use of dramatic vocalization within filmic narrative to signify religious or numinous connotations expanded during the course of the 1950s through its inclusion in Hollywood Biblical epics, most notably in the scores of Miklós Rózsa.

In this paper I examine the influence of Hollywood Biblical film scores from this period, in particular Alfred Newman’s *The Robe* (1953), on the later work of Ennio Morricone (including his own participation as the orchestrator of Mario Nascimbene’s score for *Barabbas* [1961]). Morricone transferred these influences to a new genre, the Spaghetti Western, and specifically what has been termed the *Dollars* Trilogy. Instead of using traditional folk-tunes, as found in most Hollywood Western film scores previously, Morricone took a new path, one establishing a new set of clichés that endured for the next thirty years.

Through his collaborative work with Alessandro Alessandroni’s *Cantori Moderni* and their ensuing relationship that would define all of Morricone’s Spaghetti Western film scores throughout the 1960s, a differing approach from the previous Hollywood style emerged. Instead of signifying—to accompany or associate vocalization with some extra-musical idea—Morricone used wordless vocalization to heighten the dramatic situation at-hand in the *mise-en-scene* in a truly unique fashion.

**29. Saturday, May 21, 6:00-7:30, Loewe’s Theater**

**WRAP-UP AND PANEL DISCUSSION – FILM MUSIC EDUCATION**

Elsie Walker, Royal Brown, Ron Sadoff, Philip Tagg

**30. Sunday, May 22, 10:30-12:00, Room 303**

**TOWARD AN ACOUSTEMOLOGY OF THE CLOSET: VIRTUAL SOUNDSCAPES AND  
PROSTHETIC TECHNOLOGIES OF QUEER EXPRESSION**

William Cheng, Harvard University

Players of militant online games such as *Team Fortress 2* (2007), *Modern Warfare 2* (2009), and *Halo: Reach* (2010) commonly use voice-chat as a convenient means of relaying strategies to teammates and trash-talking opponents during a match. Amid these avatar-populated environments, the human voice serves as an efficient prosthetic instrument for telegraphing the real-world identities of otherwise pseudonymous players. Anyone with a microphone can project voices into these virtual spaces, but the overwhelming prevalence of adult male voices contributes to formations of homosocial soundscapes in which all players are assumed to be men unless they vocally *out* themselves as other(wise). Many women express a reluctance to use voice-chat in these arenas out of a fear that the sonic revelation of their actual sex might cause male players to respond

in unwelcome ways. Although a woman who participates in mute play automatically passes as a man, such behavior – a veiled manifestation of don't ask, don't tell – demands the bargaining of repressed silence for immunity from persecution. A popular sexist insult – abbreviated in certain gaming circles as “LOL [Laughing out loud] 12/woman” (read: *Are you twelve or a woman?*) – serves as a declaration of sexual (in)difference, one that infantilizes female players and feminizes youths by deriding the androgynous grain of their vocal timbres. This paper presents a critical ethnography of closet politics in such online game spaces as a way of opening up broader dialogues about the prosthetic technologies and subversive potentialities of so-called queer(ed) expression in sites of disembodied interactions

**LUDIC MUSIC IN VIDEO GAMES**  
Michiel Kamp, University of Cambridge

In his book *Half-Real* (2005), Jesper Juul argues that what makes video games unique is that they are part rules, part fiction. Like film music, video game music is a narrative device that helps portray the fictional world of a game. But can music be part of a game's rules? I look at three possible roles for this kind of "ludic" music: as a guide, an obstacle, and as a reward. Music, I argue, has difficulties fulfilling these roles. As a guide to the player, music is generally interchangeable with other, non-musical sounds, and therefore not an essential part of the rules. Music can be an obstacle to the player in the form of certain musical puzzles that encourage the use of musical skills when playing video games, but as evidenced from several case studies, these kinds of puzzles generally feature a strong visual component as well. Music can reward a player by adapting itself to his or her actions, but this kind of feedback is generally not essential to their progression through a game, and therefore not a necessary rules component. I conclude by saying that while there are certainly some cases where music can be an essential part of a game's rules, case studies suggest that game developers generally shy away from such uses of music, rather choosing to emphasize visual guides, obstacles, and rewards.

**CHAOS IN THE COSMOS: THE PLAY OF CONTRADICTIONS  
IN THE MUSIC OF *KATAMARI DAMACY***  
Steven Reale, Youngstown State University

At first glance, *Katamari Damacy* (Namco, 2004) is a simple and cheery video game. The colors are vibrant, the music is upbeat, the controls are intuitive and easy to learn with very little instruction, and the player's task, to create stars to populate the night sky by rolling terrestrial objects into a sticky ball (*katamari*), is childish in its whimsy. Yet the game is full of thematic complexities and complications, which raise a number of ethical and aesthetic problems, including the relationships between childhood and terror, father and son, and digital and analog. Furthermore, the complexities governing each of these pairs are cleverly underscored by the game's music.

The presentation, which will include video samples of gameplay, traces a musical theme that serves as the game's *idée fixe* as it appears and is transformed in the music across several of the game's levels. The theme first undergoes a transformation from acoustic, vocal production to digital post-production, then helps locate the game within a *kawaii* (cute) aesthetic that harkens to childhood, and is finally obscured beneath a digital wash of sound in one of the game's advanced levels, where its appearance contributes to an overall disorienting sense of terror produced by both the song's unusual sonic effects as well as the level's difficulty. Borrowing terms from Karen Collins, the paper concludes that because the music has the potential to affect player performance, even non-diegetic, non-dynamic video game music can serve profoundly different functions than non-diegetic film music.

**31. Sunday, May 22, 10:30-12:00, Room 6<sup>th</sup> floor**

**BERGMAN'S SUBLIME FAILURE: CONSTRUCTING AND TRANSCENDING  
THE MADNESS IN *THE HOUR OF THE WOLF***

Per F. Broman, Bowling Green State University

*Vargtimmen* [*Hour of the Wolf*] is not among Ingmar Bergman's most celebrated works. Even Bergman himself realized that it was unsuccessful in its central conception: "To see a man who is already mad become crazier is boring." Its nightmarish sequences experienced through the eyes and writings of the delusional painter Johan Borg have been understood mainly in an autobiographic light and through its for Bergman typical dichotomy between art and life. However, two of its most fascinating scenes—one featuring an excerpt from *Die Zauberflöte*, "O ew'ge Nacht," and one set to music by Swedish composer Lars Johan Werle—are musically imperative.

Departing from resources in The Bergman Archives, this paper will explore the use of music in *Vargtimmen* to show how it connects to Bergman's entire aesthetic conception. The choice of the modernist Werle for the manslaughter scene links *Vargtimmen* musically to his avant-garde film *Persona*, one the most analyzed film in cinematic history. The use of *Die Zauberflöte*, on the other hand, leads to Bergman's own 1975 TV production, in which he found the musical outcome of "O ew'ge Nacht" unsatisfactory. All of the existing drafts of the script include the scene, and in his autobiography, Bergman described the Mozart scene as crucial for his understanding of his entire worldview, something that appears clear in the Gothic world of Johan Borg, who for a short while gets a respite in his otherwise traumatic life.

**JUSTIFYING EVERY NOTE: STANLEY KUBRICK'S  
EARLY COLLABORATIONS WITH COMPOSERS**

Christine Lee Gengaro

Stanley Kubrick's rejection of Alex North's original score for *2001*—in favor of pre-existent classical music—is looked upon as a turning point for both the history of film music and for Kubrick's own career. It was not a complete surprise, however, as Kubrick's work with composers over the course of his previous films had become ever more difficult; one composer complained of having to "justify every note." Far from being evidence of Kubrick's unique personality, these uneasy collaborations with composers provide a paradigm by which we may view Stanley Kubrick's development as a filmmaker, and by which we may see his advancement towards auteurship.

From his first film projects, Kubrick developed a language to articulate his musical desires to film composers, yet when he had reached production of *2001*, either Kubrick found this language insufficient to convey the musical requirements of the film, or he had simply grown weary of trying to make the work of other creative artists mesh with his own. Did this abandonment of new music signal Kubrick's unwillingness to articulate what he wanted from these composers, or did his desire for total control make the use of pre-existent music unavoidable? In this paper, I plan to discuss Kubrick's partnerships with composers, particularly Gerald Fried and Alex North, to highlight the growing challenges in these collaborations. Kubrick's communication with these men, and his demands of them, reveal an evolution towards ascendancy that remained unchecked, despite controversy and confrontation, for the rest of his career.

**THE FINAL FRONTIER: JAMES HORNER AND *APOLLO 13***

Pamela F. Starr, The University of Nebraska-Lincoln

In a recent profile for television, Ron Howard described his three-fold agenda for *Apollo 13*: to narrate the “nailbiter” rescue mission of the three astronauts; to complicate the accepted triumphalism of America’s Apollo space missions; and to explore a spiritual dimension--his aim, he declares, for all his recent films. It is my contention that he succeeded triumphantly in all three ambitions, with the help of his collaborator, composer James Horner.

That Horner’s score promotes the tension of the rescue mission is no news to anyone who has seen the film. I hope instead to demonstrate the ways in which Horner’s score assists in fulfilling Howard’s other intentions. I will begin with the crucial “launch sequence”, which for Howard was one of his finest achievements. Prior to launch, we see the three astronauts being helped into their spacesuits with solemnity by the NASA support team. Midway through the scene, dialogue stops, and Horner’s score begins with a brass-scored chorale, a Bach sound-alike. Coupled with the visual, we are thus compelled to see the suiting up as a quasi-religious rite, a sacramental vesting before space flight. And, therefore, we must also contemplate the potential religious aspect of space flight for Americans. In the light of this new interpretation, I have re-examined and propose to discuss other aspects of Horner’s score, as it deepens and complicates Howard’s narrative, commemorating the defunct Apollo space missions, and also the inspirations and challenges of being alive during that heady era.

**32. Sunday, May 22, 10:30-12:00, Room 779**

**UTILIZING CROSS-MODAL PERCEPTION AS A METHOD FOR  
INCREASING THE ACCESSIBILITY OF ELECTROACOUSTIC MUSIC**

Travis Garrison, University of Florida School of Music

The sonic art form known as electroacoustic music is primarily perceived, presented, theorized, and taught as an outgrowth of twentieth-century European experimental "high art" music. However, this narrow sub-categorization of electroacoustic music proves to be problematic when considering accessibility and reception. Considering the general public's limited involvement with the work of contemporary composers of instrumental music, it stands to reason that a subset of contemporary music that utilizes unfamiliar timbres and foreign modes of sonic and formal organization would be viewed as exponentially more irrelevant.

Leigh Landy has discussed the benefit of providing an uninitiated audience with "something to hold on to," or some piece of information that will help guide their understanding and appreciation of the work. In this paper, I argue that the pairing of electroacoustic music with visual elements in the form of film or animation can provide such an anchor. By juxtaposing electroacoustic music with visual components that are conceptually similar, a listener's existing perceptual frameworks for reconciling abstracted visual elements can serve as a gateway toward the understanding of similarly abstracted sonic elements. By exploring the usage of cross-modal perception, composers may be able to reach a broader audience for their music.

Contemporary examples from the literature of electroacoustic music will be analyzed, as will historical examples that pair contemporary music with visual elements, including the usage of Stravinsky's *The Rite of Spring* in Disney's *Fantasia* and the work of Xenakis and Varèse for the Philips Pavilion at the 1958 World's Fair in Brussels.

***THE MACHINE STOPS AND THE MUSICAL ACOUSMÈTRE***

Louis Niebur, University of Nevada, Reno

In 1966, BBC Television broadcast an adaptation of E.M. Forster's 1909 science fiction novella, *The Machine Stops*, a story in which humans have all but abandoned both personal interactions and free will, leaving decision-making to "The Machine." This omnipotent "computer" provides people with every comfort delivered directly to their personal cells. In tone, the production clung faithfully to the Edwardian attitudes of the author, but in terms of sound design, it is a perfect window through which to view changing attitudes towards the role of music, sound effects, and electronics in media. In this paper, I explore the electronically-generated score, which challenges the traditional notions of "music" and "sound effect," submerging the audience into an utterly convincing dystopic future.

Conceived and realized using *musique concrète* techniques by Brian Hodgson at the BBC Radiophonic Workshop, the "Music and Radiophonic Effects," as they were credited, continually function simultaneously as sound effect and incidental score. Following Michel Chion's notion of the *acousmètre*, it is possible to understand the ubiquitous electronic drones that suffuse the program from start to finish as the ever-present eye of the Machine keeping its eye on the people. But Hodgson nuances the radiophonic sounds so that they represent various levels of threat, following traditional semiotic musical codes, depending on the situation. For example, open fifths, pure sine tones, and warm timbres signpost narrative moments of stability and security. By contrast, dissonance and more complex waveforms operate as standard suspense cues, all the while under the guide of "sound effect."

### **STRANGE RECOGNITIONS FOR A STRANGE ROMANCE: MUSICAL RITUALS IN TERRY GILLIAM'S *TWELVE MONKEYS***

Julie McQuinn. Lawrence University

In Terry Gilliam's *Twelve Monkeys*, time traveler or madman James Cole searches for the origins of a virus that wipes out most of the human race, lurching through time in a world in which violence, decay, and scientific control are unnervingly similar pre- and post-apocalypse and a dizzying flood of bits of information and experiences seems to cycle in endless loops. In this world, music is inextricably linked to media and technology, which this film interrogates as dangerous substitutes for the real. Musical quotations from commercials, cartoons, radio oldies, and Hitchcock's *Vertigo* play on our memories, our familiarity with media culture, simultaneously drawing us into and pushing us out of the diegesis. These musical quotations and other musical refrains in Paul Buckmaster's score create suspended spaces of the uncanny in which binary divisions between madness and sanity, reality and dream, truth and fantasy, violence and intimacy, cliché and heartfelt feeling collapse. It is primarily in these ambiguous spaces of convergence that we interpret the strange relationship between Cole and his psychiatrist, Kathryn Raily. Their "romance" has been called "underwritten," their moments of connection always undermined. These spaces of convergence may invoke a questioning of the existence of "real" filmic romance, but they also reveal other realities regarding human relationships and the power of filmic and musical cliché.

### **33. Sunday, May 22, 1:00-2:30, Room 303**

#### **AURAL ELEMENTS IN CHILDREN AND YOUTH FILMS: HARRY POTTER FILMS AND COMPUTER GAMES**

Philipp Schmerheim & Tobias Kurwinkel

In our presentation we explore the thesis that the aural design of films and computer games dominates children's medial experience to a different extent than in films and games tailored to the needs of an adult or teenage audience. This thesis is put to the test by analyzing the development of the HARRY POTTER films and corresponding computer and video games: While the first film of J.K.

Rowling's heptalogy, *HARRY POTTER AND THE SORCERER'S STONE*, is arguably intended for children, teenagers and adults as well, the following adaptations gradually transform into dark fantasy adventures unsuited for small children, but all the more tailored to the action-oriented taste of a youth audience.

The **first part** of the presentation outlines how aural elements – the elements of a film directed at a human being's sense of hearing, such as sound, rhythm, metrics, or montage – predominate children's film experience by invoking recent neuropsychological studies of child development and film examples. Children's predominantly aural experience of the world explains the high density of songs, dances and rhymed conversations in films for children.

The **second part** of the presentation will then turn to the HARRY POTTER films in order to apply these insights. By analyzing part 1, 3 and 7 we trace the changing role of sound and music (under the delimiting conditions of mainstream cinema). In addition, these insights will be applied to and compared with the use of sound and music in the franchise's corresponding computer games.

### MUSIC VIDEOS AND NON-MUSICAL SOUNDS

Sérgio Dias Branco, New University of Lisbon

Continuing a research project on unconventional elements of music videos,<sup>1</sup> which complements the existent scholarly investigation on these works,<sup>2</sup> this paper analyzes the use of non-musical sounds in this form. Sounds that are not instrumental or vocal music may have different functions in a video, that is, they may be put *in relation* with the music track in various ways. Such aural elements may have a narrative or expressive function, for example, helping to define a fictional world or conveying the interiority of a character. They may also be used to contextualize the song in a recognizable place or to decontextualize it, projecting the song into an unreal universe. Music videos like David Bowie's *Thursday's Child* (1999) and Gwen Stefani's *What You Waiting For* (2004) ask us to hear the songs afresh. Through their salient non-musical sounds, these videos also remind us that, as Michel Chion has argued,<sup>3</sup> music videos *combine* images and sounds instead of simply adding one to the other. Therefore, examining the usage of non-musical sounds in particular music videos involves considering each one of them as a whole — in other words, as audiovisual works.

### COMMUNICATIVE MUSIC IN VIDEO GAMES

Ryan Thompson, University of Minnesota

Since the beginning of the modern era of video games, music has been used to communicate gameplay information. Two early examples are the tempo of the music increasing in *Super Mario Bros.* to inform players that they are running out of time, and a recurring sound in *The Legend of Zelda* signifying that the player is low on health. As modern composers find ways to have the music communicate more and more information, this process is becoming increasingly complex. Some attempts in more recent games have been unimpressive. For example, *Unreal Tournament 2004* includes a patch that causes various instruments to sound as particular weapons are launched. While the value of immersive music has been discussed in detail (Kohler 2004 and others), this idea of communicative music is yet to be fully researched. In November of 2008, Valve released *Left 4 Dead*, a milestone for communicative music in interactive media. The soundtrack is not driven by player input, but instead by the decisions of an artificial intelligence programmed into the game. The music the players hear at any given time is based on what creatures and events are near the player. Certain cues correlate to specific circumstances, allowing a player who pays close attention to the music to have increased knowledge of their surroundings. This step toward informing players

of gameplay elements more completely through the use of communicative music is the central topic of the essay.

**34. Sunday, May 22, 1:00-2:30, Room 6<sup>th</sup> floor**

**LUCRECIA MARTEL AND THE STIFLING SOUND  
OF MALAISE IN ARGENTINEAN CINEMA**

Liz Greene, Queen's University Belfast

Sound creates meaning. It can create more than a synchronous track to accompany the image, or merely a further emotional layer to fill out the visuals in filmmaking. The Argentinean film director Lucrecia Martel has to date directed three feature films: *La Ciénaga/The Swamp* (2001), *La niña santa/The Holy Girl* (2004), and *La mujer sin cabeza/The Headless Woman* (2008), all of which contain rich and complex soundscapes. These three films are imbued with dense atmospheric tracks that create claustrophobic environments in which her female protagonists move and negotiate their worlds. These soundtracks draw attention to themselves, highlighting hyperreal sounds that are meant to unnerve an audience. At the same time these sound effects and atmospheric sounds are steeped in a sense of heightened everyday banality. All three soundtracks underpin a malaise in Argentinean middle class culture caused by the imminent and post economic collapse of 2001. This paper will consider the cultural and political meanings that such rich soundtracks create. Focusing on the relationship between sound effects, sound design and the sparse use of music this paper will outline the benefits a sound conscious director can bring to explore the personal and political in Argentinean cinema.

**TUNES OF GLORY: TONY PALMER'S ENGLAND, MY ENGLAND (1995) AND  
MUSICAL BRITISHNESS**

Kevin M. Flanagan. University of Pittsburgh

Filmmaker Tony Palmer has devoted a sizable portion of his expansive career as a director, writer, and journalist to musical biography and performance. Though himself British, his work has decidedly internationalist (yet primarily European) aspirations, and his previous feature subjects have included such diverse artists as Maria Callas, theatrical director Peter Sellars, Dmitri Shostakovich, and Leonard Cohen, amongst scores of others. However, Palmer's experimental musical biopic *England, My England*—a meditation on the tercentenary of the death of Henry Purcell, which forges parallels between the incendiary national climate of Britain under Charles II and the metamorphosis of nationalism (from consensus to fracture) after World War II—telescopes intense scrutiny on the possibility for composed music to serve as a lightning rod for culturally determined sensibility. This paper will address Palmer's volatile message, an oscillating consideration of his own penchant for the mistrust of officialdom (Purcell's allegiances to the cultural and governmental elite of his day) set with/against co-writer and contributor John Osborne's personal journey from "angry young man" to arch-conservative. Osborne's personal retreat into historically distanced British nationalism (the green and pleasant land of the Church of England, British composers such as Purcell and Elgar) prompts the film's decidedly dialectical, yet ultimately empowering and ameliorating, portrayal of Purcell, whose music speaks across the long view of British national history and identity.

**GUARDED ALDEBURGH: CAPTURING BENJAMIN BRITTEN  
IN TONY PALMER'S A TIME THERE WAS (1979)**

Justin Vickers. University of Illinois at Urbana-Champaign

In 1980, filmmaker Tony Palmer was awarded the Prix Italia for *A Time There Was*, his documentary chronicling the lives and love affair between England's most important classical

couple Benjamin Britten and Peter Pears, rendered impeccably through his film footage of interviews, rehearsals, and performances. The title for his 1979 film is taken from the final song of Britten's *Winter Words*, a text that spoke perfectly of their love. But that very title may give us pause to reconsider the social climate of an England that had only legalized homosexuality in the previous decade, and the restrictions that may have been imposed on the filmmaker and his crafting of Britten and Pears's personae. From conversation and correspondence with Palmer it is clear that he attempted to maintain an objective view separating the man from the myth. Through the documentarian's lens, glimpses of Britten are afforded that would have been otherwise unavailable to those outside the closely guarded Aldeburgh circle, to which Palmer had unparalleled access. What was *not* said, however—indeed what propriety might not have allowed at the beginning of the Thatcher era—may have paled in comparison to the editorial influence exerted by the all-powerful Britten Estate. As Britten's 2013 centenary approaches, a retrospective view of Palmer's experience working in Britten's shadow, candid discussions of what he was *not* permitted to address, and what was left on the cutting room floor, are all welcome contributions to our understanding of the composer and what Palmer captured on film.

**35. Sunday, May 22, 1:00-2:30, Room 779**

**EMOTIONAL KEY FRAMES: CHARACTER CONSTRUAL THROUGH MUSIC AND FACIAL EXPRESSIONS IN FILMS**

Bruno Louchouart, Occidental College

Narrative music is essential to the multimodal experience, as exemplified by the technique of score substitution where different scores leads to a different viewers' experience of the same scene by focusing the narrative, clarifying the emotional underpinning, and in particular influencing the viewer's construal of a character's emotions through her facial expressions. This paper argues that far from just conflating a specific mood to a face to create a reading of the scene, narrative music takes part in a dynamic process that leads the viewer to focus on specific key frames in the stream of facial expressions of the character. Changing the music *for the same scene* not only changes the overall appraisal of the character but it makes the viewer choose different key frames as structurally significant moments.

Using multiple re-scorings of the (originally score-less) motel scene in the 1934 film *It Happened One Night*, we will take an interdisciplinary look at the process of "reading" a film character in terms of its cognitive/emotional appraisal as a non-linear dynamic process of selection of privileged moments in the reading of facial expressions toward the construction of a complex empathic response. In the film the tone of the actors' performances is originally comedic but the scene in isolation is highly gendered and ambiguous, opening the possibility of contrasting construals by the viewers when the underscore is substituted. We will also briefly discuss an art installation using the same scene with a live score to explore the concepts presented above.

**SOCIAL DISTORTION: MUSIC AS REVELATION IN BERNARD HERMANN'S SCORES FOR THE TWILIGHT ZONE**

Reba Wissner, Historical Musicology, Brandeis University

We are all familiar with the various interpretations of the episodes of one of the most iconic television series of our time, *The Twilight Zone* (CBS, 1959-1964). Most of these interpretations often lean toward commentary on Cold War and contemporary society, but one vital part of these episodes is often overlooked when analyzing them: the relationship of the soundtrack to the moving images. In the *Twilight Zone* episodes scored by Bernard Herrmann, what is on-screen often contradicts what is heard, thereby setting the viewer up for the series' trademark "twist ending." While the music that he composed for the *Twilight Zone* served to heighten the anxieties that the

episode sought to invoke, it also was often used to convey insight into the episode's subtext. Various studies on Herrmann's film music have been conducted, but no such studies have been performed on his television scores.

This paper examines Herrmann's scores that he composed for seven episodes of *The Twilight Zone* ("Where is Everybody?," "Walking Distance," "The Lonely," "Living Doll," "Little Girl Lost," "Eye of the Beholder," and "Ninety Years Without Slumbering.") examining his music as a tool of narrative storytelling via the musical depictions of an alternate reality than what appears on-screen, thus serving as a revelation of the episode's "reality." While at first hearing, the music of these episodes appear to serve as merely suspense music, in actuality, with careful examination, it becomes obvious that Herrmann's scores contribute to the series' sense of things not always being what they seem.

**FANTASTIC SPACES: ENVIRONMENTAL TRANSFORMATION IN  
*JASON AND THE ARGONAUTS AND MYSTERIOUS ISLAND***

Keith Wace, McGill University

In fantasy film, music plays a vital role in shaping an audience's perception of fantastic spaces by subtly manipulating their sense of place. Acting as an agent of transformation, music can heighten diegetic settings into extraordinary spaces or empty enchanted realms of their power to bedazzle. Analysis of Bernard Herrmann's musical treatment of setting in the scores for *Jason and the Argonauts* (1963) and *Mysterious Island* (1961) illustrates music's ability to transform perception of environment through the creation and erosion of sense of place. In *Jason and the Argonauts*, Herrmann's use of alternating diegetic and non-diegetic music helps to create, and then subsequently destroy, a "magical" musical space for the Mount Olympus setting. In *Mysterious Island*, Herrmann uses a theme and variations technique to first create a sense of place for the island setting, and then to endow this space with a particularly malevolent sentience. Within the soundscape Herrmann carves several different environments, which, though musically distinct, remain linked to the central island theme. Although overshadowed by more critically-acclaimed scores, such as those for *Psycho* or *Citizen Kane*, Herrmann's scores for both *Jason and the Argonauts* and *Mysterious Island* are nevertheless important works for the way in which they highlight environmental transformation. By focusing on the musical semiotics of place, I hope to reveal compositional nuances that were unique to Bernard Herrmann's style and that have been influential in the development of scoring techniques in modern fantasy film.

**36. Sunday, May 22, 3:00-4:30, Room 303**

**THE COMPILATION SOUNDTRACK AND CHIPTUNE  
AESTHETICS IN *SCOTT PILGRIM VS. THE WORLD***

Jon Crylen, University of Iowa

This paper will explore the musical affinities between films and video games as present in *Scott Pilgrim vs. the World* (Edgar Wright, USA, 2010). My focus will be twofold. First, I will consider the music's double function as film and game music. Featuring compositions by Radiohead producer Nigel Godrich and indie/alternative rock performers Beck, Metric, and Broken Social Scene, *Scott Pilgrim* foregrounds itself as both a compilation soundtrack familiar to contemporary film and a game soundtrack—one fashioned especially after such recent popular musical performance games as *Rock Band* and *Guitar Hero*, as well as the fighting games the film parodies. The paper's second part will address what I call the film's "chiptune aesthetics"—that is, the soundtrack's incorporation of 8-bit melodies and effects, particularly in Godrich's score and themes borrowed from Nintendo's *Legend of Zelda* series ("nursery rhymes to a generation," in Wright's words). Here I argue that the soundtrack both enacts and comments upon a narrative and cultural

nostalgia for “old” new media forms, wherein media convergence paradoxically marks a return to an idealized past. Major concerns throughout this paper include the parameters of the diegesis in games and films; when and how 8-bit music, unorthodox in cinema, becomes “inaudible,” subordinate to the images and dialogue; chip sounds’ ramifications for conventional distinctions between music and effects; ways in which the hybrid film/game images authorize musical accompaniment; and, finally, how the film’s music motivates and grounds its narrative flights into game space.

## **TONAL COHERENCE IN INCOHERENT GAME WORLDS: *DONKEY KONG* (1981) AND ITS MUSICAL INNOVATIONS**

Neil Lerner, Davidson College

Besides containing several important innovations in game design and introducing what would become a franchise character for their company (Mario), Nintendo’s *Donkey Kong* (henceforth *DK*) also stands apart from its fellow arcade video games for the relative complexity of its musical accompaniment. Until *DK*, the music in arcade video games tended to be simple and static, ranging from the bass ostinati of games like *Space Invaders* (1978) and *Asteroids* (1979) to games with brief moments of music during the beginning of play and intermissions, like *Pac-Man* (1980), or to games that occasionally borrow famous melodies like *Circus* (1977) and *Phoenix* (1980). The music in *DK* performs important narrative cueing functions, introducing each level with a recurring theme, reacting to Mario’s actions of jumping and using the hammer, and announcing each death of Mario and the completion of each level. Three of the game’s four levels have a different ostinati figure. A common tonal area (B-flat major) connects all of these musical gestures, bringing an important unifying function to the game.

Game scholar Jesper Juul distinguishes between story worlds that are incomplete and those that are incoherent. Incomplete worlds leave out information about the fiction, so in *DK*, we learn only certain facts about the story of Mario, the antagonist ape, and the kidnapped girlfriend. Incoherent worlds present inexplicable contradictions, such as why the player’s avatar (Mario) may die and return three times in the game. *DK*’s music may also be considered structurally incoherent in its modular and aleatoric strategies.

## ***MAKE ‘EM LAUGH: COMIC TIMING, RHYTHM, AND DONALD O’CONNOR’S FACE***

Jonas Westover, CUNY

Comedic dance is not an easy effort—though it is designed to look more natural and spontaneous than most “dramatic” movement. *Singin’ in the Rain* (1951) contains a variety of dance numbers, some of which combine elements of a plethora of styles and approaches. *Make ‘Em Laugh*, however, is solely a vehicle for the comedic talents of Donald O’Connor, combining an ultra-physical dance with an up-beat, full-orchestral score. What makes the number work brilliantly is O’Connor’s aspects of his physical presence put into (and out of) sync with the music, challenging the comedian to keep the whole number both a dance and funny. The success of the final product depends on this interplay between performer and non-diegetic orchestra, made even more interesting with the dubbed-in sounds added after the scene was filmed.

The paper I propose would be a comparison between the musical/physical relationships established in the three filmed versions of this song (The Pirate—as “Be A Clown,” *Singin’ in the Rain*, and *De-lovely*) demonstrating the ways in which the human body interacts with its accompaniment for comedic effect. It is necessary to understand the visual language of film as well as the details of the musical support to explore the ways in which the performers are successful (as O’Connor is) or

simply do not work (Kevin Kline's turn as Porter in *De-lovely*). The result is a fascinating lineage between three very different ideas of music, comedy, and the body's relationship with the two.

**37. Sunday, May 22, 3:00-4:30, Room 6<sup>th</sup> floor**

**MIKLÓS RÓZSA'S DODECAPHONIC DEVIL:  
THE TEMPTATION SCENE IN *KING OF KINGS***

Stephen Meyer, Syracuse University

In post-war American cinema, serial music appears primarily in negative contexts and in moments of extreme psychological tension. The tone row that Rózsa wrote for the temptation scene in *King of Kings* (1961)—the only example of dodecaphonic music in his entire oeuvre—is in this respect similar to other examples of postwar cinematic serialism such as the “radioactivity” theme in Ernest Gold’s 1959 score for *On the Beach*. And yet Rózsa’s music stands apart from these other examples in the extent to which serial music is explicitly linked to the devil. In *King of Kings*, director Nicholas Ray condenses Jesus’s forty days in the wilderness into a single montage-like sequence, in which the devil speaks as a *voix acousmatique*. For this sequence, Rózsa pares down the lush orchestral textures that typify the rest of his score to a single violin line, drawing attention not merely to the dissonant “surface” of the music, but to the serial techniques by which it is generated. The result is perhaps less successful as underscoring than as aesthetic critique. Evoking Thomas Mann’s *Doctor Faustus*, Rózsa himself described serialism as “a stillborn idea, admirably suited to . . . the ‘Spirit of Negation.’” In this sense, the strangeness of the scene exemplifies Rózsa’s ambivalent relationship to the compositional avant-garde during this period. The score to *King of Kings* also functions in a broader context, as part of a more general reception of serial music in postwar America.

**A BOLD CHALLENGE TO OFFICIAL SOVIET HISTORIOGRAPHY:  
ALFRED SCHNITTKE'S MUSIC FOR ELEM KLIMOV'S *AGONIYA* (1975–85)**

Michael Baumgartner

One of the most controversial films made in the Soviet Union was Elem Klimov’s *Agony*. Conceived as a commemorative work for the Bolshevik Revolution’s sixtieth anniversary, the film had a problem-ridden production history until its long-awaited release in 1985 during the Glasnost years. *Agony* is a two-part account of the penultimate year of the Romanov Dynasty, focusing on the role of the Siberian *starets*, Rasputin. For this somber narrative, set on the eve of the October Revolution, Klimov commissioned the music from Alfred Schnittke, with whom he had collaborated on several previous works. Schnittke developed four basic musical ideas which he used throughout the film: a frenetic, debauched waltz, a grave, solemn passacaglia, electronically altered, ethereal sound collages, and an eerie tango. Each of these musical entities is linked to a specific narrative unit. The waltz and passacaglia depict historically significant events, such as the corrupt behavior of the declining Romanov family and the rising role of the common people. The electronic collage and the tango represent an insight into Rasputin’s psyche, such as his growing state of insanity and his frequent sexual duplicities with influential court ladies. The waltz and passacaglia accordingly relate to the electronic collage and the tango as the public, “objective” realm versus the personal, “highly subjective” world of Rasputin. With this concept Schnittke created a critical, detracting soundtrack, impeccably endorsing Klimov’s images of the final years of the Russian monarchy. Schnittke’s significant score undoubtedly added further fuel to the controversial debate surrounding the film’s emergence during the Soviet era.

**ENTUZIAZM: SINFONIA DONBASSA (1930): THE CULMINATION OF DZIGA  
VERTOV'S QUEST FOR A VISUAL AND “RADIOPHONIC” MONTAGE**

Daniel P. Robinson, University at Buffalo

In 1930, the Russian avant-garde documentarist Dziga Vertov (1886-1954) completed his film *Enthusiasm! The Dombass Symphony*, one of the earliest sound films produced in the Soviet Union. Vertov co-wrote the score for *Enthusiasm*, and referred to the film as a “symphony of noises.” All of the prevalent mechanistic sounds on the soundtrack were recorded at the Dombass mining site in the Eastern Ukraine, with a specially built mobile recording system.

Film scholar, Lucy Fischer has analyzed how Vertov constructed a uniquely complex interaction of sound with image in the opening segment of his first sound film. While Fischer and others have examined Vertov’s oeuvre through the lens of film studies, I approach the filmmaker’s creative output from a musicological perspective within sound studies, aiming to elucidate his longstanding fascination with – and incorporation of – both sound and music into his works.

This paper surveys the course of Vertov’s artistic journey, beginning with his early phonographic sound experiments – his “Laboratory of Hearing” – in 1916, and traces his creative path from hearing to vision which culminated in a powerful fusion of the two in *Enthusiasm*. Despite heavy criticism within the Soviet Union connected with Vertov’s gradual marginalization under the hardening aesthetic mandate of socialist realism, *Enthusiasm* was lauded in the West where in 1931, Charlie Chaplin said of it, “I would never have believed it possible to assemble mechanical noises to create such beauty. One of the most superb symphonies I have known. Dziga Vertov is a musician.”

**38. Sunday, May 22, 3:00-4:30, Room 779**

**FRAME-SCAPES: EXPLORING BOUNDARIES IN  
GOLDSMITH’S *STAR TREK: THE MOTION PICTURE***

Frank Lehman, Harvard University

At the heart of *Star Trek: The Motion Picture* (Wise, 1978) is a set of lengthy sequences in which the Starship Enterprise navigates a massive, possibly malevolent interstellar cloud. These cloud scenes form the critical crux of the film – seen either its greatest asset through mesmerizing spectacle, or its worst sin by virtue of glacial pacing and special-effects worship. This talk investigates the one unanimously praised element of the film, Jerry Goldsmith’s score, focusing on his inventive music for the cloud traversal.

In *ST:TMP*’s cloud sequences, the filmmakers play with the sense of scope and space by a the use of visual framing devices – glimpses of the nebula from within and without the Enterprise’s viewing console, reaction shots from the ship’s crew, and the symmetrical, tunnel-like form of the cloud itself. In a similar fashion, Goldsmith allows themes and symmetric tonal constructs to suggest and blur sonic frames. Of particular interest is the employment of hexatonic harmonic spaces in eerie synchronicity with the film’s six-sided visual motif, and a tonal-thematic “break out” during the film’s transcendent climax. To interpret these devices, I recruit Derrida’s notion of the *parergon*, which posits an intrinsically unstable divide between aesthetic internality (immersion) and externality (detached observation). This perspective reveals that an essential aspect of the cloud sequence’s seemingly straightforward evocation of the sublime stems from these cleverly manipulated frame-scapes. Furthermore, *Star Trek*’s filmic shortcomings may result from inherent limitations that the *parergon* structures into the sublime encounter itself.

**MUSICAL CACHET IN NEW QUEER CINEMA**

Jack Curtis Dubowsky, McNally Smith College of Music

It is widely held as a colloquial adage in professional circles that film music can be plotted on a “fast-cheap-good” triangle, whereby one can never have all three. I posit that within the world of independent cinema, music for niche market film can be regarded on a similar triangle: cachet, budget, and effectiveness. A few academics, like David E. James and Melissa Anderson, have published articles examining cachet in independent or “hipster” cinema. This examination needs to be extended specifically to film music, which is often chosen because it is cheap and speaks to a target audience, even if it lacks narrative meaning or fails to be reactive to motion picture.

This paper looks at cachet, budget, and effectiveness in music of the New Queer Cinema, a niche market first described by B. Ruby Rich. Using Gregg Araki's *The Living End* (1992) as an example (20K budget), this paper looks at the selection of music from the queer industrial club scene, particularly vibrant in Los Angeles at the time, that resonated with the film's creators and target audience. Such music might contain many general signifiers without assisting narrative drive or reacting to picture. Augmenting these tracks may be some original "score," and although inexpensive and comparatively effective, it may have little cachet.

The author worked with noted Canadian director Bruce LaBruce on music for two features, *Hustler White* (1996) and *LA Zombie* (2010). This experience, as a composer and music producer, provides personal observations germane to production practices and artistic concerns in independent queer cinema.

**39. Sunday, May 22, 4:30-5:30, Loewe's Theater. Wrap up session**

**40. Dinner, 6:00, 6<sup>th</sup> floor.**